

Milan
design week
2026

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Pick me up
I'm free!

de
zeen
dis
patches
milano



Samsung Design [Open Lab]

Milan Design Week 2026
April 20 - 26

Superstudio Più
Via Tortona 27 Milano

Editor's letter

Welcome to Dezeen Dispatch: Milan edition

Spring has sprung and, just as the summer weather returns, the international community has returned to Milan en masse for the blockbuster gathering of the year. Milan design week has once again transformed Italy's capital of design into a celebratory frenzy of design novelties.

Dezeen's novelty is this Milan edition of Dezeen Dispatch, our newspaper-style publication specially

produced to help you make the most of the design week. Not only is it packed with useful information on where to go and what to see, but we also scrutinise some of the key topics relating to Milan's design scene.

First up, with a cappuccino or aperol spritz in hand, take the time to read our features. The evolving phenomenon of Milan design week is something I explore, while I question if the event can continue on the same trajectory for much longer (page 4). Meanwhile, Dezeen's design and interiors reporter Jane Englefield takes the temperature of Milan's design scene for the other 51 weeks of the year, asking local protagonists what it is like to be a designer in Milan today (page 10).

American interior designer Kelly Wearstler speaks to Dezeen's deputy editor Cajsja Carlson about her new pieces for H&M Home, an affordable furniture collection debuting in Milan (page 14). As trade fair Salone del Mobile launches its new collectible design exhibition Salone Raritas, journalist Debika Ray interrogates the growing allure of one-off and limited-edition design. She ponders if rarity has become the ethical and financial alternative to mass production for many designers today (page 18).

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The editorial team has been busy compiling their pick of the essential events, exhibitions, talks and hotspots that we think you should visit across the city (page 24), as well as highlights from the flagship event, the Salone del Mobile trade fair (page 31). And for when you inevitably need some moments to recharge, be sure to tap into our guide to restaurants, bars, cafes and gelato spots in Milan (page 37), as recommended by a diverse group of locals.

As ever, Dezeen is busy in the city this week – read about our talks and other activities (page 35). And of course, our coverage of Milan doesn't end with these printed pages; be sure to keep an eye out for regular news stories throughout the week on dezeen.com as well as on our social media channels.

Amid the mass of events this week, accept that you'll only see a fraction of what's on offer. Our advice: ditch your FOMO and use Dezeen Dispatch to guide you towards the best.

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Survival guide

- Wear comfy shoes – you will be walking a lot
- **Carry sun cream but also something warm to wear – the weather can be unpredictable**
- Forget travel by car – the Milan Metro is your best way around
- **Use rental bikes – the most nimble way from A to B**
- Always carry a refillable water bottle and snack – staying hydrated and energised is key
- **Whenever you get a chance to eat fresh fruit and veg, take it – Milanese food is heavy on carbohydrates and salt**
- Carry mints – garlic breath shouldn't be your downfall
- **Have some painkillers to hand – there's a good chance you'll drink too much the night before**
- Learn some key Italian phrases – you'll win the hearts of the locals

Opinion

“I would urge you to purposefully seek out the small and the modest”

Words by Max Fraser

For longer than anyone can remember, Milan’s design week has prevailed as the most important moment in the global design calendar. And this week, the city is once again alive with international visitors sampling hundreds of events, exhibitions and installations across Italy’s design capital, in search of the latest products, talents and trends.

If you’re a seasoned visitor, you’ll have developed your own way of best prioritising your time amid a sea of exhibitions. And if it’s your first visit, you’d be forgiven for feeling overwhelmed by the enormity of shows to visit in such a short period of time. Having attended almost every edition since 2000, I’d put myself firmly in the first category.

In my debut year working as a nascent freelance journalist, the event was very much a commercial fiesta of furniture focused on the Salone del Mobile trade fair, which was

located in vast halls not far from the city centre.

I had never seen so many chairs in one place.

There were some more experimental exhibitions in unusual locations around the city but they were a bonus to the offerings at the fair. Yet today, with so much going on around the city, some people feel no need to attend the fair at all.

In a time before Google Maps or social media, I remember navigating Zona Tortona at night with only an address and paper map to hand, in search of a rumoured party by Italian stalwart brand Cappellini. The streets were deserted and felt foreboding. Today, those same streets are closed to traffic and you can hardly move for the hoards of design revellers.

The phenomenon of Milan design week has been evolving for decades.

“The attention often follows the biggest budgets. The independent designers who originally shaped the spirit of the week often work on a smaller scale – that initial driving factor is slowly being sidelined.”

- Laurids Gallée, designer, Netherlands

“Milan is a must for me. I always appreciate the high quality of the exhibitions, programmes and of course the people; the old and new friends I get to see there.”

- Beatrice Galilee, curator, USA

Salone del Mobile began in 1961 as a showcase for Italian furniture at a time when the sector was proving to be an important contributor to the country’s post-war economic recovery. Back then, furniture was the dominant cultural and commercial force among design disciplines.

Today, the backbone of the event is still furniture and the wider realm of interior products. But at a time of growing instability amid geo-political and climatic turmoil, it increasingly feels crude for companies to champion shiny new luxury objects on pedestals. However, few will say that out loud.

It still feels like the vast majority of companies are marching forward with a business-as-usual approach, troubled instead by the immediate impact of rising energy, material and labour costs, and sluggish market conditions under the shadow of war.

Yet plodding around crowded, airless spaces gawping at enormous sofas, lengthy dining tables, intricate chandeliers and sleek kitchens, you would be led to believe that this industry is somehow shielded from these problems.

To my surprise every year, the industry is forever pandering to those who “have”. Can this extraordinary proliferation of fancy stuff for rich people continue forever? It would seem so, and I suspect this year is no exception.

For now, there is no shortage of other industries wanting to cash in on the event’s

magnetism; fashion, lifestyle, tech and car brands are ever-eager to feed off the seemingly endless supply of curious and influential individuals descending on the city.

If Milan design week has always had furniture at its core, now it is joined by a whole load of noise from these adjacent industries. Each year, budgets swell as the quest to shout the loudest becomes an imperative to success. Marketing hyperbole triggers queues of expectant visitors, with the resulting shows often little more than sleek displays of brand puffery.

For years now, such shows generally leave me wondering why the brand behind it is expending so much money, material and time on this hot air. It increasingly feels so very out of touch with the urgency of our age.

“Unfortunately Milan has been infiltrated by marketing opportunists, becoming a giant theatre for marketing all manner of worldly goods! Though it’s still a very important forum for the design world.”

- Jasper Morrison, designer, UK

Yes, these installations may provide some moments of joy and escapism from the sombre news of today, but I would nevertheless encourage you to carefully consider what you spend your time visiting; the trap of queues, data capture and marketing messages has become a tiresome distraction.

And just when one's cynicism is about to overflow, Milan will always deliver surprises. The beauty of Milan design week is that you can inadvertently stumble upon a refreshing display of concepts or products by an energetic group of new designers.

Furthermore, in recent years, there have been pockets of designers as well as established institutions making more noise about design's role in both contributing to yet potentially aiding the crises of today.

Their presentations are often underwritten with uplifting messages of environmental, political and social change. Executed with a modest budget, these shows are usually imbued with a spirit of experimentation and optimism that acts as a reminder of why you may have originally been drawn to this industry.

Understandably, amid the noise, these designers want to be noticed by the critical mass of international visitors to Milan. And yet, it can feel futile to compete with the predictable roster of established designers, as well as contend with the growing expense of venues and accommodation.

Indeed, this contrast between the big and brash and small and modest is very pronounced today. On the assumption that the former is again stealing the attention this year, I would urge you to purposefully seek out the latter; the burgeoning voices of our industry have the power to positively change the narrative and, as the world order continues to shift, it's up to all of us to champion that movement.

“The new industrial furniture design seems to make less noise compared to other experimental settings. Maybe people prefer more exciting and inspirational new things rather than everlasting ones?”

- Didi NG Wing Yin, designer, Finland

“During Salone, Milan becomes a pop-up capital for the global design scene; wonderful things shoulder-to-shoulder with awful things. But who's the judge at the emporium of superfluities?”

- Jay Osgerby, designer, UK



Geometry of Life [Chapter 1]. A movie shot at Palazzo Molteni, Milan.
moltenigroup.com

Kia's design philosophy, Opposites United, begins with transforming the tension between contrasting values into creative energy. It goes beyond a design language — it is a way of seeing the world, and an attitude toward creating new relationships and experiences. These exhibitions present how that philosophy is experienced and expanded through two interconnected journeys.

Journey of Reflection

04.20 — 26 10AM — 7PM

Exhibition
April 20th to 26th
Museo della Permanente
Milan, via Turati 34

Journey of Projection

04.22 12PM — 7PM
04.23 — 26 10AM — 7PM

Exhibition
April 22nd to 26th
Salone dei Tessuti
Milan, via San Gregorio 29





David/Nicolas's studio. Photo by David Raffoul



Design consultant Joy Herro. Photo by Luigi Fiano



Tutto Bene's studio. Photo by Ludovic Balay

Feature

What is it like to be a designer in Milan today?

