

Cecilia Ferrari

Set and Spatial Designer

2026



CECILIA FERRARI (B. 1999) IS A SET AND SPATIAL DESIGNER BASED BETWEEN MODENA AND MILAN, SPECIALISING IN SET DESIGN, INSTALLATIONS, EXHIBITIONS, AND FESTIVAL PRODUCTION. HER PRACTICE MOVES ACROSS RESEARCH, DESIGN, PRODUCTION, AND ON-SITE SETUP, TRANSLATING CONCEPTS AND VISUAL REFERENCES INTO PHYSICAL ENVIRONMENTS. HER WORK COMBINES SPATIAL DESIGN, MATERIAL EXPLORATION, AND HANDS-ON EXECUTION, WITH INFLUENCES FROM CINEMA, FASHION, MUSIC, AND ART. SHE IS CO-FOUNDER OF VUOTO COLLETTIVO, A MILAN-BASED MULTIDISCIPLINARY DESIGN AND ARTISTIC COLLECTIVE FOUNDED IN 2023.

- ¹**On x PAF**
- ²**The North Face**
- ³**Golden Goose**
- ⁴**Canzone Estiva**
- ⁵**Love Moschino**
- ⁶**Molding Life**
- ⁷**Case Milanesissime**
- ⁸**Echoes of distance**
- ⁹**Ciò che resta *** diventa**

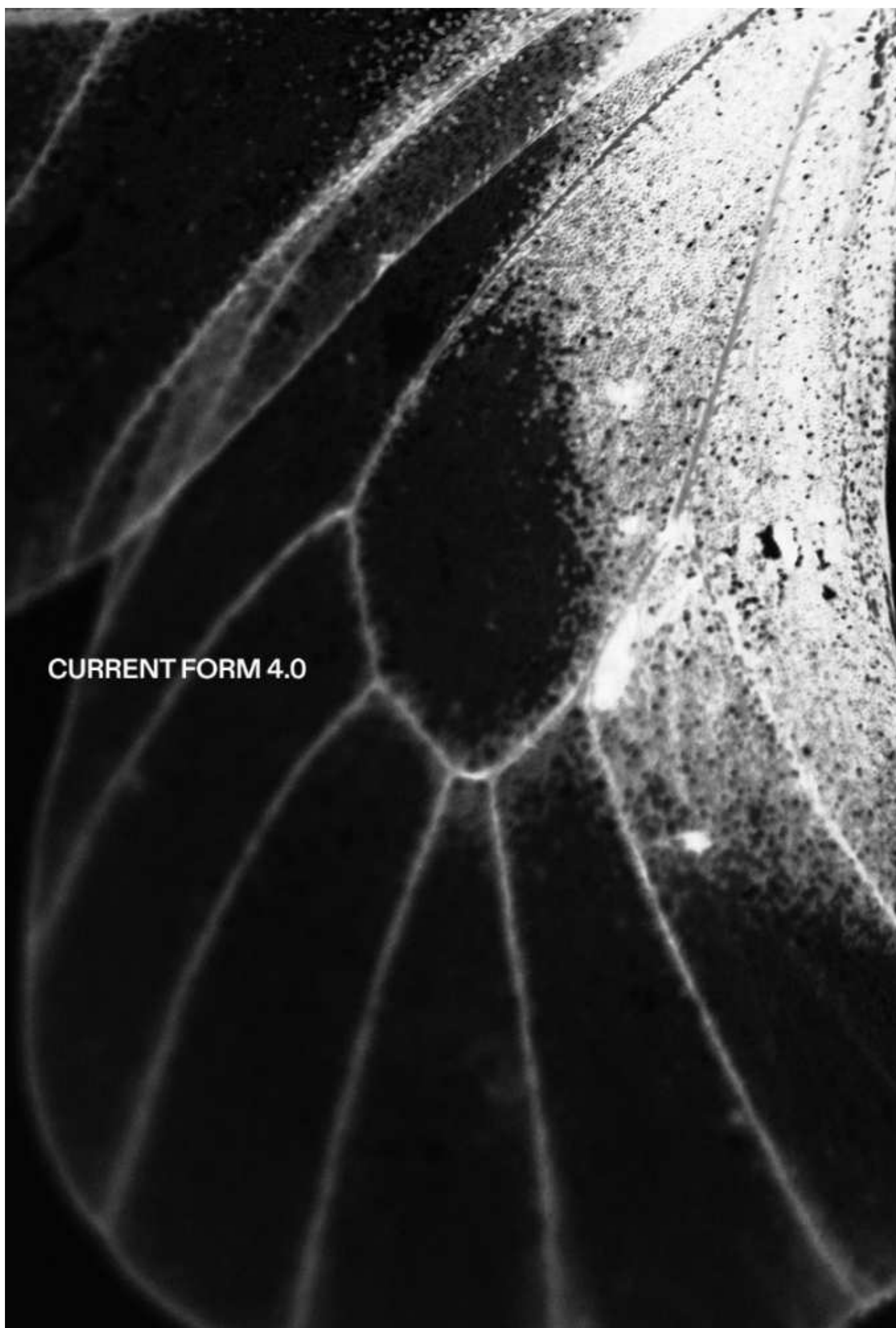
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1

