In the new urban dimension, design describes an apparently interstitial and complex activity but is in reality fundamental to the functioning of the contemporary city and its image, and to satisfying the continual demand for refunctionalism.

**Andrea Branzi**

Now that we can do anything, what will we do?

**Bruce Mau**, Massive Change

From Designing For to Designing With.

**John Thackara**, In the Bubble

The computer is not a tool but a material.

**John Maeda**, MIT

Creation of novel things is not the only creativity.

**Kenya Hara**, Designing Design

Everyone who says 3D printing is just pressing a button doesn’t really know how it works.

**Joris Laarman**

... Recovering possession of the future as a “cultural fact” means moving from an ethics of probability to an ethics of possibility, looking to the hopes and images of the “good life” that every society formulates. In the past, anthropology gave priority to the study of cultures as legacies, traditions and customs, and it mainly moved forwards while looking backwards. It is now time to investigate the cultural constructs of the future and the aspirations, projects and dreams that are springing up in the localities of the globalised world...

**Arajun Appadurai**

In 2016, after twenty years, the Triennale di Milano International Exhibition makes a comeback. The event was born in Monza in 1923 and moved to Milan in 1933 to examine the most pressing issues of society.

Its historic venue, Palazzo dell’Arte, is now a benchmark in the cultural life of Milan: it houses the Triennale Design Museum, temporary international exhibitions, a specialised library, a theatre and entertainment spaces for visitors of all ages.

The XXI Triennale di Milano International Exhibition is an event acknowledged by the BIE (Bureau International des Expositions) and is subject to the restrictions and privileges of its Convention.

**The International Exhibition**

“21st Century. Design after Design”

With this theme, the Triennale di Milano launches a challenge to the apparent collapse of the contemporary world, its contradictions, inconsistencies and uncertainties. It aims to propose new “cardinal points” and explore the foundations of culture in the future. To do this, it focuses on projects and on designers to analyse and identify all possible signs of real innovation.

**The Venue**

The XXI Triennale di Milano International Exhibition will be held at Palazzo dell’Arte and at other prestigious venues in Milan as follows:

- Fabbrica del Vapore
- HangarBicocca
- MUDEC - Museum of Cultures
- Leonardo da Vinci National Museum of Science and Technology
- Palazzo della Permanente
- Politecnico di Milano – Leonardo and Bovisa Campus
Innovation, industry and markets, as well as production and consumption. It has been all this without ever losing sight of aesthetic appeal, the decisive factor for product quality and the production process. The Triennale di Milano has always had a strong interdisciplinary character. Basing its activities on projects, it has brought together seemingly separate subjects (architecture, design, decorative arts, planning, fashion, videos, industrial production, functional systems and processes) in a single conceptual flow and real representation.

The competition
The XXI Triennale di Milano International Exhibition will be held at a time when Milan and Italy will host a full programme of international events:

- Jubilee, 8 December 2015 – 20 November 2016
- Miart (art fair): 8 – 10 April
- Salone del Mobile (furniture fair), 12 – 17 April; over 300,000 visitors expected
- Venice Biennial of Architecture, 28 May – 27 November
- Champions League, final match, 28 May; 80,000 spectators expected
- Milano Moda Uomo (men’s fashion show), 18 – 21 June
- ICOM, 24th world conference, 3 – 9 July; 3-4,000 participants
- Gran Prix, Monza, 4 September

The entire duration of the XXI Triennale di Milano International Exhibition will be enlivened by daily events – conferences, conventions, performances, workshops, musical and theatrical entertainment – including the following already programmed events:

- ICOM, a special day will be held at the Triennale
- World Design Week Summit, 14 April
- IBA’s 3rd General Assembly, 30 May – 2 June, with the participation of Arjun Appadurai, Bruce Mau and John Thackara
- Theatrum Mundi, September 2016, 2-3 days will be dedicated to Art-Performance and the City, with a public conference and the participation of Brian Eno and Richard Sennett.

