



## **International Design Competition NOVECENOTOPIUCENTO Phase one**

### **Questions and Answers - n. 1 to n.16**

#### **QUESTION n. 1 – 28/12/20**

**Will the degree of complexity of works similar to those in service required to prove the requirements be at least equal to that of category E22 and therefore equal to 1.55?**

For the category Construction ID.Opere E.22 (corresponding for past services to Class and Category I/e of art. 14 L.143/1949) the degree of complexity of 1.55 is confirmed, as specified in Table Z-1 of the Decree of the Ministry of Justice of 17/06/2016.

#### **QUESTION n. 2 – 29/12/20**

**Further clarification is required in point 4. REASON OF INCOMPATIBILITY AND EXCLUSION: The composition of the group cannot be changed between phase one and phase two, under penalty of exclusion. Does this mean that it is not possible to supplement, increase or employ consultants between the first and second stages? Is it possible to use the pooling contracts?**

As required by art. 4 " REASON OF INCOMPATIBILITY AND EXCLUSION " OF THE NOTICHE: " The composition of the group cannot be changed between phase one and phase two, under penalty of exclusion". In addition, as required by art. 3 " Parties allowed to participate in the competition: application requirements" of the notice: "As established by Art. 146, paragraph 3, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, pooling contracts are not applicable for the assignment in question."

#### **QUESTION n. 3 – 29/12/20**

**I am registered as a single professional because I intend to deal with the first phase alone, but I was wondering if it would be possible, in the remote event of being among the design hypotheses selected for the second phase, to organize a working group after the first phase?**

The Competition Notice does not provide organizational arrangements for the design such as a "working group", contestants can participate jointly through groupings in the manner indicated in art. 3 "PARTIES ALLOWED TO PARTICIPATE IN THE COMPETITION: APPLICATION REQUIREMENTS". It should be noted that art. 4. "REASONS OF INCOMPATIBILITY AND EXCLUSION", the penultimate paragraph, provides that "The composition of the group cannot be changed between phase one and phase two, under penalty of exclusion".

**QUESTION n. 4 – 30/12/20**

**To date, an indispensable document for the realization of the project of a museum: the number 4.1 concerning the "Map of the Exhibition Itinerary" results with the inscription "THE FILE WILL AVAILABLE AS SOON AS POSSIBLE". I find this condition unacceptable for an international design competition with limited time to deliver the different design grades. REQUEST that all the deadlines for the delivery of the documents be appropriately shifted, starting from the actual availability of the file mentioned. The absence of which could be the subject of annulment of the competition itself.**

Annex 4.1 "MUSEO DEL NOVECENTO. Map of the Exhibition Itinerary" (4.1 Mappa del percorso espositivo.pdf), revised in view of the recent realignment before its publication, was published on the site of the competition in the "news" section, on 31.12.2020 and, on the same date, it was communicated via email to registered users of the site, through the platform "concur", the publication. It should be noted that the exhibition is also outlined in fig. 16 - The visitor itinerary of the Museo del Novecento - on pag. 16 of the Preliminary Design Document.

**QUESTION n. 5 – 30/12/20**

**With reference to the preliminary design document downloaded on 30.12.2020 from the Concorrimi website, we ask whether the architect "Luigi Macchioni" cited on page 10 of the above document is to be understood as the architect Luigi Mattioni, protagonist of the Milanese Reconstruction with various and very precious architectures.**

It is a typo. It is to be understood as Luigi Mattioni.

**QUESTION n. 6 – 02/01/21**

**Please specify the phrase on page. 28 of the DPP: " The existing roof of the building cannot be used for anchoring ". Is it to be understood that it cannot be anchored to the slabs/floors below or other?**

It is to be understood that, at the current state, the existing roof cannot be anchored to slabs, in order to do so, a structural adjustment will have to be foreseen.

**QUESTION n. 7 – 04/01/21**

**It would be necessary to provide the plans of the first arengario also in dwg format (file 3.2 MAPS – Tables of the competition perimeter). Currently only the pdf version correctly represents the state of the places in plan.**

As required by art. "8 - Documents of the Competition" of the Competition Notice "In order to maintain the safety of the building and the works it contains, the Competition Authority reserves the right to share the documents in .dwg format of the Museo del Novecento with the competitors selected for the second phase of the competition."

**QUESTION n. 8 – 04/01/21**

**How do people with disabilities and the elderly reach the last two levels of the first Arengario where the works of Fontana are exhibited? The elevator seems to stop at the floor of the loggia, with the climb and descent guaranteed only by stairs.**

The lift in building A stops at the loggia floor, where the restaurant is located. To access the second and third floors of the tower of the First Arengario a subject with disabilities uses the systems of ascent in the building D.

**QUESTION n. 9 – 04/01/21**

**It is required to standardize the file containing prospects and sections in dwg (3.3 CARTOGRAPHY - Tables of the current situation - sections and views) to its equivalent in pdf format. The dwg file lacks the representations of the first Arengario (only the outline is provided) and this does not allow the correct interpretation and drawing of the connections.**

See answer No 7 below: As required by art. "8 - Documents of the Competition" of the Competition Notice " In order to maintain the safety of the building and the works it contains, the Competition Authority reserves the right to share the documents in .dwg format of the Museo del Novecento with the competitors selected for the second phase of the competition."