On x PAF

**Set design for On x POST ARCHIVE FACTION (PAF) Current Form 4.0, collaboration with Lorenzo Dispensa
Produced by Tarfu Studio**

Design and development of the set for the On x POST ARCHIVE FACTION (PAF) Current Form 4.0 campaign, supporting the launch of the new performance running collection and the Cloudboom Volt PAF.







POST ARCHIVE FACTION (PAF)

2

The North Face

**Spatial design for The North Face FW26 Press Day.
Collaboration with Sole Studio**

Spatial design and development for The North Face FW26 Press Day, creating an immersive exhibition environment to showcase the new collection.







3

Golden Goose

**Set design for Golden Goose Resort Collection 2026
Production by To The Moon Studio in Naples.**

Design and development of the set for the Golden Goose Resort Collection 2026 photo and video campaign.







4

Canzone Estiva

**Set design for Annalisa's music video, collaboration with Lorenzo Dispensa
Production by Oceancode Studio**

Design and development of sets and scenographic environments for Annalisa's Canzone Estiva music video.





5

Love Moschino

**Set Design for Moschino, collaboration with White Room Studio
Production by Indaco**

**Shooting for Moschino, developed through a series of natural settings using seasonal flowers, selected props, and custom compositions.
Each set was designed specifically for the individual product, using natural elements to reinforce the visual identity of the collection.**