Words by Jane Englefield

Home to the world's biggest design week and a long-standing manufacturing hub for high-quality furniture, lighting and homewares, Milan's reputation precedes it. The city is synonymous with Italian design, thanks in part to the seminal work of creatives such as Gio Ponti, Ettore Sottsass and Alessandro Mendini during the post-war period. But today, the Milanese design scene is becoming about much more than that, say local design duo David Raffoul and Nicolas Moussallem of David/Nicolas.

"It does feel like the city is going through a particularly interesting phase and that the balance has shifted," they reflect. Originally from Beirut, the pair opened their second studio in Milan in 2021. "Many designers, collectors and creative people from all over the world have chosen to live or work in Milan, which has brought a new energy to the design scene."

Local architect and designer Maddalena Casadei agrees. "Since I first started working here in the 2000s, Milan has become a much broader ecosystem, where industrial production, collectable design, research and communication coexist and overlap," she says.

For Studio Vedèt founder Valentina Ciuffi, who established Milan design week platform Alcova with British architect Joseph Grima in 2018, broader changes in the perception of the city itself may be at play. "The city has improved in terms of its international image," says the curator. "It is perceived as less provincial than in the past. So even from Milan, you attract more international clients, and you are also seen as being more international."

In the eyes of some local designers, these shifts are helping to foster more experimental work. Studios such as 2050+, which describes itself as straddling design, technology, the environment and politics, visual research company Studio Folder, and architectural designer Hanne Speer are leading the charge.

Design consultant Joy Herro moved from Rome to Milan in 2018, when she says local galleries still followed a "fairly traditional format, where the focus was mainly on the design object itself". "In the past few years, especially since Covid, the scene feels much more dynamic again," says Herro, who is the founder of new local gallery The Great Design Disaster.

"It's less about the object or the form alone, and more about the ideas behind it: the themes, the narratives, and the context in which the work is presented," she adds. "There are many

independent initiatives, experimental formats, and more crossover between art, design and fashion. It feels like Milan has rediscovered a more experimental spirit, where sometimes a chair is not just a chair anymore."

For some, it's a welcome development after the pioneering ethos that drove Ponti et al became mired in the pressures of business. "After the extraordinary decades of Italian design in the 1950s, 60s and 70s, there may have been a phase in which the system became more structured and less experimental," say Britt Moran and Emiliano Salci of local firm Dimore Studio.

"The designers of the golden age gradually stepped back, and the large studios that grew around them during the 70s, 80s and 90s became increasingly institutionalised," agree Tutto Bene co-founders Felizia Berchtold and Oskar Kohnen, who are based between Milan and London.

"Many offices expanded to a scale where quantity inevitably overtook quality, and where rigid hierarchies made it harder to remain agile, curious, or experimental." Now, like many of their peers, they take a more optimistic view of Milan's design scene. "There is a renewed appetite for ideas and for cultural depth, not just for stylistic decoration," they say.

But while the tide may be turning, Formafantasma co-founder Andrea Trimarchi suggests there is still some way to go. Italian duo Formafantasma are known for research-based projects pushing at design's avant-garde. In 2021, Trimarchi and studio co-founder Simone Farresin based themselves in Milan following an extended period in the Netherlands – home to a highly experimental design scene.

"Milan is still very traditional," acknowledges Trimarchi. "Of course, I'm generalising. There are still interesting studios doing groundbreaking work. But in general, it's a city that is still a bit conservative when it comes to design." That sentiment is echoed by Edoardo Pandolfo and Francesco Palù, co-founders of local glass studio 6AM. They work in Milan for its globally

recognised industrial heritage, but acknowledge that this strength can go hand-in-hand with a traditional way of doing things.

"Our niche is the Italian way of doing design," the duo say. "So very luxurious, very well made, very well packaged or whatever, but hyper badly communicated and expensive," they joke. "If you go to Scandinavia, for example, they are lightyears ahead of us in terms of marketing and positioning on the web."

"In the past few years, especially since Covid, the scene feels much more dynamic again"



Tutto Bene co-founders Oskar Kohnen and Felizia Berchtold. Photo by Genevieve Lutkin



Formafantasma co-founders Andrea Trimarchi and Simone Farresin. Photo by Gregorio Gonella



Formafantasma's studio. Photo by Luca Caizzi



Studio Vedèt founder Valentina Ciuffi.
Photo by Piercarlo Quecchia

“Milan is a city that’s still a bit conservative when it comes to design”

Meanwhile, a number of practitioners point out that wider, deep-rooted issues still make life difficult for young designers trying to find their way in the city. “From an outside perspective, sure, Milan is full of events like design week and the Olympics and so on,” say Francesco Zorzi and Nicolò Ornaghi, whose distinctly utilitarian

furniture has attracted attention since founding local studio NM3 in 2020.

“But it’s not very welcoming, especially for younger creatives and younger generations who do not have the economic power to sustain the costs of living in a city which has become very expensive,” they add. For a city that is meant to be rooted in design, they argue, there is still a lack of institutional support for emerging talent. “There is very little interest in pushing politics that try to help young entrepreneurs or younger creatives.”

This tough environment creates a design culture where connection and collaboration can prove difficult, says Casadei, who admits to feeling “a deeper loneliness today for designers – younger and older”. “Competition in Milan is high, and it is difficult to find moments and people who truly want to engage in a real exchange,” she adds.

According to Berchtold and Kohnen, the endurance of other unhelpful anachronisms may also be preventing Milanese design from reaching its full potential. “Design in Milan is still relatively male-dominated, particularly in visible leadership positions,” consider the duo.

They suggest that the 20th-century model of the “great designer” continues to characterise much of the design scene. “That model certainly still exists, and in some contexts it works,” they continue. “But today we are more interested in collective intelligence: movements, methodologies and interdisciplinary approaches rather than personalities on pedestals. The ‘bro culture’ of design studios is simply not very interesting anymore.”

Still, from Ciuffi’s perspective, the future looks positive. “Milan has always been a very bourgeois city,” she says. “It is conservative in that sense. So there are social problems that I am against. But what I like about the new international wave is that we have to stop looking with only the eyes of the Milanese.”

Light as Medium

AN EXHIBITION OF NEW AND REIMAGINED WORKS BY OMER ARBEL,
CURATED BY DAVID ALHADEFF

April 19 - 26, 2026

BOCCI

via Rovani 20, Milan

Interview

“Repetition is a big part of my design language” says Kelly Wearstler

**Words by
Cajsa Carlson**

This Milan design week marks a series of firsts for Kelly Wearstler, who is making her Milan debut with the inaugural furniture collection for H&M Home, on show in a baroque palazzo. The Swedish brand hasn’t previously exhibited in Milan and neither has Wearstler – though the designer,

who is known for her warm, bohemian interiors and often works with natural materials, has been coming to the design week for years.

“The first time was probably 15 years ago, and it’s so changed; from the global footprint and everything that goes on in terms of very established creatives and brands, to the emerging, and [Milan is] really supporting both,” Wearstler tells Dezeen. “I think having that dichotomy is what makes it so interesting.”

Wearstler has created 13 pieces, including a set of modular furniture, for H&M Home that are being shown for the first time this week. They form part of a larger, 29-piece collaboration with Wearstler, marking the first time the brand has worked with a designer to create large furniture pieces. As well as designing the furniture, Wearstler will bring her signature interior design skills to the launch, making over the palazzo where the pieces are being shown.

To Wearstler, who has previously designed marble furniture and even a wooden grand piano, collaborating with H&M Home came with new challenges. “Partnering with H&M Home, there were a lot of guardrails in place, and size limitations; this is the first time they’ve done furniture, so it was all about modularity and thinking in a new way,” she explains. “The guardrails really made us be more creative and challenged us more, in a good way,” Wearstler continues.

The furniture that Wearstler has designed includes chairs that can be transformed into sofas, with pieces informed by her love of repetition. “Everything’s based on modularity; it’s a kind of modular synergy where you can take one of the chairs and it could turn into a sofa,” she explains. “[It’s about] repetition and modularity, a word that is synonymous with what we do – I love repetition. Repetition is a big part of my design language here.”

This was also due to the fact that the pieces all had to fit into a box that could be easily transported, which Wearstler says inspired the modular design of the seating. “How could we



Curva vase



Noxen stool

create big furniture from something that has to come in a box in a certain size?” she says. “That really pushed us to be creative and our technical skills were challenged as well.”

In addition, Wearstler wanted the collection to have a ritual feel. “It was about things that had to do with ritual, things that you use every day,” she says. “I think good design and things that look good and that you can use are things that you interact with every day. And that’s what I wanted to do.”

