

# PIRANESI PRIX DE ROME 2017

## XV EDITION

Villa Adriana, 23<sup>rd</sup> of August\_5<sup>th</sup> of September

**ACCADEMIA ADRIANA di ARCHITETTURA e ARCHEOLOGIA**

**Roma Capitale**

Assessorato alle Politiche Culturali e Comunicazione  
Sovrintendenza ai Beni Culturali

**Comune di Tivoli**

Assessorato alle Politiche Culturali

**Ordine degli Architetti della Provincia di Roma**

**Pantheon Institute of Rome**

**Politecnico di Milano**

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Dipartimento di Architettura e Studi Urbani  
Dipartimento ABC

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Scuola di Ingegneria e Architettura, Sede di Cesena  
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**University of Teheran (CEAT)**

Center of Excellence in Architectural Technology

**Universidad Politécnica de Valencia**

Escuela Tecnica Superior de Arquitectura

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## **COMPETITION NOTICE**

The Accademia Adrianea for Architecture and Archaeology Onlus in collaboration with the above indicated organizations announces the Twelfth Edition of the “Villa Adriana International Museography Seminar Design Competition” and concurrently the “Premio Piranesi \_Prix de Rome”, which will take place at Villa Adriana and Rome from the 23rd of August to the 5th of September 2017.

The Premio Piranesi\_Prix de Rome is intimately and structurally tied to the Villa Adriana International Museography Seminar Design Competition and it constitutes the didactic and professional training as well as participatory dimension.

The object of the Premio is design training that involves architecture for archaeology and in particular the musealization of archaeology and the scenographic design for the valorization of archaeological heritage.

The formula for Premio Piranesi Prix de Rome is that of a one phase design competition open to students and young professional architects, engineers and archeologists, who participate in the International Museography Seminar at Villa Adriana.

The workshop takes place in the extraordinary context of the monumental residence willed by the emperor Hadrian and constructed between 117 and 138 AD near the city of Tivoli.

### **The XIV Edition: An exchange Among Schools**

The archaeological heritage on Italian soil is in danger. It is necessary to act in time and with competence. There is a need to create a new and more detailed quality of professional capable of collaborating with the Soprintendenze in the management and valorization of these sites. There is a need for the formation of individuals capable of managing the resources to maintain the activity of valorization.

After eleven editions of the Premio, the organizing institution has realized the need for an assumption of responsibility on the part of the universities for the professional training, both internally and out-sourced, of individuals needed to operate in a sector that shows enormous potential for growth and professional development.

The Accademia Adrianea di Architettura e Archeologia, invites domestic and foreign universities, by way of their individual schools of architecture, engineering and archeology, and by way of their

professors interested in this discipline, to participate in the XIVth Edition of the Premio Piranesi Prix de Rome, that is intended primarily to be a cultural exchange among the schools.

Why such an exchange among schools? Because an exchange is needed among the countries that are particularly sensitive about the conservation and exhibition of their own patrimony, to activate an exchange of experiences that today is always more necessary to modernize competencies, to update legislative activity, as well as design and management practices.

The new generations will have the task to put into practice this exchange of experiences. Their professors, to sensitize and prepare them.

### **Designing Villa Adriana**

The concept of valorization applied to the safeguard and management of archeological patrimony is the underlying theme that animates the design competition, that takes as its object the archeological area of Villa Adriana at Tivoli.

In the last decade many archeological areas in Italy and Europe have been the center of diverse strategies of intervention tied to the question of valorization. The strategies have operated essentially in three directions:

- That of musealization for the long term based as well on secure accessibility to the sites, on coverings for archeological excavations, and on the equipping of architectural structures for support services to the flow of visitors.
- That of archeology as a scenographic context for theatrical activity (theater pieces, contemporary art performances, fashion shows, etc.) and for cultural events (exhibits, conventions, seminars) generally of short duration.

These three consolidated directions underscore substantially two types of resource allocation intended to valorize, to develop and to improve the use of heritage sites: on one hand, it involves direct intervention on the sites, on the other, it involves intervention on the physical and social context surrounding the site.