“Under 35” participation
On occasion of the XXI Triennale di Milano International Exhibition, the Triennale di Milano has decided to collect, map and select the most original and innovative Italian and international projects in the fields of applied arts (architecture, design, crafts), visual and performing arts (film, music and fashion).

We are looking for professionals aged under 35 (individuals, groups, “collectives”, and schools). Projects must be produced independently and come under the theme: 21st Century. Design After Design.

All types of projects are accepted, theoretical and concrete, produced in any medium. The selected projects will be organised in an exhibition, according to the type of pro-

How to participate
3 types of participation are foreseen:

1. Official Participation
The participation of governments (or bodies appointed by governments), from countries receiving an official invitation from the Minister of Foreign Affairs, Hon. Paolo Gentiloni, and sent through diplomatic channels.

2. Non-Official Participation
The participation of local Institutions and bodies – such as universities and architecture and design centres, as well as cities and regions – that consider it useful for scientific and promotional/cultural purposes to make their contribution to an internationally prestigious platform such as the Triennale di Milano.

3. “Under 35” Participation
The participation of young people (born after 1st November 1980), who are professionals active in the various fields of the project, as well as schools and groups of students.
ject, and will be alternated throughout the period of the XXI Triennale di Milano International Exhibition. In addition, a catalogue of the selected projects will be published.

The panel of judges who will select the projects comprises:

Stefano Micelli, Ca’ Foscari University, Venice
Richard Sennett, London School of Economics
Silvana Annicchiarico, Triennale Design Museum
Alberto Cavalli, Fondazione Cologni
Francesco Bombardi, Fab Lab, Reggio Emilia
Fabio D’Agnano, IUAV, Venice
Stefano Maffei, Politecnico di Milano
Carlo Martino, ADI (Industrial Design Association), Rome
Laura Traldi, journalist and blogger
Design in a globalised world

The decades of the late twentieth and the early twenty-first centuries have witnessed a gradual spread of design as a means for distinguishing products in a constantly expanding world market. The relevance of the services offered has meant that the role and status of the designer has gained increasing recognition both in large companies and elsewhere, as well as in public opinion. This is even more the case in design-driven companies, which are those that have made design a key element in their competitive edge.

The education system has assisted the development of the market with the institution of universities and design schools around the world, particularly in the new economies. This has contributed to the affirmation of the designer, the most widespread of the creative professions, with hundreds of thousands of young professionals. The outcome of this transformation, which has coincided with the division of the world into one part that designs (the West) and the other that manufactures (the East), has on the one hand accompanied the democratisation of the role of the designer and, on the other, it has led to a global market flooded with products that have standardised people's tastes.

The crisis and the twenty-first century

The 2008 crisis brought the international expansion in the late twentieth century to a sudden end, and the collapse of the American and European financial system brought into question the previous division of roles and labour.

Under the pressure of international competition, the entire production system found itself, and still finds itself, facing the urgent need to constantly renew its catalogue and its range of goods and services, and to update its technology and market strategies.

Outsourcing production to companies in the Far East has revealed clear disadvantages on the economic level (those who do not produce tend to lose their capacity for innovation) and on the social level (those who do not produce tend to favour a consumerist approach to goods). At the same time the power of innovation that design, creativity and technological research can provide continues to grow.

For the first time, design has acquired a strategic role within the world economy.

No longer the domain of an elite, design is now driving a new process of expansion.
The financial and economic crisis of the past five years has sparked a series of factors that have made many breaks with the past:

- a reassessment of production as an integral part of the creative process;
- a reappraisal of the rules that govern intellectual property, with greater value being given to the concept of open source;
- the rise of more conscious and selective forms of consumption, thanks to the Internet, also as an instrument of information and participation in a community;
- a return to local traditions and heritage as a distinctive feature of goods, both in the luxury sector and in that of more accessible items.

