

PIRANESI Prix de Rome

INTERNATIONAL SEMINAR
AND MUSEUM DESIGN COMPETITION

DESIGN GUIDELINES



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PIRANESI PRIX DE ROME

ARCHITECTURAL DESIGN AND ARCHAEOLOGICAL HERITAGE

Introduction

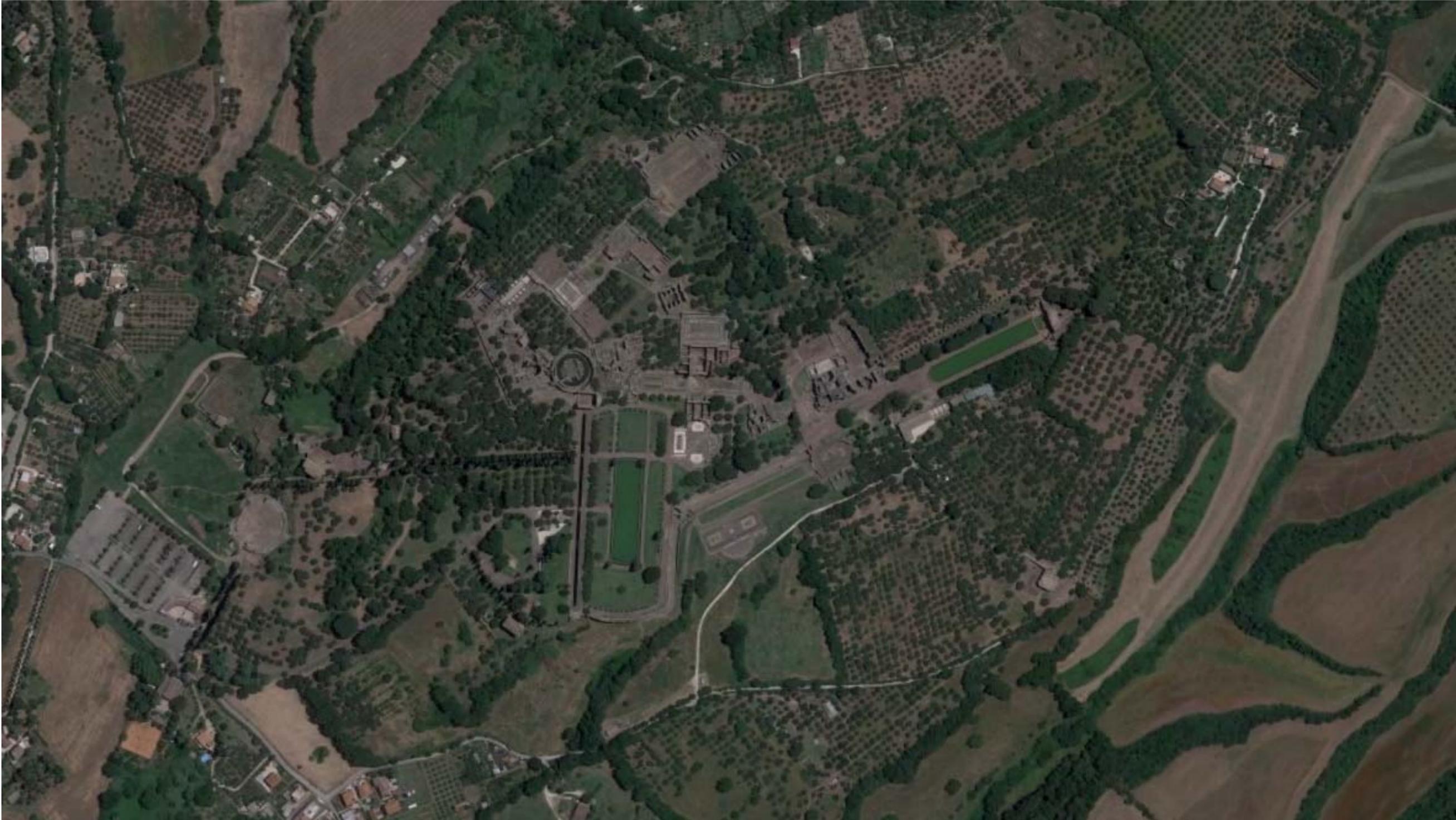
Villa Adriana is one of the most extraordinary archeological realities in the world. A Unesco World Heritage Site since 1999, it is a high point in the cultural offerings present on Italian soil. Coming down to us with its monumental consistency still very present and visible, the Villa designed by the Emperor Hadrian has been an object of study, of visitation, and of admiration for at least a half-millennium. Its architectonic composition, even before its ruin, is still a debated and open issue. Its architecture is a unique example in the ancient world and, since its edification, has exhibited a skeleton that is typically Roman associated with a totally new, if not revolutionary, spirit which in any case is far from that of the *mos maiorum*. It was something new then, as it is today for those who for the first time try to read its plan and understand the presence or absence of an ordering principle; the *lex* that reveals the *ratio*. Much architectural and archeological literature has been dedicated to these issues, so as to constitute, in the sea of “adrianology”, one of the most substantial chapters.

For more than ten years now, studies on the relationship between architecture and archeology have found, in the International Seminar at Villa Adriana – Piranesi Prix de Rome, a privileged venue for the university level community, where students and professors coming from many countries confront each other with the richness of a site that offers itself as a large laboratory for understanding and exploration.

Since 2010, the Prix has been expanded to the professional world, including significant international participation, with the objective to demonstrate the state of the art in the European context, related to the architectural design project for archaeological heritage sites. The result of these consultations has been to establish a general framework, which has allowed the understanding of how, in certain European countries, namely Spain, Germany and France, certain experiments tied to valorization have been concentrated. These can be taken as an example also in Italy for a new design phase which will permit the intensification and management of the cultural offerings generated by the presence of an “archeological value” (*bene*) in a specific territory.

Objectives of the Competition and Normative Requirements

This competition therefore ties its objectives to article 6, comma 1,2 and 3 of the Codice dei Beni Culturali (in the specific case of of the valorization of the archeological site at Villa Adriana) and requires an integrated design directed toward the realization of designed architecture based on a substantive relation with the element WATER. This element is the reason for the existence of the Villa itself, as well as the point of departure for the Hadrianic project in the beginning of the second century AD.



Water Architecture

Our design experiment will therefore be concentrated on two elements that make up the image of Villa Adriana: Architecture and water, understood in a close relation of complementarity, which not only originated some key architectural episodes of the villa, but which is at the heart of the choice of the site on which it is constructed, in addition to the positioning syntax of its pavilions.

The relation between architecture and water is therefore, still again after its originating act, the object of reflection of the “architect of the prince”, who should relate to:

-the archeological and natural landscape of the Villa, structuring new elements of the architecture conceived essentially in their relation to water.

-mnemonic places of Villa Adriana, where water is already a historicized presence as part of the original design.

