

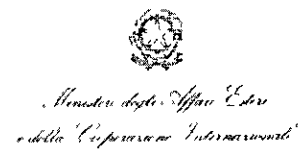


**XXI Triennale
International
Exhibition 2016**
**2 April —
12 September**
**21st Century
Design
After Design**

CONCEPT

SCIENTIFIC COMMITTEE

21st International Exposition of La Triennale di Milano



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CONCEPT

21st International Exposition of La Triennale di Milano

XXI TRIENNALE 2016 21ST CENTURY DESIGN AFTER DESIGN.

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

THE CITY AND THE FUTURE

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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.

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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?

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What design after design?

Why design after design?

Where design after design?

When design after design?

LA TRIENNALE DI MILANO AND THE 21ST INTERNATIONAL EXHIBITION

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 Expo.

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 Expo in 2016. It will involve the entire city of Milan, all the way to Monza, which is where the first international expos 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 and Ansaldo Factory, Museo della Scienza e della Tecnologia, 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.

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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

QUOTATIONS

"In the new urban dimension, design describes an apparently interstitial in 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)

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“ 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)

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, Lodi, Monza e Brianza) from 2006. President of In-Arch, National Institute of Architecture, Section Lombardy. 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 di Milano University.

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.

Arturo Dell'Acqua Bellavitis - Italy 1947

President of Triennale Design Museum

Architect and present president of the Triennale Design Museum in Milan. He is Industrial Design Full Professor, at the Design Faculty of Politecnico di Milano University, and the 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 Milano. He lectured at the Universities of Copenhagen, Helsinki, Oslo, Barcelona, Montreal, Berlin, Shanghai, Beijing, Orleans, Paris, Melbourne, Buenos Aires, São Paulo and Rio de Janeiro.

Silvana Annicchiarico - Italy 1963

Director of Triennale Design Museum

As an architect, she is involved in the fields of research, criticism and teaching. Since 2007 she is the Director of Triennale Design Museum in Milan. From 1998 to 2007 she was Curator of the Permanent

Italian Design Collection of La Triennale di Milano From 1998 to 2004 she held a temporary post as a Professor within the Degree in Industrial Design of the Politecnico di Milano University From 1998 to 2001, she was assistant editor of the monthly design magazine "Modo" She collaborated with several newspapers and radio stations She is a member of the La Triennale di Milano Scientific Committee for Design, Manufacturing and Handicraft

Andrea Cancellato - Italy 1955

Director General of La Triennale di Milano

Company consultant Mayor of Lodi from 1980 to 1990 From 1994 to 2007, CEO of CLAC, Centro Legno Arredo Cantù, a public-private joint stock company whose mission is to transfer global design and technological innovation in SMEs in the wood and furniture sector From 2002 to 2007, CEO of Material ConneXion Milano, services company for the introduction of innovative materials in the field of design Since 2002, Director General of Fondazione La Triennale di Milano, the Italian institute for architecture, town planning, design, the decorative arts, fashion, crafts, industry and new media.

Andrea Branzi - Italy 1938

His work and interests relate to industrial design, architecture, urban planning, and cultural promotion Founder of Design and Architecture movements, he wrote many books and works as a Professor of Industrial Design at the Politecnico di Milano In 1983 he was one of the founders of the 'Domus Academy', the first international postgraduate school of design

Giorgio Camuffo - Italy 1955

Italian graphic designer, is Associate Professor of Visual communication at the Faculty of Design and Art of the Free University of Bozen-Bolzano He founded a visual communication studio in 1990 in his home town, Venice, where he has directed for over twenty years an open team of young designers, focusing on editorial design, exhibition design, merchandising, corporate branding and cultural events.