Contemporary cities find it very difficult to accept and balance out the continuous change of functions and activities produced by the creative economy; this has led to profound changes in the relationship between the metropolis and design. With its molecular structure, the world of objects is capable of penetrating gaps in the human habitat, improving their cultural and functional relationships with the user. The contemporary city is a fragment of an area that “no longer has an exterior”. In practical terms, it has become a huge aggregate of “interiors”, each with its own micro-climate, but all in a network, in which traditional functional categories can be neither seen nor stabilised. With all its areas of knowledge, the city is turning into the centre of relationships and planning.
Planning is becoming increasingly transversal and the new disciplinary boundaries between architecture, urban planning, design, landscape, communication, the visual arts, and so on, represent the project-development horizon in the twenty-first century. While the manufacturing and services industries are looking for ways to respond to the crisis affecting a model based on the consumption of objects, the sector that modifies the physical environment of a particular place – architecture, urban design, landscape design and that of infrastructure – is once again tackling the issue of durability and changes in the use of the artifacts it creates.

**Design After Design**

The rise of new communication technologies, the dramatic reduction in their cost (which will be even greater in future), the expansion of individual mobility, the presence of a common language, the need to find productive outlets for design, and the presence of an alternative market generated by the Internet all enable designers, now free from the constraints of production, to experiment with the most daring and innovative solutions. In this context, research is no longer a solitary practice, or a two-way practice between designer and principal, but rather a circular activity, involving a variety of skills and cultures, not necessarily all in the world of production and technology, but in that of art, science, philosophy and design, which does not just lead to a product or an object to be manufactured.

It is therefore important to deal with the changes inherent in the very idea of project development. We can also consider the dual meaning of the term “after” for an assessment of the near future: an “after”, in the sense of design made subsequent to, or in spite of, the twentieth century, which is to say a vision that muscles its way in as an antagonist, despite the persistence of conditions brought about by the previous century.

But there is also a new dramatic art of design based on its ability to deal with the anthropological issues that classical modernity has dropped from its skills, such as death, the sacred, Eros, destiny, traditions, and history. Design has abandoned its view of constant change in products and trends in the service of the market and now wants to be seen as the opposite of the ephemeral.
This means it needs to take a different approach to a number of aspects that have always been part of the design world: intellectual property and copyright, training and education, the city and the environment, the profession and technologies.

Questions in search of answers
How does the figure of the designer change in this new scenario?
How is it possible to focus on the complex ecosystem that is emerging from the contrast between the reasoning behind mass production and that of new forms of Post-Fordist organisation?
What is the best way to describe the profile of the designer with regard to the increasingly close links with forms of social innovation that focus on the community and on local areas and cultures?
What things, what cities, what communities do we want to leave to our heirs?
What design after design?
Why design after design?
Where design after design?
When design after design?

La Triennale di Milano and the XXI International Exhibition.
21st Century. Design After Design
The spread of design skills throughout the various countries of the world (from Europe to America, Asia and Africa) and the development of a global market; the increasingly transversal nature of design and the breaking down of disciplinary boundaries between design, architecture, communication, landscape, the visual arts, etc., and new interactions between different skills will be the main themes of the International Exhibition.
For five months, the Palazzo dell’Arte, which is home to La Triennale di Milano, will become the epicentre of the multidisciplinary events of the XXI International Exhibition in 2016. It will involve the entire city of Milan, all the way to Monza, which is where the first international exhibitions were held.
Participation is not limited to nations, but is open to Italian and foreign cities and regions, universities and schools, young professionals and companies.
The programme will consist of a series of events, with exhibitions, meetings, conferences, performances, training, workshops, summer schools, and so on. Each venue (La Triennale di Milano, Fabbrica del Vapore, HangarBicocca, Museo delle Culture, the Politecnico University, IULM University, Villa Reale di Monza) will have its own curator for a thematic exhibition. This Triennale without walls will be an opportunity to experiment with new display methods, creating a territorial laboratory for discussion and the creation of narratives. The design component must be included not as a solution to problems, but as a theatrical representation of an unknown reality. A multidisciplinary approach, involving design and architecture, art and technology, anthropology and entertainment, will make it possible to portray new forms of expression, allowing all participants to interact with visitors. Visitors will be encouraged to play a lead role and participate in performances, and the Triennale will work to include events for research groups, associations and “tribes”, schools and workshops. Design, which has acquired a strategic role in the age of globalisation, will thus be seen as a driving force behind new economies, logistical innovation, and new individual and collective services.

