

## International Design Competition NOVECENTOPIUCENTO

### Phase one

#### Questions and Answers - n. 1 to n.267

##### 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 Museum 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."

**QUESTION 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.

**QUESTION n. 17 – 08/01/21**

**1) On pag 5, with reference to the sentence “the part of the Mengoni’s Palace of the south arcades”, it is asked to clearly explain which is such part in the perimeter represented on tables 3.2 MAPS - Tables of the competition perimeter.**

As indicated on paragraph “4.3- Functional program” of the Preliminary Design Document the part of the Palazzo Mengoniano included in the perimeter 1 is “the space actually occupied, at the lower level, by commercial activities facing via Dogana and, at the higher levels, by offices of the Municipality of Milan”. The projection of this perimeter is also shown on level -1 and -2.

**2) On pag 5, with reference to the sentence “in the perimeter 1 there are also those spaces object of concession to third parties which the Novecento’s Museum have to design functional synergies” it is asked to explain, even graphically, what these places “concession to third parties” are and what are the functions of these spaces.**

As indicated on subparagraph 3.1.1 Perimeter 1– Technical and Financial Feasibility Project of the Preliminary Design Document “It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”: these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought.”. Please see fig. 37 pag. 26 of Preliminary Design Document.

**3) On pag 5, with reference to the sentence “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 offloading area must not be positioned in the spaces under concession to the existing restaurant in the First Arengario.” We ask to:**

- a- make explicit (or clarify) what is meant with offloading area of first Arengario, otherwise clarify whether must be a difference between the offloading area of the first and the one on the second Arengario (first external, second internal?) and, if not, to explain the reason for this clarification on the offloading area in the first Arengario since the connecting walkway, in order to be designed, requires at least the prefiguration of the offloading area of both the Arengari.**
- b- make explicit (or clarify), even graphically, what are the “spaces under concession to the existing restaurant in the First Arengario.”.**
- c- make explicit (or clarify) if the Competition Authority is asking for particular features and/or functional equipment for the so-called “offloading area”**

3.a) The offloading area is the one affected by the intervention, the same in the Second Arengario is included in the perimeter 1. The offloading area of the First Arengario is the choice of the competitor and should not be provided in the spaces of the restaurant, in accordance with what is contained in the PDD. We also specify that by "offloading area" is meant structurally the point of connection between the possible air connection and the building of the First Arengario, as specified in subsection 3.1.1 of the PDD.

3.b) Please refer to diagram in Fig. 16 of the PDD, annex “4.1 MUSEO DEL NOVECENTO - Map of the exhibition itinerary (4.1 Mappa del percorso espositivo.pdf) and 3.2 Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf) , pianta piano LOGGIA.

3.c) As referred to in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the Preliminary Design Document, “. 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”. Also, please see paragraph “4.5 Museum itinerary” of the PDD.

**4) On pag 5, with reference to the sentence “In view of the importance and uniqueness of the context in which the two Arengario are 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 of the subsequent phases of the project.” we ask to:**

- a- **make explicit (or clarify) what is meant by "to allow greater flexibility of the subsequent phases of the project" in relation to the hypothesis of lack of a physical connection between the two buildings;**
- b- **make explicit (or clarify), without abstract and superficial sentences, if it is required two different project proposals that is one with the connection and another one without connection and if the project tables of both solution must show the same drawings (plans, elevations, sections, renderings, etc)**

4.a) As referred to in subparagraph “3.2.1 Monumental restriction” of the PDD, “The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project.”

4.b.) As referred to in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “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.” It is up to the competitors to produce the documents that will explain the design proposal and its variant, as indicated on art. “10. Phase one - required documents” of the Competition Notice.

**5) On pag. 7, with reference to “1.1 Estimated cost for performance of the work”, make explicit (or clarify) if this cost also includes everything provided for the area included in the "Guidelines" or if it refers only to the works included in the permimeter.**

5) The estimated cost for performance of the work only refers to the technical and financial feasibility project, not to the Guidelines.

**6) On pag. 8 (è pagina 11), with reference to the document “5.3 IMAGES - Images for photo-montage” make explicit (or clarify) if the use of these images for photomontage is mandatory or if it is possible to use different images chosen by the designer.**

6) As required by art. “12. Phase two - required documents” of the Competition Notice for the 2 photo-montages required for the second phase, the notice requires the use of the images attached to the competition documents: 5.3 IMAGES - Images for photo-montage (5.3 Immagini per fotoinserimento.zip). Please note that photo-montages are required for those selected in the first phase.

**7) On pag. 12, with reference to “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” we ask you to provide the documents in .dwg format of the Museo del Novecento also in the first phase of the Competition, considering that “the safety of the building and the works it contains” cannot be endangered due to the type of phase of participation in the competition, more and more if, in the first phase, the documents are provided in .pdf format and, consequently, the non-supply of the dwg format alone would only constitute an aggravation and a penalization for all competitors, forcing them to convert into cad what is supplied in pdf format.**

7) Please 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."

**8) On pag. 12, with reference to "a virtual tour of the Competition areas will be uploaded onto the website of the Platform," make explicit (or clarify) when the virtual tour will be uploaded considering that, after 7 days from the competition announcement the virtual tour is not already available, a further postponement of its publication should lead the Competition Authority to evaluate the opportunity of re-schedule the deadlines planned.**

8) A virtual tour of the Competition areas will be uploaded onto the website of the Platform as soon as possible

**9) On pag. 12, with reference to "an explanatory and technical report of a maximum 5,000 characters (spaces included)", we ask you to make explicit (or clarify) if captions, notes and texts about possible images/ diagrams are included in a maximum 5,000**

9) Yes, captions, notes and texts are included in the 5.000 characters.

**10) On pag. 13, with reference to "All document files must be printable and have a maximum size of 5MB each." We ask to:**

- a. **make explicit (or clarify) whether the maximum size of 5MB is also for the explanatory and technical report**
- b. **valuate the opportunity of review the aforementioned prescription given the need to produce high quality photomontage images that are difficult to compatible with the maximum file size set by the Competition Authority, more compatible with analytical documentst than with high quality architectural drawings.**

10.a) Yes. As referred to in art. "10 Phase one - required documents" of the Competition Notice, "All document files must be printable and have a maximum size of 5MB each".

10.b) As referred to in art. "12. Phase two - required documents" of the Competition Notice, "The documents must be printable and have a maximum size of 10MB each."

**11) On pag. 13, with reference to "Documents 1. 2. 4. and 6. must be filled out, digitally signed and uploaded together with the required files" we ask you:**

- a. **Can an architecture student, neither graduate nor qualified to practice the profession, be part of a group made up of graduates and qualified to practice the profession?**
- b. **If possible, is "collaborator" the right definition?**
- c. **If possible, must he/she fill out the European Single Procurement Document – ESPD?**
- d. **d. If possible, must he/she digitally sign all the documents?**

11.a) No. As referred to in art. "3. Parties allowed to participate in the competition: application requirements", of the Competition Notice, "The Competition is open to all the parties referred to in Art. 46, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, who satisfy the requirements of Ministerial Decree 263/2016, as subsequently amended and supplemented. Specifically, the Competition is open to architects and engineers who are registered with their respective Professional Associations or on the Professional Registers of their own countries and are qualified to practise their profession within the date of publication of this Competition Notice, and who are not excluded for the reasons indicated in Art. 80 of Legislative Decree no. 50/2016, as subsequently amended and supplemented. The participation of junior architects and junior engineers is admitted within the limits laid down by Art. 15 and following provisions (for the profession of architect) and also by Art. 45 and following provisions (for the profession of engineer) of Decree of the President of the Republic no. 328/2001, as subsequently amended and supplemented. Competitors may participate individually or as



part of a group. In the case of a group, a group leader must be appointed as the sole party responsible and contact person for the Competition Authority”.

11.b) Please note that the collaborator, if not registered with professional associations or registers, can only operate outside the group, as referred to in art. “3. Parties allowed to participate in the competition: application requirements”, of the Competition Notice: “Competitors, both individuals and groups, may avail themselves of consultants and collaborators, even if they are not registered with professional associations or registers.”

11.c) As referred to in art. “11. Procedure and deadline for application - presentation of the documents for phase one” of the Competition Notice”, every subject indicated in the application form, collaborators included, must fill out and digitally sign his/her own ESPD.

11.d) No, only the ESPD is necessary.

**12) On pag. 5 with reference to “develop additional services, such as a conservation laboratory, a cafeteria, a bookshop and a new auditorium”, considering that the Museo del 900 already have some of these functions (e.g. bookshop) we ask you if the new functions must to be added to the existing one or if the “rethinking of the museum itinerary” is to be understood as a completely new reconfiguration of all the new spaces and functions in the whole exhibition complex given by the addition of the two Arengari (therefore a new only bookshop, a new only cafeteria, etc.)**

12) The conservation laboratory, as referred to in paragraph “4.3 Functional program” of the PDD, must be located on the first basement level of the Manica Lunga (building C), in the areas currently occupied by the conference room and the storeroom. Regarding the Auditorium, “the ground floor of the Second Arengario is suggested as location, in order to create visual interaction between the inside of the museum and the square.” The bookshop and the cafeteria, as indicated on subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”: these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought.”

**13) On pag. 5, with reference to “particular emphasis must be placed on the link between the surrounding urban context and the building itself, in order for it to become a driving force of activities associated with contemporary culture”, we ask you:**

- a. **What does the Competition Authority mean by “activities associated with contemporary culture”? What’s the link between this expression and the functional program? Since you ask to extend the exhibition areas and develop additional services, are there any other functions to provide, besides the ones referred to in the functional program?**
- b. **What does the Competition Authority mean by “particular emphasis must be placed on the link between the surrounding urban context and the building itself”? Since the building itself is the result of two already existing buildings, should they not be preserved in their shape and material configuration?**

13.a) The expression “activities associated with contemporary culture” include: exhibitions related to the various current artistic practices (such as multimedia installations, sculptures, paintings, moving images, etc.), performances, concerts, conferences, etc. Please read carefully the foreword and paragraphs “4.2. Concept museologico” and “4.3 Functional Program”.

13.b) Please see paragraphs “4.1 Identity and relationship with the context” and “3.2 Restrictions” of the PDD.

**14) On pag. 26, with reference to “it is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum” : these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought”, we ask you:**

- a. **Are the cafeteria and bookshop services already existing within the aforementioned area? Or are they to be designed and carried out by the competitors?**
- b. **If they are “already present”, what the Competition Authority mean by their “design”?**
- c. **Is it asked to develop an interior design project, leaving the current location and planimetric configuration unaltered?**
- d. **Does the 45 degrees hatch mean that these services must be designed in the areas indicated?**
- e. **If competitors are asked to design these services within the 45 degrees hatch, what does “these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought” mean?**
- f. **If the areas with the 45 degrees hatch are not the ones inside of which the new services must be located, what does that background imply, in terms of design? What are the current uses of those spaces? Must they be kept in the new project? Will they be an integral part of the new Museum, or will they have a separate function? What are the “synergies”, and what’s the current or future nature, use and function of the spaces with the 45 degrees hatch?**
- g. **Has the cafeteria got a minimum size?**
- h. **Has the bookshop got a minimum size?**
- i. **Is the new cafeteria a replacement or an addition to the one already existing in the First Arengario, on the loggia level of the monumental tower (building A)**

14.a) The cafeteria and bookshop services are currently up and running. As referred to in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”: these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought.”

14.b) Given that the cafeteria and bookshop services are already existing, as indicated on subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, competitors are asked to create synergies between the Museo del Novecento and said services.

14.c) As referred to in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”: these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought.”

14.d) Yes.

14.e) The Auditorium is not included.

14.f) As referred to in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”.

14.g) No, it doesn’t (that’s why it is not included in paragraph “4.3 Functional Program” of the PDD)

14.h) No, it doesn’t (that’s why it is not included in paragraph “4.3 Functional Program” of the PDD)

14.i) The new cafeteria is additional. There's a restaurant, on the loggia level of the monumental tower (building A) which is not included in Perimeter 1. There's no cafeteria in the First Arengario.

**15) On pag. 28, with reference to " It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne, with a view to enhancing the outside terrace." we ask to:**

- a. **If it is not request to intervene the exhibition areas of the Primo Arengario, how should the inclusion, within the Perimeter 1, of the "Piazzetta Reale exhibition areas" be understood and governed, as indicated in the document "3.2 tavole con perimetrazioni area di concorso"?; Is it possible to intervene or not? If possible, how? If not, why are they included?**
- b. **If you are not asked to intervene the exhibition areas of the Primo Arengario, how should the Perimeter 1 be understood and addressed by design given that, in the plan "secondo ammezzato" of the document "3.2 tavole con perimetrazioni area di concorso", the perimeter cuts a part of the Sala delle Colonne? Does it means that the Sala delle Colonne can or should be changed? Does this means that part of this sala needs to be changed? Does it means that the line of perimeter 1, as drawn, can become a partition that modifies the effective extension of the Sala delle Colonne?**

15.a) Please see paragraph "4.5 Museum itinerary" of the PDD, with the instructions for the intervention allowed on the 1° Arengario. Regarding this area, "the entrance to the temporary exhibition rooms on the ground floor leading onto Piazzetta Reale must be redesigned, by opening a passage in the current portion of the hall adjacent to the entrance from Piazzetta Reale. For this purpose, it is planned to demolish the wall beside the reception desk, which separates the hall from the space for connection with the rooms. These interventions must be planned in full compliance with the original design by Arch. Emmanuele Auxilia, Arch. Fabio Fornasari e Arch. Paolo Montanari, with group leader Arch. Italo Rota". Specifically, it is intended not as a structural transformation of the spaces, but as a rithinking of the only layout of the rooms (vertical and horizontal surfaces, materials, lighting systems, system engineering overhaul).

15.b) As referred to in paragraph "4.5 Museum itinerary" of the PDD, the rithinking of the space facing the Sala delle Colonne will have to be carried out taking into account that "an exit must be planned onto the terrace of the Manica Lunga looking out onto Via Marconi, through a French window opening, which must be positioned in the space facing the entrance to the Sala delle Colonne, with the aim of enhancing the terrace, which could also be used for installations and temporary events. The levels of air conditioning and the security of works must be maintained in all circumstances. The exit must fit harmoniously into the surroundings and blend with the façade of the Manica Lunga"

**16) On pag. 29, with reference to "The project must take into consideration the underground utilities in the area and either maintain or relocate them. Comprehensive documentation is provided for this purpose", we ask if the "Comprehensive documentation" can also provide the elevation level of the underground utilities and not only the planimetric layout (floor plan).**

16) Information and details about the elevation level of the underground utilities (and specifically about the sewerage system) can be found in the attachment "3.3 Tavole stato di fatto - sezioni e prospetti".

**17) On pag. 34, with reference to "Bathroom facilities", we ask how many additional bathroom facilities (by numebr and by surface) should be provided? Does "part of the areas used for the staff changing rooms with attached bathrooms" mean that a part of these spaces must be used only by the staff and another part must be open to the public? how to quantify these two parts? For the relocation in the manica lunga, what is the part of bathroom facilities that should be converted in "area used for the**

**staff"? Can the Competition Authority provide more specific indications in terms of the number of bathroom facilities and/or surfaces instead of using generic terms such as "parts" and/or "portions"?**

17) As referred to in paragraph "4.3 Functional Program" of the PDD, the number of bathroom facilities to be rethought should be related to the distribution and functional reflection carried out by the designer and commensurate with it; designers are asked to redefine part of the changing room area used by the Museum's custodial staff in order to create new services open to the public in the first basement level of the First Arengario (building A); this intervention will make it easier for the visitors to use the spaces of the Museum. It is suggested to increase the units currently used in proportion to the assumed increase in surface area and to size the bathroom facilities/ changing rooms according to the current Building Regulations.

**18) On pag. 34-35, with reference to "The new aerial connection must be not only a connecting structure, but also an observatory onto the area between Piazza del Duomo and Piazza Diaz and must potentially house artworks. Competitors are asked to pay particular attention on the lower part of the structure (...) technical solutions that guarantee the utmost transparency of the new structure and that offer sufficient comfort in this suspended space between the two Arengario towers. (...) which must blend with the Neon by Fontana and the new room on the top level of the Second Arengario (...) The structures must be independent from the existing ones and the structural joint must be of appropriate dimensions to the movements envisaged by the project. The vertical structures may also be housed inside the current walls of the Arengario, (...) For the new foundations, interferences with the existing underground utilities and the geometrics of the existing foundations of the Arengario must be assessed.", we ask to:**

- a. if the new connecting structure must be an aerial one, what does "the lower part of the structure" mean? Is it an aerial walkway or not?
  - b. if "must blend with the Neon by Fontana and the new room on the top level of the Second Arengario", does this mean that the connection must be located at the Sala Fontana level? must connect one or more floors of both the Arengari together?
  - c. if the new connecting structure is "aerial", what does "new foundations mean? Why, on pag. 30, is written that " The view along the north-south axis of the square must not distorted, not even by any elements resting on the ground" but then, on pag. 35, is written about "vertical structures and new foundations"?
  - d. What does "movements envisaged by the project" mean?
  - e. if the connection "must potentially house artworks", it will have to be conceived as "an observatory onto the area between Piazza del Duomo and Piazza Diaz" and will have "vertical structures" and "new foundations", is it asked to design an aerial walkway or a detached architectonic organism (oppure an architectonic organism from ground to top floor)?
- 
- a. As indicates in the subsection "3.1.1 Perimeter 1– Technical and Financial Feasibility Project": "Competitors are asked to design an aerial connection for transit between the two buildings". In the section "4.1 Identity and relationship with the context" is specified that: "The view along the north-south axis of the square must be considered (fig. 40; fig. 41) and, insofar as possible, must be enhanced and not distorted, not even by any elements resting on the ground, which must not interfere with the use of the underlying public space under any circumstances". It is therefore clear that the "lower part of the connection" refers to any support on the ground.
  - b. As indicates in the subsection "3.1.1 Perimeter 1– Technical and Financial Feasibility Project": "The choice of positioning of the aerial connection is left to the competitors (refer to indications contained in paragraph 4.4). The term "blend" refers to formal aspects. Please also refer to the indications in the paragraph "4.4 Connection to and relationship with the First Arengario".

- c. Reference is to the foundations of any ground supports of the aerial connection, such as walkway. In order not to distort the perspective along the north-south axis, as reported in p. 35 of the PDD: “The vertical structures may also be housed inside the current walls of the Arengario, after removal, cataloguing and subsequent repositioning of the existing coverings. For the new foundations, interferences with the existing underground utilities and the geometrics of the existing foundations of the Arengario must be assessed.”
- d. This refers to the displacements induced by the actions planned for the project (environmental actions, permanent loads and other service actions) to which the structures are subjected during their useful life. Such displacements should be carefully determined in order to avoid interactions which may cause damage and/or impair the stability of structures.
- e. As described in the sub-paragraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project”: “Competitors are asked to design an aerial connection”.

**19) On pag. 35, with reference to “an exit must be planned onto the terrace of the Manica Lunga looking out onto Via Marconi, through a French window opening, which must be positioned in the space facing the entrance to the Sala delle Colonne, we ask you what’s the “space facing the entrance to the Sala delle Colonne”? Where is its graphic representation?**

19) In the chapter "4.5 Museum Itinerary" of the PDD, reference is made exclusively to the "space facing the entrance" to the Sala delle Colonne which includes the space indexed as "Avanguardia" and which can therefore be rethought and re-analyzed.

**20) On pag. 36, with reference to “the entrance to the temporary exhibition rooms on the ground floor leading onto Piazzetta Reale must be redesigned”, we ask you if the “temporary exhibition” destination use should be maintained in the new project**

20) Not necessarily. They will maintain the function of exhibition spaces.

**21) On pag. 36, with reference to “by opening a passage in the current portion of the hall adjacent to the entrance from Piazzetta Reale. For this purpose, it is planned to demolish the wall beside the reception desk, which separates the hall from the space for connection with the rooms”, we ask you:**

- a. What's the “current portion of the hall”? Where is its graphic representation?
  - b. What’s the “all beside the reception desk, which separates the hall from the space for connection with the rooms”? Where is its graphic representation?
  - c. As above, without any precise graphic representation, how can we fully understand the instructions found in the Preliminary Design Document?
  - d. What's the “original design” by Arch. Emmanuele Auxilia, Arch. Fabio Fornasari e Arch. Paolo Montanari, with group leader Arch. Italo Rota? If the interventions must be planned in “full compliance” with the aforementioned design, which and where are the plans related? Or maybe “original design” indicates the results of the intervention in the 1° Arengario, as a result of the Competition held back in 2000?
- a. The indication of the hall of the Museum is drawn in the annex Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf) with the indication "INGRESSO/BIGLIETTERIA" on the ground floor; the passage must be made on the side of the counter facing the entrance door to the Museum open on Piazzetta Reale.

- b. The wall is included in perimeter 1 in the plan of the ground floor of the annex Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf), specifically refers to the only partition of infill that is 11 cm thick, located near the entrance to the Museo del Novecento in Piazzetta Reale For a better understanding, please refer to the annex 5.2 IMAGES - Images of current situation and layout plans with optical cones (5.2 Immagini stato di fatto e planimetrie con coni ottici.zip), specifically, the optical cone n.48 and its photographic image that shows the relationship between the pillars of the lobby counter and the black infill that separates the INGRESSO/BIGLIETTERIA from the exhibition hall of the royal palace. Its graphic identification has not been expressly reported to allow designers a broad reasoning and expressive margin.
- c. Please refer to answer no.7, here reported: 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."
- d. With original project of the Group formed by Arch. Emmanuele Auxilia, Arch. Fabio Fornasari and Arch. Paolo Montanari, with group leader Arch. Italo Rota refers to the state of fact of the Museo del Novecento and then the plans and sections of the state of fact as referred to the annexes of the competition.

**22) On pag. 36, with reference to “The visitor access to the Museo del Novecento is currently through two entrances: the first one at 1 Via Marconi and the second one at 8 Piazza del Duomo”, we ask you if both entrances must be maintained.**

22) Yes, the two entrances must be maintained and cannot be modified.

