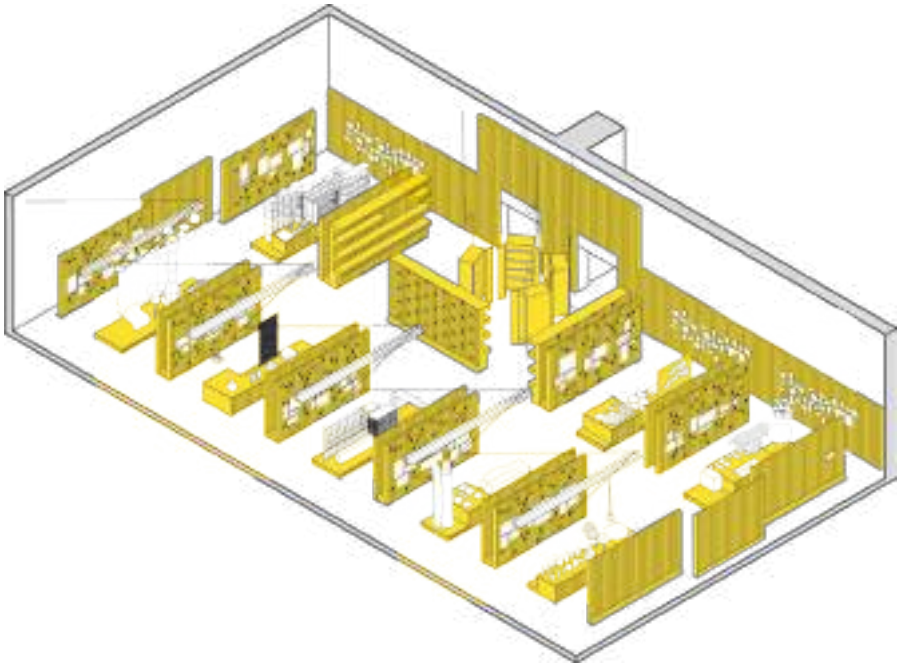
sheet 94

Sempering
XXI International Exhibition of the Triennale di Milano,
MUDEC – Museo delle Culture, Milan



Cino Zucchi
2016

Creativity between innovation and tradition

In the context of the 21st International Exhibition of the Triennale di Milano in 2016, the exhibition "Sempering" stood out as a critical and poetic reflection on the transformative power of design in the contemporary world. Curated by Luisa Collina and Cino Zucchi, the exhibition sought to reconsider the role of material and constructive processes in the act of design, drawing direct inspiration from the theories of 19th-century architect and theorist Gottfried Semper. His fundamental categorization of architectural elements—earthworks, structures, enclosures, and the hearth—became the conceptual foundation for a renewed dialogue between tradition and innovation.

The curators extended Semper's ideas into eight design actions—stacking, weaving, folding, joining, molding, blowing, carving, and engraving—which made explicit how materials are transformed through human intervention. These categories became interpretative lenses for observing a series of contemporary artifacts and installations: each action embodied a specific relationship between form and process, highlighting the ongoing tension between craftsmanship and digital fabrication, between permanence and temporariness.

Through a curated selection of objects, prototypes, and experiments, "Sempering" demonstrated how contemporary designers manipulate materials to give life not only to new functions, but also to renewed meanings. The exhibition drew attention to the "poetics of construction"—that is, how a stacked brick, a stitched fabric, or a laser-cut panel can become an aesthetic statement. These gestures, far from being purely technical, act as cultural signs, reflecting local traditions, technological capabilities, and environmental awareness.

A central element of "Sempering" was its scenographic layout, which played a decisive role in narrating the exhibition's content. The spatial design, instead of serving as a neutral backdrop, functioned as an active part of the curatorial discourse. The platform that ran through the entire exhibition space served as a unifying base that elevated the objects and physically separated them from the

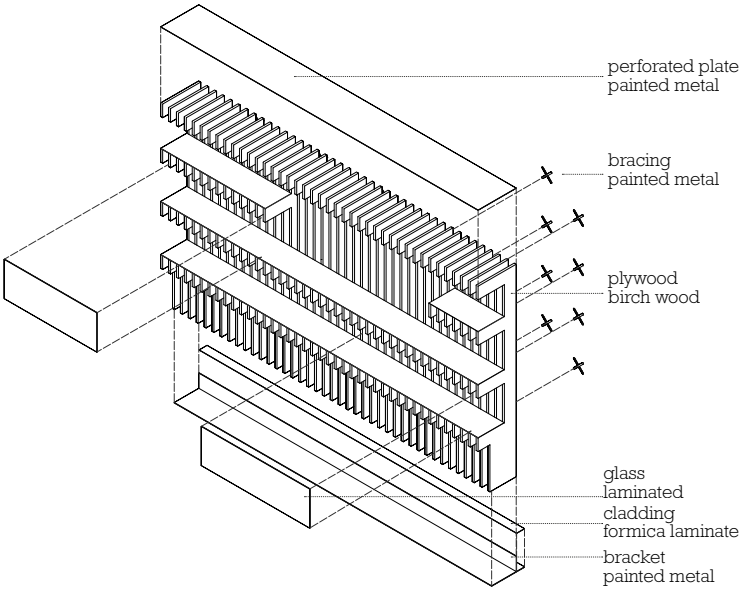


Fig. 83. Construction detail - Main display element | Axonometric exploded view.

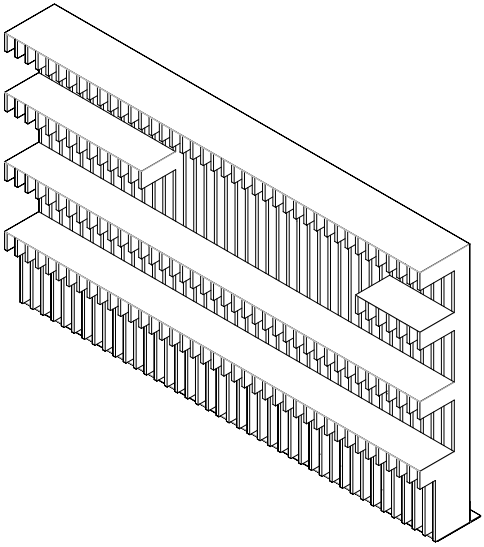


Fig. 84. Construction detail - Main display element | Axonometric view.

museum floor. This elevation not only created a visual hierarchy but also emphasized the idea of detachment and focus, so that each object became a protagonist within its own micro-stage.

By contrast, the system of vertical diaphragms structured the spatial progression through a series of lightweight walls and textured surfaces. These devices modulated the visitor's experience, creating alternating moments of openness and closure, since the diaphragms were not opaque walls but semi-transparent or perforated layers that encouraged a dynamic play between visibility and concealment. This use of spatial filtering resonated with Semper's notion of "enclosure" as a textile condition—a condition that defines space not through mass but through layers and veils.

The exhibition's installation and narrative approach was based on modular systems, exposed connections, and visible construction details, deliberately used to emphasize the processual nature of the installation. Materials such as plywood, metal mesh, and industrial pipes were left untreated or minimally processed, in line with the exhibition's ethic of revealing (rather than hiding) the act of making. Lighting also played a fundamental role in shaping the exhibition's atmosphere and rhythm: the soft directional light, calibrated to avoid glare, highlighted textures and volumes, emphasizing the surface qualities of the materials on display. The expressive power of light also marked the transitions between the eight actions, providing sensory cues that intuitively guided the visitor through the exhibition.

By transforming the exhibition itself into a narrative, "Sempering" redefined the exhibition space as a laboratory of contemporary tectonics. The curators challenged the conventional distinction between object and support, instead proposing a holistic experience in which form, structure, and spatial sequence worked in concert.

Ultimately, "Sempering" offered a new perspective on exhibition design, reformulating it as a continuum of actions—each with its own story, technique, and expressive potential. The exhibition thus invited a reconsideration of the foundations of making, encouraging a more conscious appreciation of how things are made.

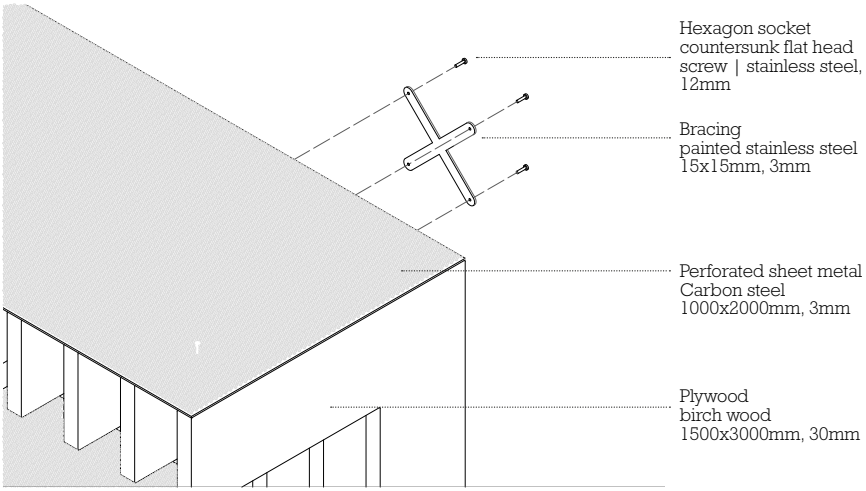


Fig. 85. Construction detail - Joints of the main display element| Axonometric exploded view.

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sheet 25

Leonardiana
Castello Sforzesco, Vigevano

Migliore+Servetto
2016

Unity and sustainability

In the heart of the historical Castello Sforzesco of Vigevano, nestled within the fortified Maschio, lies La Leonardiana, a permanent exhibition dedicated to one of the most iconic figures of the Renaissance: Leonardo da Vinci. Curated by Claudia Zevi & Partners and developed under the scientific supervision of Leonardo scholar Carlo Pedretti, the exhibition offers an immersive and interpretive journey into the mind of the master, blending historical narrative, contemporary museography, and technological innovation.

Far from being a traditional museum, La Leonardiana presents itself as a dynamic "exhibition machine," reconfiguring the relationship between content and context. The architectural space of the castle does not serve merely as a neutral container; instead, it engages in an active dialogue with the exhibition narrative. The curatorial team has approached the centuries-old structure with care and respect, inserting a clear, modular system into the existing architecture—one that provides visual coherence without overwhelming the character of the historic interior. Technologically, the exhibition leverages multimedia tools, ambient lighting, and large-scale wall graphics to guide visitors through ten thematic rooms. These rooms explore Leonardo's genius from various angles: the courtly context of his life in Milan, his engineering and scientific investigations, and his unparalleled artistic legacy. Central to this experience are high-fidelity replicas of twenty-five works—manuscripts, drawings, and inventions—produced in collaboration with Giunti Editore. These reproductions anchor the interpretive journey and provide tactile access to the complexity of Leonardo's creative process.

From a design and construction standpoint, the exhibition's infrastructural language is built upon a repetitive modular system. The supporting structures are made from matte dark gray enameled steel tubing and are deployed in three primary configurations: cage-like frames used in the Sala dei Codici, sequential vertical panel displays in the gallery of paintings, and freestanding vertical displays in the Sala del Cenacolo. These are accompanied by horizontal cases containing glass

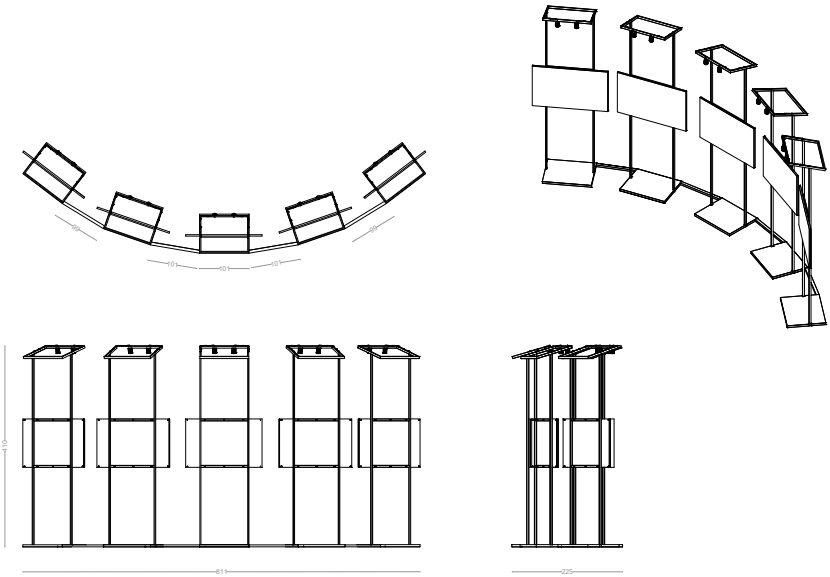

Fig. 86. Construction detail - Configuration of display elements | Axonometric view, floor plan and elevations.

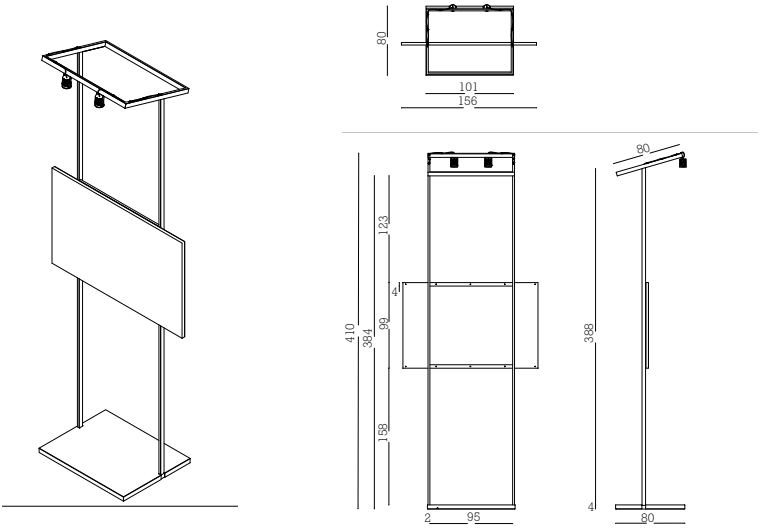

Fig. 87. Construction detail - Structure of an exhibition element | Axonometric view and dimensioned projections.

vitrines for original sketches and objects.

The modular strategy offers several advantages. The repetition of elements ensures a unified visual grammar across the different rooms, supporting narrative cohesion while accommodating diverse content types. The use of easily sourced industrial components—standard screws, bolts, and friction-based joints—contributes to the exhibition's logistical sustainability. Most components are removable and adaptable, designed to be disassembled and reconfigured as needed, facilitating future upgrades and reducing environmental impact. Nevertheless, in certain instances, some elements were permanently welded to enhance stability, which, while sacrificing full reversibility, reflects a calculated compromise between flexibility and structural security.

Lighting plays a pivotal role in guiding the visitor's attention and animating the archival materials. Integrated spotlights and projection systems subtly underscore the curvature of manuscripts and the textures of wood and parchment. Environmental graphics—large murals and translucent overlays—act as a secondary layer of interpretation, emphasizing key historical insights without competing with the physical exhibits.

In the Sala del Cenacolo, which houses thematic interpretations of Leonardo's Last Supper, the technical sophistication of the exhibit design becomes even more apparent. Observations conducted in situ revealed an optimal balance between ambient light control and visual accessibility. The decision to anchor support elements only at predefined junction points ensured minimal intrusion on the stone flooring and preserved the room's architectural integrity. This detail exemplifies a larger design ethos: prioritizing historical sensitivity while enabling contemporary storytelling.

Originally conceived as a temporary display, La Leonardiana has evolved into a cultural landmark in the city of Vigevano. It was awarded the prestigious Compasso d'Oro ADI in 2018, not just for its content, but for its innovative "exhibition theater" design that embodies the spirit of Leonardo himself: inquisitive, adaptive, and timeless. As a model of interpretive museography, the project offers a roadmap for future exhibitions seeking to harmonize historical preservation with immersive technology and sustainable construction.

