

# WHAT IF? MILAN DESIGNWEEK 2026

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# “let us tell you”

## MILAN DESIGNWEEK FAIR 2026

*This year's event showcased itself not as a cohesive state of design but as a landscape filled with recurring strategies, repeated across luxury houses, design brands, experimental platforms, and independent collectives. Certain themes emerged consistently: archival reuse, material fetishism, immersive scenography, craft as performance, and carefully staged notions of process. What resulted was a shared cultural condition shaped by repetition.*

*The variation from one installation to another often lies not in the ambition itself but in the level of refinement. Throughout the week, a visible tension persisted between the rhetoric of experimentation and the reality of consolidation. Many exhibitions communicated the language of research, fragility, transformation, and material inquiry, yet frequently resolved into highly digestible aesthetic systems.*

*In this regard, MILAN DESIGN WEEK increasingly functioned as a validation machine. It affirmed what was already clear, polished, and commercially viable. Even projects that positioned themselves as speculative or experimental often remained within carefully controlled frameworks.*

*Repetition itself became both a subject and a symptom of the event. Motifs, materials, curatorial devices, and spatial strategies reappeared time and again, suggesting a culture more invested in controlled variation than in genuine rupture. Across the week, there was an extraordinary level of execution, technical precision, and material intelligence. However, when mastery detaches from conceptual risk, it can turn inward, becoming self-referential rather than transformative.*

*What felt most absent was friction. The strongest moments occurred when a project resisted full resolution, allowing uncertainty, contradiction, or discomfort to remain visible. Such moments, however, were rare. More often, complexity was absorbed into scenographic clarity, and experimentation was softened into atmosphere.*

*Ultimately, MILAN DESIGN WEEK 2026 reflected a discipline that appears increasingly comfortable with itself. Its landscape was characterised by refinement, accumulation, and aesthetic intelligence, but less frequently by urgency, rupture, or contradiction. If design is still expected to anticipate the future, this year it did so cautiously, circling established languages with remarkable sophistication. The result was a polished loop: highly aware of its own repetition and perhaps too skilled at making that repetition beautiful.*

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# “let us tell you”

## UPPERCUT

### DESIGN

#### UPPERCUT LS GOMMA

In a private apartment, the solo exhibition of artist LS GOMMA is presented during Salone del Mobile 2026. For this occasion, LS GOMMA continues his exploration of the “rubber paintings” series, presenting new works within the intimate setting of his private apartment. Rooted in materiality and process research, LS Gomma’s practice follows a unique methodology of craftsmanship, working primarily with polyurethane rubber and metal mesh. Fabricating everything by hand in his studio in Milan, the practice extends into a material lab, exploring the material’s capabilities. Each handcrafted rubber panel becomes a spatial painting, which stands at the core of Gomma’s design practice.

### DESIGN

#### UPPERCUT GHOST KITCHEN

“GHOST KITCHEN” examines the changing boundaries between physical and virtual consumption, production, and display. At Milan Design Week 2026, Uppercut’s Ghost Kitchen provided a subtly unsettling reflection on domestic space as a system. In collaboration with SOFT BAROQUE, the installation redefined the kitchen not as a place of use but as a framework for circulation and abstraction.

The concept is deceptively simple: to make the kitchen “ghostly” through absence, fragmentation, and conceptual displacement. What emerges is a transformation into an aesthetic diagram of contemporary consumption. The domestic space becomes speculative and is also carefully aestheticised. There is a clear critical aim in framing material culture as increasingly intangible. Still, it unfolds within a tightly controlled visual language that risks neutralising its own provocation. What is designed to feel destabilising resolves into a refined installation logic.

Uppercut is an Antwerp-based gallery focused on art, furniture, and design, presenting international contemporary works, founded and directed by Scott Lippens.



*Uppercut gallery's Ghost Kitchen presentation.*



# “let us tell you”

## INTERNI VENOSTA DESIGN *INTERNI VENOSTA*

INTERNI VENOSTA INTERNO ITALIANO presented itself inside a private apartment designed by Osvaldo Borsani at Palazzo Olivazzi. The project unfolded within a historically significant domestic setting, placing interiority as subject and method. The importance of the presentation lay not only in the objects themselves but also in the rare opportunity to open a private Milanese residence to the public, transforming access into part of the experience.

INTERNI VENOSTA worked through proportion, patina, controlled colour, and the psychological resonance of a lived interior. The outcome was a domestic encounter in which the new collection absorbed the architectural memory of Borsani's apartment.

In INTERNO ITALIANO, that ambition found an almost ideal framework. The apartment's historical authority stabilised the collection, allowing the objects to appear less like new products and more like continuations of an existing domestic language. This was the installation's strength, but also its limitation. The project refined continuity, relying on the persuasive power of atmosphere, context, and cultural inheritance.

Materially, the presentation was highly controlled. Interni Venosta's vocabulary of lacquer, metal, upholstery, and simplified forms entered into conversation with Borsani's architectural interior, including the widely noted fireplace alcove, which became a focal point of the presentation. The space created a rhythm of modernist memory, Milanese restraint, domestic sophistication, and collectable design held in delicate balance.

INTERNO ITALIANO offered a refined meditation on interior space, heritage, and Milanese domesticity. It was coherent, measured, and materially articulate. Its most compelling tension lay in questioning whether refinement and restraint can still generate critical urgency or whether they now function as another sophisticated convention within the design week landscape.



