

In an era in which the risk of species extinction, wars, and growing geopolitical imbalances are worrying for our future, 24th Triennale Milano International Exhibition proposes to look again at the dimension of human relationships and the growing inequalities that characterize them. *Inequalities* is a collective project that addresses the global challenges arising from differences across various dimensions of human existence.



24th  
International  
Exhibition

Electa

# INEQUALITIES



24th  
International  
Exhibition

**Electa**

Catalog  
edited by  
Marilia Pederbelli

# INTEQUALITIES

## Stefano Boeri

General Commissioner, 24th Triennale  
Milano International Exhibition

We are born unequal—all of us. Not only because of the genes we inherit, but because of our families, our surroundings, the particular corner of the world in which we are born. From the very beginning, we are shaped by differences and marked by inequality. Sometimes they present themselves as opportunities, other times as constraints. They may serve as resources, as foundations of identity that evolve over time, or as chains that hold us back, bonds from which we must struggle to break free.

For the next six months, the exhibition halls of Triennale Milano will be dedicated to the theme of inequality. The focus will extend from cities and spaces to bodies and lives. A series of exhibitions will explore how immense wealth is now concentrated in the hands of a few—and how, for millions around the world, being born into poverty has become an irreversible fate. We will explore how inequality—whether inherited at birth, encountered along the way, or shaped by our own actions—impacts life expectancy and health for each of us. We will speak of ghettos and wars: the most extreme manifestations of inequality, so rigid and profoundly unjust that they become instruments of cruelty, even of death.

But the 24th International Exhibition also makes space for promising ideas, thoughtful policies, and exemplary projects—efforts that, at times, can transform inequality into fertile difference, into shared qualities that enable individuals, though diverse, to exchange values and enrich one another. As we know, the tension—and at times the conflict—between inequality and difference is not confined to today's cities or the vast arenas of geopolitics. It exists within our own bodies and those of the people around us, in the bodies of all living beings, where inherent diversities can become either fertile differences or tragic inequalities.

With *Inequalities*, Triennale does not claim to have exhausted the subject, but—as it has always done—seeks instead to offer food for thought and to propose possible solutions. Reflections and ideas on the inequalities we inherit, those we encounter, and those we help shape over the course of our lives. Inequalities that we sometimes endure and at other times succeed in transforming into advantages, offered to others as a gift, as added value in their lives.

## Francesco Billari

Rector of Università Bocconi

Throughout history, inequalities have never remained fixed in time or space. They are dynamic and multifaceted, deeply shaping the life trajectories of individuals, families, and communities on a global scale. Understanding these shifts is vital for addressing the social challenges of the future. Academic research serves as the foundational starting point, offering theories, hypotheses, frameworks, data, analytical tools, and perspectives to inform public discourse and guide policy decisions.

The geography of inequality is particularly pronounced in urban settings, where most of the world's population resides. Globalized metropolises are highly diverse, marked by intersecting and multifaceted forms of inequality. Milan is no exception—it stands as a quintessential example of the challenges, opportunities, and divisions that define urban societies and economies. This is why the research and work conducted by the Social Inclusion Lab at Università Bocconi—which underpin the *Milan. Paradoxes and Opportunities* exhibition—offer vivid portrayals of an unequal city. These maps highlight indicators that measure disparities in terms of accessing opportunities.

Inequalities also have intergenerational effects: the place of birth and the socioeconomic conditions of the family of origin significantly shape the futures of individuals and their descendants. In Italy, social mobility is currently among the lowest in Europe, hindering young people's ability to forge independent futures.

Research and history both demonstrate that inequalities can be alleviated through effective policies and collective action. Investing in education, lowering barriers to labor market access, and improving urban infrastructure and housing availability are strategies that can help narrow these divides. Data-driven research is not merely a reflection of reality; it is a tool for transforming it. Across time and space, data reveals the complexity of a system in which each indicator—from population density to employment rates—compels us to question conventional interpretations and consider innovative approaches.

As an academic institution, Bocconi is dedicated to generating knowledge that benefits society, offering tools for rigorous analysis and fostering debate on practical solutions. We believe that inequality maps should not merely serve as representations; they must guide us toward a fairer city, a more just world, and a more inclusive future for the generations to come.

## Elena Beccalli

### Rector of Università Cattolica del Sacro Cuore

The 24th International Exhibition, *Inequalities*, is a particularly effective project through which to confront the urgent challenges of our time. We live in an era marked by heartbreaking inequalities—both between and within countries—that fuel injustice, polarization, and social tension. These disparities are linked to a growing number of men and women living in extreme poverty. If we define poverty as an income of less than \$5.50 a day, nearly 3 billion people find themselves in this dire situation. As a result, the majority of the world's population faces the risk of exclusion and marginalization. This issue extends beyond the economic realm, impacting the social sphere with consequences for access not only to food and water, but also to healthcare and education. For many, the inability to access these basic resources is a direct affront to their personal dignity. These challenges underscore the deep limitations of the current dominant economic and geopolitical model.

More than any other, the language of art has the unique ability to capture aspects that are often imperceptible to the human eye. This is why art holds such a regenerative power: it addresses universal questions, shapes our consciences, and pushes us toward new perspectives. Pope Francis echoes this idea when he reflects on the role of artists, describing them as “guardians of beauty,” capable of “bending down to the world's wounds.”

The Università Cattolica del Sacro Cuore has long been dedicated to addressing the issue of inequality. Among its many initiatives, I would like to highlight its *Africa Plan*. This program, aligned with the university's policy of global engagement, seeks to develop educational plans in collaboration *with* Africa, rather than *for* Africa. The question of intergenerational alliance is also crucial, offering a valuable lens through which to address issues of longevity and active aging. Italy is the oldest country in Europe, yet the quality of aging is both poor and unequal. However, longevity can be transformed into a resource by promoting forms of active aging.

These are areas where I believe a collaboration between the Università Cattolica del Sacro Cuore and Triennale Milano holds great promise, both for the city and beyond.

## Marina Brambilla

### Rector of Università Statale di Milano

The founding of the Università Statale di Milano exemplifies the institution's deep historical ties to the city and its surrounding region, reflecting both the foresight of its civic institutions and the vitality of its society. This connection, which shaped the very origins of the university, was passionately championed by its founder, Luigi Mangiagalli, then mayor of Milan, and has remained steadfast throughout its history. As a public, multidisciplinary institution, the Università Statale has cultivated a plural identity over time, embracing transversality and the cross-fertilization of diverse disciplines and forms of knowledge. Today, this exchange is more essential than ever, ensuring that rapid technological advancements are transformed into public value—accessible to all—while keeping the individual at the center. The Università Statale's commitment to cutting-edge research—spanning the digital transition, environmental sustainability, and the rise of artificial intelligence—has earned its international recognition. This dedication extends seamlessly to its educational mission and its unwavering focus on the fundamental right to education. Complementing these efforts is the university's vibrant cultural program, numerous social awareness initiatives, and active engagement with the worlds of art, design, and creativity.

With this vision, we have forged a collaboration with Triennale Milano, developing a special public program that explores the intersection of the Università Statale di Milano's plural identity and the theme of inequalities—the central focus of the 24th International Exhibition. Among the initiatives, the university, in partnership with Fondazione Policlinico, has contributed to the realization of *Pittura di classe*, an exhibition curated by Giovanni Agosti and Jacopo Stoppa, showcasing works preserved by the Fondazione Policlinico.

Few people realize that the Università Statale possesses a vast and rich heritage of historical and artistic collections, inherited at its founding and expanded over time. This diverse legacy reflects a plurality of knowledge and includes historical and contemporary buildings, museums, and an extensive array of scientific, artistic, archival, historical, archaeological, and naturalistic collections. These extraordinary objects, each telling a story of science in our city, will be made increasingly accessible to the Milanese public.

## Giovanna Iannantuoni

Rector of Università degli Studi di Milano-Bicocca

## Massimo Labra

Rector's Delegate for Green Areas, Università degli Studi di Milano-Bicocca

Thanks to the 2022 reform, the Italian Constitution explicitly incorporates the concept of biodiversity. Article 9 mandates that the Republic safeguards the environment, biodiversity, and ecosystems, including for the benefit of future generations. This recognition underscores biodiversity's vital role in societal wellbeing, ensuring that future generations can continue to enjoy its benefits, just as past ones have.

Article 41 reinforces this principle by stating that economic initiative must not harm the environment or biodiversity. This idea forms the foundation of sustainable development, a key pillar for the future economy and the education of new generations.

With the National Biodiversity Future Center (NBFC) participating in 24th Milano Triennale International Exhibition, *Inequalities*, Università di Milano-Bicocca sought to emphasize the role of biodiversity, highlighting the importance of ecosystem services in urban quality of life—from air purification and the production of essential resources to overall human wellbeing. The university has not only incorporated biodiversity and sustainability into its educational programs but has also restored biodiversity in Piazza della Scienza, at the heart of Università di Milano-Bicocca, transforming it into a living laboratory for urban regeneration.

By participating in *Inequalities*, we share our experience in reintroducing nature to urban spaces, aiming to create a replicable model. Our goal is to provide young students with the opportunity to learn how to “live in harmony with nature,” a core principle of the UN Agenda for Sustainable Development.

## Donatella Sciuto

Rector of Politecnico di Milano

The concept of inequality has shaped human thought throughout history, evolving in meaning across different historical and cultural contexts. In ancient philosophy, Plato and Aristotle explored it through the lens of justice, while in modern times, Rousseau and Marx examined its economic and social foundations. Today, inequality extends beyond material conditions and social disparities to encompass the denial of fundamental human rights and gender inequality. It also includes emerging challenges such as the uneven impact of climate change and the transformation of urban spaces, which, if stripped of diversity, risk fostering cultural homogenization.

These are among the themes that Politecnico di Milano invites reflection on through its presence at *Inequalities*. With this participation, the university reaffirms its longstanding commitment to Triennale Milano International Exhibitions and its role as a voice for social and artistic engagement. As a center of independent thought, Politecnico di Milano not only shapes the minds of future generations but also actively contributes to building a more just and equitable world. Its involvement stands as concrete evidence of the importance of advancing equity and inclusion through research, innovation, and education.

That's why our university has embraced a code of ethics that reflects the values of an institution committed to recognizing and addressing both longstanding and emerging disparities to build a better society. The provision of affordable student housing on the Città Studi premises, the development of the new Bovisa campus project, and initiatives like *Off-Campus* aimed at revitalizing suburban areas, along with efforts to promote sports and green spaces, are key strategies to support Milan's development as an inclusive city—one that evolves in step with a rapidly changing world.

We firmly believe that dialogue, a multidisciplinary stance, and a correct approach to technologies—including Artificial Intelligence—are essential tools for identifying and addressing inequalities, working toward the benefit of all humanity. The way we intend to navigate the transition to Artificial Intelligence will shape our identities as individuals, communities, and even nations. The immaterial nature of data and the pervasive influence of AI recognize no borders, nor do our efforts to regulate, manage, and represent it responsibly.

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In Milan, **52%** of households consist of a single person.

Source: Comune di Milano, 2021

# MILAN PARADOXES AND OPPORTUNITIES

## Seble Woldeghiorghis

The United Nations estimates that by 2050, 70% of the world's population—some 6.5 billion people—will live in large urban areas. As cities become the primary hubs of economic, cultural and social life, they will play an increasingly important role in shaping the future of humanity.

Given these projections, it is evident that major international metropolises—with their ability to attract people and resources— will serve as ideal laboratories for testing innovative solutions to global challenges. From climate change and sustainability to social inclusion, technological innovation, smart mobility, and the transformation of urban spaces, these cities are at the forefront of shaping the future. As urban populations continue to grow, cities must develop cutting-edge infrastructure, inclusive policies, and advanced technologies to ensure a high quality of life for all. In doing so, they will confront critical questions about the future of urban living.

What policies and projects should be developed to combine economic growth and social inclusion? What are the priorities for the future of urban communities? How can we tackle inequalities and the growing gap

between wealth and poverty? How can we return to being a center of opportunity for all and not just for a small part of the population?

Milan, like many other contemporary metropolises, is called upon to answer these questions and imagine a new future, developing truly inclusive and innovative practices that go beyond telling stories and re-proposing already known and widely practiced models and paradigms. As part of the 24th International Exhibition, Triennale has chosen to focus on Milan—an Italian metropolis with a global outlook—renowned for its ability to anticipate trends and embrace cutting-edge artistic, technological, entrepreneurial, and social innovations. Today, however, the city faces complex challenges that are testing its resilience on multiple fronts.

In fact, economic and social disparities have widened dramatically in recent years, resulting in an increasingly fragmented urban structure. This has given rise to a complex situation in which opposing trends coexist, creating real paradoxes that affect access to opportunities and influence the fate of an ever-growing share of the population.

On the one hand, Milan is an aging city, but on the other it continues to attract young people from all over Italy and abroad, thanks in part to a wide range of university education and advanced training. Incomes have risen in the city center but declined in the suburbs, where rent increases have been more pronounced than in central areas. While voter turnout in municipal elections has declined overall, civic engagement has increased in many neighborhoods through associations and volunteer initiatives. Furthermore, the number of single-person households is growing, and they now constitute the majority, while families with two or more children are increasingly leaving the city.

The focus on Milan aims to explore these paradoxes, examining the city's contradictions to challenge seemingly irreversible trends. This in-depth study, titled *Milan. Paradoxes and Opportunities*, reflects the belief that it is only by courageously confronting major issues that new policies and projects can be conceived, ultimately reaffirming Milan's role as a space of genuine social and cultural integration.

*Milan. Paradoxes and Opportunities* is structured in two parts: one within the exhibition spaces of Palazzo dell'Arte and another that is external and itinerant. Though seemingly distinct, these two approaches are united by the belief that diversity of perspectives, languages, and voices is a vital strength in driving innovation and urban development.

The first section will be hosted at Cuore – Centro Studi, Archivi, Ricerca at Triennale Milano, a space inaugurated in 2024 and accessible to the public free of charge, and will focus on presenting data on inequalities in Milan. Our partner for analyzing the main urban trends is Università Bocconi, which, through the SI Lab (Social Inclusion Lab), monitors social inclusion and inequality indicators in Milan. Thanks to the research carried out by the SI Lab, based on careful data collection and analysis, visitors will be offered an overview of six great paradoxes that characterize Milan, with the aim of stimulating reflection and starting a conversation about differences. The research and data analysis were conducted by Alessandra Casarico, Chiara Serra, and Felix Eychmüller.



Alongside the data processed by the SI Lab, visitors will also be offered an artistic interpretation by Black History Months Milano, a non-profit association that promotes Italian artists of African descent. Thanks to the diverse skills present within the association, the paradoxes identified by Università Bocconi will be translated into works of art created by six artists.

The inclusion of Italian artists of foreign origin not only highlights emerging talent but also reflects a commitment to recognizing the skills and perspectives of new Italian citizens. Milan, long a crossroads of global knowledge, has embraced its cosmopolitan identity as a catalyst for groundbreaking projects. The curatorial direction is led by Damiano Gulli, curator for Contemporary Art and Public Program at Triennale Milano, and Jermy Michael Gabriel, artist and director of Black History Months Milano.