Luisa Collina - Italy 1968

Professor of Design and Head of the Master of Science in Product Service System Design at the Politecnico di Milano University Her main interests concern strategic design and design driven innovation at system level. She collaborates with universities and research centres in national and international research programs and strategic innovation projects. She is Rector's Delegate for Expo end

Events at Politecnico di Milano and since 2013 she has been President of Cumulus, the International Association of Universities and Colleges of Art, Design and Media

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 Nicolini - Italy 1941

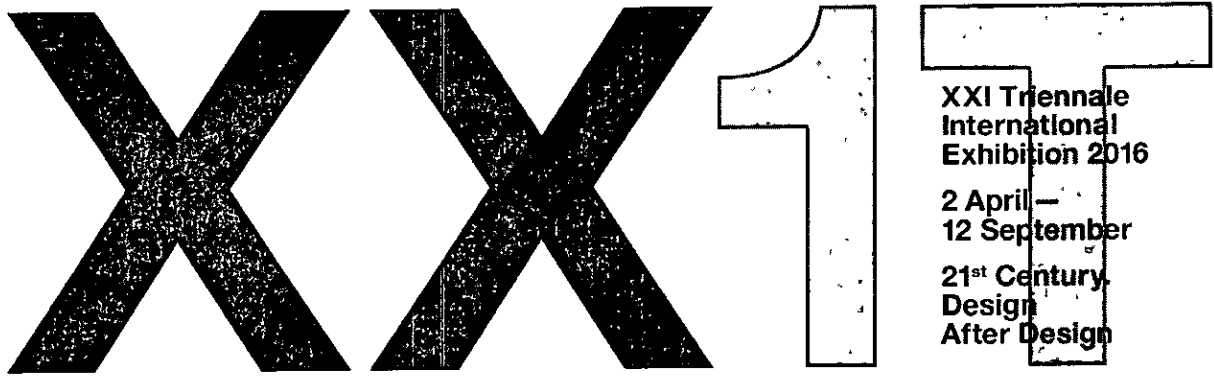
Full Professor at Politecnico di Milano University, he carries out his design, researching and publishing (Lotus International magazine) activities along with the curatorship of exhibitions (Sixth Triennale Design Museum edition "Design. The Syndrome of Influence", 2013)

Richard Sennett - USA 1943

Richard Sennett writes about cities, labour, and culture. He teaches sociology at New York University and at the London School of Economics Co-chair of Habitat III's "New Charter of Athens" project, he also chairs "Theatrum Mundi", a network of artists, critics and scholars engaging urban culture in London, New York, Edinburgh, Venice, and Berlin He is currently writing "Making and Dwelling", a book about open systems and urban design.

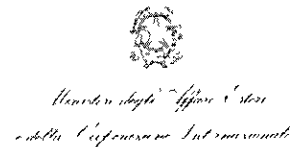
Cino Zucchi - Italy 1955

Full Professor of Architectural and Urban Design at Politecnico di Milano University, 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 organisation and exhibition design of the XV, XVI, XVIII and XIX Triennale, and his work has been shown at the 6th and 8th Venice Biennale



GENERAL REGULATIONS

21st International Exposition of La Triennale di Milano



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21st International Exposition of La Triennale di Milano

La Triennale di Milano was established in Milan under decree law n 1780 on 21 December 1931 and reformed through law no 137 of 1 June 1990. It had a legal status of public law until 1999 when the legislative decree no. 273 of 20 July 1999 transformed it into a private Foundation non-profit with same aims and fields of activity.

A Board of Directors of five members, appointed by Ministry of Cultural Affairs, Municipality of Milan, Lombardy Region, Chamber of Commerce of Milan, Chamber of Commerce of Monza and Brianza, manages the Foundation.

The President of the Board of Directors represents the Body. The Director General is responsible for carrying out the resolutions taken by the Board of Directors and performing the functions required in order to ensure effective coordination between the Board and the Body's Departments, which he is in charge of.

The Offices of the Body are structured into the following Departments: General Affairs, Projects; Technical Services, Press Office and Communication, Marketing, Library, Documentation, Archives, Administrative Services.

La Triennale di Milano Servizi srl, wholly owned and financed by the mentioned Foundation, represents its operative structure.