# “let us tell you”

## DIMORE GALLERY

### DESIGN

#### *DIMORE GALLERY*

*DIMOREGALLERY solidifies its reputation as one of the premier purveyors of staged interior narratives by occupying a former bank in the city's business district.*

*This choice of location positions design as both cultural and literal capital, reinforcing the gallery's long-standing interest in spatial storytelling as a means of producing value. However, this framing risks aestheticising power rather than critically examining it.*

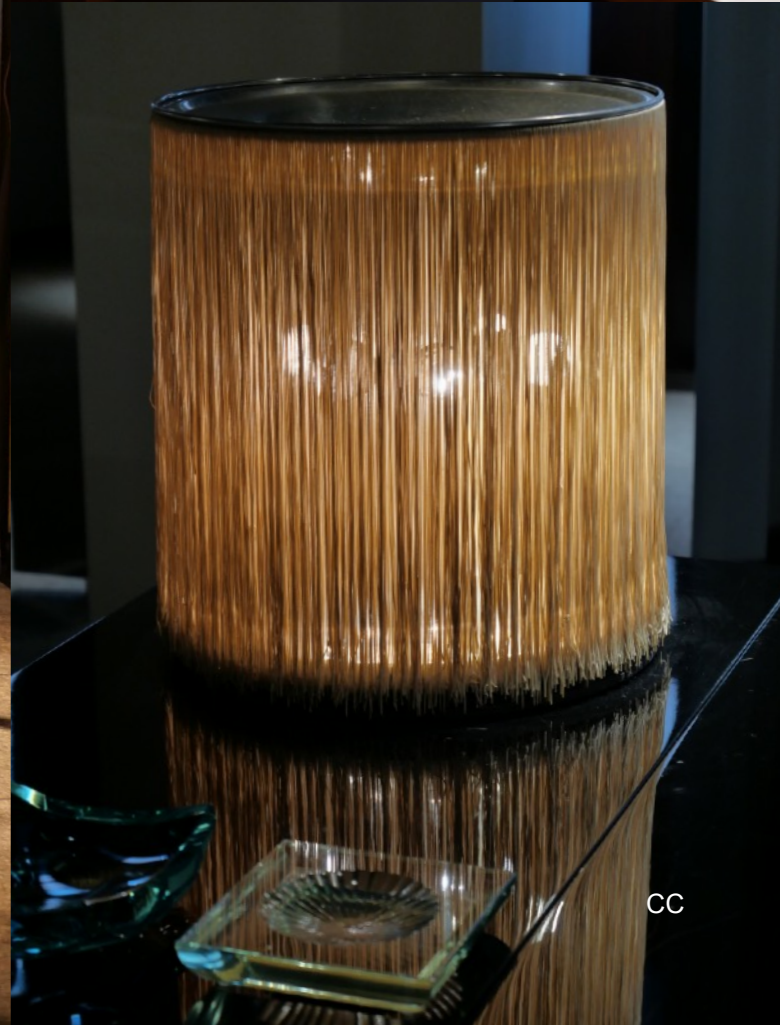
*The installation continues Dimore's signature style of theatrical interiors, where furniture is cast as the protagonist within a carefully scripted environment. Each room considers atmosphere, memory, and historical reference into rich visual compositions. Nevertheless, the accumulation of effects can start to feel less like a repetition of a familiar stylistic code.*

*This year's presentation leans heavily on contrasts: polished surfaces against patina, modern silhouettes against archival references, and light against deliberate shadow. Initially, this tension is engaging, but it quickly settles into a predictable rhythm of juxtaposition.*

*There is undeniable precision in the selection of materials. Every object is curated to its surroundings, creating a cinematic coherence across the spaces, flattening potential friction into visual harmony. The gallery's strength has always been its ability to construct atmosphere as an argument.*

*Within the broader context of emphasis on experimentation and process, DIMOREGALLERY adopts a more conservative approach. It does not so much challenge the discourse as refine its most established gestures. The visitor experience is immersive yet tightly choreographed. Movement through the space feels as if each perspective has been composed in advance.*

*DIMOREGALLERY at Milan Design Week 2026 is less an exhibition of new ideas and more a reaffirmation of an already fully formed aesthetic system. Its strength lies in its consistency. In a landscape increasingly driven by uncertainty and material experimentation, the gallery instead offers the comfort of elegance, controlled and deliberately self-contained.*



# “let us tell you”

10 CORSO COMO  
LINDE FREYA TANGELDER  
CASSINA

DESIGN  
LINDE FREYA TANGELDER CASSINA

LINDE FREYA TANGELDER presents the FLUID RE-COLECTION in collaboration with CASSINA. The essence of the Fluid Joinery - Side Table lies in its transparency, where reflections and colours interplay through its organic, irregular shape. At Milan Design Week 2026, Tangelder showcases Fluid Re-Collection as a reflective exploration of material hybridity, staged in partnership with CASSINA at 10 CORSO COMO.

The exhibition serves as a dialogue between artisanal sensitivity and industrial logic, though this "dialogue" is carefully calibrated to maintain harmony without significant disruption. Upon first glance, the installation appears as a refined extension of Tangelder's established formal language. Modularity, material layering, and restrained geometries construct a cohesive aesthetic that is instantly recognisable.