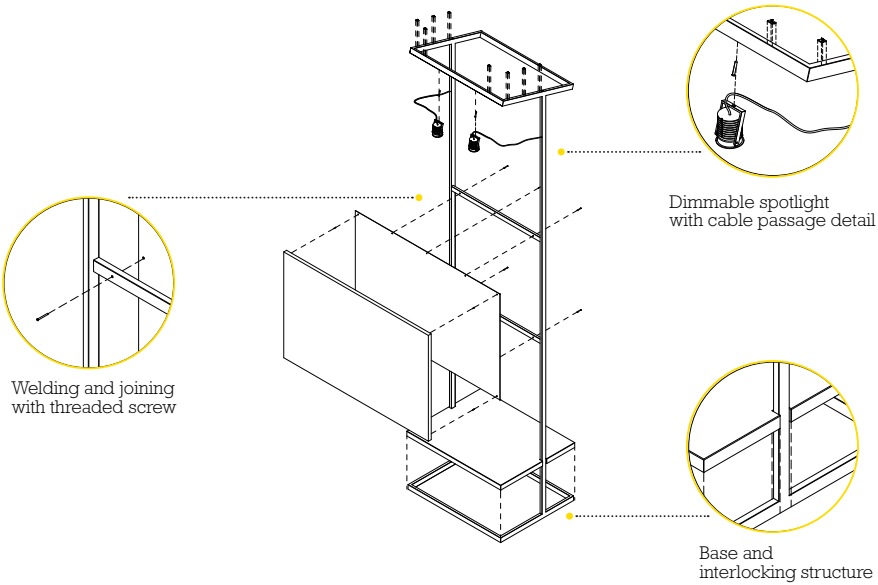

Fig. 88. Construction detail - Joints for attachment of exhibition drapery | Axonometric and exploded views.

QR code for 3D model

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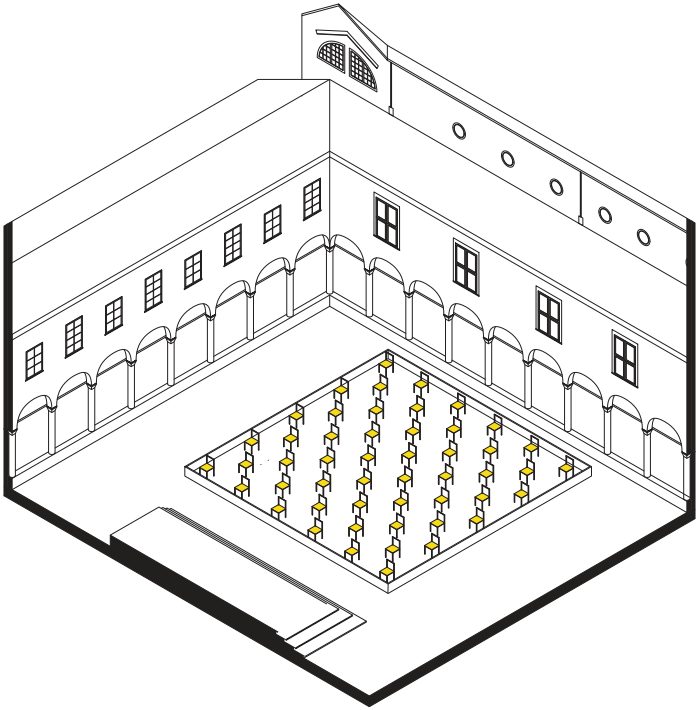
sheet 26

50 Manga Chairs
Cloister of San Simpliciano, Milan



Nendo
2016

Conceptual lightness and technical solidity

As part of the Fuorisalone 2016 in Milan, Japanese design studio Nendo presented 50 Manga Chairs, a site-specific installation that transformed the historic Chiostro Minore of San Simpliciano into a contemporary stage for design, narrative, and cultural juxtaposition. The project, created in collaboration with Friedman Benda Gallery, consisted of fifty stainless steel chairs, each inspired by a symbolic motif extracted from the graphic and narrative language of Japanese manga. Positioned on a raised white platform within the Renaissance cloister, the chairs were arranged in diagonal rows, each one encapsulating a particular visual trope from the comic tradition—speed lines, sound effects, levitation, shadows, or movement bursts.

Far from being a simple display of seating design, 50 Manga Chairs was a conceptual work that blurred the boundaries between function, fiction, and form. Each chair functioned as both a utilitarian object and a narrative fragment, inviting viewers to engage with a story that unfolded spatially rather than sequentially, mimicking the episodic rhythm of manga panels.

The visual staging of the exhibition played a critical role in amplifying its conceptual ambition. The elevated flooring system—covered in pristine white carpet—served not merely as a support structure but as a visual and symbolic device. In contrast, the circulation path and surrounding portico were enveloped in black carpet, creating a stark chromatic opposition that heightened the sense of detachment between the installation and its historical context. This spatial demarcation isolated the chairs like museum artifacts or characters caught in a suspended storyboard, inviting viewers to reconsider the role of design in narrative construction.

From a technical perspective, the elevated flooring was a fundamental element of the project. Designed to support the weight of both the visitors and the heavy, mirrored chairs, the floor system was composed of modular panels supported by a steel substructure. Typically employed in trade fairs, office buildings, or server rooms, raised floor systems offer quick assembly and disassembly, adaptability to

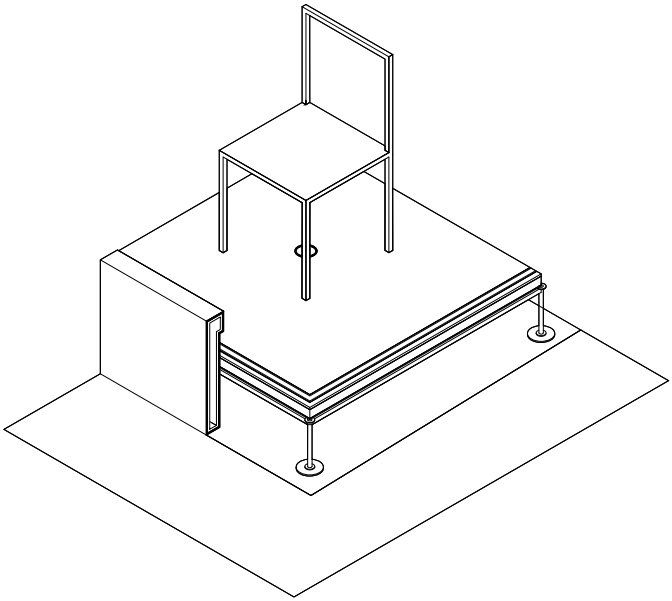


Fig. 89. Construction detail - Display platform structure | Axonometric view.

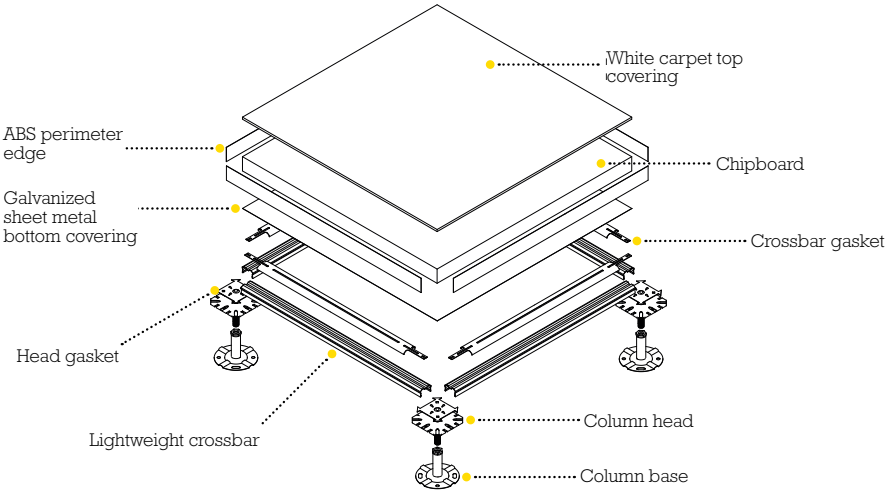


Fig. 90. Constructive detail - Structure of the exhibition platform | Axonometric exploded view.

uneven terrain, and convenient routing of electrical or AV systems beneath the surface.

In the case of Nendo's installation, the modular panels were likely constructed from high-density wood core or calcium sulfate, resting on adjustable steel pedestals with integrated locking mechanisms. The use of a white carpet finish not only achieved visual uniformity and aesthetic elegance but also softened acoustics within the stone cloister. The system's reversibility and minimal impact on the existing site also aligned with principles of non-invasive, sustainable exhibition design—values increasingly central to contemporary curatorial practices.

Moreover, the mirrored finish of the chairs played a vital role in extending the design narrative into the experiential realm. By reflecting both the architecture of the cloister and the movement of visitors, the chairs became performative devices—frames that captured, distorted, and repeated reality, much like manga itself. This interplay between static object and dynamic interaction reinforced the core themes of identity, perception, and transformation.

50 Manga Chairs thus functioned on multiple levels: as an exercise in typological variation, as a formal exploration of surface and reflection, and as a site-specific narrative intervention. The choice of a raised floor—often overlooked in exhibition design—became here a critical enabler of the installation's visual language. It elevated not just the chairs but the act of storytelling itself.

By analyzing this detail, we come to appreciate how technical elements—when chosen and implemented with intent—can reinforce the conceptual goals of a design project.

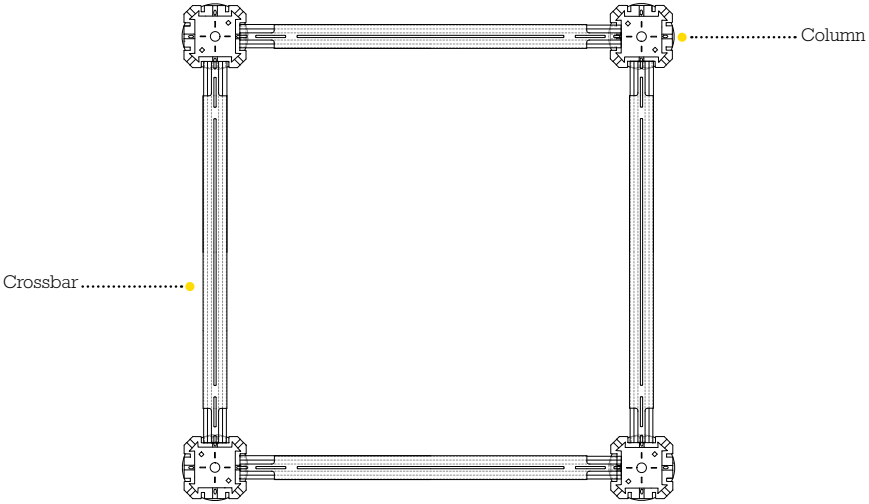


Fig. 91. Construction detail - Joints of the display wall | Cross section.

QR code for 3D model

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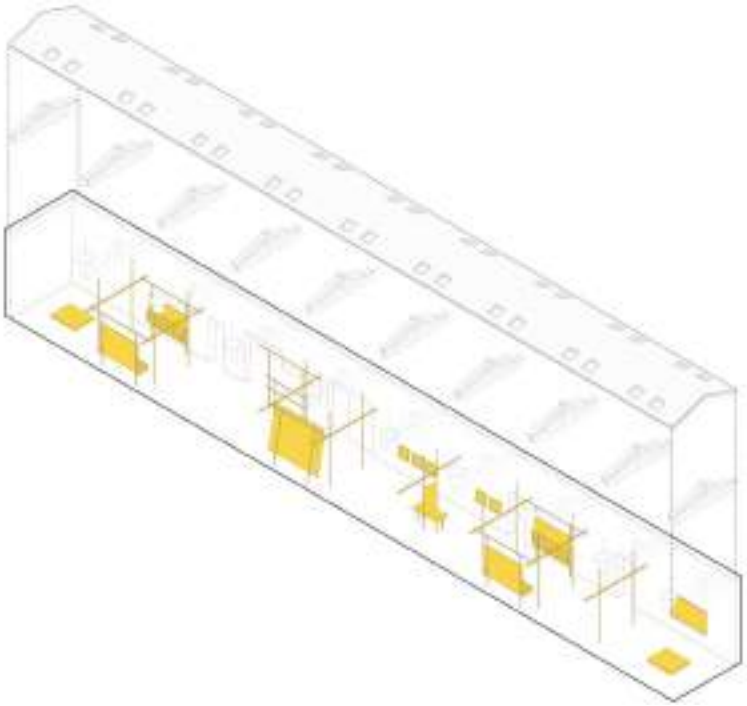
sheet 7

NOI/US Stories of communities,
Ideas, Products and Reggiane Lands
Palazzo dei Musei, Reggio Emilia



Francesco Librizzi
2016

Narrative and space

The exhibition NOI. Storie di comunità, Idee, Prodotti e Terre Regiane is an eloquent tribute to the collective intelligence of the Reggio Emilia region, a territory that has historically cultivated a fertile dialogue between tradition and innovation. Curated by architect and theorist Luca Molinari, the exhibition investigates how communities, institutions, and productive landscapes in this part of northern Italy have contributed to the formation of resilient and sustainable ecosystems. This cultural richness is not presented as a static heritage, but as an evolving process shaped by cooperative action, shared knowledge, and a capacity for reinvention.

Hosted within a museum context and mainly occupying the third floor of the institution—a long, corridor-like space—the exhibition reconfigures the architectural setting to amplify the narrative experience. A sequence of architectural "portals" punctuates the linear layout, rhythmically dividing the space into three metaphorical aisles. These frame diverse exhibits such as busts, maps, machines, archival documents, and even animal skeletons, bringing together scientific, historical, and sociocultural narratives.

The primary goal of the design is to slow down the pace of the visit, inviting contemplative engagement. The spatial strategy adopted to achieve this is a "code of exhibition," which determines the placement, hierarchy, and rhythm of the objects. This ensures that the visitor does not passively consume information but is gently guided through a layered, immersive experience. The display becomes not just a container, but a navigational device that structures perception.

From a technical standpoint, the exhibition's physical framework is defined by its sustainable and modular construction. It makes use of three different wood species—mahogany, ekumè, and spruce (abete)—carefully chosen for their structural properties, aesthetic warmth, and environmental sustainability. The main structural frame consists of a horizontal square-profiled axis (4cm x 4cm), mounted to vertical cylindrical poles of 4cm diameter using precision wood screws.

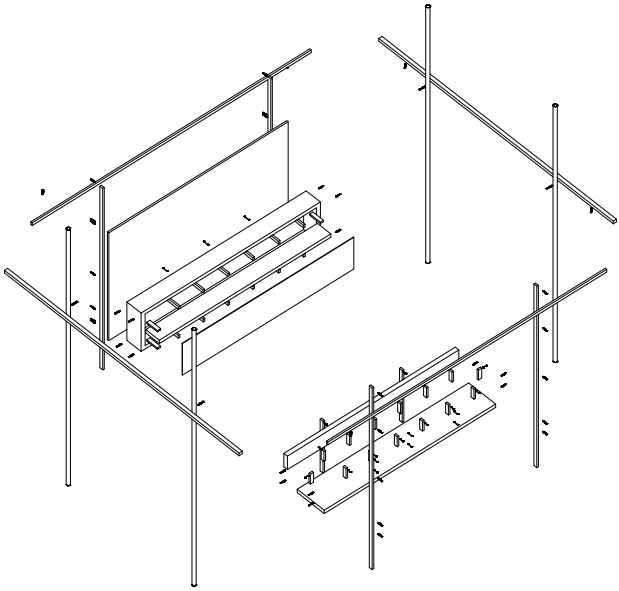


Fig. 92. Construction detail - Main display case structure | Axonometric exploded view.