Wearstler worked with a wide range of materials for the H&M Home collection, including stone, ceramics, metal, wood and textiles. The designs, which also include smaller objects such as vases and lamps, are on show in Palazzo Acerbi, a 17th-century baroque palace that isn’t often open to the public. Here, Wearstler



Designer Kelly Wearstler. Photo by David Roemer



Soluna lounge chair



Etrine marble tray

went all in, creating different feels for each of the rooms in the historic building.

“We really wanted a special place that felt residential and had a lot of rooms – I wanted to tell different stories around many of the different pieces that we created,” she explains. “So much of my philosophy is about the old and the new and creating that interesting tension. This is how these elements really will collide and tell something entirely fresh.”

While Milan design week can feel overwhelming and homogenous in terms of the design on show, Wearstler argues that by showing here, a designer can really prove their mettle. “That’s where you really rise to the occasion by doing things that are unique and original, because you’re more noticed,” she says. “You look at how you’re presenting, you look at the actual works, the designs that you’re presenting – there’s a lot that goes into it, the storytelling, the photography,” she continues. “All of that really helps to make things feel more unique and less like what you’ve seen before.”

Working with a brand that is as big and global as H&M Home – the Wearstler collaboration will be available in 40 countries from September – will likely make the designer more of a household name, which she is looking forward to. “I love that I can reach that higher collectible audience, but also now having this partnership with H&M and doing something that’s super accessible, I love that dichotomy,” she says.

“I want to evolve my brand and grow,” Wearstler continues, pointing to her studio’s work with artificial intelligence (AI) as an example of how it is evolving. “I was an early adopter of AI; we started using it maybe three and a half years ago now,” she says. “We really are operating in a kind of native, AI-first studio, and I’m all about innovation, but also I want to grow my brand – there’s so much I want to do, I feel like I’m just getting started.”

While Wearstler said that her studio uses AI across many different departments, mentioning operations, design, e-commerce, sales, distribution and finance, she doesn’t believe that it can replace human designers. “[For] H&M, it was used in many different ways, but it didn’t design the collection, because you have to have the human touch,” the designer says. “People think, oh, AI can design for you. If you use AI to design for you, and you’re not super involved, you’re going to end up having a product that looks like everything else out there.”

H&M Home is one of many larger commercial brands that have taken spaces in Milan recently, a phenomenon that is increasingly criticised by those who are wary of big brands swooping in with expensive installations that often have long queues. To Wearstler, the mix of big brands and emerging designers, however, is a net positive. “I think everyone has a creative voice, and if you want to flex your muscle in a different way, I think it’s amazing,” she concludes. “I think that it pushes everyone forward. We all learn from one another; it’s like a huge, interesting experimental laboratory.”

Kelly Wearstler’s H&M Home collection can be seen at Palazzo Acerbi, Corso di Porta Romana 3, between 9:00am and 6:00pm from 21 to 26 April. Installation produced by Studio Boum. All images courtesy of H&M Home

“If you use AI to design for you, and you’re not super involved, you’re going to end up having a product that looks like everything else out there”

Timeless Balance

Meridian Collection



Simplicity, neutral tones and a refined finish define a collection that stands out for its balance of functionality and elegance. With its light, flowing forms and subtle curves, Meridian seamlessly integrates into contemporary spaces.



Meridian Collection

Roca



Origin

Audi x Zaha Hadid Architects

Portrait Milano
Corso Venezia 11, Milan
20-26 April 2026



Opinion

“What we value as design is shifting from the useful to the unique”

**Words by
Debika Ray**

Starchitects may have fallen out of favour, but the star designer is back on the ascent. What better evidence than the launch at this year’s Salone del Mobile of an exhibition of

“collectible design, limited editions, design antiques, and high-end creative craftsmanship”? This is the kind of design that screams “ask who created me!”

Salone Raritas features exhibitors including Dutch designer Sabine Marcelis, Milanese gallery Nilufar, Dubai-based brand Collectional, Brazilian gallery Mercado Moderno, Swiss architecture firm Herzog & de Meuron and Italian glassmaker Salviati. This is not an art fair or consumer sales platform: it’s aimed at Salone’s existing trade audience of developers, architects and interior designers. In a competitive world, the fair’s president Maria Porro says, such buyers need their hospitality and corporate projects to stand out, and are demanding unique objects with a story to help them do so.

Collectible design isn’t replacing Salone’s regular offer. Nonetheless, its inclusion at the world’s most significant design fair – and its rise more broadly – suggests something about this moment. As mass production has become morally compromised, prestige now lies in rarity. What we value as design is shifting from the useful to the unique.

Salone Raritas is no outlier. In recent years, collectible design fairs have expanded (Collectible launched a New York edition in 2024, Design Miami held an exhibition in Seoul in 2025 and PAD London is attracting an increasingly international roster of galleries), while new ones such as Matter and Shape in Paris have launched. Art fairs including India Art Fair and Melbourne Art Fair have integrated collectible design into their repertoire, and Alcova – a platform for experimental design – has become a must-see event during design week.

Meanwhile, reports by ArtTactic and the Bank of America suggest that sales of design, furniture and decorative arts grew by 20 per cent in the first half of 2025, outpacing several traditional fine art categories, and the likes of Sotheby’s, Christie’s and Phillips have reported strong sales at design auctions.



Percival Lafer armchairs from Mercado Moderno’s collection. Photo courtesy of Mercado Moderno



Dutch designer Sabine Marcelis. Photo by Clemens Poloczek



Andrés Reisinger chairs in Nilufar’s gallery space. Photo by Alejandro Ramirez Orozco



The Salone Raritas exhibition space.
Visual by Formafantasma



Collectible design at Melbourne Art Fair.
Photo courtesy of Melbourne Art Fair



A Ewe Studio exhibition for Collectional.
Photo by Oculis Project

The demand is being driven, in part, by younger, more style-conscious people looking for more affordable entry-points into collecting than fine art allows and seeking work that speaks to their tastes and identities. According to the 2025 Art Basel and UBS Art Market Report, millennials are leading the interest in design.

It's worth momentarily considering what “collectible design” means – spanning, as it does, everything from vintage pieces, prototypes and limited editions to handmade one-offs. Historically, things tended to become collectible over time, because they were epoch-defining, game-changingly innovative, reflective of an era's taste and politics, or the work of a unique visionary. The art market hacked that timeline – engineering speculative collectability for contemporary works through a choreographed dance between galleries, fairs, buyers, museums and auction houses. In fashion, too, scarcity and desire are manufactured by drops, capsules and celebrity collaborations, while in music performers leverage superfans for premium profits by monetising exclusivity.

Contemporary design isn't there yet, but it wants to be. The secondary resale market for recent works is still nascent. Until that changes, collectability needs to be taken on trust. This is partly based on the narrative constructed around an object – its cultural associations, the mythology surrounding the designer and their identity, the thinking process that birthed it. And partly, it is grounded in an item's quantifiable physical worth – the cost of materials, the time it takes to make, the complexity of the techniques involved.

All this is often less a signal of value than price. Zeros stack up when something is not just beautiful, but luxurious – and luxury today has shifted away from mere opulence. As the illusion of planetary abundance comes to an end, what we covet most now is that which is scarce and contested – time, human attention, natural resources and connections to cultural heritage.

“There is no greater luxury than getting someone to spend hours skilfully building something for you by hand with scarce materials”

There is no greater luxury than getting someone to spend hours skilfully building something for you by hand with scarce materials, pouring their own personal identity and culture into it while doing so. That's why collectible design is so often defined by the aesthetic of craft: fingerprints suggest a human touch, imperfections imply a laborious process, and natural materials hint at sustainability.

Craft used to be marginalised as lesser – a redundant past-time of the working classes, women, migrants, indigenous people and populations of the developing world. Now it has cultural capital, representing an ethical alternative to ruinous mass production – one based in material knowledge, skill, and local, small-scale making.

Such attributes are increasingly rare and therefore desirable. But the valorisation of craft doesn't necessarily mean greater inclusion for the people who have long practised it, nor does it automatically equate to sustainable, ethical production. It is typically the individual author – the artist-designer – who reaps most of the rewards, rather than the anonymous hands whose traditional practices have long been relegated to “handicrafts”.

Of course, design itself is not inherently good or bad. In the 20th century, it was envisaged as a vehicle for democratising access to the good life. Designers harnessed technology to accelerate the efficient and affordable supply of functional objects at scale, transforming lives and societies. Many artefacts of that era are now priced as collectible too.

Meanwhile, we've grown to understand that this movement – under conditions of unfettered capitalism – also contributed to planetary catastrophe, a cultural homogenisation that's being exacerbated by the current wave of AI-driven automation, and the mass exploitation of people. As the problems design played a part in

“It's no surprise that Western design is seeking refuge in making beautiful things for the few”

creating seem increasingly insurmountable, the modernist promise of a better life for all is dissolving – even if the practices and systems it put in place persist.