Scientific Committee

Claudio De Albertis / ITALY 1950
President of La Triennale di Milano
President of ANCE (Associazione Nazionale Costruttori Edili) from 2000 to 2006. President of Ance Milano (Associazione Imprese Edili e Complementari di Milano, Lodigiani, Monza e Brianza) from 2006. President of In-Arch, National Institute of Architecture, Section Lombardy. President of the Fondazione “La Triennale di Milano”. Sits on the board of directors of some of the most important companies of Italian territorial development. He has been adjunct Professor of the course “Economics and Business Management” at the Faculty of Architecture at the Politecnico of Milano.

Vicente González Loscertales / SPAIN 1947
Secretary General of BIE
Before his nomination as Secretary General of the Bureau International des Expositions in 1994, he was Director of International Participation at Seville Expo 1992. Prior to this, he held various crucial positions in cooperation in Africa, Asia, and Central America for Ministry of Foreign Affairs of Spain. He taught Contemporary History at the University of Madrid (Ph.D. in History). He has published in history, social sciences and World Expos. He has received decorations from several countries.

Clarice Pecori Giraldi / ITALY 1962
Vice President of La Triennale di Milano
Currently Senior Director and Head of Private Sales - Europe at Christie’s. She started her present job in London in 2013, following 8 years as the Managing Director of Christie’s Italia. After having an international education in Japan and Austria, she began her professional career in 1984. She subsequently joined Christie’s as an expert in modern art and, in 1992, was appointed to the position of Manager of the Milan office. In 1998, she became Head of Communication for the Prada Group, dealing with all aspects of media communication and working closely with the owners on Epicenter Store projects. In 2006, she returned to Christie’s.

Arturo Dell’Acqua Bellavitis / ITALY 1947
President of Triennale Design Museum
Architect, is presently President of the Triennale Design Museum in Milan. He is Industrial Design full professor at the Design Faculty of the Politecnico di Milano, where, he is actually Dean of the School of Design. Chief and Senior Professor of Textile Design degree course and Manager of Fashion Design degree courses at Politecnico di Milan. He lectured at the Universities of Copenhagen, Helsinki, Oslo, Barcelona, Montreal, Berlin, Shanghai, Beijing, Orleans, Paris, Melbourne, Buenos Aires, Sao Paulo and Rio de Janeiro.
Kenya Hara / JAPAN 1958
Japanese graphic designer and curator. Since 2001 Hara has been the Art Director of Muji and designed the opening and closing ceremony programs of the 1998 Nagano Winter Olympic Games. He is the author of “Designing Design”.

Stefano Micelli / ITALY 1966
Professor of International Management at the Ca’ Foscari University in Venice and a member of the scientific committee at the Maker Faire Rome, Micelli is the author of the book Futuro Artigiano (Future Craftsman), which looks at the transformation of the Italian industrial system. One of his recent articles, “The third industrial revolution needs a new generation of craftsmen” (May 2013) provoked intense discussion on the Web.

Pierluigi Nicolin / ITALY 1941
Professor at Politecnico di Milano, he carries out his design, researching and publishing (Lotus International magazine) activities along with the curatorship of exhibitions (Sixth Triennale Design Museum edition “Design. The Syndrome of Influence”, 2013).

Richard Sennett / USA 1943
Richard Sennett writes about cities, labor, and culture. He teaches sociology at New York University and at the London School of Economics. He is currently working on a project called ‘Homo Faber,’ exploring material ways of making culture.