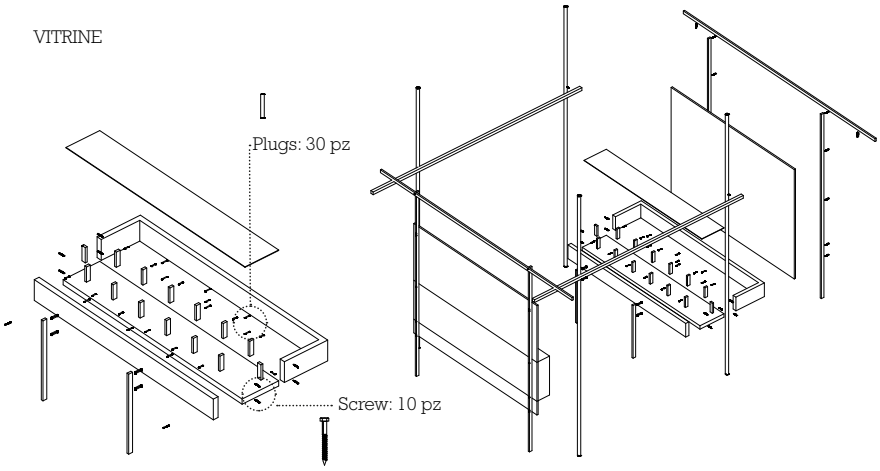


Fig. 93. Construction detail - Display case | Axonometric exploded view.

This configuration offers both mechanical stability and compositional clarity.
The system integrates two types of panels: vertical and horizontal. These serve dual functions—as supports for didactic information and as shelving or framing for small objects. Additional components include transparent glass plates mounted with suction cups, enabling safe, reversible display without the need for invasive fixings. These materials and their assembly techniques are intentionally visible, embracing a design philosophy that celebrates transparency—both literal and conceptual.
The project is engineered for mid- to long-term use. Its demountable design facilitates easy transportation, reconfiguration, and storage, aligning with principles of circular design and resource optimization. Moreover, this modular system allows the exhibition to adapt flexibly to various content types and space constraints. The attention to tactile materiality and intuitive assembly not only enhances the physical coherence of the exhibit but also reflects the ideological underpinnings of the show—community-driven ingenuity and sustainable foresight.
One of the most compelling features of NOI is its ability to turn a deeply local narrative into a universal message. The exhibition reframes the idea of landscape—not merely as physical geography but as an active, living ecosystem shaped by cooperation, education, and cultural production. It demonstrates how place-based knowledge and historical memory can inform contemporary strategies for sustainability and global citizenship.
In the context of global climate challenges and sociopolitical transformation, NOI serves as both a retrospective and a manifesto. It invites the audience to reimagine the future through the lens of solidarity, equity, and environmental ethics. The exhibition is not merely a passive archive of the past, but an open framework for imagining inclusive and interconnected futures.

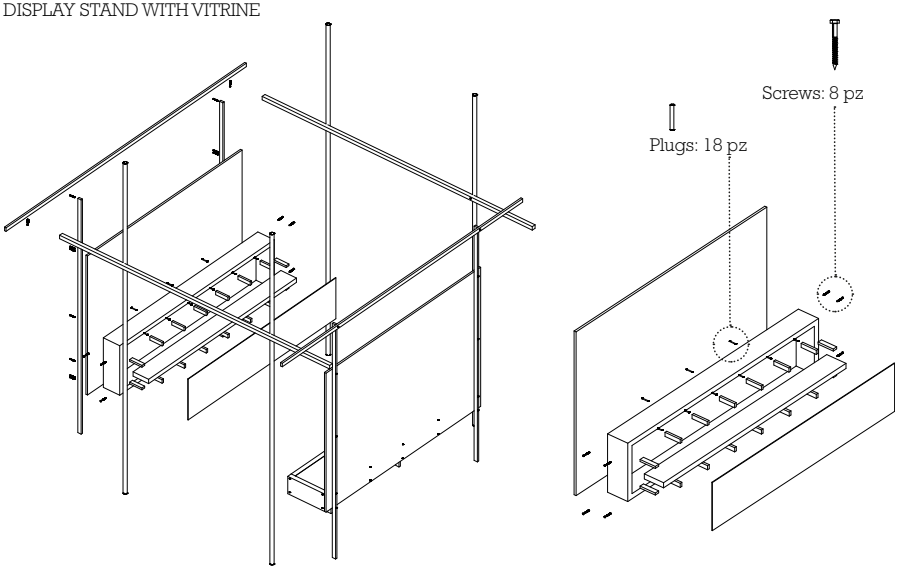


Fig. 94. Construction detail - Display case | Axonometric exploded view.

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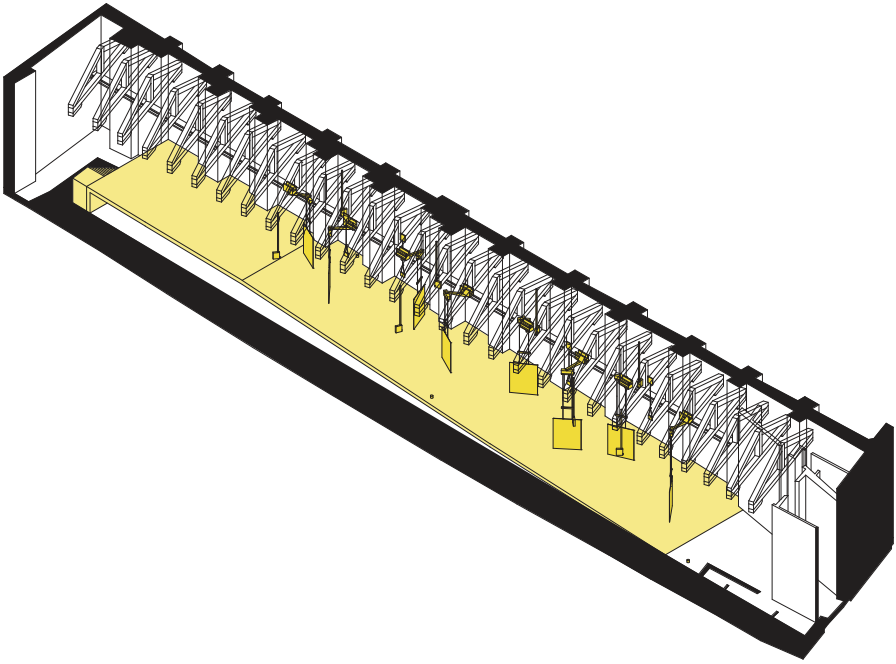
sheet 26

Water Projects
Magazzini del Sale, Venice



Studio Azzurro
2017

Designing the invisible

On the occasion of the 16th International Architecture Exhibition of the Venice Biennale, the Emilio and Annabianca Vedova Foundation hosted Renzo Piano and his "Water Projects", an immersive exhibition curated by Studio Azzurro. The exhibition, set up in the evocative spaces of the Magazzino del Sale, explored the work of the Renzo Piano Building Workshop through the interpretative lens of water—an element inseparable from both urban development and the city of Venice itself.

The curatorial approach did not follow a chronological narration of Piano's career, but rather offered a sensory and poetic interpretation of his design process. At the center of the installation were eight suspended "islands," each containing a transparent display case that combined digital animation with physical sketches, technical drawings, and images of completed buildings. These screens floated within the darkened volume of the space, offering visitors a contemplative journey through sixteen architectural projects, all linked by their intimate relationship with water—serving at times as physical context, emotional metaphor, or structural challenge.

Rather than presenting completed buildings as static products, the exhibition focused on the origins of their form—the "asemantic scribbles" that Renzo Piano produces during the early stages of conceptual development. These expressive marks came to life on the screens, accompanied by soundscapes and rhythmic "washes" of digital water that periodically cleansed the surfaces, metaphorically renewing the design process.

From a technical point of view, the installation demonstrated remarkable precision and innovation. Visual content was projected using NEC PA653U projectors (6500 lumens), mounted at an angle of about 20° to accommodate the narrow and elongated space. Synchronization was achieved via networked video players that ensured smooth image playback across the various displays.

Each display surface was made of transparent acrylic (methacrylate), treated in

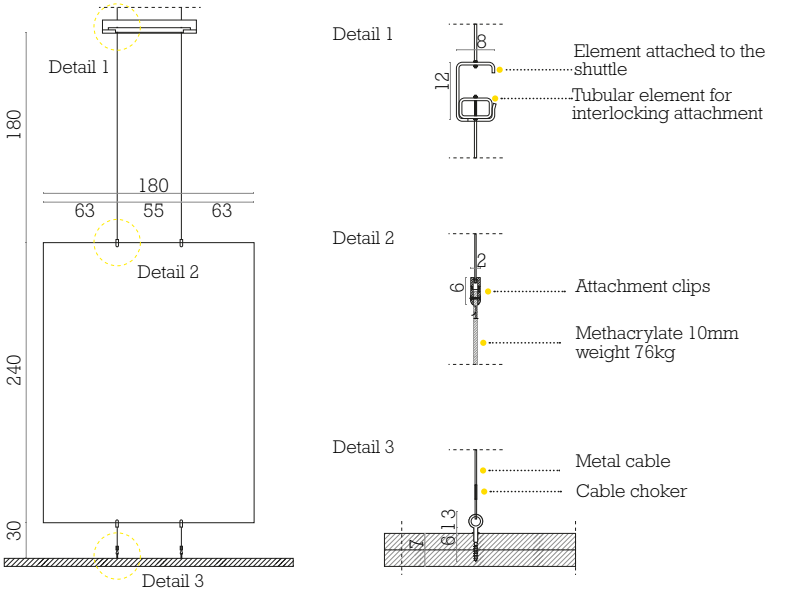


Fig. 95. Construction detail - Display structure of the exhibit and details of joints | Dimensioned views.

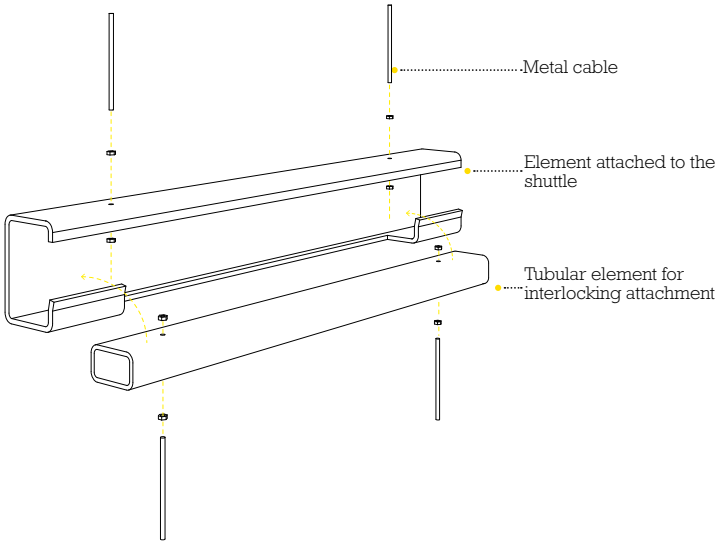


Fig. 96. Construction detail - Coupling for suspension of the structure | Axonometric exploded view.

three distinct ways to manipulate light, depth, and texture. The first treatment used a double-sided rear-projection film with a 180° viewing angle, offering clarity and brightness from multiple directions. The second employed a Holopro holographic film, allowing the projected image to float while maintaining background visibility. Finally, some areas were coated with opaque white tempera, introducing a painterly and tactile quality that contrasted with the high-tech nature of the projection system.

These overlapping techniques created a visual and conceptual integration that reflected the complexity of Piano's architecture: the simultaneous presence of lightness and weight, of drawing and construction, of thought and material. The use of projection and reflection thus became a tool not only for visualization but also for architectural storytelling.

Crucial to the success of the exhibition were the sensitivity to space and treatment of context. The Magazzino del Sale, a long, narrow warehouse marked by rough textures and an industrial character, presented the design team with both opportunities and challenges. Architect Alessandro Traldi, who collaborated with Studio Azzurro, spoke of the need to preserve the integrity of the historic structure while introducing contemporary technological elements. An elegant solution in this regard was a system of golden rails discreetly mounted along the ceiling, designed to withstand the corrosive effects of Venetian humidity. This system also carried electric power and enabled the inclusion of movable robotic arms, a tribute to the dynamic installations once used by Emilio Vedova.

Even the most functional components—supports, joints, fasteners—were selected with the utmost care. Wherever possible, standard exhibition elements were employed without modifications, to maintain reversibility and sustainability, while avoiding permanent interventions on the architectural envelope. The result was an exhibition that expressed both material lightness and conceptual depth, embodying Renzo Piano's design ethics and remaining faithful to the character of the space that hosted it.

In summary, "Water Projects" offered an overview of the renowned architect's work, successfully showcasing his technical virtuosity while also transforming the exhibition space itself into an architecture of thought and experience.

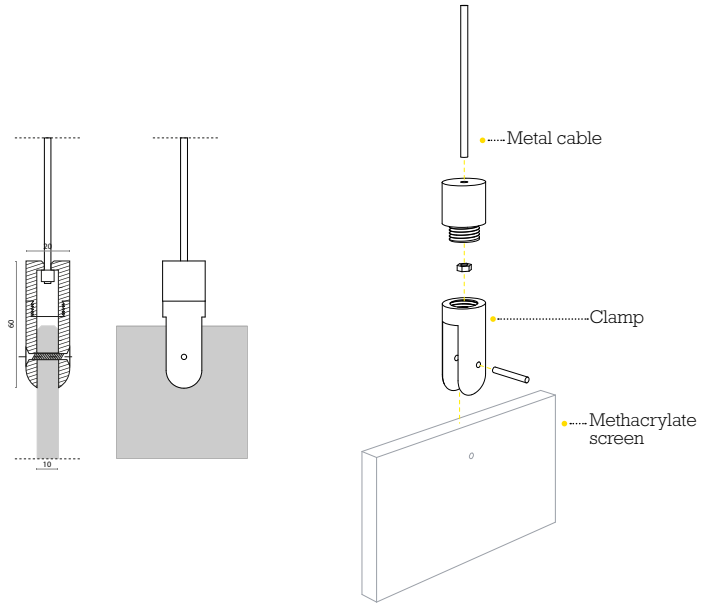


Fig. 97. Construction detail - Joint for attachment of display panels | Axonometric exploded view and sections.

QR code for 3D model

Link for 3D model

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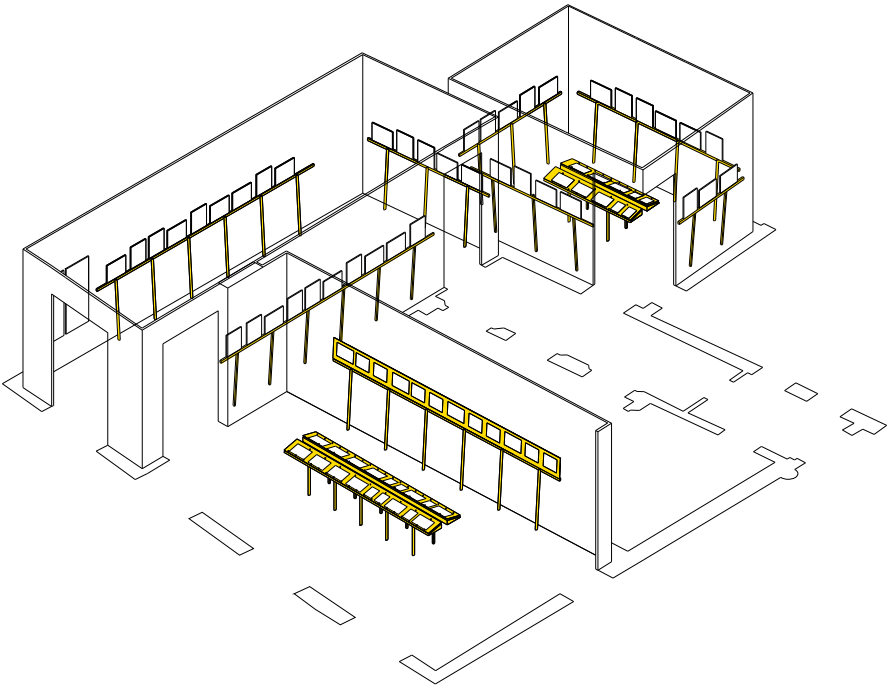
sheet 19

Tires/Viscose, Andrè Kertèsz
Casa Saraceni, Bologna



Francesco Librizzi
2019

Photography and architecture in dialogue

The exhibition "Tires", presented during the fourth edition of the Foto/Industria Biennale in Bologna (2019), offered a unique perspective on photographic expression and public interaction. At its center was a selection of photographs taken by Hungarian photographer André Kertész during his American period, in 1944, specifically for two lesser-known journalistic reportages. Rather than serving as simple documentation, these images were elevated to sculptural presences within the exhibition space, thanks to a curatorial and design strategy that subverted the conventions of photographic installation.