With respect to the two points above, the project of Water Architecture should achieve the following design objectives:

1. The creation of a **Thermal-exhibition pavillion** (Bath) following, and in relation to the experience of bath architecture in Rome where architecture and water coexist and share the objective of a resolution of an extraordinary architectural image.
2. The creation of a **en plein air water architecture**, to be in continuity with parts of the villa intended to glorify the spectacle of water captured in architecture (and archeology) as well as, in time, of the architecture subjected to the destructive aspects of water as *natura naturans*.

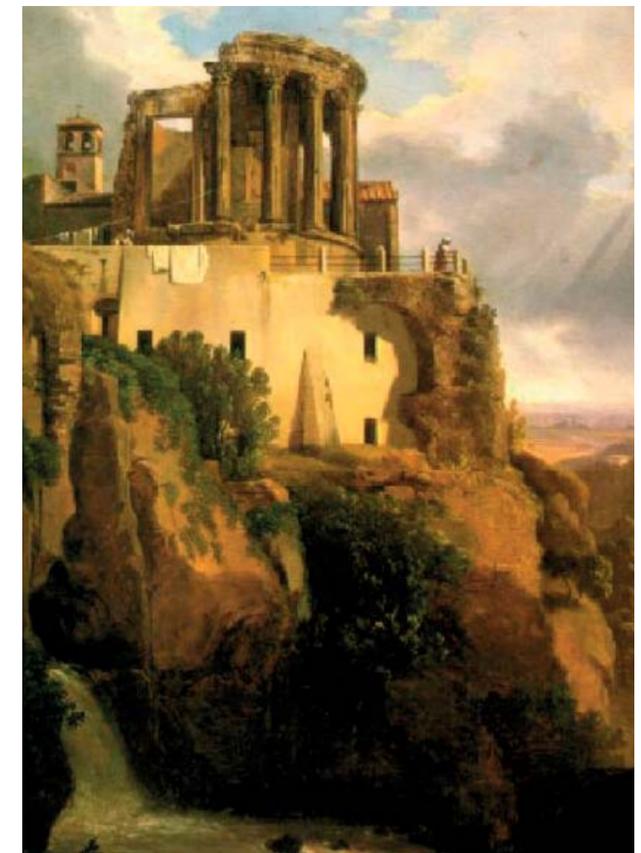
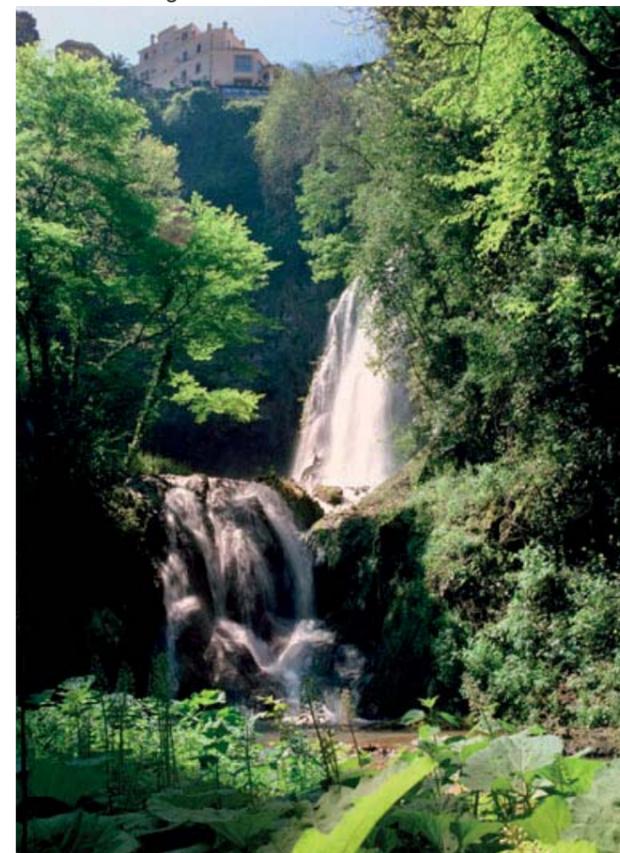
The grand tradition of the villas at Tivoli is the most direct reference. The examples of the Villa Gregoriana, Villa D’Este, and naturally of Villa Adriana (with its Piazza D’Oro, Teatro Marittimo, Canopo, Pevile, and the bath complex) have contributed to a particular way of conceiving architecture and the scenography of landscape, be it natural or artificial, unparalleled for its great beauty and originality.

Regarding the functional program, for both the exposition hall and bath, as well as for the monumental fountains, they can accept and be backdrops for collections of ancient sculptures, modern and contemporary art, performances and theatrical representations, as well as naturally the for the bathing activity tied to well-being and leisure.

The choice of site or sites, reflects the design strategy, both in relation to existing water features, as well as to new designs. For the first time, in fact, the program does not define the study area, but it is the individual design teams that will decide on the sites choosing specific areas for intervention from the entire archeological site of Villa Adriana.

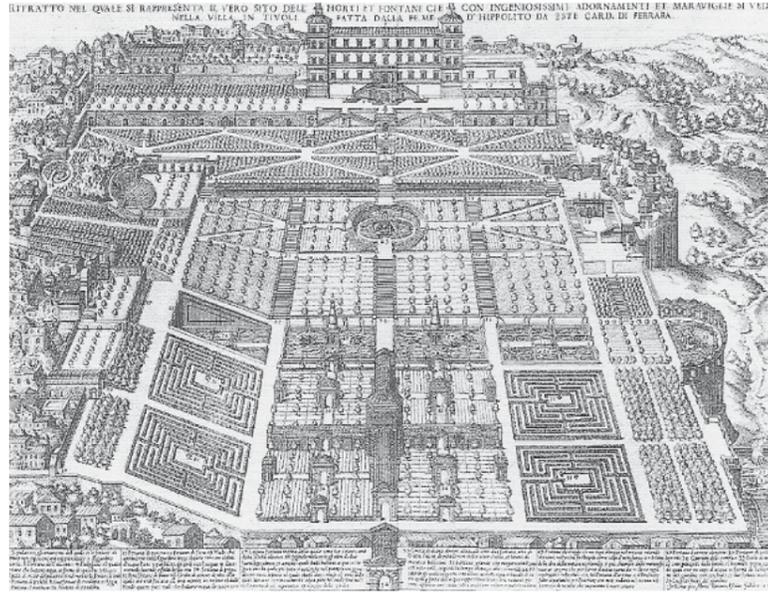


Tivoli. Villa Gregoriana.

