

The Architectural and Exhibition Project

This project is part of the architectural redevelopment of the Palazzo dell'Arte, which will be carried out over the next few years with three main objectives: to enhance Giovanni Muzio's original 1933 design, to upgrade the building in terms of energy and sustainability, and to repurpose the spaces to make them even more accessible and contemporary.

New-generation, low-consumption, energy-efficient plant technologies have minimized the architectural impact of the systems to the point where they are almost invisible. The electrical and mechanical systems have been confined to the new layers of the exterior perimeter walls and the floor between the ground floor and the basement. The interactive drywall along Viale Alemagna has been reduced to just 50 centimeters by installing a radiant floor system that contributes to the heating and cooling of the entire volume, while raising the finished oak floor by only two centimeters.

The downsizing of the systems, which previously prevented the eye from reaching the large spiral staircase designed by Muzio, has made it possible to recover one of the most striking views in the Palazzo: the staircase is now visible from the entrance hall, a perspective vanishing point more than 50 meters away. A light fixture installed at the center of the staircase acts as an artificial "brazier", illuminating the intrados of the cast-in-place slab and enhancing its plasticity.

The new vertical exterior window frames are based on the original design by Giovanni Muzio. Their technical characteristics have been improved with respect to the limits imposed by the current regulations on thermal transmission ($U=1,1$ W/m²K) and light, energy and solar factors. To further limit direct solar radiation and meet museum standards, vertical louvers have been installed within the internal frames of the windows, coplanar with the surface of the perimeter wall, thus integrating them into the architectural structure.

To bring natural light back into the space as designed by Muzio, the glass-brick roof, obscured for decades by sheathing, has been restored as a defining source of zenithal light.

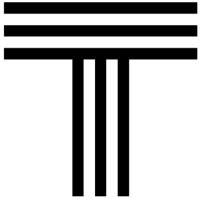
The new vertical interior window frames that extend from the entrance to the gallery are based on a reinterpretation of those designed by Giovanni Muzio for the Palazzo and the later ones by Umberto Riva – the interior window frame, completely glazed, does not block the view of the exhibition space.

The architectural project took into account the reversibility of the space (400 square meters plus 90 square meter of the entrance area) for future exhibition arrangements or different uses, as well as of the potential extendibility of the same interventions to the other galleries on the ground floor.

The permanent exhibition design establishes a dialog between the content of the exhibition and the structural system designed by O. Hoffman in 1933. The uprights, made of regenerated wood material, are aligned with the secondary beams and contain a system of 300 sq. m.

of modular elements that ensure a high degree of flexibility in the display of archival material, documents and works of different kinds from the Fondazione Triennale Milano, each with specific preservation and display requirements.

The lighting design aims to enhance the continuity between the architecture and the exhibits; the light fixtures are installed on suspended tracks, running lengthwise through the space and placed at a different visual level.



Triennale Milano

The central space and the outer perimeter on Viale Alemagna were deliberately left free and reversible to accommodate external archives, researchers, meetings and temporary exhibitions. In the central area, near the frame of the glass entrance window, Triennale Milano offers a temporary exhibition space to promote the historical heritage managed by public institutions and private individuals in the country.

Four reading areas have been set aside for the printed documents, publications and multimedia content on open display, as well as for the historical archival material available by request.

The last section, adjacent to the spiral staircase and equipped with a ledwall, is designed to host events (lectures, talks, presentations, video projections). On the outer perimeter wall, three ledwalls positioned at the center of the first bays project excerpts from international exhibitions through a timeline, a narrative that extends for approximately twelve meters and explores the institution's historical memory from 1923 to the present, projecting the visitor to the next event in 2025.