Meanwhile, the second part of *Milan. Paradoxes and Opportunities* will be developed across the city and will focus on the relationship with local communities, with a presence in different neighborhoods. A mobile unit will be used to approach, listen to and engage students and teachers by organizing educational workshops specifically designed to address the issue of inequality in a participatory way. The main target audience of the project are young Milanese between the ages of 3 and 18, together with their families and teachers. The project will not remain external to the Expo, but aims to involve a wide and diverse audience, promoting access to culture and contributing to the development of tomorrow's audience. This project is in partnership with Fondazione Cariplo.

The exhibition space for *Milan. Paradoxes and Opportunities* and the concept and design of the mobile unit will be developed by orizzontale, a collective of professionals whose work ranges from architecture to landscape, public art, and self-build projects. Their work focuses particularly on emerging social needs and the enhancement of contemporary public spaces.

*Milan. Paradoxes and Opportunities* ultimately takes shape as a vast, living, and relational archive, a project that not only analyzes the challenges and contradictions of Milan but also proposes itself as a place for dialogue, collective creation, and continuous hybridization. Through the interaction of data, art, and community, the project stimulates deep reflection on the future of our cities and the need to innovate them in an inclusive, responsible, and courageous way. It is only through dialogue, mutual listening, and shared action that we will be able to turn paradoxes into real opportunities for all, restoring Milan—and all major metropolises—to a central role in shaping a future of sustainable and inclusive economic growth.

# SEEING THE UNSEEN IN MILAN

Alessandra Casarico, Felix Eychmüller and Chiara Serra,  
SI Lab, Università Bocconi

**Mapping Inequalities to Understand and Transform Them.  
A Journey through the Contradictions of Milan, Where Center  
and Periphery Intertwine between Economic Growth, Social  
Gaps and New Challenges for Inclusion**

## What Is the SI Lab

The Social Inclusion Lab (financed by the project MUSA – PNRR) brings together researchers from different disciplines—economics, sociology, law, political science—who contribute diverse approaches and methodologies to the study of inequalities and the development of policy to address it. At the SI Lab, we are committed to researching and addressing inequalities through data-driven analysis and institutional collaborations. Our goal is to generate insights that can drive an improvement in our communities.

We do it in two ways. On the one hand, we collect and monitor indicators of inequality at the local level, with a special attention to the Milanese context, and we work closely with institutions to develop

solutions that promote equity and inclusion. On the other hand, we develop scientific projects that share the goal of identifying new data to study inequality, the focus on disadvantaged groups, and the interest in identifying effective policies. We study trust and exposure to diversity, the presence of biases in hiring, the impact of job counseling on vocational students and that of orientation programs in schools on students' aspirations. By integrating quantitative analysis, experimental methods, field studies, and legal expertise, these interdisciplinary collaborations allow for a more comprehensive understanding of exclusion dynamics and the development of evidence-based strategies to foster inclusion.

## Understanding Inequality: Monitoring Local Indicators

Inequalities in opportunities are at the root of inequalities in living conditions. The disparities in areas such as education, employment, and healthcare shape the opportunities available to future generations. The context in which individuals grow up has a crucial role in influencing their life trajectories, often reinforcing the existing inequalities.

While inequality is often discussed at a national or global level, our research highlights that disparities also exist within countries and within cities. Neighborhoods only a few kilometers apart can offer different levels of access to education, economic opportunities, healthcare and cultural services. And the demographic fabric of each of them can vary a lot one from the other. Understanding and addressing local inequalities is essential for fostering a fairer society.

## Our Approach: Building a Neighborhood-Level Inequality Database

To gain a comprehensive understanding of local inequalities, we are developing a neighborhood-level database that integrates both hard data and subjective ones on perceptions about inequality. We have limited systematic evidence at the local level on how inequalities in access to various services shape perceptions of inclusion and opportunity, and how they, in turn, influence trust and altruism toward others.

Our current focus is Milan. We collect and analyze data on economic conditions, educational access, healthcare availability, quality of the environment, public services, and cultural or sport provision, as indicators of opportunities residents of different neighborhoods have access to.

## Why Mapping Inequality Matters

By mapping disparities from different angles, we can better understand the root causes of inequality, guide resource distribution and identify areas where targeted interventions can be effective.

Here collaboration with institutions and local stakeholders is key to turn data into meaningful change, ensuring that all communities, regardless of their location, have access to opportunities that enable them to thrive.

## What Do Maps Tell Us?

We certainly have the intuition that not all the neighborhoods in Milan are the same, but to what extent, and in what dimension and, more importantly, with what implications?



One way to gain a deeper understanding of Milan is to develop a series of maps that illustrate its landscape. A key variable is mean gross income at the individual level, which we show for 2022 in fig. 1. The figure reveals a clear center-periphery gradient—a pattern that is perhaps unsurprising. However, income trends over time present a more complex picture. While some neighborhoods have seen significant income growth, this is not the case everywhere, even in central areas (fig. 2).

When comparing Milan to the rest of Italy and other major cities, its economic advantage becomes evident. The average income in Milan is higher than the national mean and exceeds that of other large cities such as Rome and Turin, as well as smaller cities like Bergamo and Verona.

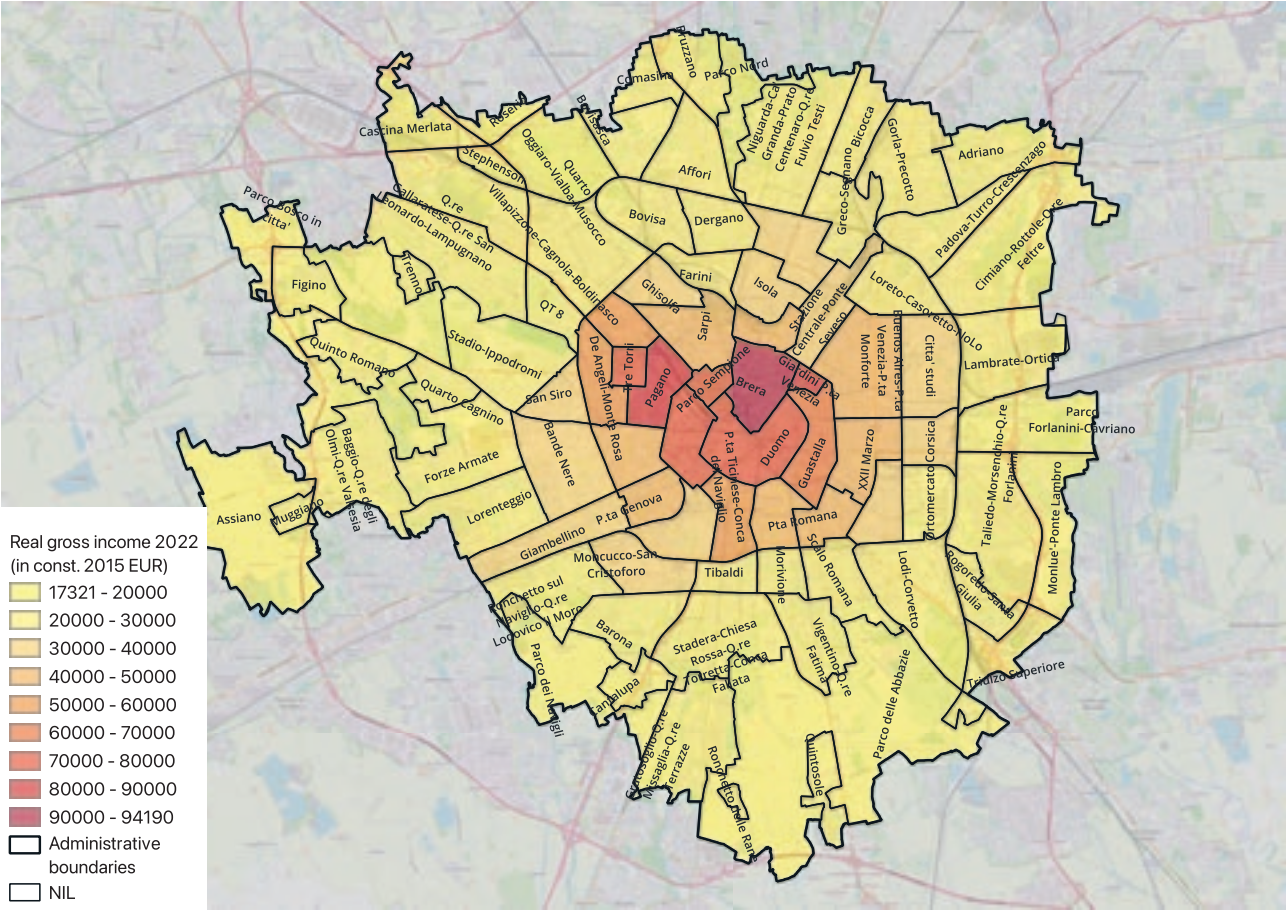
A closer look at Milan's neighborhoods further illustrates these disparities. The top 1% of the income distribution is concentrated in Brera, while at the other end of the spectrum, Roserio has an average income comparable to that of Messina. Meanwhile, a resident in Lorenteggio earns an income that aligns with the Italian national average.

However, Milan's higher average income also comes with greater inequality. Even within individual neighborhoods, income disparities remain significant, suggesting that economic differences exist not just across neighborhoods but also within them.

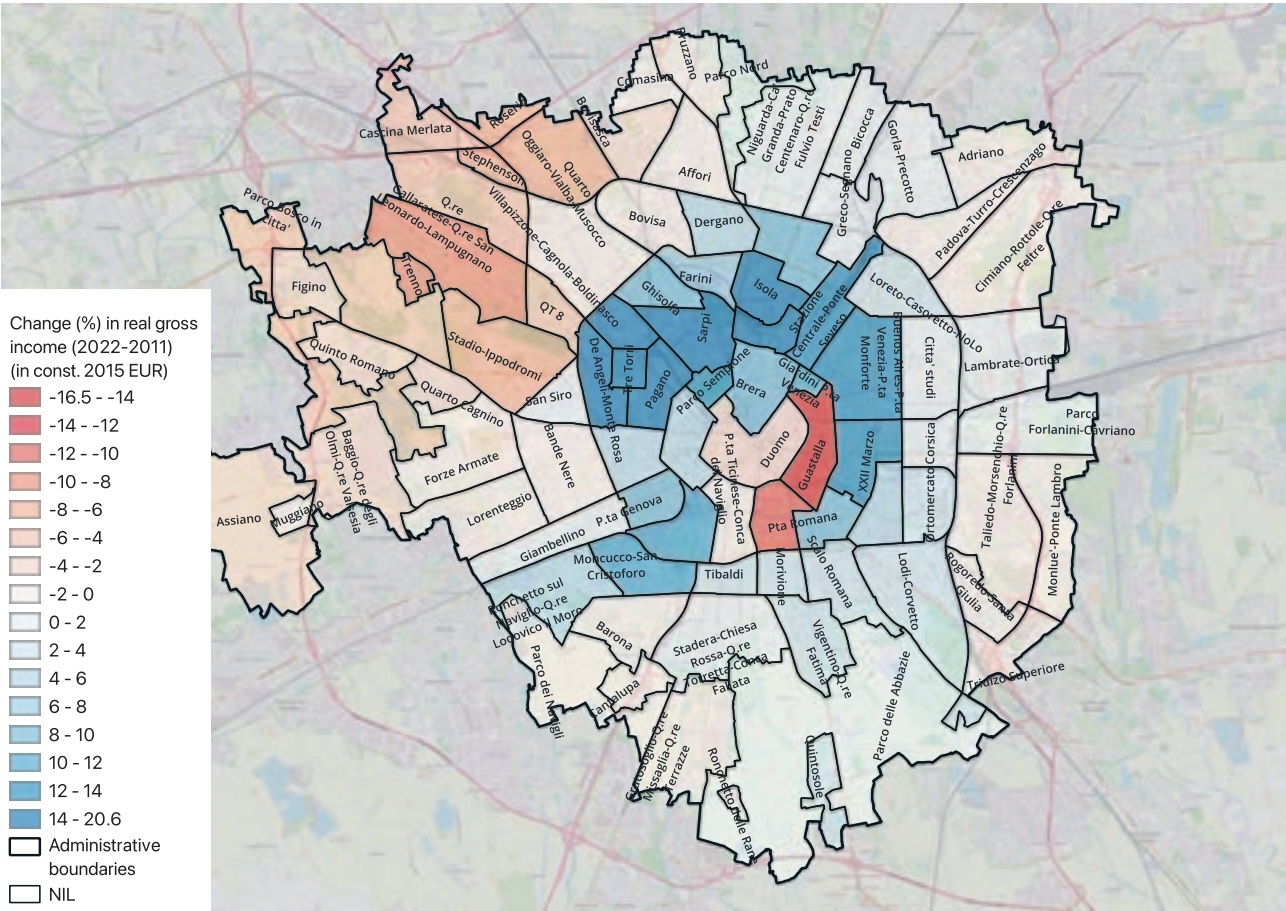
Income is only one aspect of Milan's socioeconomic landscape, and it is the starting point for the identification of relevant contrasts and opportunities. Within the *Milan. Paradox and Opportunities* exhibition, hosted in the Spazio Cuore of Triennale Milano, Si Lab has focused on inequalities in Milan, in line with the broader theme of the 24th International Exhibition, highlighting some of the contradictions that shape the city. Milan, a city known for its dynamism and rapid transformation, is experiencing a series of contrasts that highlight its evolving social and economic landscape. These paradoxes/contrasts reveal how different neighborhoods of the city are developing in unexpected ways, creating a complex urban environment. We have selected some contrasts to guide the visitors through the exhibition and trigger some individual and collective reflections on the city. Our selection focuses on some of the key themes shaping the city's future: housing, families, generations, education, access to green spaces, and civic and political participation.

Decreasing Incomes vs. Rising Rents

Over the past decade, incomes have grown more significantly in the city center than in the outskirts. However, housing costs tell a different story. While it would be reasonable to expect that rents rise more where incomes increase (fig. 2), Milan defies this logic: rents in more peripheral neighborhoods have increased in real terms at a faster rate than those in the central areas. In some cases, rents have even increased in areas where incomes have declined, creating a growing affordability crisis for residents in these neighborhoods. For instance, between 2014 and 2023, real rents per square meter increased by 42.4% in Umbria-Molise-Calvairate and decreased by 14.7% in Guastalla (fig. 3).