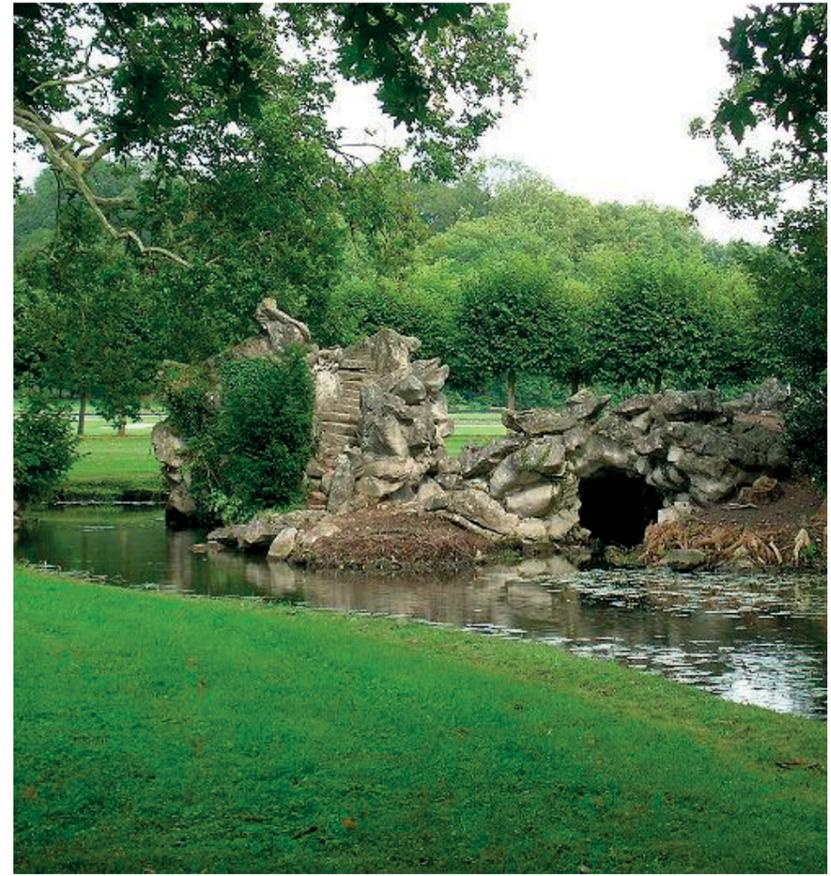




Tivoli. Villa d'Este.



Tivoli. Villa d'Este.



Examples of architectural elements in romantic gardens.



Brief Introduction to the Villa Adriana Site

For a more detailed understanding of the archeological site of Villa Adriana and the individual design sites, please refer to the bibliography available in the next section and to the site visits which are part of the competition procedure.

In this section general characteristics will be identified and introduced for the specific design areas. The design program will be presented in the context of the general topography of the Villa. The names with which the monuments are identified inside the Villa complex are those of the classic Ligurian tradition present also in the signage within the Villa and universally accepted.

Villa Adriana, at least for most of the portion that is constructed and known to us, is developed along an extended plateau, which from the plane of the Pecile, set at an elevation of 88 meters above sea level, runs to the Altura, a cultivated plateau that goes from 115 to 120 meters above sea level. This change in elevation of about 30 meters is negotiated over a distance of about nine hundred meters. But in reality, the base of the Villa is situated near the so called Pantanello – the place of the confluence of the two valleys of Roccabruna and Acqua Ferrata which delimit tectonically the artificial plateau described earlier – at an elevation of 60 meters above sea level where there are some important buildings like the Teatro Nord, the Palestra and the ruins of the Tempio di Venere Cnidia. This second level change, of about 30 meters, is visible in a more immediate manner, being negotiated over a distance of only three hundred meters, between the Pecile and the Teatro Nord. Comprehensively the most consistent part of the Villa is therefore located between the Pantanello and the Altura (currently included in the Bulgarini property) with a line of sight dimension of about 1.2 kilometers between Teatro Nord and Teatro Sud, which appear as architectural markers of the overall composition. The overall elevation change oscillates instead between 55 and 60 meters.

Topographically, Villa Adriana is configured as an architectural complex which deals with a very plastic ground condition, in part due to the orographic and morphologic characteristics of the territory included between Via Tiburtina, the River Aniene and the Via Prenestina, in part due to the transformations of the ground plane as a result of the construction of the Villa itself.

Observing the site plan, it is possible to see how the plan of the Villa is organized, from what is evident today, in four large quadrants, arranged according to its elevation, to which are added diverse tangential or interstitial realities of noteworthy consistency. The four quadrants, while having a relatively autonomous plan, are connected by certain points of contact. These connections do not imply relationships of movement, that is, they are not passages from one quadrant to another. This most interesting fact precludes the consideration that it does not seem evident, at this state of the excavations, that there exists a fabric of streets that organizes the internal routes in a canonic and capillary manner. The existing routes, as such, are either underground or external to the Villa. On the surface the prevalence is the principle of internal-to-internal connections of the labyrinth type, altered in large part from the model of the Imperial Roman Fora.

The first quadrant is located in the north-east and is made up of the residential block, which is composed of the Domus with its terraces on the Valle di Tempe, the Cortile delle Biblioteche, the Terrazza delle Fontane, the Hospitalia, the Triclinio Imperiale, the Padiglione di Tempe, and the Piazza D'Oro.

The second is located in the heart of the Villa and is made up of the complex that includes the Palatium Invernale, the Ninfeo Stadio, and the Edificio con Tre Esedre. To this, belong also the Pecile and the Sala dei Filosofi, which follow the general orientation. Between this quadrant and

that of the Domus, is inserted, according to the logic of interstitial space, the block composed of the Teatro Marittimo and the Terme con Eliocaminus.

The third quadrant is collocated on a flat area and occupies the space included between the Pecile and the elevation change of the Altura. It is composed of a series of buildings arranged on an orthogonal scheme including the central thermal baths (Piccole and Grandi Terme) and the Grande Vestibolo with its terminals at the Canopo and the Antinoeion.

The final fourth quadrant, known as the Accademia, is developed adjacent to the western eroded tufa outcropping, from the Roccabruna to the Teatro Sud.

There are, in addition, diverse monumental elements located outside the four main quadrants, which are considered peripheral in the explanation of the form of the Villa. In the north near the Pantanello, and more precisely under the ruins of the Tempio di Venere, is the Palestra, an enigmatic building made up of four buildings of different dimensions and orientation (a typological novelty). Behind this complex, in addition to the *alveo* of the Acqua Ferrata torrent (as seen in the previous section), all the historical cartography shows the plan of a theater building with a certainty of details that is evidently descriptive, especially since it is likely that this building never existed, or at least not in the configuration represented in the plan. Rising in elevation, a building that appears as a monade set between the Cortile dei Pilastrici Dorici, the Sala del Trono and the Cortile con Peschiera of the Palatium Invernale, is the so called Caserma dei Vigili. Further south, entering more fully into the park, it is possible to encounter the Tomba a Tholos, the Plutonium, the Inferi, the Quadrilatero and, as the last built-up area before the open field, the Liceo, whose double portico is set as the south terminus and is correspondent to the Pecile to the north. Many of these last elements are included in the private property of the Bulgarini and Lolli families.