Instead of being traditionally hung on the gallery walls, Kertész's black-and-white prints were placed on low support structures that allowed them to "rest" on the floor or lean gently on inclined bases. This choice altered the classic visual posture of the viewer, requiring them to look downward, often from very close distances, and to move physically through the space, encouraging a slower and more mindful observation. The resulting spatial arrangement promoted a greater intimacy between the public and the works, prompting an active reconsideration of how photographic images can be received and understood.

This staging was not merely aesthetic. Rather, it functioned as a conceptual gesture that reformulated the photographs as material artifacts—objects that occupy space and carry weight, rather than flat and dematerialized windows to the past. In doing so, Tires implicitly questioned the omnipresence of eye-level display, challenging assumptions about how images should be presented. As many contemporary curators argue, altering the standard mechanics of display can fundamentally shift the cognitive and emotional impact of an exhibition (Bennett, 2015).

The curatorial strategy adopted for "Tires" also resonated with broader themes proposed by the 2019 Foto/Industria Biennale, organized by the MAST Foundation. This edition focused on the intersection of industrial culture, visual memory, and archival reconstruction, linking historical masters like Kertész to emer-

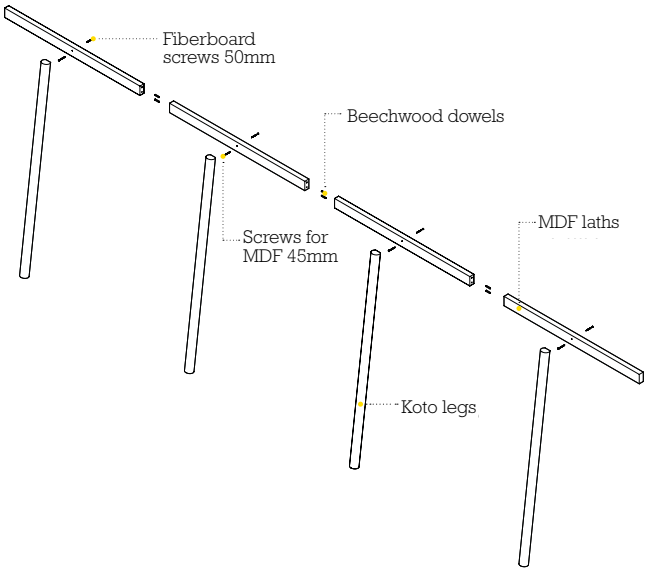


Fig. 98. Construction detail - Side display structure | Axonometric exploded view.

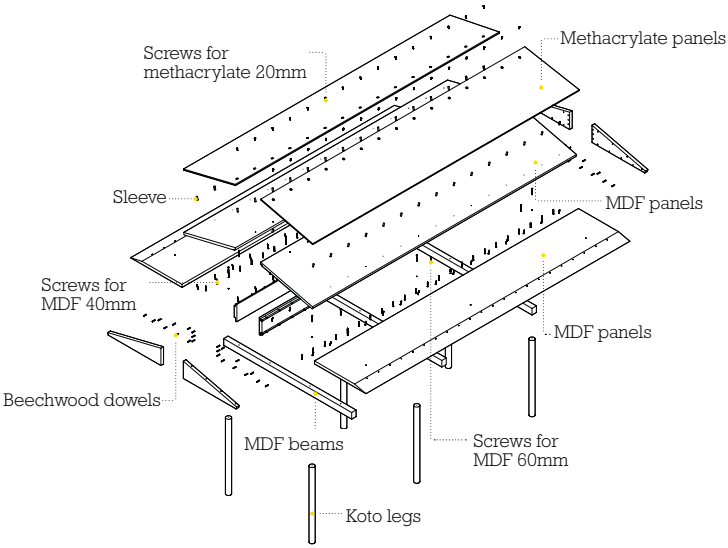


Fig. 99. Construction detail - Central display structure, single module | Axonometric exploded view.

ging photographers working in new media and experimental techniques. In this wider context, Tires stood out for its quiet radicalism: a minimalist installation that conveyed a deep understanding of the role of photography in visual culture.
Technically, the support system used in Tires was simple yet effective. The prints were mounted on rigid panels and then placed on custom-made bases with grooves—in MDF or plywood—with minimal depth and slightly inclined to enhance readability.
This decision to move away from verticality and to emphasize the autonomy of the image on a horizontal reading plane highlights a political and philosophical commitment to presenting photography as both memory and artifact.
The spacing between the images was carefully calibrated to avoid visual congestion, giving each photograph its own spatial "frame" within the gallery. Finally, the use of soft lighting prevented reflections on the prints, ensuring clarity and a sense of timelessness.
The architectural environment of Palazzo Pepoli, where the exhibition was held, also played an active role in the overall experience. With its historic interiors and soft ambient light, the site created a contrast between the temporal specificity of the images—the postwar American industrial landscapes—and the atemporal materiality of the exhibition container. The tension between ephemerality and permanence, between fragility and weight, was thus central to the conceptual core of the exhibition.
In this sense, Tires was not just a photographic retrospective, but also functioned as a curatorial mediation. As scholars such as Edwards and Hart (2004) have noted, the material support of photographs is inseparable from their meaning: the impact of an image is often co-produced by its frame, its context, and the method of interaction it suggests.
In the end, Tires is not only about Kertész's vision—it's about us.
It invites us to kneel, to bend, to look again. And in doing so, it reminds us that every exhibition is a "choreography of perception," where even the slightest change in angle or height can transform what we see—or how deeply we are willing to see it.

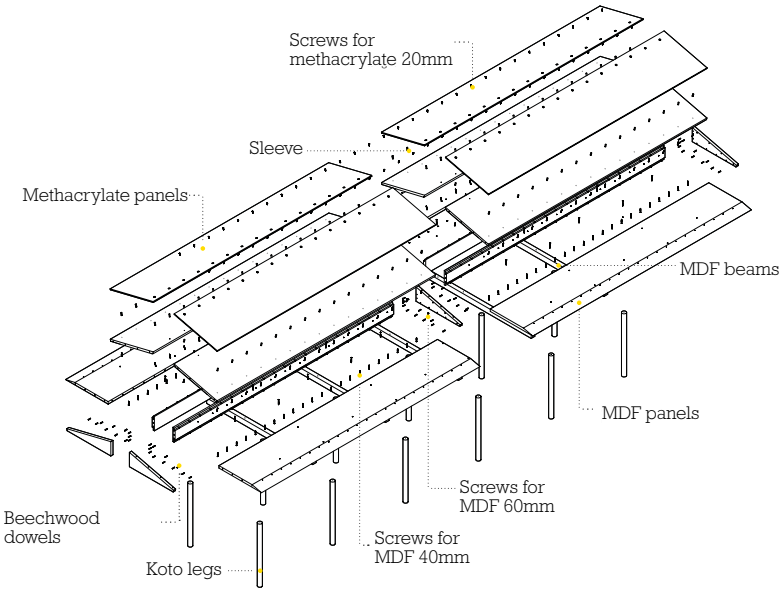


Fig. 100. Construction detail - Central display structure, double module | Axonometric exploded view.

QR code for 3D model

Link for 3D model

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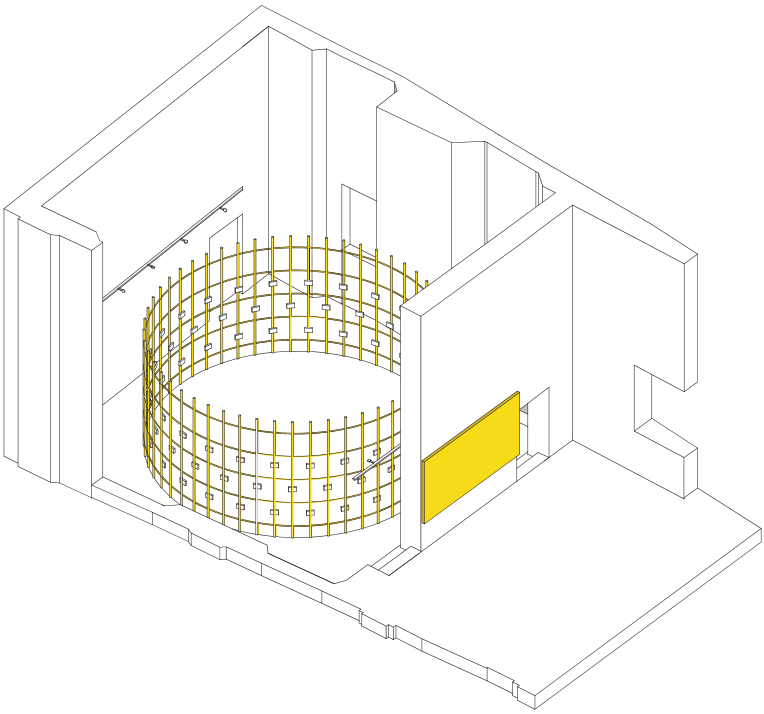
sheet 30

A Certain Collector B, Yosuke Bandai
International Museum and Library of Music, Bologna



Francesco Librizzi
2019

The cyclical nature of the image

Presented as part of the fourth edition of Foto/Industria 2019, the international Biennial of Photography of Industry and Work promoted by Fondazione MAST, the exhibition "A Certain Collector, B" by Japanese photographer Yosuke Bandai was hosted within the evocative spaces of Palazzo Sanguinetti, home to Bologna's Museum of Music. Curated by Francesco Zanot, the exhibition offered a profound and immersive experience that blurred the boundaries between sculpture, photography, and installation, highlighting themes of transience, transformation, and memory.

The show was housed in a concave room that embraced the visitor in a continuous visual loop. This spatial configuration played a crucial role in reinforcing the conceptual basis of Bandai's work: seriality and the cyclic nature of material life. From every point within the room, the viewer could see the entire sequence of images, generating an effect of endless repetition, like a looped archive of ephemeral matter.

Bandai's artistic process begins with a deeply reflective and ecological act of recovery. He collects discarded or decaying objects — fragments of wood, bits of plastic, pebbles, dried insects — typically overlooked or considered refuse. These materials are then reassembled into delicate, ephemeral sculptures. Rather than presenting these sculptural objects directly, Bandai uses a scanner to digitize them, thereby reducing their materiality and dimensionality, and transforming them into 2D photographic prints. Through this act of mediation, Bandai preserves and elevates the objects, fixing their impermanence into visual memory.

The installation echoes this transformation. Seventy photographic images are housed in lightweight, transparent containers and protected by plexiglass plates. These cases, arranged in a circular formation, mirror the cyclical nature of the work itself, enabling the viewer to perceive the collection from multiple angles. The choice of clear materials ensures that the images remain visually accessible while maintaining a minimal environmental footprint. This structural and ma-

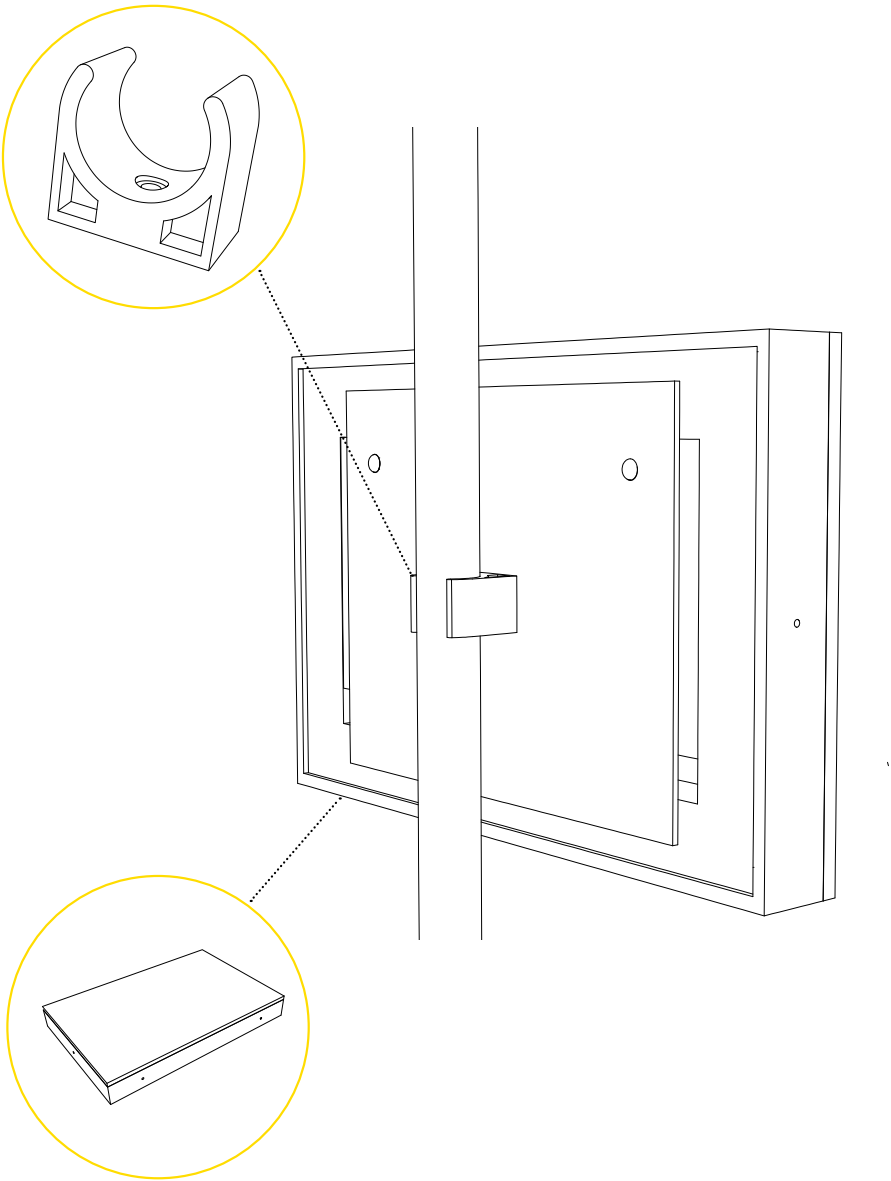


Fig. 101. Construction detail - Exhibit support and its components| Axonometric views.

terial lightness reinforces the conceptual framework of the show: the fragility of matter, the endurance of memory, and the poetics of waste.

Bandai and Zanot's design respects the architectural and historical character of Palazzo Sanguinetti while introducing a contemporary aesthetic that complements the building's layered heritage. The installation's coherence is achieved through a rhythm of repetition and transparency, with each image acting as both an individual artwork and a component of a larger narrative. By avoiding traditional framing methods and adopting modular, stackable presentation elements, the exhibition maintains a dialogue with sustainability principles and modularity in exhibition design.

Moreover, the suggestion of introducing reflective or translucent surfaces to further extend the notion of visual recursion opens up the potential for a more dynamic perceptual experience. Reflections could multiply the objects, deepen the spatial narrative, and reinforce the oscillation between presence and absence — between what once was and what remains.

"A Certain Collector, B" is more than a photographic exhibition; it is an experiential meditation on the act of seeing, collecting, and remembering. It challenges the hierarchy of materials, positioning the discarded as worthy of aesthetic contemplation and historical inscription. Bandai's work, through its hybrid form and its engagement with the languages of sculpture and photography, invites the viewer to reflect not only on the ephemeral nature of objects but also on the enduring power of the image to hold memory and meaning.

In this sense, the exhibition becomes a contemporary cabinet of curiosities — a visual and conceptual archive that unites craftsmanship, design, and the poetic reuse of materials. Through the lens of a scanner and the clarity of a plexiglass case, the viewer enters a space where refuse becomes relic, and where the beauty of decay is reframed as a celebration of the fragile rhythms of life.