The scenographic environment heightens this tension, with objects arranged as if suspended between prototype and finished product, generating a controlled ambiguity instead of true instability. What emerges is less a testing ground than a curated demonstration of the design process.

Tangelder's long-standing interest in the intersection of craft and industry is clearly evident. The works suggest evolution, carefully contained within a predefined formal system. There is a notable refinement in material handling, and compositions are carefully balanced. Yet it also raises the question of whether such restraint has become a default position rather than a considered choice.

[www.destroyersbuilders.com](http://www.destroyersbuilders.com)



# “let us tell you”

## TACCHINI

### DESIGN TACCHINI

REIMAGINING CASA TACCHINI by FAYE TOOGOOD engaged directly with contemporary design culture, focusing on re-edition, material storytelling, and domestic scenography.

The installation drew attention to the conditions of making. TOOGOOD treated Tacchini's materials as a kind of "jewellery box," turning marble, timber, textile, metal, and production remnants into sculptural compositions. Each room highlighted a tonal palette derived from the natural characteristics of these materials, such as the blue veining in marble and the pink of a timber knot.

This approach provided a more conceptual depth and aligned closely with Toogood's broader practice, in which form often originates in tactile experimentation and everyday matter. The expanded BUTTER COLLECTION, originally modelled from a slab of Cornish butter, continued this logic through soft modular seating, armchairs, pouffes, storage solutions, and generously upholstered volumes.

Tacchini's curatorial identity continues to evolve through re-edition. The 2026 collection integrated archival and contemporary voices, including Afra and Tobia Scarpa, Mario Bellini, Vico Magistretti, Gianfranco Frattini, Michael Anastassiades, EWE Studio, Studioepepe, Roberto Sironi, and Faye Toogood. This dialogue between past and present was coherent and elegantly managed.

Tacchini's approach does not aim to destabilise the design conversation, but it distils an established language of comfort, longevity, and cultivated domesticity. The atmosphere is inviting, encouraging visitors to linger and presenting the home as an emotional and aesthetic ideal.

Ultimately, TACCHINI delivered a coherent and materially articulate presentation. MATERIAL ANTHOLOGY added depth by emphasising process and raw materials, while the broader collection reaffirmed the brand's heritage through refinement rather than disruption. The result was elegant, intelligent, and meticulously controlled.





# “let us tell you”

**GALLOTTI RADICE**

**COLLECTIBLE DESIGN  
CRAFT  
GALLOTTI RADICE**

GALLOTTI&RADICE showcased its anniversary project, TALES IN GLASS, reflecting on seventy years dedicated to the material. Set within the historic Palazzo Meli Lupi di Soragna, the exhibition presented a chronological narrative of glass, blending archival pieces with contemporary works.

Glass, as both medium and message, is reiterated across decades, designers, and techniques, creating a continuous loop of refinement. The scenography by SOPHIE DRIES enhances this cyclical interpretation. Crystal-inspired surfaces and layered displays transform the exhibition into a refined environment where past and present converge into a single aesthetic continuum.

GALLOTTI&RADICE presents innovation as an extension of established expertise. While the inclusion of contemporary designers, especially a diverse group of female voices, introduces new perspectives on glass, their contributions remain confined within the brand's existing material vocabulary.

Glass is manipulated with precision, and its transparency and fragility are elevated into a language of luxury and control. It celebrates evolution, yet largely through incremental variations rather than conceptual shifts. The experience is immersive but also carefully contained. Visitors navigate a narrative that is coherent, elegant, and ultimately predictable in its progression. There is little friction or disruption.

GALLOTTI&RADICE effectively articulates a clear identity rooted in glass. Ultimately, TALES IN GLASS stands as a polished testament to heritage. The project impresses through, while leaving open the question of whether consistency alone can maintain relevance in an increasingly experimental design landscape.



# “let us tell you”

## CC TAPIS and FORNASETTI

### DESIGN CC TAPIS FORNASETTI

CC-TAPIS and FORNASETTI: (META)FISICA presents a complex exploration of ornamental excess, illusion, and archival transformation. This exhibition contextualises a landmark rug collection by CC-TAPIS in collaboration with the historic Milanese design house FORNASETTI. It reinterprets the archival motifs of Piero and Barnaba Fornasetti through the tactile languages of wool, silk, linen, embroidery, and knotting.

Fornasetti's visual universe, characterised by repetition, trompe-l'œil, irony, and obsessive graphic recurrence, finds a natural translation into textile form. The exhibition's title references Piero Fornasetti's 1958 screen LA STANZA METAFISICA, a portable architecture that questions the boundaries between the second and third dimensions. In this context, the rug becomes more than just a surface; it transforms into an ambiguous plane between image, object, architecture, and stage.

Materially, CC-TAPIS delivers its expected high level of craftsmanship. Some pieces achieve extraordinary intricacy, such as hand-knotted rugs made in Nepal. This precision allows Fornasetti's motifs to maintain their graphic density while acquiring a new tactile and dimensional richness.