The Villa, being very large - surely much larger than it appears today - had various points of entry referring mostly to the two extremities: the area of the Pantanello to the north, and the area of the Colli di Santo Stefano to the south. For sure though, one can say that paved roads exist, running from the area of the Pantanello in the proximity of the divergent intersection with Via Prenestina directly to the Piazza D'Oro and the Grand Vestibolo, creating therefore a direct connection on one side with the Domus – private and residential quadrant of the Villa – and on the other with the monumental central quadrant destined for public and official functions.

The compositional structure of Villa Adriana

The structure of the composition of Villa Adriana is based on a polar system defined as multi-axial, radial, hypotactic, ie based on a series of critic points placed in connection between themselves by generators axes. Such polar system is based on a limited number of centrality, namely architectures whose shape is due to a circle, or in any case to a central plant, from which are developing various series of radial axes which, in turn, connect hierarchically other centrality.

These centralities are identified in the Quatrefoiled Hall of Piazza d'Oro, in the Tholos of the Temple of Venus of Cnidus, in the two Theaters (the so-called Greek, to the north and the so-called Roman to the south), in the Maritime Theatre, and in Building with Three Exedras and in the Antinoeion. The founding center of the main compositional structure of the Villa is the one corresponding to the Quatrefoiled Hall of Piazza d'Oro.

This master plan is structuring the entire shape of Hadrian's Villa, including the position of the peripheral pavilions, through a system of relations very articulated and complex. Complexity that,

among other things, has made this model practically devoid of further applications till modern times, making the composition of Hadrian's Villa as a fact in itself remained unique. It should however be made explicit that before the application of Hadrian's Villa, the Polar system has been used in other emblematic cases, always related to holy architectural complexes: the Athens Acropolis, the Temple of Isis at Phylae in Egypt and the Acropolis of Pergamon. All sacred places and all "hadrianean" places. An aspect, this, which of course cannot be considered accidental.

Design Introduction

The new intervention is to be classified as: new construction, musealization and interior-exterior design of the monuments that are the objects of the competition brief.

For new construction we mean new buildings of a contemporary concept to be built near and/or on existing archeology, or in harmony with it. The physical relationship with the existing should be completely reversible in safeguard to the archeological artifact.

New construction can be understood as an iconic and evocative restoration or as a formally autonomous and self-referential artifact. Both formal goals must be achieved in a harmonious manner with the archeological and landscape context and according to principles of integration with the ground and with the architectural/landscape sections of the villa.

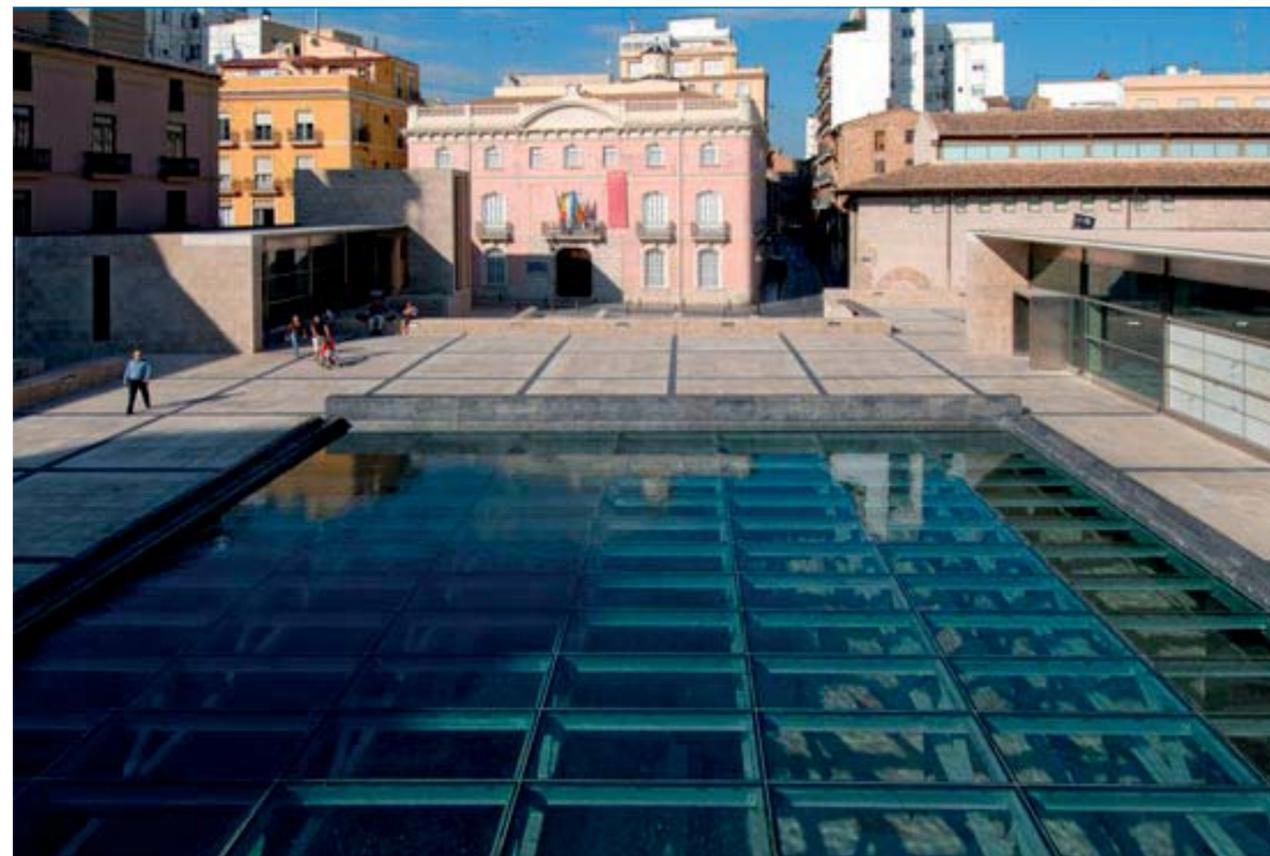
Regarding the "musealization" and the "organization" it is deemed helpful to offer some interpretive directives.

"Musealization" is intended to mean an integrated design including solutions of consolidation of the already existing, constructing new parts and the integration of existing ones, removal of the architectural barriers, and communication to all the categories of usage, having as a goal the accessibility, usage, legibility, understanding, and in general, the enjoyment of an asset, in our case an archeological asset.

Musealization therefore underscores, in fact comprehends, the "arrangement", introducing the idea of a design response capable of satisfying the request for the usage and contemplation of an asset by the public.

On that issue, and in more detail, the "arrangement" foresees:

- the realization of selective routes internal to the artifact and organized, if necessary, on exposed walkways,
- the realization of spaces for rest and contemplation,
- the redefinition of surfaces and volumes of pre-existing elements that are not legible,
- the partial or complete covering for the protection of the ancient elements and the delicate surfaces,
- the creation at specific points of observation, of "windows" for reading the artifacts and their detail,
- the realization of a system of visual communication relative to identifying signage, toponymy, and narrative routes.



Musealization project of Almoyna site in Valencia. External and internal views.