**23) On pag. 36, with reference to “There are various reception services in the hall: the information desk, the museum ticket office and the exhibition ticket office, a sale point for the Museums of Lombardy Season Ticket, an audio guide rental point and a cloakroom”, we ask you:**

- a. **Where are the the information desk, the museum ticket office, the exhibition ticket office, the sale point for the Museums of Lombardy Season Ticket and the audio guide rental point? And where are their graphic representation?**
  - b. **Is it the reception services that must be riconfigured? Or is it the Hall?**
  - c. **Should the museum ticket office and the exhibition ticket office be kept separated?**
  - d. **Must the new exhibition spaces in the 2° Arengario also provide an area for temporary exhibitions? If not, what does the phrase “It is intended, in this sense, to propose a kind of “collections workshop”, in which the solution of temporary displays is combined with the works of the collection through loans from other institutes, private citizens and artists”, on pag. 32, mean?**
  - e. **Must the permanent and temporary exhibition flows be kept separated? If so, is there any other space for temporary exhibitions to be provided, besides the ones already existing on the ground floor leading onto Piazzetta Reale?**
- 
- a. In the plan, annex Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf, on the right side of the access to via Marconi is placed the counter interposed between the pillars of elliptical shape (not represented graphically), here which currently there are: the ticket office of the museum-information point, the ticket office of the

exhibitions, the point of sale of the Museum Subscription and the audioguide rental point. The designer is not asked to modify neither the functionalization nor the layout of the fixed furnishings of the hall of the Museo del Novecento, so it has not been drawn the exact location of the services listed above that will have to maintain their exact location. Please refer to annex "5.2 IMAGES - Images of current situation and layout plans with optical cones (5.2 Immagini stato di fatto e planimetrie con coni ottici.zip)" and Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf).

- b. No, inside the hall is allowed to open the wall only in the current space all adjacent to the entrance from the Piazzetta Reale. To this end, the wall on the side of the counter is to be demolished, which separates the hall from the compartment used to connect with the rooms" for temporary exhibitions on the ground floor of the Palazzo Reale, in reference to the paragraph "4.5 Museum Itinerary".
- c. Yes, the current museum ticket office must be maintained.
- d. No, you don't have to provide a portion of space for temporary exhibitions. As described in the section "4.6 Exhibition Spaces" of the PDD does not intend to permanently expose the works of the collection, but to propose a more fluid and "laboratory" solution in which the works of the collection, as well as those on temporary loan, will be exposed to rotation. All the space will have character of "impermanence".
- e. Not necessarily

**24) On page 36, where it is reported " access the didactical lab from the hall", it is asked which is the educational laboratory? If on pag. 32 it is reported that " the design of a new dedicated and exclusive area for educational services is not planned", which is the educational workshop mentioned on p. 36? Is it a typo? Do you mean the conservation laboratory to be located at the 1 st basement of the Manica Lunga?**

24) The educational laboratory mentioned on page 36 of the PDD is the current one, located on the ground floor and graphically indicated as "LABORATORIO EDU900", and not included in the perimeter 1 -Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf). Therefore, the designer is not required to insert other spaces for the educational activity that, as indicated in the chapter "4.2 Museum concept" of the PDD (p. 32), will be carried out as well as in the existing laboratory in other spaces of the museum not for the exclusive use of teaching.

**25) On page 36, where it says "to access to the restaurant and new services (auditorium, bookshop, cafeteria) without entering the visit itinerary", we ask:**

**If you must access the new bookshop without entering the visit itinerary, because on page 33 It is said that the bookshop "must be moved into the Second Arengario, at the end of the visitor itinerary"? That is, if the bookshop is to be moved to the end of the visit (p. 33), can it be clarified how to access it without entering the visit itself (p. 36)? In other words, does the Competition Authority consider it preferable and/or desirable to comply with the provisions of p. 33 or those of p. 36?**

25) Both indications are correct because it reaffirms the functional autonomy of the bookshop space compared to the exhibition; whether at the end or at the beginning of the exhibition, in the design rethinking carried out by the competitor must be taken into account that the space mentioned can be either placed in a new space within the perimeter 1 or rethought in terms of "functional synergy" with spaces already destined for such functions and data in concession to third subjects.

**26) On page 37, where it is reported "(...) to eliminate the horizontal structures between the first and**

**second floors of the Second Arengario ". Referred to in the annex "3.2 Tables of the competition perimeter ", the plants pass from the "loggia floor" to the "second floor", so to which "horizontal structures between first and second floor" is referred to?**

26) Please refer to answer no.16, here reported: The elevation reference of the horizontal structure whose suppression is estimated is 15,34 m.

**27) On pag. 40 of PDD, with reference to "the technology used must be compatible with the existing technology and must be integrated into and centralised on the single management system, with the possibility of remote control with the existing software", we ask you:**

- a. Which are the specifications of existing system?**
- b. Is there a control room? Where is it? Should it be maintained or should it be reconfigured?**
- c. Which are the technical rooms that currently allocate the plant components of the Museo del Novecento? Where are their graphic representations?**

- a. The fire alarm, intrusion and video surveillance management system to which we can assume an autonomous sub-central dedicated to the new Arengario, managed and/ or remote in the control room of the Museo del Novecento.
- b. There's a control room and a booth at the ticket office. For the present needs of service it must be maintained and integrated to the possible new part.
- c. As referred to in subparagraph "2.4.1 The First Arengario - Museo del Novecento" of the PDD: "The second basement level of buildings A, B, C and D house systems and installations and general storerooms for display mounting materials." You can also consult the annexes Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf) and Museo900 Evacuation Layout Plans (4.3 Planimetrie Evacuazione Museo900.pdf)

**28) The dwg and pdf files have some discrepancies with regard to the part relating to the first Arengario that in the pdf is drawn in a complete way, while in dwg there is only the shape. We ask you to make available complete editable files, similar to pdf.**

28) Please refer to answer no.7, here reported: 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."

**29) The dwg and pdf files show some differences in the definition of perimeter 1 itself: for the "mezzanine floor 2", in the pdf the perimeter includes also a portion of the first Arengario, in the dwg the perimeter is limited only to the second Arengario. We ask you to make editable files available complete and homogeneous to the pdf, with a clear and unambiguous determination of the intervention area.**

29) Please refer to the perimeter of the annex Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf).

**30) Both in the dwg and pdf files, the perimeter 1 crosses the middle lines of doors, portions of elevators and / or cuts local and spaces in a not "congruous" way, such as, for example, including in the intervention area a large part of a room and leaving it outside only a small portion. The above can be found in almost all the tables: for example, the case of the floor plan - 2 is reported, in which the**



**perimeter 1 cuts almost 90% of an elevator, which would thus become, strictly speaking, an intervention area while the rest 10% would not be. Similarly, in the 3rd floor plan, doors are crossed and small portions of existing rooms are included in the intervention area, leaving the rest out. The same happens for the 4th floor and for all the other floors. It is requested to specify whether these are typos, in which case it is requested to optimize and provide an updated and adequate perimeter: otherwise, if the Competition Authority believes that the perimeter is suitable and correct, it is asked to indicate which criteria must be followed the designer in defining the new distribution of spaces by referring to an intervention area that intercepts portions of existing rooms, doors, lifts, etc. that is, it is asked to clearly and unambiguously define how to discipline all those elements and spaces which, as currently graphed, partly fall within the perimeter and partly are outside it.**

30) Please refer to answer no. 11, here reported: 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.

**31) Both in the pdf file and in the dwg there are no captions and legend for the destinations of use and/or the symbologies related to the rooms reported in the plan - 2. We ask you to make available a legend and detailed indications of all the functions provided in the rooms of the above plan, for First and Secondo Arengario, both in the pdf and in dwg.**

31) It should be noted that the level -2 of the Primo Arengario do not fall within the perimeter 1 of the competition, of which there are no elaborated. The premises at level -2 of the Second Arengario, included within the perimeter 1, are to be considered as technical rooms. In addition, as indicated in the section "4.3 Functional Program" of the PDD: "The rooms on the second basement level of the Second Arengario must be destined partly to the building's technical systems and installations."

**32) Both in the pdf file and in the dwg, section B-B' shows the First Arengario limited to the shape despite the section line also extends to the body of the same factory. We ask you to provide the section B-B' with the First Arengario both in pdf and dwg.**

32) The Competition Authority does not own this section of Museo del Novecento

**33) Sections D-D ', E-E', F-F 'are not present in the dwg file. We ask you to provide a complete dwg file with all the sections shown in the pdf file.**

33) Please refer to answer no.7, here reported: 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."

**34) Both in the pdf file and in the dwg, the elevation on Via Dogana is limited to the Second Arengario.**

**Please provide a complete elevation of the two buildings showing the part of Primo Arengario that is in the elevation/section.**

34) The documentation available to participants is published on the competition website Concorrimi.

**QUESTION n. 18 – 08/01/21**

**As competitors we ask a favor from the organizers of the competition: is it possible to have a video of the internal rooms of the Museum to better understand the characteristics of the spaces?**

Please refer to answer no.17.8. It is also suggested to refer to the documentation and services already present on the existing online platforms, following the suggestions on the website of the Museo of Novocento (<https://www.museodelnovecento.org/it/>)

**QUESTION n. 19 – 08/01/21**

**On the competition-notice is written that category E.22 must be entrusted to an architect. Is it possible, to meet the participation requirements, that an engineering firm (presents in the group) makes a pooling contracts with an architect (also presents in the group) who will be the group leader and perform the service?**

As defined by art. 146, comma 3 of Legislative Decree no. 50/2016 as subsequently amended and supplemented, in this case it's not possibile to make a pooling contract.

Please also refer to art. "3 - Parties allowed to participate in the competition: application requirements" of the Competition Notice: "Competitors may participate individually or as part of a group. In the case of a group, a group leader must be appointed as the sole party responsible and contact person for the Competition Authority (...) Participants are not subject to the special requirements of Art. 83 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, in order to be admitted to phase two of the Competition, which must only be demonstrated by the winner after completion of the competition procedure and before the negotiation procedure for assignment of the subsequent design aspects and other services related to architecture and engineering, including through the constitution of a temporary group, as established by Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.

The art. "24 - Tender for additional design of further project aspects" adds that "The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented. The special requirements of the previous points must be possessed by the group as a whole. The group representative shall possess a higher percentage than the other members, from whom minimum percentages of possession of the requirements cannot be requested.

In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 27 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties,

provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted."

**QUESTION. 20 – 08/01/21**

**The overlapping of the dwg files of the different floors has shown that there are significant differences and/or discrepancies between one floor and another, such as not to allow them to overlap. In particular, from the basements to the groundfloor, there are not elements to precisely overlap the different floors missing references neither correspondence between "known" element (e.g. the lift, etc.). Would it be possible to verify and provide congruent dwg files and/or containing "recall" elements between one floor and another (such as the projection shape of the upper level) in order to be able to make the overlaps in a congruent way? Thank you.**

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 21 – 08/01/21**

**The dwg file does not show the Primo Arengario which instead is represented in the pdf file.Can you also provide in editable format what is provided in pdf?**

Please refer to answer no.7, here reported: 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. 22 – 08/01/21**

**Please note that the current state plans in dwg format present significant inconsistencies, as they do not correspond to each other on the various floors: pillars, walls, lift shafts, stairs, etc. there is no alignment and it is not possible to overlap the floors. The errors are such as to invalidate the use of the plans. We therefore ask the Administration to provide the correct dwg files. Furthermore, since the lack of precise and congruent editable files considerably affects the possibility of processing design hypotheses, we ask the Administration to review the deadline, recovering the time spent for the corrections / additions to the provided graphic documentation. Thanks**

Please refer to answer no.20, here reported: The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

#### **QUESTION n. 23 – 09/01/21**

**Is it mandatory to provide two design alternatives, with connection and aerial footbridge? Or is the participant free to choose whether to use a footbridge or an underground connection?**

Please refer to answer no. 12, here reported: As the sub-paragraph states “3.1.1 Perimeter 1 - Technical and Financial Feasibility Project” of PDD “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. 24 – 09/01/21**

**It is noted that there is no congruence between plans and sections. For example, in the first basement floor plan, the “spazio adibito a vendita” (“space used for sale”) in the Second Arengario is reported at -5.40 meters, while in the sections, reading the distances (since the heights of the floors are not indicated) we find that: in section CC' the “sale space” floor level is - 6.02 meters and in section BB' it is - 5.72 meters. In summary, in 3 drawings, we have 3 different heights: given the narrowness of spaces available and considering the need to introduce new functions such as the auditorium, we believe that it is important to have precise or at least congruent indications among the drawings. For this reason, we ask the Administration to verify the inconsistencies in the provided drawings which are not congruent with each other as regards the plans and their overlap (see the first and second basement levels): it is not possible to respect the alignment. We ask the Administration to provide complete, correct and congruent drawings.**

Please refer to answer no. 20, here reported: The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

#### **QUESTION n. 25 – 09/01/21**

**If I am a US company, do I have to fill in the ESPD application?**

For the participation and registration of Extra UE competitors it is necessary that they obtain the title recognition and the qualification to exercise the profession within the European Union by the MIUR, to whose site you can refer: <https://www.miur.gov.it/libera-circolazione-dei-professionisti>. Filling in the ESPD is mandatory for all competitors.

#### **QUESTION n. 26 – 09/01/21**

**1) With reference to the article "15. Jury – preliminary examination" of the competition notice, given that the jury will be appointed after receiving the phase one proposals, it is requested to verify, after a declaration, the absence of causes of incompatibility and conflicts of interest by the Jury members towards the competitors, as required by the Regulations and specified by ANAC Resolution no. 436 of 1 April 2020. It is therefore asked to inform the jury members of the competitors' names.**

1) As required by art. "15 Jury – preliminary examination" in the Competition Notice: "The Jury is appointed by the Competition Authority and will be formed after the deadline for receiving design proposals for phase one. The names of the Jury members will therefore be published simultaneously by uploading them onto the website of the Platform, also to allow competitors to report to the Single Procedure Manager referred to in art. 25 of this Competition Notice, promptly and confidentially, through use of the Platform, any potential situations of conflict of interest with the Jury members. [...] The provisions on incompatibility and abstention according to Art. 77, paragraph 6, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, apply to Jury members. On accepting the appointment, the Jury members declare, pursuant to Art. 47 of Decree of the President of the Republic no. 445 of 28 December 2000, that no causes for incompatibility with and abstention from this competition exist".

Furthermore, in art. 19 of the Competition Notice, it is added that: "The Competition Authority, in a public session, will announce the winner of the Competition and read out the classification list of the 10 participants, by associating the corresponding names with the alphanumeric codes, after the necessary checks on the administrative documents and any reasons for incompatibility. For this purpose, once the projects have been associated with the name of the individual participants, the members of the Jury will confirm the declarations of incompatibility made upon appointment. If a conflict of interest is ascertained, the project ranked first will be excluded from the procedure and the next on the classification list chosen, and so on down the list".

**2) With reference to the article "24. Tender for additional design of further project aspects " and in more detail to the passage that states "In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein", we ask if in case of assignment, modifying the team, it is possible to change the group leader's name of the winner, in the role of representative.**

2) No, it is not possible. As the art. "3. Parties allowed to participate in the Competition: application requirements" states in the Competition Notice: "In the case of a group, a group leader must be appointed as the sole party responsible and contact person for the Competition Authority" for the entire duration of the competition, as well as for any subsequent phases of assignment of additional project levels.

**3) With reference to the document "2 Preliminary Design Document", is the "area with function integrated into the museum" indicated on page 26 binding, not to be extended or moved? Should**

**the requested cafeteria and bookshop be considered in addition to the “area with function integrated to the museum” or in its place?**

3) Please refer to answer no. 17.14.

**4) Underground level - Is it possible to imagine a connection to the underground level rather than an aerial connection?**

4) Please refer to answer no. 12, here reported: As the sub-paragraph states “3.1.1 Perimeter 1 – Technical and Financial Feasibility Project” of the PDD “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.

**5) Double height - Is it allowed to totally or partially eliminate the existing floors to create double-triple-full height spaces?**

5) It's possible to assess the elimination of floors in the Second Arengario tower, in compliance with the contents of the PDD. Specifically, the sub-paragraph "3.2.2 Restrictions on the Arengario" in the PDD, here reported, states: "Floors ... may be replaced with new elements that, in line with the proposed distribution project, allow interior spaces of the original building to be recovered or new ones to be created. New floors may cover the existing surfaces, even partially, through the use of balconies or mezzanine floors, provided that the areas needed for the complete development of the exhibition itinerary are provided".

**6) Since they're currently part of the client's collection, we ask to know the artworks to be exhibited, so that we can evaluate which works, and with what dimensions, should be inserted into the museum, in order to size the related exhibition spaces. We consider this information to be essential in order to provide an adequate and accurate proposal.**

6) Please refer to answer no. 14, here reported: “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”.

**7) Underground utilities in Via Marconi - Would it be possible to receive the sections of the underground utilities and networks, or technical shafts, under Via Marconi in the portion of space between the two towers?**

7) The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**8) Apical room – Is it possible to have a list of artists or works that you will be placed in the apical room of the new tower? A list of artists? A typology of artistic representation?**

8) Please refer to answer no. 14, here reported: “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”.

**9) Is it allowed in phase two to change the composition of the group by adding new economic operators? Maybe, by changing the representative?**

9) No, it isn't. As the art. “4. Reasons of incompatibility and exclusion” of the Competition Notice states “The composition of the group cannot be changed between phase one and phase two, under penalty of exclusion”.

**10) With reference to the document “3.3 MAPS – Tables of the current situation – sections and view”, the section B-B' refers to a duct not present in the attached drawings. Is there a typo? We ask for clarification.**

10) As reported in the caption in the same document “3.3 MAPS – Tables of the current situation – sections and elevations”, the section B-B': "At –1 level the section line extends northwards and highlights the passage that connects the Museo del Novecento with the subway". Please refer to the

documentation "3.2 tavole con perimetrazione area di concorso - tutti i piani.pdf", -1 basement floor.

**11) Is the "Lucio Fontana" room accessible to people with disabilities?**

11) Please refer to answer no. 8, here reported: The lift in building A stops at the loggia floor, where the restaurant is located. To access the second and the third floors of the tower of the First Arengario a subject with disabilities uses the systems of ascent in the building D.

**QUESTION n. 27 – 10/01/21**

**Is it possible to open the perimeter walls on the second floor of the 2° Arengario, resulting in glass surfaces?**

Please see subparagraph "3.2.2 Restrictions on the Arengario" of the PDD, which reads as follows: "Design choices for the Second Arengario must aim to preserve the distinctive character that links it to the First Arengario. [...] The project must envisage the restoration of the original architectural elements of the façades and external doors and windows and also the replacement of the parts that no longer comply with the air conditioning, comfort and safety requirements laid down by current regulations, similarly to what has been done for the First Arengario. It is also specified that some of the windows, on each level of the building, must be openable, to allow the use of external platforms to introduce large objects into the museum." Also, please see paragraph "4.5 Museum itinerary" of the PDD, which reads as follows: "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.). The need to use, at least occasionally, solid walls that are strong enough to hold heavy works must also be taken into consideration. The glass in the central vaulted arch on the first floor on Via Dogana must therefore be maintained, to allow the passage of natural light between Piazza del Duomo and Via Dogana."

**QUESTION n. 28 – 10/01/21**

**In order to demonstrate that the requirements for the assignment of the services referred to in art. "24. Tender for additional design of further project aspects", is it possible to form or alter a group in which the winner of the competition is not the group leader, but just a member?**

See answer no. 26.2, which reads as follows: "No, it is not possible. As the art. "3. Parties allowed to participate in the Competition: application requirements" states in the Competition Notice: "In the case of a group, a group leader must be appointed as the sole party responsible and contact person for the Competition Authority" for the entire duration of the competition, as well as for any subsequent phases of assignment of additional project levels.

**QUESTION n. 29 – 10/01/21**

**Is it possible to conceive an underground connection between First and Second Arengario?**



See answer no. 12, which reads as follows: "As the sub-paragraph states "3.1.1 Perimeter 1 - Technical and Financial Feasibility Project" of PDD "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. 30 – 10/01/21.**

**We ask for images and dimensions of the wardrobe cabinet system to be reused.**

With reference to the paragraph "4.3 functional program" of the PDD, it is specified that there's currently a wardrobe on the ground floor of the 1° Arengario, indicated in the plan, which is included in the perimeter 1 of the project and that must be re-analyzed. The cloakroom service must be moved to the Basement Floor 1 (Building A) in correspondence with the space currently destined for use by "third parties". The lockers currently present on the ground floor of the First Arengario in the entrance-ticket office will maintain their function and are not subject to rethinking. The existing lockers have measure 47X47 cm.

**QUESTION n. 31 – 10/01/21**

**It's requested to detail the part of the partition, next to the counter of the atrium, which must be demolished for the new access to the temporary exhibition area in the wing of the Palazzo Reale.**

Please refer to answer no.17.23

**QUESTION n. 32 – 10/01/21**

**Is it possible partially change the restaurant area? Or relocate it within the project? In particular, could a connection intersecate part of the restaurant level? Thanks**

It isn't. As per sub-paragraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the Preliminary Design Document: "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."

**QUESTION n. 33 – 10/01/21**

**Given the complexity of the museografic project, it is requested if the bistrophedian principle**

**should be respected by designing the ticket office atrium as a single entrance/exit from the museum. Or, if it is possible to imagine more than one exit point from the museum.**

It's up to the designer's choice.

**QUESTION n. 34 – 10/01/21**

**Given the Preliminary Design Document it seems that the intention is to maintain the entrance to the Museum where the ticket office of the first Arengario is now located and to conclude the exhibition itinerary at the bookshop which must be located in the second arengario, on the groundfloor next to the Auditorium. Is this interpretation correct? If so, it seems that the entrance and exit aren't in the same spot, bringing some difficulties in the managing of the structure. Is this concern shared?**

The interpretation is correct.

**QUESTION n. 35 – 10/01/21**

**Is the didactical lab with a free access from the hall the one indicated in the plans of the competition area (near the spiral ramp) or the one indicated in the map of the exhibition itinerary on the first basement floor?**

Please refer to EDU 900 on the ground floor of the Museo del Novecento.

**QUESTION n. 36 – 10/01/21**

**On the ground floor of the Manica Lunga in the First Arengario, in place of the current bookshop, what function is planned?**

The ground floor of the Manica Lunga in the Primo Arengario is not included in perimeter 1 (table 3.2) and is therefore not the subject of the competition. It should be noted that the function of this space is exhibition.