It's no surprise that Western design is seeking refuge in making beautiful things for the few. The market for high-value sculptural



Spanish designer Jaime Hayon. Photo by Sam Gilbert

objects offers makers the chance to flex their creative muscles, make their name, demonstrate skills and sell their vision to buyers who can afford it, rather than competing for a dwindling number of jobs.

It comes with risks, though. There isn't room for an endless number of unique objects and only the lucky handful who can invest in such careers will succeed in capitalising on rarity. For every Jaime Hayon, Studio Job and Faye Toogood, there are hundreds who haven't made it.

In pivoting away from the old ways, there was a chance to upturn age-old hierarchies and put in place a framework in which fewer objects are made mindfully and ethically to meet all our needs affordably, and where ordinary people across the world can make a viable living out of doing so. Instead, as William Morris lamented in the 19th century, the intractable economies of craft mean consumer culture is “ministering to the swinish luxury of the rich”. In our present moment, the rise of collectible design is understandable, but it does little to dispel difficult questions about who design is really for and who it now serves.

Event highlights

1. **Convey Building**
Via San Senatore 10
2. **Alcova at Baggio Military Hospital**
Via Giovanni Labus 15
3. **Alcova at Villa Pestarini**
Via Mogadiscio 2/4
4. **About Silk by Ai Weiwei**
Rubelli Showroom,
Via Fatebenefratelli 9
5. **Food for Thought by IKEA**
Spazio Maiocchi,
Via Achille Maiocchi 7
6. **Metamorphosis in Motion by Lina Ghotmeh**
Palazzo Litta,
Corso Magenta 24
7. **Osteria Fiori di Marimekko**
Osteria Grand Hotel,
Via Ascanio Sforza 75
8. **The Paper Log by Issey Miyake**
Issey Miyake, Via Bagutta 12
9. **Over and Over and Over and Over by 6AM**
Piscina Romano,
Via Ampère 24
10. **Disco Aperitivo by Sophie Lou Jacobsen**
By appointment only via
disco@thelast.agency
11. **Deoron group show**
Via Padova 11
12. **Kelly Wearstler for H&M Home**
Palazzo Acerbi,
Corso di Porta Romana 3
13. **Shared Matter exhibition**
Spaziovento, Via Pinamonte
da Vimercate 4
14. **L'Appartamento by Artemest**
Palazzo Donizetti,
Via Gaetano Donizetti 48

15. **Zaha Hadid Architects x Audi installation**
Portrait Hotel Milano,
Corso Venezia 11
16. **The White House exhibition at Dropcity**
Dropcity, Via
Sammartini 56
17. **Triennale Milano**
Triennale Milano,
Viale Emilio Alemagna 6
18. **Base Milano**
Base Milano,
Via Bergognone 34
19. **Superstudio Piú**
Via Tortona 27
20. **Superstudio Maxi**
Via Moncucco 35
21. **Superstudio Village**
Via Pericle Negrotto 59
22. **Light as Medium by Bocci and The Future Perfect**
Bocci Milan, Via
Giuseppe Rovani 20
23. **When Apricots Blossom by Uzbekistan Art and Culture Development Foundation**
Palazzo Citterio,
Via Brera 12
24. **The Romance of Fragility**
Delvis (Un)Limited
Gallery, Via
Fatebenefratelli 9
25. **Nilufar Grand Hotel**
Nilufar Depot,
Viale Lancetti 34
26. **La Casa Magica by Nilufar**
Nilufar Gallery,
Via della Spiga 32
27. **Salone del Mobile**
Fiera Milano, Strada
Statale Sempione 28

Design districts

- Brera Design District
- Durini Design District
- Isola Design District
- Porta Venezia Design District
- Tortona Design Week
- 5VIE Art + Design

Check out more Milan
event lists at Dezeen Events Guide
[dezeen.com/eventsguide/
milan-design-week-2026/](https://www.dezeen.com/eventsguide/milan-design-week-2026/)



Event highlights

Our roundup of must-see exhibitions, installations and events across the city during Milan design week

Compiled by Gabriella Wong, Jane Englefield and Jennifer Hahn

24

Convey

20 to 26 April. Convey Building, Via San Senatore 10 Design platform Convey is occupying an entire five-storey building near Torre Velasca with a showcase bringing together work from 20 emerging brands with buzzy international designers, among them Panter & Tourron, East London studio Six Dots Design, Georgian practice Rooms Studio and Marco Campardo, who was recently named one of Apple’s Designers of Tomorrow.



Faye Toogood ceramics for Noritake.
Photo by Taran Wilku

Alcova

20 to 26 April. Baggio Military Hospital, Via Giovanni Labus 15 and Villa Pestarini, Via Mogadiscio 2/4 Each year, design platform Alcova spotlights the work of international creatives within Milanese architectur gems off the beaten track. This year, the exhibition returns to Baggio Military Hospital, one of its former locations, and also takes place across architect Franco Albini’s rationalist Villa Pestarini, which is open to the public for the first time. Among the many established and emerging exhibitors are leading British designer Faye Toogood and Spanish creative Patricia Urquiola, as well as India’s Shakti Design Residency and Greek architect Kiki Goti. Interdisciplinary student projects are also out in force, with presentations from design schools including Design Academy Eindhoven and a debut from London’s AA School of Architecture.

About Silk by Ai Weiwei

April 16 to May 15. Rubelli Showroom, Via Fatebenefratelli 9 Using silk as a medium for the first time, multidisciplinary Chinese artist Ai Weiwei envelops the Rubelli showroom in lampas fabric woven with intricate motifs illustrating his evolution as an artist. The choice of silk underscores the material’s origins in China while echoing Rubelli’s centuries-old craftsmanship in Venice. The installation also includes an accompanying documentary offering an exclusive look into the collaboration.



Ai Weiwei for Rubelli. Photo by Felipe Sanguinetti

Food for Thought by IKEA

21 to 26 April. Spazio Maiocchi, Via Achille Maiocchi 7 IKEA is taking over design gallery Spazio Maiocchi with a reimagined Swedish saluhall, a traditional indoor food market hall, complete with a large working kitchen that will host live cooking demonstrations from international chefs. Over a series of immersive room sets, the furniture maker will present three new launches, including a collaboration with a buzzy Dutch designer and a chair that might or might not be inflatable.

Metamorphosis in Motion by Lina Ghotmeh

21 to 26 April. Palazzo Litta, Corso Magenta 24 Making her Milan design week debut, Lebanese architect Lina Ghotmeh presents a pink-hued labyrinth set within Palazzo Litta’s courtyard. Formed from curved geometric modules, the installation creates shifting perspectives and a sequential path that subtly guides visitors’ movements, with each pocket of space offering a different spatial experience. The installation forms part of the annual MoscaPartners Variations exhibition, which showcases a wider programme of global exhibitors.



Blown-glass cubes by 6AM.
Photo by Tommaso Mariniello

Osteria Fiori di Marimekko

20 to 22 April. Osteria Grand Hotel, Via Ascanio Sforza 75 Beloved Finnish brand Marimekko blends design and gastronomy with Osteria Fiori di Marimekko, inviting visitors to step into a playful, multisensory celebration of its floral prints. Alongside textile installations and a shoppable selection of ceramics, highlights include flower-infused drinks and aperitivo bites inspired by the shapes and colours of the brand’s floral prints.



Issey Miyake’s waste paper logs

The Paper Log by Issey Miyake

21 April to 5 May. Issey Miyake, Via Bagutta 12 At its Milan store, Issey Miyake has found a second life for compressed rolls of pleated paper, which resemble logs and accumulate as byproducts of the fashion house’s signature garment-pleating process. Created in collaboration with Spanish architecture firm Ensamble Studio, the installation showcases the studio’s sculptural paper forms alongside the brand’s furniture prototypes, including stools, sofas and tables, all reworked from the “paper logs”.

Over and Over and Over and Over by 6AM

19 to 26 April. Piscina Romano, Via Andrea Maria Ampère 24 In the vaults of Piscina Romano, Milanese design studio 6AM explores repetition as a creative engine through an exhibition focused on contemporary glass sculptures. New pieces – including a limited-edition colour of the Paysage lamp and the Float furniture collection in a new finish – sit alongside blown-glass cubes first developed for Bottega Veneta’s Summer 2026 runway show.

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Kelly Wearstler for H&M Home

21 to 26 April. Palazzo Acerbi, Corso di Porta Romana 3 For her Milan design week debut, American interior designer Kelly Wearstler (interviewed on page 14) partners with H&M Home to unveil a first look at their upcoming collaboration, marking the brand's first designer partnership to feature large-scale furniture. Set within the baroque grandeur of Palazzo Acerbi, the installation unfolds as a playful sequence of rooms inspired by the collection's themes of daily rituals and modularity, where Wearstler's bold forms flirt with soaring columns and opulent frescoed interiors to create a dialogue between past and present.



