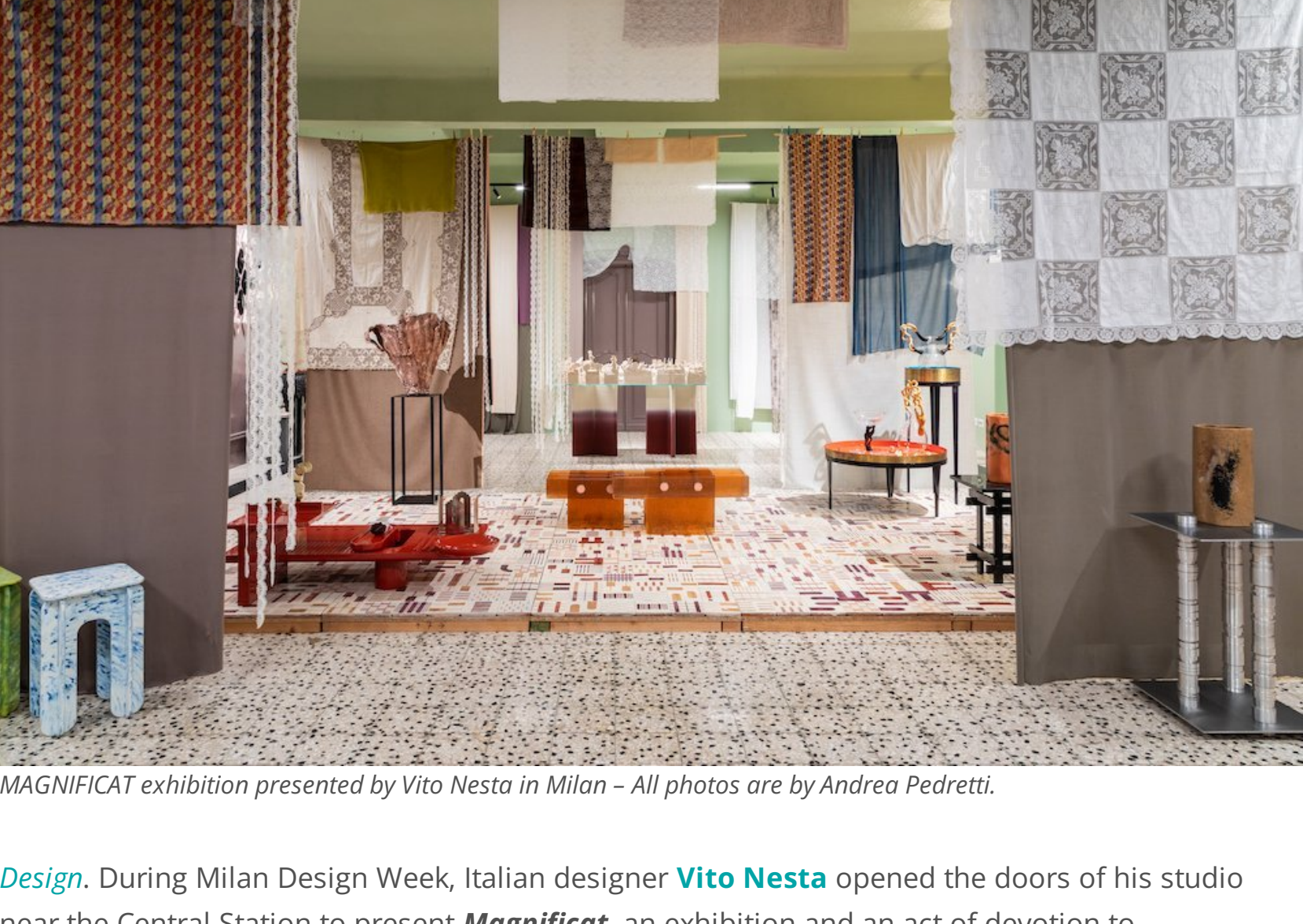


# MAGNIFICAT EXHIBITION IN MILAN PAYS TRIBUTE TO INDEPENDENT DESIGN

Refined yet humble craftsmanship, genuine storytelling, and an honest upcycling attitude defined the Magnificat exhibition, which highlighted the human-centred and materials research-driven values of independent designers.

APRIL 26, 2025

Alessandro GoriaBlueCycleDebonademeoDesignFalegnameria GoriGiorgio BenaIncalmiItalyMargherita RuiMilanMilan 2025Monachesi ValliNinetFiftyOrografiePaolo CasicciRe mouldProjectSlow FiberSmashing PlasticSpazioerreVito Nesta



MAGNIFICAT exhibition presented by Vito Nesta in Milan – All photos are by Andrea Pedretti.

**Design.** During Milan Design Week, Italian designer **Vito Nesta** opened the doors of his studio near the Central Station to present **Magnificat**, an exhibition and an act of devotion to independent design. “All the designers and brands selected for the exhibition share a deep commitment to refined craftsmanship,” explained the exhibition’s curator, **Paolo Casicci**. “They combine different materials like alchemists. Their pieces create new functions and rituals.”

RELATED STORIES: [Read more about Milan Design Week 2025 on Archipanic.](#)



What does it mean to be independent today? “The focus of this project is independence from industry and mainstream circuits,” explain the organisers. “It does not need to become exclusive, but knows how to escape fashion and the ephemeral.”