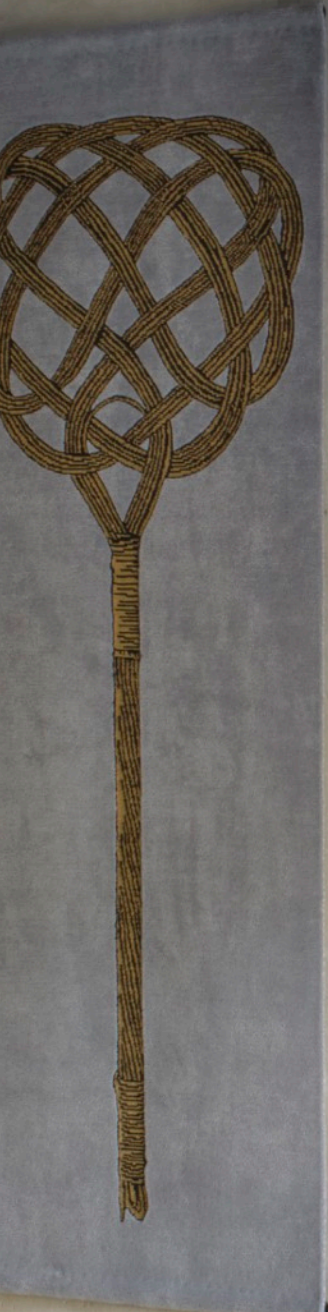
However, this precision also creates a productive tension. The rugs become almost pictorial objects, at times seeming closer to images than to functional textiles. While the textile does not disappear, it often serves the image in a way that can destabilise it.

The exhibition design enhances this sense of theatrical saturation. Curated by DAN THAWLEY, with design by PABL MOLEZÚN, (META)FISICA unfolds as a labyrinth through six rooms, accompanied by Carlos Casas' multi-channel sound installation, METAPHYSICS OF PASSAGE.

This expanded environment gives the project a strong atmospheric dimension, though it risks overwhelming the viewer. The layered combination of rugs, archival materials, sound, olfactory hints, furniture, and theatrical staging creates an experience that oscillates between immersion and excess.

Additionally, there is an underlying tension between uniqueness and heritage. The Fornasetti archive is not a source for re-editions but a generative system for new creations. However, in practice, the project remains heavily reliant on the recognizability of established visual codes. It refines, enlarges, and materialises them beautifully but rarely challenges these codes.

CC-TAPIS and FORNASETTI: (META)FISICA succeeds as an aesthetically polished and materially accomplished collaboration. Its strength lies in the precision with which it transforms ornament into environment and textiles into scenographic devices. Conceptually, however, it remains cautious. The project expands Fornasetti's universe into rug-making without fundamentally challenging it. It celebrates the archive rather than unsettling it, producing a compelling meditation on repetition, image, and craft within the safety of inherited visual mythology.



# “let us tell you”

MARIJKE DECOCK

**DESIGN**  
**MARIJKE DECOCK**

MARIJKE DECOCK presents a body of work that thoughtfully explores the boundaries between objects, gestures, and spatial residues. Her installation avoids spectacle, favouring instead a restrained vocabulary of forms that reveal themselves through subtle variations in material.

There is a precision in her handling of proportion and surface that demonstrates a strong sense of formal discipline. Repetition plays a central role in her work, with recurring elements that exhibit minimal variation, creating a rhythm that is both meditative and increasingly familiar.

In contrast to more extravagant presentations, Decock's experimental restraint serves as a counterpoint. The monumental craftsmanship displayed in this minimalist installation invites careful observation.

MARIJKE DECOCK presentation is refined and coherent, offering a subtle exploration of material presence that bridges ornamentation with craftsmanship excellence.



# “let us tell you”

## ALCOVA



FLAWK gallery's presentation.

## ART, CRAFT, DESIGN ALCOVA

ALCOVA returned with a familiar approach: architecture as spectacle and design as occupation. The exhibition spanned Villa Pestarini and the Baggio Military Hospital, creating a spatial narrative that shifted between domestic refinement and institutional decay. The selection of these sites is undeniably intriguing.

A pristine modernist villa designed by FRANCO ALBINI contrasts sharply with the raw, semi-abandoned hospital complex, reinforcing AlcovA's ongoing fascination with architectural tension. The exhibition features a major selection of designers, presenting a dense array of installations blurring the boundaries between objects, environments, and performances. While this abundance creates a sense of endless discovery, it can also lead to saturation, where individual works struggle to maintain their critical importance.

FLAWK GALLERY, *FRET NOT at THIS NARROW ROOM* draws inspiration from the nuns who once lived in the space. The exhibition brings together work by a considered group of independent designers, such as Apohli, Ashley Law (Flawk), Freddy Tuppen, Isabel Farchy, Louis Barrett, Ocian Hamel-Smith, and verstrepen.studio, alongside new pieces by Flawk, reflecting on restraint, discipline and collective care through a contemporary lens. Taking asceticism as a starting point, the works favour reduction and clarity of intention.

The overall curatorial model favours accumulation over clarity, suggesting that quantity itself has become a form of spectacle. There are moments of genuine experimentation; installations in the hospital's chapel or hidden rooms engage effectively with their contexts, using architecture as more than just a backdrop. Yet, these meaningful moments are often overshadowed by the surrounding excess.

Visitors frequently oscillate between immersion and fatigue. As they move through site after site, they may begin to question whether the illusion of discovery has replaced the actual act of it. AlcovA's strength lies in its ability to frame emerging design within evocative environments, but this framing increasingly overshadows the work itself, making architecture the primary focus. Despite its experimental rhetoric, ALCOVA remains deeply embedded in the realms of collectable design and cultural capital.