The Triennale of Milan was acknowledged and registered as a permanent institution by the Bureau International des Expositions on 27 October 1932, pursuant Article 8 of the Convention relating to International Exhibitions, signed in Paris on 22 November 1928, which Italy adhered to. Said recognition was confirmed by the amendment passed on 31 May 1988 (Art 4, B) 1)

General Provisions

ART 1 TITLE AND THEME OF THE EXPOSITION

The Fondazione La Triennale di Milano, hereinafter referred to as "Triennale", hereby announces its 21st International Exposition to be held in year 2016, starting on April 2nd

The theme of the International Exposition is "21st Century. Design after Design".

The Bureau International des Expositions (hereinafter "BIE") registered this Exposition during the session held on 26 November 2014 in accordance with the provisions established by the Convention relating to International Exhibitions (hereinafter "Convention"), signed in Paris in 1928, by the enclosures to same and by the amendment protocols signed on 10 May 1948, 16 November 1966, 30 November 1972, 24 June 1982 and 31 May 1988

ART 2 DURATION AND SITE OF THE EXPOSITION

The International Exposition will be open from 2 April 2016 to 12 September 2016.

The Exposition will be held at the Palazzo dell'Arte, where Triennale is sited and in the surrounding areas of the Sempione park in the vicinity of said building, to be established by agreement with the Milan City Council, as well as other urban areas and buildings specially provided for the event

- Fabbrica del Vapore
- Hangar Bicocca
- Museo delle Culture e Spazio Ansaldo
- Museo Nazionale Scienza e Tecnologia Leonardo da Vinci
- Politecnico di Milano Leonardo and Bovisa
- IULM University
- Villa Reale di Monza

The Exposition may, furthermore, be organized in conjunction with other cultural events, inasmuch as the latter affect the performance in the attainment of its institutional goals

ART 3 EXPOSITION SECTIONS

The International Exposition shall be based on a specific itinerary to provide a framework for the appropriate layout of the designs, research projects and proposals, relating to the overall theme, exhibited in the various Sections by the Participants

As stated in the relevant programme, the International Exposition is to include

- 1) Sections by Countries and Organizations officially taking part in the Exposition,
- 2) Exhibitions, which may have been organized by Unofficial Participants,
- 3) Other national and international exhibitions and events as may be organized directly by Triennale

Chapter I ORGANIZATION OF THE EXPOSITION

ART 4 ORGANIZATION AND REGULATIONS OF THE EXPOSITION JURISDICTION OF THE ITALIAN STATE

The Exposition shall be organized fully in accordance of the aforementioned Convention, the provisions of which are to become immediately effective for each and every Participant, Official or Unofficial

Similarly, the laws in force in Italy shall be applicable to each and every Participant, Official or Unofficial, and all Participants shall comply with said laws. In the event of a breach of such laws, the trespasser or the person(s) responsible for the infringement shall be liable to prosecution as applicable to the citizens of the host country

ART 5 ADMINISTRATION OF THE EXPOSITION

The official foreign Sections shall be organized and laid out on the initiative, at the expense, and on the responsibility of the relevant Governments or International Organizations in the areas which shall be assigned on the basis of the requirements of each Participant and as may be considered advisable for the success of the Exposition as a whole

Each Official Section is to be organized and managed by a **Commissioner** appointed by his/her respective Government or International Organisation.

After his/her appointment, the Commissioner shall be the **sole official representative** of in all contacts with Triennale during the preparation and opening of the Exposition

Each Commissioner shall ensure that the rules and regulations established by Triennale are complied with by the Participants of his/her respective Section and that the relevant operational and safety standards as well as any other provisions governing the authority and responsibility of the Commissioner himself are properly enforced

The Sections of the Unofficial Participants shall appoint a **Supervisor** for all organizational matters who shall be the **sole representative** of his/her Section during the preparation and opening of the Exposition.

The President of Triennale, who is the Body's legal representative, shall see to the effective implementation of the provisions established under Article 12 of the Convention, sign the contracts of participation with each Participant, Official or Unofficial, keep in contact, either personally or through the executive bodies, with the Commissioners of the participating countries in order to ensure that foreign participation in the Exposition is in accordance with the concepts stated in the relevant programme.