Gast vase at Deoron

Deoron

20 to 26 April. Via Padova 11 Digital design platform Deoron returns to Milan design week with an exhibition inside a former ball-bearings factory. Opening the industrial site to the public for the first time, the showcase brings together over 50

international designers and brands across furniture, homeware, lighting and technology. Among the highlights: a tactile pink DJ booth by Berlin-based creative studio Yont; stem and twig-inspired vases born from Amsterdam-based design studio Gast's exploration of CGI materiality; and a series of translucent soap spheres by Danish designer Matias Møllenbach, each delicately perched on a matching resin dish. A bar and a programme of listening sessions and daily events round out the event.



Panter & Tourron lamp. Photo by Profiler

Disco Aperitivo by Sophie Lou Jacobsen

20 to 22 April. By appointment only via disco@thelast.agency Glassware designer Sophie Lou Jacobsen is turning an apartment in Loreto into an ode to 1970s and 80s-era Italian glamour. The takeover marks the launch of her Disco Aperitivo collection, with party-worthy pieces including serving trays, an ashtray and a cigarette box. In the spirit of aperitivo, Milanese institution Palinurobar will be serving drinks and small bites throughout.

Shared Matter

20 to 24 April. Spaziovento, Via Pinamonte da Vimercate 4 Switzerland's Shared Matter sets out to explore what defines modern Swiss design today. Co-curated by Dezeen's editorial director Max Fraser and Milan-based architect Maddalena Casadei, the exhibition presents six emerging Swiss designers whose works sit at the intersection of research and cross-cultural collaborations. Standout projects include a sleek aluminium floor lamp by Panter & Tourron and an intuitive musical instrument that translates abstract music theory by Akuto Studio.

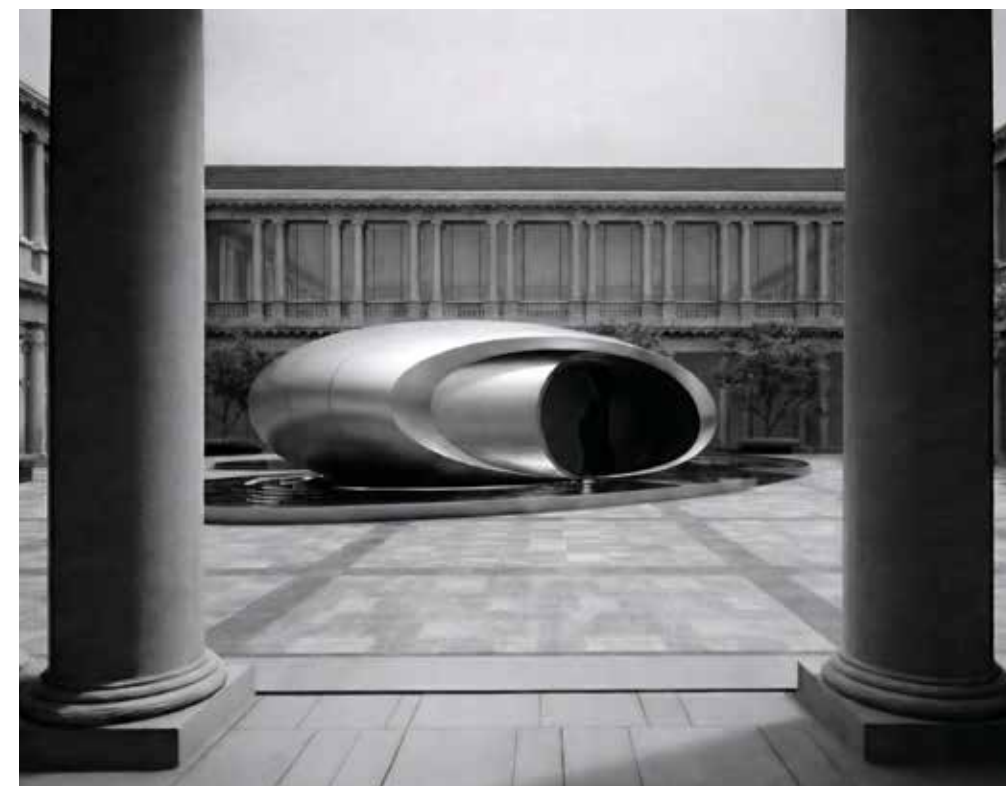
L'Appartamento by Artemest

21 to 26 April. Palazzo Donizetti, Via Gaetano Donizetti 48 Back for its fourth edition, commerce platform Artemest's much-loved showcase L'Appartamento returns to Palazzo Donizetti to pay homage to Italian grandeur. Set against frescoed ceilings and the palazzo's sweeping elliptical staircase, the exhibition invites five interior design studios, including the Rockwell Group and Charlap Hyman & Herrero, to each reimagine an Italian cultural capital – Venice, Florence,

Rome, Naples and Palermo – as a room. The exhibition extends outdoors for the first time, bringing the curated selection of Italian furniture and decor to the courtyard.

Zaha Hadid Architects x Audi

20 to 26 April. Portrait Hotel Milano, Corso Venezia 11 Zaha Hadid Architects has used spatial compression and expansion to get design week visitors to slow down and unplug in its installation The Origin. Designed for Audi, it consists of a titanium-coloured fibreglass portal set on top of a reflecting pool in the courtyard of Portrait Hotel Milano.



The Origin installation by ZHA for Audi



L'Appartamento in 2025. Photo by Tomaso Lisca and Luca Argenton

The White House at Dropcity

26 March to 26 April. Dropcity, Via Sammartini 56 While US president Donald Trump is busy tearing down parts of the White House, students at the Politecnico di Milano have turned the building into a case study on domestic propaganda. Exploring the White House as both residence and media symbol, the exhibition unpacks how its design and interiors – from fences and tablecloths to service corridors and ceremonial spaces – have been used to project power and public image across decades of presidencies. Seven installations dissect the house's spatial and decorative choices, revealing its role as an icon of political performance. While you're at Dropcity, don't miss the exhibition by graduates of Central Saint Martins' MA Material Futures programme, which presents transdisciplinary projects ranging from ultra-stretch textiles to lab-grown gemstones made from paint waste.



Two-story Eames Pavilion. Photo by Yosigo courtesy of Kettal

Triennale Milano

Triennale Milano, Viale Emilio Alemagna 6 There is plenty to see at Milan's Triennale museum during the city's design week. Visitors can attend The Eames Houses, a show anchored by an architectural installation based on the 1949 modernist home of seminal American designers Ray and Charles Eames. The installation is a collaboration between the Eames Office and Spanish manufacturer Kettal. Also at Triennale, Danish heritage brand Frederica is presenting A Chronicle of Danish Design. Charting a century of Danish furniture, the show combines pieces from pioneers such as Hans J Wegner and Nanna Ditzel with the work of contemporary designers, including Cecile Manz. Nearby, the Alphabet exhibition celebrates the 30-year career of British design duo Edward Barber and Jay Osgerby. And if that isn't enough, visitors can also head to Continuous Present, a show dedicated to the work of Italian architect and designer Andrea Branzi, curated by Pritzker Prize-winning architect Toyo Ito.

Light as Medium by Bocci and The Future Perfect

19 to 26 April. Bocci Milan, Via Giuseppe Rovani 20 Bocci returns to Milan design week with Light as Medium, transforming its historic Milan apartment into an exhibition of new and reimagined works by Canadian designer Omar Arbel. Curated by The Future Perfect founder David Alhadeff, the showroom becomes a sequence of luminous encounters, from a sloping plane of glass tiles to a cascading installation of pendants in the stairwell, highlighting Arbel's ongoing exploration of light as material and structural element.

Base Milano

20 to 26 April. Base Milano, Via Bergognone 34 Base Milano, Milan design week's home for emerging and experimental design, is back with an exhibition of works by more than 80 young designers from 23 countries. Twenty students from London's Royal College of Art have taken over the terrace for the week, where they are also camping out for the duration of the design festival. The project explores modes of collective cohabitation and spatial design practice. And be sure to check out Alessandro Ramundo's much-hyped FOMO installation, while you're here.

Superstudio

20 to 26 April. Superstudio Più, Via Tortona 27. Superstudio Maxi, Via Moncucco 35. Superstudio Village, Via Pericle Negrotto 59 Mega design project Superstudio returns to Milan for its 26th edition. Spread over three permanent locations, the event features the work of participants from 16 countries across Europe, Asia, Africa and North America. Among this year's highlights is an exhibition curated by Marcel Wanders celebrating 25 years of Dutch design brand Moooi, which takes place at Superstudio Più. There is also a photography project on display at Superstudio Maxi. Called Portraits, the project was created to showcase dialogues between Italian brands including B&B Italia and Kartell, and products by seminal creatives from Gaetano Pesce to Gio Ponti.



Yield Studio chair at Superstudio Village.