Still, the platform has a certain magnetic appeal. Its immersive, photogenic environments are effective at capturing attention. Ultimately, ALCOVA 2026 presents a compelling yet cyclical model.

*Verstrepen.Studio, rest daybed.*



# “let us in”

PRADA  
(FRAMES)

## ART, CRAFT, DESIGN PRADA FRAMES

PRADA FRAMES IN SIGHT, curated by FORMAFANTASMA, functions more as a platform for discussion than a traditional exhibition. Set in Santa Maria delle Grazie, the project reflects Prada's ongoing commitment to viewing design as a form of critical inquiry.

IN SIGHT frames image-making as a cultural system shaped by politics, technology, and attention economies, in which representation often overshadows reality. This conceptual complexity is descending into abstraction, where critical discourse becomes the main aesthetic component.

What emerges is design itself serving as commentary on the role of images. The collaboration with FORMAFANTASMA solidifies Prada's stature within the intellectual segment of Milanese luxury culture. The structure of the event, which includes symposia, lectures, and performances, has begun to feel increasingly formulaic, meticulously crafting the critique as part of a polished cultural offering.



*In Sight by Formafantasma.*



# “let us tell you”

**ANN  
DEMEULEMEESTER**

## **ART, CRAFT, DESIGN ANN DEMEULEMEESTER**

Visiting the new ANN DEMEULEMEESTER store in Milan is like stepping into a physical representation of the brand's enduring aesthetic. Located at Via Monte Napoleone 22, this boutique marks a significant milestone in the brand's expansion, becoming its second global mono-brand store after the historic flagship in Antwerp.

Designed by STORAGEMILANO, the space embodies the label's signature darkness in architectural form. Housed in a former industrial building, the store spans two levels, with raw plaster walls, black Italian herringbone wood flooring, oxidised zinc, black oak, white canvases, and black linen drapery, all creating a carefully curated atmosphere. Natural light filters in through four skylights, softening the otherwise muted palette of black, white, and grey.

The store engages with contemporary retail experiences but avoids spectacle in favour of controlled introspection. The space emphasises material contrast, shadow, proportion, and silence. The result is immersive through precision.

The boutique opened alongside Stefano Gallici's Spring/Summer 2026 collection, signalling a broader repositioning of the brand. Under Gallici's creative direction, ANN DEMEULEMEESTER is deepening its established identity, drawing on the house's heritage while simultaneously sharpening its emotional and architectural presence.

The Milan flagship reinforces the brand's cultural significance, translating its darkness, delicacy, and poetic resistance into a meticulously defined architectural statement.



*Ann Demeester store in Via Monte Napoleone.*



# “let us tell you”

6:00 AM

## DESIGN, CRAFT *6:00 AM*

6:00 AM presented an installation, which investigates themes of repetition, process, and the temporality of making.

The installation highlights glass as both a medium and a message, continuing the studio's ongoing dialogue with artisanal production. What initially seems like a poetic exploration of iteration quickly reveals a signature aesthetic system.

Rows of nearly identical objects emphasise subtle variations, inviting viewers to reflect on the concept of difference within sameness. This approach is both conceptually sound and familiar, echoing a lineage of design and art practices centred on seriality.

Materially, the works are compelling. glass is manipulated with precision, and its imperfections are framed as intentional markers of the process rather than flaws.

The scenography reinforces the theme of endless production. Objects are displayed in sequences that suggest continuity without resolution, creating a loop that mirrors both craft traditions and industrial logic.

There is a meditative quality to the experience, encouraging viewers to slow down, observe incremental differences, and engage with time as a material.

6:00 AM delivers a coherent and visually disciplined installation that articulates a clear position on repetition and craft, while raising the question of whether repetition alone can maintain critical relevance in an evolving design landscape.



# “let us tell you”

## DELVIS (UN-LIMITED

### DESIGN

#### *DELVIS (UN)LIMITED*

DELVIS (UN)LIMITED presented THE ROMANCE OF FRAGILITY, a reflective exploration of glass and its symbolic significance in contemporary design.

Curated by VALENTINA CIUFFI, the exhibition featured six designers whose works examine the material's physical and conceptual boundaries.

Glass, often viewed merely as a decorative or functional substance, is reimagined here as a medium for narrative, memory, and tension. This recontextualization also reflects a wider trend in collectible design, where material exploration risks becoming an aesthetic trope rather than a critical instrument.

The exhibition's scenography, designed by SPACE CAVIAR, transforms the gallery into a luminous space filled with glass interventions. The individual works, ranging from erosion-inspired tables to ghostly imprints of domestic objects, demonstrate a high level of craftsmanship and conceptual intent.

Ciuffi's claim that fragility requires careful handling adds an ethical aspect to our relationship with objects. This ethic remains largely symbolic of broader socio-material concerns.

The exhibition operates within a loop of collectible design logic, where objects convey thoughtful ideas and play within the systems of exclusivity. Fragility serves the subject and is a strategic element, reflecting the delicate balance between concept and market value.