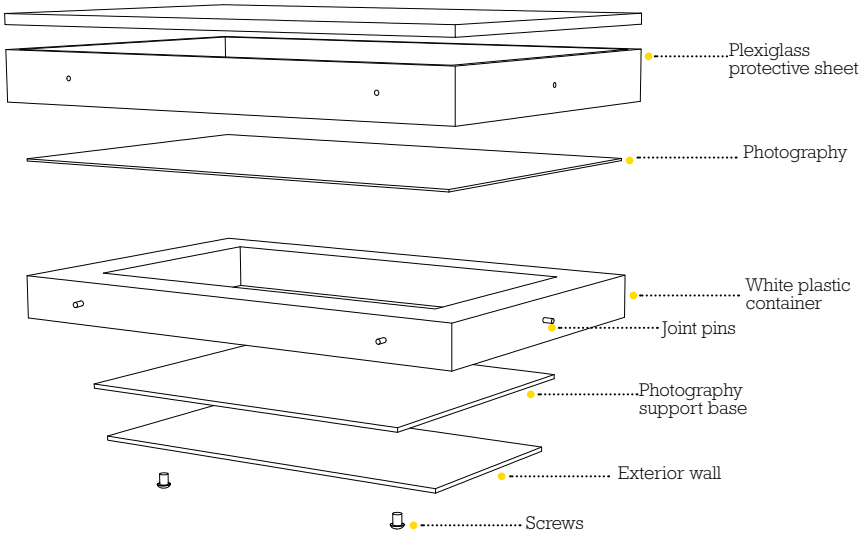


Fig. 102. Construction detail - Supporting structure of the photo display | Axonometric exploded view.

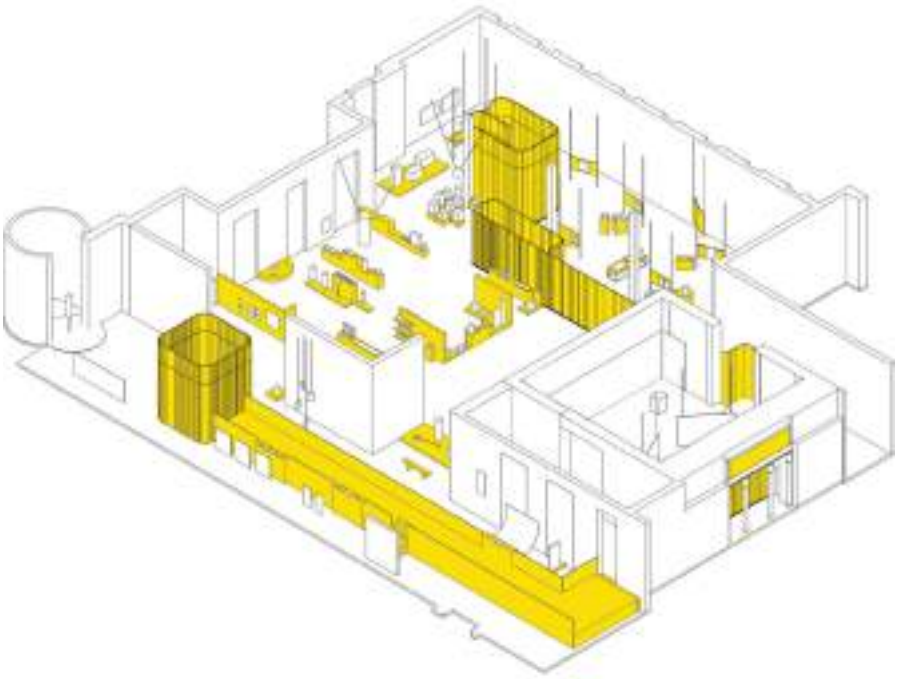
QR code for 3D model

Link for 3D model

https://formazione.nonsibuttavianiente.it/dxfs/a-collector-b-librizzi-xNgqPH

sheet 31

Broken Nature: Design Takes on Human Survival
XXII Triennale di Milano, Milan



Matilde Cassani, Studio Folder
2019

Reconstructing humanity's relationship with nature

The exhibition "Broken Nature: Design Takes on Human Survival", inaugurated during the 22nd Triennale di Milano in 2019, stands as a milestone in the discourse on design and sustainability. Curated by Paola Antonelli, head of the Architecture and Design Department at the Museum of Modern Art in New York (MoMA), and designed by Matilde Cassani in collaboration with Studio Folder, the exhibition presents a thought-provoking narrative that repositions design on a critical (as well as project-based) level as a strategic tool in the face of environmental, social, and cultural fractures.

Focusing on the concept of "restorative design," Broken Nature explores how design can play an active role in rebuilding damaged ecosystems and social fabrics. The exhibition draws attention to the current Anthropocene era—a geological age shaped by human impact—and challenges designers to move beyond anthropocentric perspectives. Through this lens, design is no longer simply a discipline focused on utility or aesthetics, but a mediating force that promotes harmony between humans, other species, and the planet.

The exhibition is structured as a series of interconnected environments that fuse form and content with extraordinary clarity. Organized around contributions from renowned international studios—including Formafantasma, Neri Oxman, and Sigil Collective—the exhibition spans a wide range of themes, from architecture to material experimentation, from bio-design to speculative futures. These contributions share a common goal: to question the design status quo and propose new paradigms rooted in care, empathy, and interdependence.

Technically, the exhibition setup embraces a language of lightness and modularity. Studio Folder and Matilde Cassani opted for a system of reusable and adaptable structures composed of raw, untreated materials that reflect the ecological message of the exhibition. These components are not only efficient and easy to dismantle but also respect the historic architecture of the Triennale, avoiding impositions or distortions. Instead of hiding the infrastructural logic, the designers

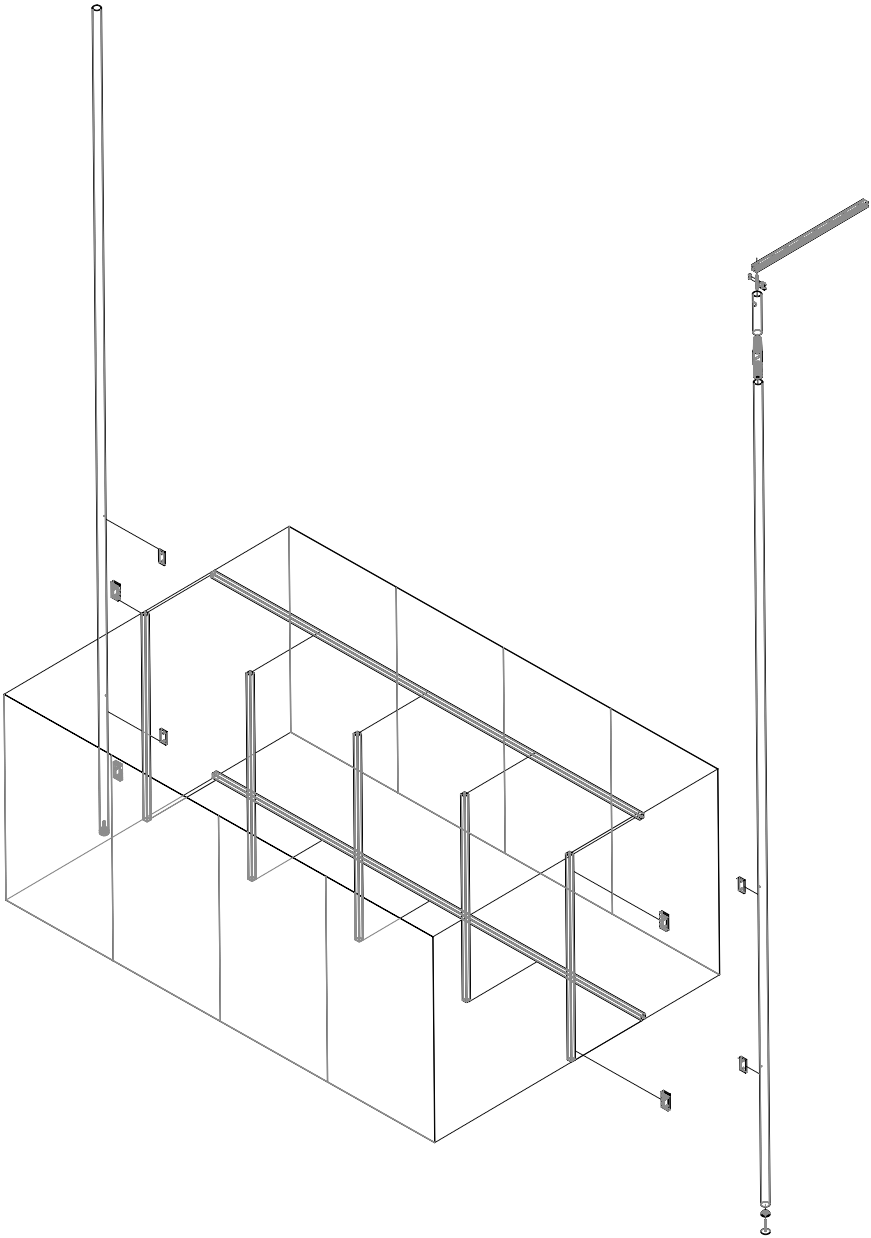


Fig. 103. Construction detail - Modular structure of the exhibition| Axonometric view.

exposed it, using it as a narrative device that enhances the themes of the exhibition. The particular care in designing the exhibition layout allowed for the management of a dense and conceptually rich body of content without creating visual confusion. This was achieved through the strategic placement of partitions and through diachronic groupings of works, supported by an intuitive graphic system created by Anna Kulachek. The exhibition avoids the temptation of spectacle for its own sake, instead fostering deep reflection among visitors. The result is an immersive yet serene experience that underscores the value of design as a tool for care, repair, and prevention.

Among the most interesting technical and spatial design choices is the modular display system developed for the central pathway of the exhibition. Composed of simple repeatable frames in wood and metal, this system allowed for flexible configurations based on the scale and nature of each object. The joints—designed to facilitate assembly—enabled quick and efficient installation while reducing the environmental impact associated with transport and waste generation.

The scenographic philosophy of the exhibition was reinforced through calibrated lighting, which created contrast between full and empty spaces. Finally, the choice of materials—such as raw plywood or recycled textiles—further enhanced the sensory experience while reducing the installation's carbon footprint. These choices are not purely technical, but deeply political, as they propose a more ethical and sensitive approach to exhibition design and realization. This is an approach consistent with the principles of the circular economy, emphasizing durability, adaptability, and reuse over disposal.

In summary, Broken Nature successfully proposes a new framework for curatorial and exhibition practices, combining scientific insight, aesthetic achievement, and social commitment. It is a tangible demonstration of how design, when conceived as a collective and long-term process, can catalyze and guide the transformation of our cultural and ecological systems.

Indeed, Broken Nature does not merely provide an alarmist vision or document the damage done—it offers a constructive perspective, inviting designers, institutions, and citizens to embrace responsibility, awareness, and imagination in shaping the future.

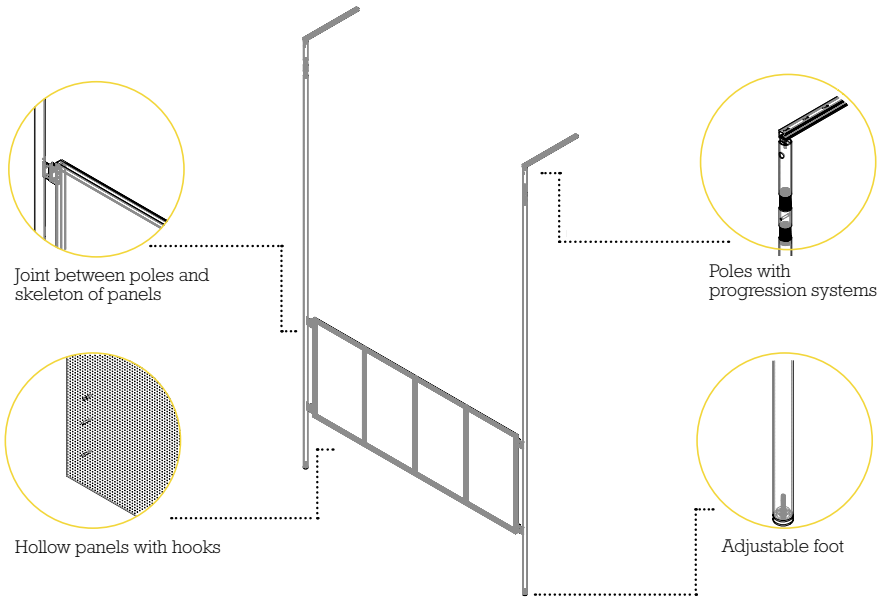


Fig. 104. Construction detail - Main components of the supporting structure | Axonometric views.

QR code for 3D model

Link for 3D model

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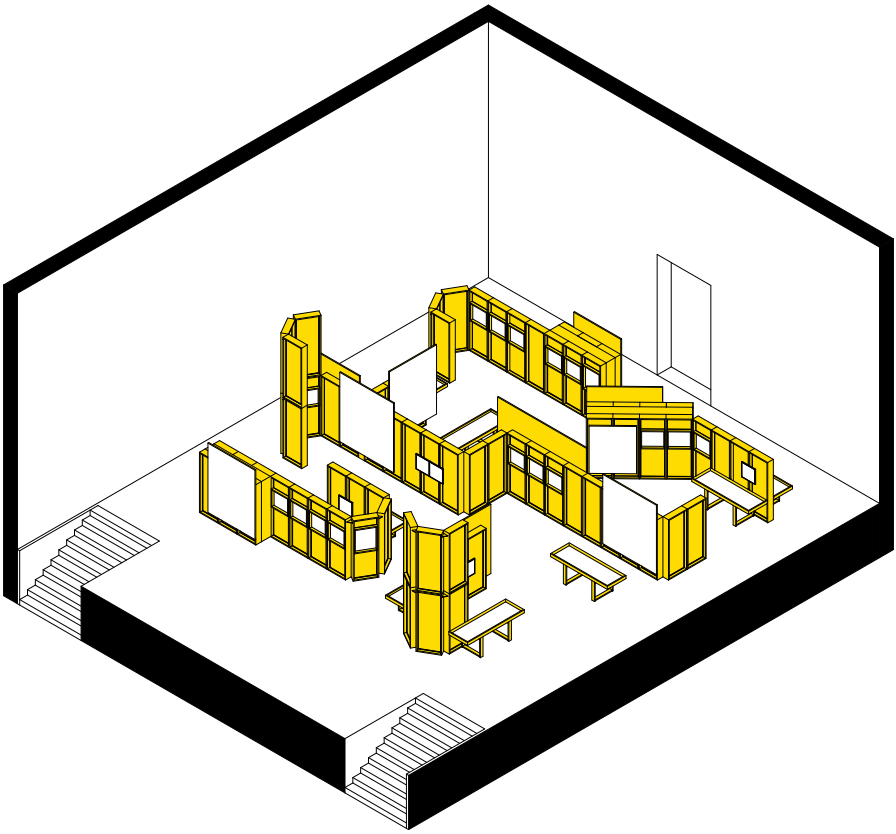
sheet 32

The Disquieted Muses
Central Pavilion, Venice Biennale, Venice



Formafantasma
2020

Sustainability between memory and experiment

On the occasion of the 16th International Architecture Exhibition of the Venice Biennale, the Emilio and Annabianca Vedova Foundation hosted "The Disquieted Muses. The Venice Biennale Faces History", an exhibition commemorating the 125th anniversary of the institution by retracing its complex entanglement with history. Curated collectively by the six artistic directors of the Venice Biennale and coordinated by Cecilia Alemani, the exhibition adopts a thematic and chronological approach, exploring six crucial periods—from the Fascist era to the Cold War, to the rise of postmodernism and globalization—each interpreted through a different artistic discipline.

Hosted in the Central Pavilion of the Giardini, the exhibition unfolds across six galleries, each corresponding to a specific historical era and curatorial voice. Among these, Gallery 2 stands out as a focal point of the exhibition, covering the years from 1928 to 1964. It is divided into two main segments: "The Biennale during Fascism" and "The Cold War and the New World Orders", offering a rich documentary and visual narrative that examines the ideological shifts and institutional transformations that shaped the identity of the Biennale and the broader cultural landscape of the 20th century.