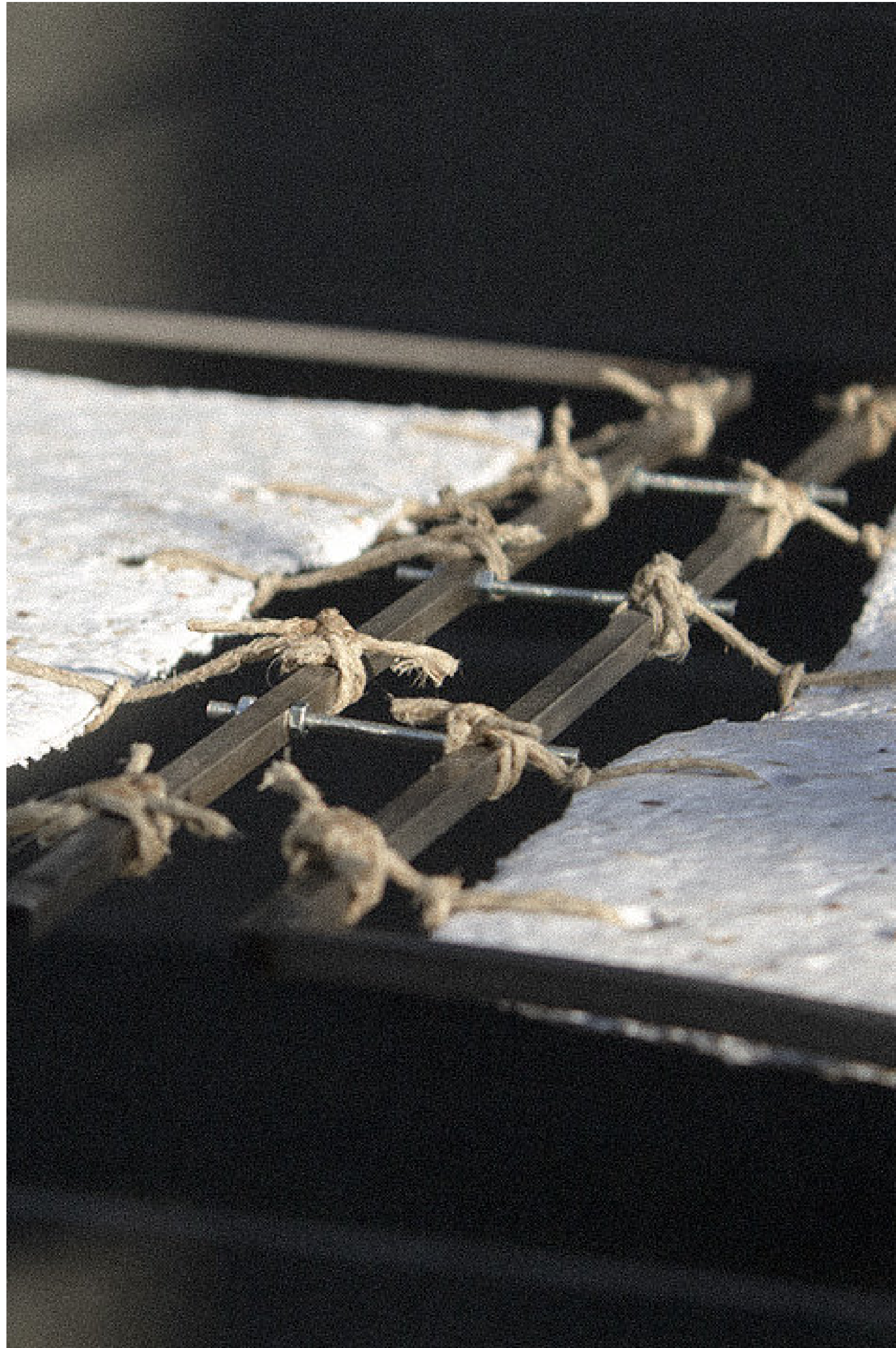


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Molding Life

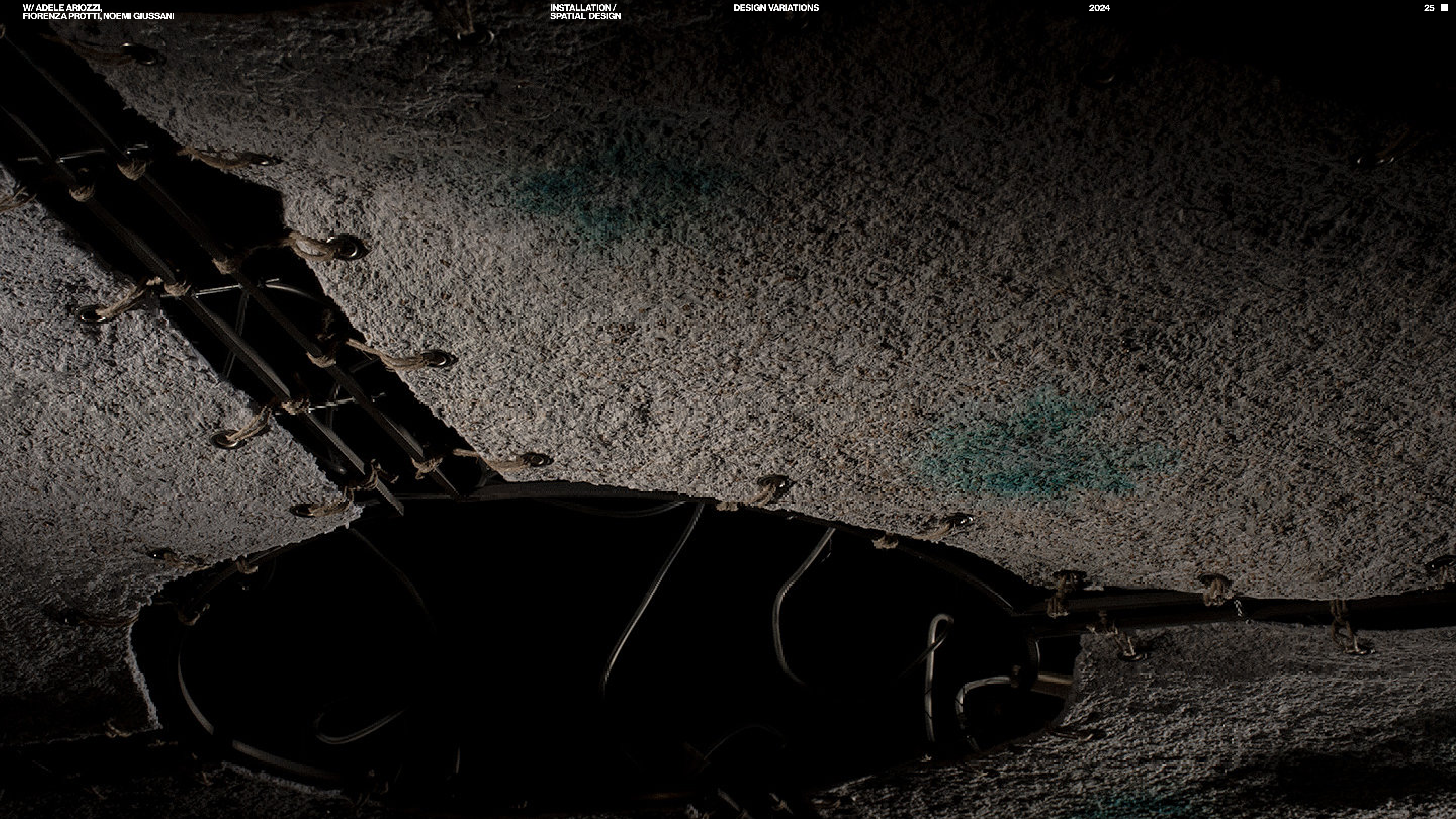
**Spatial installation for Design Variations 2024, w/ Michele de Lucchi
at FuoriSalone 2024, collaboration with MoscaPartners.**