**QUESTION n. 37 – 10/01/21**

**Is it mandatory to provide a suspended footbridge connecting the two buildings?**

As the sub-paragraph “3.1.1 Perimeter 1 – Technical and Financial Feasibility Project” of the DDP states “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”.

#### **QUESTION n. 38 – 10/01/21**

**Is it possible to foresee excavations in the part of the square between the two buildings and to foresee a new underground level?**

Please refer to answer no. 12, here reported: As the sub-paragraph states “3.1.1 Perimeter 1 - Technical and Financial Feasibility Project” of PDD “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. 39 – 11/01/21**

**Is it possible to provide the plans of the First Arengario in dwg format (document 3.2) before 22.02.2021, deadline for the publication of the answers to the requests for clarification? Currently the spaces in the plan of the First Arengario can only be viewed in the document 3.2 in pdf format.**

Please refer to answer no. 7, here reported: 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. 40 – 11/01/21**

**For the reconfiguration the entrance to the rooms intended for temporary exhibitions on the ground floor overlooking the Piazzetta Reale (page 36 of the DDP), it is requested if it is possible to modify perimeter 1, including the spaces currently intended for connections (security staircase, spiral staircase, lift for people with disabilities, etc.) in order to elaborate a complete and organic project proposal. If in the DPP it is asked to rethink the entrance to the aforementioned rooms, it seems appropriate to modify all those spaces currently intended for vertical connections, redesigning the connections: otherwise, if these spaces must be kept in their current state, the "rethink the entrance" does not gain much weight.**

There is no modification of perimeter 1 of the competition and excluded spaces must not be modified.

**QUESTION n. 41 – 11/01/21**

**I would like to know if and how it is planned to organize a site inspection. Who to contact and by what date.**

Please refer to answer no. 15, here reported: As required by art. "9 - Questions and clarification requests - site inspection" of the 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. 42 – 11/01/21**

**I would like to know if the members of the Jury have already been identified and/or when they will be appointed and be public.**

Persuant to art. "15. Jury – preliminary examination" of the Competition Notice "The Jury is appointed by the Competition Authority and will be formed after the deadline for receiving design proposals for phase one. The names of the Jury members will therefore be published simultaneously by uploading them onto the website of the Platform, also to allow competitors to report to the Single Procedure Manager referred to in art. 25 of this Competition Notice, promptly and confidentially, through use of the Platform, any potential situations of conflict of interest with the Jury members".

**QUESTION n. 43 – 11/01/21**

**Page 35 of the DPP: " The design of the connection between the two buildings must guarantee the integrity of the façade of the two towers."**

**What do you mean with "integrity"? For example, is it possible to enlarge spaces inside the arches (windows) on the first floor of the Second Arengario to allow the connection between the two buildings?Is it possible to modify the façade of the Second Arengario onto Via Marconi by creating openings that include the entire width of the arches on the loggia floor (as the First Arengario looks like)?**

Please refer to subparagraph "3.2.1 Monumental restriction" of the PDD: "pursuant to Art. 13 of Legislative Decree no. 42/2004, the Arengario must be considered as a protected cultural asset pursuant to the combined provisions of Arts. 10 and 12 of the Code, according to which real and moveable property owned by the State, the regions and other territorial agencies are legally subject to protection, as are those of any other public entity and institute, non-profit private legal entities, including civilly recognised ecclesiastical entities, when they are of artistic, historical, archaeological or ethnological-anthropological interest, they are the works of a deceased author and they were built over seventy years ago.[...] ~~OBJ:OBJ:OBJ:OBJ:OBJ~~The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project".

Please refer to answer 27 for further information.

**QUESTION n. 44 – 11/01/21**

**Should the room for temporary exhibitions, to be obtained at the ground floor of the first Arengario leading onto Piazzetta Reale, be put in connection with block D of the vertical connections? The red perimeter does not seem to allow the creation of a gap between the two environment.**

No, it shouldn't.

**QUESTION n. 45 – 11/01/21**

**In the file 3.2 are indicated, on the 3° and 4° floor of the Second Arengario, rate +19.00, initially, municipal offices, and then, at the same level, the terrace. We ask to clarify this aspect, since it may affect the design of the spaces. Judging by the architecture of the Second Arengario, it is clear that the terrace is set directly above the porch. Could this be a typo?**

This is a typo. The space on the 3rd floor, referred to as municipal offices, is in fact the terrace.

**QUESTION n. 46 – 12/01/21**

**We want to confirm that the special requirements of Art. 83 of Legislative Decree no. 50/2016 will have to be demonstrated by the winner only after completion of the competition procedure and before the negotiation procedure for assignment of the subsequent design aspects. Also, we want to confirm that the winner may involve other parties in order to form a group, provided that said parties have not already participated in the Competition.**

As referred to in art. "3 Parties allowed to participate in the competition: application requirements" of the competition notice, "participants are not subject to the special requirements of Art. 83 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, in order to be admitted to phase two of the Competition, which must only be demonstrated by the winner after completion of the competition procedure and before the negotiation procedure for assignment of the subsequent design aspects and other services related to architecture and engineering, including through the constitution of a temporary group, as established by Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented."

Art. "24. Tender for additional design of further project aspects" specifies that " the economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), must be demonstrated by the winner of the Competition in the phase of assignment of subsequent design levels. The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented. [...] In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in

paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted. [...] The aforementioned special requirements must be possessed by the group as a whole. The group representative shall possess a higher percentage than the other members, from whom minimum percentages of possession of the requirements cannot be requested.

**QUESTION n. 47 – 12/01/21**

**Should the working group set up by the minimum units indicated on page 16 of the Bando di Concorso be identified either from the first phase or, in the case of the award of the competition, the professionals required to meet the requisite requirement can be integrated and added?**

The working group can be constituted up to the phase of entrustment of the development of the ulterior planning levels. The Art. "24. Tender for additional design of further project aspects" says: "[...] The economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), must be demonstrated by the winner of the Competition in the phase of assignment of subsequent design levels. The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented. The special requirements of the previous points must be possessed by the group as a whole. The group representative shall possess a higher percentage than the other members, from whom minimum percentages of possession of the requirements cannot be requested. In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 27 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted."

**QUESTION n. 48 – 12/01/21**

**In the case of an associate study we wanted to know if the list of participants should include all the partners of the firm or only the legal representative?**

**If only the legal representative is required in the "documents - additional documents" section, can we insert the relevant general power of attorney?**

**Should the ESPD be submitted by all members of the associated study?**

In the case of an associate firm, a single ESPD signed by the legal representative - if designated in the articles of association and in the articles of association of the firm - or, in the absence of a legal representative, signed by all the individual professionals associated.

**QUESTION n. 49 – 12/01/21**

**We wanted to confirm that only the following parts should be completed in the ESPD: Parte II sez. A e B; Parte III Sez. A, B, C, D; Parte IV Sez. A; Parte VI).**

Yes. As required by art. "11 Procedure and deadline for application - presentation of the documents for phase one", Self-declaration of the absence of reasons of exclusion and conformity with the European Single Procurement Document – ESPD (filled out in the following parts: Part II, sections A and B; Part III, sections A, B, C, D; Part IV, section A; Part VI)

**QUESTION n. 50 – 12/01/21**

**Si immagina che le immagini per fotoinserimento allegate siano da utilizzare nelle tavole della proposta progettuale: possiamo usarne delle altre con medesima inquadratura o devono essere obbligatoriamente utilizzate quelle fornite?**

**Imagine that the annex "images for photo-montage" are to be used in the tables of the project proposal: can we use other images with the same frame or must those provided be used?**

Please refer to answer no.17.6, here reported: As required by art. "12. Phase two - required documents" of the Competition Notice for the 2 photo-montages required for the second phase, the notice requires the use of the images attached to the competition documents: 5.3 IMAGES - Images for photo-montage (5.3 Immagini per fotoinserimento.zip). Please note that photo-montages are required for those selected in the first phase.

**QUESTION n. 51 –12/01/21**

**1) Have you thought about the possibility of creating an underground link between the First and the Second Arengario?**

1) Please refer to answer no.12, here reported: 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.

**2) Is it possible to have a complete list of the works and artists that should contribute to the completion of the museum and that would be placed in Second Arengario?**

2) Please refer to answer no.14, here reported: 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.

**3) Should the spaces included in the project area that currently occupy the ground floor of the Palazzo Reale as a future destination maintain that of spaces for temporary exhibitions? Is it possible to have technical drawings from which heights can be obtained?**

The rooms on the ground floor of Palazzo Reale will maintain an exhibition function, not necessarily temporary. Specifically, it is to be understood as a rethinking of the only layout of the halls (vertical and horizontal perimeter surfaces, materials used, lighting systems, system overhaul) and not structural spaces. The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 52 –13/01/21**

**On page 34: “Bathroom facilities. It is requested that part of the areas used for the staff changing rooms with attached bathrooms on the first basement level of the First Arengario (building A) be destined for the new visitor bathroom facilities. The staff facilities must be partly relocated to a portion of the current visitor bathroom facilities on the first basement level of the Manica Lunga (building C).**

**If we have understood well a part of the changing rooms with attached bathrooms of the staff will have to remain close to the new wardrobe and another part in the Manica Lunga. Is that correct? Can we also move the entire changing room up the Manica Lunga? if so, should they have independent access to the rest of the toilets?**

The interpretation are correct.



#### **QUESTION n. 53 –13/01/21**

**Is it possible to foresee an underground connection between the two Arengario buildings?**

Please refer to answer no. 12, here reported: 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. 54 –13/01/21**

**We find an inconsistency between the documents of the Competition:**

**- Document 3.8: in the table of the underground utilities you can see the sewer network extending along the entire length of Via Marconi and then continuing towards Piazza Duomo; - Document 3.3: In the second section you can clearly see the size of the underground sewer, however it is not represented in the first section which highlights the passage that connects the Museo del Novecento with the subway. Please specify the dimensions of the sewer network or at least the point of passage of the collector / duct. This information is essential for developing design hypotheses.**

The base of the sewer duct, as reported by the height of the duct section in section CC of the Annex "3.3 - Current status tables - sections and elevations", is at -5.20 with respect to the level 0. It is possible to obtain the other dimensions from the drawing itself. Take into account the same location and height of the sewer collector for section B-B', as reported in Annex 3.8 - tavole dei sottoservizi.

#### **QUESTION n. 55 –13/01/21**

**Is it possible to provide structures to support the aerial connection in the public space?**

The competition notice doesn't exclude it. Please refer to paragraph "4.1 Identity and relationship with the context" of the PDD: "The view along the north-south axis of the square must be considered (fig. 40; fig. 41) and, insofar as possible, must be enhanced and not distorted, not even by any elements resting on the ground, which must not interfere with the use of the underlying public space under any circumstances. As will be specified in greater detail in paragraph 4.4, the aerial connection must be in a recessed position with respect to the façades looking into Piazza del Duomo, in order to reduce the visual impact and avoid compromising the recognisability of the two towers" and to paragraph "4.4 Connection to and relationship with the First Arengario" on the PDD: "The design of the connection between the two buildings must guarantee the integrity of the façade

of the two towers. The structures must be independent from the existing ones and the structural joint must be of appropriate dimensions to the movements envisaged by the project. The vertical structures may also be housed inside the current walls of the Arengario, after removal, cataloguing and subsequent repositioning of the existing coverings. For the new foundations, interferences with the existing underground utilities and the geometrics of the existing foundations of the Arengario must be assessed.

#### **QUESTION n. 56 –13/01/21**

**Group composition / economic and financial requirements / technical and financial capacity requirements: Art. 4 on page 7 states "The composition of the group cannot be changed between phase one and phase two, under penalty of exclusion". Art. 24 on page 17 states "In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein".**

**Does it mean that between phase one and phase two it isn't possible to change the composition of the group, but if the group wins it is possible to change the composition of the group that has already won by adding new members (who have not already participated in the competition) so that the new group, after winning, respects the economic-financial requirements / technical and financial capacity requirements? Is it possible to participate without respecting the economic-financial / technical and financial capacity requirements and if you win, is it possible to add someone who respects them? Is it correct? Yes or no? I kindly ask for clarity on this point.**

The interpretation is correct.

#### **QUESTION n. 57 –13/01/21**

**Group composition / economic and financial requirements / technical and financial capacity requirements: Art. 4 on page 7 states "The composition of the group cannot be changed between phase one and phase two, under penalty of exclusion". Art. 24 on page 17 states "In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein".**

**Does it mean that between phase one and phase two it isn't possible to change the composition of the group, but if the group wins it is possible to change the composition of the group that has**

already won by adding new members (who have not already participated in the competition) so that the new group, after winning, respects the economic-financial requirements / technical and financial capacity requirements? Is it possible to participate without respecting the economic-financial / technical and financial capacity requirements and if you win, is it possible to add someone who respects them? Is it correct? Yes or no? I kindly ask for clarity on this point.

Please refer to answer no. 56.T

**QUESTION n. 58 –14/01/21**

We find an inconsistency between the plan and the section of the First Arengario, which does not help in planning the connection between the two towers. In particular in the section C-C' and subsequently in the section F-F' the floor at the height of +14.38 seems to be interrupted, generating a double height on the side of Via Marconi. However, at the point where the section is made, there should be a continuous floor for the whole level (with the double height only towards the loggia). This is also evident from the plans and the interior photos: is it possible to clarify this point?

Since the area affected by the request is not the subject of the technical and financial feasibility project, it should be noted that the cut of the floor visible in the CC' section, and then in the FF' section, corresponds to the double height within the spaces subject to the concession of catering services to third parties, Via Marconi side; in fact the Marino Marini room is cut, from a spatial point of view, centrally with respect to the free surface of the floor and has the installation of fixed windows that overlook the above double height which is located at an altitude of 14.38 meters.

**QUESTION n. 59 –14/01/21**

Is the positioning of bathroom facilities inside the Secondo Arengario envisaged?

Yes.

**QUESTION n. 60 –14/01/21**

Is it possible to foresee the complete demolition of the existing stairs and lift inside the Second Arengario?

Please refer to “4.5 Museum itinerary” of the PDD: “Insofar as concerns the vertical connecting systems, the current position of the set in the Second Arengario appears to be satisfactory, but competitors could plan to replace it with a new set. Competitors may also submit a new proposal for the reorganisation of the stairs, the goods lift/lift for the disabled people, the safe area, the signs and anything else needed to guarantee the correct functioning of the Second Arengario.”

**QUESTION n. 61 –14/01/21**

Please define the perimeter and the current position of the restaurant and cafeteria area

With reference to the location of the restaurant, outside Perimeter 1, in the first Arengario see the diagram in fig. 16 of the PDD and also the Annex "4.1 MUSEO DEL NOVECENTO - Mappa del percorso espositivo" and Annex "3.2 Perimetrazioni area di concorso .pdf, pianta piano LOGGIA". There is no cafeteria in the First Arengario.

**QUESTION n. 62 –14/01/21**

**Is it possible to create a connection to the first basement floor?**

Please refer to answer no.12, here reported: " 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. 63 –14/01/21**

**It is asked to specify the size, format and support of the works to be hosted in the new exhibition spaces.**

Please refer to answer no. 14, here reported: "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. 64 –14/01/21**

**With reference to Question no. 11 of 05/01/2021 to which an answer has already been given, there is a doubt. As specified in the answer: "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". It is not clear whether the projection, on the upper and lower floors, of the commercial space on the ground floor of Via Dogana is in any case part of the area subject of the Competition, or if only the surface on the ground floor is.**

All spaces included in perimeter 1 are the subject of the technical and financial feasibility project for the creation of a single large exhibition complex dedicated to modern and contemporary arts, which contemplates the extension of exhibition spaces and the development of additional services. Please see subparagraph "3.1.1 Perimeter 1 - Technical and Financial Feasibility Project" of the PDD.

**QUESTION n. 65 –14/01/21**

**Can the design variant of the footbridge provide for an underground connection?**

As stated in subparagraph "3.1.1 Perimeter 1 - Technical and Financial Feasibility Project" of the PDD, "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."

**QUESTION n. 66 –14/01/21**

The Competition Notice in the Technical and Professional Requirements on page 16 states "For the Building category, for purposes of qualification in that category, the activities performed for similar works to those to which the services to be assigned relate are to be considered as proving that the requirements are satisfied when the degree of complexity is at least equal to that of the services to be assigned". In reality, in Table Z-1 of the Ministry of Justice Decree dated 17/06/2016 there is no other category of complexity 1.55 equivalent to E.22. Since this severely limits participation in the Competition, it is requested to extend participation to competitors who have performed services in categories E with a degree of complexity of 1.20 such as E.04, E.07, E.10, E.13, E .16, E.19, E.21 as it is a very high degree of complexity.

Since this is a redevelopment of buildings and artifacts of historical and artistic interest subject to protection pursuant to Legislative Decree no. 42/2004, and also assessed the particular complexity and delicacy of the requested activity, the requirement is deemed appropriate.

**QUESTION n. 67 –14/01/21**

**With reference to the last paragraph of art. 3 where it is indicated that it is not possible to use pooling contracts, we wanted to ask if it is possible to use internally this formula. Specifically, an associated engineering firm as group representative (therefore participants in the Competition) would use internally this formula for the architect so that he can be the representative, carrying out the services relating to rate category E.22. In this case, the presence in the group of the requisite holder would be guaranteed.**

Please refer to answer no. 19, here reported: "As defined by art. 146, comma 3 of Legislative Decree no. 50/2016 as subsequently amended and supplemented, in this case it's not possible to make a pooling contract.

Please also refer to art. "3 - Parties allowed to participate in the competition: application requirements" of the Competition Notice: "Competitors may participate individually or as part of a group. In the case of a group, a group leader must be appointed as the sole party responsible and contact person for the Competition Authority (...) Participants are not subject to the special requirements of Art. 83 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, in order to be admitted to phase two of the Competition, which must only be demonstrated by the winner after completion of the competition procedure and before the negotiation procedure for assignment of the subsequent design aspects and other services related to architecture and engineering, including through the constitution of a temporary group, as established by Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.

The art. "24 - Tender for additional design of further project aspects" adds that "The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented. The special requirements of the previous points must be possessed by the group as a whole. The group representative shall possess a higher percentage than the other members, from whom minimum percentages of possession of the requirements cannot be requested.

In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 27 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted.""

#### **QUESTION n. 68 –14/01/21**

**Concerning the MINIMUM UNITS OF THE WORKING GROUP: Is it possible to gather multiple professional figures in just one individual? Can an engineer in charge of the structural design also undertake the role of safety coordinator?**

The competition notice doesn't exclude it.

#### **QUESTION n. 69 –14/01/21**

**Is the intervention to be foreseen only in the Second Arengario? Or is it necessary to redesign the exhibition spaces in both First and Second Arengario? And if it is necessary to foresee a project in both buildings, why is the dwg with the First Arengario plans not given?**

As expected in Chapter "1. Objectives of the competition" of the PDD: "The conversion of the Second Arengario will, in fact, increase the museum spaces and its addition will result in a reinterpretation of the museum itinerary that will include several spaces inside the First Arengario." and the sub-paragraph "3.2.2 Restrictions on the Arengario" of the PDD: "Design choices for the First Arengario must take into consideration that Administration has invested resources in improving the permanent exhibition itineraries of the Museo del Novecento over the last decade. In pursuing the objectives of redesigning and reorganising the exhibition itinerary, interventions on the existing structures should be avoided, where possible, as they are sufficiently functional. It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne, with a view to enhancing the outside terrace (refer to paragraph 4.5).

Please also refer to answer no. 7, here reported: "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. 70 –14/01/21**

**The Competition is international and the English version of the documents was available only in January, weeks after the beginning of the Competition. Is it possible to postpone the deadlines?**

Please refer to art. 26. "Language" of the competition notice "The official language of the competition is Italian. Use of English is allowed".

It is reported that the competition notice in italian language, present on the website Concorrimi site from the publication date (21.12.2020), could have been translated independently.

The deadline for receiving design proposals is confirmed

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#### **QUESTION n. 71 –14/01/21**

**The junior architect we want in the team has graduated from less than 5 years, he passed the exam before this competition, he asked for registration with the specific professional association but he is still waiting for the registration to be completed. Can he be considered the junior architect required by the Competition Notice in Art. 3? Or should he be already registered before the publication of this Notice?**

In accordance with Art. 4 of D.M. 263/2006, temporary groups must provide within them for the presence, as a designer, of at least one young graduate professional, qualified for less than five years in the exercise of the profession and registered at the time of participation in the competition in the relevant professional order provided for by the current legal systems, or qualified to practice the profession according to the rules of the countries of the European Union to which the subject belongs. In the absence of such registration, therefore, the subject can only play the role of consultant or external collaborator of the group, as required by art. 3 of the Competition Notice.

#### **QUESTION n. 72 –14/01/21**

**With reference to the sub-paragraph "3.1.1 Perimeter 1 - Technical and Financial Feasibility Project" of the Preliminary Design Document, specifically the "design variant" required "without physical connection between the two buildings", we ask what the Second Arengario will become if it won't be connected to the First Arengario: an independent museum with its own services to be provided ? A cultural center? The whole museum idea seems confused. Do you want a single museum or not? What's the goal of the proposal concerning the maintenance of the current state, with the two towers divided ? We are asking for clarification.**

The "design variant" must be consistent with what is indicated in the PDD and pursue the objectives of the competition, described in chapter "1.Overall Objectives" of the PDD which states: "

"Novecentopiùcento" competition is the conversion and incorporation of the Second Arengario into the exhibition itinerary of the Museo del Novecento, in order to create a single, large exhibition complex dedicated to modern and contemporary art, with a standard in terms of collections, exhibitions spaces and services that place it among the most innovative museums in the world. In detail, the objectives being pursued by the Municipality of Milan in launching this competition are:

- extend the exhibition spaces to complete the history of twentieth century art and beyond, up to the present day;
- develop additional services, such as a conservation laboratory, a cafeteria, a bookshop and a new auditorium that can also be used independently and attract members of the public interested in events relating to music, cinema, dance and the performing arts.

The conversion of the Second Arengario will, in fact, increase the museum spaces and its addition will result in a reinterpretation of the museum itinerary that will include several spaces inside the First Arengario. The new spaces must be characterised by their public function and particular emphasis must be placed on the link between the surrounding urban context and the building itself, in order for it to become a driving force of activities associated with contemporary culture"

The proposed "design variant" should include the "4.Design Indications" chapter of the PDD.

