



REGIONE AUTONOMA DELLA SARDEGNA

**INTERNATIONAL ARCHITECTURAL COMPETITION
REGIONAL MUSEUM OF MEDITERRANEAN NURAGIC
AND CONTEMPORARY ART AT CAGLIARI**

GUIDELINES TO THE PRELIMINARY DESIGN DOCUMENT



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PRESENTATION

The Regione Autonoma della Sardegna is holding an International Architectural Competition for the new “Regional Museum of Mediterranean Nuragic and Contemporary Art” at Cagliari.

By means of this competition, the Regione Autonoma della Sardegna intends to provide a response to local needs in a critical area but more importantly to also create a prominent programmatic opportunity for the city of Cagliari and the whole of Sardinia. The impact of the intervention in the socio-cultural context of Cagliari and Sardinia calls for a broad ranging vision on the part of the competitors, that it is to be hoped can bring about the building of a Museum visible not only as an exceptional piece of architecture but also as an organism capable of actively integrating itself within the life of the city and the territory.

The Competition Rules and the guidelines for the Documento Preliminare alla Progettazione (Preliminary Design Document) for the Regional Museum of Mediterranean Nuragic and Contemporary Art at Cagliari constitute the synthesis of an extensive political, administrative and cultural debate. The competition is based on an unconventional exhibition idea that underlines the whole programme and springs from the observation of a dual tension in the geopolitical identity of Sardinia: on the one hand a tension between the “ancient” and the “contemporary”, on the other one which acts between the island dimension and Mediterranean dimension of the territory of Sardinia. In this light the placing together of works and testimonies produced by different spatial-temporal realities – Nuragic and contemporary – intends to attempt to expose and represent this twofold condition of opposites, giving way to a real staging of comparison. Beginning with the restitution of Nuragic findings to the horizon of aesthetic experience the programme therefore proposes the exploit the history and artistic identity of the island and, through critical and interpretative confrontation between the two spheres, to generate a landmark for contemporary art able to project Sardinia onto the Mediterranean artistic scene.

1. Introduction

These guidelines, that represent indications of a general nature fundamental for the generation of a design concept for the Museum, will be more precisely defined and further completed in the Documento Preliminare alla Progettazione (Preliminary Design Document) which is to follow, subsequently referred to as the DPP, drawn up according to indications given in art. 15 del decreto del Presidente della Repubblica n. 554, di data 21 dicembre 1999.

The preliminary design document in its definitive version will be issued to the competitors selected for the competition phase.



It is specified that the preliminary design should be drawn up in accordance with the regulations set out in Legge 11 febbraio 1994 n. 109 and the regulations adopted with the decreto del Presidente della Repubblica 21 dicembre 1999 n. 554 as well as those specified in the Competition Rules.

2. Aims and Objectives of the Programme

With this architectural competition, the Regione Autonoma della Sardegna intends to renew a vocation in which major attention is given to the territory and its possible uses, above all where the impact on the landscape of built interventions is particularly relevant.

The principal aim of the competition is to give the island added thrust in the field of art, able to connect the most ancient core of Sardinia's historic and artistic legacy with its cultural and social present and at the same time place the city of Cagliari within a vast panorama of exchange and interrelationship, underlining its role as a Mediterranean port. The hope is that the new Museum can contribute to revitalise, not only symbolically, the urban and territorial field to which it belongs, creating a landmark and revealing its purpose through its form.

The initial nucleus of the collection should be a group of large 8th Century statues discovered at Monti di Prama, near Cabras (Oristano) currently being restored.