The Director General of Triennale shall establish the necessary provisions for the best execution of the preparations to be carried out by each Participant, Official or Unofficial, be responsible for administrative matters regarding contracts with Participants, Official or Unofficial, define the rules of the Exposition in cooperation with the relevant Authorities and ensure that they are respected, manage and take charge of all services and supplies relating to the Exposition which lie within the Triennale's province

A Scientific Committee has been appointed to delve deeper the theme of the Exposition

All Triennale's Departments – as specified in the Technical Regulations - will be involved and committed for the realization of the Exposition, thus cooperating with Countries and all other Participants in all steps of the organizational process

ART 6 RELATIONS BETWEEN THE ORGANIZING BODY AND THE BIE

Triennale, in the person of the Director General, shall keep constantly in touch with the BIE, and in particular

- Submit the Rules and Regulations of the Exposition to the BIE for its approval,
- Forward communications from Governments and from International Organizations regarding their participation, copies of documents in which they express their acceptance to take part in the Exposition and the signed Contracts of participation,
- Keep the BIE up-to-date with the progress made in the preparations for the Exposition by means of regular reports, even on an informal basis,
- Receive and look after the Delegates appointed by the BIE on official missions to the Exposition, whilst at said Exposition,
- Make sure that the Departments always state clearly in all documents that the Exposition is registered with the BIE

ART 7 SETTLEMENT OF CONFLICTS BETWEEN PARTICIPANTS

For any controversy that may arise between two or more Official Participants at the Exposition, settlement shall be entrusted to the President of Triennale, or by a delegate of his, who shall assume a conciliatory role and shall decide

The decision of the President of Triennale, who shall request - if necessary - the advice of a delegation of Official Participants (made up of three Commissioners appointed by the Commissioners' assembly in the course of a meeting that is to be held at least 6 months prior to the opening of the Exposition), shall be binding and must, therefore, be accepted by all the parties involved

Chapter II GENERAL CONDITIONS FOR PARTICIPATION

SECTION ONE Official Participants

ART 8 DEFINITION, ISSUING OF INVITATIONS, CONTRACT FOR PARTICIPATION

Under these General Regulations, any Country or International Organization which has officially been invited by the Italian government to participate in the Exposition and which has accepted such invitation and signed the contract for participation shall hereinafter be referred to as an "Official Participant"

The official invitation to participate in the Exposition is issued to countries and Organizations through diplomatic channels, as outlined in Article 11 of the BIE Convention

Countries and International Organizations intending to take part in the XXI Triennale International Exposition should officially inform the Triennale by **June 30, 2015**.

On accepting the official invitation, Countries and International Organizations shall designate a Commissioner who shall carry out the functions and responsibilities stated under Article 5 of the present Regulations

The Milan Court shall be the sole court of competent jurisdiction

All Official Participants shall enjoy equal treatment as far as their rights and duties are concerned

Triennale may agree to special conditions for participation for developing countries, depending on their United Nations' definition

Countries or International Organizations shall sign the Contract of participation in the Exposition, the form of which shall be approved by the BIE The Contract of participation shall be signed by the Commissioner for the Country or the International Organization, which have been officially invited, and by the President of Triennale On signing, the Country or the International Organization shall become, by right of deed, an Official Participant in the Exposition

The Contracts of participation of the Official Participants shall be signed by **September 30, 2015**.