#### **QUESTION n. 73 –14/01/21**

**Is it possible to have a 3d file of the Arengario?**

No, it's not. The documentation available to the participants is published on the competition website.

#### **QUESTION n. 74 –14/01/21**

**In the Competition Notice, in the specific point on the graphic documents of the phase one, it is not clear what kind of drawings or images (plans, elevations, perspective views, renderings, photos of models) can be used in addition to the "explanatory diagrams of the demolition/construction phases and any further functional and distribution diagrams considered useful to understanding the project", that are mandatory. Is it possible to clarify this point? For example, is it possible to insert perspective views (or renderings) in the project tables of the phase one if in our opinion they are important for understanding the design idea?**

The Competition Notice does not exclude it. However it should be noted that at first grade only what is reported in art.10 "10 - Phase one – Required Documents" of the Competition Notice: "graphic documents: 4 (four) in UNI A3 format in a PDF file, with a horizontal layout, 13 illustrating the project idea, accompanied by explanatory diagrams of the demolition/ construction phases and any further



functional and distribution diagrams considered useful to understanding the project.” in compliance with the required format (maximum 4 horizontally oriented A3 layouts, in PDF format weighing up to 5MB each.

#### **QUESTION n. 75 –14/01/21**

**With reference to the participation without the possession of the requirements of the services performed in the last ten years , please confirm whether in case of victory the sum of the winner , the certificate of good execution recognition and the assignment of the technical and economic feasibility design service are recognized. Please also confirm that the possession of the requirements relating to the services performed in the last ten years is required only with reference to the development of further design levels.**

There's no trust. As laid down in Art.1 “Subject of the competition” of the Competition Notice: “The purpose of the Competition, after completion of the second phase, is the acquisition of a project with a level of detail equivalent to a technical and financial feasibility project.”

As laid down in Art. “3. . Parties allowed to participate in the competition: application requirements ” of the Competition Notice: “Participants are not subject to the special requirements of Art. 83 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, in order to be admitted to phase two of the Competition, which must only be demonstrated by the winner after completion of the competition procedure and before the negotiation procedure for assignment of the subsequent design aspects and other services related to architecture and engineering, including through the constitution of a temporary group, as established by Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.” The possession of the requirements of professional competence, economic and financial capacity, technical and professional skills (including the professionalism related to the activities of environmental reclamation) of the winner, will therefore be verified only in the case of entrustment of the assignment of the services, with the procedure provided for in Art. 81, paragraph 1 of Legislative Decree 50/2016 and s.m.i, pursuant to art. “24. Tender for additional design of further project aspects”.

Art. “19. Announcement of the winner” states that “The Competition Authority, in a public session, will announce the winner of the Competition and read out the classification list of the 10 participants, by associating the corresponding names with the alphanumeric codes, after the necessary checks on the administrative documents and any reasons for incompatibility. For this purpose, once the projects have been associated with the name of the individual participants, the members of the Jury will confirm the declarations of incompatibility made upon appointment. If a conflict of interest is ascertained, the project ranked first will be excluded from the procedure and the next on the classification list chosen, and so on down the list.”

Upon verification of the existence of the general requirements required for participation in the competition, the winner of the Competition will receive an amount of € 49,180.33 (forty-nine thousand hundred and eighty/33 including social security charges equal to € 1,891.55 if due) plus VAT equal to € 10,819.67 if due, for a total of € 60,000.00, as well as, on express request, a Certificate of Good Execution of the Service, which can be used at curricular level. By that payment, as laid down in Art. 152 paragraph 5 of Legislative Decree 50/2016 and s.m.i., ownership of the winning design proposal is acquired by the Competition Authority.

#### **QUESTION n. 76 –15/01/21**

**The current exhibition itinerary seems to lead the visitor from the first to the third floor and then, again to the second floor, into the last room in Palazzo Reale. In order for the new itinerary to be**

**more fluid, the visitor should start from this floor and arrive at the second Arengario but it seems that the perimeter does not provide for it (page 6, document 3.2). Does it mean that the visitor from the rooms of Palazzo Reale has to return for the second time to the staircases and lifts and go down one floor to meet the new itinerary? Is it possible to work also on small areas, that are not in the red perimeter? Can the designers choose the height for positioning the aerial connection floor?**

The new path will follow the logic of the design proposal drawn up by the competitor, always according to the indications given in paragraph 4.4 of the PDD.

Section "1. Overall Objectives" of the PDD provides that: "The conversion of the Second Arengario will, in fact, increase the museum spaces and its addition will result in a reinterpretation of the museum itinerary that will include several spaces inside the First Arengario".

Considering the indications in the sub-paragraph "3.2.2. Restrictions on the Arengario" of the PDD, in particular: "In pursuing the objectives of redesigning and reorganising the exhibition itinerary, interventions on the existing structures should be avoided, where possible, as they are sufficiently functional. It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne, with a view to enhancing the outside terrace (refer to paragraph 4.5)."

The Competition Notice does not exclude that, in order to achieve the objective of the Competition, defined in chapter "1. Overall Objectives" of the PDD: "the conversion and incorporation of the Second Arengario into the exhibition itinerary of the Museo del Novecento, in order to create a single, large exhibition complex dedicated to modern and contemporary art", it is possible to present a hypothesis of museographic path that intercepts the external areas from those of perimeter 1 of the First Arengario, consistent with the design proposal elaborated, and in any case according to the indications given in the paragraph 4.4 of the PDD, limited to the landing area.

The floor of the aerial connection can be positioned at a quota chosen by the designers, paying attention to what is contained in the PDD, in particular in the sub-paragraph "3.1.1 Perimeter 1 - Technical and Financial Feasibility Project" which indicates: "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."

#### **QUESTION n. 77 –15/01/21**

**Is the roof of the entrance portal (floor with circular skylights) suitable for carrying the loads due to the presence of people?**

**This is requested in view of the enhancement of the outdoor terrace, assuming an exit towards it of the room in front of the entrance to the Hall of Columns.**

**It is asked in order to enhance the external terrace as an exit point of the room in front of the entrance to the Sala delle colonne.**

The payload of the ceiling with circular skylights of the entrance portal, as an accidental load, is believed to be that of the original project.

Further structural verifications are postponed to the subsequent phases of design.

Also, please see subparagraph “3.2.1 Monumental restriction” of the PDD: “The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project.”

**QUESTION n. 78 –15/01/21**

**Is it possible to intervene with the project inside and outside the buildings, in particular in those areas where the museum itinerary is developed but are not included within the red perimeter of the document 3.2? Is there an indication of the area where to place the suspended footbridge and any external volumes?**

With reference to subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, it is specified that “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.”

**QUESTION n. 79 –15/01/21**

**On page 8 of the Competition Notice it is stated that a virtual tour of the areas of the Competition will be uploaded to the platform. We haven't find this document or link in the attachments. We ask for information about it.**

Please see answer no. 17.8, here reported: “A virtual tour of the Competition areas will be uploaded onto the website of the Platform as soon as possible”.

**QUESTION n. 80 –15/01/21**

**If not all members of the group have the digital signature, is it possible that some ESPDs are traditionally signed and that the scan is digitally signed by the group leader?**

In case the competitor does not possess a digital signature, the ESPD, duly accompanied by a valid identity document, may be signed by means of a handwritten signature, provided that it is subsequently converted into a PDF file and forwarded to the Competition Authority through the competition platform.

**QUESTION n. 81 –16/01/21**

**In order to demonstrate the technical requirements for participation in the competition, and clarified that the possible group cannot be modify between the first and the second phase, will it**

**be possible to modify the group, for the purpose of demonstrating the requirements, in case of first place and of assignment?**

Yes. As requested by art. "24. Tender for additional design of further project aspects" of the competition notice "The economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), must be demonstrated by the winner of the Competition in the phase of assignment of subsequent design levels. The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.(...) In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 275, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted.(...)"

#### **QUESTION n. 82 –17/01/21**

**The competition notice specifies that the working group cannot be modify between the first and the second phase. The group can be modify only after the announcement of the winner? That is after the second phase.**

Yes. As required by art. "4. Reasons of incompatibility and exclusion" of the competition notice, the composition of the group cannot be changed between phase one and phase two, under penalty of exclusion.

In reference to the art "24. Tender for additional design of further project aspects", "The economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), must be demonstrated by the winner of the Competition in the phase of assignment of subsequent design levels. The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.(...) In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 275, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition,

providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted.(...)"

**QUESTION n. 83 –17/01/21**

**The technical and financial requirements are requested only for the assignment of the final project? Do you confirm that, without the technical and financial requirements requested, it is still possible to obtain the assignment of the technical and financial feasibility project?**

Please refer to answer no.75

**QUESTION n. 84 –17/01/21**

**The Competition Authority retains the right referred to in Art. 23, paragraph 4, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or of not proceeding with assignment of the project levels subsequent to the technical and financial feasibility project; in these cases, the winner will be paid the amount envisaged in this Competition Notice, with payment of which the Municipal Council will obtain ownership of the winning design proposal in any case.**

**Does it mean that, without the economic requirements for the performance of the services relating to E22, we can, in case of victory, still obtain the assignment of the technical and financial feasibility project? The final decision to appoint the subsequent executive phases with or without requisites is up to the Competition Authority.**

Please refer to answer no.75

**QUESTION n. 85 –17/01/21**

**Is it possible, after the second phase and the technical and financial feasibility project, to change the group leader for the assignment of the assignment?**

Please refer to answer no. 26.2, reported here: "No, it is not possible. As the art. "3. Parties allowed to participate in the Competition: application requirements" states in the Competition Notice: "In the case of a group, a group leader must be appointed as the sole party responsible and contact person for the Competition Authority" for the entire duration of the competition, as well as for any subsequent phases of assignment of additional project levels."

**QUESTION n. 86 –17/01/21**

**A) Is it possible to connect the two Arengari underground?**

**B) Is it possible to excavate and use the area underneath the street area between the two Arengari?**

**C) Are there any restrictions on the use of the new building cladding?**

**D) Is it possible to intervene on the skin of the two Arengari?**

**E) Can the connection of the two Arengari take place on both loggia floors and on floor 3?**

A/B) Please refer to answer no.12, reported here: "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."

C/D) Please refer to sub-paragraph "3.2.2 Restrictions on the Arengario" of PDD: "The project must envisage the restoration of the original architectural elements of the façades and external doors and windows and also the replacement of the parts that no longer comply with the air conditioning, comfort and safety requirements laid down by current regulations, similarly to what has been done for the First Arengario."

E) The competition notice doesn't exclude it. Please refer to "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of th PDD: ". Thesolution 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.". it is also suggested a careful reading of the indications contained in the paragraphs "4.1 Identity and relationship with the context" and "4.4 Connection to and relationship with the First Arengario".

#### **QUESTION n. 87 –17/01/21**

**When will the guided tour be? Is it possible to register?**

Please refer to answer no. 15, reported here: "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. 88 –17/01/21**

**It would be necessary (helpful) to have a plan of the exhibition part in the Palazzo Reale.**

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

Please refer to document "4.1 MUSEO DEL NOVECENTO – Mappa del percorso espositivo".

#### **QUESTION n. 89 –17/01/21**

**"Participants are not subject to the special requirements of Art. 83 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, in order to be admitted to phase two of the Competition, which must only be demonstrated by the winner after completion of the competition procedure and before the negotiation procedure for assignment of the subsequent design aspects and other services related to architecture and engineering, including through the constitution of a temporary group, as established by Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented."**

**In relation to the above, it is requested if, in the event of victory and in the assignment of the develop of further project aspects referred to in point 24 of the competition notice, the group can be modified and/or expanded with other experts to ensure the Economic-financial requirements referred to in Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented and the technical and professional requirements referred to in Art. 83, paragraph 1, letter c), of Legislative Decree no. 50/2016, as subsequently amended and supplemented.**

**In refer to pag 17 of the competition note, it seams thas this is possible by "providing an express commitment to this end on participating therein.". What is the document that must be completed to provide this commitment? Is it necessary to indicate the nominatives(names) of the new group?**

As required by art. "24. Tender for additional design of further project aspects", the winner, in order to demonstrate the economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), requested for the assingment of the subsequent design aspects, can form, according to 152, paragraph 5 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein, specifically on page 2 of the Registration Form.

For participation in the competition it is not required to communicate the names of the members of the group that will eventually be constituted for the purpose of assigning the assignment.

Please also refer to the provisions of the aforementioned art. 24 of the competition notice, where it is specified that "a temporary group must be officially formed before the assignment to develop further project levels is granted."

#### **QUESTION n. 90 –17/01/21**

**Is it possible to move the works to modify the exhibition itinerary?**

The competition notice doesn't exclude it but the scientific museological project is not the subject of this competition. It is specified that, as riported in sub-paragraph "3.2.2 Restrictions on the Arengario" of the PDD, "It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne"

**QUESTION n. 91 –17/01/21**

**A) Can the volume of connection between the two Arengari be higher than the existing one, meaning more than 24 meters approximately?**

**B) What is the maximum height allowed for the new connection?**

**C) Is it possible to extrude the volume on the ground floor?**

A/B) There's no maximum height. Please see subparagraph "3.3.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD: ". 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." Also, please carefully read the indications referred to in paragraph "4.1 Identity and relationship with the context" of the PDD.

C) Please note subparagraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD: "Within this perimeter, competitors are asked to develop a technical and financial feasibility project for the creation of a single large exhibition complex dedicated to modern and contemporary arts, which contemplates the extension of exhibition spaces and the development of additional services." Also, please note paragraph "3.2 Restrictions" of the PDD, and specifically subparagraph "3.2.2 Restrictions on the Arengario": "The portico on the ground floor may be closed and provided with a new purpose. It is recommended not to position infill walls flush with pillars on the outside, in order to maintain the recognisability and uniqueness of the original façades. The solution must be in harmony with the glass walls on the ground floor of the First Arengario."

**QUESTION n. 92 –18/01/21**

**With regard to the causes of incompatibility, and especially to point 3 of art. "4. Reasons of incompatibility and exclusion", which reads "employees of the Competition Authority or any party who, at the date of publication of this Competition Notice, has a collaboration relationship of any nature with the Competition Authority. Incompatibility also includes spouses and relatives up to the fourth degree (included)". Since the Municipality of Milan has thousands of employees, we ask to confirm the regulation that prevents spouses and relatives up to the fourth degree (included) from participating in the Competition, and on what legal basis.**

**Specifically, we ask whether the spouse of an employee of a municipal museum , whose job however has nothing to do with the subject of the competition, can participate in the competition.**

Yes, you can participate

In accordance with art. 4 "4. Reasons of incompatibility and exclusion" of the Competition Notice, the incompatibility concerns "employees of the Competition Authority or any party who, at the date of publication of this Competition Notice, has a collaboration relationship of any nature with the Competition Authority. Incompatibility also includes spouses and relatives up to the fourth degree (included)."

**QUESTION n. 93 –18/01/21**



**Please specify whether the aerial connection should be covered or uncovered.**

The Competition Notice does not exclude that the aerial connection could be open, nevertheless reference is made to paragraph "4.4 Il Bando non esclude che la passerella possa essere scoperta, tuttavia si rimanda al paragrafo "4.4 Connection to and relationship with the First Arengario" of the PDD: ". The new aerial connection must be not only a connecting structure, but also an observatory onto the area between Piazza del Duomo and Piazza Diaz and must potentially house artworks [...] Competitors must propose technical solutions that guarantee the utmost transparency of the new structure and that offer sufficient comfort in this suspended space between the two Arengario towers."

**QUESTION n. 94 –18/01/21**

**For the purpose of defining the scale of representation of the drawings, we would like to know whether the evaluation of the jury will take place on the tables printed in A3 or through projection on video screen or PC?**

**We would like to know if, in order to define the scale of the drawings, the jury's evaluation will be carried out on the printed A3 tables or by projection on a video or PC screen.**

At the moment it is not possible to give an answer. Please refer to Art. "15. Jury - preliminary examination" of the Competition Notice: "The work of the Jury, which may work remotely using telematic procedures that maintain the confidentiality of communications, will take place in one or more private sessions; [...]".

**QUESTION n. 95 –18/01/21**

**Is it possible to change the position of the stairwell and elevator in the Second Arengario, or to move them to other points of the building?**

Please refer to answer no. 60, here reported: Please refer to "4.5 Museum itinerary" of the PDD: "Insofar as concerns the vertical connecting systems, the current position of the set in the Second Arengario appears to be satisfactory, but competitors could plan to replace it with a new set. Competitors may also submit a new proposal for the reorganisation of the stairs, the goods lift/lift for the disabled people, the safe area, the signs and anything else needed to guarantee the correct functioning of the Second Arengario."

**QUESTION n. 96 –18/01/21**

**Is it possible to change the position of the stairwell and lift in the Second Arengario, or to design a new elevation structure, which may lead to the creation of new holes in the slabs?**

Please refer to answer no. 95.

**QUESTION n. 97 –18/01/21**

**We ask whether it is required to design two completely different itineraries or a single itinerary suitable for both design proposals (with or without the aerial connection between the two Arengari).**

The Competition Notice does not exclude the choice of one of the two solutions.

#### **QUESTION n. 98 –18/01/21**

##### **PDD 3.1.1 Bookshop and cafeteria**

**The PDD states: "... area with function integrated into the museum.... currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought...". Would it be desirable, given the future proximity to the Mondadori store, to evaluate the future integration of these activities to Mondadori itself?**

Please note that the "area with function integrated into the museum", that you can see in annex 3.2 - Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf), is currently under concession to Mondadori Retail S.p.A. and that the art. "8 - Documents of the competition" of the Competition Notice provides that "The Competition Authority reserves the right to alter the perimeters of the spaces under concession to third parties, referred to in art. 1 of this Notice, without altering the overall nature of the assignment and notifying each competitor promptly, in order to allow full and thorough preparation of the design proposal by all participants. The revised documentation will be provided to participants by uploading it onto the website of the Platform."

#### **QUESTION n. 99 –18/01/21**

##### **PDD 4.3 WARDROBE**

**Given the choice to move it to ground –1 of the Arengario (quite distant from the ticket office), we ask if it will be provided with dedicated staff and delivery counter.**

Please refer to paragraph "4.3 Functional program" of the PDD: "Cloakroom (around 50 m2 ). This is currently located at the entrance to the Museo del Novecento (building B) and is not large enough for the number of visitors. It must be moved 34 to the first basement level of the First Arengario (building A), in the area currently destined for use by "third parties", reusing the existing systems for the lockers (see "perimeter 1")".

Please refer also to answer no.30, here reported: With reference to the paragraph "4.3 functional program" of the PDD, it is specified that there's currently a wardrobe on the ground floor of the 1° Arengario, indicated in the plan, which is included in the perimeter 1 of the project and that must be re-analyzed. The cloakroom service must be moved to the Basement Floor 1 (Building A) in correspondence with the space currently destined for use by "third parties". The lockers currently present on the ground floor of the First Arengario in the entrance-ticket office will maintain their function and are not subject to rethinking.

The existing lockers have measure 47X47 cm.

At the moment the mode of management of the cloakroom has not been defined.

#### **QUESTION n. 100 –18/01/21**

##### **MUSEUM ITINERARY**

**Given the separation of the route into two buildings, to be connected in altitude according to the options proposed by each competitor, it is plausible to imagine the conclusion of the museum route with direct exit from the ground floor of Arengario 2, without having to go back on their own steps and crossing the connection to Arengario 1?**

The Competition Notice does not exclude it.

**QUESTION n. 101 –18/01/21**

**Does the ban on changing the group between the first and second phase also include Consultants? In addition to the designers?**

Yes, it does.

**QUESTION n. 102 –18/01/21**

**Does the ban on changing the group between the first and second phase also include Consultants? In addition to the designers?**

Please refer to answer no.101.

**QUESTION n. 103 –18/01/21**

**A) Are the two images provided for photo insertion, which have crooked lines (especially horizontally) are correctable by the competitor?**

**B) Are these photos to be used only in the second phase?**

A) The Competition Notice doesn't exclude it, however it should be noted that in the first phase of the Competition in requested only what is described in art. "10 - Phase One – Required Documents" of the Competition Notice: "graphic documents: 4 (four) in UNI A3 format in a PDF file, with a horizontal layout, 13 illustrating the project idea, accompanied by explanatory diagrams of the demolition/ construction phases and any further functional and distribution diagrams considered useful to understanding the project." In compliance with the required format (maximum of 4 A3 tables oriented horizontally, in PFD format, with a maximum weight of 5 MB each.

B) Yes.

**QUESTION n. 104 –18/01/21**

**The DWG relief presents conspicuous inaccuracies: it is impossible to overlap in an acceptable way the floors that have differences of the order of several tens of cm, similar problems are found in the sections and elevations that do not coincide, neither with each other nor with the plans, while they contain obvious errors both geometric and dimensional (by way of example, between altimetric heights shown in the plan and detectable in section, there are differences up to 50 cm ... similar problems are found between the plans, and between these and the sections with differences of 20/30/40 cm in the representations of the same spaces). The images contained in**

**the <historical images / GMMP project... / subsequent modifications> folder seem to offer greater reliability. Is it plausible to recompose more reliable graphic designs starting from these documents of the original project?**

Please refer to answer no.20, here attached: "The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project."

#### **QUESTION n. 105 –18/01/21**

##### **PERIMETER**

**The dimensional and geometric identification of the usable space located to the southwest within the perimeter of the Mondadori building (in which to place the hoist preferably) is rather uncertain and variable (where reported in the DWG). Are more precise indications available?**

Please refer to answer no.11, here attached: "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. 106 –19/01/21**

**A) should the bookshop be placed on floor –1 of the Second Arengario instead of the current spaces used for sale?**

**B) Is it possible to propose different positions?**

**C) is it confirmed that there is a need to guarantee separate access even during the extramuseal hours to the cafeteria – auditorium – bookshop group?**

A) The Competition Notice does not exclude it.

B) Yes, it is, within the "surface with function integrated to the museum" that has the same functions, in this case "spaces used for sale". As reported in the sub-paragraph "3.1.1 Perimeter 1 – Technical and Financial Feasibility Project" of the PPD: "It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as "area with function integrated into the museum": these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought."