Five Challenges

The new museum, that represents a new and original solution both in terms of programme and spatial characteristics, should address the following challenges:

- 1.** The new Museum should function as a **reference point** for other places in Sardinia and the Mediterranean identified with Nuragic art, starting with the archaeological museum at Cagliari. Competitors should therefore give careful consideration to the presence in the Museum of galleries and spaces where the visitor can find information regarding the whereabouts of Nuragic settlements in Sardinia (one of the main aims of the museum will in fact be that of encouraging the visitor to discover other museums and centres for artistic research present on the island) and the Mediterranean. Members of the public who visit the museum will also be steeped in a network of geographical references regarding institutions and places dedicated to the production – in these two fields of reference – of contemporary art.
- 2.** The new museum should house a **workshop for comparison and experimentation** that brings together Nuragic and contemporary objects and works of art in unusual ways. This comparison constitutes the very essence of the museum's exhibition and research programme. It deals with for



example the design of spaces – galleries, multimedia areas, workshops – to hold works of very different sizes (such as, in the archaeological sphere, bronzes or large Nuragic statues); spaces able to house for example multimedia installations of visual art alongside Nuragic statues; spaces able to help the public appreciate the relationship between the serial and individual dimension of the works on show.

3. The Museum should offer a **varied exhibition route** that generates tension and interaction of the aesthetic perception of the works with their historic context. The competitors should propose cognitive-perceptive ways of interpreting and passing through the spaces of the Museum that enable exhibition routes to be articulated on different levels and different speeds, considering both a rapid and concise vision as well as a deeper and more analytical one and most of all the infinite individual combinations that each visitor can create between these two extremes. The Museum should be a container open to different kinds of public; each visitor the conscious creator of their own spatial and temporal route through the sequence of spaces.

4. The Museum should be set up as a **place for production**, research and experimentation regarding the relationships between Nuragic and contemporary art. With this in mind, competitors should provide spaces where invited curators and artists can discuss their proposals comparing notes with specialists from other disciplines and meeting with students and researchers, or can show their ideas to a broader and in some cases more distant public. Workshops and ateliers for carrying out restoration of Nuragic art and producing contemporary works of art should also be provided.

5. Finally, the new Museum should represent in every respect an **engine for urban regeneration** for the city of Cagliari. The presence inside and around the museum of reception and entertainment spaces for visitors and tourists as well as inhabitants of the city can help the Museum establish itself as a gateway providing access and visibility for the island. Competitors should therefore pay particular attention to the access to the Museum and the relationship between indoor and outdoor spaces. The sequence of public spaces (entrance hall, bookshop, media centre, bar, restaurant, conference hall, commercial areas,...) should be designed in such a way as to be coherent with the spatial, cultural and economic context that surrounds the new building.

3. Territorial arrangement and principal indications regarding transformation of the area

Competition Site

The precise definition of the site will given after the pre-selection of the competitors and before the start of the competition phase. Within the site the location and position of the new building may be chosen freely, as long as it respects current regulations and restrictions; particular attention should



be given however to the relationship of the building project with its immediate context, as well as with the overall area to which it belongs. Each competitor is requested to produce design proposals and solutions that correspond in terms of detail and definition to a preliminary architectural design and represent in a suitable manner the congruity of the proposals with the requirements laid down in the Competition Rules

Indications for territorial transformation

The Regional Museum of Mediterranean Nuragic and Contemporary Art should be conceived as a landmark within the gulf of Cagliari, contributing to the richness and complexity of the urban setting. Each design idea should pay particular attention to the connections and interchanges between the new Museum and the relative areas of pertinence and the spaces and circulation within the city surroundings. The proposals should also fit well within the designs for regeneration underway or foreseen on the areas near to the competition site.

4. Architectural and Functional Requirements

The Regional Museum of Mediterranean Nuragic and Contemporary Art, together with its relative reception areas and related open spaces, should be able to host events of various kinds and sizes (from specialised conferences to artistic performances to major cultural events and outdoor festivals), offering itself as a centre of attraction throughout the year.

The new Museum will incorporate a range of distinct but strongly correlated functions; the design should therefore permit the various parts to be fully independent and at the same time assure a partial but fully efficient use of these. The organisation of the spaces and routes should also consider the simultaneous presence of various systems of circulation and routes (of visitors, technical staff, works and supplies, ...).

The museum should offer high levels of comfort, functionality, eco-compatibility; finally, particular attention should be given to the use of innovative technologies and materials, as well as the use of renewable energy sources (eco-sustainability) and the energy management of the building.