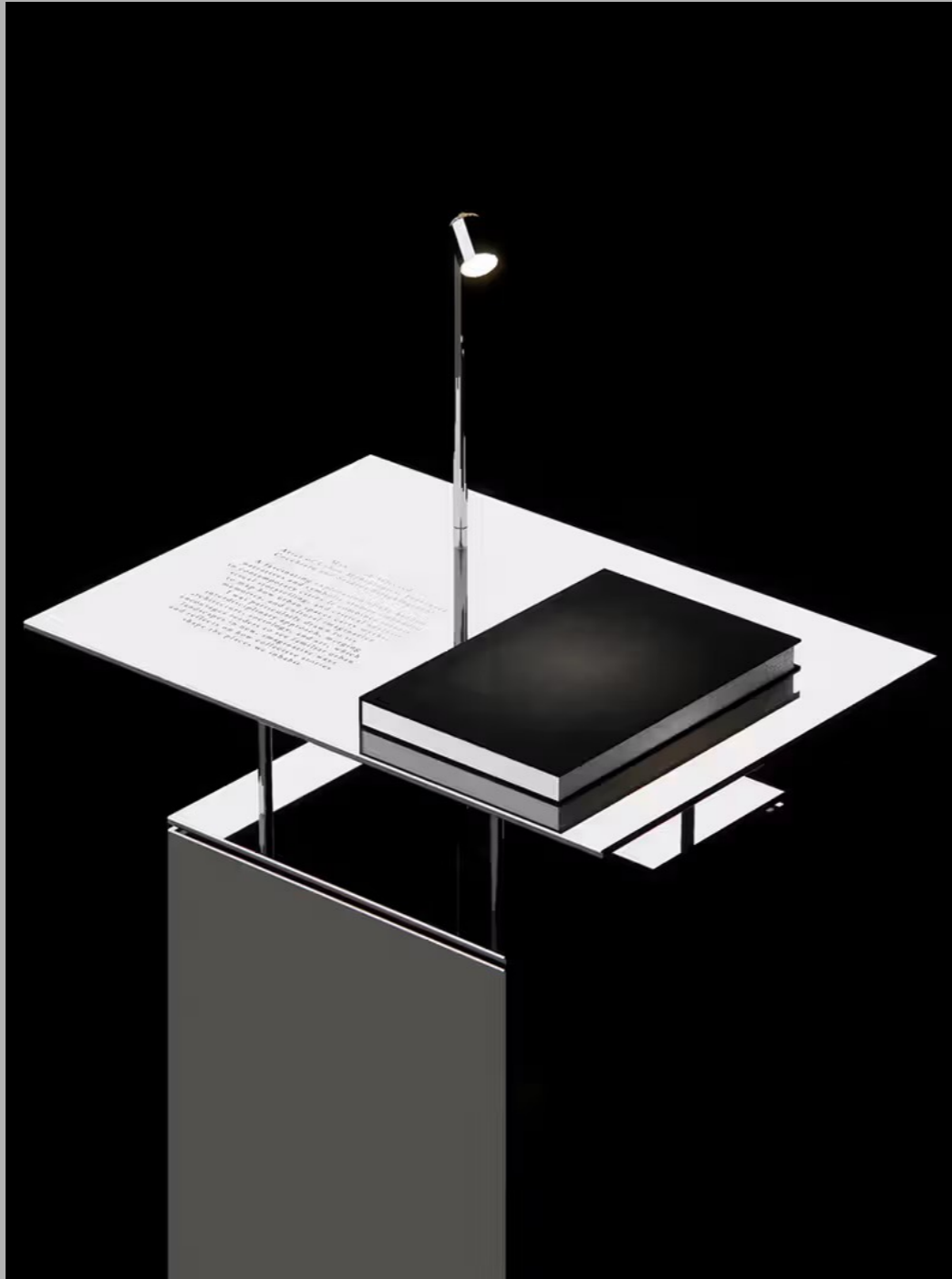


*The Romance of Fragility.*



# “let us tell you”

JIL SANDER



*Reference Library.*

## DESIGN JIL SANDER

REFERENCE LIBRARY serves as a thoughtful counterpoint to the overstimulated environment of Milan Design Week. Created by APARTAMENTO in collaboration with JIL SANDER, the exhibition features 60 books selected by writers, designers, artists, architects, filmmakers, thinkers, and creators, collectively forming a portrait of influence, attention, and intellectual intimacy.

The installation, designed by the Milanese architecture firm STUDIOUTTE, is intentionally simple. It occupies the JIL SANDER showroom on Via Luca Beltrami, where chrome lecterns, warm reading lights, and mirrored surfaces transform the act of reading into a serene, theatrical ritual. The space encourages visitors to transition from one title to the next with a heightened awareness of time, surface, and gesture.

The use of white gloves enhances this sense of reverence. Visitors are invited to handle the books as almost archival objects, turning reading into a ceremonial act of care. In this context, the book transcends its role as a mere vessel for information. It becomes a physical memory device, marked by the individual who recommended it.

Conceptually, the project counters an era of skimming and fragmented attention. It affirms the book as an object that demands duration, presence, and intentional focus. The REFERENCE LIBRARY presents a refined simulation of resistance, perfectly in line with Jil Sander's philosophy of restraint, rigour, and cultivated purity.

The selected books serve as personal references and symbols of cultural credibility. This creates a tension between intimacy and exclusivity. Although the library is portrayed as a space of curiosity shared by all, its framework remains highly curated, temporary, and meticulously controlled.

The JIL SANDER REFERENCE LIBRARY is more about the image, ritual, and atmosphere of reading than about reading itself. It is a carefully staged meditation on attention, revealing as much about contemporary design anxieties as it does about books.