The *Magnificat* exhibition glanced away from artisanal virtuosity just for the sake of it. “We did not want a muscular display.” Continued Casicci. “Even in the independent project, the temptation of the solo is strong: we avoided it by focusing on figures in which the form, even the most extreme, is truly viaticum and substance.”



The exhibition’s setting was inspired by the image of a kid running free on a rooftop terrace with drying clothes. It featured fabrics selected by **Slow Fiber**, a network of Italian companies in the textile and furniture supply chain united to promote sustainability and transparency.



Among the highlights was the red 72 coffee table by **Martinelli Venezia** for **Orografie**, which features a glossy landscape of rounded shapes and hollows to support, contain, and display. The *Ossimori* coffee table by **Debonademeo** for **Incalmi** has a comb-like structure of stratified hammered glass and fire-enamelled copper. **Margherita Rui** presented the *Alfabeto* terracotta tiles collection for **NineFifty**, inspired by ceramics from Caltagirone.



Riccardo Monachesi and Cecilia Valli of **Monachesi Valli** created an 18th-century-style centerpiece inspired by Noah’s Ark and populated by quirky creatures. **Alessandro Goria** teamed up with **BlueCycle** to create gradient-hued totems and a table, all 3d-printed by recycling discarded fishnets from Greece.



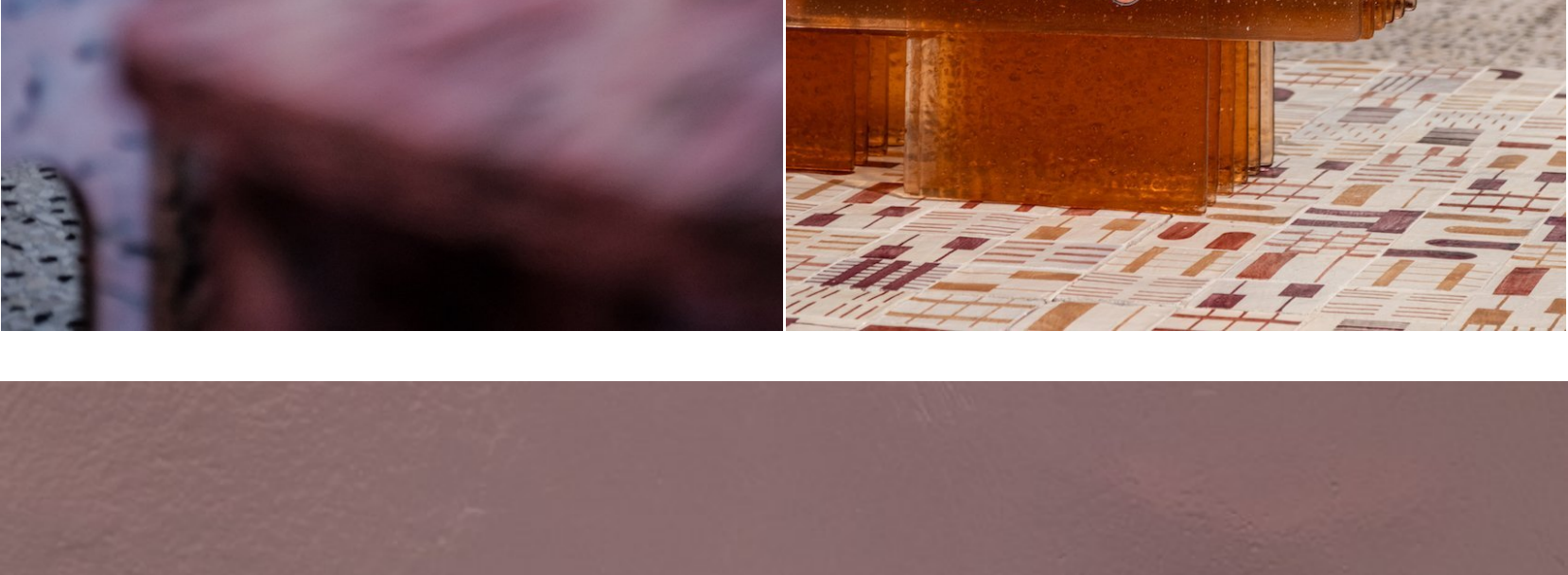
**Falegnameria Gori**, **Smashing Plastic**, and **Spazioerre** upcycled discarded plastic to create circular stools for the **reMould** project. **Giorgio Bena** showcased his minimalist *Lockwerk* coffee table, challenging the stereotypes and limits of self-produced design.

**Vito Nesta** presented *Delcor*, a couple of vessels crafted with Antoni Gaudí’s *Trencadís* technique. This technique uses broken pieces of ceramic tiles, glass, or other materials to create irregular, colourful, and organic designs. “I created the vases to give a new life to a broken ceramic gift from a dear person who passed away,” Nesta told Archipanic.



*Magnificat* also featured works by Atelier nuanda, Egroundesign, Simone Fanciullacci, Marta Abbot, Atelier Crestani, Wanderart, and more.

All photos are by Andrea Pedretti – Courtesy of Vito Nesta.



## ArchiPanic

Architecture & Design BlogZine

The hype-free architecture and design magazine with a down-to-earth attitude.

Join Archipanic newsletter