Molding Life explores the paradoxical relationship between happiness and mold. Both are defined through duality: mold can be destructive or beneficial, while happiness gains meaning through its opposite, sadness. Starting from this contrast, the project developed into a machine that uses mold as a living material to express growth, transformation, and vitality.









7

CaseMilanesissime

**Exhibition design for Case Milanesissime - Alvar Aaltissimo
colaboration with and StudentsLivingInMilan at SpazioSerra by VuotoCo**

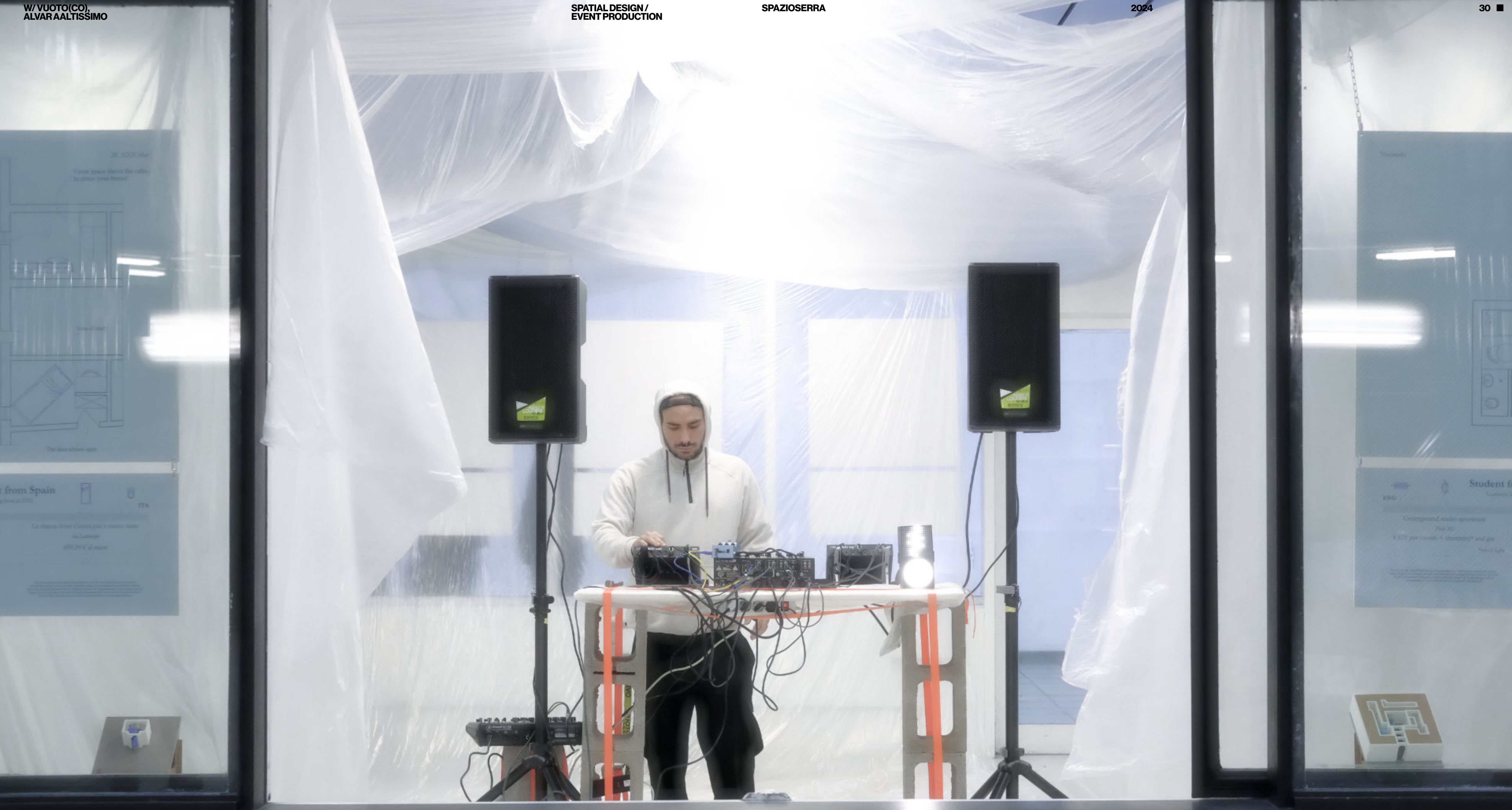
Milan, 2024

Case Milanesissime explores the exhibition space as a temporary construction site. Starting from this idea, the set-up was developed using concrete blocks, suspended project panels, and translucent plastic sheeting to create a raw and suspended atmosphere. The space also hosted a live performance by Radiice during the opening.









8

Echoes of Distance

A sonic exploration of life's evolution by Radiice, by VuotoCollettivo in collaboration with Settemenouno.

The installation was conceived around a live performance by Radiice, becoming the central element of a self-funded club night organised by two young artist and design collectives. Audiovisual interventions and physical installations shaped the space, including a self-built upcycled structure displaying a limited series of vacuum-sealed flowers.