The signing of the contract of participation implies the acceptance of the General and Technical Regulations as well as of the provisions issued thereafter with respect to the organization and functioning of the Exposition

SECTION TWO Unofficial Participants

ART 9 DEFINITION, APPLICATIONS FOR PARTICIPATION

Natural persons and Corporations, which do not belong to the countries that are officially participating in the Exposition, shall be considered Unofficial Participants

Both the invitation and the Contract of participation for Unofficial Participants are negotiated directly by Triennale, which shall agree to their admission subject to available space

Unofficial Participants are subject to the present General Regulations, with the exception of any rule or regulation expressly and solely applicable to Official Participants, to the rules and regulations contained in the Contract of participation made between them and Triennale, to the Technical Regulations, as well as to any provisions issued thereafter regarding the organization and functioning of the Exposition

The exhibitions organized directly by Triennale itself may also include contributions from countries other than those officially taking part in the Exposition. Such contributions, however, shall under no circumstance be considered official, as the designation "Official Participants" is restricted to those countries, which will arrange for the establishment of a National Section to be organized under the supervision of their own Government-appointed Commissioners.

Triennale, however, may directly contact Italian and foreign artists and institutions in order to solicit their co-operation in the framework of specific projects other than those produced and exhibited by the individual countries

ART 10 NOTIFICATION OF EXHIBITS

The Director General should be informed of the works and pieces to be exhibited at Triennale by **January 31, 2016** through a detailed list including technical information (size, weight, etc.) and insurance value

A similar list, in four copies, is to be enclosed in the cases containing the exhibits

The notification list may be amended by letter of information, to be sent to the Director General, prior to the delivery date of the exhibits. Triennale is not to be held responsible for any reduction in available space resulting from such amendments

ART 11 ACCEPTANCE OF EXHIBITS

Triennale is not a fair and its activities are not business-oriented, the Foundation performs a culturally stimulating, selective function and, therefore, admits only modern, truly original, thoroughly executed exhibits

Any products or objects, which may be harmful to health or a threat to public safety, or are considered immoral or illegal, shall not be admitted to the Exposition

Triennale will not allow the presentation of objects that wouldn't have been notified in the detailed list – and further amendments – mentioned and stated in previous Art 10

Chapter III AREAS ALLOCATION, ARRANGEMENT, RETURN, AND CHARGES

ART 12 ALLOCATION OF THE AREAS

Official foreign Sections shall be allocated specific areas on the basis of the agreements made by the President of Triennale, or by the executive bodies acting on his behalf, with the relevant Commissioner

Each Participant shall be given an area in proportion to the overall amount of floor space available, depending on the number and kind of the contributions planned, and by reference to the chronological order of the applications submitted by the relevant Commissioner, the prime criterion being, however, their relevance to the overall theme of the Exposition and the critical importance of developing said theme organically

Following allocation of the respective areas, the Commissioners of the Official Sections shall be asked to sign a written statement, in which they undertake not to cause any damage and to restore the premises to their former condition at their own expense. Also the Unofficial Participants shall act in full compliance with this provision

ART 13 ARRANGEMENTS AND RETURN OF THE AREAS

The Participants shall submit the assembly plans of their respective Sections to Triennale for approval **by October 31, 2015**

Triennale is entitled to demand information concerning any progress made in the preparation of the exhibits featured by the Sections of the Participants, Official or Unofficial, and to check on the project's compliance with the selected topic and with the established technical requirements

Triennale may at any time and irrevocably decide to suspend any work in progress and declare any previous covenant or agreement null and void should the actual production be found not to comply with the approved plan, or in the event that the plan cannot be fully implemented by the appointed date

All materials to be used in the preparation of the displays of the Official and Unofficial Participants shall conform to the relevant Italian laws governing public safety

The relevant authors should claim any plan, which has not been approved, no later than two months after receiving notice of non-acceptance. After such term, Triennale shall not be liable for their preservation

The Sections shall be completed and ready for use no later than ten days prior to the opening date of the Exposition so as to give time for completion of the overall Exposition layout

Any failure to meet said deadline or to comply with any of the standards or requirements provided for under the Exposition regulations may result in the expiration or loss of the Participant's right to utilize the allocated area

Any Section, which has not been completed by said date, may be removed by order of Triennale at the Participant's own expense and risk, and Triennale may use the area itself for other purposes. After the Exposition has ended, the Participants shall return the allocated areas in their former condition.