C) Yes, it is.

#### **QUESTION n. 107 –19/01/21**

**In relation to the International Design Competition in question, it is asked whether, among the participation requirements referred to in point 3 "Subjects admitted to the competition", the possession of the special requirements referred to in art.83 of the D.L.gs.n.50/2016 is required, as indicated in the following point 24 p.16 of the aforementioned call for competition.**

No, it's not.

#### **QUESTION n. 108 –19/01/21**

**In relation to the Competition in question, art. 3 "Parties allowed to participate in the competition: application requirements" provides that "the composition of the group cannot be changed between the first and the second phase on pain of exclusion". In this regard, the winner of the Competition can change the composition of the group (working group) already proposed in first and second phase, in order to demonstrate the possession of the special requirements referred to art.83 of Legislative Decree n. 50/2016 referred to in point 24 of the aforementioned Competition Notice. P**

lease refer to answer no. 81, here reported: Yes. As requested by art. "24. Tender for additional design of further project aspects" of the competition notice "The economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), must be demonstrated by the winner of the Competition in the phase of assignment of subsequent design levels. The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.(...) In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 275, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted.(...)"

#### **QUESTION n. 109 –19/01/21**

**As regards the aerial connection:**

- A) the aerial connection must be structurally independent of existing constructions and therefore needs its own support structure?**
- B) the aerial connection must necessarily have a landing in both the First and the Second Arengario**
- C) Perimeter 1 from the first floor mezzanine does not incorporate any portion of the First Arengario.**

**It seems that the placement of structural supporting elements that support the landing within the First Arengario would necessarily imply the construction of structures that are outside the Perimeter1. Is this a reason to invalidate the design solution? How should this aspect be regulated? if you have to stay inside the Perimeter 1, how do you place a possible support structure inside the First Arengario since, from the first floor mezzanine up, is totally excluded from this perimeter?**

As reported in sub-paragraph " 3.1.1 Perimeter 1– Technical and Financial Feasibility Project " of the PDD: " 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."

The Competition NoticeTender does not provide that the structural parts necessary for the air link allocated outside perimeter 1 are grounds for exclusion.

#### **QUESTION n. 110 –19/01/21**

**Should the expansion of the exhibition spaces be configured considering the current map of the exhibition path as "immutable"? We have noted that the current exhibition path leads to the 3rd floor and then implies a return to the 2nd floor to complete the route with the spaces set up inside the Palazzo Reale. Should this configuration remain unchanged or is a total rethink/reconfiguration required that defines the new museum path also through the variation of the current path of the Museo del Novecento? In essence, the museographic project path must continue to contemplate that from the 3rd floor of the 1st Arengario you go back to the 2nd floor and continue with spaces in the Palazzo Reale and from the Palazzo Reale you go back again to the First Arengario and from there you go to the 2nd Arengario?**

Please refer to answers no.76 and no.90.

#### **QUESTION n. 111 –19/01/21**

**When the museum is open, is it necessary to be able to access the cafeteria without passing through the auditorium?**

Please refer to paragraph "4.5 Museum Itinerary" of the PDD: " In outlining the new visitor flows, it is necessary to consider the need to be able to separate the visit itinerary from additional services, in order to allow independent access to the auditorium, the cafeteria and the bookshop".

#### **QUESTION n. 112 –19/01/21**

**Since pooling contracts are not applicable for the assignment in question, and since the composition of the group cannot be changed between phase one and phase two, under penalty of exclusion, we ask you if the winner of the competition can redefine the group in order to meet the technical-professional requirements.**

Please refer to answer no. 81, here reported: Yes. As requested by art. "24. Tender for additional design of further project aspects" of the competition notice "The economic and financial requirements of Art. 83, paragraph 1, letter b), of Legislative Decree no. 50/2016, as subsequently amended and supplemented, and the technical and professional requirements of Art. 83, paragraph 1, letter c), must be demonstrated by the winner of the Competition in the phase of assignment of

subsequent design levels. The winner's possession of the requirements of professional eligibility, economic and financial capacity and technical and professional capabilities (including the professional skills associated with environmental clean-up operations) will only be verified in the case of assignment of the services, according to the procedure of Art. 81, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented.(...) In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 275, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted.(...)"

**QUESTION n. 113 –19/01/21**

**Does the competitor have to produce the photomontages on the photographs provided only for the second phase of the competition or also for the first phase?**

Yes, he does.

**QUESTION n. 114 –19/01/21**

**In case of a group, must one of members have been registered with professional associations or registers for less than 5 years? Or must he/she have been graduated for less than 5 years?**

As referred to in art. "3. Parties allowed to participate in the competition: application requirements" of the Competition Notice, "Groups, even if not yet formally recognised, must include, as a project designer, at least one university graduate who qualified to practise the profession less than 5 (five) years prior to the date of publication of this Competition Notice, pursuant to Ministerial Decree 263/2016, as subsequently amended and supplemented."

This means that the member must be already registered **with professional associations or registers**.

**QUESTION n. 115 –19/01/21**

**Are there any kitchens in the bar of the Second Arengario, in the spaces of the Mondadori store?**

There is, on the ground floor, a service area for use by the bar.

**QUESTION n. 116 –19/01/21**

**It's unclear whether the bookshop should be moved to the basement or to the mezzanine of the Second Arengario.**

**Would you please clarify this aspect?**

Please refer to answer no. 106.

**QUESTION n. 117 –19/01/21**

**A) In order to realize the photo-montage of the design solution, is it possible to use other photos, besides the two images already provided? B) Also, is the number of two photo-montages mandatory?**

A) Please refer to answers no. 17.6 and no.103.

B) The Competition Notice does not exclude it.

**QUESTION n. 118 –19/01/21**

**Do the score assessment criteria apply only to the project involving the aerial connection? Which are the score assessment criteria applied to the design variant?**

As prescribed in Art. 1 of the Competition Notice: “In view of the importance and uniqueness of the context in which the two Arengario are 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 of the subsequent phases of the project.”, the variant will be assessed as an integral part of the project proposal which will be examined by the Jury in accordance with art. 17 of the Competition Notice: “ The Jury carries out its work in a closed session. The Jury acknowledges the design proposals received, reaches decisions on the competitors’ admissibility, decides the working methods and assesses the proposals admitted on the basis of the following assessment criteria:

1. Quality of the project in relation to the functional organisation of spaces and the link between the Museo del Novecento and the Second Arengario (maximum 50 points);
2. insertion of the work within the surroundings (maximum 30 points);
3. quality of the proposal from the standpoint of the design choices in relation to technical and operational feasibility, maintenance aspects, environmental sustainability and energy saving (maximum 20 points).

The total score is determined by adding up the scores awarded for each individual criterion, obtained by applying the average of the coefficients indicated in the table below, assigned at the discretion of the individual jury members, to the maximum score assignable for each of them. Intermediate coefficients may be assigned in the case of intermediate judgements.”

**QUESTION n. 119 –19/01/21**

**Should the design variant, as stated in subparagraph 3.1.1 of the PDD, be included in the required documents? Or is it an additional document? If so, how many tables in A3 format and how many bars are requested for the explanatory technical report?**

Please refer to answer no.17.4 b, here reported: As referred to in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “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.” It is up to the competitors to produce the documents that will explain the design proposal and its variant, as indicated on art. “10. Phase one - required documents” of the Competition Notice.

**QUESTION n. 120 –19/01/21**

**In the case of a group, does the expression on pag. 26 “higher percentage than the other members” possessed by the group representative refer both to a share of the amount of the works of the last 10 years and to the total share of the two services of the related category?**

Yes. As prescribed in Art. “24 Tender for additional design of further project aspects” of the Competition Notice, the economic-financial and technical-professional requirements referred to in art. 83, paragraph 1, lett. b) and c) of D.Lgs. 50/2016 they must be owned by the group as a whole, provided that the agent must have a larger share than the principal.

**QUESTION n. 121 –19/01/21**

**Is it possible, for the photo insertion, to replace the photos provided by the Competition Authority (5.3 immagini per fotoinserimento) with other images from the same point of view?**

No, it's not possible.

Please refer to answers no.17.6 and no.103.

**QUESTION n. 122 –19/01/21**

**Is it permissible to submit a design proposal involving only one of the two variants requested (with or without connection).**

As stated in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “Competitors are asked to design an aerial connection for transit between the two buildings.” Also, please refer to art. “1. Subject of the competition” of the Competition Notice: “In view of the importance and uniqueness of the context in which the two Arengario are 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 of the subsequent phases of the project.”

**QUESTION n. 123 –19/01/21**

**The question arises as to whether, by presenting two design options (with and without air connection), the fact that one of the two solutions does not fully meet the guidelines of the Competition Notice means the exclusion of the project.**

It does not fall within the grounds of exclusion but it should be noted that the proposals will be evaluated by the Selection Board according to the criteria set out in art. 17 of the Competition Notice.

**QUESTION n. 124 –19/01/21**

**Will there be other works in the future collection for free use? (as now happens with the work “// Quarto Stato”)**

The Competition Notice does not exclude it.

**QUESTION n. 125 –19/01/21**

**Is it permissible to include works of art in support of the public space of Via Marconi, Via Giardino, Via Mazzini, Via Cappellari and Via Dogana?**

The Competition Notice does not exclude it.

**QUESTION n. 126 –19/01/21**

**Is it possible to make the elevator in the area between the ticket office and the space for temporary exhibitions available to visitors to facilitate the movement of people with disabilities?**

No, it's not.

**QUESTION n. 127 –19/01/21**

**Can any professional figure with “proven experience in the field of visual arts, performing arts or applied arts.” be inserted as a consultant or a collaborator? What is the difference between consultant and collaborator?**

The professional expert in the field of visual arts may be part of the temporary grouping if it meets the requirements of art. “3 Parties allowed to participate in the competition: application requirements” of the Competition Notice; In the absence of the requirements, can only be cited as a consultant or collaborator, whose differences do not affect the participation in the competition but depend exclusively on the professional contribution required within the group.

**QUESTION n. 128 –19/01/21**

**Is it possible to have a ESPD with pre-filled client data?**

The ESPD, to be filled out and digitally signed by the competitor in order to participate in the procedure, already contains (specifically in Part I) information on the competition procedure and the competition authority.

**QUESTION n. 129 –19/01/21**

**For the installations and temporary events planned on the terrace of the Manica Lunga, reference is made to the "need to preserve museum air conditioning levels and the safety of works". Is it therefore possible to provide a structure that covers or closes the terrace?**

The competition notice does not exclude it. Please note subparagraph “3.2.1 Monumental restriction” of the PDD: “The project must focus particular attention on the identity of the location, in compliance with restrictions laid down by Legislative Decree no. 42/2004 (“Cultural heritage and landscape Code, pursuant to Article 10 of Law no. 137 of 6 July 2002”). Although no express measure pursuant to Art. 13 of Legislative Decree no. 42/2004 has been passed, the Arengario must nonetheless be considered as a protected cultural asset pursuant to the combined provisions of Arts. 10 and 12 of the Code [...]. The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project.”

Also, please note paragraph “4.5 Museum itinerary” of the PDD: “an exit must be planned onto the terrace of the Manica Lunga looking out onto Via Marconi (fig. 42), through a French window opening, which must be positioned in the space facing the entrance to the Sala delle Colonne, with the aim of enhancing the terrace, which could also be used for installations and temporary events. The levels of air conditioning and the security of works must be maintained in all circumstances. The exit must fit harmoniously into the surroundings and blend with the façade of the Manica Lunga.

It is specified that “the levels of air conditioning and the security of works” refer to those of the Sala delle Colonne, and of the space in front of it.

#### **QUESTION n. 130 –19/01/21**

**In the optics of the closure of the space, is it possible to provide a new flooring for the porticoed space on the ground floor of the Second Arengario?**

The competition notice does not exclude it.

#### **QUESTION n. 131 –20/01/21**

**Page n.6 of the Competition Notice specifies that: “In view of the complex and delicate nature of the activities to be performed, competitors are invited to use the services of at least one professional with proven experience in the field of visual arts, performing arts or applied arts.” Specifically, should the aforementioned professional figure be included in the design team forming a group or can it be mentioned as a consultant? Do consultants also need ESPD?**

The professional with proven experience in the field of visual arts, performing arts or applied arts can be a member of a group only if he/she meets the requirements referred to in art. “3. Parties allowed to participate in the competition: application requirements”; otherwise, he/she only be indicated as consultant or collaborator. In both cases he/she will be required to fill in and sign the ESPD, uploading this document together with a copy of an identity document.

#### **QUESTION n. 132 –20/01/21**

**In the Preliminary Design Document you declare that: “It is important for the exhibition rooms to be suited to continual changes in the temporary exhibitions and displays, also taking into account**

**the need to mount works of different types and sizes. The Second Arengario must be characterised by the creation of large spaces, capable of housing large works and works created using intangible mediums, such as moving images, sound and performance art”**

**We therefore wanted to ask specifically if there is an idea of which works or a possible prediction of which artists will be exhibited in the spaces covered by the intervention.**

Please see answer no. 14, here reported: “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. 133 –20/01/21**

**What is it expected to provide at the –1 floor of the Second Arengario, in the spaces referred to in doc. 3.2 as “used for sale”**

**Is it up to the competitor? Is there any regulation required by the functional program?**

**We haven’t fully understood whether the bookshop should be located in this area.**

Please see answer no. 106.

**QUESTION n. 134 –20/01/21**

**In the event of a group, must application form, self-declaration affidavit and group profile be digitally signed by every member of the group? Or just by the group leader?**

Application form, self-declaration affidavit and group profile must be digitally signed by every member of the group (consultants and collaborators excluded)

**QUESTION n. 135 –20/01/21**

**In the event of a group, it being understood that the ESPD must be filled out by every member, should it be digitally signed by the single member or by all members of the group?**

Every member must digitally sign its own ESPD, which has to be therefore digitally signed by the single member who filled it out.

**QUESTION n. 136 –20/01/21**

**With reference to the application form, what's the difference between consultants and collaborators?**

Please refer to answer no. 127, here reported: The professional expert in the field of visual arts may be part of the temporary grouping if it meets the requirements of art. "3 Parties allowed to participate in the competition: application requirements" of the Competition Notice; in the absence of the requirements, can only be cited as a consultant or collaborator, whose differences do not affect the participation in the competition but depend exclusively on the professional contribution required within the group.

**QUESTION n. 137 –20/01/21**

**In the event of a group, can a member of said group be a company?**

Yes, if it meets the requirements of art. "3. Parties allowed to participate in the competition: application requirements" of the Competition Notice, according to which "the Competition is open to all the parties referred to in Art. 46, paragraph 1, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, who satisfy the requirements of Ministerial Decree 263/2016, as subsequently amended and supplemented."

**QUESTION n. 138 –20/01/21**

**In the event of a group, what if one of the members does not possess a digital signature? Is there an alternative way to fill out and sign the required documents, in order to participate in the Competition?**

In case the competitor does not possess a digital signature, the application form, duly accompanied by a valid identity document, may be signed by means of a handwritten signature, provided that it is subsequently converted into a PDF file and forwarded to the Competition Authority through the competition platform.

**QUESTION n. 139 –20/01/21**

**Do explanatory technical report and graphic documents have to be digitally signed?**

No, they must not be digitally signed.

**QUESTION n. 140 –20/01/21**

**In case a competitor refers to a company, should he/she digitally signed the required documents as a representative of the company? Or should the documents be signed by the legal representative of the company?**

Please see no. 48, here reported: "In the case of an associate firm, a single ESPD signed by the legal representative - if designated in the articles of association and in the articles of association of the firm - or, in the absence of a legal representative, signed by all the individual professionals associated."

**QUESTIONn. 141 –20/01/21**

**If the competitor is a company or refers to a company, does the ESPD have to be filled in on behalf of the company? Should the ESPD be signed by the Legal Representative of the company?**

Please refer to answer no. 48, here reported: In the case of an associate firm, a single ESPD signed by the legal representative - if designated in the articles of association and in the articles of association of the firm - or, in the absence of a legal representative, signed by all the individual professionals associated.

**QUESTION n. 142 –20/01/21**

**If the young professional who qualified to practise the profession less than 5 (five) years is an annual collaborator with VAT of a company that participates in the competition as project designer, must he/she be indicated as project designer too? If so, should he/she also fill out and digitally sign the ESPD?**

Yes, the collaborator will have to be indicated as a designer and will be personally bound to fill out and digitally sign the ESPD.

**QUESTION n. 143 –20/01/21**

**Is it sufficient if the presence of the young professional who qualified to practise the profession less than 5 (five) years prior to the date of publication of the Competition Notice is only declared by the group leader/project designer/company in the application form (reference to the mark on pag. 4 and on pag.9 of the application form).**

The presence of the university graduate who qualified to practise the profession less than 5 (five) years prior to the date of publication of the Competition Notice must be declared in the application form, marking the relevant reference check and filling in the fields relating to the personal data of said professional, who shall also fill out and digitally sign the ESPD, as shall the other members of the group.

**QUESTION n. 144 –20/01/21**

**Is it sufficient if the presence of the young professional who qualified to practise the profession less than 5 (five) years prior to the date of publication of the Competition Notice is only declared by the group leader/project designer/company in the application form (reference to the mark on pag. 4 and on pag.9 of the application form).**

Please see answer no. 143

**QUESTION n. 145 –20/01/21**

**Regarding the application form: does it have to be digitally signed?**

Yes, it does. In case the competitor does not possess a digital signature, the application form, duly accompanied by a valid identity document, may be signed by means of a handwritten signature, provided that it is subsequently converted into a PDF file and forwarded to the Competition Authority through the competition platform.

**QUESTION n. 146 –20/01/21**

**On pag. 14 it is stated: “The bearing structure of the two buildings is formed of reinforced concrete pillars on a slab foundation, brick infill walls and a pavilion roof”. With reference to doc. “3.2 3.2 CARTOGRAFIA - Tavole con perimetrazione di concorso”, there are no bearing structures formed of reinforced concrete, neither in the pdf files nor in the dwg files. Given that PDD, on pag. 28, states that “due to the change in intended use of the building and the plan to increase the loads, current regulations require the seismic adaptation of the structure”, we ask to provide dwg files indicating the bearing structures, or anyway provide the graphic documents containing information on the structural characteristics of the existing building, in order to be able to process the design proposal in accordance with the requirements of the PDD.**

Please refer to answer no.20, here reported: The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 147 –20/01/21**

**On page n.35 of the Preliminary Design Document is required to design: " an exit must be planned onto the terrace of the Manica Lunga looking out onto Via Marconi, through a French window opening, which must be positioned in the space facing the entrance to the Sala delle Colonne, with the aim of enhancing the terrace". We ask you to explain:**

**A) is the height to which the gate is to be placed, i.e. the plan referred to is at +6.43 or should the gate be created on the “second floor mezzanine” (ref. Documenti “3.2 tavole con perimetrazioni aree di concorso)?**

**B) In the “space in front of the entrance to the Sala delle Colonne” means that space between the Sala delle Colonne and the Exhibition Hall (avanguardie)? If so, is there not already a french door that opens onto the terrace (window n.504)? if not, where is this place in which to create the opening?**

**C) What function do the elements indicated with semicircle lines have, in the outdoor space, north of the terrace, in front of the Exhibition Hall (avanguardie)? Can they be removed/modified? Can the required gap open on this portion of the terrace?**

A) The interpretation is correct.

B) Please see answer no. 17.19, here reported: “In the chapter "4.5 Museum Itinerary" of the PDD, reference is made exclusively to the "space facing the entrance" to the Sala delle Colonne which

includes the space indexed as "Avanguardia" and which can therefore be rethought and re-analyzed."

C) The elements indicated with semicircles are skylights. The competition notice does not exclude the skylights to be rethought, and provides that the required passage can open on this portion of the terrace. Also, please see answer no. 77, here reported: "The payload of the ceiling with circular skylights of the entrance portal, as an accidental load, is believed to be that of the original project."

Further structural verifications are postponed to the subsequent phases of design.

Also, please see subparagraph "3.2.1 Monumental restriction" of the PDD: "The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project."

#### **QUESTION n. 148 –20/01/21**

**A) With reference to the restoration and relocation of existing windows: is it possible to evaluate the insertion of a different type of glass than that used previously during the restoration of the windows of the first Arengario?**

**B) In order to return a greater concordance between the two Arengari it is possible to open the buffered arches on the first floor of the second Arengario?**

**C) The space for temporary exhibitions on the ground floor of the Palazzo Reale is considered as part of the Perimeter. What interventions are allowed in this space?**

A/B) The competition Notice does not exclude it. Please see answer no. 27, here reported: "Please see subparagraph "3.2.2 Restrictions on the Arengario" of the PDD, which reads as follows: "Design choices for the Second Arengario must aim to preserve the distinctive character that links it to the First Arengario. [...] The project must envisage the restoration of the original architectural elements of the façades and external doors and windows and also the replacement of the parts that no longer comply with the air conditioning, comfort and safety requirements laid down by current regulations, similarly to what has been done for the First Arengario. It is also specified that some of the windows, on each level of the building, must be openable, to allow the use of external platforms to introduce large objects into the museum." Also, please see paragraph "4.5 Museum itinerary" of the PDD, which reads as follows: "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.). The need to use, at least occasionally, solid walls that are strong enough to hold heavy works must also be taken into consideration. The glass in the central vaulted arch on the first floor on Via Dogana must therefore be maintained, to allow the passage of natural light between Piazza del Duomo and Via Dogana."

C) Please see answer no. 51.3, here reported: "The rooms on the ground floor of Palazzo Reale will maintain an exhibition function, not necessarily temporary. Specifically, it is to be understood as a rethinking of the only layout of the halls (vertical and horizontal perimeter surfaces, materials used, lighting systems, system overhaul) and not structural spaces. The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project."



**QUESTION n. 149 –20/01/21**

**It is required whether information will be made available about the state of art of the existing structures, in terms of projects/drawings of the time (or reconstructed through surveys, studies, evidences) that can describe the consistency and materials constituting the structures (elevations, foundations and floor).**

The documentation available to participants is published on the competition website Concorrimi.

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 150 –20/01/21**

**Confirmation is requested that no technical-economic offer is required in phase one of the competition.**

Confirmed.