Cino Zucchi / ITALY 1955
Senior Professor of Architectural and Urban Design at Politecnico di Milano, he is a member of several boards and committees in the fields of architecture and urban design. His essays and writings have been published widely both in Italy and abroad, as have the projects of his Studio. He participated in the organization and exhibition design of the XV, XVI, XVIII and XIX Triennale, and his work has been shown at the 6th and 8th Venice Biennale.
The new Palazzo dell’Arte opened on the occasion of the V Triennale in May 1933. It had been built extremely rapidly, between the autumn of 1931 and the spring of 1933, to a design by the architect Giovanni Muzio.

Set in the green Parco Sempione, just near the Castello Sforzesco and the neoclassical architecture of the Arco della Pace and the Arena, the Palazzo has always been renowned for the completeness and modernity of its design. Among other things, it included an entrance from the park as well as from the street and a whole range of services, including a café-restaurant, an area for open-air events, Customs and post offices, and a large hall that could be accessed both from the theatre and from the exhibition galleries. The Palazzo first underwent major restoration work in the early 1980s and then again in 2002, under the architect Michele De Lucchi. The second operation was part of a broader project to give new life to La Triennale di Milano and its activities. The new exhibition spaces and the interaction between the institution and
The Fabbrica del Vapore (Steam Factory) is an art research centre for design, music, dance, photography, theatre, cinema and performance. A space open to young people, a base for associations and endeavours where the key word *par excellence* is “expression”.

A place where young people are both protagonists and consumers of the events. Throughout the whole year, there is a rich calendar of events, exhibitions and educational initiatives. A Milan municipality project entirely aimed at young people, it was conceived as a cultural arena for their creativity, while careful of artistic needs and emerging cultures. It is an environment to be lived to the full where free time, study, and in-depth analysis come together perfectly.

Once an industrial zone, this area still reveals a particular side of the city to this day; the factory has been refurbished, reclaimed and destined for a new purpose. The entire surface area is about 30,000 sq metres, while the gross floor area is about 14,000 sq metres: 7,000 of which are destined for macro-areas for laboratory activities, and 7,000 for exhibitions, shows, restaurants and related services. A building called “the Cathedral”, a multi-functional space dedicated to performance initiatives, connects the laboratories in the south of the area with the recreational area, where the buildings will host cultural services and restaurants.
HangarBicocca
Via Privata Chiese, 2 – Milan
See map

HangarBicocca originates in the 2004 reconversion of a vast industrial plant belonging to the Ansaldo-Breda company, into a space dedicated to the production, display and promotion of contemporary art, and is particularly open to the most diverse artistic, visual and performance disciplines. HangarBicocca is presently directed by Vicente Todoli, former director of Tate Modern from 2002 to 2010. All the events presented by HangarBicocca are characterised by their research and experimental qualities, with particular attention paid to site-specific projects which can relate to the unique characteristics of the site. A refurbishment process started in 2012, which successfully preserved the industrial architecture of HangarBicocca, made new spaces and services available to the public, for example the creation of educational laboratories and creative games for children and young people; a multifunctional area mainly used as a browsing room for magazines, books and industry catalogues, which is also used as a projection room.

MUDEC
Via Tortona, 54 / Via Bergognone, 34 – Milan
See map

The outcome of an industrial archaeology operation in the area of the former Ansaldo factory, MUDEC is a reinterpretation of the premises that contain it, with angular shapes clad in zinc and a geometrical glass structure that bursts into the spaces of the building. The distinctive feature of the new space is the free, organically designed central hall, which forms an inner courtyard, like a covered piazza where cultures and communities can meet. Visitors to this Museum of Cultures can see major international exhibitions of art in all its forms, and find out about the ethno-anthropological heritage of the City of Milan collections, which include over 7000 works of art, everyday items, textiles and musical instruments from every continent. Here they can take part in a calendar of events and initiatives put on by the international communities in the area. With its huge range of functions and services, MUDEC aims to become a key centre in Italy for the display, research and promotion of creativity and art from every continent.
The Politecnico di Milano is a science and technology university that trains engineers, architects and industrial designers. Research also constitutes a path that runs parallel with cooperation and alliances with the industrial system. Such alliances with industry allow the university to support the calling of the areas in which it operates, and to stimulate their development.