ART 14 CHARGES

The exhibition areas allocated to the Participants, Official and Unofficial, shall be free of charge, except for an advance refund for operating expenses amounting to 600,00 € per square metre of surface used.

For areas equal to or greater than 200 square meters, the first 100 will be free of charge. Official Participants shall benefit a reduction of 35% on the above-mentioned amount.

The Unofficial Participants shall also lodge a deposit of 60,00 € per square metre of surface used (as surety for the repair of the area assigned and for the settlement of any debts with the Triennale), which is to be returned within 60 days of the closing date of the Exposition.

Payment of the above-mentioned moneys, which are calculated according to the area allocated, shall be made within thirty days of the request issued to the Participants by Triennale, in accordance with the deadlines established in the Participation Contract.

With reference to *Art 8, paragraph 7*, areas of about 50 square meters might be assigned free of charge to "Least Developed Countries (LDCs)", as listed in the United Nations Report 2014 (also adopted by The World Bank).

Any costs involved in the preparation, arrangement and construction of external or partition walls within the Sections shall be borne by the Participants.

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Chapter IV EXHIBITS SHIPMENT, DELIVERY, AND COLLECTION

ART 15 SHIPMENTS AND DELIVERY

The exhibits shall reach Triennale by and no later than 15 days and not before 35 days prior to the opening of the Exposition, free of charge

Each shipment shall be supplied with a detailed list of its contents - in compliance with the current clearance provisions - to be furnished by filling in the special forms sent to the applicants by Triennale. Each exhibit shall be marked with the same reference number shown in the list, with its technical specifications and its insured value

A copy of the lists enclosed in the various cases, countersigned by a Triennale representative to certify receipt, shall be returned to the Commissioner by Triennale, and said document shall be produced by the Participant when collecting the exhibits

All packing, shipping, handling and storage charges, as well as special service maintenance costs, shall be borne by the Participant.

All the works, goods and materials introduced directly into the Palazzo dell'Arte for the Exposition are to be delivered to the Commissioner in the presence of a Triennale representative.

Triennale shall not be held responsible for any failure or delay in the delivery of incoming materials

ART 16 COLLECTION

The exhibits shall be collected by the relevant parties against payment of any expenses Triennale may have incurred in order to restore the exhibition premises to their former condition, and subject to the payment of any outstanding debts claimed by Triennale

The exhibits are to be collected no later than one month after the end of the Exposition
After such time, Triennale shall not be responsible for the preservation of the exhibits.

Should a Participant fail to collect his/her exhibits within two months from the closing date of the Exposition, notwithstanding any letter of advice which may be sent to him/her by registered mail, said exhibits (with the exception of works of art and historical documents) shall become the property of Triennale.

Forfeiture of the Participant's property rights over his/her own works shall not quash Triennale's right to legally prosecute the Participant in order to claim any amount due on account of his/her failure to collect the exhibits or on any other account

Should a Participant be unable to collect personally or see to the collection of his/her items, he/she may send a written request to Triennale - by registered mail and no later than one month after the closing date of the Exposition - in order to have them shipped by Triennale itself, providing the request includes a written statement clearly specifying that the packing and shipping charges involved are to be borne by the Participant. Unless this statement is provided, the request shall be considered null and void, and failure to collect the exhibits shall result in the enforcement of the provisions set out hereinabove

ART 17 COLLECTION OF REJECTED ITEMS

Any item, which has not been admitted for exhibition, should be collected by and at the expense of the applicants, within two weeks from the date on which notice is given of its rejection. Failure to collect the item(s) or to apply for the return of same in accordance with the procedures set out under Article 16 shall result in the full enforcement of the provisions stated under said article with respect to a Participant's failure to collect his/her own works, the relevant term being calculated starting from the date on which notice of rejection was first given.

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Chapter V GENERAL SERVICES

ART 18 LIGHTING, TELEPHONES, WIFI CONNECTION AND OTHER SUPPLIES

Triennale shall provide electric lighting and WiFi connection for all areas defining the exhibition site. Any shunt connections or modifications to the system requested by the Participants, as well as any special lighting equipment, shall, subject to a written authorization by Triennale, be installed at their own expense and on their own responsibility by specialized personnel and by agreement with the Organizing Body.