In particular, the design interventions on the archeological site are intended to musealize and redesign the site itself: these are therefore design works on ancient artifacts intended to improve their aesthetic appreciation, their legibility and accessibility. Also part of the design work directed on the ancient artifact are restoration, completion, and museographic exhibition design; but also the structural integrity of occupied spaces and routes, as well as rethinking paving and monumental illumination: substantially a general redesign of the historical artifact and its adjacencies, intended to improve the quality of the site visit and its understanding. In this light the description of the XIV Edition of the Piranesi Prix de Rome 2016 proposes the issue described in the following section, to add new value to the archeological site of Villa Adriana.

### **Water Architecture (Water Works)**

This design experiment is focused on the relationship between two of the principal elements that constitute the image of Villa Adriana: Architecture and Water, seen in the direct complimentary relation that not only defines some of the more important architectural experiences of the Villa, but that is at the heart of the choice of the site on which it is constructed, and the positional syntax of its pavilions.

The design relation between architecture and water is therefore once again after the formative act, the object of reflection of the prince's architect, who can evaluate:

- mnemonic places of Villa Adriana, where water is already present and historicized as part of the original design;
- or the natural and archeological landscape of the Villa suggesting new experiences of an architecture essentially thought in relation to water.

The Architecture Water Works can be exhibit pavilions or thermal baths or arrangements and museum designs for parts of the Villa intended to generate a spectacle of water captured from

architecture and from archeology, in addition, of an architecture that is sublimated to the breaking dynamic of water as *natura naturans*.

In terms of functional program, these designs can accept exhibitions of ancient and contemporary art, as well as performances and theatrical displays, thermal baths for wellbeing and recreation, or can be totally self-referential, pure form in relation with water and the archeological landscape.

The great tradition of the Villas of Tivoli is, in this context, the most explicit and direct reference. The experiences, in fact, of the Villa Gregoriana, d'Este, and naturally the Villa Adriana itself (with Piazza D'Oro, the Teatro Marittimo, the Canopus, the Pecile and the thermal baths) have nurtured throughout the centuries, a way of conceiving architecture and landscape scenography, as natural or artificial, still unequalled for its great beauty and originality. The choice of the site (or sites) by the competitors, is therefore a qualifier of the design strategy, both in relation to existing water architecture, and to those of new construction.

### **Participation in the Seminar Competition and CFU**

Participation in the Premio Piranesi is equivalent to **4 CFU** according to established bilateral agreements with various universities. Agreements exist with the following universities:

Scuola di Architettura e Società e Scuola di Architettura Civile del Politecnico di Milano

Scuola di Architettura dell'Università IUAV di Venezia

Scuola di Ingegneria e Architettura "Aldo Rossi" dell'Alma Mater Studiorum di Bologna, Sede di Cesena

All Schools whose students have joined the XII Edition of the Piranesi Prix de Rome can assign on its own initiative CFU, on a proposal of the students and tutors involved.

### **Prizes**

The prizes will be

- N. 9 *Piranesi Prix de Rome prizes*, three for each judging committee, for the best overall design proposals.
- N. 6 *Piranesi Special Mentions*, two for each judging committee, for the proposals which present noteworthy solutions for specific aspects of the project.
- N. 1 *Piranesi FIABA prize*, for the proposals which present the best solutions for the elimination of accessibility barriers (both physical and psychological).

The 9 Piranesi Prix de Rome and Premio Piranesi\_Fiaba prizes will receive nine Euro 4.500,00 scholarships covering 75% of the attendance fee for the "***Master Itinerante in Museografia, Architettura e Archeologia. Progettazione strategia e gestione innovativa del patrimonio archeologico***" (Euro 6.000,00) established on a yearly basis by the *Accademia Adrianea di Architettura ed Archeologia di Tivoli-Roma*.

The 6 Piranesi Special mentions will receive six Euro 4.000,00 scholarships covering 66% of the admission fee to the *Accademia Adrianea*.

Moreover, all participants who will successfully complete the Piranesi Prix de Rome 2013 will be eligible for the above mentioned Masters Program by utilizing scholarships covering 60% of the admission costs (Euro 3.600,00 scholarships).

Participation diplomas will be given to all participants.

### **Secretariat:**

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