The Campus Milano Leonardo is the oldest of Politecnico di Milano’s campuses. It was inaugurated in 1927 in the buildings which are located in Piazza Leonardo da Vinci. Over the course of the decades the campus has been expanded to encompass new campuses and given rise to a real and genuine university quarter commonly dubbed “Città Studi” (City of Studies). The Campus Milano Bovisa is in the former gasometer district, to the north of Milan. It was notably extended following an international competition announced by Politecnico di Milano in 1998, in collaboration with the local authorities (Milan Municipality and Lombardy Region), and which brought about a general redevelopment of the area.

Both campuses also host important research structures.

Although not exactly a cultural centre, culture is at the heart of its every decision-making process and of every aspect of production and consumption. Here, work revolves around culture and the economy, between a vision for the future and its impact on daily life, and between democracy, well-being and the knowledge economy, social innovation and broad-based development. Culture is viewed as the key to understanding and interpreting the world and its evolution, as a collective enterprise and as a challenge for improving the living conditions of entire communities. This is a place that, when you enter it, makes you feel not at home but in the city. It is a place of production, supporting new businesses and ideas, creating wealth and jobs across the spectrum, as well as value. A place where new economic concepts are created, investments attracted, useful objects made, and community services designed. It is home to the entire development cycle of cultural and creative products and services: from concepts to prototyping, production and distribution.
Established in 1924, the University of Milan is one of the youngest of Italy’s great universities, although on its establishment it incorporated several institutions that can boast more than two centuries of history, giving today’s university all the prestige that derives from a lasting heritage of medical, scientific and humanistic studies at the very highest of levels. The University, known as “la Statale” is distinguished by its wide variety of disciplinary fields. A leading institute in Italy and Europe for scientific productivity with a proactive role in science, technology and economics networks; it is involved in several national and international research programs. The University’s main campus is located in the buildings of the venerable “Ospedale dei Poveri”, known as the Cà Granda. Started in the XV century by the Tuscan architect Antonio Averlino, known as Filarete, the Cà Granda is one of the most significant monumental complexes in the city of Milan. The University of Milan is the only university in Italy to number among the prestigious universities that established the LERU, the League of European Research Universities.

International University of Languages And Media IULM is universally recognised as a centre of excellence in Italy for teaching and training in the fields of communication, languages, tourism and the valorisation of cultural heritage, professional spheres which are today highly attractive and particularly stimulating. Benefiting from a vocation oriented towards integrating cultural preparation and professional competences, the University sees its role as that of a meeting point between the academic world and the job market. It guarantees all its students a sound preparation, it proposes innovative courses of study, it offers cutting edge services, it sets up contacts with the world of work and provides motivation for study experiences abroad. Based on the model of American campuses, the IULM University buildings form an extremely modern complex which is technologically advanced and equipped with structures designed to provide spaces not only for study, but also for socialising. Over the years new buildings have been constructed around the main building to house lecture halls, auditoria, research institutes, the university library, the canteen and the student residence. The latest building to be constructed on the Campus is an innovative mosaic of technological spaces created to enrich the range of workshops and cultural courses offered by IULM University. The new building is made up of a series of buildings of different forms and functions: the tower, the main architectural focus of the complex, is in stark contrast with the low-rise constructions that house a large auditorium, a multi-purpose hall, an exhibition space, a canteen and numerous laboratories. The complex has been designed so as to encourage the strengthening of the relationship between the university and companies: a place where dialogue and communication take place, an important opportunity to specialise and grow in collaboration with public institutions and the corporate world, a true multi-purpose cultural centre where there are no confines between the new structure and the surrounding urban fabric.
Palazzo della Permanente
Via Filippo Turati, 34 – Milan
See map

La Permanente was established in 1883 through the merger of the Società per le Belle Arti and the Società per l’Esposizione Permanente di Belle Arti in Milano.