The exhibition design was conceived by the studio Formafantasma, which developed a spatial and material strategy that privileges modularity, sustainability, and legibility. The entire exhibition system is based on lightweight plywood modules—frames, tables, and supports—assembled using brass connectors. The intention is to create a flexible and dismountable system that can be reused for future archival exhibitions. By employing unpainted plywood in its raw form, Formafantasma introduces an aesthetic of material honesty and a declared construction logic, reinforcing the documentary nature of the display.

Large black-and-white photographic prints are mounted directly onto plywood panels, transforming historical documents into elements that dialogue at architectural scale, with monumental presence. These prints guide the visitor along

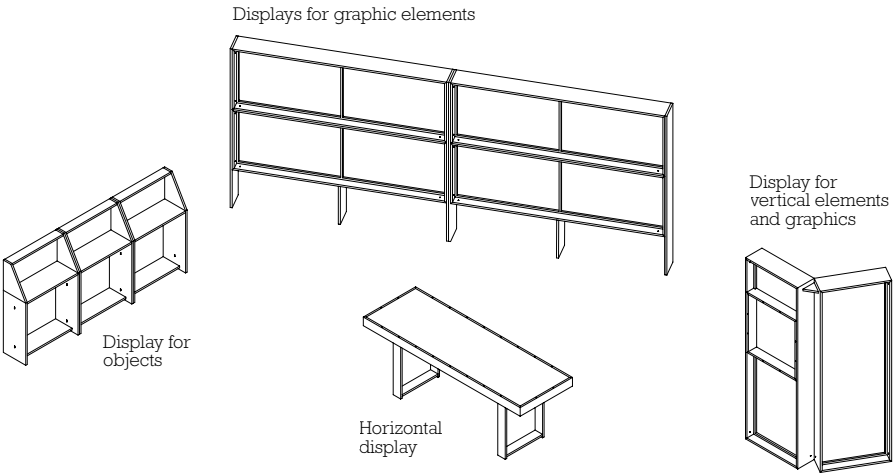


Fig. 105. Construction detail - Main displays of the exhibit | Axonometric views.

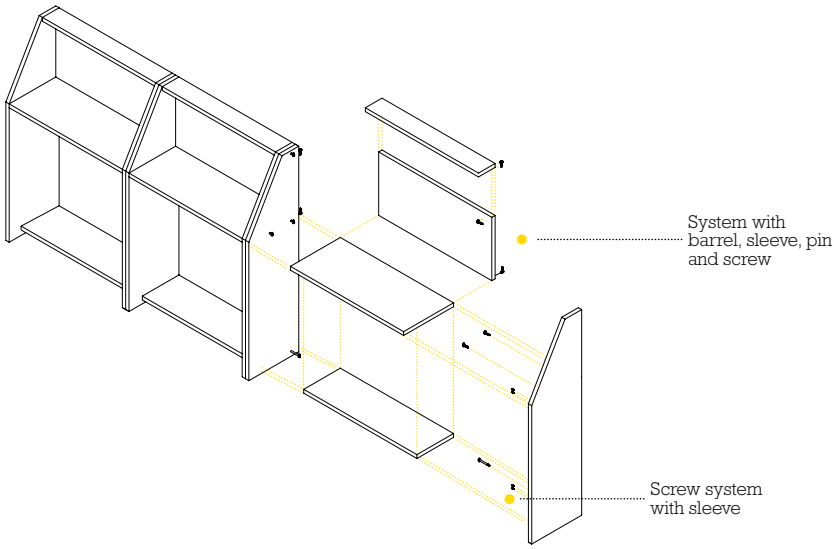


Fig. 106. Construction detail - Modular components of one of the displays | Axonometric view.

a temporal and spatial line, inviting them to experience history not as a passive narrative, but as a tangible and vivid encounter. The combination of raw wood, soft-toned fabrics, and diffused lighting creates a contemplative atmosphere in which the public is encouraged to pause, reflect, and engage more deeply with the exhibited materials.

Despite the limited material palette, the installation succeeds in offering a layered and immersive experience: the plywood elements are not simple neutral supports for content, but are integrated into the visual language of the exhibition. Their modularity allows for compositional variation and spatial rhythm, while their untreated surfaces evoke a sense of construction-in-process that mirrors the very notion of history as something living through assemblages, reinterpretations, and reconsiderations.

What emerges from "The Disquieted Muses" is not only a compelling narrative, but also a model of curatorial and spatial collaboration in which the exhibition artifact becomes a critical medium in itself: the scenography of the exhibition invites reflection on museum politics, the role of institutions, and the ways in which design can mediate complex historical content without resorting to spectacle.

From a technical standpoint, the modularity of the system represents both a strength and a challenge. Although the use of repeatable and reconfigurable units significantly reduces waste and supports long-term sustainability goals, this choice also introduces potential fragilities—particularly in the joints and connections, which may require frequent maintenance with repeated use. Similarly, the brass connectors, while elegant and functional, require careful calibration to maintain structural integrity over time. Despite these issues, the commitment to reuse aligns the realization of the exhibition with contemporary concerns regarding environmental impact and responsible design.

In this context, Formafantasma's design emerges as an exemplary approach that integrates aesthetics, functionality, and sustainability: by using ordinary materials in standard configurations and allowing them to "speak" through their intrinsic qualities, the studio affirms the value of restraint and adaptability. This strategy not only respects the archival nature of the displayed content, but also provides a model for future exhibitions that must balance narrative clarity with environmental responsibility.

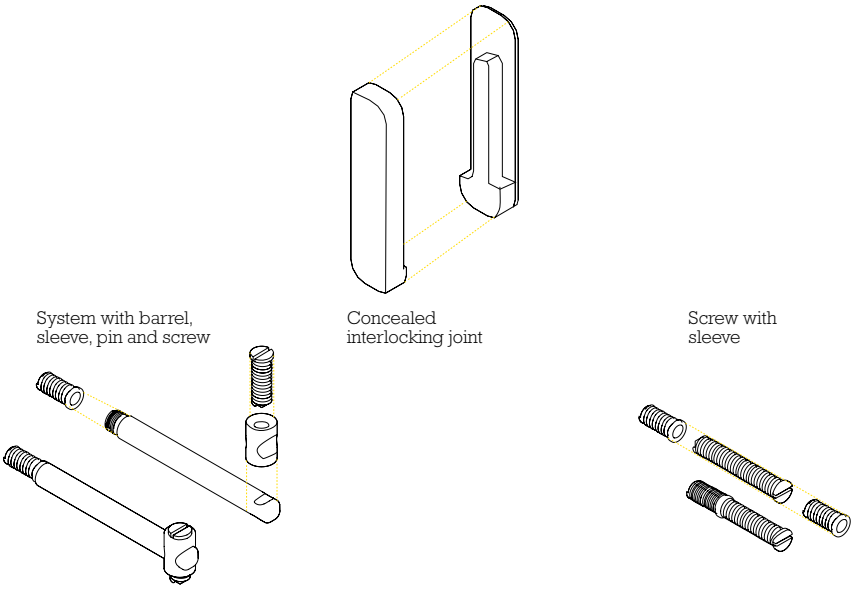


Fig. 107. Construction detail - Joining elements of the displays | Axonometric views.

QR code for 3D model

Link for 3D model

https://formazione.nonsibuttavianiente.it/dxfs/le-muse-inquiete-formafanta-sma-AY5Kmc

sheet 33

Raphael and the Domus Aurea

Domus Aurea, Rome

DotDotDot
2021

Immersive design in the space

In 2020, to commemorate the 500th anniversary of the death of Raffaello Sanzio, the Parco Archeologico del Colosseo hosted an immersive exhibition that explored the rediscovery of ancient Roman painting within the subterranean ruins of the Domus Aurea. Curated by Vincenzo Farinella and Alfonsina Russo, and designed by the multidisciplinary studio Dotdotdot, the exhibition offered a multisensory journey into the origins, transformations, and lasting influence of grotesque decoration on Renaissance and modern art.

Central to the scenographic concept was the Octagonal Hall, a monumental space where ancient statuary and cutting-edge projection technology coexisted in a harmonious visual and conceptual dialogue. The focal point of this hall was the Farnese Atlas, a towering marble sculpture from the 2nd century CE, whose mythological significance as bearer of the celestial sphere provided a natural anchor for the surrounding astrophysical imagery.

Above the statue, a dynamic 360-degree video projection animated the domed ceiling with rotating celestial maps, echoing Renaissance interest in astrology and symbolic cosmology. The immersive atmosphere was enhanced by ambient soundscapes and a custom-designed circular seating platform at the center of the hall, inviting visitors to recline or sit in contemplative observation.

Technically, this seating element exemplified the exhibition's synthesis of craft, structure, and sensory design. Developed with the collaboration of specialized artisans, the circular bench was constructed from a lightweight but durable frame incorporating custom-fabricated metallic joints, support beams, and stainless-steel mounting fixtures. Particular attention was given to the detailing of the joints, many of which were manufactured using standard building components—such as rivets and mesh clip brackets—adapted for bespoke use. These elements ensured not only mechanical stability but also visual coherence with the aesthetic minimalism of the wider exhibition.

This juxtaposition of refined technological execution and raw materiality

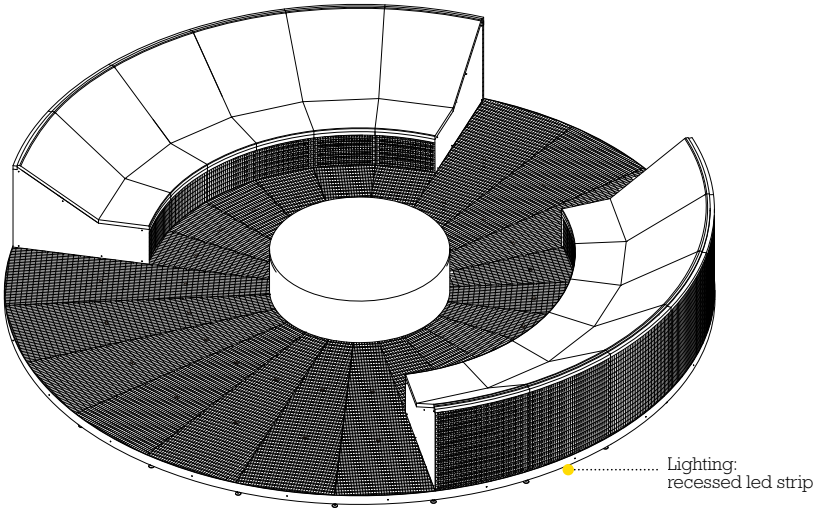


Fig. 108. Constructive detail - Seating of the central core of the arrangement | Axonometric view.

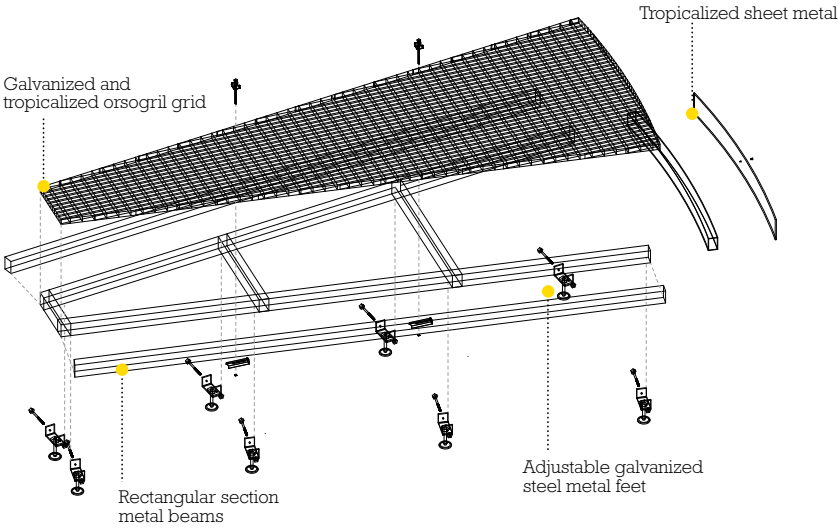


Fig. 109. Construction detail - Construction components of the seating | Axonometric Exploded view.

reflected the central curatorial themes: transformation, translation, and the enduring relevance of antiquity. The exposed nature of the fixtures and mounting devices paid homage to the unfinished character of the grotesques discovered in the Domus Aurea, aligning with the fragmented quality of Rodin or Klee's later reinterpretations.

Moreover, the adaptability of the structure highlighted a key feature of Dotdotdot's design ethos: modularity and reuse. The platform was fabricated in prefabricated segments to allow for rapid assembly and future relocation, in keeping with sustainability principles. Despite the complexity of the technical system, the final result presented a seamless aesthetic experience that complemented the thematic content without overwhelming it.

Ultimately, the Octagonal Hall's transformation into a meditative planetary theatre spoke not only to Raffaello's journey into the Domus Aurea but also to our contemporary efforts to reanimate and reinterpret historical knowledge through spatial and technological innovation.

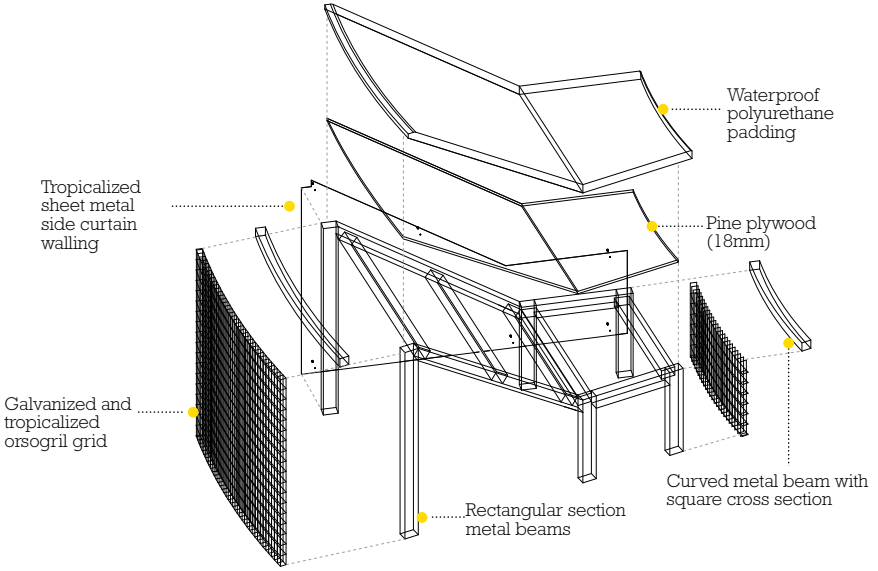


Fig. 110. Construction detail - Seating of the central core of the exhibit | Axonometric Exploded view.

QR code for 3D model

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https://formazione.nonsibuttavianiente.it/dxfs/raffaello-e-la-domus-aurea-dotdot-dot-uMcfDW

Immersive journey through projections and interaction

The multisensory exhibition curated by Vincenzo Farinella and Alfonsina Russo at the Domus Aurea offered a layered exploration of the grotesque tradition and its influence from the Renaissance to the modern day. Designed by Dotdotdot, the exhibition was especially notable for the precision and intent behind its spatial devices. While the overall scenography moved seamlessly between historical evocation and digital reconstruction, two elements stood out in their ability to enhance both interpretation and visitor engagement: the display case for the Laocoon group and the digital projection panel for grotesque frescoes.

The Laocoon display case was engineered as both a protective housing and a theatrical framing device. Designed to accommodate strict conservation requirements, the teca incorporated high-performance glass with anti-reflective and UV-filtering properties, alongside a built-in climate control mechanism. The lighting strategy was equally critical: a system of adjustable LED luminaires allowed for nuanced modulation of brightness and temperature to enhance the sculpture's dramatic relief while preventing photodegradation.