# “let us tell you”

## BACCARAT

### **DESIGN** ***BACCARAT***

BACCARAT CRYSTAL CRYPT showcased the brand's legacy of opulence through an installation that sought to reimagine heritage in a speculative context. The installation was designed by EMMANUELLE LUCIANI as an immersive science-fiction experience, combining movement, film, scenography, sound, crystal icons, and the craftsmanship of the Baccarat manufacture.

The space was conceptualised as a cathedral, where artisanal craftsmanship and light contributed to a cohesive atmosphere. This approach provided Baccarat's historical codes with a more cinematic, unexpected backdrop, while remaining deeply rooted in the maison's established language of brilliance, precision, and ceremonial display.

While Baccarat's mastery of crystal remains unquestionable, its strength lies in refinement rather than disruption. Even within a shown narrative, the brand's codes remain polished, precious, and closely guarded.

In a design week characterised by discussions around sustainability, participation, and material reinvention, Baccarat's presentation still felt largely insular, despite reaching toward the future. This detachment aligns with Baccarat's established codes but also risks limiting the installation's emotional impact for a generation increasingly drawn to participatory, critically engaged design experiences.

CRYSTAL CRYPT showcased Baccarat's ability to transform heritage into spectacle and crystal into a cinematic exploration of light, memory, and craftsmanship. Yet its most compelling tension remained unresolved: whether the perfection of an inherited language can still feel urgent in a design culture that is increasingly defined by instability, experimentation, and change.



# “let us tell you”

## NILUFAR

### NILUFAR GRAND HOTEL

*NILUFAR reinforced its prominent position in the world of collectible design through a dual exhibition approach that was both ambitious and self-aware.*

*The project was divided between NILUFAR DEPOT and its GALLERY on Via della Spiga, unfolding as a carefully crafted narrative. At the DEPOT, the NILUFAR GRAND HOTEL transformed the industrial space into a fictional hospitality environment, blurring the lines between interior design and scenography. Each room, conceived by an international group of designers, served as an immersive tableau, presenting a different aesthetic ideology under the guise of luxury accommodation. The result was undeniably spectacular.*

*Founder Nina Yashar's curatorial signature, juxtaposing historical pieces with contemporary design, remains intellectually compelling. The parallel exhibition at the gallery space offered a more intimate narrative, concentrating on light and material refinement. This restraint provided a necessary counterpoint but also reinforced Nilufar's association with an increasingly defined aesthetic.*

*Both venues emphasised collectible design, positioning objects more as symbols of cultural capital rather than as functional artefacts. It is a realm of connoisseurship, where entry relies as much on cultural literacy as it does on physical presence.*

*There is, however, a certain honesty in this exclusivity. NILUFAR does not pretend to democratise design; it continues to refine its position at the pinnacle of a rarefied market. It questions whether such an approach can stay relevant as design discourse shifts toward broader participation.*



# “let us tell you”

GUCCI

## GUCCI *MEMORIA*

GUCCI MEMORIA is an immersive exploration of memory, identity, and archival narration, presented at the Chiostris di San Simpliciano during Fuorisalone 2026. Conceived under Demna's creative direction, this installation reframes Gucci's 105-year history through a sequence of 12 tapestries, transforming the brand archive into a theatrical and intricately constructed visual mythology.

The exhibition presents it as something edited, staged, and symbolically heightened. The tapestries highlight key moments in the house's history, from Guccio Gucci's formative experiences at the Savoy Hotel in London to the brand's founding in Florence in 1921. They also feature the emergence of iconic pieces such as the Bamboo 1947 and Jackie 1961 bags, as well as the creative eras that preceded Demna's leadership.

The installation's language is deliberately historical, drawing on the visual codes of Renaissance tapestry and Botticelli-inspired imagery, while incorporating contemporary and often ironic elements. This creates a productive tension between heritage and modernity, between institutional grandeur and Demna's irreverent understanding of luxury. In this context, memory is recomposed into a branded cultural narrative.

There exists an inherent ambiguity between memory as personal experience and memory as a corporate construction. GUCCI clearly leans toward the latter, transforming recollection into a curated, consumable environment. Yet this is precisely where the project becomes most effective. Its strength lies in the precision of its atmosphere.

The broader scenography extends this archival logic beyond the tapestries. A garden inspired by Gucci's Flora motif adds another layer of historical reference, tracing the print back to Vittorio Accornero's design for Grace Kelly and its connection to Botticelli's PRIMAVERA. As another playful element, Gucci-branded vending machines dispense drinks based on Demna's LA FAMIGLIA archetypes, introducing humour and contemporary brand theatre into the otherwise monumental setting.

GUCCI MEMORIA succeeds as a refined exercise in brand storytelling. Its visual language is strategically narrative, using history as material and memory as scenography. The result is an installation that feels emotionally resonant and calculated, transforming Gucci's archive into an immersive mythology of its own creation.