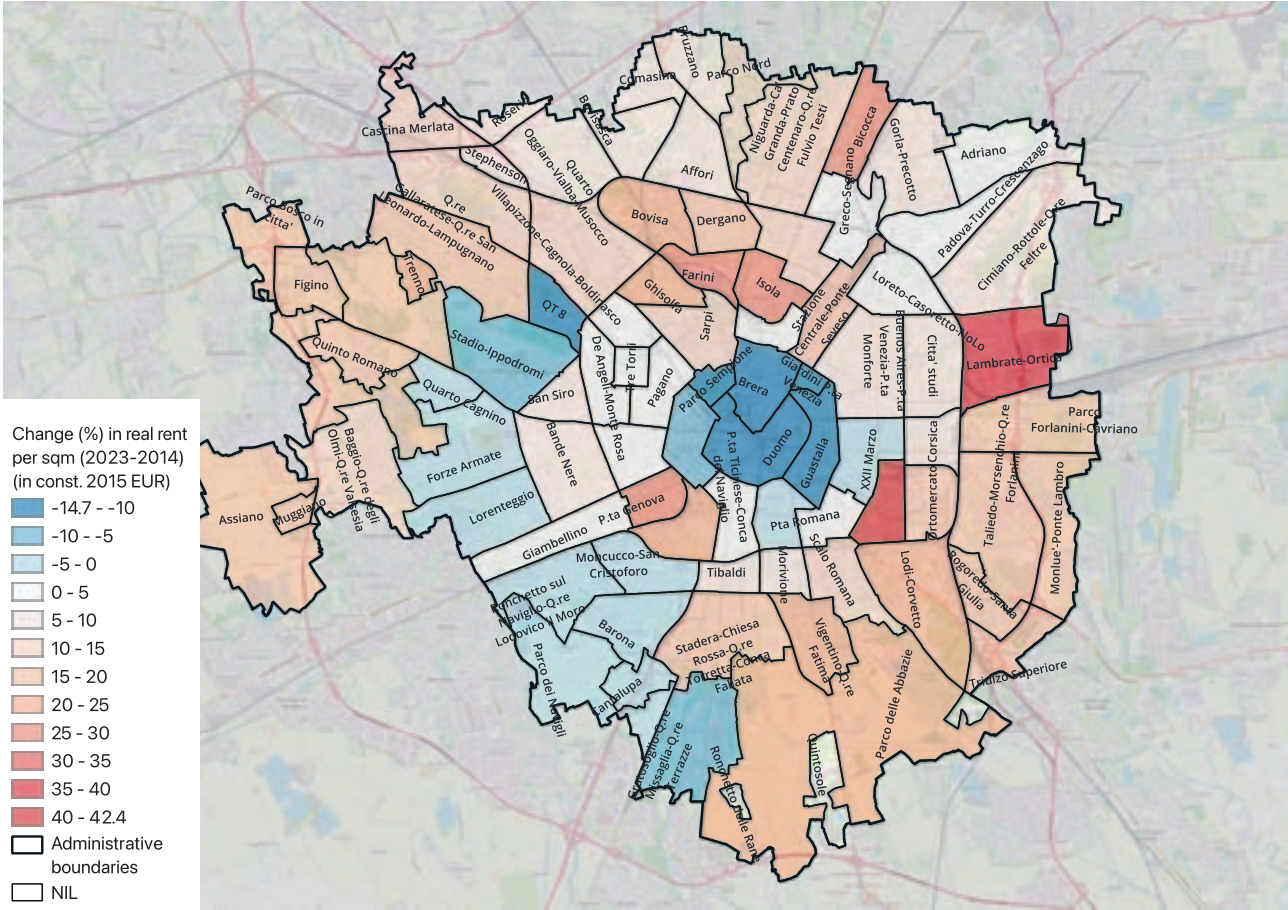
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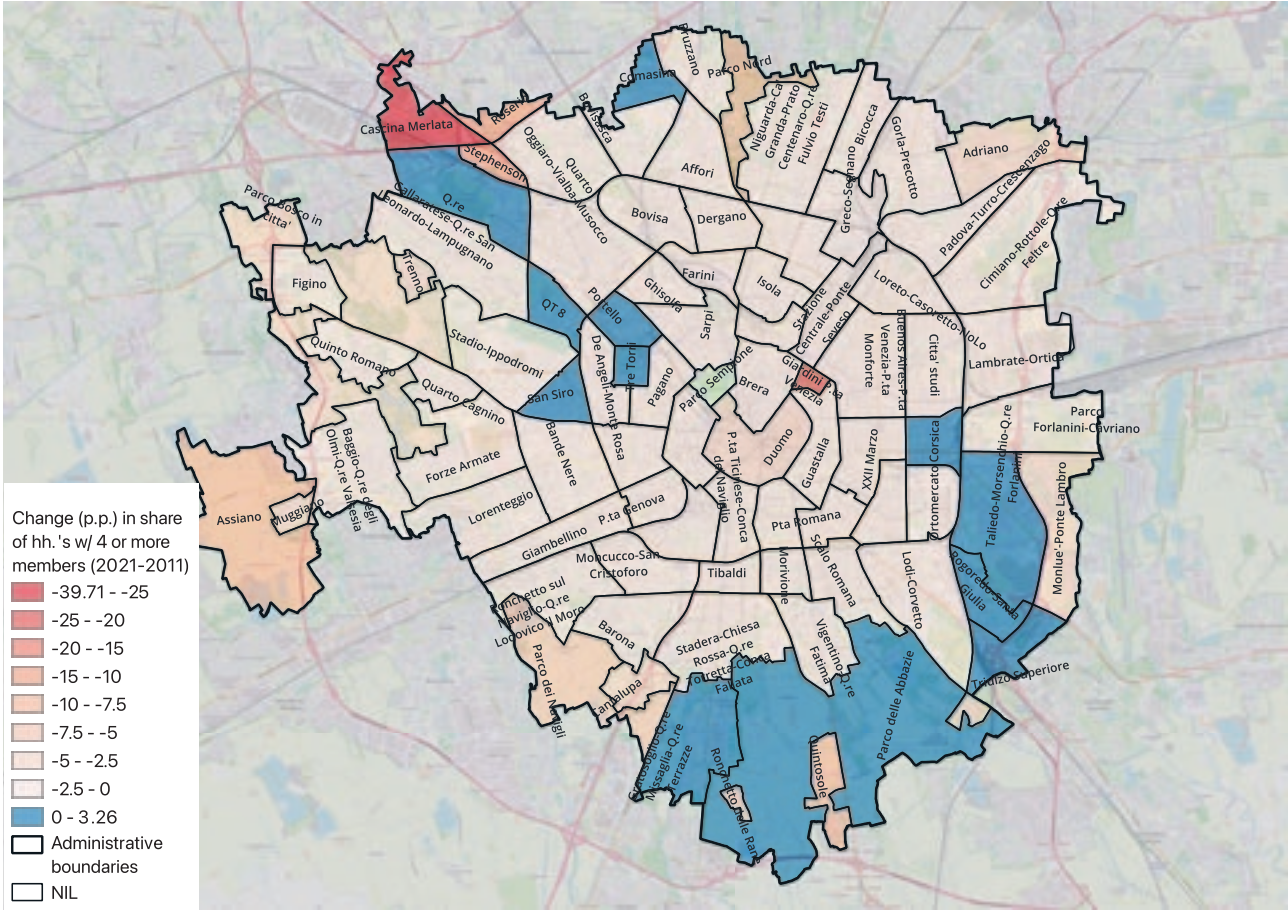
2

- 1 Mean gross income by neighborhood, 2022 (in constant prices, 2015). Source: Ministero dell'Economia e delle Finanze
- 2 Percentage change in mean gross income by neighborhood, 2022-2011 (in constant prices, 2015). Source: Ministero dell'Economia e delle Finanze





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The Disappearance of Large Families

Milan is becoming a city of individuals rather than families. Households with two or more children are gradually disappearing, as economic pressures and lifestyle changes make it increasingly difficult for larger families to remain in the city. While almost 15 years ago they were concentrated in the peripheral areas of the town, in the most recent data available their share in the population of households has declined (fig. 4). In Cascina Merlata, 39.7% of all families were large families in 2011, while none is left in 2021 according to the census data. Single-person households have become widespread across all neighborhoods. And these single households are not only of one type, as they comprise both single households with young and with old individuals.

A Growing Elderly Population and More Young Adults

Indeed, another relevant demographic shift in Milan is the simultaneous increase in two seemingly opposite age groups: the elderly and young adults. Every district of the city is seeing a rise in residents over 65, a reflection of an aging population. Yet, Milan is also witnessing a growth in the number of young people aged 18 to 25, suggesting that the city remains an attractive hub for students and young professionals. Their needs are however different from those of the elderly population, driving a different demand of public services.

Education: Middle Schools Everywhere, High Schools Concentrated

Education is at the core of public intervention. While middle schools are rather evenly distributed across all of Milan's neighborhoods, thus ensuring that kids have relatively equal access to education at this level, high schools are concentrated in the more central areas of the city (Guastalla, with 20 high schools in the latest available year; fig. 5). By contrast, there are no high schools in 47 neighborhoods (i.e., more than 53% of them), meaning that students from peripheral neighborhoods must travel for their secondary education. This uneven distribution of educational opportunities could be seen as a disadvantage, yet it also favors interaction among students from diverse backgrounds, enriching the social and cultural exchange within Milan.

Green Spaces: There Are Some But the Accessibility Is Not Uniform

Milan has a rather even distribution of green spaces, but access to large parks is uneven. While many residents can reach one within a 15-minute walk, central and surrounding districts often lack proximity (fig. 6). This is crucial as trees and green areas help reduce urban heat by providing shade, reflecting solar radiation, and releasing moisture. Data shows that areas near large parks are cooler, underscoring the need for better access to green spaces citywide.

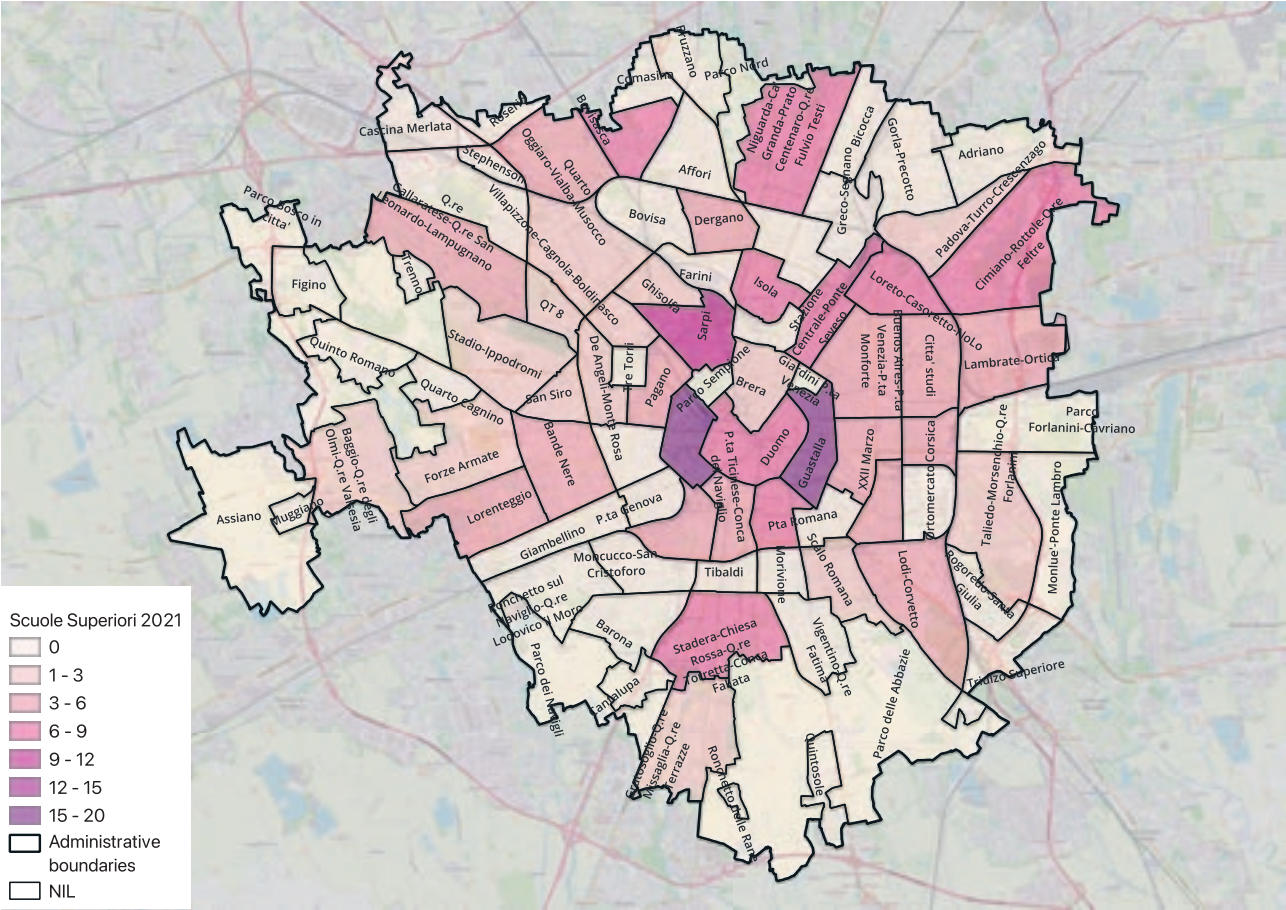
Rising Civic Engagement, but Declining Political Participation

Social and cultural exchange is also a driving force behind the increasing engagement of Milan citizens in civic life, as reflected by the growing number of registered associations and community initiatives across the city. This surge in civic engagement highlights the city's rich social capital and the willingness of residents to

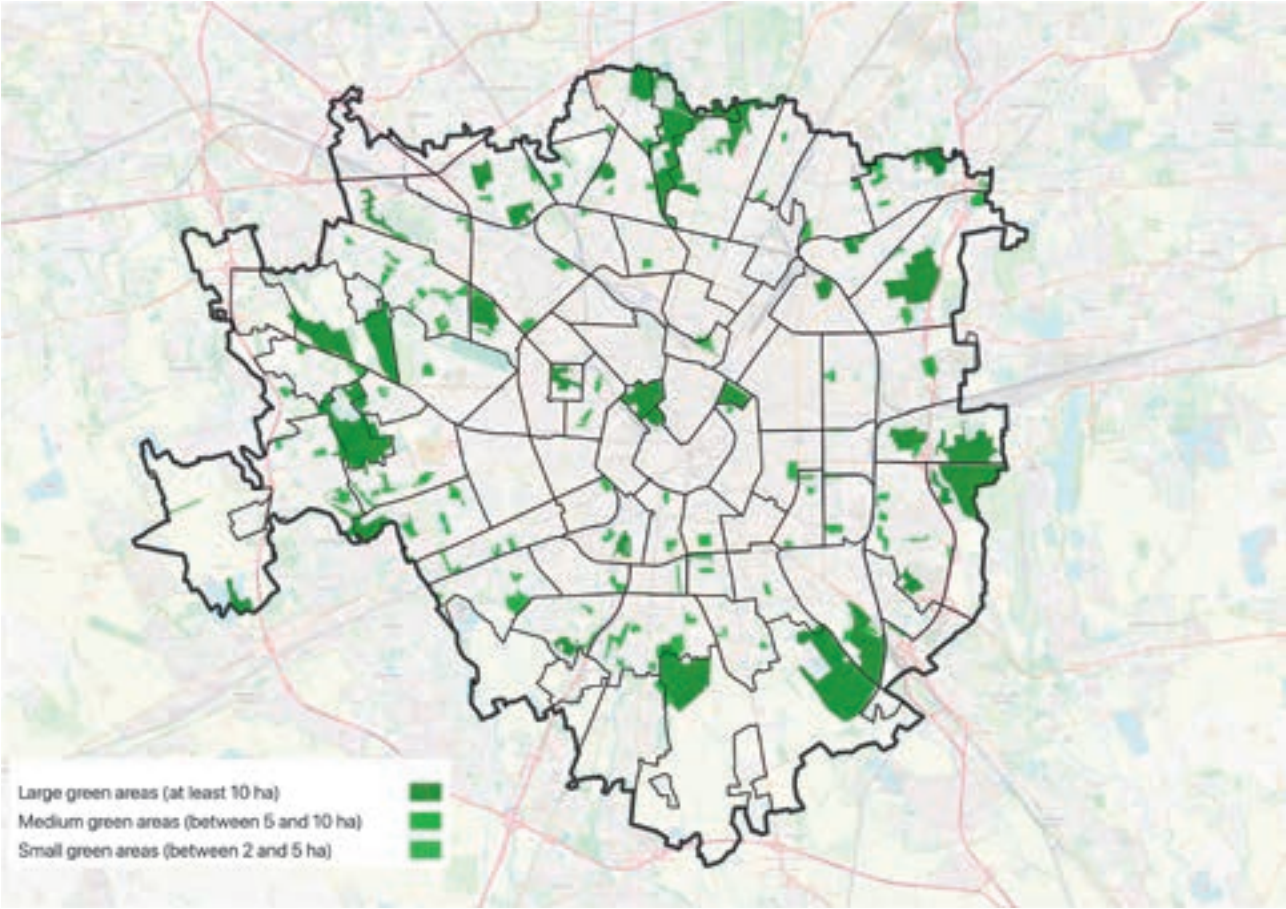
- 3 Percentage change in mean rents per square meter by neighborhood, 2013-2014 (in constant prices, 2015). Source: Real Estate Market Observatory
- 4 Change in percentage points in the share of households with 4 or more members by neighborhood, 2011-2021. Source: Istat



contribute to their communities. However, this trend contrasts sharply with a decline in political participation. Voter turnout for municipal elections has dropped in all neighborhoods, pointing to a estrangement from political processes, even when local activism increases.