**QUESTION n. 151 –20/01/21**

**Please confirm that the “area with function integrated into the museum” (cafeteria and bookshop) which is marked with a red hatch in the plan, remains with this function and the project must keep into consideration the synergies that can be created.**

This is confirmed by the sub-paragraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD: “ It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”: these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought. The project for the links between these areas must be flexible, as it could undergo changes: the Administration reserves the right to change this perimeter, without altering the overall nature of the assignment and notifying each competitor promptly, in order to guarantee that all participants in the competition are able to prepare their technical and financial bid in full knowledge of all aspects.”

**QUESTION n. 152 –20/01/21**

**What type of systems is the current Museo del Novecento equipped with? Are they functioning properly and are you satisfied with the current state of the systems?**

The Museo del Novecento has 17 UTA (Daikin VRV direct expansion) with ventilation and heat recovery, fancoil e split.

At the service of the Sala Fontana there are 4 UTA and a refrigeration unit ( heat pump) water exchange.

Also present refrigeration unit (heat pump) at the service of 2 UTA in the mansard.

The Museum also has the following plant components:

-1 autoclave,

- 1 wastewater collection tank,
- 2 clean water bath
- 1 fireproof tank group fire pump,
- solar panels for domestic hot water
- 2 electric boiler always for domestic hot water,
- 1 water softener
- System of supervision systems

The installed systems are in operation with a general satisfaction about the efficiency of the same. As a result of the characteristics of the places, maintenance costs are incurred.

#### **QUESTION n. 153 –20/01/21**

**Is it possible to provide extraction wells for mechanical systems?**

The Competition Notice does not exclude it.

Technically it is possible. It will, however, be necessary, in order to assess each aspect, to request the necessary information from the issuing body of the authorisations necessary for the execution of these plant components (Città Metropolitana Milano).

#### **QUESTION n. 154 –20/01/21**

**In the Preliminary Design Document it is stated that floors must support loads appropriate to the exhibition function of 1200 kg/m<sup>2</sup>. What is the current capacity of the floors?**

It is considered that the floor capacity is that of the original design and, as provided in the sub-paragraph “ 3.2.2 Restrictions on the Arengario” of the PDD, “It is also emphasised that, due to the change in intended use of the building and the plan to increase the loads, current regulations require the seismic adaptation of the structure.”

Further structural verifications are postponed to successive phases of planning.

#### **QUESTION n. 155 –20/01/21**

**Is it possible to have more detailed information about the type of floors present, the reinforcements, the thicknesses?**

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

Please refer also to answers no. 154

#### **QUESTION n. 156 –20/01/21**

**Is it possible to have more information about the existing vertical structures, in view of the heavy loads required and the new suspended walkway?**

Please refer to paragraph "4.4 Connection to and relationship with the First Arengario" of the PDD: "The structures must be independent from the existing ones and the structural joint must be of appropriate dimensions to the movements envisaged by the project. The vertical structures may also be housed inside the current walls of the Arengario, after removal, cataloguing and subsequent repositioning of the existing coverings."

Please refer also to answers no. 154 and 155.

**QUESTION n. 157 –20/01/21**

**In the Preliminary Design Document, regarding the new walkway, it is indicated that it will "house artworks". Could we have more details regarding the overload required?**

The Competition Notice does not indicate a reference value. This may vary according to the design proposal.

**QUESTION n. 158 –20/01/21**

**It is requested if it is possible to receive further documentation regarding the two underground floors (-2 and -1) in order to have a more precise idea both in plan and in section of these areas and if it is possible to attach further photographic documentation of these floors. Furthermore, more information about the context is required both for a better understanding of the altimetric measurements and for returning graphically an image that is as consistent as possible with the existing one.**

The documentation available to participants is published on the competition website Concorrimi.

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 159 –20/01/21**

**In the case of participation by a foreign company as designer, is it correct to fill out the application form (with reference to the facsimile on pages 16-17) with the data relating to the country only where a similar Authority exists? For example, the correspondent to INPS ('National Institute for Social Security') if existing, the correspondent to Chamber of Commerce if existing, etc.**

It is correct.

**QUESTION n. 160 –20/01/21**

**With reference to paragraph "3. Parties allowed to participate in the Competition: application requirements", a clarification is requested regarding the group formation. If a young professional who does not possess the special requirements, participates individually in the competition and wins, can he form a group with other designers before assignment?**

Yes, he can. As referred to in art. "24 Tender for additional design of further project aspects" of the Competition Notice, "In order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted. Please note that the requirements referred to in art. 83, paragraph 1, lett. b) and c) must be possessed by the group as a whole. The group representative shall possess a higher percentage than the other members, from whom minimum percentages of possession of the requirements cannot be requested.

#### **QUESTION n. 161 –20/01/21**

**Should the design variant, "in which there is no physical connection between the two buildings", be submitted in the phase one of the competition?**

Yes, it should. As referred to in art. "1. Subject of the competition" of the Notice, "In view of the importance and uniqueness of the context in which the two Arengario are 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 of the subsequent phases of the project." The variant is therefore considered an integral part of the project proposal, and will contribute to the global assessment of that proposal.

#### **QUESTION n. 162 –20/01/21**

**Similarly to the First Arengario, is it possible to hypothesize for the Second Arengario an opening of the arches with full-height windows in place of the current infill walls with windows? (Second Arengario, façade on Via Marconi, loggia floor - second floor)**

Please see answer no. 148.

#### **QUESTION n. 163 –20/01/21**

**A) With regard to the composition of the group and the impossibility of changing the composition, between phase one and two: is it possible to use external consultants - who will not enter the group anyway - if we access the phase two?**

**B) In the Preliminary Design Document, on page 23 (fig. 35) there is a map showing the location of the archaeological pre-existing structures (as confirmed by the excavations conducted between 1991 and 1999) which seems to suggest their possible integration in the design proposal (also using the pre-existing underground itinerary). What is the current state of these pre-existing structures? What altitude are they at? Is it possible to include them in the project together with the metro path?**

A) No, it is not possible.

B) The documents provided to the competitors are sufficient, in view of the participation in the competition for the drafting of a technical and financial feasibility project. Please note that the underground connection between the First Arengario and the metro is not included in the perimeter of the competition.

**QUESTION n. 164 –20/01/21**

**Clarifications are required about the "Authorization of the Authority" document. Which Authority are you referring to? Can you upload a form to fill out related to this document?**

We refer to the authorization to participate in the Competition if the competitor is an employee of the public administration (pursuant to Art. 53 of Legislative Decree no. 165/2001, as subsequently amended and supplemented.), the photostatic copy of which must be attached to the application form, as required by art. 11 "Procedure and deadline for application - presentation of the documents for phase one" of the competition notice.

**QUESTION n. 165 –20/01/21**

**With reference to the document "4) Group profile", when (in the procedure) does it appear on the registration site?  
Can you provide a format to fill out?**

Group profile will be automatically created by the Platform after entering the data.

**QUESTION n. 166 –20/01/21**

**Does the document "Group profile" correspond to the document on page 18 of the facsimile of the application form?**

Please see answer no. 165.

**QUESTION n. 167 –20/01/21**

**On page 14 of the FACSIMILE OF THE APPLICATION FORM, the company size is requested. For "workers", are only the permanent employees or also collaborators/self-employed?**

For the purposes of determining the size of the company, VAT-registered employees are not included among the employees of the company.

**QUESTION n. 168 –20/01/21**

**Is it possible to change the current organization of the exhibition by moving some works to the Second Arengario?**

Please refer to answer no.90, here reported: The competition notice doesn't exclude it but the scientific museological project is not the subject of this competition. It is specified that, as reported in sub-paragraph "3.2.2 Restrictions on the Arengario" of the PDD, "It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne"

Please refer also to answer no.76, here reported:

The new path will follow the logic of the design proposal drawn up by the competitor, always according to the indications given in paragraph 4.4 of the PDD.

Section "1. Overall Objectives" of the PDD provides that: "The conversion of the Second Arengario will, in fact, increase the museum spaces and its addition will result in a reinterpretation of the museum itinerary that will include several spaces inside the First Arengario".

Considering the indications in the sub-paragraph "3.2.2. Restrictions on the Arengario" of the PDD, in particular: "In pursuing the objectives of redesigning and reorganising the exhibition itinerary, interventions on the existing structures should be avoided, where possible, as they are sufficiently functional. It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne, with a view to enhancing the outside terrace (refer to paragraph 4.5)."

The Competition Notice does not exclude that, in order to achieve the objective of the Competition, defined in chapter "1. Overall Objectives" of the PDD: "the conversion and incorporation of the Second Arengario into the exhibition itinerary of the Museo del Novecento, in order to create a single, large exhibition complex dedicated to modern and contemporary art", it is possible to present a hypothesis of museographic path that intercepts the external areas from those of perimeter 1 of the First Arengario, consistent with the design proposal elaborated, and in any case according to the indications given in the paragraph 4.4 of the PDD, limited to the landing area.

The floor of the aerial connection can be positioned at a quota chosen by the designers, paying attention to what is contained in the PDD, in particular in the sub-paragraph "3.1.1 Perimeter 1 - Technical and Financial Feasibility Project" which indicates: "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."

#### **QUESTION n. 169 –20/01/21**

**Will a site inspection in the project area be organized? Due to the epidemiological situation, would it be possible to organize a video-visit of the building and the museum itinerary?**

As referred to the art. "9 Questions and clarification requests - site inspection" of the Competition Notice, "Any dates for inspections, with indication of the relative detailed operating methods, will be published on the website of the Platform. In view of the considerable complexity of the project, participation in these inspections is highly recommended. Taking account of developments in the current health emergency, and also any intervening events of force majeure that could prevent participation of competitors in these inspections or make it unreasonably difficult, a virtual tour of

the Competition areas will be uploaded onto the website of the Platform, in order to allow the broadest participation and equal treatment for all competitors.”

#### **QUESTION n. 170 –20/01/21**

**It is possible to rethink the exhibition itinerary while maintaining the chronological sequence but providing a different sequence of the exhibition rooms, and consequently a redistribution and relocation of the artworks existing within the first Arengario, limiting as much as possible the architectural interventions on the existing exhibition spaces?**

The Competition Notice does not exclude it.

Please refer to answer no. 76, here reported: | The new path will follow the logic of the design proposal drawn up by the competitor, always according to the indications given in paragraph 4.4 of the PDD.

Section “1. Overall Objectives” of the PDD provides that: “The conversion of the Second Arengario will, in fact, increase the museum spaces and its addition will result in a reinterpretation of the museum itinerary that will include several spaces inside the First Arengario”.

Considering the indications in the sub-paragraph “3.2.2. Restrictions on the Arengario” of the PDD, in particular: “In pursuing the objectives of redesigning and reorganising the exhibition itinerary, interventions on the existing structures should be avoided, where possible, as they are sufficiently functional. It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne, with a view to enhancing the outside terrace (refer to paragraph 4.5).”

The Competition Notice does not exclude that, in order to achieve the objective of the Competition, defined in chapter “1. Overall Objectives” of the PDD: “the conversion and incorporation of the Second Arengario into the exhibition itinerary of the Museo del Novecento, in order to create a single, large exhibition complex dedicated to modern and contemporary art”, it is possible to present a hypothesis of museographic path that intercepts the external areas from those of perimeter 1 of the First Arengario, consistent with the design proposal elaborated, and in any case according to the indications given in the paragraph 4.4 of the PDD, limited to the landing area.

The floor of the aerial connection can be positioned at a quota chosen by the designers, paying attention to what is contained in the PDD, in particular in the sub-paragraph “3.1.1 Perimeter 1 - Technical and Financial Feasibility Project ” which indicates: “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.”

#### **QUESTION n. 171 –20/01/21**

**By observing the graphic material provided, it is possible to see the existence of a passage that connects, at the first basement floor, the "first arengario" - that is the current headquarters of the Museo del Novecento - and the subway station. This passage takes place by climbing over the sewer at an altitude between -3.06m and -3.17m. Is it correct to assume that within this range of**

altitudes it is possible to bypass the sewer system at other points in the space between the two Arengari along via Marconi?

The size of the sewer is indicated in the CC cross section provided with a minimum height of - 5.20m. However, this encumbrance would interfere with the heights of the aforementioned passage, is this shape to be considered as representative or only as indicative of the presence of the sewer system and is it therefore possible to climb over it?

Please refer to answer no.54, here reported: The base of the sewer duct, as reported by the height of the duct section in section CC of the Annex "3.3 - Current status tables - sections and elevations", is at -5.20 with respect to the level 0. It is possible to obtain the other dimensions from the drawing itself.

Take into account the same location and height of the sewer collector for section B-B ', as reported in Annex 3.8 - tavole dei sottoservizi.

#### **QUESTION n. 172 –20/01/21**

In reference of the paragraph "3.2.3 Restrictions on public space" of the DPP it is asked if the "possible relocation" of the underground services indicated in Annex "3.6 Tavole sottoservizi" also includes the possibility of a rethinking of the sewer route, if for the purposes of the project it is necessary to move it to the stretch of via Marconi, or if its current location is to be considered as an absolute constraint.

The competition notice does not exclude it, without prejudice to compliance with the maximum cost of the intervention to be carried out as specified in paragraph "1.1 ESTIMATED COST FOR THE REALIZATION OF THE WORK" of the competition notice. Reference sub-paragraph "3.2.3 Constraints on public space" of the DPP: "The project must take into consideration the underground utilities in the area and either maintain or relocate them. Comprehensive documentation is provided for this purpose (refer to the annex "3.6 Tavole sottoservizi")"

#### **QUESTION n. 173 –20/01/21**

It is asked if, for the purposes of the project, it is possible to envisage structural and civil works within the spaces "granted under concession to third parties, with whom synergies with the Museo del Novecento will be sought" included in "Perimeter 1" and highlighted in the "tables with competition perimeter" as "surface with integrated function in the museum".

The competition notice does not exclude it, for the purpose of establishing synergies.

#### **QUESTION n. 174 –20/01/21**

It is asked if it is possible to rethink the entrance space to the museum, and to relocate it, in order to obtain a new building structure and a new access and distribution space to the two towers of the Arengario.

The competition notice does not require it.



#### **QUESTION n. 175 –20/01/21**

**In order to better understand the needs that the project must face and which must be taken into account, we ask you to make explicit the reasons why it is not possible to provide an exclusively underground connection in one of the two design options required.**

Because the competition notice does not require it.

It should be noted that the maximum cost of the intervention to be carried out is shown in the paragraph "1.1 ESTIMATED COST FOR THE REALIZATION OF THE WORK" of the competition notice. In the sub-paragraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD: "Competitors are asked to design an aerial connection for transit between the two buildings. (...) 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,(...)"

#### **QUESTION n. 176 –20/01/21**

**Is it possible to place a new volume along via Manzoni in the space between the two towers of the Arengario?**

Presumably it means Via Marconi. The space between the two Arengari is not the subject of the technical and financial feasibility project of the Competition.

In reference to via Marconi, see sub-paragrapho "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD: "Perimeter 1 (fig. 37), marked in red, includes the Second Arengario, part of the palazzo mengoniano (southern arcades) and part of the First Arengario, for a total surface area of around 8,000 m2. Within this perimeter, competitors are asked to develop a technical and financial feasibility project for the creation of a single large exhibition complex dedicated to modern and contemporary arts, which contemplates the extension of exhibition spaces and the development of additional services. "

#### **QUESTION n. 177 –20/01/21**

**In the document "3.3 "sezioni e prospetti" some inconsistencies between the altimetric quote are been relevated. In Section C-C, the position of quote +0,00 is wrong as the key quotes of the Seond Arengario don't correspond to the informations given with the PDF plans. Is it asked to clarify the following point:**

- 1)portico del Secondo Arengario: -0,13/+0,09
- 2)piano Loggia : +10,87/+10,97
- 3)livello terrazza del Secondo Arengario: +19,77/+19,00

Please refer to annex "3.4 CARTOGRAFIA - Rilievo planialtimetrico (versione pdf e dwg)".

#### **QUESTION n. 178 –20/01/21**

**Is it possible to relocate / reorganize the restaurant in such a way as to allow the aerial connection between the two towers on the first floor Loggia level?**

No it isn't. See the sub-paragraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD where is indicated that "the offloading area inside the First Arengario, which is not

specifically identified in perimeter 1 (...) must not be positioned in the spaces under concession to the restaurant."

**QUESTION n. 179 –20/01/21**

**Is it legitimate to reposition the archaeological finds, which are now in the tunnel connecting to the underground, in favor of an intervention aimed at expanding and ennobling the underground connection between the two towers of the Arengario?**

The competition notice does not require it.

**QUESTION n. 180 –20/01/21**

**Is it permissible to submit only the project proposal that does not include the aerial connection?**

Please refer to answer no. 122, here reported: As stated in subparagraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD, "Competitors are asked to design an aerial connection for transit between the two buildings."

Also, please refer to art. "1. Subject of the competition" of the Competition Notice: "In view of the importance and uniqueness of the context in which the two Arengario are 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 of the subsequent phases of the project."

**QUESTION n. 181 –21/01/21**

**A) Is it possible to use the area occupied by the access square as part of the new architectural program?**

**B) If a connection is proposed at the top between the two Arengario buildings, could an architectural program be included in addition to the required circulation corridors?**

**C) Can a tram no. 15 stop (adjacent to the Arengario) or any kind of visual communication be integrated into the proposal?**

A) If the question is referred to via Marconi in front of the entrance of the Museo del Novecento, please refer to the sub-paragraph "3.1.2 Guidelines" of the PDD. "(...) The stretch of Via Marconi between Via Dogana and Piazza Diaz, which is already a pedestrian area and was redeveloped in 2017, is excluded" .

B) If "circulation corridors" means aerial connection, please refer to paragraph "3.2 Restrictions" of the PDD and to paragraph "4.4 Connection to and relationship with the First Arengario" of the PDD: "The connecting structure to the First Arengario must be positioned extremely carefully, considering the impacts on both the inside and the outside of the current Museo del Novecento and must not be positioned in the areas currently under concession to the restaurant. [...] The design of the connection between the two buildings must guarantee the integrity of the façade of the two towers."

C) The Competition Notice does not exclude it, provided that the area of via Dogana is exclusively covered by the Guidelines, please refer to the sub-paragraph "3.1.2 Guidelines" of the PDD: " The Guidelines are required for the public areas around the blocks to the south of the Second Arengario,

which corresponds, indicatively, with the stretch of Via Marconi between the two 27 towers, Via Dogana, Via Cappellari, Via Giuseppe Mazzini and Via Gaetano Giardino. A project complying with the guidelines is required for the public area, in order to ensure that extension of the Museo del Novecento is fully integrated into the urban context. Particular attention must be focused on access, imagining a redevelopment of the public areas, reflecting the vocation as a pedestrian area of the city centre. The area is not delimited with a precise perimeter, but general indications are provided. Extension will, in fact, be at the designer's discretion. The choice must be justified and consistent with the objectives it is intended to pursue."

**QUESTION n. 182 –21/01/21**

**When should the ESPD be sent?**

In accordance with Art. "11 Procedure and deadline for application - presentation of the documents for phase one" of the Competition Notice, the ESPD must be sent, together with the other documents necessary for participation in the Competition, on pain of exclusion no later than 22.02.2021 at 13:00:00.

**QUESTION n. 183 –21/01/21**

**In the case of a foreign competitor participating from another country, what is the "reference number attributed by the contracting authority or contracting entity"?**

The reported section does not need to be filled in by the competitor.

**QUESTIONn. 184 –21/01/21**

**In the case of a foreign competitor participating from another country, what is the "reference number attributed by the contracting authority or contracting entity"?**

Please refer to answer no. 183.

**QUESTION n. 185 –21/01/21**

**In the case of a foreign competitor participating from another country, what is the "reference number attributed by the contracting authority or contracting entity"?**

Please refer to answer no. 183.

**QUESTION n. 186 –21/01/21**

**In the case of a participant from a foreign country, is it necessary to answer the following question?**

**If relevant: in the case of public works contracts of more than EUR 150,000, is the economic operator in possession of a certificate issued by Società Organismi di Attestazione (SOA) pursuant to Article 84 of the Code (ordinary sectors)?**

With reference to the SOA certification of a foreign company, the regulation dictated by art. 216, paragraph 14, of Legislative Decree 50/2016 applies: “Until the adoption of the indicated guidelines (rectius: of the ministerial decree of which - ed) to Article 83, paragraph 2, the provisions of Part II, Title III shall continue to be applicable, as compatible. 60 to 96: company qualification system), as well as the annexes and the parts of the annexes referred to therein, of the Decree of the President of the Republic October 5, 2010, n. 207.” Art. 62 of the Presidential Decree 207/2010 therefore applies, under which the companies established in the States referred to in Article 47, paragraph 1, of the Code shall submit the documentation required for the certification pursuant to this title, or for the qualification to the individual competition pursuant to Article 47, paragraph 2, of the Code, in accordance with the regulations in force in their respective countries, together with the documents translated into Italian by an official translator, which attests to its conformity with the original text in the native language.

**QUESTION n. 187 –21/01/21**

**“Bookshop. This is currently located on the ground floor of the manica lunga in the First Arengario and has movable and modular furnishings. It must be moved into the Second Arengario, preferably at the end of the visitor itinerary”.**

**What function will be inserted on the ground floor of the manica lunga in the First Arengario, in the area of the current bookshop? Can it be used in the itinerary?**

Please refer to answer no. 36, here reported: The ground floor of the Manica Lunga in the Primo Arengario is not included in perimeter 1 (table 3.2) and is therefore not the subject of the competition. It should be noted that the function of this space is exhibition.

**QUESTION n. 188 –21/01/21**

**Currently, does the lift in the Second Arengario goes up to the 3th or the 4th floor?**

The elevator of the Second Arengario goes up to the 4th floor.

**QUESTION n. 189 –21/01/21**

**A) Is it necessary to provide bathroom facilities in the Second Arengario, connected with the exhibition space? B) Do existing bathroom facilities need to be maintained, replaced or eliminated? C) If so, how many bathroom facilities should be planned?**

- A) The bathrooms in the Second Arengario must be planned.
- B) Please refer to the design choice.
- C) Please refer to the design choice, in compliance with current legislation.