A historical institution in the world of art in Milan and Italy, La Permanente is still housed in the neoclassical building specially designed by the architect Luca Beltrami for art exhibitions. For over a century the mission of the Società per le Belle Arti ed Esposizione Permanente has been to promote and disseminate culture, organising and holding monographic and thematic exhibitions as well as historical reviews. It also works with other museums, institutions and organisations in Italy and abroad.

Its extraordinary artistic and archival heritage, with a vast collection of works from the late-nineteenth and twentieth century, together with a huge specialised library, tells the story of the institution from its founding through to the present day.

Leonardo da Vinci
National Museum of Science and Technology
Via San Vittore 21 – Milan
See map

Founded in 1953, this is now one of the largest scientific and technical museums in Europe.

Set in the beautiful cloisters of a sixteenth-century Olivetan monastery, it covers 50,000 square metres, introducing visitors to science and technology in an exciting way, with exhibitions and interactive workshops on energy, materials, communication, transport and food. It also has the largest collection of historical models based on Leonardo’s drawings and some amazing objects, such as the Toti submarine, the AC72 Luna Rossa catamaran and the only fragment of the Moon on show in Italy.
The Villa Reale di Monza was built on request of the empress Maria Theresa of Austria between 1777 and 1780, as a summer residence for her son Ferdinand of Habsburg. The chosen architect, Piermari- ni, designed a “U”-shaped building in a neoclassical style, in accordance with the plain tradition of the Lombard villa, but inspired by the splendour and opulence of the Reggia di Caserta, where he had worked as the pupil of Vanvitelli. The villa has 740 rooms, including the chapel and a tasteful little theatre; the park and the royal gardens, which are entirely fenced in, extend for about 730 hectares, and includes woods, buildings of historical value, old mills, farm land and farm buildings, areas used for catering, for environmental education, for free time and for sport, including the well-known Autodromo di Monza (Monza Racetrack). In 1923, 1925, 1927 and 1930 The Villa Reale di Monza hosted the “International Exhibitions of Decorative Arts” supported by the Consorzio Milano-Monza-Umanitaria. The year 2009 saw the establishment of a Consortium to make the most of the Villa Reale and of Monza Park, which implemented its restoration and guaranteed its future conservation, with a view to improving its public use for exhibitions and performances.
The Pavilion’s theme will focus on the current spread of electronic technologies, aimed to determine a form of “artificial intelligence”, as well as the disappearing of manual work. The setting of the exhibition will focus on the comparison between a megalithic environment and new instruments, that are perverting the humanistic basis of our society.
The 21st century is increasingly characterised by a renewed design force that is female. The rising number of women in the design sector is changing design culture at its roots. It is becoming more versatile and receptive, gentler, less monolithic and less assertive, sometimes more spontaneous and sometimes more rigorous.

On the occasion of the XXI Triennale exhibition, the Design Museum thus becomes a “Musea”, a place where women are celebrated as new creative individuals and are no longer merely considered Muses that inspire and protect contemporary design.
Fabbrica del Vapore
Call for Under 35 Participations, Schools and Special Events
Curated by Richard Sennet and Stefano Micelli

The digital revolution is deeply transforming production techniques as well as consumption habits. New technologies are increasingly connecting two worlds, computing and manufacturing, that for a long time remained apart. On the occasion La Triennale di Milano announces the launch of an international multidisciplinary CALL open to practitioners and professionals in the fields of applied arts (architecture, design, crafts), visual and performing arts, film, music, fashion under the age of 35 coming from all over the world.
The exhibition on the relations between art and architecture is going to propose a particular kind of “crossing”, counting on the preparation of a setting that will be able to properly convey the nature of architecture as an artistic activity.

The works created by the architects selected will be arranged in a sort of atlas that will be used to illustrate themes and subjects describing the new responsibilities of architecture in the 21st century: design after design.
The exposition will examine:

_Customs_ intended as the set of habits, established practices, and connotative meanings that are often unconsciously driving our response to the needs which the design process aims to fulfil;

_Custom_ in the sense of “custom-made”, bespoke, or related to very specific conditions, and therefore needing features and solutions which cannot be replicated elsewhere.