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- 5 Number of higher secondary schools by neighborhood, 2021.  
Source: Integrated Statistical System (SISI), City of Milan
- 6 Green areas, 2025.  
Source: Open Street Map



# REPRESENTING COMPLEXITY

Damiano Gullì, Jermay Michael Gabriel

In 1954, Luciano Berio and Bruno Maderna created *Ritratto di città* at the RAI studios in Milan. This experimental radio drama is a poetic and revolutionary sound work in which concrete and electronic sounds, prepared piano, fragments of recordings, and the voice of Cathy Berberian blend with the texts of Roberto Leydi to form an original acoustic portrait of the city of Milan. It marked the start of the Studio di Fonologia Musicale in Milan, a seminal moment for research into new forms of sound and music expression in Italy.

But how can we “portray” Milan today, given its complex, ever-evolving social and economic dynamics, especially when considering the inequalities that shape and permeate the city?

The challenge facing this exhibition is to convey this complexity through an open, inclusive, and cross-disciplinary approach. It has involved the collaboration of the SI Lab at the Università Bocconi, Black History Months Milano (BHMM),<sup>1</sup> and, for the exhibition design, the architects' collective orizzontale.

- 1 Délio Jasse, *Untitled*, 2024, cyanotype and screenprint on fabric
- 2 Délio Jasse, *Untitled*, 2025, Van Dyke brown print and screen print on fabric



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3–4 Theophilus Imani, *Aosta, 2025*,  
(from the series *A New Map of Italy*), lenticular print

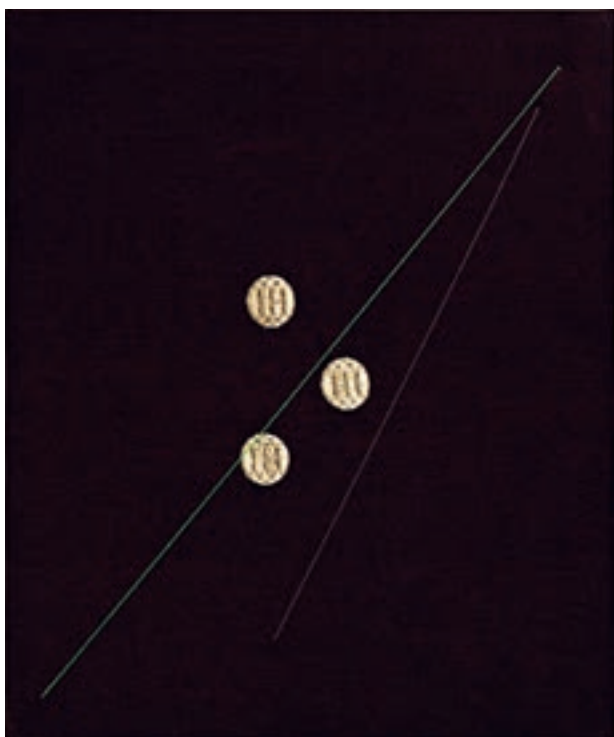
5 Muna Mussie, *Oblio Gold (O)*,  
2023. Courtesy ArtNoble Gallery.  
Photo Michela Pedranti

6 Muna Mussie, *Oblio Gold, 2023*,  
embroidery on canvas.  
Courtesy ArtNoble Gallery.  
Photo Michela Pedranti



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Starting from a series of Milan-related data collected and analyzed by the SI Lab, six macro themes/keywords were identified—Living, Families, Demographics, Education, Participation, Green—and six artists were associated with them—Justin Randolph Thompson, Theophilus Imani, Muna Mussie, Délio Jasse, Leyla Degan, and Jim C. Nedd. They were identified in collaboration with Black History Months Milano (BHMM) and invited to offer a personal and idiosyncratic reinterpretation and artistic rendition. The interplay between data and the artists' visions throughout the exhibition creates a “crossover” where seemingly opposing perspectives—the “cold” and rigorous scientific approach and the “warm” artistic vision—converge. This reciprocal narrative counterpoint enriches and broadens interpretations of the city's paradoxes and opportunities, encouraging reflections and actions aimed at rethinking its future.

BHMM is a non-profit association committed to the study, research, promotion, and production of Afro, Afro-descendant, Black, and African cultures. BHMM's mission is to create an environment where “blackness” is not just an identity or label, but a fundamental creative and cultural force. Through transnational exchanges between Afro-descendant cultures, the association seeks to establish a network of collaboration and dialogue between the Black and African diasporas in Italy and worldwide, aligning with Milan's cosmopolitan tradition. The need to tell the story of Black people, in all its complexity, has led BHMM to engage in a debate about the very definition of “blackness.” As a result, the association's Statute includes a variety of terms—Afro-African, Black, and Afro-descendant—to represent the diverse experiences and identities within the global Black community. Blackness is not seen as a monolithic concept but as a fluid construction, shaped by the historical and geographical contexts in which it evolves. BHMM's activities include organizing events, conferences, workshops, and artist residencies focused on highlighting the sociocultural contributions of people of African descent. These initiatives have a strong educational component and aim to raise public awareness of intersectionality, as well as the significance of Black communities in both history and contemporary society.





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- 7 Jim C. Nedd, *Atlas*, 2024, fine art print on Canson Platine Fibre Rag
- 8 Jim C. Nedd, *Fuorigrotta*, 2023, fine art print on Canson Platine Fibre Rag, steel frame, 2023. Courtesy the artist
- 9 Leyla Degan, *Giorgio e Isabella*, 2024, cyanotype on linen
- 10 Leyla Degan, *Ilaalin*, 2023, cyanotype on linen

9

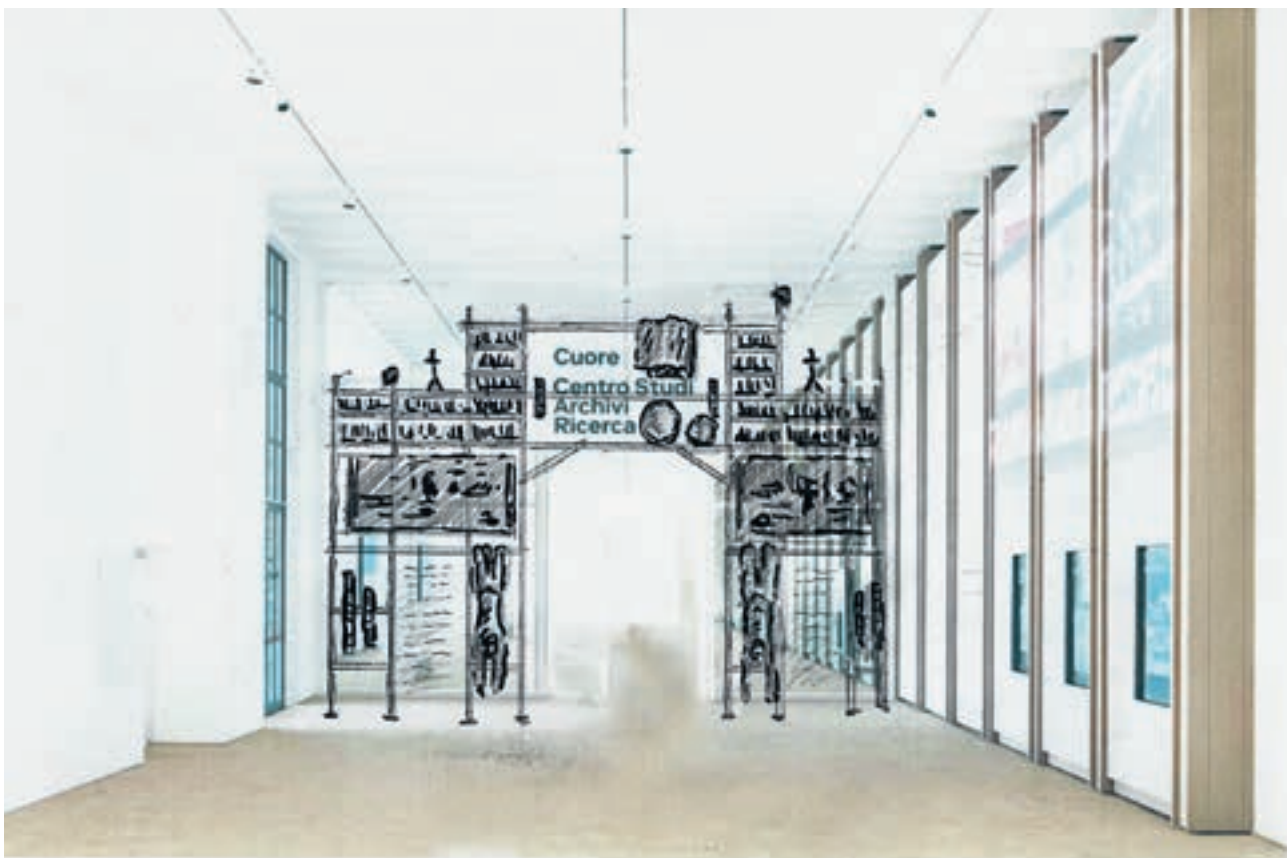


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After a one-week residency at the headquarters of Black History Months Florence, the artists created a series of works inspired by data, as well as archival materials and documentary sources. Leyla Degan examines data, questioning how it is structured and utilized in research. Her relational project engages secondary school students, guiding them in analyzing the Milan area through sound, photography, and the use of cyanotype. The artist's goal is to create an experience that enables young people to explore and reframe their understanding of the surrounding environment, including urban and social dynamics. The visibility and invisibility of the Black body are central themes in Theophilus Imani's artistic research. Drawing inspiration from Ralph Ellison's novel *Invisible Man*, Imani highlights the invisibility of the Black body for those who fail to recognize it as equal. The artist links this invisibility to the diaspora, viewing space as both a place of terror and, simultaneously, a domestic space. Through modified images and the technique of lenticular printing, Imani encourages the viewer to reconsider their position in relation to what they are observing, delving into the concept of psychogeography and its impact on both individual and collective perceptions. In his work, Délio Jasse addresses the issue of access to education, a critical element often hindered by administrative and bureaucratic barriers, such as the lack of documentation. Without these essential requirements, access to public spaces and educational pathways becomes unattainable, further exacerbating inequalities. Jasse's work is part of a broader exploration of social mobility and exclusion, raising the question of how legal and social conditions influence educational opportunities. In this context, Muna Mussie uses two sculptural octahedral dice as symbols. The first die features the eight wind directions on its sides, representing the geography of the territory in which the work is situated. The second die has two opposing symbols, R (Rich) and P (Poor), which form an inseparable pairing—one reflecting the other.





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Their existence is paradoxically based on a “sick alliance” of mutual support, highlighting the complex relationship between wealth and poverty. On the second die, only one side appears free of markings—though in reality, it is marked with Braille, offering an invitation to engage with the piece beyond the sense of sight. This subtle detail challenges rigid classifications, encouraging a more flexible, nuanced interpretation. The “emptiness” of one face of the die questions the rigid relationship between the individual/community and the system of social, economic, geographical, and emotional policies we navigate. Jim C. Nedd tackles the issue of civic participation and local elections by drawing attention to the “invisibility” and “hypervisibility” of Black artists in Europe, shedding light on the complex dynamics of representation and recognition. In his work on display, Nedd chose to eliminate the human figure to avoid the monumentalization and fetishization of the Black body. His approach emphasizes a mode of representation that avoids visual stereotypes. Lastly, Justin Randolph Thompson's research centers on dismantling colonial dynamics and advocating for the freedom of self-determination, both personally and artistically. Thompson explores the concept of “adaptation” imposed by society and examines how, through art, individuals can break free from these societal constraints. For example, by referencing hair, Thompson describes how conforming to imposed aesthetic and cultural models can become an invisible prison. His art serves as an act of awareness and choice, challenging and reinterpreting colonial conventions while breaking the cycle of appropriation and adaptation. These artistic and intellectual contributions collectively foster a deeper, global debate on the paradoxes and opportunities offered by the city of Milan.