9

Ciò che resta*** diventa

Thesis - research project - MSc in interior and spatial design

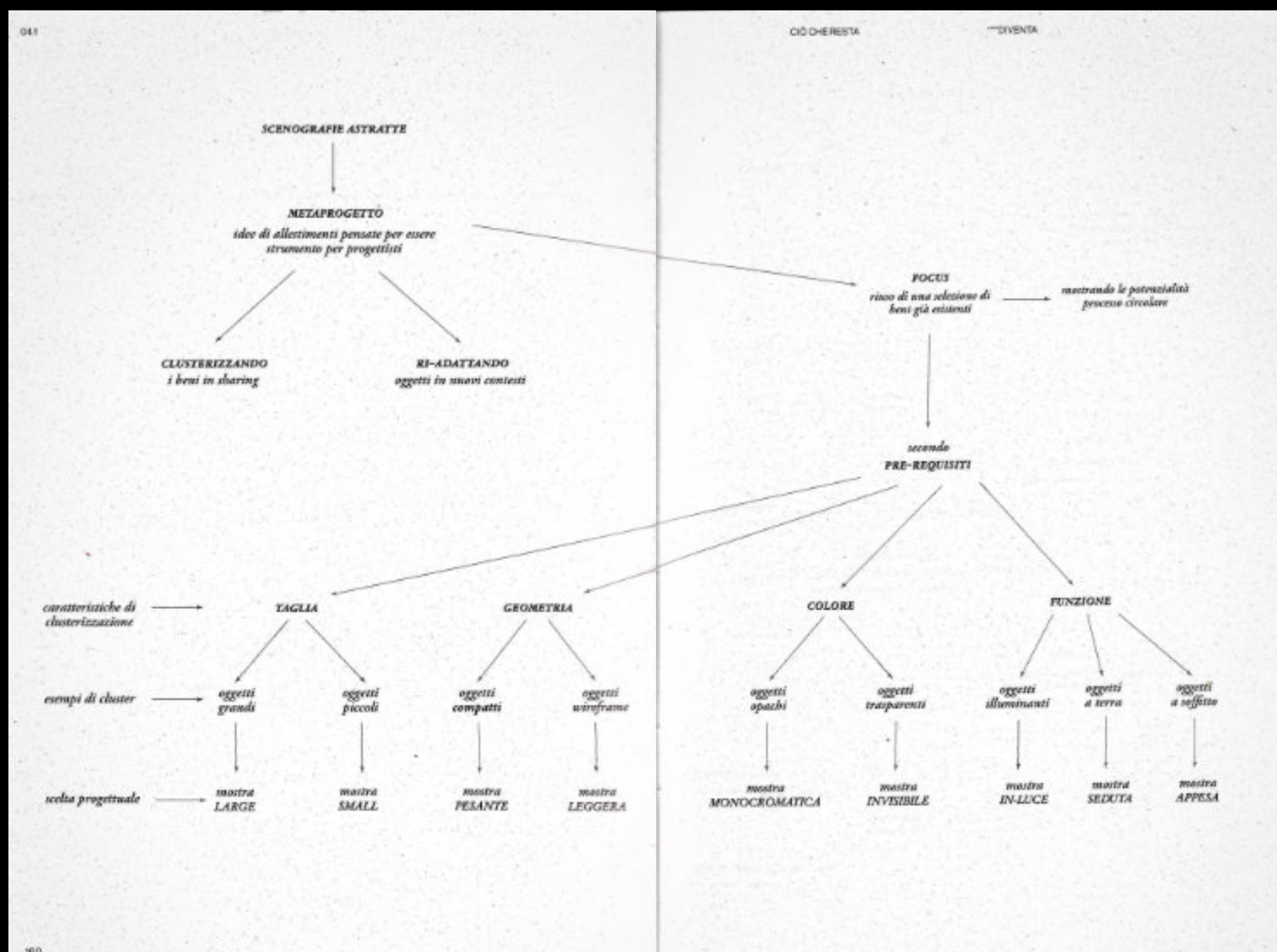
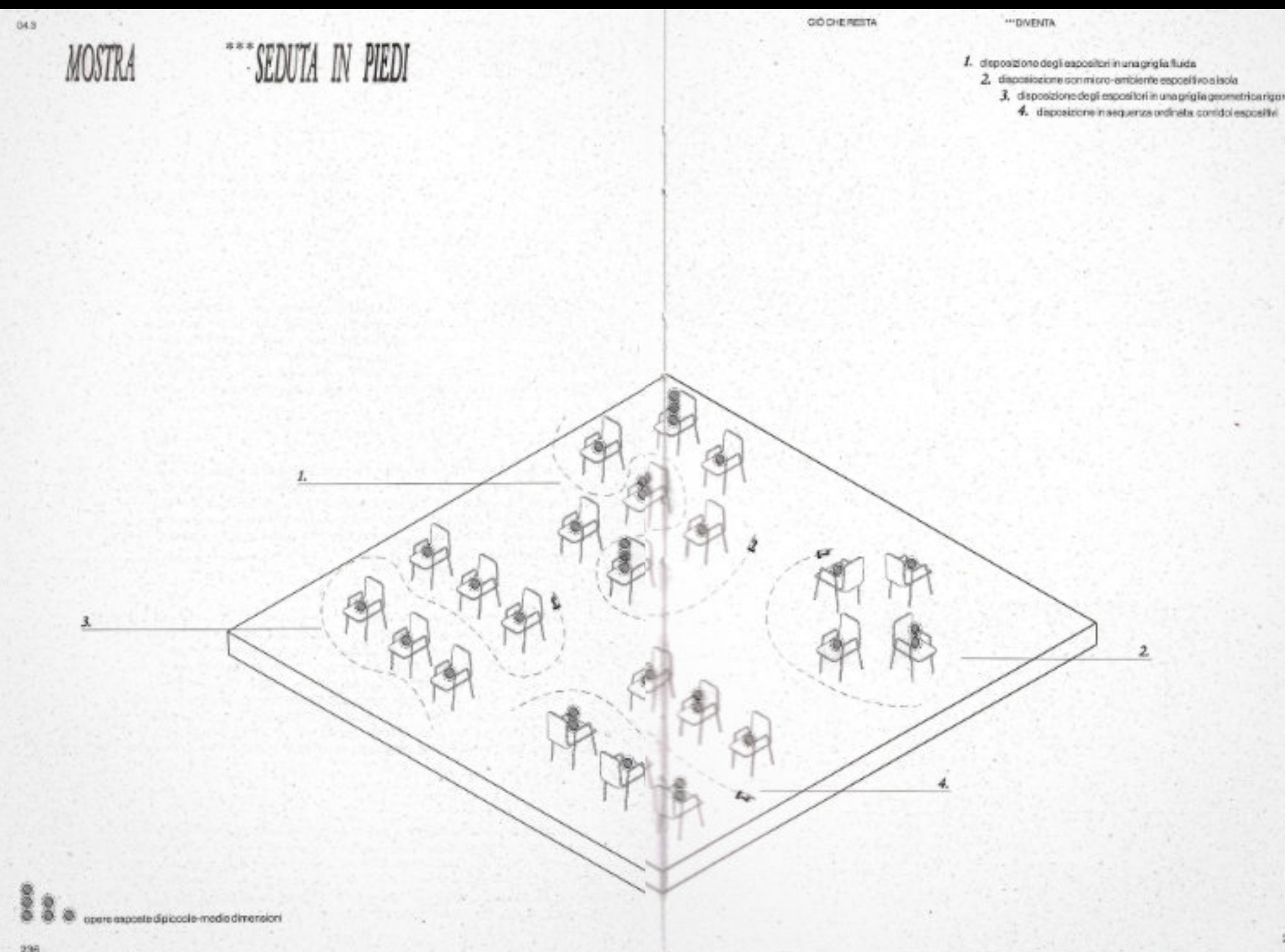
The project explores reuse as a design strategy for temporary exhibitions, transforming existing materials and structures into new spatial narratives. Inspired by the logic of scenography, where elements continuously change roles and configurations, the work treats dismantling as a moment of transformation rather than an ending. Reuse becomes a way to extend the life of materials while allowing the space to be rewritten over time.