Photo by Arseni Khamzin



Uzbek exhibition at Palazzo Citterio. Image courtesy of UCDF

When Apricots Blossom by Uzbekistan Art and Culture Development Foundation

20 to 26 April. Palazzo Citterio, Via Brera 12 The Uzbekistan Art and Culture Development Foundation debuts at Milan design week with When Apricots Blossom, an exhibition celebrating Uzbek craft through a contemporary lens. Twelve designers, including Bethan Laura Wood, Marcin Rusak, Fernando Laposse and Nifemi Marcus-Bello, present new work created in collaboration with Uzbek artisans to reframe the material traditions of the Aral Sea region and Karakalpakstan. Highlights include a colourful tapestry draped across the palazzo's facade, orchard-inspired floral installations and interpretations of bread trays and stamps to honour the sacred role of bread in Uzbek culture.

Grand Hotel and La Casa Magica by Nilufar

20 to 26 April. Nilufar Depot, Viale Lancetti 34. Nilufar Gallery, Via della Spiga 32 Nilufar Depot sets the stage for a reimagined luxury hotel, unfolding through a series of curated rooms, a penthouse suite and an outdoor area. The installation brings together imagined interiors and standout pieces by various designers, including Bethan Laura Wood and David/Nicolas. Across the city, Italian

studio Studio Caviar has designed the setting for La Casa Magica at Nilufar Gallery, an exhibition that explores the home as a ritual space through objects drawn from diverse geographical and cultural contexts that engage with belief and symbolism.

The Romance of Fragility

21 to 26 April. Delvis (Un)Limited Gallery, Via Fatebenefratelli 9 Glass takes centre stage in Italian design gallery Delvis (Un)Limited's exhibition exploring the creative potential of fragility. Works by international designers, including Johan Pertl, Maria Tyakina and Tino Seubert, challenge conventional perceptions of the material. From pieces sculpted to echo stone to others shaped into liquid forms, all are designed to push the material's limits.



Nilufar Grand Hotel. Photo by Filippo Pincolini



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DISCOVER MORE



Fair highlights

Stands, talks, installations and special exhibitions to visit at Salone del Mobile

Compiled by
Jennifer Hahn



Soffio Lamp by Draga & Aurel



Lucia Eames rugs by Nanimarquina.
Photo by Nina Anton

Salone Raritas collectible design exhibition

The big news this year is the launch of Salone Raritas – a dedicated exhibition for collectible design that brings together work from 25 international galleries in a set designed by Formafantasma. Look out for a special project from Sabine Marcelis, impossibly delicate glass lamps by

Draga & Aurel for Salviati, new work from Lewis Kemmenoe for London's Max Radford Gallery and walnut wood furniture from Herzog & de Meuron for Marta Sala Editions. "Many exhibitors are revisiting historical techniques or materials while pushing them toward new directions, often enabled by new technologies and collaborations," Raritas curator Annalisa Rosso told Dezeen. "What emerges is a landscape where craft, collectible design and industry increasingly overlap." Pavilion 9

New product launches

As always, Salone will be hosting more launches than any one person could feasibly hope to see in a week. Dotted throughout the venue's pavilions, particular highlights this year include the Salone debut of English design stalwart Established & Sons and the launch of Japanese furniture brand NII, led by former Sony creative director Hirotaka Tako.

Philippe Malouin will present his new Scoop seating system for Meritalia, Nanimarquina has collaborated with Charles Eames' daughter Lucia on a range of rugs, and Karimoku Case is presenting its largest exhibition to date in a booth designed by Norm Architects to resemble a boutique hotel. The most intriguing launch of the year is by Patricia Urquiola, who has designed a modular sauna and hammam system with "breadstick-textured" cladding for Effe.



Vinhuset chair by Norm Architects for Karimoku Case

Aurea installation

Parisian studio Maison Numéro 20 and interior architect Oscar Lucien Ono have created an imaginary hotel, where visitors are guided through a series of spaces that explore the theatrical potential of hospitality interiors. Among the rooms is a lush winter garden, a surreal dining room and a library complete with a fireplace. Pavilions 13 and 15

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HALL 10/B19, C16

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VIA ALESSANDRO MANZONI, 23

LAUFEN.COM



OMA co-founder Rem Koolhaas.
Photo by Charlie Koolhaas

Salone Satellite emerging design show

More than 700 designers under the age of 35 are featured in this year's edition of Salone Satellite, the fair's platform for emerging talent. Alongside contributions from 23 international design schools, expect participants from all around the world, from Taiwanese studio Folkstory to colourful Milanese design brand Artetica and Norwegian architect Martin Hopland, whose furniture was conceived for a fictional troll home. Design Week Lagos is presenting novelties from seven young stars of its annual Design

and Innovation exhibition, including a buglike chair from Nigerian designer Myles Igwebuike. Pavilions 5 and 7

EuroCucina & International Bathroom Exhibition

Salone's biennial exhibitions for kitchen and bathroom products are returning for 2026. This year's edition of Eurocucina features 106 exhibitors, including Smeg, Diesel and Fisher & Paykel, which is presenting an immersive stand inspired by New Zealand forests. Meanwhile, the International Bathroom Exhibition, billed as "the sector's largest international showcase", includes bathroom brands from 14 different countries.

Eurocucina (pavilions 2 and 4)
International Bathroom Exhibition
(pavilions 6 and 10)

Salone del Mobile takes place at Fiera Milano Rho, Strada Statale del Sempione 28, between 9:30am to 6:30pm from 21 to 26 April

Talks

Salone has recruited architecture firm OMA to develop a new exhibition dedicated to contract furniture for the fair in 2027. In preparation, this year's edition will host a day of talks dedicated to the topic, with a keynote lecture by founder Rem Koolhaas

and a programme curated by him and OMA partner David Gianotten taking place throughout Wednesday. Other speakers of note in the fair's talks lineup include buzzy Ecuadorian studio Al Borde, known for its radical, community-oriented approach to architecture.



Crocodile Stool by Martin Hopland.
Photo by Magnus Nordstrand

Villeroy & Boch and Ideal Standard create “sensory experience” at Milan design week

installation is the first presented jointly by Ideal Standard and Villeroy & Boch.

German studio Elastique has converted the showroom into an immersive space that combines light, texture and scent whilst also channelling both brands’ culture of innovation. Through five curated spaces, Villeroy & Boch aims to challenge and reimagine what a sensory bathroom experience can be.

“Design is in our DNA and our engine for transformation since our founding days,” said Sven Ullrich, executive vice president of product and marketing at Villeroy & Boch Group.

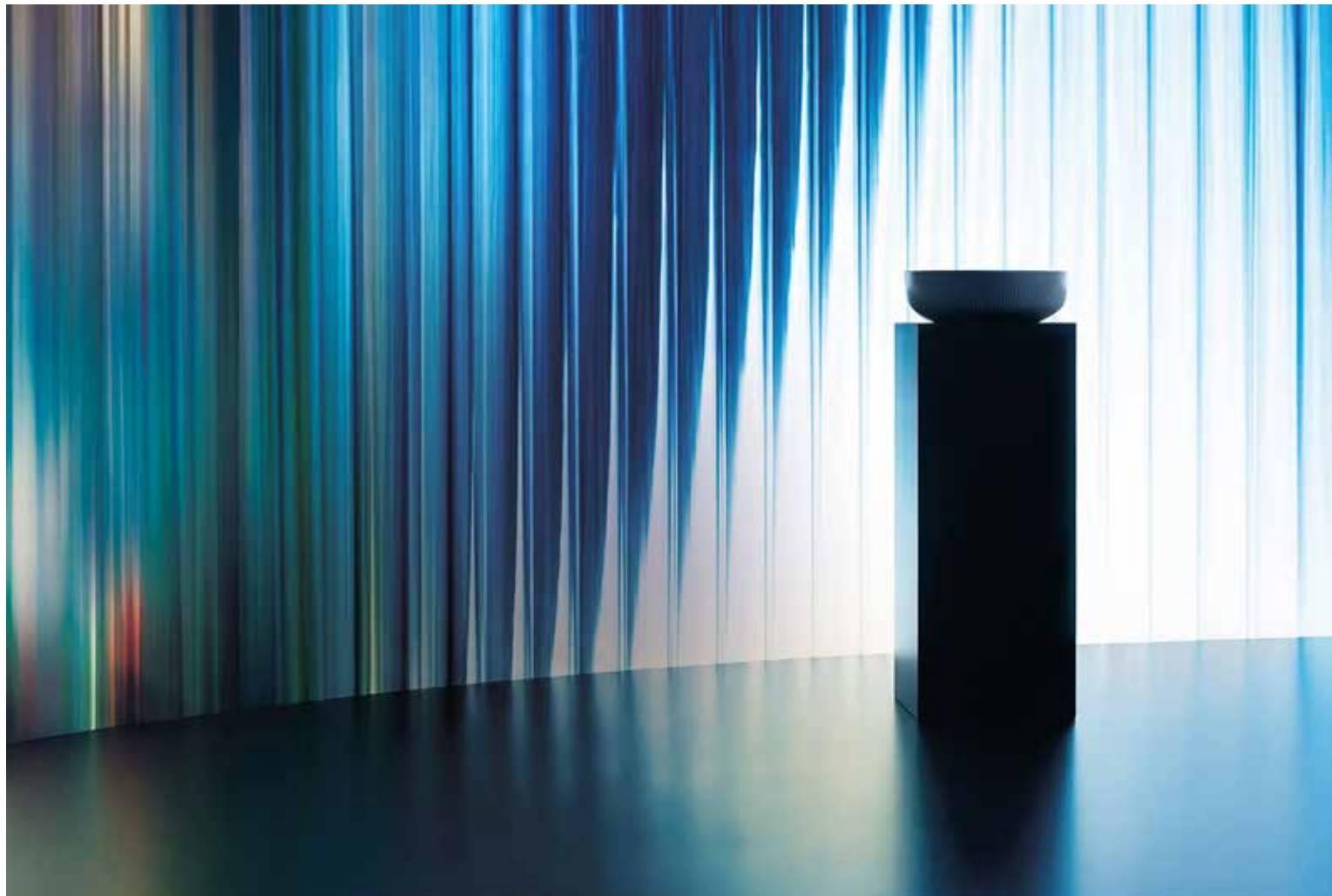
“At Villeroy & Boch, ideas evolve into new materials, technologies open new possibilities, helping us to rethink how things are made.”