**QUESTION n. 190 –21/01/21**

**The pavement of the terrace in the First Arengario on the second mezzanine floor, in the roof marked with air shots: how is it possible to intervene on this area? Should it remain free?**

Please refer to paragraph “4.5. Museum itinerary”, of the PDD: “The intervention on the First Arengario for purposes of reorganisation of the itinerary is permitted, with the following provisos: •

an exit must be planned onto the terrace of the Manica Lunga looking out onto Via Marconi (fig. 42), through a French window opening, which must be positioned in the space facing the entrance to the Sala delle Colonne, with the aim of enhancing the terrace, which could also be used for installations and temporary events.”

Also, please see subparagraph “3.2.1 Monumental restriction” of the PDD: “The project must focus particular attention on the identity of the location, in compliance with restrictions laid down by Legislative Decree no. 42/2004 (“Cultural heritage and landscape Code, pursuant to Article 10 of Law no. 137 of 6 July 2002”). Although no express measure pursuant to Art. 13 of Legislative Decree no. 42/2004 has been passed, the Arengario must nonetheless be considered as a protected cultural asset pursuant to the combined provisions of Arts. 10 and 12 of the Code, [...]. The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project.”

#### **QUESTION n. 191 –21/01/21**

**Does the desired exhibition space of 700-1000m2 include spaces for temporary exhibitons?**

Yes, it does.

#### **QUESTION n. 192 –21/01/21**

**We ask for photographs and additional sections of the rooms in ground floor of Palazzo Reale which are currently used as temporary exhibition space.**

The documentation available to participants is published on the competition website Concorrimi.

The documents provided to the competitors are sufficient, in view of the participation in the competition for the drafting of a the technical and financial feasibility project.

Please refer to Art. “9. Questions and clarification requests - site inspection” of Competition Notice: “Taking account of developments in the current health emergency, and also any intervening events of force majeure that could prevent participation of competitors in these inspections or make it unreasonably difficult, a virtual tour of the Competition areas will be uploaded onto the website of the Platform, in order to allow the broadest participation and equal treatment for all competitors.”

#### **QUESTION n. 193 –21/01/21**

**We ask for photographs of the rooms in first basement-level (-5.40) in Arengario 2.**

These photographs are yet available. We invite you to see the annex “5.2 Immagini stato di fatto e planimetrie con coni ottici.zip” and in particular the photographs n. 0 and n. 1 (pdf, pag. 15).

Please refer to Art. “9. Questions and clarification requests - site inspection” of Competition Notice: “Taking account of developments in the current health emergency, and also any intervening events of force majeure that could prevent participation of competitors in these inspections or make it unreasonably difficult, a virtual tour of the Competition areas will be uploaded onto the website of the Platform, in order to allow the broadest participation and equal treatment for all competitors.”

**QUESTION n. 194 –21/01/21**

**Can the current museum itinerary and the current location/arrangement of the artworks be modified? We ask whether the design proposal can provide an overall reconfiguration of the museum, also varying the location/ arrangement of the artworks currently present in the Museum. In summary, we ask you to specify whether the designer can provide a project based on a total rethinking of the museum, also modifying the current location of the works.**

Please see answer no. 90, here reported: "The competition notice doesn't exclude it but the scientific museological project is not the subject of this competition. It is specified that, as reported in sub-paragraph "3.2.2 Restrictions on the Arengario" of the PDD, "It is also specified that there must be no changes in the intended use of the exhibition areas of the First Arengario, with the exception of the area facing the entrance to the Sala delle Colonne".

**QUESTION n. 195 –21/01/21**

**Can escape routes from Arengario 2 go through corridors in Palazzo Mengoniano?**

No, they can't.

**QUESTION n. 196 –21/01/21**

**On pag. 40 of the PDD it is stated that the engineering technology will have to be "compatible with the existing technology". However, since neither the PDD nor any of the graphics documents include any indications or specifications relating to the plant systems, we lack the basic knowledge elements of the existing plant systems. In this regard, we ask:**

- **to provide the specifications and/or the general characteristics of the "existing" plant systems (reports and/or drawings and/or diagrams)**
- **to explain how, in the absence of these specifications, the compatibility of the design proposal with the existing plant must be verified.**

Please see answer no. 17.27

**QUESTION n. 197 –21/01/21**

**How should we interpret the relationship between the spaces that are included in Perimeter 1 and those adjacent to it, that are not included but are still currently connected and communicating with the former? For example, on –1 floor, the area at an altitude of -5.40 referred to as "area with integrated function to the museum" is in communication, through steps, with a space on the west side, at an altitude of -4.40. With regard to the project, how should this be interpreted? Should the two spaces still be considered as potentially communicating? Or can steps, doors, etc be removed? Similarly, on other floors, Perimeter 1 cuts doors and/or portions of corridors and/or portions of existing offices: how should these cases be interpreted? If the perimeter cuts through the light of a door, how do we proceed? Should we divide the door in 2 parts? Or is it allowed to adjust/regularize the perimeter by moving it so that it fully coincides with the existing building**

elements (partitions, walls, etc.), and so that it divides "finished" portions of spaces/environments? We would like to have a clear answer, so that the design proposal does not have to proceed for "interpretations", and, if possible, we ask for drawings to be provided with at least a clear and unambiguous perimeter of the intervention area.

See answer no. 11, here reported: "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. 198 –21/01/21**

**Regarding self-declaration affidavit and ESPD, do they have to be filled out by every member?**

Both self-declaration affidavit and ESPD must be filled out and digitally signed by every member of the group.

#### **QUESTION n. 199 –21/01/21**

**Regarding the university graduate who qualified to practise the profession less than 5 (five) years prior to the date of publication of the Competition Notice do the five years start from the registration to the professional association/register?**

Yes, they do.

#### **QUESTION n. 200 –21/01/21**

**In the document "COMPETITION NOTICE" (page 6) is said, that competitors shall prepare a design variant without a physical connection between the buildings. We ask you to explain the intension of this item.**

**A) Must each proposal include two design variants?**

**B) Is it basically allowed to propose a project without a physical connection? Or is the physical connection necessary in any case?**

A) Yes, it must.

Please refer to the chapter "1 Objectives of the competition" of the DPP: "The idea behind the "Novecentopiùcento" competition is the conversion and incorporation of the Second Arengario into the exhibition itinerary of the Museo del Novecento, in order to create a single, large exhibition complex dedicated to modern and contemporary art, with a standard in terms of collections, exhibitions spaces and services that place it among the most innovative museums in the world."

To make that happen, “Competitors are asked to design an aerial connection for transit between the two buildings. [...] 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”. (3.1.1 Perimeter 1– Technical and Financial Feasibility Project)

B) The Competition Notice provide to design the physical aerial connection and the variant with no physical connection.

#### **QUESTION n. 201 –21/01/21**

**Is the design variant mandatory? Or can it be omitted from the tables?**

**Is it allowed to present just one option? Without this leading to the exclusion from the Competition?**

Please see answer no. 122, here reported: “As stated in subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD, “Competitors are asked to design an aerial connection for transit between the two buildings.”

Also, please refer to art. “1. Subject of the competition” of the Competition Notice: “In view of the importance and uniqueness of the context in which the two Arengario are 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 of the subsequent phases of the project.”

#### **QUESTION n. 202 –21/01/21**

**A) Shall the project include spaces for temporary exhibitions within perimeter 1?**

**B) If so, how many square meters of temporary exhibition space are requested?**

A) Yes, it shall.

B) Please refer to the paragraph “4.6 Exhibition spaces” of the DPP: “It is important for the exhibition rooms to be suited to continual changes in the temporary exhibitions and displays, also taking into account the need to mount works of different types and sizes”.

#### **QUESTION n. 203 –21/01/21**

**A. There is currently a link between the two Arengari on floor -2. Do you believe that it can be used as an alternative to the aerial connection or as a further functional link, with the necessary modifications for accessibility?**

**B. On pag. 28 of the PDD it is stated “floors must be strong enough to support the new function as exhibition space (1,200 kg/m<sup>2</sup>)”. Do you refer to all floors? Do the current floors hold these loads?**

**C. The 2008 NCT include museums in category C3, for which the expected load is 400 kg/m<sup>2</sup>. Is this regulation obsolete, judging by the indication of the preliminary document of 1200 kg/mq?**

**D. With regard to the floors of the second Arengario, the legislation provides that there must be two escape routes, meaning two stairwells. Do you confirm this normative indication and leave it to the designers to solve this problem?**

**E. The spaces of the second Arengario indicated as "area with integrated function to the museum" (floors -1, 0, +1 mezzanine, +2 mezzanine) are essential for the correct functioning of the museum and the auditorium, whether the aerial connection will be realized or not. Should we instead**



**allocate them to non-essential functions? In other words, should both the auditorium and the museum be able to function without those spaces?**

A) The Competition Notice does not provide for it.

B) Please refer to answer no. 154, here reported: It is considered that the floor capacity is that of the original design and, as provided in the sub-paragraph “ 3.2.2 Restrictions on the Arengario” of the PDD, “It is also emphasised that, due to the change in intended use of the building and the plan to increase the loads, current regulations require the seismic adaptation of the structure.”

Further structural verifications are postponed to successive phases of planning.

C) Given that the current NTC 2018 provides for C3 category an overload of 500 kg/mq, please refer to what is required by the PDD.

D) Please refer to the design choice, in compliance with current legislation.

E) As provide in the subparagraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD: “t cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as “area with function integrated into the museum”: these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought. The project for the links between these areas must be flexible, as it could undergo changes: the Administration reserves the right to change this perimeter, without altering the overall nature of the assignment and notifying each competitor promptly, in order to guarantee that all participants in the competition are able to prepare their technical and financial bid in full knowledge of all aspects.”

The progettuale proposal will have therefore to create of the synergies with the present services indicated like “area with function integrated into the museum”.

#### **QUESTION n. 204 –21/01/21**

**Is it possible to redesign the layout of the space of the temporary exhibitions on the ground floor of the Palazzo Reale? What constraints should be respected?**

Please refer to answer no. 51.3, here reported: The rooms on the ground floor of Palazzo Reale will maintain an exhibition function, not necessarily temporary. Specifically, it is to be understood as a rethinking of the only layout of the halls (vertical and horizontal perimeter surfaces, materials used, lighting systems, system overhaul) and not structural spaces. The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

#### **QUESTION n. 205 – 21/01/21**

**Is it possibile to foresee a partial hole of the roof of the Second Arengario?**

The Competition Notice does not exclude it.

#### **QUESTION n. 206 –21/01/21**

**Are there any limits to connecting the two Arengari through a hypogeum connection? What would also be the possible constraints if the existing metro link were to be used for this purpose?**

The Competition Notice does not exclude the hypothesis of a hypogeum connection without prejudice to the need to “[...] The project must take into consideration the underground utilities in the area and either maintain or relocate them. [...]” and respect the maximum cost of the intervention to be carried out as in paragraph “1.1 Estimated cost for performance of the work” of the Competition Notice.

Please refer also to the paragraph “3.2 Restrictions” of the PDD.

**QUESTION n. 207 –21/01/21**

**At what altitude are the archaeological remains of arengo?**

From the existing documentation it is noted that the head of the medieval structures were found shaved between 119 and 119.26 m above sea level, then a few tens of cm from the current floor. It is believed that the same structures can meet up to 2.50/3 m deep.

**QUESTION n. 208 –21/01/21**

**Is the exhibition hall on the ground floor of the Manica Lunga, where the bookshop is also located, used for temporary exhibitions in the current program and will have to remain so in the design proposal?**

The ground floor of the Manica Lunga of the Primo Arengario is not included in the perimeter 1 (table 3.2) and is therefore not subject to competition.

**QUESTION n. 209 –21/01/21**

**Is it possible to have more photos of the interior of the Primo Arengario, in particular the spaces within the project perimetrations?**

The documentation available to participants is published on the competition website Concorrimi. Please refer to art. “9 . Questions and clarification requests - site inspection” of the Competition Notice: “Taking account of developments in the current health emergency, and also any intervening events of force majeure that could prevent participation of competitors in these inspections or make it unreasonably difficult, a virtual tour of the Competition areas will be uploaded onto the website of the Platform, in order to allow the broadest participation and equal treatment for all competitors.”

**QUESTION n. 210 –21/01/21**

**Is it possible to add volume to the loggia floor of the Second Arengario (close the loggia)? If so, even for the entire size of the loggia?**

The Competition Notice does not exclude it.

Please refer to the paragraph “3.2 Restrictions” of the PDD: “Competitors are asked to maintain the integrity of the historical building, enhancing the façades and their features, without compromising

the recognisability and uniqueness of the original architectural and urban project of Griffini, Magistretti, Muzio and Portaluppi. [...] Furthermore, in order to preserve the unitary character of the two towers, the possibility of maintaining the coffered ceiling (fig. 39) of the loggia should be considered, and also the external balustrade around the Second Arengario, with any necessary adaptation to regulations”.

#### **QUESTION n. 211 –21/01/21**

**How much is the exhibition area of the rooms on the second floor of the Palazzo Reale? Is it possible to have the plans?**

The exhibition rooms on the second floor of Palazzo Reale are excluded from the competition perimeter.

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project. Please refer to answer no.7, here reported: 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. 212 –21/01/21**

The Preliminary Design Document, p.25, states that “Competitors are asked to design an aerial connection for transit between the two buildings. “. In the clarifications, question n.12 of 05/01/2021, at the end of the answer: “Competitors are therefor not required to design an exclusively hypogeum connection”. We think that is necessary to proceed with a clarification of that: we seem to find out that the Authority does not exclude the possibility that the connection is hypogeum, since saying that it must not be “exclusively” hypogeum implies that it can be hypogeum as it cannot be. However in the PDD it is clearly and explicitly stated that the connection is “aerial”. For this reason, it is asked to make it clear whether:

- the connection must only be aerial?
- can the connection be hypogeum?

The Competition Notice does not exclude an underground connection but requires the provisions of the sub-paragraph “3.1.1 Perimeter 1– Technical and Financial Feasibility Project” of the PDD: “Competitors are asked to design an aerial connection for transit between the two buildings. [...] 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.”

#### **QUESTION n. 213 –21/01/21**

**Can you confirm that the ESPD should be completed only in the following parts:**

- Part II sec. A – B;
- Part III sec A – B – C – D;
- Part IV sec A;

- Part VI;
- Specifically, should pages 1, 12, 13, 14, 15 not to be completed?

The parts listed are correct; it is not possible to comment on the accuracy of the pages as their number may vary depending on the compilation.

#### **QUESTION n. 214 –21/01/21**

**Referring to page 34 of the Preliminary Design Document, paragraph “4.4 Connection to and relationship with the First Arengario”, can you define in plan which are the space in concession to the restaurant?**

**Is required to provide the extension of the restaurant.**

**Please indicate the current perimeter for the use of the loggia restaurant.**

Please refer to answer no. 17.3 b, here reported: Please refer to diagram in Fig. 16 of the PDD, annex “4.1 MUSEO DEL NOVECENTO - Map of the exhibition itinerary (4.1 Mappa del percorso espositivo.pdf) and 3.2 Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf), pianta piano LOGGIA.

#### **QUESTION n. 215 –21/01/21**

**When completing the ESPD, on page 3: "Does the economic operator participate in the procurement procedure together with others?"**

**If more than one participant is enrolled (designer - consultant and collaborator) Should the answer to this question be positive? And, if so, in point a) of the next section of the document should be explained the roles as reported in the list of participants (leader, consultant, collaborator)? Finally, in point b) should the other parties on the participating list be indicated respectively?**

If the economic operator participates in the procedure in the form of a temporary grouping of undertakings, to the question "Does the economic operator participate in the procurement procedure together with others?" a positive response shall be given; at the following point a) the role of the operator in the grouping shall be indicated, while at point b) the other operators in the grouping shall be indicated.

If, on the other hand, the economic operator participates in the procedure as an individual, the above question must be answered in the negative. Consultants and collaborators will in any case be required to fill in and sign the ESPD personally, as well as the competitor to the procedure.

#### **QUESTION n. 216 –21/01/21**

**In case of grouping of Italian and foreign companies, please confirm that non-Italian participants can deliver the ESPD format in English, and Italian participants the DGUE format in Italian.**

Yes, we confirm. Please refer to the art. “Procedure and deadline for application - presentation of the documents for phase one” of the Competition Notice.

#### **QUESTION n. 217 –21/01/21**

**On page 36 the Preliminary Design Document states that “Insofar as concerns the vertical connecting systems, the current position of the set in the Second Arengario appears to be satisfactory, but competitors could plan to replace it with a new set. Competitors may also submit a new proposal for the reorganisation of the stairs, the goods lift/ lift for the disabled people, the safe area, the signs and anything else needed to guarantee the correct functioning of the Second Arengario. In this regard it is asked whether the above also implies the possibility of moving the entire core of the connections to another space within Perimeter 1.**

The Competition Notice does not exclude it.

**QUESTION n. 218 –21/01/21**

**On page 27, section 26 of the Competition Notice, it states that while the official language of the competition is Italian, use of English is allowed. We assume that this means that any or all of our documents in Stage 1 or Stage 2 may be in English or Italian. Please confirm.**

The interpretation is correct. The project documents required (Art. 10. Phase one - required documents and Art. 12. Phase two - required documents) may be in English or Italian.

**QUESTION n. 219 –21/01/21**

**On page 11, the ESPD is required if the selection criteria are met. If yes, the following two points are not clear:**

- in point 1) only the order of membership or also the registration number should be indicated?**
- in point 2) the same notion as in point 1) should be repeated and then the register and registration number should be indicated?**

Only Section “A - Suitability” of Part IV of the ESPD has to be filled out. Point 1) shall indicate the enrollment in a relevant professional register kept in the Member State of establishment, together with the registration number; point 2) shall specify if a particular authorisation or membership of a particular organisation is needed in order to be able to perform the service in question in the country of establishment of the economic operator; if so, the competitor must indicate the registration to professional registers of every person directly responsible for the services.

**QUESTION n. 220 –21/01/21**

**Other than the Competition Notice and Preliminary Design Document, all other documents are provided only in Italian. Could you provide all other documents in English, as well as Italian?**

The documentation available to participants is published on the competition website Concorrimi.

Please refer to the art. “26 Language” to the Competition Notice: “The official language of the competition is Italian. Use of English is allowed.”

**QUESTION n. 221 –21/01/21**

In the ESPD on page 11, it is unclear whether point 1) and 2) should be filled in as a consultant. Specifically, the consultant is also a director of engineering companies but not registered to the Professional Register.

- in point 1) the REA registration number or the company's VAT number should be given?
- in point 2) the same notion should be repeated as in point 1)?

If not registered in any professional association or register, the person involved in the Competition as a consultant will not have to fill in Part IV, Section A, of the ESPD.

#### **QUESTION n. 222 –21/01/21**

- A) The photo-montage also in the first phase are mandatory on the two images provided for a homogeneity of judgment or can they be done on other and more images possibly taken by us and possibly even at night?
- B) Can the possible air connection be supported on the ground outside the walls of the two Arengari?
- C) Clarify whether it is possible to change the temporal sections and the flows of the current Museum of Novecento so that the years 60-80 are not in the rooms of the Palazzo Reale but close to the possible aerial connection to the second Arengario to ensure a chronological continuity to the exhibition.
- D) Can the ground floor area between the two buildings be part of the project while remaining public and, if there is no aerial connection between the two buildings, can it be partly covered?
- E) Is it possible to receive a dimensional indication of the bookshop and the cafeteria? The latter must have a kitchen but with what function? Back of the bar, food warmers for any events with catering or food preparations proper? Obviously a professional kitchen needs space for garbage, personal changing rooms etc that would occupy a lot of space.
- F) On the floor -1 of the second Arengario which activity is required? Will it be an exhibition hall or storeroom?
- G) The educational service is thought widespread and itinerant. Should you think of a place where this will start/ welcome? Coincides with the ticket office? You already know the visit path and the average stay time.
- H) To advertise the exhibitions is it possible to think of bright banners or is it possible only a more classical communication with banners?
- I) It is possible to know the attendance data of the current Museum (daily attendance, peak days, differentiation of permanent/temporary exhibitions, free spaces)
- L) It is possible to have more information on the reception of groups and the capacity of contemporary reception of groups
- M) It is possible to have more information about how to purchase the ticket (advance/ticket fee)
- N) It is possible to have more information about average stay time/ average visit journey time
- O) Does the staff's access match that of the visitors? Where are their offices?
- P) Is it possible to receive data on the percentage of people who use the wardrobe? What should be the capacity of the new wardrobe? Run by museum staff or self-managed with lockers with keys?
- Q) Is it possible to receive any information about current monitoring/video surveillance (CCTV) systems? Control room?
- R) It is possible to receive information about the target audience of the new museum complex
- S7) There are data on the functional scenario of maximum simultaneity of events/activities (the most critical scenario)
- T) It is possible to have more information on the operation of the logistics of the museum

**complex (loading/unloading works of art - loading/unloading cafeteria supply etc.)**

**U) In the subparagraph 3.1.1 of the PDD requires the study of a design variant that does not provide any connection between the First and the Second Arengario. Since such a physical connection between the two bodies of the factory could represent, in the reference design scenario, one of the key elements of the tour in response to the objective of forming a single museum itinerary that considers the Museum of the Twentieth Century as a unique space. confirmation is asked regarding the possibility to prefigure two different exhibition paths with respect to the two project hypotheses or if, on the contrary, the tour of the base scenario - which provides for the aereal connection - should be kept unchanged in the variant design.**

A) Photo-montages are required for the second phase of the competition, not for the first phase. Please refer to answers no. 17.6 and 103. The Competition Notice does not exclude nocturnal suggestions.

B) The Competition Notice does not exclude it.

C) The Competition Notice does not exclude it.

D) The Competition Notice does not exclude it. Please note that, as referred to in the subparagraph "3.2.1 Monumental restriction" of the PDD: "The project must focus particular attention on the identity of the location, in compliance with restrictions laid down by Legislative Decree no. 42/2004 ("Cultural heritage and landscape Code, pursuant to Article 10 of Law no. 137 of 6 July 2002").

Although no express measure pursuant to Art. 13 of Legislative Decree no. 42/2004 has been passed, the Arengario must nonetheless be considered as a protected cultural asset pursuant to the combined provisions of Arts. 10 and 12 of the Code, [...] The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project."E) Please refer to answers no. 17.14 G and H.