In keeping with this, designs must adhere to the following general principles:

- Respect for the archeological site in its overall generalities, by way of a design that is careful with the dimensional relationship between the existing and the new interventions.
- Reversibility of the interventions, understood not as a temporary solution to an emergency situation, but as specific care with construction details that should permit a hypothetical disassemblage, and at the same time the needed durability over time of the built structure.
- Warranty of legibility of the existing artifacts on the part of the new intervention.
- Economic feasibility of the interventions and non-invasive character of these.
- Removal of the architectural barriers and the verification of accessibility without limits.

Project Areas and Design Issues

The study areas are to be found in the villa in its entirety. Each group will select where to locate its design project based on the indications within this document and those given by the teaching staff.

Regarding the new construction, that is the Thermal-Exposition Pavilion, this could be best situated at the edges of the villa, along the cliffs of tufo on which it is constructed, but also internal to the central sectors of the villa in interstitial positions between existing pavilions.

Regarding the monumental fountains and the restructured organization of the existing archeological elements in the original places of water in the villa, these are located essentially in the heart of the villa and are to be understood as intervention on archeology and inside archeology.

Margin Areas

The margin areas are those generated historically from the erosion of the two water courses that have cut the tufo plateau on which the villa was



Fringe areas. Up. Rio of Roccabruna. Down. Rio of Acqua Ferrata.



then constructed: the Rio dell'Acqua Ferrata to the west and the Rio di Roccabruna to the east. The first has created, with accomplice help from the redefinition of the cliffs by the architects of the villa, the so called Valle di Tempe, a long cut of regular form that separates the villa from the Colli Tiburtini mountains. Facing the Valle di Tempe are the terraces of the key pavilions that establish the western profile of the villa, that are in sequence, il Padiglione di Tempe, with its Triclinio Imperiale, the Domus, and the Piazza D'Oro, with relative sub structured walls.

On the Valle di Roccabruna, more extended and wide than the preceding one, there face two important terraces, that of the Accademia and that of the Pecile. Between these there is inserted a wedge of interstitial tufo including the tholos of Roccabruna and the opening in front of the Pecile with the inlaid rise of the Grande Vesibule and the heart of the Villa.

A point of confluence of the two ancient water courses is the so called Pantanello, in the northern most area of the Villa. This area characterized by the presence of a surface geological fold and by a most important sequence of buildings: Il Teatro Nord, le Palestre, and the Tempio di Venere Cnidia.

Along these edges the design groups may position their new construction intervention as well as naturally, also the landscape intervention for water scenography.

Internal areas

These are the areas included between the terraces of Tempe and Roccabruna and include not only the monumental pavilions of the Villa, but also the interstitial areas attached to the pavilions themselves, apparently not built. The definition of the project sites in the internal parts of the Villa should be based on the use of a map basically composed of the Plates II.I, II.II, IV.I, IV.II and VIII.I of the Tractatus Logico Sintattico, present in the appendix of this document. In particular and as an example if one considers the axis R_1, R_2, R_3, R_4 and R_5 of the Plate II.I it is possible to imagine the Piazza d'Oro as

Internal areas of Villa Adriana. In the foreground the Teatro Marittimo



a center and distributive generative element of water that is distributed along these directives, starting from the ninfeo of the Sala Quadrilobata to the terminal of the Pantanello (with the Teeatro Nord, used for the water shows, and the tempio di Venere Cnidia), of the Domus (in the garden of the Biblioteche), of the Edificio con le tre Esedre and the Grandi Terme. By using other Plates as reference maps it is possible to imagine other water courses that intersect pavilions a tholoi, putting into relations other a network of water places and selecting in these the points of formal accumulation of water and construction material. naturally, the design groups can use the other Plates of the Tractatus, if they find it useful to their design objectives.

The Thermal-Exhibition Pavilion

It should be considered an Archeo-Spa (Salus per aquam) inclusive of collections of arte or archeology, organized in its interior and exterior spaces, establishing a target audience and intent on cultural communication which is at the base of the special design objective, to attach to an archeological site like Villa Adriana the infrastructure and facilities for well-being and contemplation in support of the process of valorization.

The Thermal-Expo Pavilion (PTE) will have a maximum covered indoor area of 1000 sqm, with a maximum height above ground:

- mt 6,00 for vertical masonry.
- mt 12,00 at the top, in the sloping portions.

The PTE can be equipped with external spaces for a further 500 sqm.

We will not indicate here quantitative measures of each individual section, leaving this to the design group. Each group can in fact evaluate the functions listed below in terms of quantity and location. In general and with the possibility of each group to make interpretations and assimilations, each TEP should include:

- An Internal bath
- An External bath
- A Center for Well-being
- A permanent collection of art

The internal bath area shall be composed of an entry-reception area, which organizes five other zones: one for lockers and toilets, one for the thermal pools with differentiated water temperatures, a relax zone, one for cultural activity and a bar-restaurant.

The external bath area will be composed of one or two pools (one heated), by an exterior space related to the bar-restaurant, and other terraces for the exhibit of sculpture collections.

The center for Well-being will include a series of smaller spaces for saunas, Turkish baths, kneipp baths, massage rooms, water massage areas and mud bathing.

Qualitative Suggestions

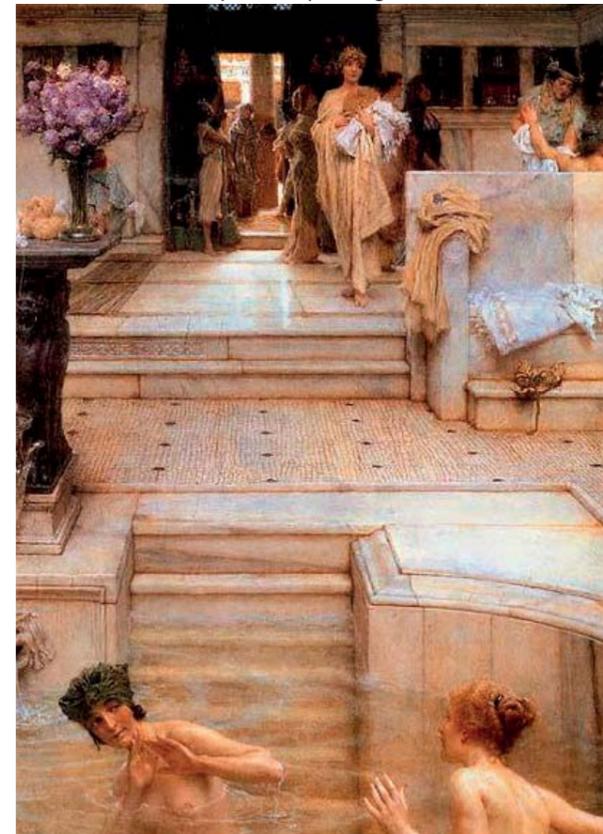
- the volume of the TEP should not have a constant profile. It should be differentiated and articulated volumetrically also in the interior to capture light from above.
- The overlay volume cover will be 25% flat and 75% articulated with slopes and skylights. No slopes below 45 degrees are permitted
- The plane surfaces of the covering should be for the most part useable and designed for exhibits, they should be finished with a natural material – wood or stone – and can also be covered in water, for at least 50% of their surface.