Beneath its technical sophistication, the case structure utilized a system of concealed joints, clamps, and anchoring nodes manufactured in stainless steel and aluminum. These allowed for a stable and secure structure without interrupting the viewer's visual field. Aesthetic minimalism guided the formal resolution of the case: its geometry was reduced to its essential lines, echoing the ancient themes of control and chaos embodied by the sculpture itself.

Parallel to this, the projection panel played a foundational role in translating historical frescoes into immersive, animated narratives. Using high-lumen projectors and seamless edge-blending software, Dotdotdot recreated segments of grotesque frescoes from the Domus Aurea onto large translucent panels. These digital reconstructions functioned not only as educational tools but as interpretive canvases that allowed visitors to perceive the dialogue between past and present artistic languages.

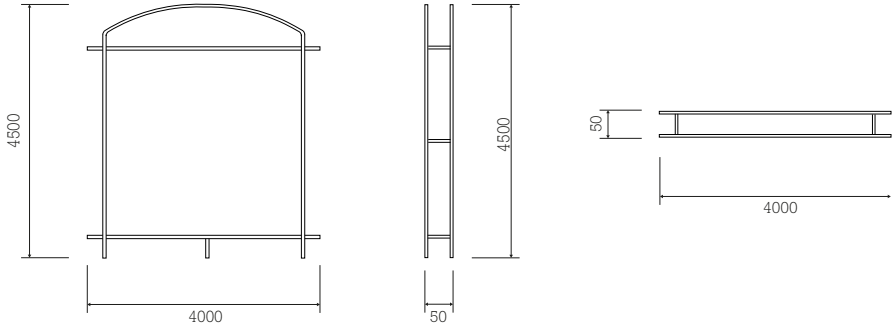

Fig. 111. Construction detail - Interactive panel | Dimensioned views.

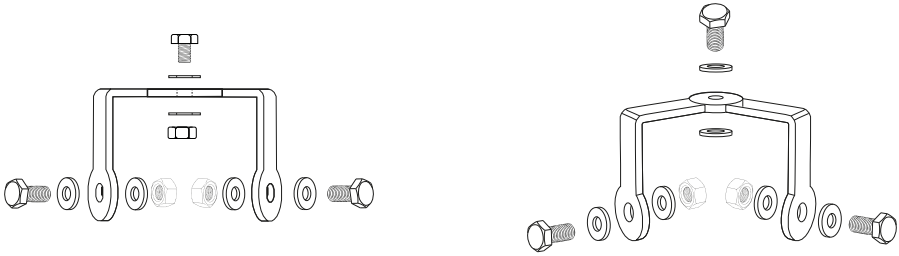

Fig. 112. Construction detail - Structural joint | Axonometric exploded views.

Structurally, the projection panels were composed of lightweight aluminum frames stretched with projection mesh treated with an optical coating for contrast enhancement. Integrated cabling and cooling systems were discretely housed within the panel's substructure, ensuring continuity in function and form. The choice to employ mobile, self-supporting frames also allowed the projections to be reoriented or relocated within the exhibition sequence depending on thematic emphasis.

Both the display case and the panel reflected a design philosophy grounded in flexibility, precision, and narrative clarity. Together, they demonstrated how technical detailing can support and enhance curatorial intent, transforming a traditional exhibition space into an active participant in meaning-making.

Through these crafted interventions, the exhibition not only illuminated the visual language of the grotesque but embodied its spirit: dynamic, hybrid, and intricately composed. The historical becomes legible again—not through nostalgia, but through technical sophistication and design as storytelling.

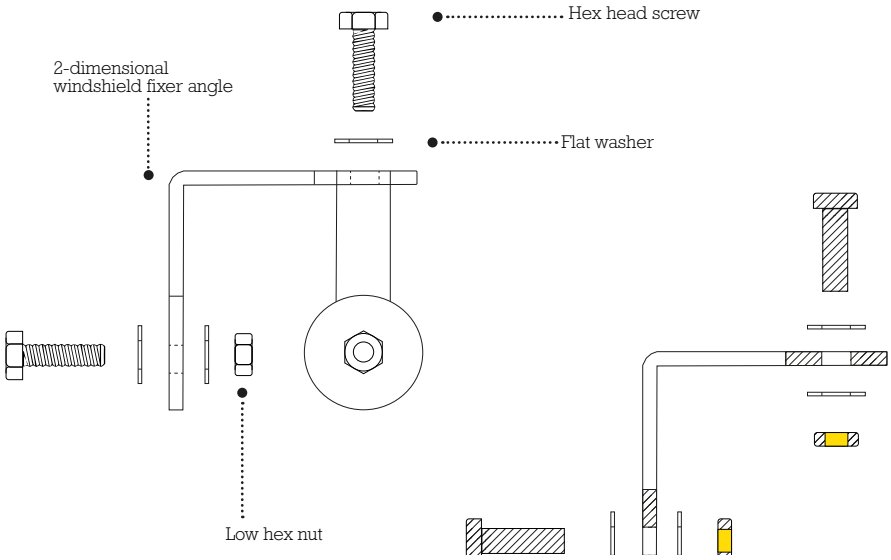

Fig. 113. Construction detail - Main joint components | Side elevation and section.

QR code for 3D model

Link for 3D model

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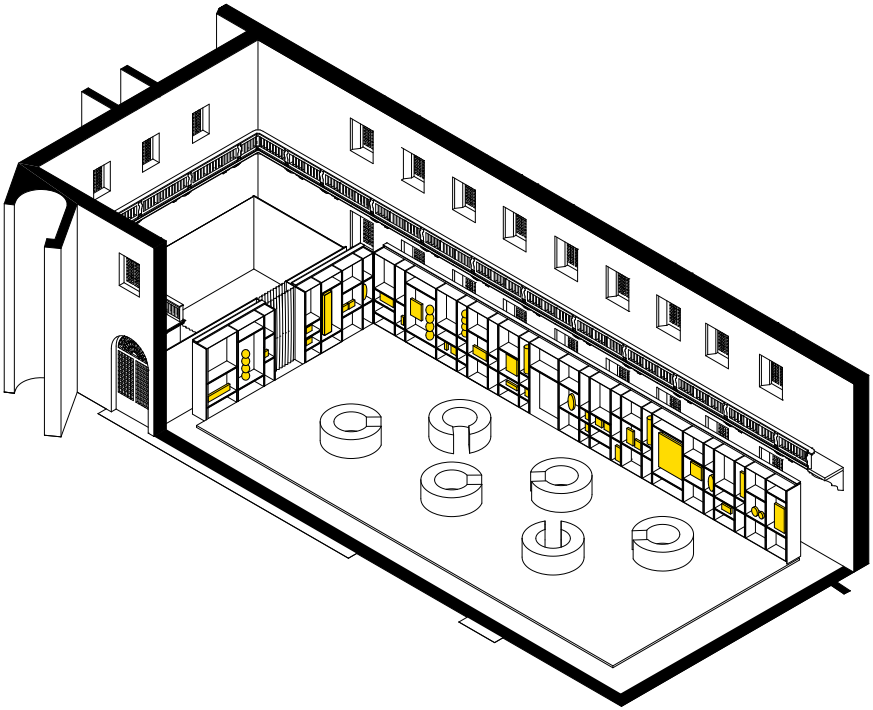
sheet 34

Next of Europe – Homo Faber
San Giorgio Maggiore Island, Venice



Stefano Boeri, Jean Blanchaert
2022

Modular structures for a contemporary cabinet

The exhibition "Next of Europe," held within the Homo Faber 2022 framework, represents a powerful synthesis of European craftsmanship, curated and designed by Stefano Boeri and Jean Blanchaert. Aimed at celebrating artisanal excellence through an accessible, contemporary language, the installation translates the complexity of Europe's diverse material cultures into a spatial narrative that is both orderly and immersive.

Central to the exhibition is a large-scale cabinet de curiosités constructed around a rhythmic and repetitive shelving system. The walls are lined entirely with standardized modules—square and rectangular units—that house over 150 unique artworks from across Europe. Each piece occupies a dedicated niche, framed and elevated within the matrix, allowing a clear, unencumbered view and avoiding the visual overload often seen in crowded installations. This clear segmentation guides the visitor through a cohesive and intuitive spatial journey.

The technical structure of the display system takes inspiration from modular furniture design. Each shelving unit is built from lightweight panels made of recycled wood particles and a honeycomb core, a material choice that ensures strength while reducing weight and environmental impact. The pieces are joined using wooden pegs and concealed locking screws, resulting in a seamless finish that enhances the visual clarity of the entire installation. Subtle spacers between the horizontal shelves maintain even spacing and load distribution, contributing to the structure's durability and visual harmony.

The modularity of the system not only facilitates transportation and reassembly but also underlines the project's commitment to sustainability. Soft lighting and light-colored finishes further accentuate the refined minimalism of the space, allowing the craftsmanship of the exhibited pieces to take center stage. The result is an elegant yet functional system that respects the artisanal narrative it is meant to support.

In addition to static display elements, the exhibition includes live artisan demon-

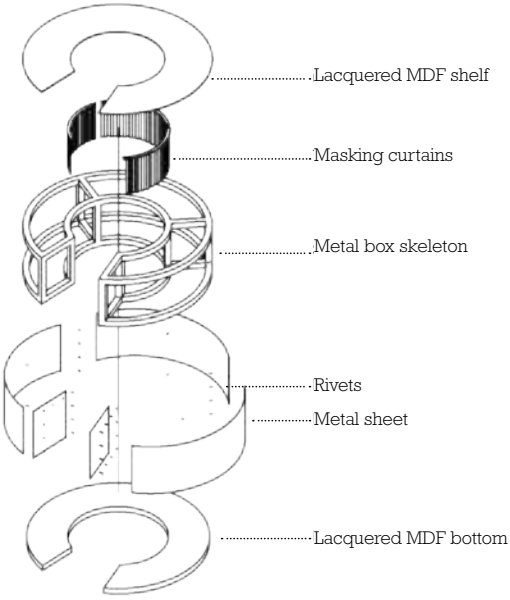


Fig. 114. Construction detail - Seating arrangement element | Axonometric exploded view.

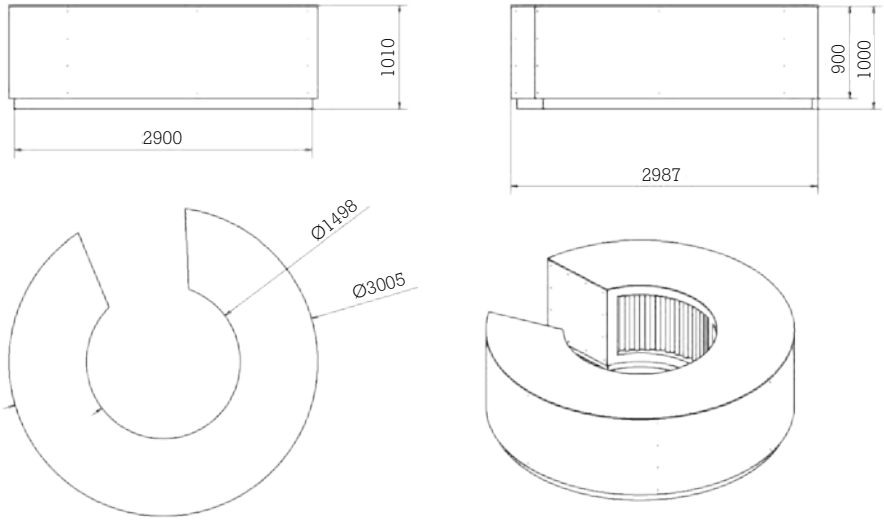


Fig. 115. Construction detail - Seating arrangement element | Axonometric view and dimensioned projections.

strations. Circular counters topped with mirrored discs allow visitors to observe intricate manual techniques from multiple angles, enhancing both accessibility and engagement. This spatial device blurs the line between viewer and maker, offering an educational component that is immediate and tangible.

Overall, "Next of Europe" redefines the act of exhibiting craft in the 21st century. It succeeds in building a bridge between tradition and innovation, anchoring a pan-European vision of craftsmanship within a modular, sustainable, and human-centered spatial framework.

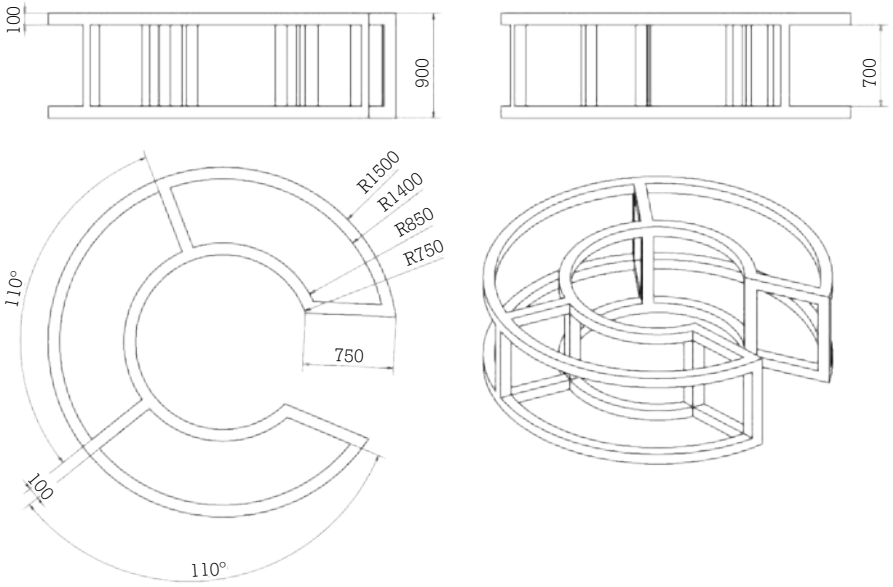


Fig. 116. Construction detail - Structural components of the seating| Axonometric view and dimensioned projections.

QR code for 3D model

Link for 3D model

https://formazione.nonsibuttavianiente.it/dxfs/homo-faber-boeri-WzMF0c

Live craftsmanship, interactive rituals

"Next of Europe" is not merely an exhibition of objects; it is a dynamic celebration of European craftsmanship as a "living process." The installation, structured across two interconnected rooms, takes the form of a modern cabinet of curiosities. While the modular shelving structures provide a clear organizational framework for the exhibition path and reference a traditional imaginary, the show innovatively integrates interactive and performative elements into its spatial language.

One of the most distinctive features of the exhibition is the presence of live craft demonstrations, which transform the experience from passive observation into a dynamic exchange. Positioned around circular counters with mirrored disks, artisans perform manual work live, offering visitors a rare and close-up perspective on the tools, gestures, and rhythms of their trade. These interactive islands are not only spatial anchors but also pedagogical platforms that embody the principle of knowledge transmission through direct experience.

The mirrors, mounted horizontally above the demonstration tables, serve both practical and symbolic functions. Practically, they allow the audience to see the work from above, capturing subtle actions that would otherwise be hidden. Symbolically, they reflect the exhibition's central message: craftsmanship is both a personal and collective act, connecting past and present through shared practices.

The installation's design supports this engagement by carefully calibrating proximity and visibility on the "theatrical field." The circular arrangement invites the public to move around the artisan, fostering a sense of dynamism and accessibility. These design choices render the creative process legible, transforming what is usually hidden in workshops into an open and participatory ritual.