11 Justin Randolph Thompson,  
*Those of Us Buried Alive Are  
Called Mineral Rich*, 2025

12 Justin Randolph Thompson,  
*Those of Us Buried Alive Are  
Called Mineral Rich*, 2025

13 Photos taken during the artists  
and curators' residency at  
the Black History Months  
Florence headquarters,  
Florence, February 4, 2025



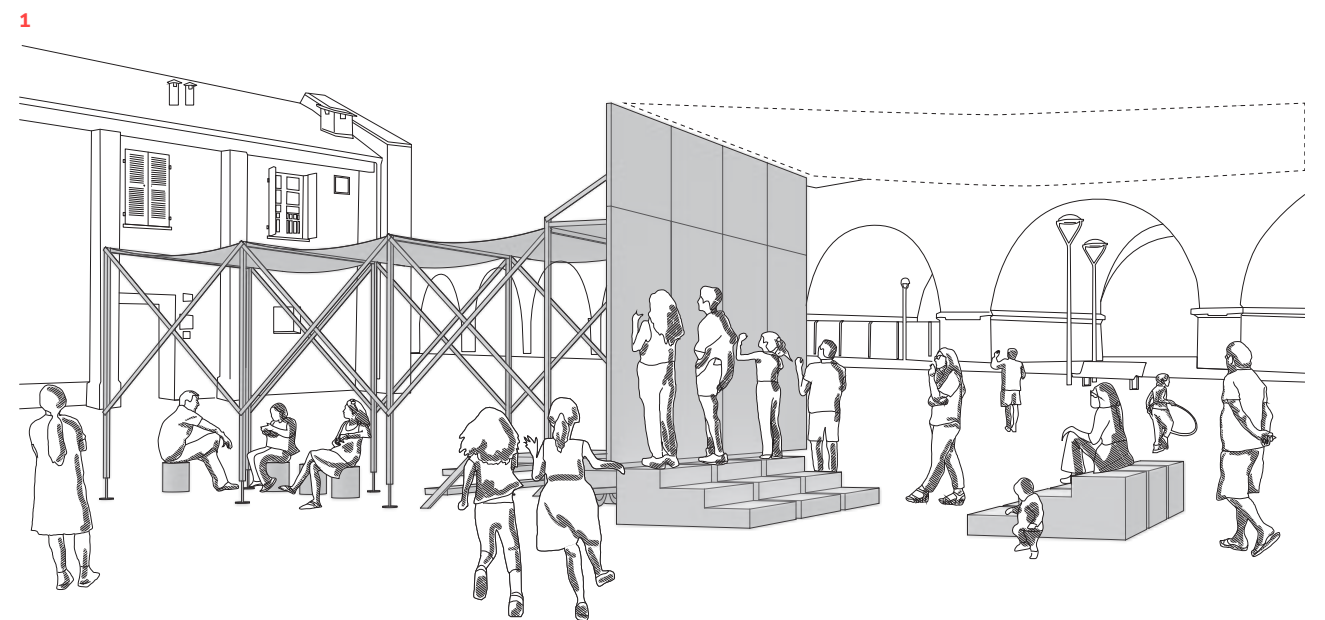
# TRIENNALE ON TOUR

*Triennale on Tour* is a project within the framework of *Inequalities*, part of 24th Triennale Milano International Exhibition. It brings Triennale to the neighborhoods of Milan, aiming to deepen and enrich the research developed for the *Paradoxes and Opportunities* exhibition. This initiative focuses on listening, raising awareness, and actively involving the city in its exploration.

The exhibition, hosted at Triennale's Cuore – Centro Studi, Archivi, Ricerca, focuses on mapping inequalities by highlighting the paradoxes and contradictions that define Milan, with the goal of envisioning new policies and projects for social and cultural integration. In parallel, *Triennale on Tour* will embark on a participatory journey between June and July 2025. A mobile unit will visit eight municipal districts across Milan, offering initiatives, activities, and meetings for children, teenagers, and families in collaboration with local partners.

*Triennale on Tour* is part of a broader reflection on Triennale's role as a cultural institution that prioritizes audience engagement, aiming to expand and diversify its reach. The project focuses on engaging

1 orizzontale, *Triennale on Tour*  
itinerant structure, 2025



non-traditional audiences, particularly those located outside the city center. Aligned with the theme of *Inequalities*, the initiative seeks to foster cultural engagement among children, teenagers, and families in the Milan area. By enhancing their creative potential and encouraging socialization and collaboration, the project activates multidisciplinary practices and introduces new formats for cultural experiences.

*Triennale on Tour* is based on a co-design approach guided and stimulated by dialogue between the institution, the communities involved, and partners such as Associazione Coi Ludosofici, Associazione Lilliput, Codici Ricerca e Intervento, ABCittà Società Cooperativa Sociale, Cascina Biblioteca cooperativa sociale, Associazione socio culturale Sunugal / CIQ - Centro Internazionale di Quartiere, ATIR e Biblioteca Chiesa Rossa, Villaggio Barona, Consorzio Cooperative Lavoratori / Zoia Officine Creative, Mitades, Associazione Porta Moneta.

The conception and design of the mobile system, which integrates various functions, has been entrusted to the orizzontale collective, whose work focuses on emerging social needs and the enhancement of contemporary public spaces. The *Triennale on Tour* program will see each municipality host the project for three consecutive days. During these stays, the following activities will be offered: a workshop designed by Triennale in collaboration with the local partner, tailored to meet the specific needs of each community (with activities for children divided into three age groups: 3–5 years, 6–11 years, and 12–18 years); a continuous, free-admission activity designed by orizzontale for families and local audiences; and a moment of listening and sharing aimed at supporting and enhancing existing programming in the area, including the presentation of live performances.

At the conclusion of the activities in each area, to further strengthen the connection with the institution, the communities engaged will be invited to complete the experience with a free visit to Triennale's 24th International Exhibition.

*Triennale on Tour* has been developed with the contribution of the Fondazione Cariplo and is part of a wider project that sees Triennale Milano involved in the presentation of the Fondazione Cariplo's Second Inequality Report.

# CREDITS & COMMUNITY



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INEQUALITIES

May 13 - November 9, 2025

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|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| <b>The Book of Amos</b><br>Amos Gitai                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| <b>Grenfell Tower. Total System Failure</b><br>Curated by: Kimia Zabihyan<br>Works by: Chris Ofili, Khadija Saye, Noel Douglas, Grenfell Memorial Quilts (Quilts),<br>Film by: Davide Rapp, originally conceived<br>for the exhibition. Special thanks Tuesday<br>Greenridge                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <b>Spaesati. Dalle vele di Scampia alle villette del Litorale Domizio</b><br>A film by: Leonardo Galanti, Roberto Carro, Luca Rossomando, Salvatore Porcaro, originally conceived for the exhibition                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Xholobeni Yards. Titanium and the Planetary Making of Shininess / Dustiness</b><br>Andrés Jaque / Office for Political Innovation (OFFPOLINN)<br>with Nohnle Mbthuma Forslund, Siyabonga Ndovela, Margie Pretorius, Sinegugu Zukulu, ACC (Amadiba Crisis Committee) and SWC (Sustaining the Wild Coast), Steve HOFFE, José Luis Espejo (sound research and direction); Farah Alkhoury (research and field recordings); Roberto González (coordination and design); Vivian Rotie y Pablo Sáiz del Río (fabrication); Jorge Cañón (AV consultant); Ignacio Farpón (lighting consultant); Wojciech Gajek and Michal Malinowsky (seismic recordings); Walter Ancarrow (text editing); Joseph Hazan (studio recordings), Imagen Subliminal Miguel de Guzmán + Rocío Romero (photographs in Venice), Farah Alkhoury (photographs in Xholobeni)<br>With the support of Columbia University Graduate School of Architecture, Planning and Preservation; TBA21–Academy; Acción Cultural Española (AC/E) |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Ngarannam: Home Coming</b><br>Tosin Oshinowo<br>Film: Kachi Benson<br>Special thanks: UNDP Nigeria                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| <b>The Game</b><br>Space Caviar<br>Originally commissioned Bari International Archifestival 2021 “Border/Margins/ Boundaries” (Joseph Grima, Sofia Pia Belenky, Francesco Lupia, Camilo Oliveira).<br>Special thanks: Alessandro Cariello and Francesca Romana Elisei                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| <b>Computational Compost</b><br>Artistic Direction and Research: Marina                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