Up and down. Reconstruction of the Terme of Diocleziano.



Down. Thermal atmosphere in painting of Alma Tadema.



Down. Thermal collection, Augusto as prayerful.





Up and down. Vals Spa. Internal views.



Down. Barcelona Spa. Internal view.



Up. Carlo Scarpa, Tomba Brion.

Down. Mier Van der Rohe, Padiglione di Barcellona



- The surfaces of the overlay volume must have a glazed surface up to a maximum of 30%, with panoramic possibilities. In case the project requires larger glass surfaces, dynamic and reversible panel systems must be studied for dimming and retrieving opaque surfaces.

En plein air water architecture

For the en plein air water architecture we intend essentially a work of art articulated with a sculptural architectural language, intent on communicating one of the most present symbolic elements of the Villa: Water.

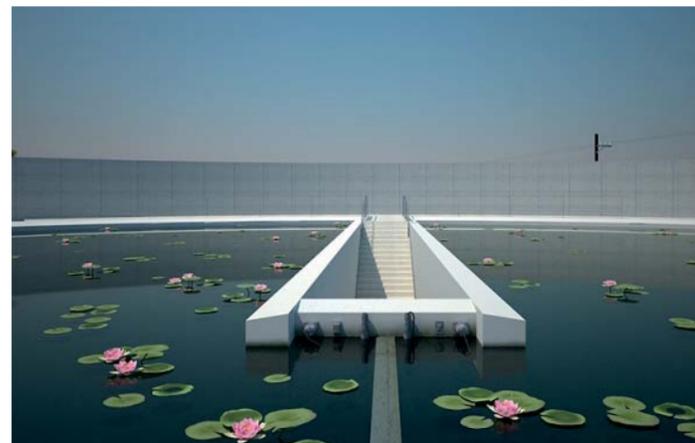
The en plein air water architecture can be oriented to a classic reference, where water is captured, domesticated and distributed by architecture or in a reference to the romantic garden, where the water is a free and powerful, more alive expression of the *natura natrans*.

The en plein air water architecture is composed of canals, aqueducts, tubs and columns. The canals are water collectors located at ground level and related to it by way of the inclinations and the architectural surface definition. Aqueducts are collectors of water that travel above the ground usually above the height of a man and that are usually structured architecturally. Tubs are basins that hold tendentially slow moving water that create mirror surfaces depending on how the water is moved. Columns are vertical architectural volumes that are located inside the tub or between tubs and or canals.

These elements is seem in a classical light are figuratively architectural, if seen romantically they are figuratively naturalistic.

The design groups can design fountains near water areas already present in the villa, or they can design new water courses in other areas. The principle routes should make reference to the already mentioned Plates of the Tractatus.

Tadao Ando. Water temple



Carlo Scarpa, Tomba Brion.



Up. Trevi fountain

Down. Fountain of the Reggia di Caserta



Graphic Design and Communication

Competence in graphic design and communication in branding culture is also requested of the participants for a design proposal relative to the system of visual communication related to the visual communication system related to the event of the XIX Centenary of Villa Adriana. Event that develops in two years, called **Biennium Adrianeo** (having been the *dies imperii* of Hadrian on August 11, 117 A.D and the laying of the foundation stone of Villa Adriana conventionally placed in June of 118 A.D.

Competitors will then have to elaborate a project of coordinated image related to the identity and strategic communication of the cultural container Biennio Adrianeo.

The project of visual identity communication involves the creation of an Image Coordinated Manual for the application and declination of graphic elements on material (paper) and intangible (web-site) media. This essentially consists of:

- Original creation of a logotype consisting of a pictogram (a symbol, a figure) and a logo (a word, a name) related to the event of Biennio Adrianeo or to the Villa or the Hadrian Emperor.
- Identifying among the existing or original creation of a font with which to write or draw the logo (lettering).
- Finding a range of color combinations, to associate with the logo and lettering.

Declination and Format

The graphic elements thus organized, define a flow of communication on a vast scale that attempts to occupy the spaces of the visual perception of the public.

What is meant by declination is the application of the graphic elements onto the diverse supports, aiming to reach diverse communication targets. In this instance it is enough to mention the most important:

- hard copies for scientific divulgation and tools for the public (catalogues, publications in general, guides, handouts, maps);
- gift shop objects in plastic, metal, fabric, glass, namely: products for merchandising (from t-shirts, cups, office supplies, to designer objects, reproductions of works present in the collections, to packaging itself for the artifacts sold.
- metal, plastic, or wooden supports for the signage (routes, toponymy, institutional and promotional (standards, banners, etc.)) and for narrative graphics (so called explanatory graphics panels)
- uniforms and personnel attire;
- graphics for the ecouterments of the bar restaurant,
- multimedia support and I.T. (official web site design and DVD)