See also paragraph "4.3 Functional program" of the PDD where it is specified that: "Cafeteria. This must have a kitchen area to allow the serving of hot and cold food in the Second Arengario. It must also operate as a catering point next to the auditorium (see "area with function integrated into the museum" - point 3.1.1)"

Finally, it should be noted that in subparagraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD: " It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as "area with function integrated into the museum": these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought. The project for the links between these areas must be flexible, as it could undergo changes: the Administration reserves the right to change this perimeter, without altering the overall nature of the assignment and notifying each competitor promptly, in order to guarantee that all participants in the competition are able to prepare their technical and financial bid in full knowledge of all aspects."

F) Sub-paragraph "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD states: "It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as "area with function integrated into the museum": these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought." Also, please see answer no. 106. G) The competition notice does not require a new educational service. The one already existing on ground floor of the First Arengario is considered sufficient. Please see paragraph "4.2 Museum Concept" of the PDD: "With a view to "universal teaching", it is imagined that visits, workshops and other activities will be held on a daily basis in the museum rooms and in the service rooms, which thus become "multi-purpose".

H) . The competition notice does not exclude it.

I) . The Museum is visited (pre-covid) by over 250,000 visitors a year. Days of maximum attendance are in the weekend, where you get up to 4000 daily visitors (Sunday at museum-free); temporary

exhibitions are currently included in the visit itinerary and it is not possible to detect the difference of attendance.

L) I. Groups enter the Museum (pre-covid) at a distance of 25 minutes from each other. The groups are up to 25 people plus possible guide. In the light of the current health emergency, procedures will be updated.

M) At the moment, the purchase of the ticket has not been defined. It should also be noted that the competition notice does not require the relocation of the ticket office.

N) The complete tour of the First Arengario usually takes about two hours,

O) The offices are located in the Palazzo Reale, and the staff's access match that of the visitors.

P) Please see answer no. 222/O

Q) Please see answer no. 17.27

R) As for the current Museo del novecento, we expect the widest audience possible, which includes schools, scholars, tourists and all citizens.

S) There are no available data about this subject.

T) It's up to the designer to provide the logistics of the museum, since they are strictly connected to the design proposal. The competition notice therefore asks the competitor to provide the appropriate design solutions.

U) The competition notice does not exclude either hypothesis, it is up to the competitor to decide on this subject.

#### **QUESTION n. 223 –21/01/21**

**Can the new structures planned for the aireal connection between the two Arengario be structurally supported and be burdened with existing structures?**

Please refer to paragraph "4.4 Connection to and relationship with the First Arengario" of the PDD: "The structures must be independent from the existing ones and the structural joint must be of appropriate dimensions to the movements envisaged by the project. The vertical structures may also be housed inside the current walls of the Arengario, after removal, cataloguing and subsequent repositioning of the existing coverings. For the new foundations, interferences with the existing underground utilities and the geometrics of the existing foundations of the Arengario must be assessed."

#### **QUESTION n. 224 –21/01/21**

**As regards the registration on the portal, within the RESERVED AREA it is necessary to fill in the selection of the participation area.**

**Please specify how to select the area of participation in the contest because it is not clear in the instructions for use.**

Concorrimi is a multi-area system, that is there may be more areas, areas of design, within a single competition. This is not the case with the Novecentopiùcento Contest where the area is only one. Here are the instructions:

<https://www.novecentopiucento.concorrimi.it/istruzioni#selezionearea>

#### **QUESTION n. 225 –21/01/21**

**Should the ESPD be filled in by hand, with an autograph signature and then saved in PDF/A format and digitally signed, or should it be filled in in word, signed and then saved in PDF/A format and digitally signed?**



The ESPD shall be completed and signed digitally. If you do not have the digital signature, you are allowed to sign the document, duly accompanied by a valid identity document, provided that it is subsequently converted into PDF files and forwarded to the Competition Authority electronically through the Concorrimi platform.

**QUESTION n. 226 –21/01/21**

**Room 25,26,27 in a map shows three rooms dedicated to Marino Marini in another map integrates them in the path of neo-avant-garde. What's in the rooms 25,26,27?**

Rooms 25, 26 and 27 are excluded from perimeter 1.

**QUESTION n. 227 –21/01/21**

**Are the new 100 works all after 1980 or will they belong to different eras?**

Not necessarily.

**QUESTION n. 228 –21/01/21**

**What are the new works?**

Please refer to answer no.14, here reported: 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. 229 –21/01/21**

**A) Which Civic Collections are part of the Museum of Novecento? B) How many works do not exist in the storerooms?**

A) Please refer to the bibliography of the PDD (AA.VV., Museo del Novecento. La collezione, Milano, Electa, 2010)

B) The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 230 –21/01/21**

**Is there a catalogue where you can see the works of the Civic Collections pertaining to the Museum of the 900?**

Please refer to the bibliography of the PDD (AA.VV., Museo del Novecento. La collezione, Milano, Electa, 2010)

**QUESTION n. 231 –21/01/21**

**Where are the storerooms of the Museo del Novecento located?**

Please refer to annex "3.2 Tables of the competition area perimeters (3.2 tavole con perimetrazioni area di concorso - tutti i piani.pdf)", floor -1, room called "deposito".

**QUESTION n. 232 –21/01/21**

**Should Section IV of the ESPD be completed either in Section  $\alpha$  (alpha) or also in Section A: Suitability?**

Part IV of the ESPD should be completed only in Section A – Suitability.

**QUESTION n. 233 –21/01/21**

**The second Arengario will be dedicated to works from 1980 to 2021 and also to expose loans and new acquisitions. Do the loans and new acquisitions shown here have to fall within the period 1980 - 2021 or can I be of any era?**

Not necessarily.

**QUESTION n. 234 –21/01/21**

**Can we get a DWG of the Manica Lunga plans?**

Please refer to answer no.7, here reported: 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. 235 –21/01/21**

**How can a Company register as a trustee if the Leader is a single designer?**

**Do you confirm that you need to connect the single designer to the Company? Can you show a facsimile of the procedure?**

If the designer participates as an individual, it is not required to indicate the name of the Company and the participation will be individual.

**QUESTION n. 236 –21/01/21**

**Can we receive a DWG of the plan in Piazza Reale where are exhibited works 21 - 30 ?**

Please refer to answer no.7, here reported: 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. 237 –21/01/21**

**Can we receive a section of escalators in the Manica Lunga/Palazzo Reale attack?**

The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 238 –21/01/21**

**Do you confirm that the only external volumes allowed are the aerial connection and the vertical connection on the palazzo mengoniano terrace?**

The Competition Notice does not exclude that external volumes can be provided.

Please refer to the subparagraph "3.2.1 Monumental restriction" of the PDD: "The project will therefore be subject to the prescriptions, recommendations and indications formulated by the Department of Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan City of Milan, which must be taken into consideration during the phases of development and completion of the technical and financial feasibility project."

**QUESTION n. 239 –21/01/21**

**When will the Jury be made public? Knowing the jury in advance would guarantee the studios willing to participate in the quality of the competition.**

As required by art. "15 Jury - preliminary examination" of the Competition Notice, "The Jury is appointed by the Competition Authority and will be formed after the deadline for receiving design proposals for phase one. The names of the Jury members will therefore be published simultaneously by uploading them onto the website of the Platform, also to allow competitors to report to the Single Procedure Manager referred to in art. 25 of this Competition Notice, promptly and

confidentially, through use of the Platform, any potential situations of conflict of interest with the Jury members”.

**QUESTION n. 240 –21/01/21**

On page 11 of the ESPD, in the case of a consultant, not registered with a professional register but a director of engineering companies registered with the Chamber of Commerce, what information should be included? Specifically this point is not clear as in the section of the list participants, the management of the company is attributable only to the role of designer and not to other roles. Therefore, in the case of a consultant, as described above, the company’s registration number in the Chamber of Commerce and/or the company’s VAT registration number must be given, or it is necessary to omit the information but specifying that it meets the selection criteria required because, as specified in the Competition Notice on page 8, it represents the professional figure who, despite not being registered at professional register, has proven experience in the field of visual arts, performing arts and applied arts?

Please refer to answer no.221, here reported: “If not registered in any professional association or register, the person involved in the Competition as a consultant will not have to fill in Part IV, Section A, of the ESPD.”

**QUESTION n. 241 –21/01/21**

On page 9 of the Competition Notice, it is specified that:

1. Application form;
  2. Self-declaration affidavit;
  4. Group profile;
  6. Self-declaration of the absence of reasons of exclusion and conformity with the European Single Procurement Document – ESPD (filled out in the following parts: Part II, sections A and B; Part III, sections A, B, C, D; Part IV, section A; Part VI)
- must be completed and signed digitally.

Please specify whether the digital signature should only be that of the leader group or of all participants (except for the peaceful ESPD to be digitally signed by individual participants)?

In the case of a group, only one application form (self-declaration affidavit and group profile included) will have to be filled out. However, it must be digitally signed by every member of the group. The ESPD must be filled out and digitally signed by every member of the group.

**QUESTION n. 242 –21/01/21**

**What does “4) Group profile” mean, on page 13 of the Competition Notice?**

Please see answer no. 165, here reported: “Group profile will be automatically created by the Platform after entering the data.”

**QUESTION n. 243 –21/01/21**

**What does “3) Authorisation of the Authority” mean, on page 13 of the Competition Notice?**

Is it a section of the document that is generated once the participants have been confirmed, or is there something that can be found from other sources?

Please see answer no. 164, here reported: "We refer to the authorization to participate in the Competition if the competitor is an employee of the public administration (pursuant to Art. 53 of Legislative Decree no. 165/2001, as subsequently amended and supplemented.), the photostatic copy of which must be attached to the application form, as required by art. 11 "Procedure and deadline for application - presentation of the documents for phase one" of the competition notice."

**QUESTION n. 244 –21/01/21**

**We would be interested to know if the new collection of the 100 works is a permanent collection that will be acquired or is a rotating or temporary collection and what are the criteria for acquisition and/or proposals for exhibition**

Please see answer no. 14, here reported: 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. 245 –21/01/21**

**A) On page 12 of the RFP, there is a reference to the explanatory and technical report that should be submitted in Phase 1. This report is limited to five pages. Are these five "sides" of a page, or five pages that would include both sides, translating into ten "sides"?**

**B) Also on page 12, the graphic documents to be submitted are 4 (four) A3 pages. Are these "sides," or "pages" to include 2 "sides" each, for a total of 8 (eight) sides?**

A) 5 sides

B) 4 sides

**QUESTION n. 246 –21/01/21**

**On page 21 of the competition notice, it states that the winner of the Competition must complete development of the design documents within 60 days of the announcements that they have won the competition. Under what contract? Is it possible to have a fac simile of the contract? There is no contract.**

As referred to in art. 152, paragraph 4, Legislative Decree 50/2016, "the winner of the competition, within the following sixty days from the date of approval of the ranking, perfects the proposal presented, providing it with all the projects envisaged for the second phase of the technical and economic feasibility project".

**QUESTION n. 247 –21/01/21**

**Is it possible to lower or reduce the sewer section that runs to level -1 next to Arengario 1?**

Please see answer no. 172, here reported: "The competition notice does not exclude it, without prejudice to compliance with the maximum cost of the intervention to be carried out as specified in paragraph "1.1 ESTIMATED COST FOR THE REALIZATION OF THE WORK" of the competition notice. Reference sub-paragraph "3.2.3 Constraints on public space" of the DPP: "The project must take into consideration the underground utilities in the area and either maintain or relocate them. Comprehensive documentation is provided for this purpose (refer to the annex "3.6 Tavole sottoservizi)".

**QUESTION n. 248 –21/01/21**

**In the files DWG 3.2 MAPS - Tables of the competition perimeter and 3.3 MAPS - Tables of the current situation - sections and views, missing the dwg of the first Arengario. The files are essential for the design as requested by the notice: 1) of the aerial connection between the two buildings which therefore provides for a landing in the First Arengario and those spaces fragmented in the First Arengario and the palazzo Mengoniano.**

Please refer to answer no.7, here reported: 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. 249 –21/01/21**

**We are an Associate Firm and we wanted to participate autonomously in the competition without constituting a group in the first and second phases. With respect to point 24 of the Competition Notice, it is not sufficiently clear to us whether there is the possibility of forming the grouping at a later date, in case of entrustment of the task for the development of the further project levels.**

As stated in art. "24. Tender for additional design of further project aspects" of the competition notice, "in order to demonstrate that the requirements for assignment of the services of the previous sentence are satisfied, the winner of the Competition may form, pursuant to Art. 152, paragraph 5, of Legislative Decree no. 50/2016, as subsequently amended and supplemented, a temporary group between the parties referred to in paragraph 1 of Art. 46 of Legislative Decree no. 50/2016, as subsequently amended and supplemented, or alter the group already proposed for participation in the Competition with other parties, provided that, in both cases, said parties have not already participated in the Competition, providing an express commitment to this end on participating therein. A temporary group must be officially formed before the assignment to develop further project levels is granted."

**QUESTION n. 250 –21/01/21**

**How to ensure a unique and continuous path if you do not have a single access and exit where to place the ticket office, the wardrobe and the bookshop both in the version with aerial connection and not connected?**

The competition notice asks the competitors to provide the appropriate design solutions

**QUESTION n. 251 –21/01/21**

**If as it is suggested, the bookshop is at the end of the path and should be moved from the ground floor of the Arengario 1 stick to the basement of Arengario 2, how can this also serve the museum of the twentieth century if it is located in another building, in the version disconnected?**

The competition notice requires the two buildings to be connected, as stated in cap. "1 Objectives Of The Competition": "The idea behind the "Novecentopiùcento" competition is the conversion and incorporation of the Second Arengario into the exhibition itinerary of the Museo del Novecento, in order to create a single, large exhibition complex dedicated to modern and contemporary art, with a standard in terms of collections, exhibitions spaces and services that place it among the most innovative museums in the world". Even in case of a variant, paragraph "4.3 Functional Program" of the PDD states: "the bookshop [...] must be moved into the Second Arengario, preferably at the end of the visitor itinerary (see "area with function integrated into the museum" - point 3.1.1)".

For a better understanding, please refer to answer n.106 B, here reported: "Yes, it is, within the "surface with function integrated to the museum" that has the same functions, in this case "spaces used for sale". As reported in the sub-paragraph "3.1.1 Perimeter 1 – Technical and Financial Feasibility Project" of the PPD: "It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as "area with function integrated into the museum": these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought."

**QUESTION n. 252 –21/01/21**

**In the project that foresees the realization of the aerial connection and in the variant without, how is it possible to guarantee a single visit path if the request is to realize multiple inputs/outputs from the museum? Where is it then suggested to place the ticket office, the wardrobe and the bookshop?**

The competition notice requires appropriate design solutions, taking into account the guidelines in the DPP. In particular:

- 1- Ticket office: The call does not require the relocation of the ticket office.
- 2- Cloakroom: Please refer to the paragraph "4.3 Functional program" of the DPP, where it is stated that the cloakroom "is currently located at the entrance to the Museo del Novecento (building B) and is not large enough for the number of visitors. It must be moved to the first basement level of the First Arengario (building A), in the area currently destined for use by "third parties", reusing the existing systems for the lockers (see "perimeter 1"). [...] The auditorium must also have a [...] cloakroom. The ground floor of the Second Arengario is suggested as location".

3. Bookshop: See answer No. 251.

**QUESTION n. 253 –21/01/21**

**Is the location of the spaces rented to third parties to be respected or can they be moved?**

The indications in the sub-paragraph "3.1.1 Perimeter 1 – Technical and Financial Feasibility Project" of the DPP must be respected: "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. [...] It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as "area with function integrated into the museum": these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought. The project for the links between these areas must be flexible, as it could undergo changes: the Administration reserves the right to change this perimeter, without altering the overall nature of the assignment and notifying each competitor promptly, in order to guarantee that all participants in the competition are able to prepare their technical and financial bid in full knowledge of all aspects.

**QUESTION n. 254 –21/01/21**

**If the position of the cloakroom is suggested in the First Arengario in the basement, how can also serve the Second Arena, without having to leave the First Arengario to access it?**

The competition notice requires an aerial connection for transit between the two buildings; even in case of a variant, paragraph "4.3 Functional Program" of the PDD states: "The auditorium must also have a [...] cloakroom. The ground floor of the Second Arengario is suggested as location".

**QUESTION n. 255 –21/01/21**

**The multifunctional space in the Manica Lunga of the first arena is bookshop, but with the movement of the latter in the Second Arengario, what will it become? Museum space or space for functions integrated into the museum? Space for temporary exhibitions?**

Please refer to answer no.36, here reported: The ground floor of the Manica Lunga in the Primo Arengario is not included in perimeter 1 (table 3.2) and is therefore not the subject of the competition. It should be noted that the function of this space is exhibition.

**QUESTION n. 256 –21/01/21**

**Is considered a grouping the case in which two individual architects professionals (one in Italy and one in Europe) collaborate and make use of 3 consultants such as experienced visual arts, structural engineer, engineer for sustainability? Unfortunately we do not have the possibility to involve a qualified professional for less than 5 years, so we would like to know if the above case is considered a grouping.**

Yes, it's a grouping.

However, it is specified that, in the case of participation as a temporary grouping, the presence of



the young graduate professional, qualified to exercise the profession for less than 5 (five) years, prior to the date of publication of this notice, is mandatory under penalty of exclusion, pursuant to the provisions of D.M. 263/2016 and s.m.i.

**QUESTION n. 257 –21/01/21**

**Is considered a grouping the case in which two individual architects professionals (one in Italy and one in Europe) collaborate and make use of 3 consultants such as experienced visual arts, structural engineer, engineer for sustainability? Unfortunately we do not have the possibility to involve a qualified professional for less than 5 years, so we would like to know if the above case is considered a grouping.**

Please refer to answer no.256.

**QUESTION n. 258 –21/01/21**

**Working on plants, sections and elevations we noticed some inconsistencies between these three. You can request an update of the drawings in order to have a fair basis?**

Please refer to answer no.20, here reported: The documents provided to competitors are sufficient, in view of the participation in the competition for the drafting of a Technical and Financial Feasibility Project.

**QUESTION n. 259 –21/01/21**

**Is considered a grouping the case where only one professional architect employs consultants such as visual arts expert, structural engineer, sustainability engineer?**

If the economic operator uses only the contribution of consultants and collaborators, he will participate in the Competition as a single competitor, and not in the form of a temporary group.

**QUESTION n. 260 –21/01/21**

**Is it possible to add a company to the list of participants without associating the name of a designer?**

No, the name of the designer is mandatory.

**QUESTION n. 261 –21/01/21**

The following sentence is included in the preliminary design document, on page 25:

**" 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."**

For the purposes of the competition, the following must therefore be submitted:

- A) two design solutions, one inclusive of aerial connection and one without?**
- B) Is it a professional's free choice?**

**C) or the presented solution must include the walkway and operate even without in its functional distribution?**

A) Yes, you must.

B) No, it is not.

C) The Competition Notice does not exclude it. Please refer to question and answer n.222 U.

**QUESTION n. 262 –21/01/21**

**Please specify exactly what are the special requirements which shall be demonstrated in the case of victory. In the case of a single professional who wins the project, a temporary grouping can be formed after winning ? What is the time frame for building a temporary grouping? Is it possible that the temporary grouping that is constituted foresees the professional figure of the DL different from the designer author of the project?**

The administration reserves the right to entrust the performance of DL to the designer as required by Article 157, paragraph 1, of the contract code, in this case, the performance must be carried out by the winner of the competition or by a member of the Contracting Group, a designer registered in the appropriate Professional Register provided for by current professional regulations, designated and personally responsible, whose professional skills will be referred to the SPM's judgement in the executive phase.

**QUESTION n. 263 –21/01/21**

**For the purposes of the composition of the temporary group, is it necessary that all members of the same are professionals registered with the Order or foreign professional register? In this case, will the professional person with proven experience in the field of visual arts be included among the collaborators/consultants?**

All members of the temporary grouping must meet the participation requirements provided for by art. "3 Parties allowed to participate in the competition: application requirements" of the Competition Notice. The professional expert in the field of visual arts may be included within the group if he fulfils these requirements; failing that, he may only be indicated as a consultant or collaborator.

**QUESTION n. 264 –21/01/21**

**Can the spaces currently under concession to third parties be relocated within the perimeter and rethought in terms of surface and space arrangement?**

For the concession in the perimeter 1, Second Arengario side, please refer to: "3.1.1 Perimeter 1– Technical and Financial Feasibility Project " of PDD, where: " It is specified that cafeteria and bookshop services are already present within perimeter 1 and graphically indicated as "area with function integrated into the museum": these areas are currently under concession to third parties, with whom synergies with the Museo del Novecento will be sought. The project for the links between these areas must be flexible, as it could undergo changes: the Administration reserves the right to change this perimeter, without altering the overall nature of the assignment and notifying each competitor promptly, in order to guarantee that all participants in the competition are able to prepare their technical and financial bid in full knowledge of all aspects."

Please note that the concession spaces at the restaurant in First Arengario are outside the perimeter 1.

**QUESTION n. 265 –21/01/21**

**We would like to know if the involvement of a person in the field of visual arts is mandatory for the competition phases and what exactly is meant by expert visual arts and what kind of contribution should be displayed about it ? you require a curator or an expert in museographic preparation? you need to draw up a curatorial concept?**

Please refer to the art. "3 Parties allowed to participate in the competition: application requirements" of the Competition Notice: "In view of the complex and delicate nature of the activities to be performed, competitors are invited to use the services of at least one professional with proven experience in the field of visual arts, performing arts or applied arts."

Therefore, curatorial expertise is not required and it is not necessary to draw up a curatorial project, as already explained in the section "4.2 Museum concept" of the PDD. It is suggested to the competitors to make use of an expert figure in fittings in the field of visual arts, performative or applied arts.

**QUESTION n. 266 –21/01/21**

**The offloading area of the aerial connection can not be located within the concession spaces, this means that the graft can not be done in the plan Loggia dell'Arengario 1?**

Please refer to the subparagraph: "3.1.1 Perimeter 1– Technical and Financial Feasibility Project" of the PDD where it is claimed that "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.

**QUESTION n. 267 –21/01/21**

**Do you confirm that each individual participant must necessarily develop two project variants : one with air connection between the two buildings and one with no connection?**

Yes, we do.