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| Otero Verzier. Project Coordination (Milan): Ana Robles Pére, Film: Manuel Correa and Marina Otero Verzier (Film Direction); Manuel Correa (Film editing); Emil Olsen (Sound design); Prototype: Marina Otero Verzier (Prototype design); Claudia Paredes Intriago (Prototype Coordination and Research); Claudia Paredes Intriago, Fernando Fernandez Sanchez, Pablo Saiz del Río (Prototype development); Pablo Saiz del Río (Technical consultancy, exhibition design, and structural systems); Fernando Fernandez Sanchez (Technical consultancy, digital system design and vermiculture); Felix Casanellas (Technical consultancy); Rocco Roncuzzi (Prototype Production). Collaborations: Donostia International Physics Center (DIPC): Txomin Romero, Silvia Bonoli, Raul Angulo, Jens Stücker.<br><i>Computational Compost</i> was first commissioned for the exhibition 'Máquinas de Ingenio: Jakintzen Bidegurutzean,' at Tabakalera international centre for contemporary culture (Donostia - San Sebastian). Special thanks: Clara Montero; Ibai Zabaleta; Ane Agirre; David Pello; Ekhiñe Etxeberria; Iñaki Eguitegui; RISE. |
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| <b>The Inujima Project</b><br>Exhibition Design by: Kazuyo Sejima & Associates, Co-curated by: Kazuyo Sejima and Yuko Hasegawa, With Works by: Kazuyo Sejima & Associates, Office of Ryue Nishizawa, Tetsuo Kondo Architects, Ichio Matsuzawa Office, Takashi Homma, Yoshihiro Inada, With Support from: Fukutake Foundation, Obayashi Corporation, Shizen Energy Group, HOPPY Beverage Co., Ltd. |
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| <b>Elephant Food House: Human and Non-Human Nation</b><br>Boonserm Premthada, Bangkok Project Studio<br>Installation originally conceived for the exhibition |
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| <b>Dipdii Textiles</b><br>Anna Heringer, Studio Anna Heringer<br>Embroidery Masterplan Rudrapur: Studio Anna Heringer, Dipdii Textiles; Embroidery Andalalay ground floor: Studio Anna Heringer, Dipdii Textiles; Upcycled Sari Blanket: Dipdii Textiles; Apology speech at the UIA World Conference of Architects: Anna Heringer, Dipdii Textiles; Teenager Participation Poetry: Studio Anna Heringer, Dipdii Textiles, Emilia; Teenager Participation Poetry: Studio Anna Heringer, Dipdii Textiles, Mona; Teenager Participation Poetry: Studio Anna Heringer, Dipdii Textiles, Pascal |
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| Giesen, Benjamin Schittenberger, Julian Schultheis; Teenager Participation Poetry: Studio Anna Heringer, Dipdii Textiles, Sarah; Dipdii Textiles Shirt: Anna Heringer, Dipdii Textiles; Burned shirt: Anna Heringer. Textiles partially produced by Triennale Milano for the exhibition |
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| <b>Teeter-totter wall</b><br>Ronald Rael & Virginia San Fratello<br>Artists: Ronald Rael and Virginia San Fratello with Colectivo Chopeke |
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| <b>ABC of Incremental Housing</b><br>ELEMENTAL: Alejandro Aravena, Gonzalo Arteaga, Juan Cerda, Diego Torres, Víctor Oddó, Clemence Pybaro, Diego Hurtado, Cristián Martínez, Pedro Hoffman, Génesis López, Suyin Chia, Chiara Consigliere, Javiera Garafulich, Benjamín Fernández, Mara Cruz, Bárbara Maldonado, Alonso Cáceres, Valentina Rojas, Cote Salfate, Maria Eugenia Morales and Alejandra Lamarca. Drawings, Photos, Models, Renders and Videos courtesy of ELEMENTAL |
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| <b>Plug-in Houses</b><br>People's Architecture Office<br>Principals: He Zhe, James Shen, Zang Feng, Team: Smile Leung, Lin Mingkai, Li Zhenghua, Anouchka Van Driel, Feng Ziqing, Kong Ming, Sha Jinghai, Chen Yihuai, Sun Liming, Zhang Xiao, Cui Gangjian, Xiang Weixing, Xie Jun, Xu Xi, Jiang Hao, Zhang Minghui, Gao Tianxia, Yuan Yingzi, Zhang Meng, Qi Ji, Yue Wenbo, Yang Quanyue, Hou Yingqi, Wan Yuxiao, Luo Qinming<br>Plugin House Company<br>Cofounders: Anmol Mehra, James Shen, He Zhe, Zang Feng, Team: Lauren Hartnet, Matt Arnold, Chris Baker, Holly Hodge, Lung Chi Chang of NALA Architects |
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| <b>Apan Housing</b><br>Project team: Michael Meredith, Hilary Sample, Cyrus Dochow, Paul Ruppert, Fancheng Fei, Michael Abel, Mark Acciari, Lafina Eptaminitaki, Mark Kamish, Photographer: Jaime Navarro, Editors: MOS (Michael Meredith, Hilary Sample, Cyrus Dochow, Paul Ruppert, Fancheng Fei, Michael Abel, Mark Acciari, Ben Dooley, Jarincy Flores Rodriguez), Translators: I. Michan-Guindi, J. García, Mosqueda, Graphic Design: Studio Lin, NYC, Collaborators: S. Pantoja Lara, G. Galicia, R. Agraz Orozco, J. Luis Ambrosi, Sánchez, Gabriela, Etchegaray, B. Luis Rogelio, G. Pimienta Magar, J.C. Cano Aldana, P. Vera, M., Sánchez Prieto, A. Cuellar, P. Perez Palacios, A. de la Concha Rojas, D. S.Dellekamp González Ullola, J. Schleich, F.E. Sánchez Aguilar, A. F. Canales González, F.J. Pardo, Rembis, F. Escobedo Lopez, L. B. Springall del Villar,Julio Gaeta, M. Griffin, J. Enright, J. de Villar Martínez, C. Chacon Pérez, J. B. Carral O’Gorman, A. Nuño, C. Mac Gregor, C. Y. de Buen Richkarday, J. Hah Bloom, F. Pita, A. Pereles, W. Ickx, C. A. Bedoya Ikeda, M. Rojkind Halpert, R. Montiel Saucedo, R. N Thomsen, C. Moran, J. R. M. Gutiérrez, M. Rocha |
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| Iturbide, G. Carrillo, I. García Rodríguez, A. de Garay Montero, E. Norten Rosenfeld, T. Bilbao Spamer, A. Kalach Kichik, A. Zago, C. Zeller, I. Moya Verduzco, F. Orensanz Escofet, R. Duran, G. Borasi, M. Meredith, H. Sample, A. Lin, Instituto del Fondo Nacional de la Vivienda para los Trabajadores, D. Penchyna Grub, C. Zedillo Velasco, M. Macías Robles, S.B. Fernández Cortina, R. Riva Palacio Pontones, O. Cedillo Villavicencio, M. de la Luz Ruiz Mariscal, J. Alejandro Chávez Presa, E. Saad Gánem, A. Somuano Ventura, G. Reséndiz Serrano, H. Rubén Pérez Ramírez, J. L. A. Alvarado, R.A. Bravo Piñán, J. M. Pelayo Cárdenas, O. Augusto Lopez Velarde, A. Núñez Serrano, F. Diarte Martínez, A. G. Cerda Edmann, A. Garcia de Leon Pereyra, J. R. Aguirre, A. de la Mora, L. A. de Leon, C. Farah, J. Garciadiego, Á. Hernández, A. Pérez, M. de Lourdes Suárez, J. Gomez Candela, A. Phillips Collantes, F. Velasco Mora, J. Fronjosa Aguilar, H. Gutiérrez Gutiérrez, F. Santillán Carrillo, R. Ignacio Cardona Gutiérrez, L. Zetina Mijares, B. Lopez Palafox, J. Díaz Cardoso, X. Morales Ramírez, D. I. Romero Ramírez, D. Guadalupe O. Barron, R. Jiménez Alvarado, E. Carballo, F. Ceballos, L. Jeremías Diez Canedo, R. Escandon, L. J. Hernández, E. Márquez Larios, M. Lugo, V. Romualdo Minero, E. Coral Muro, L. A. Olivares, R. M. Ortiz, M. I. Pacheco, J. Soto Pérez, M. E. Rodriguez, K. Sedeño, K. G. Aguilar, Rebeca Aguirre, L. Bernal, J. de la Luz Esparza, J. S. Esparza, S. García, M. E. Gutiérrez, A. Hashimoto, J. A. Hernández, R. Hernández, J. G. Lopez, I. B. Martínez, N. J. Núñez, E. Nadxialy Reyes, L. R. Ruiz, R. Solé, Additional support: Princeton University School of Architecture and Columbia University GSAPP. This publication is made possible in part by the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology, Princeton University. |
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| <b>Petit School</b><br>MOS Architects<br>Project Team: Michael Meredith, Hilary Sample, Paul Ruppert, Lafina Eptaminitaki, Charles Dorrance-King, Structural Engineer: Bollinger + Grohmann Ingenieure, Paris. Photographer: Iwan Baan |
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| <b>Ger Plug-in</b><br>Joshua Bolchover (Lead Architect) and John Lin, Rural Urban Framework<br>The University of Hong Kong; Jersey Poon; Chiara Oggioni, Project Partner: GerHub: Badruun Gardi and Enkhjin Batjargal, Ecotown NGO: Odgerel Gansukh, Wood supplier: Shonest Co. Ltd, Environmental Consultant: Chad Mckee (Concept design phase), Funding: Hong Kong Jockey Club Charities Trust (as part of the Jockey Club HKU Rural-Urban Design Project), YPO ASEAN United, Supporting Institutions: The University of Hong Kong, HKU School of Professional and Continuing Education, Students: Chan Hin Hung, Chan Shu Man, Chan Yuen Shing, Chang Chun Hong |
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| Gordon, Chang Lok Him, Cheung Sum Yi Dylan, Cho Quentin, Cho Tsun Shing, Chung Bing Tsun, Ho Jun Yin, Ko Chin Wang, Lai Hiu-lam Natalie, Lai Shu Fun, Lau Hio Lam, Lau Nicholas Clarence, Lee Sum Yu, Li Chung Yan, Li Wing Ho, Lin Yingying, Lo Chui Ha Jessica, Ma Kwun Ho Marco, Ming Yujie, Ng Pan Chi, Poon Wing Ho, Pu Chunpeng, Sze Ho Fung, Tam Kim To, Tang Sin Yi, Tang Siu Yeung, Tong Ka Hei Surin, Wong Gracia Yue Yee, Wong Ho Yuk, Wong Suet Ying, Wu King Tim, Yau Kai Shing, Yeung Hin Lun, Yip Shan Shan, Yiu Hin Lok, Yu Yat Shun |
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| <b>The Traditional House of the Future</b><br>The Building Society, Hong Kong, Design: Lidia Ratoi and John Lin / The University of Hong Kong, On-site 3-D Printing: Professor Xu Weiguo / Tsinghua University, Woodworking: Liu Anhai with local carpenters, Project Leader: Yí Sun, Project Team: Bo Yee Lau ( <i>Team leader in Spring 2022</i> ), Chau Ka Yee, Priscilla Chi Kar Yee, Osten Chan Chun Ngok, Wang Mengyan, Jenny Hsiao and Year 2 students HKU, On-site Team: Sun Chengwei, Zhao Xiyau, Hu Hanyang, Documentation: Deng Rui Rui, Motong Yang, Liu Chang, Completion: January 2023, Funding: This project is partially supported by the Teaching Development Grant of The University of Hong Kong |
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| <b>El Tendedero</b><br>Project: Mónica Mayer<br>Installation originally conceived for the exhibition curated by: Sex & the City (Floencia Andreola and Azzurra Muzzonigro)<br>In collaboration with: Lato B |
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| <b>Tropical Terrarium</b><br>Manuel Herz Architects, Manuel Herz, Francesca Mautone<br>Installation originally conceived for the exhibition |
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| <b>Wien. 100 Years of Inequalities</b><br>Michael Obrist (feld72 / TU Wien) with Adna Babahmetović, Tatjana Bergmeister, Bernadette Krejs, Christina Lenart, Diego Martinez, Veronika Wladyga, Costanza Zeni<br>Installation originally conceived for the exhibition |
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| <b>The Liminal Archive</b><br>Limbo Accra, Dominique Petit-Frère and Emil Grip in collaboration with Thomas McLucas<br>Installation originally conceived for the exhibition |
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| <b>Los Angeles on Fire</b><br>Michael Maltzan Architecture Michael Maltzan, Tim Williams, Hannah Hoyt, Nana Komoriya, Kinamee Rhodes, Sarina Vega, Nelson Henriquez<br>Installation and video originally conceived for the exhibition |
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| <b>The Large City</b><br>OFFICE Kersten Geers David Van Severen Team: Kersten Geers, David Van Severen, |
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| Jelena Pancevac, Matteo Silverii, Marie Bemelmans; Photography: Stefano Graziani; Graphic design: Joris Kritis; Universit. della Svizzera italiana<br>Accademia di architettura: Walter Angonese, Riccardo Blumer, Marco Della Torre, Antoine Turner; Atelier Geers (2023/24), Assistants: Guido Tesio, Chiara Malerba; Students: M. Neiva, M. Porcino, F. Zorilla, R. Reggiani, M. Matthys, C. Serra, E. Cipolla, S. Archilli, M. V. Giani, C. Pasti, C. Valli, T. Whiting, K. Beck Myreng, F. Tucci, F. Montagna, I. Suciu, S. Costache, S. Bystrov, J. Park, M. Mari, F. Santos, P. Miquel, L. Bonazzi, N. Pasti, M. Heleno, M. Narbel, G. Bertolero, J. Gioanina, S. Bonapace, L. Dalsasso, S. Arlati, B. Assolari, M. Rea, S. Fornasari, F. S.derholm, M. Ossola, E. Peduzzi, T. Li, N. Moser, D. Peverelli, M. Splendore, M. Poma, J. Unterthurner, V. Jabbour, T. Tsumuraya, F. Gallone, H. Boje, P. Bertolini<br>Installation originally conceived for the exhibition |
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| <b>Meizhou Island</b><br>DnA_Design and Architecture<br>Principal architect: Xu Tiantian; Location: Meizhou Island, Putian City, Fujian Province, China; Client: Putian Meizhou Island Tourism Service Co., Ltd; Model scale: 1:5000 originally conceived for the exhibition<br>Film: <i>Into the Island</i> (2024   41 min), conceived by Francesco Garutti and Irene Chin, directed by Joshua Frank, and produced by the Canadian Centre for Architecture as part of the film and exhibition series <i>Groundwork</i> |
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| <b>House Europe</b><br>HouseEurope! (houseeurope.eu), s+ (station. plus, D-ARCH, ETHZ), b+ (bplus.xyz)<br>Team: Giacomo Ardesio, Severin Bärenbold, Arno Brandhuber, Ludwig Engel, Olaf Grawert, Jonas Janke, Roberta Jurčić, Alina Kolar, Amélie Lambert, Maximilian Lewark, Josiane Schmidt, Alexander Throm, Technical collaborators: BUREAU N (communication), VVH - Wiegand von Hartmann (graphic design), Supporters: D-ARCH Department of Architecture of the Swiss Federal Institute of Technology<br>Film: <i>Power to Renovation</i> (2024), Author and Director: Olaf Grawert; Team: Severin Bärenbold, Lukas Fischötter, Josiane Schmidt; Renovation Story: KLEIBURG DE FLAT (2024) by Charis Gersl, Jule Jünger, Julia Tanner Footage Urania: INTERFERENCES (2024) by Giovanni Pedrini; Contributors: Ann Pettifor, Aris Komporozos-Athanasiou, Joanna Kusiak, Charlotte Malterre-Barthes, Reinier de Graaf, Oana Bogdan, Barbara Metz, Anne Lacaton, Jean-Philippe Vassal, Ruth Schagemann, Thomas Bernauer; Sources: Architects Council of Europe, The Architectural Profession in Europe, Sector Study, 2022 European Environment Agency, Greenhouse gas emissions from energy use in buildings in Europe, 2024 European Environment Agency, Addressing the environmental and climate footprint of buildings, 2024 HouseEurope!, |
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station.plus, Market research study on Renovation, Existing vs. Demolition/ Reconstruction, 2024  
Map: *Milan Demolition and Construction ATLAS 2014-2024, HouseEurope! @ Domus Academy* (2025), Author: Eloise Greet Desrumaux, Aditya Shirish Ghorpade, Pranay Mistry, Dhyan Srinivasi & Efe Tasci with Timothy Power / Domus Academy, Fosbury Architecture Veronica Caprino, KoozArch, Federica Zambelletti. The map was developed from the research "SOIL > cement" by Federica Zambelletti, KoozArch for the Urban Centre of Milan. Installation originally conceived for the exhibition

**Music and Muharraq**  
Noura Al Sayeh  
Project credits: Pearlning Path team, Bahrain Authority for Culture and Antiquities  
Installation originally conceived for the exhibition

**Liminal Ghettos**  
MIT Senseable City Lab (Carlo Ratti, Director; Fábio Duarte, Principal Research Scientist; Paolo Santi, Principal Research Scientist) Singapore Calling: Yang Xu and Alex Bely (research), Wonyoung So (visualization), Lenna Johnsen (editing) Stockholm Flows: Cate Heine and Cristina Marquez (research); Eunsu Kim, Tom Benson, and Claire Gorman (visualization); and Umberto Fugiglando (manager) Liminal Ghettos: Eunsu Kim, Cate Heine, and Claire Gorman US-15: Timur Abbasov, Cate Heine, Sadegh Sabouri, and Arianna SalazarMiranda (research) Diego Morra (MIT), Pedro Cruz and Nicholas Pietrinferno (Northeastern University) (visualization)

**Chapters series: Infrastructure & Housing**  
Brussels 2040 vision for the future of metropolitan Brussels: In collaboration with: l'AUC, Bureau Bas Smets, MINT, Urban Solutions, Choros  
Client: Brussels Region, AATL  
TRACK, the reactivation of the former train museum: Self-initiated, in collaboration with: Urban Foxes, Sint Lukas Academie, LaFourn, Sew4Life, GamingCorp, Rebelle, LabNorth Macobo engineers  
With the support of: Up4North, NMBS, Flanders State of the Art  
Tapestry produced in the framework of the exhibition *4X4 4 visions on the north-south junction* that took place in the Centre for Fine Arts Brussels from December 2012 until Januray 2013; Drawing: Chloé Nachtergaele (51N4E)

**The Arsenal of Exclusion and Inclusion**  
Interboro  
The Arsenal of Exclusion & Inclusion: Tobias Armbrorst, Daniel D'Oca, Georgeen Theodore, written and edited with Riley Gold  
Installation originally conceived for the exhibition: Tobias Armbrorst, Daniel D'Oca, Georgeen Theodore (Principals); Doris Qingyi Duanmu (Project Designer); with illustration by Lesser Gonzalez

**Subversive Archaeology**  
Laboratorio Roma050  
promoted by Roma Capitale and Assessorato all'Urbanistica with Risorse per Roma S.p.A  
Laboratorio Roma050: directed by Stefano Boeri and coordinated by Matteo Costanzo and Eloisa Susanna, with Giorgio Azzariti, Giulia Benati, Jacopo Costanzo, Margherita Erbanì, Carmelo Gagliano, Susan Isawi, Riccardo Ruggeri and Marco Tanzilli  
Photographic project on Archaeology: Giovanna Silva  
Photographic project on Consular Roads: Isidoro Galluccio  
Interview: Andrea Carandini  
With the support of: prof. Paolo Carafa and prof. Mattia Ippoliti of the Department of Scienze dell'Antichità Sapienza Università di Roma and Transform Transport Foundation  
il supporto di: Dipartimento di Scienze dell'Antichità di Sapienza Università di Roma e Fondazione Transform Transport

**"Lotus" Insights**  
Curated by: Gaia Piccarolo, Maite García Sanchis  
Sound installation and video: propp and Painé Quadrelli  
On the occasion of the 24th International Exhibition, "Lotus International", in collaboration with Triennale Milano, is developing three special issues stimulated by the theme *Inequalities*, the outcome of which takes the form in the exhibition of three moments of theoretical reflection on the fate of cities. *Society and Community* da "Lotus" 175, *Sustainable Development* da "Lotus" 176, *The New Landscaping* da "Lotus" 177

**Exhibition build**  
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TOWARDS A MORE EQUAL FUTURE

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**Master Plan for Kharkiv:** UNECE, UN4UkrainianCities, Kharkiv City Council, ARUP, Kharkiv Architects Group, Harvard University, University of Oxford, MIT City Science, BMZ and GIZ  
**Essential Homes Research Project:** Holcim and Empty&BAU  
**Clean Energy Project – Nuclear Batteries:** ANPEG MIT  
**Industrialised Construction System:** ZETHAUS, a dst group company (Project Owner), NFF, ARUP, A400, Ines Lobo and Bysteel (Architectural & Engineering Team), Bysteel fs, BAU, dte, tmodular and Rangel (Prototypes Team)

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Elizabeth Graham, Former Associate Curator, Civic Projects  
Layla Gatens, Former Assistant Curator, Civic Projects  
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Hans Ulrich Obrist, Artistic Director  
Natalia Grabowska, Curator at Large, Architecture and Site-specific Projects  
and Damiano Gulli, Triennale Milano

**Works by**  
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**Video Text Translation**  
Ema Stefanovska

**Thanks to**  
andriesse eyck gallery,  
APALAZZOGALLERY, Hauser & Wirth, Kate MacGarry, Maureen Paley Gallery, Serpentine, Laura Shacham

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Damiano Gulli and Jermay Michael Gabriel  
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**Scientific Advisor**  
SI Lab Bocconi - Alessandra Casarico, Felix Eychmüller, Chiara Serra

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orizzontale

**Video animation and data visualization**  
propp

**Music and Sound Design**  
Painé Quadrelli

**Works by**  
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THE SPACE OF INEQUALITIES. ENVIRONMENT, MOBILITY, CITIZENSHIP

Curated by

DAStU and CRAFT, Politecnico di Milano

DAStU team, Politecnico di Milano

Alessandro Balducci (coordinator), Martina Bovo, Massimo Bricocoli, Nicola Colaninno (physical model coordinator), Grazia Concilio, Marta Cordini, Valeria Fedeli, Maryam Karimi, Giovanni Lanza, Farah Makki, Cristiana Mattioli, Eugenio Morello, Gloria Pessina (editorial coordinator), Agostino Petrillo, Marco Peverini, Paola Piscitelli (audiovisual production coordinator), Paola Pucci, Ilaria Tosoni, Doruntina Zendeli

Short films

Paola Piscitelli (script, direction, installation concept, archival research and editing), Paolo Turla (editing supervisor), Saverio Damiani (sound and installation concept), Nora (animations)

Physical model with data projection

**DAStU, Politecnico di Milano:** Nicola Colaninno (model design, maps, projections), Gabriele Stancato e Doruntina Zendeli (data, maps, projections), Nilva K. Aramburu Guevara, Martina Bovo, Massimo Bricocoli, Lorenzo Caresana, Grazia Concilio, Alessandro Coppola, Marta Cordini, Mohamed Elgohary, Maryam Karimi, Giovanni Lanza, Cristiana Mattioli, Andrea Parma, Marco Peverini, Paola Pucci, Daniele Viarengo, Eugenio Morello and Barbara E. A. Piga (supervision) with the support of Viviana Giavarini and Fabio Manfredini (MAUD - Mapping & Urban Data Lab)