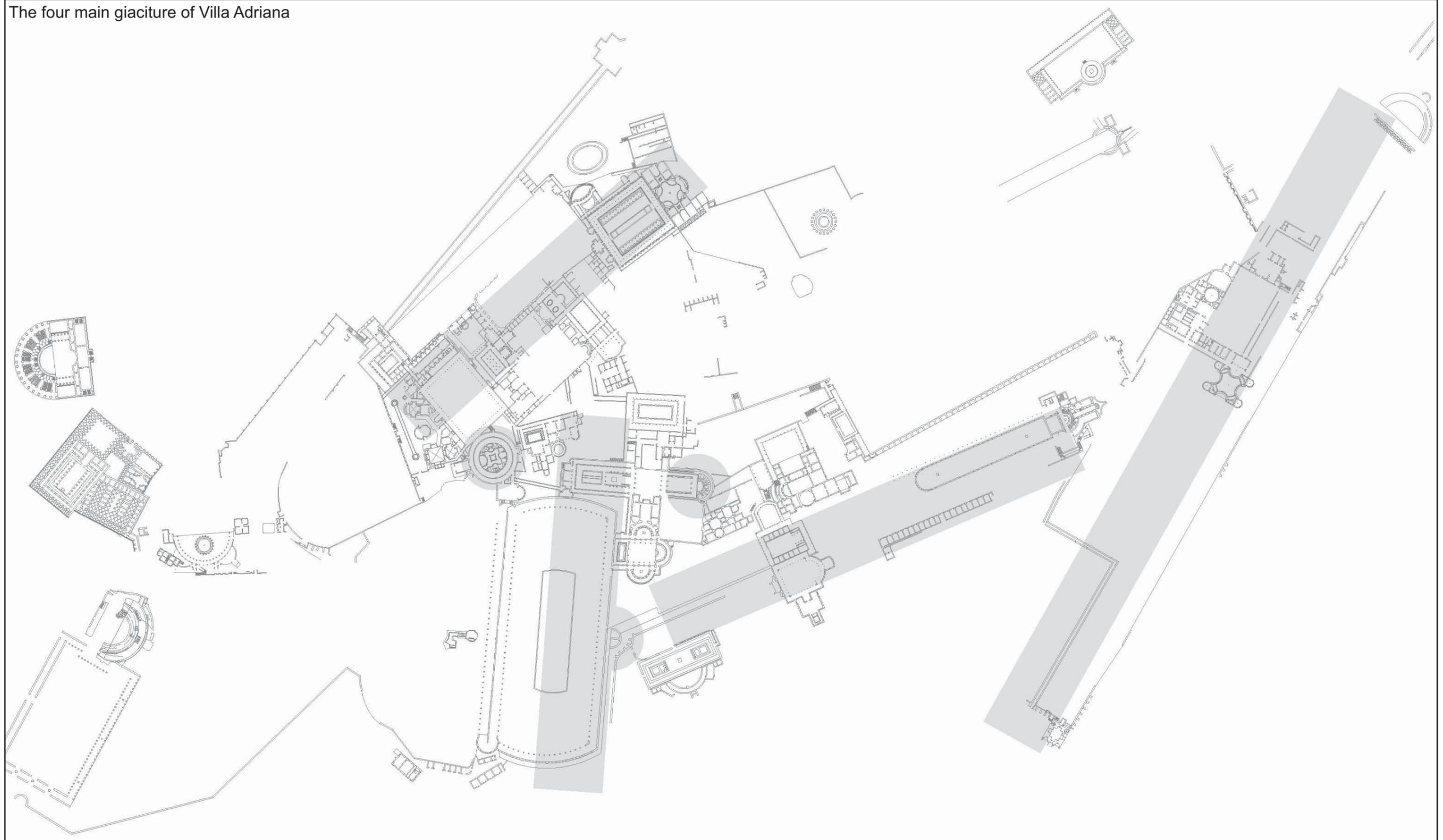
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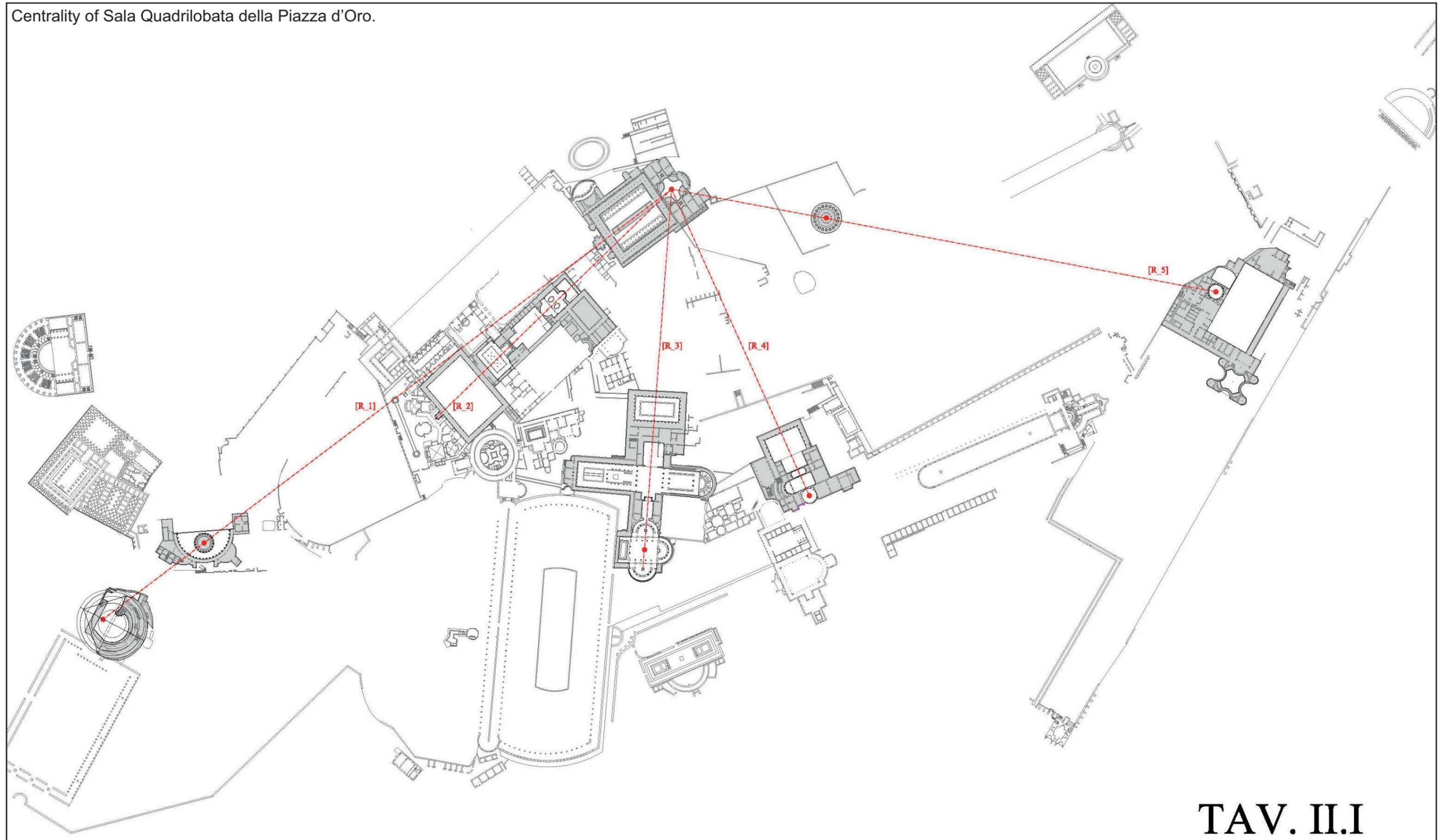
Boards

from P. F. Caliarì, *Tractatus logico sintattico. La forma Trasparente di Villa Adriana*, Quasar, Roma, 2012