# “let us tell you”

## POLISH MODERNISM

### POLISH MODERNISM

*POLISH MODERNISM is presented as a curatorial proposition, reframed through a contemporary lens of design recovery and cultural repositioning. The exhibition draws heavily on mid-century Polish architectural and design language, highlighting its disciplined geometry and material austerity.*

*The display emphasises clarity, structure, and functional rationality, yet these principles are now refracted through a contemporary exhibition logic reframing their original ideological intent. What emerged from social and political necessity is reintroduced as curated heritage.*

*Furniture, graphics, and architectural references are arranged with a coherence that reflects strong curatorial control. This coherence can feel overly resolved, leaving little room for ambiguity or contradiction. The exhibition's muted palettes, strict proportions, and modular systems create a consistent formal language.*

*POLISH MODERNISM is framed as timeless and not situated. Its historical tensions between ideology, scarcity, and ambition are largely softened into aesthetic attributes. As a result, modernism transforms from a critical project into a stylistic resource.*

*There are moments when the installation hints at deeper inquiry, particularly in its attention to system-based thinking and material economy. However, these gestures are quickly absorbed into an overarching aesthetic coherence. Ultimately, POLISH MODERNISM operates as a polished act of reinterpretation. It succeeds in making history visually present, but it is less successful in reactivating its critical charge. In doing so, it reflects a broader condition of contemporary design culture.*



# “let us tell you”

## BOTTEGA VENETA

### BOTTEGA VENETA

LIGHTFUL installation for BOTTEGA VENETA by KWANGHO LEE transforms the Via Sant'Andrea store into a suspended landscape of woven leather, light, and spatial tension. This site-specific work extends across the store's windows and first-floor water feature, with black and green leather cords flowing through the space like vines over water. Some of these forms are woven into basket-like structures that conceal softly glowing LEDs.

This project emphasises craft as a performance, atmosphere, and architectural gesture. Hand-woven from Bottega Veneta's supple leather, the installation builds on the house's signature intrecciato pattern while evolving it into something more organic, irregular, and experimental.

What may initially appear spontaneous is actually a careful balance between control and improvisation. Lee created the composition on-site, responding intuitively to the store's architecture. This approach gives the installation a sense of movement, as if the material is still in the process of becoming.

BOTTEGA VENETA positions itself with notable precision. The brand uses Lee's intervention to expand its identity into a spatial and experiential dimension. The installation remains transparent of its material translation: leather becomes structure, light, ornament, and atmosphere all at once.

Displayed alongside Lee's GHOST IN THE SHELL chairs, the project reinforces an ongoing dialogue between the Korean artist and BOTTEGA VENETA under Louise Trotter's creative direction. This installation temporarily rewrites the store, transforming the brand's material language into a suspended architectural condition.



# “let us tell you”

ARCHIVIO-UNO  
JOSHI GREENE

## *JOSHI / GREENE*

While operating across objects, interiors, and systems, the studio draws on backgrounds in fashion and fine arts to create functional forms characterised by material precision, utility, and essentiality, a practice that reflects on how design can bring clarity, order, and visual discipline into everyday life.

The studio is an interdisciplinary Los Angeles-based studio founded by ELORA JOSHI and ANDREW J. GREENE. Their conceptual yet functional designs stood out amongst other designers, but their headline quote didn't impress us; JOSHI / GREENE collection did.

[www.joshi-greene.com](http://www.joshi-greene.com)

## ARCHIVIO-UNO

Conceived by LUCAA. CAZZI in collaboration with MICHELE CINIERI, the archive aims to catalogue editorial print publications at their first release, specifically issue 0 and issue 1 magazines. ARCHIVIO-UNO is nomadic: a physical archive, partially accessible online.

Issue zero and issue one are the most free and experimental moments in a magazine's life.

This archive aims to preserve and narrate them. Every magazine has a starting point: a zero issue, often experimental, and a first issue that attempts to define a direction. It is from this initial phase, fragile, open, still in progress, that *archivio-uno* originates: an archival project dedicated to collecting and cataloguing the earliest issues of magazines.

[www.archivio-uno.com](http://www.archivio-uno.com)



*Joshi Greene, wall piece and chandelier.*

CONVEY



**WHAT IF? is antithetical  
to “let us tell you”**

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# Design FAIRS

**Collectible** Brussels and New York, **PAD** (Pavilion for Art and Design) London and Paris, Milan **Designweek**, Stockholm **Designweek**  
**Maison & Object**, **IMM** Cologne, London **Design festival**, Rotterdam **Design Biennale**, **Objects** Rotterdam, Berlin  
**Designweek**, **TEFAF** Maastricht, GHEENT **BADAFF** and more.

Design Miami/ (Miami & Basel) locations Miami (USA) & Basel (Switzerland). December (Miami) & June (Basel)

*Highlights:* One of the most influential fairs, coinciding with Art Basel, showcasing leading galleries and designers in collectible design.

PAD (Pavilion of Art and Design) locations London (England) in Oktober & Paris (France) in April.

*Highlights:* Features a mix of historical and contemporary design, art, and decorative objects, attracting top collectors.

The Salon Art + Design (Brussels and New York) Location (USA) New York in November.

*Highlights:* Combines fine art with collectible design, showcasing top galleries from around the world in an elegant setting.

Nomad (Various Locations) Locations and timing varies by edition St. Moritz, Capri, Monaco, Venice.

*Highlights:* A traveling fair that presents collectible design in exclusive locations, blending art, architecture, and nature.

Object Rotterdam Location Rotterdam (Netherlands) in February.

*Highlights:* A platform for experimental and cutting-edge collectible design, often featuring independent designers.

TEFAF Maastricht (The European Fine Art Fair) Location: Maastricht, Netherland. When: March.

*Highlights:* While primarily focused on fine art, TEFAF includes a strong section of rare and historical collectible design.

# **WHAT IF? is antithetical to “let us tell you”**

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