Functional Areas

The spaces and functions of the new Museum are grouped under four major headings, corresponding to four principal functions. To these is added a fifth which regards related open spaces. These macro-areas are described in outline form below. It is specified that the grouping and



organisation of the spaces in this way is intended for purely explicative purposes offering a direction; these indications are therefore not restrictions with respect to individual architectural proposals that should in any case be justified in terms of functionality and efficiency.

Area 1: entrance and public interface. The entrance area, conceived as the principal place for promoting the Museum, should be a space that connects exhibitions, specialist functions and spaces for potential public use and include a complete range of functions connected to hospitality (both of spectators of the Museum as well as users of the services connected to the structure) and interchanges with the city and territory.

Area 2: exhibition areas. This area, which should be able to house both permanent and temporary exhibitions at the same time, is divided into three main areas, linked to Nuragic art, contemporary art and the comparison between the two. The brief also includes two other areas linked to the two specialised sectors – Nuragic and contemporary – of the Museum, that via multimedia, interactive or other connections linked to new technology and communication, will have the task of bringing the spectator knowledge of news, experiences or artistic and cultural initiatives taking place in other parts of the island, the Mediterranean or the world.

Area 3: workshops for teaching, researching and the production of artwork. The Museum will, it is hoped, configure as a centre of reference for teaching, research and artistic production in the Mediterranean basin. With this in mind the brief requires the inclusion of an area that brings together spaces for research and teaching collaboration and workshops for the production and restoration of art and displays. The workshops should be equipped in such a way as to enable the making of large scale artefacts that use new technologies, also heavyweight (for example for working with stone and metal).

Area 4: storage and archives. Storage areas should be designed to hold both the collections that the museum will acquire over time (taking into consideration the production on site of new works), as well as collections on loan for set periods. They should be able to house large scale pieces and enable the storage of displays before and after use. The area will also include a specialist library (preferably connected to the entrance area) and an archive.

Parking and open spaces. The brief includes the building of a car park for the new Museum, the characteristics of which will be specified in the DPP.

5. Technical Requisites

In the final version of the D.P.P. further details regarding the following technical aspects will be established, as well as requirements regarding building management and maintenance:



- Acoustic requirements
- Air conditioning
- Drainage and water supply
- Fire safety requirements
- Electrical services
- Lighting
- Equipment for simultaneous translation
- Services for video-surveillance and access control
- Structured cabling system

6. Site restrictions and regulations

The competitors selected for the competition phase will be issued with documentation on the requirements, restrictions and regulations regarding the competition area and the surrounding urban context relating to the building.

7. Building Impact

The Museum should be designed in such a way as to ensure that it connects well with the surrounding environment, both during the various construction phases and in the successive functional phase of the building. The design should be drawn up in line with current regulations in terms of the environment and environmental feasibility studies will be supplied to the competitors selected for the competition phase.

8. Design stages and drawings and documents to be produced

The design stages will be those established in art. 16 L. 109/1994 and successive modifications and additions. For each design stage, drawings and documents will be produced specified in articles 15-45 of the DPR 554/1999, in the current Regolamento Edilizio (Building Regulations), as well as those specified by the law and technical regulations regarding the design of buildings, structures, services and safety.



9. Design Phases

The competitors selected for the competition phase will be supplied with indications regarding the design phases for the new Museum.

10. Cost of works

The competitors selected for the competition phases will be supplied with indications regarding the costing, forms and sources of financing, as well as any articulation of the intervention into functional lots.

11. List of attachments

Ai concorrenti selezionati per la fase concorsuale sarà fornita in allegato la seguente documentazione, su supporto CD-ROM: Competitors selected for the competition phases will be supplied with attachments containing the following, on CD-ROM:

1. Documento preliminare alla progettazione, (Preliminary Design Document);
2. Location Plan;
3. Aerial view of the city of Cagliari;
4. Urban organisation of the city of Cagliari;
5. Site plan of area concerned;
6. existing plans of the area
7. Information on transport and sub-services;
8. Photographs

The Competition Organisers will supply other documents depending on the area selected for the building.