Any telephones, which may be applied for by the Participants, via a written authorization by Triennale, shall be installed at the expense and on the responsibility of said Participants.

As for electricity, water supply etc. the guarantees and risks received from the manufactures and suppliers are conferred on the Triennale.

ART 19 CUSTOMS FACILITIES

Foreign Participants shall readily be informed of the special customs regulations applying to foreign exhibition items, in compliance with Article 18 of the Convention. These regulations shall also take into account the provisions added to the said Convention and approved on 30 November 1972 and following amendments (24 June 1982 and 31 May 1988).

ART 20 TRANSPORT AND STORAGE

Triennale shall suggest one or more official shipping agencies as may appear advisable in consideration of the existing requirements. The Participants, however, shall be entirely free to rely on a different shipping agency, as they may consider more convenient or fit. Should the Participants decide to rely on any of the shipping agencies suggested by Triennale, all negotiations and agreements should be carried on and entered into directly by the Participants and by the shipping agency without any interference or responsibility on the part of Triennale.

The selected shipping agencies will provide suitable stockrooms for the exhibits prior to their arrangement in the established Sections, providing they are delivered in accordance with the stated procedures and a receipt is issued for them. The Participants shall, at their own expense and by taking the necessary steps with the shipping agency or in any other manner, see to the storage of and preservation of the empty cases/boxes and of any surplus material relative to the spaces assigned.

Any Participant who fails to provide storage for said material in the required manner shall be charged the expenses incurred by Triennale on his/her behalf. Should the exhibits be particularly bulky or require storage for a considerable amount of time, Triennale shall inform the Participant in writing and, therefore, provide suitable facilities in the Milan area, while the relative costs will be charged to the Participant.

ART 21 INSURANCE AND LIABILITY

The exhibition premises shall be insured against fire, and provision shall be made for any public liability risks

However, all of the material exhibited by the Participants shall be insured "wall to wall" against fire, theft, damage and acts of vandalism at the Participants' own expense, and its insured value shall be equal to its real value

Similarly, all Participants shall provide their own liability insurance for any damage to people occurring inside their space or resulting from their own setting up

As Triennale can under no circumstance be held liable for any estimate, settlement, transaction or legal action, the insurance company and the Participant alone shall be involved in any negotiation or dispute, which may arise

The Triennale, the Official and Unofficial Participants, and the exhibitors thereof, mutually waive the right to take action against one another in the event of loss resulting from any mutually caused material damage, except for cases in which serious negligence is established

The Participants shall insure, in accordance with current legislation, each and every member of staff employed during the preparation and disassembly of the relevant installations or during the exhibition itself. The Participants shall act in full compliance with the current accident prevention regulations

ART 22 FREE PASSES

Each Participant in the Exposition shall be entitled to apply for a number of free passes, to be established by agreement with Triennale

Such passes, which are to be signed by the holder, shall be strictly personal and shall immediately be withdrawn should it be found that they have been made over or lent to another person, and Triennale shall reserve the right to prosecute any pass holder who may have committed such breach

Triennale shall grant as many free passes as may seem necessary or advisable, and may give instructions for them to be seized in the event of misuse or fraud, while retaining the right to prosecute any person responsible for such breach

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Chapter VI ORDER AND HYGIENE

ART 23 SECURITY SERVICE

Triennale shall see to the organization of general security services at the Exposition in order to prevent theft and damage of the works exhibited and shall ensure compliance with the existing regulations

Should the Participants deem that additional security is necessary or advisable for the proper care or preservation of their works, said the Participants themselves shall provide service, subject to a written permission by Triennale and to its approval of the personnel thus employed, except for cases in which special arrangements are made with the Triennale

Said personnel shall comply with the general and special regulations governing the performance of the aforementioned service and with the disciplinary provisions established by the Technical Department in charge of general care and security