Politecnico di Milano:

Renato Aiminio and Barbara Sironi - LaborA (3D model printing)

Exhibition Design

(AB)NORMAL

Exhibition build

Produzioni Milano

In collaboration with



POLITECNICO MILANO 1863

ATLAS OF THE CHANGING WORLD

Curated by

Maurizio Molinari

Design and Production

Tundrastudio, Colorzenith

The maps on display are reworkings based on the volumes by Maurizio Molinari published by Rizzoli:

*Atlante del mondo che cambia* (2021), *Il ritorno degli imperi* (2022), *Mediterraneo conteso* (2023), *La nuova guerra contro le democrazie* (2024). Courtesy of Rizzoli

SHAPES OF INEQUALITIES

An installation by

Federica Fragapane

Exhibition Design

Midori Hasuike

Editing

Veronica Vannini

Technical partner

HYLEtech

471 DAYS

An installation by

Filippo Teoldi

Exhibition Design

Midori Hasuike

Installation build

Bertone Design Group

Thanks to

Bianca Ambrosio, Luca de Angelis, Anton del Bianco, Corrado Fumagalli, Ainslie Johnstone, Planet Labs PBC, Corey Scher and Jamon Van Den Hoek, Sondre Solstad

WE THE BACTERIA. NOTES TOWARD BIOTIC ARCHITECTURE

Curated by

Beatriz Colomina and Mark Wigley

Curatorial Assistance

Guillermo S. Arsuaga

Research Assistance

Foivos Geralis, Alessandro Pasero, Sergio Perdiguer Torralba

Exhibition Design

GRACE (Giacomo Cantoni, Ekaterina Golovatyuk, Ksenia Bisti, Lorenzo Bondavalli, Lorenzo Mennuti)

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Special project

**The Corner Problem**  
Film by Diller Scofidio + Renfro in collaboration with Frank Willens  
**Director:** Elizabeth Diller, **Performer:** Frank Willens, **Project Manager:** Daniel Landez, **Team:** David Allin, Bryce Suite

Site-specific installations

DAFNE'S SKIN. MICROBIALLY INDUCED, ROBOTICALLY MONITORED PATINAS

MAEID Büro für Architektur & transmediale Kunst (Daniela Mitterberger and Tiziano Derme)  
**Design and construction:** Michal Miśków, Clemens Conditt, Leonie Felger, **Software architecture:** Andrea Reni, **AI / sound:** Martin Gasser, **CGI images / sound:** Lorem, Luca Pagan, **AR fabrication:** Eleni Alexi (XAlA lab, Princeton University), **Robotics:** Embodied AI (Max Polzin and Kai Junge), **Living Material Design:** Dalia Dranseike (Macromolecular Engineering Lab at ETH Zurich), **Sponsors:** Princeton University - School of Architecture, Princeton University - CreativeX, ETH Zurich - Institute of Technology in Architecture, Austrian Cultural Forum Milan, Embodied AI, Gasser Schindeln, **Technical partners:** APR Instruments, Carl Stahl ARC GmbH, SANlight GmbH, Spraying Systems Inc., **Academic Partners:** Princeton University - School of Architecture, ETH Zurich, University of Wyoming

DARK EARTH

**Paulo Tavares and Studio AUTONOMA (Paula Marujo, Amanda Klajner)**  
**Production:** Terraformae (Alberto De Checchi, Sveva Bizzotto)

DEEPFOREST<sup>3</sup>

ecoLogicStudio (Claudia Pasquero, Marco Poletto)  
**Academic partners:** Innsbruck University, The Bartlett UCL, **Project team:** Claudia Pasquero, Marco Poletto with Jasper Zehetgruber, Francesca Turi and Alessandra Poletto, **Prototyping support team:** Jonas Wohlgenannt,

Korbinian Enzinger, Felix Humml, Bo Liu, Mika Schulz, Michael Unterberger, Marco Matteraglia, Beyza Nur Armağan, Beatrice Gonzales Arechiga and Xiao Wang

FABRICATING MICROBES

Footprint Project (David Benjamin, Ray Wang, Brian Lee, Columbia University GSAPP) and Wang Lab (Harris Wang, Yuanyuan Huang, Daniel Shneider, Columbia University Irving Medical Center)  
**With** Brooklyn Digital Foundry and Ecovative. **Sponsor:** Columbia University, GSAPP

FATBERGS AND MICROBIAL INHABITABLE MACHINES

Lydia Kallipoliti & Hayley Eber  
**Design Team:** Loretta Koch & Vaida Kidykaite, **Fatberg research, design and production:** Alexandros Tsamis & Foteini Kalikouni, **Sound:** Chrisi Nanou, **Supported by:** Columbia University, GSAPP, Center for Architecture, Science & Ecology [CASE], Elise Jaffe & Jeffrey Brown, The Cooper Union

MICROBIAL MIGRATIONS

Philippe Rahm architectes (Philippe Rahm, Muriel Maggiol)  
**Team leader:** Aya Sellami

SALIVATIONS

Orkan Telhan + elii [oficina de arquitectura] (Uriel Fogué, Eva Gil, Carlos Palacios)  
**Collaborators:** Ilkay Civelek, Teresa Martínez, Javier Élices, Jorge Zurita, **Production:** Damiano Benuzzi, **Participants:** A big group of microbial others and their dog/human partners including Bailey, Arzu, Çaça, Fatih, Kahve, Betül, Gatsby, Jason, **Acknowledgements:** Lorenzo Airaghi, Leonardo Benuzzi, Cafosa, Enrico Forestieri, Gumbase, Riccardo Momesso, Stefano Marelli, Nina Alejandra Mesia, Deniz Oguz, Giulio Pellizzoni

SPIKA: STRUCTURAL PROTECTION FOR HOLOBIONT KARYOTYPE ASSEMBLY

Rachel Armstrong and the My-Hy Consortium  
**Microbial Hydroponics (My-Hy) Consortium:** Catholic University of Leuven (Rachel Armstrong, Ezgi Ogun, Isil Yucel), University of Southampton (Ioannis Ieropoulos, Dibyojyoty Nath, Jeremy Baker, Natasha Tait), University of the West of England (Neil Willey, Mukesh Sharma, Segun Ogunmefun), CIB Spanish National Research Council (Jorge Barriuso, Ignacio Baquedano, Alicia Prieto), Sony Computer Science Laboratories (Peter Hanappe, Lenon Modesto, David Coliaux, Alienor Lahlou), BioFaction (Markus Schmidt, Uliana Reutina, Günter Seyfried, Camillo Meinhart, Sandra Youssef, Ines Sarazin), **Funding:** EIC Pathfinder Challenges Portfolio ‘Carbon Dioxide and Nitrogen Valorisation and Management’ under grant agreement 101114746, **Text, Narrative and Sound:** Rolf Hughes, **Bioreceptive**

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CREDITS & COMMUNITY

**Panels:** Marie Melcore, Anna Vershinina, **Bioreceptive Panel Inoculation:** Politecnico di Milano (Salvatore Viscuso, Anna Della Valle), **Parasite:** Wesly Jacobs, Print Place, Jannes Moons, **Content development:** Bilge Can, **Local On-Site scientific team supervisor:** Pierangela Cristiani

**THE TRANSSPECIES PALACE**  
Andrés Jaque / Office for Political Innovation (OFFPOLINN), in association with VİPEQ  
**Design and Coordination Team:** Roberto González García, Gema Marín, **Scientific Research:** Asunción de los Ríos (Museo Nacional de Ciencias Naturales of Madrid, CSIC), Gokce Ustunisik (American Museum of Natural History AMNH -New York-, Department of Geology and Geological Engineering South Dakota School of Mines and Technology); Tanvi Govil (Department of Chemical and Biological Engineering South Dakota School of Mines and Technology), **Production:** Vipeq (Mouad Kheffache, Adrián del Río), 18 piés de altura (José María Miñarro), Vidrocén, Aqualife (Antonio Alfonso, Toni Postius)

**New Commissions**

**BACTERIAL FRAMES**  
Film by Davide Rapp

**BACTERIAL GARDEN**  
Jocelyn Beausire

**THE TWO SIDES OF THE SAME COIN**  
Laura Kurgan, Dan Miller, and Adam Vosburgh. **Sponsor:** Columbia University, GSAPP

**TERRA**  
Tal Danino, Danino Synthetic Biological Systems Lab, Columbia University with Julia Rae Kirby and Charlize Sze

**Works by**  
Alex Bentley and Simon Carrington, Hans Busstra and Gaël McGill, Scott Chimileski and Roberto Kolter, Massimo Galli and Riccardo Nodari, Carter Horton, Ivan Lopez Munera, Martin Oeggerli, Alan Sonfist, Sarah Schneck and Steven Lawrence, Tasha Sturm

**Exhibition build**  
Bresciani Fabbro, Marzorati Impianti, Produzioni Milano

**Transport**  
Zürcher Italia s.r.l. Trasporti

**Special thanks to**  
Graduate School of Architecture, Planning and Preservation, Columbia University School of Architecture, Princeton University

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**and**

Alvar Aalto Foundation, Biblioteca Storica del Ministero dell'Economia e delle Finanze, Centro Nazionale di Studi Manzoniani – Casa Manzoni, Civica Raccolta delle Stampe “Achille Bertarelli”, Castello Sforzesco, Ecomuseo dei Lazzaretti Veneziani, Fondazione IRCCS Ca' Granda Ospedale Maggiore Policlinico, Istituto Lina Bo e P.M. Bardi / Casa de Vidro, Istituto Lombardo Accademia di Scienze e Lettere, Museo di Storia Naturale – Comune di Milano, Sabap-MI su concessione del Ministero della Cultura, Università degli studi di Milano – Centro Apice, Wellcome Collection

**A JOURNEY INTO BIODIVERSITY. EIGHT FORAYS ON PLANET EARTH**

**Curated by**  
Telmo Pievani  
in collaboration with Massimo Labra and Maria Chiara Pastore, National Biodiversity Future Center

**Exhibition Design**  
Studio GISTO

**Works by**  
Davide Biancucci, Violaine Buet, Marino Capitanio, Max Casacci, Marco Cazzato, Marta Cuscunà, Luigi Ferrajoli, Elio Ferrario, Peter Godfrey-Smith, Gianni Marocco, Ori Orisun Merhav, Michael Prime, Lorenzo Possenti, Studio SS16, Wim Van Egmond, Paola Villani

**Exhibition build**  
Nolostand

**Transports**  
Zürcher Italia s.r.l. Trasporti

**Thanks to**  
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**In collaboration with**



**Technical partner**



**THE REPUBLIC OF LONGEVITY IN HEALTH EQUALITY WE TRUST**

**Curated by**  
Nic Palmarini with Marco Sammiceli

**Exhibition Design**  
Sopa Design Studio

**Works by**  
2050+ & -orama, Mario Bellini, Lupo Borgonovo, Mauro Bubbico, Anna Castelli Ferrieri, Achille Castiglioni, Pier Giacomo Castiglioni, Maurizio Cattelan, Emma Chopova, Mia Cinelli, Antonio Citterio, Ivan Delogu, Lauren Deveney, Elliott Er Witt, Germano Facetti, Pierpaolo Ferrari, Odoardo Fioravanti, Yona Friedman, Front, fuse\*, Martino Gamper, Ron Gilad, Aitor Goicoechea Aburuza, Konstantin Grcic, Martí Guixé, IKEA Singapore / The Secret Little Agency, Paolo Imperatori, James e Marialaura Irvine, Hiroki Kataoka, Kexuan Teresa Liu, Glen Oliver Löw, Laura Lowena, Bérénice Magistretti, Martinelli Venezia studio, Tal Maslavi, Alessandro Mendini, Martina Merlini, Hugo Passos, Charlotte Perriand, Richard Sapper, Jeffrey Schnapp, Daniel Spoerri, Studio Brynjar & Veronika, Linda Taddei, Keiji Takeuchi, Gino Valle, Sarah Wigglesworth, Bethan Laura Wood, Rui Zeng

**Exhibition build**  
Espositiva, Marzorati Impianti

**Transport**  
Zürcher Italia s.r.l. Trasporti

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**PORTRAITS OF INEQUALITIES PITTURA DI CLASSE**

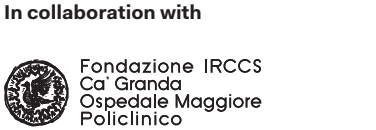
**Curated by**  
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**Lighting Design**  
Pasquale Mari

**Transport**  
Ars Movendi

**Thanks to**  
Anna Cavagna, Paolo Galimberti, Valentina Regonesi, Salamon Gallery



**NOT FOR HER. AI REVEALING THE UNSEEN**

**Conceived by**  
Donatella Sciuto, Rector of Politecnico di Milano

**Curated by**  
Nicola Gatti, Ingrid Paoletti, Matteo Ruta, Politecnico di Milano

**Art and Creative Direction**  
Umberto Tolino with Ilaria Bollati, Politecnico di Milano

**Content Curation**  
Gender Cultures: Valeria Bucchetti with Francesca Casnati, Politecnico di Milano Human Resources: Paolo Iacci, Università degli Studi di Milano Statale Philosophy of Science: Viola Schiaffonati, Politecnico di Milano

**Interactive AI Installation**  
Supervision: Nicola Caporaso, ML Cube Design and Development: Lorenzo Bisi, Nicolò Brunello, Davide Macocchi, Davide Testoni, Stefano Bonfanti, Lamberto Dal Seno, ML Cube

**Screenplay**  
Clara Mori

**Video Installation**  
Variante Artistica

**Exhibition Design**  
Ilaria Bollati with Alice Biancardi, Politecnico di Milano

**Graphic Design**  
Kevin Pedron with Ornella Rondinella

**Catalogue Illustrations**  
Francesca Gastone, Atelier Fyumi

**Exhibition Build**  
ProEvent

**Hardware**  
Neotech

**Press Office**  
Communication and External Relations Area, Politecnico di Milano

**Special thanks to**  
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**Sponsors**  
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**Interactive AI experience**  
With the contribution of Politecnico di Milano and Fondazione Politecnico di Milano, within the project MUSA – Multilayered Urban Sustainability Action, funded by European Union –



Next Generation EU, PNRR Missione 4, Componente 2, Linea di Investimento 1.5: Creazione e rafforzamento degli ecosistemi dell'innovazione, costruzione di leader territoriali di R&S

**Multimedia Experience**  
With the contribution of Dipartimento di Elettronica Informazione e Bioingegneria del Politecnico di Milano within the project FAIR - Future Artificial Intelligence Research, funded by European Union – Next Generation EU, PNRR Missione 4, Componente 2, Investimento 1.3: Partenariati estesi a Università, Centri di Ricerca, Imprese e finanziamento progetti di ricerca

Furniture courtesy of Manerba

A project by



CLAY CORPUS

**A work by**  
Theaster Gates

**Exhibition build**  
Bertone Design Group

**Transport**  
SANKYU INC., Zust & Bachmeier SA

**Special thanks to**  
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**Technical partner**



**General Coordinator**  
AO Criativa

**Graphic Design**  
AO International Trade Show

**Exhibition Design**  
Anju Konikkara George

**Collaboration**  
Pedro Mvemba Cidade  
Dinis Ant3nio  
Fl3via Priscila Muqu3

**Photography**  
Manetov  
Joshua Photographer  
Sara LI

**Video**  
Flash Pro Studio - production team:  
Ivan Caf3 Lopes  
Ferdinand Filipe  
Maya Neto  
Sergio Andrade  
Carlos Antonio