**QUESTION n. 10 – 05/01/21**

**Is it possible to receive the Tables with perimeter competition area in DWG also of the Arengario 1? For the interiors of the Arengario 1 there are only tables in PDF format and not DWG.**

See answer No 7 below: As required by art. "8 - Documents of the Competition" of the Competition Notice " In order to maintain the safety of the building and the works it contains, the Competition Authority reserves the right to share the documents in .dwg format of the Museo del Novecento with the competitors selected for the second phase of the competition."

**QUESTION n. 11 – 05/01/21**

**The red perimeter inside the dwg 3.2 file attached to the competition includes an undefined part of the Palazzo Mengoniano. It requires that:**

- **If it is up to the participants to define the correct perimeter or this is a typo;**
- **In case the choice of the perimeter is up to the participants how to approach with the remaining spaces of the Mengonian palace (ie these must be redesigned also outside the area indicated by the red perimeter?)**

The red perimeter (Perimeter 1: TECHNICAL and ECONOMIC FEASIBILITY PROJECT) includes all the spaces necessary for the creation of a single large exhibition complex dedicated to modern and contemporary arts, that contemplates the expansion of exhibition spaces and the development of additional services. The spaces included in Perimeter 1 represent the maximum size that can be considered by the designer according to the needs of the project and takes into account both portions of surfaces related to the building of the First and Second Arengario, as well as portions of

the Second Arengario relating to areas subject to concession to date with third parties. Specifically, the boundaries of the perimeter 1 inside the Palazzo Mengoniano report the projection, on the upper and lower floors, of the commercial space on the ground floor of Via Dogana; and designers are therefore required to find a solution to delimit the spaces for museum use within Perimeter 1.

**QUESTION n. 12 – 05/01/21**

**As an alternative to the aerial connection is it possible to conceive a completely underground connection between First and Second Arengario?**

As the sub-paragraph states “3.1.1 Perimeter 1 - Technical and Financial Feasibility Project” of DPP “Competitors are asked to design an aerial connection for transit between the two buildings. The solution must be designed to maintain physical continuity and also ensure the best possible visual continuity between the Galleria Vittorio Emanuele II and Piazza Diaz. The choice of positioning of the aerial connection is left to the competitors (refer to indications contained in paragraph 4.4). The technical and financial feasibility project must also relate to the offloading area inside the First Arengario, which is not specifically identified in perimeter 1. This area must not be positioned in the spaces under concession to the restaurant. In view of the importance and uniqueness of the context in which the Arengario is located, competitors are also asked to prepare a design variant, in which there is no physical connection between the two buildings, in order to allow greater flexibility in the subsequent project phases.” Therefore, competitors are not required to design an exclusively underground connection.

**QUESTION n. 13 – 05/01/21**

**In the file 3.2 are not present the plants of the first arengario that instead are present in the homonymous files pdf. Could the plants be loaded in dwg version?**

See answer No 7 below: As required by art. "8 - Documents of the Competition" of the Competition Notice " In order to maintain the safety of the building and the works it contains, the Competition Authority reserves the right to share the documents in .dwg format of the Museo del Novecento with the competitors selected for the second phase of the competition."

**DOMANDA n. 14 – 05/01/21**

**In view of a fusion art - architecture in terms of chromatic forms, is it possible to have a list of the works (at least the most important) that will be placed within the second Arengario?**

No. The spaces should be designed in terms of flexibility and modularity to meet different needs: they should be suitable to accommodate works of different types, paintings of different sizes, sculptures, videos, installations or performances, in anticipation of their frequent rotation. The idea that underlies the museum concept related to the Second Arengario, indicated in point 4.2, deliberately and as curatorial choice does not provide at this stage a precise definition of the works that will be exhibited and their location within the narrative of the route, but a definition of the type of use of the exhibition spaces. As indicated, the Second Arengario will be dedicated to the rotating exhibition of works related to the last decades of the twentieth century and current trends in contemporary art. This exhibition will be impermanent and involves a frequent rotation of works: it

therefore requires the designer to think of a flexible space, suitable for hosting works and heterogeneous events (by way of example, not exhaustive, the space must be suitable to accommodate both traditional works and to accommodate installations, video and performance that require sound system or dark space). Therefore, a project that provides the possibility of a use of modular space and suitable for the interdisciplinary component of contemporary arts will be positively evaluated.

**QUESTION n. 15 – 08/01/21**

**About the visit to the Museo del Novecento will be a reservation? If yes, in what number can we book for the same day?**

As required by art. "9 - Questions and clarification requests - site inspection" of Competition Notice "Any dates for inspections, with indication of the relative detailed operating methods, will be published on the website of the Platform."

**QUESTION n. 16 – 08/01/21**

**From the DPP: " Competitors are asked to assess whether to eliminate the horizontal structures between the first and second floors of the Second Arengario, to allow positioning of large works along the perimeter walls and in the free space of the room, which is to be equipped to house works of various natures (installations, performances, etc.). " (PAG 37) It requires whether between the first and second floor means the level between the porch and the floor with the loggia or the last (at the Fontana room of the first Arengario). An altitude reference would dispel any doubt.**

The elevation reference of the horizontal structure whose suppression is estimated is 15,34 m.