From a technical standpoint, these stations are built according to the same sustainable principles as the shelving system: lightweight wooden components and modular framing ensure that the demonstration units can be dismantled and reused in future exhibitions. This modularity supports the broader ethic of Homo Fa-

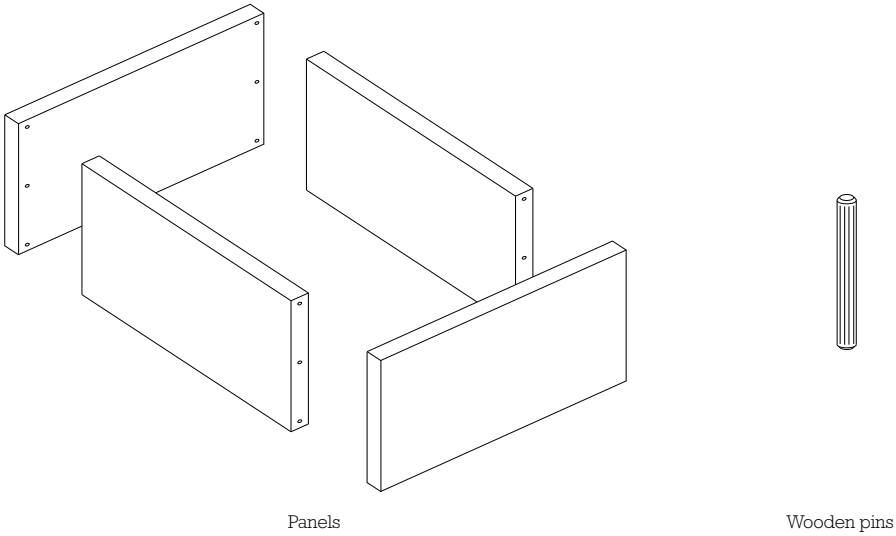


Fig. 117. Construction detail - Shelving components | Axonometric exploded view.

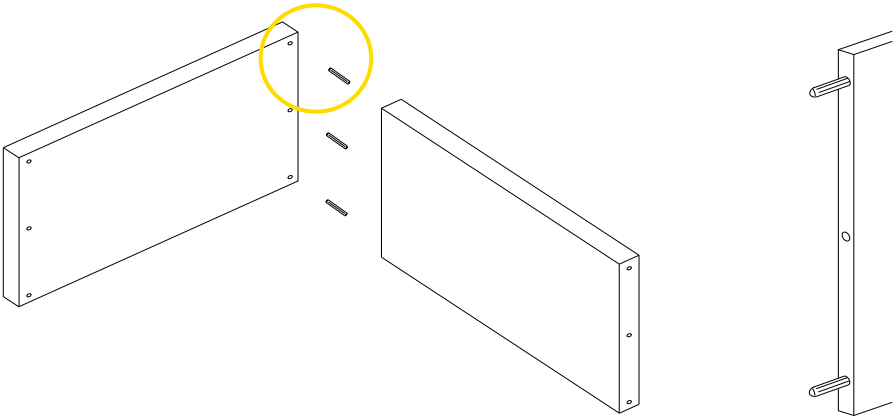


Fig. 118. Construction detail - Joints of the shelving | Axonometric views.

ber, aimed at promoting a more humane and environmentally conscious future. By combining exhibition and action, the show promotes not only the appreciation of finished objects, but also the value of making itself: the environment becomes a pedagogical arena in which spectators become witnesses and agents of the continuity of cultural heritage.

In conclusion, this second exhibition component of "Next of Europe" underscores the importance of direct understanding, interaction, and rituality in presenting craftsmanship as a creative, design-driven, poetic, and technical act.

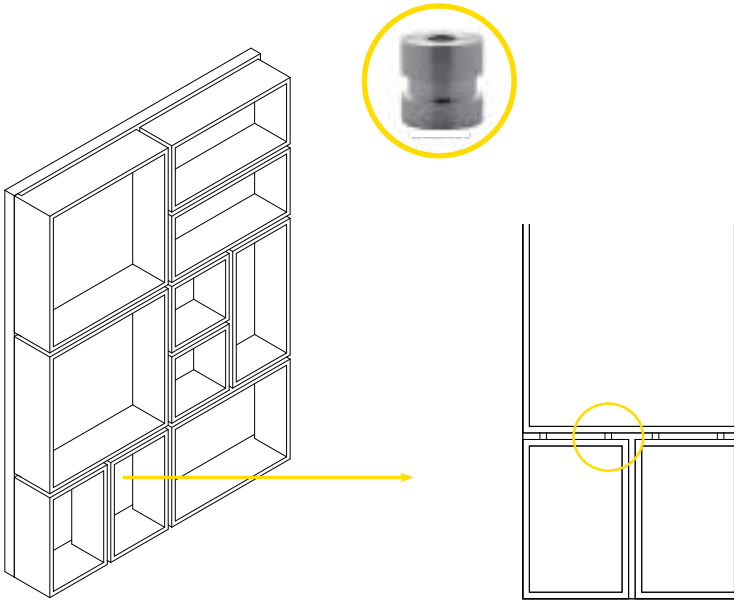


Fig. 119. Construction detail - The display shelving| Axonometric view and joint detail.

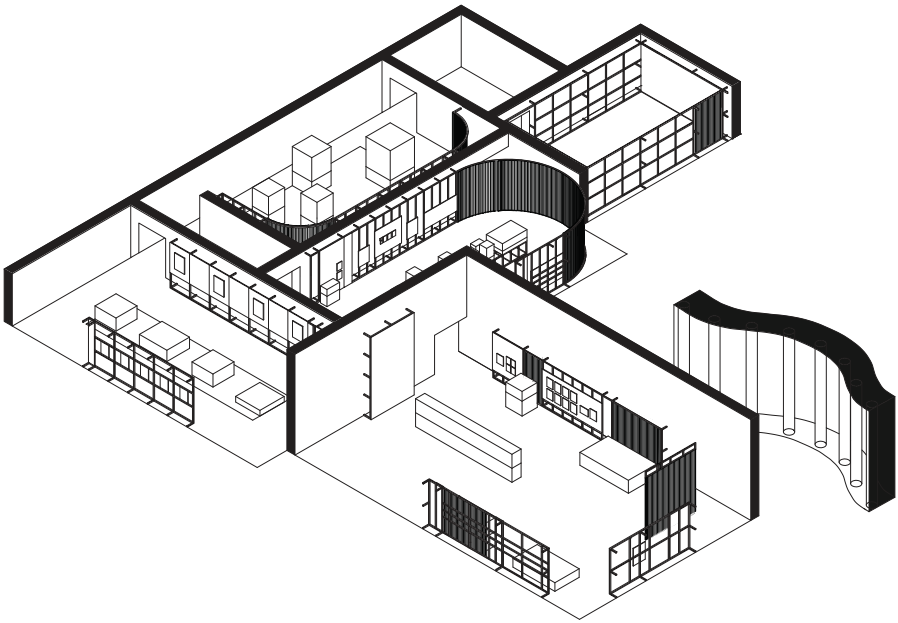
QR code for 3D model

Link for 3D model

https://formazione.nonsibuttavianiente.it/dxfs/homo-faber-boeri-WzMF0c

sheet 35

Rodin and Dance
MUDEC – Museo delle Culture, Milan



DotDotDot
2023

Lightness as a narrative language

The exhibition Rodin e la Danza, curated by Dotdotdot, offers a sophisticated interpretation of Auguste Rodin's exploration of movement, fragmentation, and transformation. Conceived as both an immersive experience and a scenographic environment, the display transforms the museum's interior into a theatrical space in which sculpture, sound, light, and architecture merge in a multisensory dialogue. Centered around Rodin's series Mouvements de danse—fifteen terracotta statuettes that capture suspended gestures and the dynamic tensions of the human body—the exhibition becomes a spatial and emotional extension of the artist's creative language.

Inspired by Rodin's fascination with incompleteness and his use of partial forms to evoke vitality and fluidity, the exhibition design avoids conventional solutions. Instead, it proposes a scenography that recalls the expressive power of dance through the use of translucent textiles, scenic backdrops, and light modulations that oscillate between the dramatic and the neutral. These elements, influenced by figures such as Loïe Fuller and Isadora Duncan—dancers who deeply inspired Rodin—contribute to the sensation of being inside a suspended moment, a place where time is stilled but energy continues to resonate.

One of the most distinctive aspects of the design lies in its treatment of structural elements, particularly the use of galvanized steel profiles typically employed in drywall construction. Rather than concealing these materials, the designers have chosen to expose and elevate them to the level of aesthetic components, allowing technical infrastructure to become part of the visual and conceptual narrative. This deliberate gesture transforms functional components into visible, expressive elements, echoing Rodin's own elevation of the raw and the unfinished into artistic language.

The vertical and horizontal tracks—standard profiles used to frame plasterboard walls—are recontextualized here as elegant carriers of meaning. Folded, cut, and joined with surgical precision, these components form a skeletal framework that

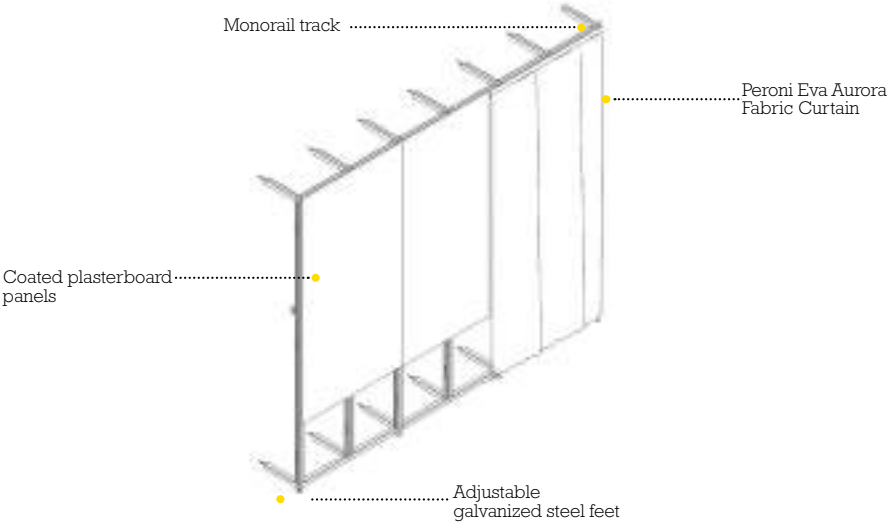


Fig. 120. Construction detail - Structure of the display wall | Axonometric view.

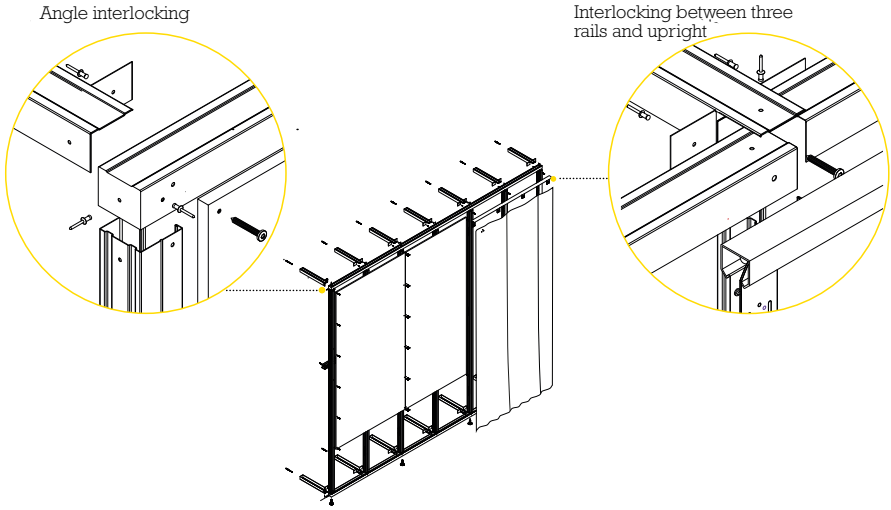


Fig. 121. Construction detail - Joints of the display wall | Axonometric exploded views.

supports not only the artworks but also the scenographic layers of the exhibition. The joints are carefully designed with mirrored 90° cuts, riveted connections, and clearly legible intersections that reveal the constructive logic behind the composition.

The galvanized steel elements, untreated and deliberately exposed, reflect the light in subtle ways, enhancing the perception of materiality and resonating with the surface texture of Rodin's terracotta figures. This material honesty reinforces the conceptual alignment between the exhibition design and the artist's process—a process where the incomplete becomes expressive, and the void becomes part of the form.

The interplay between structural rigor and poetic intent continues throughout the exhibition path. Lightweight steel frames define zones within the open space, guiding visitors through a rhythm of compression and release. The spatial layout evokes the idea of choreography: an invisible score that leads the body of the visitor alongside those of the sculptures. The result is a seamless integration of content and container—an architecture of movement that mirrors the suspended vitality of Rodin's dancers.

In the final section of the exhibition, an interactive installation with a digital projector invites visitors to become part of the scenography, animating their own gestures in response to Rodin's work. This extension into participatory design not only amplifies the immersive quality of the show but also situates the viewer within the continuum of the artistic gesture—bridging the gap between observation and expression.

Through this careful orchestration of structure and atmosphere, Rodin and the Dance becomes more than a display of artworks. It is a meditation on form, balance, and impermanence. The use of common materials in unexpected ways, the attention to detail in every joint and connection, and the sensitivity to light and sound all contribute to a project where design is not a neutral backdrop but an active voice in the storytelling. By transforming utilitarian construction systems into poetic devices, Dotdotdot has crafted an exhibition that honors both the fragility and the power of Rodin's vision.

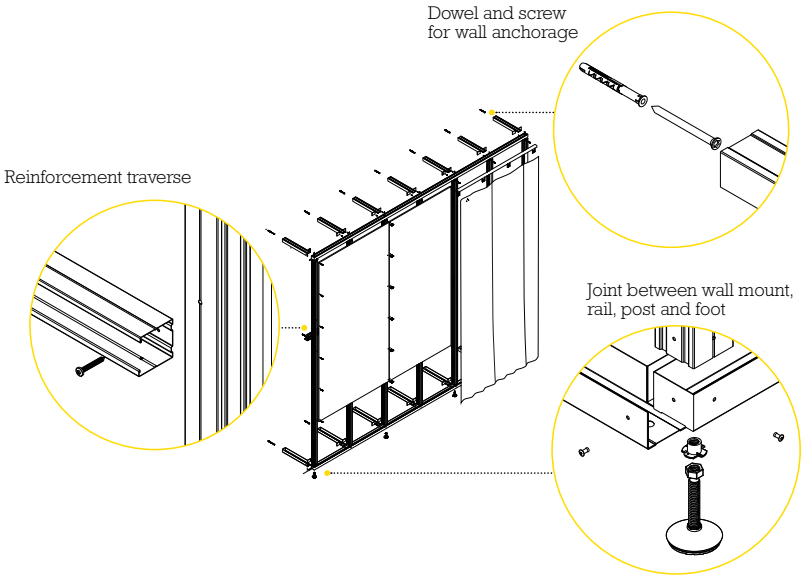


Fig. 122. Construction detail - Joints of the display wall | Axonometric exploded views.

QR code for 3D model

Link for 3D model

https://formazione.nonsibuttavianiente.it/dxfs/rodin-e-la-danza-dotdotdot-dwsD8s

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This volume gathers a curated selection of construction details drawn from exemplary exhibition experiences, exploring how exhibition design can become fertile ground for sustainable, replicable, and culturally meaningful practices. Through historical and contemporary case studies, the book highlights how materials, assembly systems, and spatial strategies are not merely technical solutions but true narrative devices. In the context of the ecological and digital transition, accurate, open-source documentation of details—accompanied by downloadable QR codes—constitutes a concrete contribution to a new design culture: one founded on circularity, care, and process transparency.
The hope is that this collection may inspire designers, curators, students, and cultural operators to think of the detail not as a minor part, but as a critical and creative node in the construction of more responsible spaces.

Davide Crippa, architect and PhD in Interior Architecture and Exhibition Design, studied with leading figures of Italian design, completing his education with an interdisciplinary outlook. In 2003 he founded the studio Ghigos and since then has carried out wide-ranging research across exhibitions, installations, and projects of international relevance. From 2007 to 2021 he taught at the Politecnico di Milano and at the Nuova Accademia di Belle Arti in Milan; today he is Associate Professor at Università Iuav di Venezia, where he explores the potential of interaction design and new digital-fabrication technologies from a circular-economy perspective, with a specific focus on the sustainability of exhibition design.

Barbara Di Prete, architect and PhD in Interior Architecture and Exhibition Design, is Associate Professor in the Department of Design at the Politecnico di Milano, where she conducts research between exhibition and interior design. In 2003 she co-founded the studio Ghigos, realizing projects for museums and institutions of international standing (MAXXI, Expo 2015, MoMA, Triennale di Milano). She is currently investigating the role of design from a sustainability perspective with the research groups Reside, Places+, and NSBVN.

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