Villeroy & Boch and Ideal Standard have created an immersive installation that reimagines the bathroom as a space of continuous evolution during Milan design week. Taking place at the Villeroy & Boch Milan showroom ahead of its grand reopening later in the summer, the Design Continuum: A Study in Sensory Experience

Each of the artwork-like installations explores the process and the materiality beyond the polished surfaces of the brands’ ceramics. The spaces will also spotlight the combined ethos of both ceramic brands – merging the ideals of quality and craftsmanship that Villeroy & Boch are known for with the modern aesthetic and intelligent functionality that represent Ideal Standard.

“For us, bathroom design is about redefining sensual perceptions and creating spaces of wellbeing,” says Ullrich. “For Milan design week, we bring this concept to life in our Milan showroom in a unique installation together with Elastique, showcasing the future-forward design and innovation of our two power brands, Villeroy & Boch and Ideal Standard.”

The installation at Foro Buonaparte 70 (near Castello Sforzesco) is open to the public between 21 to 26 April.



Dezeen talks

The Dezeen team is busy in Milan this year, not just scouring the city in search of news from the design week but also staging talks and making films with some of the leading institutions and brands in the industry. Read on to discover our programme.

By invitation, registration required.

Sunday 19th Uzbekistan now: culture and design

12:00pm to 1:00pm, Palazzo Citterio, Via Brera 12

This year, the culture of Uzbekistan comes to life in Milan. Our panellists share their observations on the nation’s cultural heritage and its evolving contemporary design scene. Moderated by: **Max Fraser**, editorial director of Dezeen Speakers: **Gayane Umerova**, chair of ACDF, **Bethan Laura Wood**, designer at Studio Wood, **Kulapat Yantrasast**, principal of WHY Architecture The talk is in partnership with the Uzbekistan Art and Culture Development Foundation. It is part of the When Apricots Blossom exhibition (see page 29)



Bethan Laura Wood. Photo by Serapian

Tuesday 21st Moooi 25 and Promising

4:00pm to 5:00pm, Superstudio Più, Via Tortona 27

Who were you aged 25? A panel of designers and forecasters reflect on their spirit at 25 and revisit that way of viewing the world to imagine what comes next. Moderated by: **Max Fraser**, editorial director of Dezeen Speakers: **Yves Béhar**, designer and founder of Fuseproject, **Lidewij Edelkoort**, trend forecaster, **Job Smeets**, designer and founder of Studio Job, **Marcel Wanders**, co-founder and creative director of Moooi The talk is in partnership with Moooi and is part of the Dutch design brand’s 25th anniversary presentation

Material Futures

6:00pm to 6:30pm, Via Olmetto 1

How are contemporary Hungarian designers navigating identity, responsibility and innovation within a rapidly changing global context? Our panellists discuss the evolution of Hungarian design in today’s world. Moderated by: **Jennifer Hahn**, design and environment editor of Dezeen Speakers: **Zsófia Bata-Jakab**, CEO of Creative Hungary, **Sára Kele**, founder of Sarakele Studio, **József Kolassa**, architect and founder of Kolassa Stúdió The talk is in partnership with Creative Hungary and is part of the Budapest Selects exhibition, showcasing contemporary design from Hungarian designers

Wednesday 22nd The art of simplicity

9:00am to 10:20am, Villa Necchi Campiglio, Via Mozart 14

In our relentlessly noisy digital age, Dezeen’s editorial director, Max Fraser explores British designer John Pawson’s career, asking if simplicity is no longer a style but a radical design choice. In a culture built on more, this talk asks whether designing for less is the most powerful move we can make. **Max Fraser**, editorial director of Dezeen, in conversation with **John Pawson**

The talk is in partnership with Gaggenau and is part of the German brand’s Presence installation

Design is an Act of Love

6:00pm to 7:00pm, Superstudio Più, Via Tortona 27

How might human-centred design impact the relationship between technology and everyday life? To coincide with Samsung’s Design is an Act of Love installation, Samsung’s chief design officer Mauro Porcini and Dezeen’s co-CEO Benedict Hobson explore a vision of the near future based on the idea that technology should serve humanity. **Benedict Hobson**, co-CEO of Dezeen, in conversation with **Mauro Porcini**, chief design officer of Samsung The talk is in partnership with Samsung and is part of the brand’s Design is an Act of Love installation



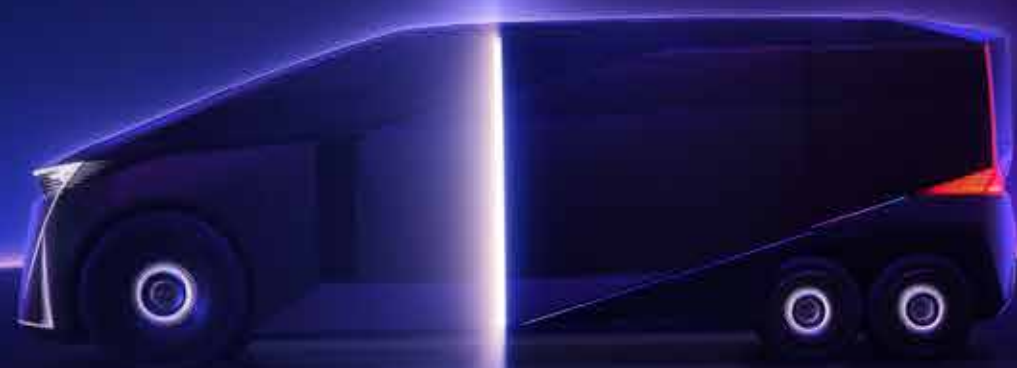
Cézé bench for Budapest Select

SPACE

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Superstudio Più Daylight Hall Via Tortona, 27, 20144 - Milan, Italy



City guide

Need a breather? Local designers tell us what to eat, drink and do in Milan

Compiled by Jane Englefield
and Gabriella Wong

Restaurants

Nuova Arena

Piazza Lega Lombarda 5 “A classic Tuscan restaurant with high-quality products and family-style dining.”
- Andrea Trimarchi and Simone Farresin of Formafantasma

Trattoria del Nuovo Macello

Via Cesare Lombroso 20 “The chef is the protégé of Gualtiero Marchesi, Italy’s first-ever three-Michelin-starred chef. The risotto is traditionally very similar to Marchesi’s and the cotoletta is the best in town.”
- Francesco Zorzi and Nicolò Ornaghi of NM3

Al Matarel

Via Laura Solera Mantegazza 5 “Incredible food, with ‘la signora’ still serving at the table. Like eating at home.” - Andrea Trimarchi and Simone Farresin of Formafantasma



Nuova Arena



Chef Giovanni Traversone at Trattoria del Nuovo Macello.
Photo by Federico Bontempi



Al Matarel. Photo by Christian De Gasperini

Bistrot della Pesa

Via Pietro Maroncelli 1 “The best traditional food – casseula, which is supposed to be a ‘poor’ dish made with leftover cuts of meat, the best risotto, amazivwng stewed cabbage and the best zabaione and zuppa inglese” - Joy Herro, design consultant and gallerist

Antica Trattoria della Pesa

Viale Pasubio 10 “Every element of the decor is carefully considered. We particularly appreciate the silver cutlery, the flowers on the table and the breadsticks served in silver holders. Our favourite dish is the risotto alla milanese with ossobuco.”
- David Raffoul and Nicolas Moussallem of David/Nicolas