**Music**  
50 anos Independ3ncia de Angola

**Press Office**  
Geraldo Ambr3sio Quinio Quiala

**Local Partners**  
AO Criativa  
AO International Trade Show  
Musseke Smart, Lda

**Workshop Coordinator**  
Eugenia Chiara

**Trainer Workshop**  
Welwitschia Neto  
Pedro Mvemba Cidade

**Location Workshop**  
Museu Nacional de Antropologia Luanda  
Oficina AO Criativa

**Artisans and Artists**  
(AO Criativa)  
Erica Tavares  
Claudio Junior  
Engracia Pereira dos Santos  
Anayela Santos  
Wilson Correia  
Malaquias Famosoro Hongo  
Rosario Antonio Jo3o  
Liana Raimundo  
Anderson Zola (Sombra and Graf)

**Students Faculty of Architecture Universidade Lusiana**  
Dinis Ant3nio  
Fl3via Priscila Muqu3

**Support to the realization of the installation**  
Hala El Barbari  
Alexander Galarza  
Samuele Keras

**AT AUSTRIA**  
**SOFT IMAGE, BRITTLE GROUNDS**

**Commissioner**  
Lilli Hollein, General Director and Artistic Director, MAK

**Curator**  
Marlies Wirth, Curator, Digital Culture and Design Collection, MAK

**Artistic concept and realization**  
Felix Lenz

**Governmental funding**  
Federal Ministry for Housing, Arts, Culture, Media and Sport of the Republic of Austria

**Cooperation partner**  
University of Applied Arts, Vienna

**Kindly supported by**  
4YOUREYE projektionsdesign & -technik gmbh  
Austrian Cultural Forum Milan

—

**AU AUSTRALIA**  
**LAND USE INEQUALITY**

**Organising Institution**  
Faculty of Art, Design and Architecture (MADA), Monash University

**Exhibition Design**  
Baracco+Wright Architects

**Curator**  
Monash Urban Lab and Baracco+Wright Architects

**Team**  
Louise Wright, Mauro Baracco, Catherine Murphy and Nigel Bertram with the assistance of Qing Yu and Nicole Formaran

**Video works**  
Eugene Pereplechikov

**Graphic Design**  
Ziga Testen

**Supported by**  
Faculty of Art, Design and Architecture (MADA), Monash University

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Monash University Prato Centre

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>CL</b><br><b>CHILE</b><br><b>IMAGINE AGI</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Organising Institution</b><br>Sebastian Studio NY, in collaboration with ACQUIS (human & customer intelligence experience)<br><b>Curated by</b><br>Sebastián Errázuriz & Sebastian Studio NY                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>With the support of</b><br>Sebastian Studio NY and ACQUIS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Media Partner</b><br>ACQUIS, EMOL, 13C & Barbati Bertolissi<br>CNN Chile, Emol & ACQUIS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Graphic Design</b><br>Sebastián Errázuriz & Sebastian Studio NY                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>Pavilion Design</b><br>Sebastián Errázuriz & Sebastian Studio NY                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Executive Production</b><br>Pedro Comparini Olavarria & ACQUIS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Production</b><br>María José Chaud, Diego Magni & Massimo Magaldi                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>Collaborators</b><br>Sebastian Studio & ACQUIS Staff, Camila Madsen, Francisco Cangas, María José Chaud, Denise Ratinoﬀ, Macarena Aguilar, Neon-art.com, Tranvai Bar, ProChile Itália (Felipe Repetto, Alberto Gorgone), Cristina Popper, Carla Cecconi, Sebastián Nuñez & InterDesign, Orlando Gatica & Gatica Studio, CNN Chile, EMOL, BioBioChile, 13C, Escuela de Diseño UC, LATAM Airlines, Vina Errazurz, Explora Hotels, Ximena Muñoz & Luxia Lighting, Ciluz & API, Patricia Angelini, Roberto Angelini, and many who have supported us anonymously, thank you very much |
| —                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>CN</b><br><b>CHINA</b><br><b>BALANCING DYNAMICS: THE LAW OF CIVILIZATION DEVELOPMENT</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>Organizing Team</b><br>Construction Industry Sub-Council, CCPIT: Mingyong CAI, Vice President Sino-Italy Creative Industries Committee: Yongqi LOU, Co-Chairman, Yibo XU, Secretary General, Shuang LU, Office Director                                                                                                                                                                                                                                                                                                                                                          |
| <b>Curatorial Team</b><br>Chief Curator: Yongqi LOU<br>Co-Curators: Xiaofeng FANG, Shaonong WEI, Jun JIANG, Christiane M. HERR<br>Exhibition design: Ling GUO, Feng YUAN, Kai ZHAO, Xiaofeng DU, Qin DU, Yinan ZHANG, Minqing NI, Junkai CHEN, Kangyi ZHENG                                                                                                                                                                                                                                                                                                                         |
| <b>Participators</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>College of Design and Innovation, Tongji University</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Participating designers</b><br>Francesca Valsecchi, Qi WANG, Xiangyang XIN, Philip F. YUAN, John Thackara, Saverio Silli, Jiao MO, Weiwei GUO, Jixiang JIANG, Oliver CAO, Herun CHEN, Yu-Chieh CHENG, Andrea Conte, Jingyi DUAN, Fang FANG, Shihan GAO, Keyi GU, Simon Hohl, Huiting HUANG, Xueting HUANG, Yi HUANG, Yilang JIN, Yuying JIANG, Yunqi LI, Jingyao LIAO, Wenyi LIU, Xinhui LIU, Wentao LU, Dongqing MA, Ke MA, Zoe Romano, Linya SHI, Yi SUN, Wenqing WANG, Yizao WU, Huiping YE, Minjun YE, Shu Wah YUEN, Qingyu ZHANG, Zixuan ZHANG, Yue ZHAO, Qingyun ZHENG |
| <b>Academy of Arts &amp; Design, Tsinghua University</b><br><b>Participating Designers</b><br>Xin LIU, Fang ZHONG, Yuzhun HUANG, Yi LIU, Ji LIANG, Xiaoxiao ZHAO, Ji DI, Weipeng XIE, Mengfei CHU, Zixuan HUANG, Yuhan XU, Shuhao XUE<br><b>Exhibition design and execution</b><br>Yue ZHOU, Chuyi CHEN, Yingxu CHEN, Yidan CHEN, Suifu FANG                                                                                                                                                                                                                                    |
| <b>School of Design, East China Normal University</b><br><b>Executive curators</b><br>Xianya XU, Feifei SONG<br><b>Participating designers</b><br>Xinyi DI, Qijie HUANG, Lin SUN, Wenxuan FANG, Yu GAO, Ruobing LI, Yueer SONG, Xiyue TAN, Yichen XU, Chenzhi YAO, Yue YOU, Guangzhe HE, Yiran CAI, Shuyu CHEN, Yining CHEN, Haotian FU, Ruijia HUANG, Si'an LIU, Zhenping LIU, Jiuling LU, Yichen WANG, Ruiyan ZHENG, Yijia ZHENG<br><b>Exhibition design</b><br>Jinghan JIANG, Puran WANG, Lijing ZHU, Shiyi HUANG, Zhi MA                                                    |
| <b>China Academy of Art</b><br><b>Participating designers</b><br>Wenjia GU, Wenchao CAI, Zhijie YAO, Xing GUO, Zeyuan ZHOU, Junjing HUANG, Xinyu LIU, Yuhao QU, Yiyuan WANG, Yimeng CHENG, Yining SUI<br><b>Curatorial advisors</b><br>Tiejun WEN, Jia XU                                                                                                                                                                                                                                                                                                                       |
| <b>School of Design, Southern University of Science and Technology</b><br><b>Participating designers and labs</b><br>Enza Migliore, Mirna Zordan, Hexin DENG, Design Trust, Master Students of DS5001, Future Ecologies Group, Weedsilience, Future Spaces Vision Lab, Materialities Research Group                                                                                                                                                                                                                                                                             |
| —                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>CU</b><br><b>CUBA</b><br><b>LA HABANA CIUDAD PATRIMONIAL - DIFFUSED URBANITY</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Artists</b><br>Jorge Perugorria<br>Felipe Dulzaides<br>Karen Brito<br>Joel Guerra                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

|                                                                                                                                                                                                                                                             |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Commissioner</b><br>Perla Rosales Aguirreurreta – Oficina del Historiador de la Ciudad                                                                                                                                                                   |
| <b>Curator</b><br>Jorge Fernández Torres<br><b>Co-curators</b><br>Arch. Paloma Herrero Ermakova, Arch. Orlando Inclán Castañeda, Arch. Adrian Labaut Hernández, Arch. Christian Zecchin                                                                     |
| <b>Visual Identity</b><br>Sandra Quintana Echemendia, Adrian García Alvarez                                                                                                                                                                                 |
| <b>Digital Communication</b><br>Oderay Cruz                                                                                                                                                                                                                 |
| <b>Institutional work group (Milan)</b><br>Arq. Marcos Hernández Sosa, Console Generale di Cuba<br>Lic. Ana Maria Pedroso Guerrero, Presidente CubEArt APS                                                                                                  |
| <b>Funding</b><br>Agencia Italiana de Cooperación para el Desarrollo (AICS)                                                                                                                                                                                 |
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| <b>Technical Support</b><br>Mobox                                                                                                                                                                                                                           |
| —                                                                                                                                                                                                                                                           |
| <b>CZ</b><br><b>CZECH REPUBLIC</b><br><b>THE MOMENTUM OF A DECISION</b>                                                                                                                                                                                     |
| <b>Patronage</b><br>Ministry of Culture of the Czech Republic                                                                                                                                                                                               |
| <b>Organisation</b><br>Prague Museum of Decorative Arts                                                                                                                                                                                                     |
| <b>Concept and Exhibition Design</b><br>Karolína Kripnerová, Janek Rous                                                                                                                                                                                     |
| <b>Illustrations</b><br>Magdalena Rutová                                                                                                                                                                                                                    |
| <b>Graphic Design</b><br>Jan Čumlivski                                                                                                                                                                                                                      |
| <b>Texts</b><br>Karolína Kripnerová, Janek Rous                                                                                                                                                                                                             |
| <b>Translations</b><br>Brian D. Vondrak, Nathan Fields (EN), Gaia Seminara (IT)                                                                                                                                                                             |

|                                                                                                                                                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>GW</b><br><b>GUINEA-BISSAU</b><br><b>TICI HUMANIDAD! / WEAVING HUMANITY</b>                                                                                                                                                                                                                                                                    |
| <b>Organization</b><br>Consolato Guinea-Bissau Italia                                                                                                                                                                                                                                                                                             |
| <b>Curators</b><br>Kiyomi Kawaguchi and Nú Barreto                                                                                                                                                                                                                                                                                                |
| <b>Exhibition Design</b><br>Nú Barreto                                                                                                                                                                                                                                                                                                            |
| <b>Artists</b><br>Ady Pires Baldé, Samba Muhamad Baldé and unknown artisan weavers                                                                                                                                                                                                                                                                |
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| <b>Italian Editor</b><br>Carmen Covito                                                                                                                                                                                                                                                                                                            |
| —                                                                                                                                                                                                                                                                                                                                                 |
| <b>LB</b><br><b>LEBANON</b><br><b>AND FROM MY HEART I BLOW KISSES TO THE SEA AND HOUSES</b>                                                                                                                                                                                                                                                       |
| <b>Organizer</b><br>Ala Tannir                                                                                                                                                                                                                                                                                                                    |
| <b>Featuring works by</b><br>Khyam Allami<br>Panos Aprahamian with Vicken Avakian<br>Lara Tabet<br>Ala Tannir<br>Jana Traboulsi with 7w20                                                                                                                                                                                                         |
| <b>Exhibition Production</b><br>Khyam Allami<br>Research and technical support: Jawad Chaaban<br>Panos Aprahamian with Vicken Avakian<br>Cinematography and editing: Vicken Avakian<br>Jana Traboulsi with 7w20<br>Production development: 7w20 (Samer Aouad, George Hanna, Jihad Arja)<br>Fabrication: Awaida Construction and Engineering (ACE) |
| <b>Graphic Design</b><br>Farah Fayyad                                                                                                                                                                                                                                                                                                             |
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|                                                                                                                                                                                          |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>NPTP</b><br><b>NORTH POLE TRANSBORDER PARTICIPATION</b><br><b>LIMINAL PHANTOMS – THE REBIRTH OF A LANDSCAPE</b><br><b>Territorial Epigenetics and the Ecologies of Aftermath</b>      |
| <b>Exhibition by</b><br>Alejandro Haiek Coll<br>Laboratory of Intersectional Ecologies<br>Umeå University – School of Architecture                                                       |
| <b>Supported by</b><br>Arctic Center at Umeå University, UmArts<br>Research Center and Circolo Scandinavo                                                                                |
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| —                                                                                                                                                                                        |
| <b>PE</b><br><b>PERÙ</b><br><b>RELATOS CHICHA</b>                                                                                                                                        |
| <b>Project carried out in collaboration between the Consulate General of Peru in Milan and the Italian Embassy in Lima</b>                                                               |
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| <b>Artist</b><br>Elliot Tupac                                                                                                                                                            |
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| —                                                                                                                                                                                        |
| <b>PL</b><br><b>POLONIA</b><br><b>UNA BREVE VACANZA (A brief vacation)</b>                                                                                                               |
| <b>As TRANSSANATORIUM</b>                                                                                                                                                                |
| <b>Curator</b><br>Katarzyna Roj                                                                                                                                                          |
| <b>Architect of Transsanatorium</b><br>Aleksandra Wasilkowska                                                                                                                            |
| <b>Sculptor</b><br>Olaf Brzeski                                                                                                                                                          |

|                                                                                                                                                                                                                                                                                                                                                                              |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Composer</b><br>Antonina Nowacka                                                                                                                                                                                                                                                                                                                                          |
| <b>Olfactory Artist</b><br>Monika Opieka                                                                                                                                                                                                                                                                                                                                     |
| <b>Photographer</b><br>Łukasz Rusznica                                                                                                                                                                                                                                                                                                                                       |
| <b>Choreographer</b><br>Alicja Wysocka                                                                                                                                                                                                                                                                                                                                       |
| <b>Graphic Designer</b><br>Agata Bartkowiak                                                                                                                                                                                                                                                                                                                                  |
| <b>Support</b><br>Maciej Bujko                                                                                                                                                                                                                                                                                                                                               |
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| <b>PR</b><br><b>PUERTO RICO</b><br><b>HABÍA UNA VEZ Y DOS SON TRES FEMINISITIOS</b>                                                                                                                                                                                                                                                                                          |
| <b>Project Director &amp; Designer</b><br>Regner Ramos, Ph.D.                                                                                                                                                                                                                                                                                                                |
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| <b>Film</b><br>Once Upon Three Femisites, 2025, Directed by Regner Ramos, Ph.D.                                                                                                                                                                                                                                                                                              |



**Production and Fabrication**  
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