While in charge of the general security services referred to above, Triennale, however, shall not be held responsible for the care and preservation of any works and productions which have not been insured as provided under Article 21, even where special service agreements have been made

ART 24 CLEANING

Triennale shall see that all the Sections and exhibition items are suitably cleaned

The Participants, however, may arrange to have the exhibits cleaned by their own cleaning staff at their own charge, providing a written authorization is obtained from Triennale. Said cleaning services shall be performed in accordance with the relevant standards and regulations to be established by Triennale. The Participants may also come to some special arrangement with the Triennale Departments in order to have special cleaning services executed against payment of the relative expenses

Chapter VII PUBLICATIONS

ART 25 OFFICIAL CATALOGUE

The official catalogue, including descriptions of all the Sections and a full list of the Participants shall be printed and sold under the direct supervision of Triennale

The Participants shall provide Triennale with the originals texts and their Italian and English translations as well as the photographs **by January 31, 2016**, so that they can be published in the catalogue

ART 26 OTHER PUBLICATIONS

Triennale reserves the right to publish other works of general or special interest at its discretion, and shall again not be held responsible for the contents

Special catalogues may be printed and distributed free of charge to the public by foreign Sections, provided that the relevant expenses are borne by the said Sections and subject to prior approval by Triennale (both in form and in content) Such printed matter, a copy of which must be reserved for the Organizing Body, shall be strictly related to the theme of the Section and shall not be used for any commercial purposes

Subject to authorization by Triennale, Official and Unofficial Participants may offer for sale publications relating to the general theme of the Exposition after making arrangements with the Exposition bookshop, while this will imply no responsibility on the part of Triennale

Chapter VIII PATENT RIGHTS AND ADVERTISING

ART 27 PATENT RIGHTS, PHOTOGRAPHIC REPORTS AND SUNDRY

If so requested by the Participants, Triennale shall take steps with the relevant authorities in order to ensure temporary protection for any industrial invention, design or trademark, which may appear at the Exposition

Cameras may be freely taken onto the exhibition premises. Organized professional photography, radio or television broadcasts or filming are, however, subject to authorization by Triennale General Secretariat Office. The photographers and authors of such reports shall, nonetheless, provide Triennale with a copy of their work.

Any Participant who does not wish his/her works to be photographed and any such photograph to be published should state so in writing before the opening of the Exposition.

Triennale, however, reserves the right to have shots of the individual exhibits and overall views of the Exposition taken, and to use the photographs for its publications without granting any rights whatsoever.

ART 28 ADVERTISING

Triennale has the exclusive right to organize promotional activities in connection with the Exposition.

Posters, signs, printed matter and, generally speaking, Triennale shall first approve any informational or promotional material fitted or distributed on the exhibition premises. Triennale may at any time and in any sector of the Exposition irrevocably decide to seize posters, pamphlets, magazines, signs etc., should such action be deemed necessary or advisable in order to safeguard the image, status and propriety of the Exposition and the harmony of the whole.

Any message, which may prove annoying to the visitors or cause unnecessary noise, shall be forbidden.

The Participants shall supply all the data (time, author, title, medium, etc.) concerning the musical, TV and broadcasting programmes that are to be presented in their Sections in order to ensure the effective operation of the system employed as well as compliance with the current copyright regulations, and shall formally undertake to provide Triennale with a copy of the programmes shown in their respective Sections after the closing of the Exposition.

Any expense related to copyright regulations shall be borne by the Participant.

Participants using any of the media mentioned above as well as any other medium (laser, video clips, etc.) - the standards of which shall in any case be in accordance with the ones currently applied in Italy - shall first inform Triennale thereof so that said use may be co-ordinated accordingly.

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Chapter IX FINAL PROVISIONS

ART 29 OTHER RULES AND PROVISIONS

Triennale reserves the right to enforce any rules and provisions - as an integration of the present Regulations - that may be considered appropriate in order to gain better control over the exhibition and the related services. Such rules and provisions are of equal standing to the present Regulations and are binding.