Torre de Pisa

Via Fiori Chiari 21 “A historic Tuscan trattoria in Milan’s Brera district, known for its simple, traditional Tuscan dishes and warm, rustic atmosphere.” - Emiliano Salci and Britt Moran of Dimore Studio

A Santa Lucia

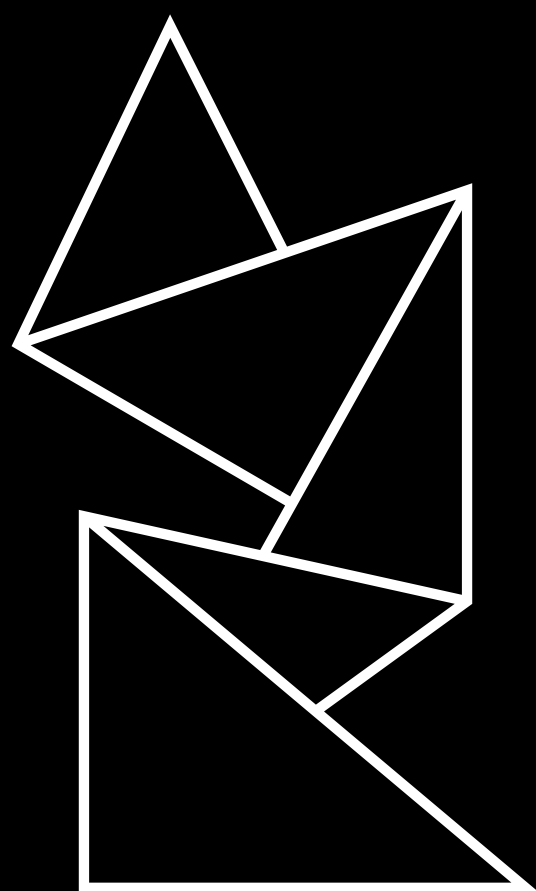
Via San Pietro al’Orto 3 “An old-world Milanese restaurant run by the sweetest team, serving simple, classic Italian food. It has real charm, beautiful interiors and a wonderfully timeless atmosphere – we even spent New Year’s Eve here.” - Oskar Kohnen and Felizia Berchtold of Tutto Bene

next125



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Fuori Salone, Superstudio Più - Lounge



Authentic kitchen. Made in Germany. next125.com

Bars and aperitivo spots

Bene Bene

Via Giovanni Battista Morgagni 31 “A bar run by three creative friends. The name says it all: everything they serve is done really, really well. The music selection also deserves a big thumbs up.” - Maddalena Casadei, architect and designer

Bar Paradiso

Via Gerolamo Tiraboschi 4 “Best wine bar with the finest selection of wines.” - Francesco Zorzi and Nicolò Ornaghi of NM3

Lido Liquor Bar

Piazzale Antonio Cantore 4 “Sabina, the owner, knows how to transform a place and its offerings while keeping it authentic. It’s a small and very pleasant rooftop spot, especially when the weather is good. The atmosphere and quality of the food and drinks are great, as is the selection of vinyl. Very kind staff.” - Maddalena Casadei, architect and designer

Pasticceria Cucchi

Corso Genova 1 “This is our absolute favourite place in Milan. We appreciate the artisanal pastries and especially the terrace. Our favourite dish is the ‘cucchi omelette’.” - David Raffoul and Nicolas Moussallem of David/Nicolas

“Best canapes and martinis here.” - Francesco Zorzi and Nicolò Ornaghi of NM3

Bar Basso

Via Plinio 39 “We have to recognise this historical place and the crucial role it had – and has – in making Fuorisalone what it is, creating the ideal meeting point for the night for many designers.” - Valentina Ciuffi of Alcova



Bar Paradiso. Photo by Delfino Sisto Legnani



Lido Liquor Bar. Photo by Guglielmo Daloiso

Bar Pieno

Via Andrea Maria Ampère 24 “You won’t find it on Google Maps because it doesn’t exist yet, but we are going to open it temporarily for our design week show. Each evening, chefs from across Italy will serve their take on the classic panini and spritz.” - Edoardo Pandolfo and Francesco Palù of 6AM

Cafes and pasticcerias

Panificio Davide Longoni

Via Gerolamo Tiraboschi 19 “The breakfast here is excellent and the focaccia is a must-try.” - Francesco Zorzi and Nicolò Ornaghi of NM3

Marchesi 1824

Via Santa Maria alla Porta 11/a “The historic Marchesi cafe is just around the corner from us, where we usually stop for our morning coffee. There’s always a buzz in the mornings, even if it sometimes includes American tourists ordering espresso martinis for breakfast.” - Oskar Kohnen and Felizia Berchtold of Tutto Bene

Sidewalk Kitchens

Via Bonvesin de la Riva 3 “The perfect place to enjoy street food in Milan. We like it for its lively atmosphere, fresh ingredients, and the chance to eat outdoors while enjoying the city’s street life.” - David Raffoul and Nicolas Moussallem of David/Nicolas

Giovanni Galli

Corso di Porta Romana 2 “Candied chestnuts, boeri, fondants, pralines – the shop windows alone are a dream.” - Emiliano Salci and Britt Moran of Dimore Studio

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Grand Hotel et de Milan

Via Alessandro Manzoni 29

"Milan's oldest hotel, which counts among its guests the Duke and Duchess of Windsor, Rudolf Nureyev and of course, Giuseppe Verdi." - Emiliano Salci and Britt Moran of Dimore Studio

Villa Necchi Campiglio

Via Mozart 14 "Our favourite house museum. Conceived by Piero Portaluppi, it features some of the most elegantly restrained interiors in the city: true refinement in the details, especially in the service areas." - Emiliano Salci and Britt Moran of Dimore Studio

Thaddaeus Ropac at Palazzo Belgioioso

Piazza Belgioioso 2 "The gallery recently opened a beautiful, understated outpost in Palazzo Belgioioso. We love seeing more international galleries establishing a presence in the city." - Oskar Kohnen and Felizia Berchtold of Tutto Bene



Grand Hotel et de Milan



Tribunale di Milano.
Photo by Delbo Andrea



Ordet gallery. Photo by Jack O'Brien

Massimo De Carlo

Viale Lombardia 17 "A wonderful place to see exceptional art in a truly exceptional setting. Massimo De Carlo is housed within one of Piero Portaluppi's first projects in Milan, which is the perfect setting for their works."

- Emiliano Salci and Britt Moran of Dimore Studio

Ordet

Via Filippino Lippi 4 "Ordet shares the same experimental and underground attitude as Milan's ICA, with a great programme of art and design." - Andrea Trimarchi and Simone Farresin of Formafantasma

Cardi Gallery

Corso di Porta Nuova 38 "Specialising in post-war and contemporary art, Cardi Gallery is a quiet refuge in the city where we take time discovering striking modern artworks and connect with the atmosphere of the space." - Emiliano Salci and Britt Moran of Dimore Studio

Tribunale di Milano

Corso di Porta Vittoria 15 "An incredibly beautiful example of stern Italian rationalist architecture." - Emiliano Salci and Britt Moran of Dimore Studio

Vintage dealers Pennisi

Via Alessandro Manzoni 29 “Pennisi is the ultimate in curated antique jewellery. We are in love with the small, gilded display cases in the shop windows.” - Emiliano Salci and Britt Moran of Dimore Studio

Raimondo Garau

Viale Francesco Crispi 5b “A wonderful vintage dealer with a beautifully mixed selection that reflects owner Raimondo’s impeccable taste. It’s also the perfect excuse for a walk from our house past the Castello, through Brera, finishing with a coffee on Corso Como.” - Oskar Kohnen and Felizia Berchtold of Tutto Bene

Compasso Design

Via Casarsa 9 “Daniele has an incredibly vast space filled with meticulously researched design classics. Last year, she also opened a small sister gallery called Gilda & Co, right in the city centre. It sits in dangerously close proximity to Bar Basso – definitely worth a visit.” - Oskar Kohnen and Felizia Berchtold of Tutto Bene



Gelateria Umberto 1934



Vintage dealer Raimondo Garau

Gelaterias Gelateria Solferino

Via Solferino 18 “For me, the best gelato in town remains Gelateria Solferino. It’s a family-run place where both the cream and the fruit are fantastic. The latter changes with the seasons.” - Maddalena Casadei, architect and designer

Gelateria Umberto 1934

Piazza Cinque Giornate 4 “A place that resists passing trends with its old-world setting and a menu of traditional flavours.” - Emiliano Salci and Britt Moran of Dimore Studio

And breathe ... Giardini Pubblici Indro Montanelli

Via Palestro 14 “The perfect spot to stroll or read a newspaper on sunny spring days. The park also hosts Orticola, a lovely fair for all that flowers in May.” - Emiliano Salci and Britt Moran of Dimore Studio

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