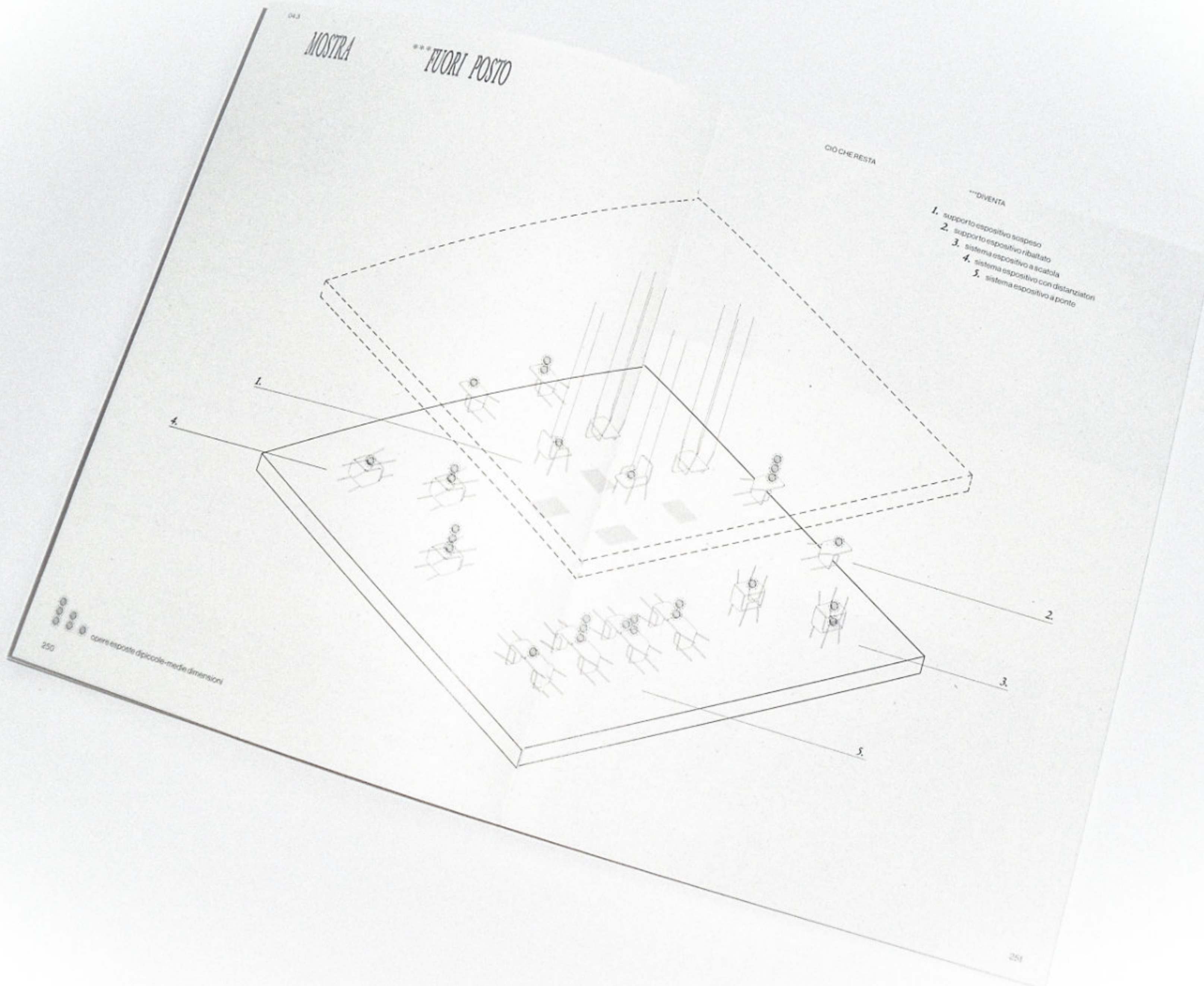


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Everything has its place, time, and purpose—until it changes. We design, consume, and discard without questioning what remains afterward. But objects do not vanish. What we create, assemble, and use continues to exist beyond our awareness. Perhaps there's no need to turn the page; maybe rereading it is enough. Design doesn't always mean creating something new; it can involve careful observation to find new directions. It isn't just about starting fresh; it's about transformation. Every space can change its use, and every material can have multiple lives. Yet, this logic often clashes with a temporary reality. Exhibition design is a clear example: carefully built to communicate, then quickly dismantled, forgotten, and replaced. However, a rapid end isn't the only option. If design can express an idea, it can also extend its life through adaptation. Rethinking the lifecycle of exhibition designs means moving beyond aesthetics and temporary use. Quality isn't measured only by appearance or short-term value, but by the ability to change without losing meaning. Disassembly shouldn't mean destruction; it should create new opportunities. Here, design plays a key role—not only as creative expression but as a practice of adaptation and continuity. In the rush of production and consumption, objects often lose their identity before they even establish one. The belief that everything is replaceable and that new is always better has become widespread. However, every object has hidden potential. Sometimes, good practice simply means not throwing things away but seeing beyond the obvious. If there's one area where this becomes particularly clear, it's exhibition design. Here, design must deal with time and the idea of ending. Short-lived structures, temporary materials, and spaces are all meant to disappear. Yet, every installation also holds possibilities: today's support can become tomorrow's surface; today's boundary might reshape tomorrow's space. What if we didn't discard everything? The exhibition field already contains structures and materials that have only partially expressed their potential. Production often continues without checking if what is needed already exists, awaiting fresh perspectives. Things remain, and reuse isn't a compromise—it can be an opportunity, closing a loop rather than leaving it open. Reuse means restoring value—looking at what seems finished and discovering it still has more to offer. Sometimes, repositioning an object gives it new meaning; other times, changing it makes it suitable for another context. Nothing is truly over if we look differently. An object doesn't need to stay still to continue existing. It can move between different people, places, and times, serving various purposes. Objects belong to those who can use them, who are ready to give them another chance. Sharing thus becomes an invisible but essential tool, turning individual actions into collective movements.

CIO CHE RESTA
An exhibition design is like a stage set: it changes, adapts, and is meant to be transformed. Objects come and go, shift positions, take new forms, and tell different stories. There aren't limited configurations but endless combinations. Like actors on a stage, objects don't truly end; they simply change roles. Reuse directs this choreography silently. It doesn't impose; it suggests. It doesn't erase; it transforms. Nothing is ever fixed or final. This thesis explores how exhibition spaces can be reconfigured through the reuse of display structures, transforming them into dynamic elements able to adapt to new contexts and purposes. Objects aren't static but open systems that can be taken apart, recomposed, and reconsidered without losing value. Each exhibition thus becomes an opportunity for reinvention, where materials and structures gain new identities while preserving traces of their past. Nothing is conceived as permanent; each arrangement is a temporary interpretation, always ready for further evolution. Exhibition design isn't just about placing objects but about creating a language that gives new life to existing items. Reuse isn't an endpoint but an ongoing process—a serious game of possibilities, variations, and constantly rewritten scenes. Nothing is created nor destroyed; everything simply awaits the next scene.

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