The four main giaciture of Villa Adriana

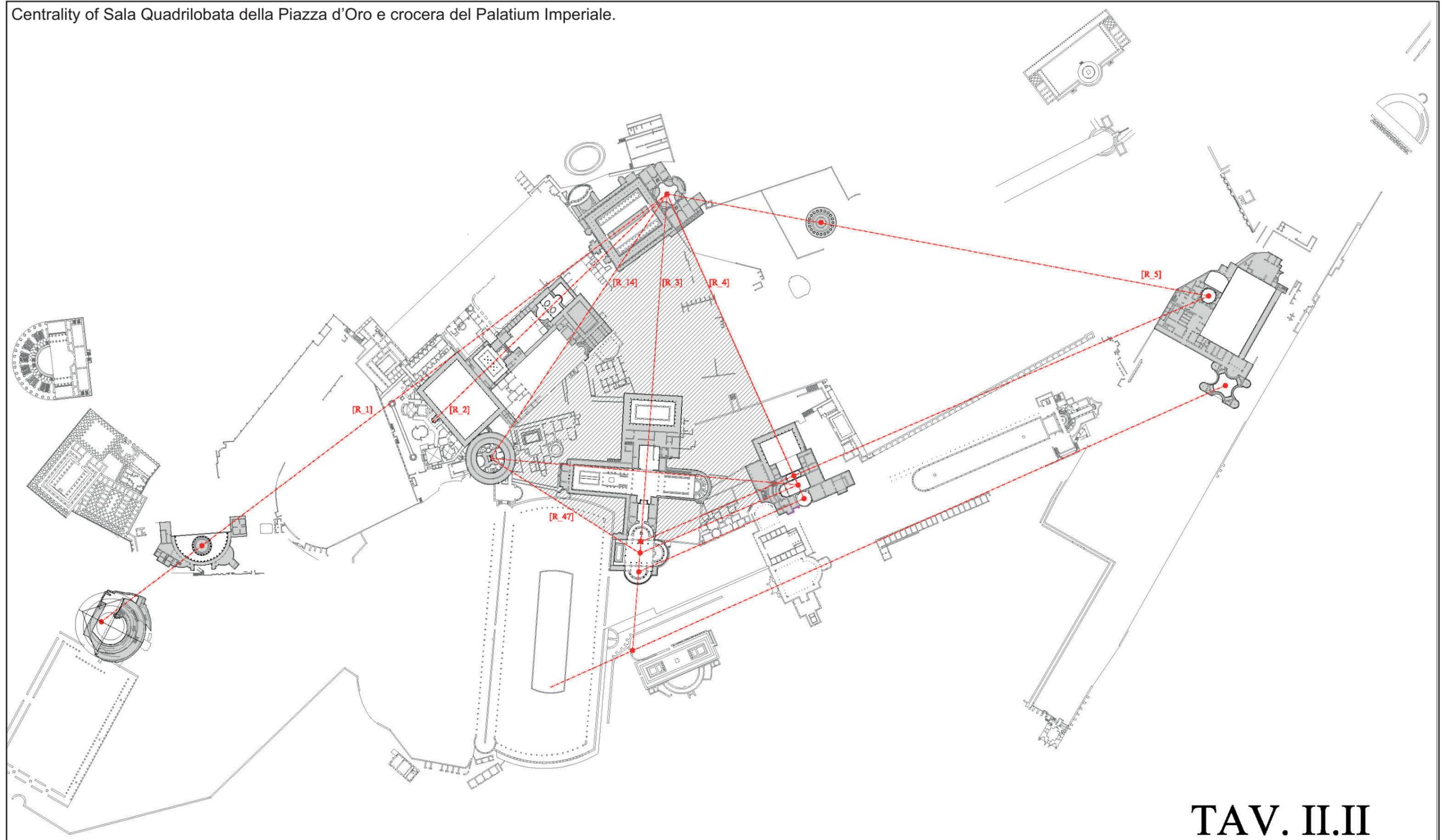


Centrality of Sala Quadrilobata della Piazza d'Oro.



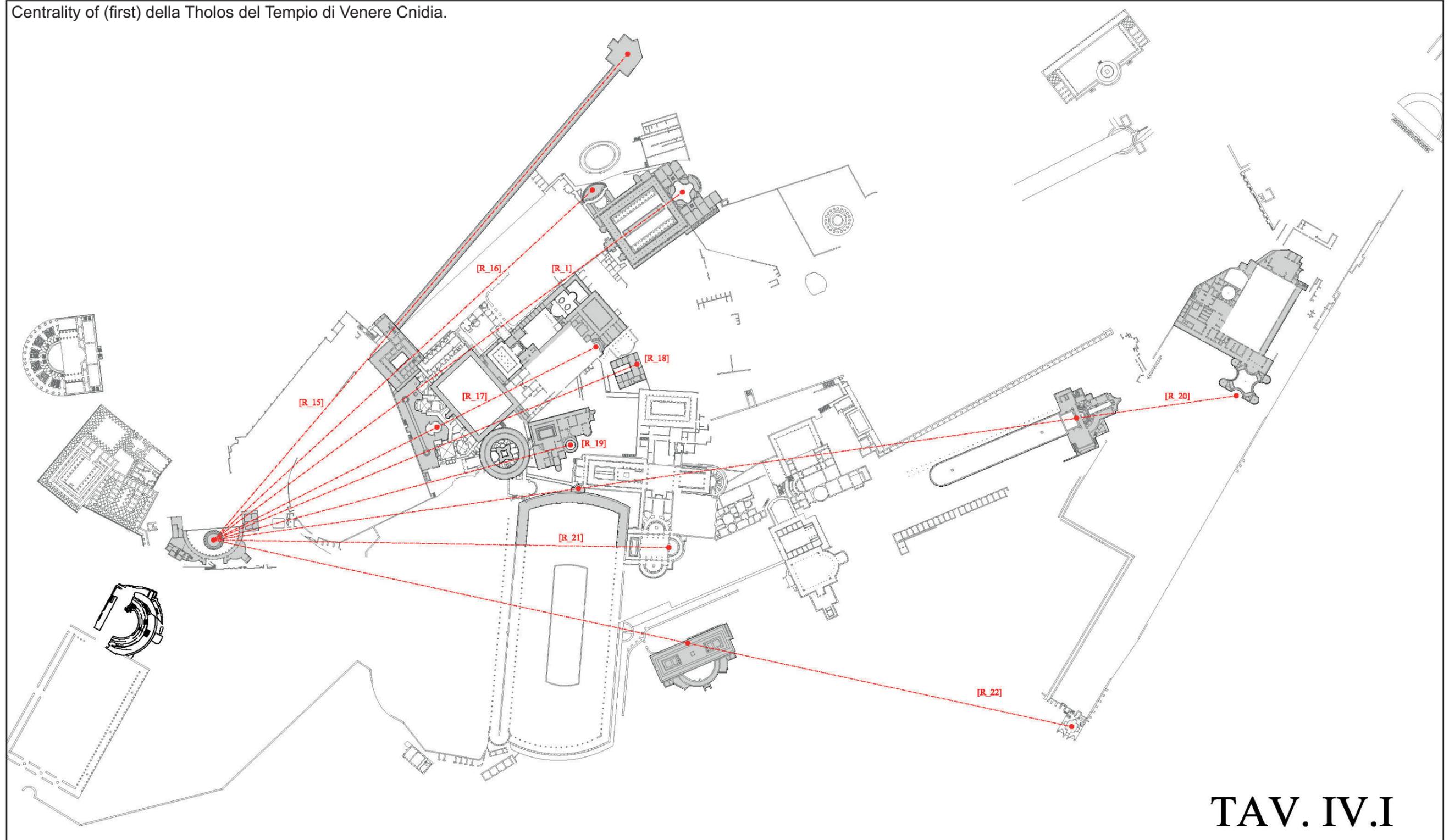
TAV. II.I

Centrality of Sala Quadrilobata della Piazza d'Oro e crociera del Palatium Imperiale.



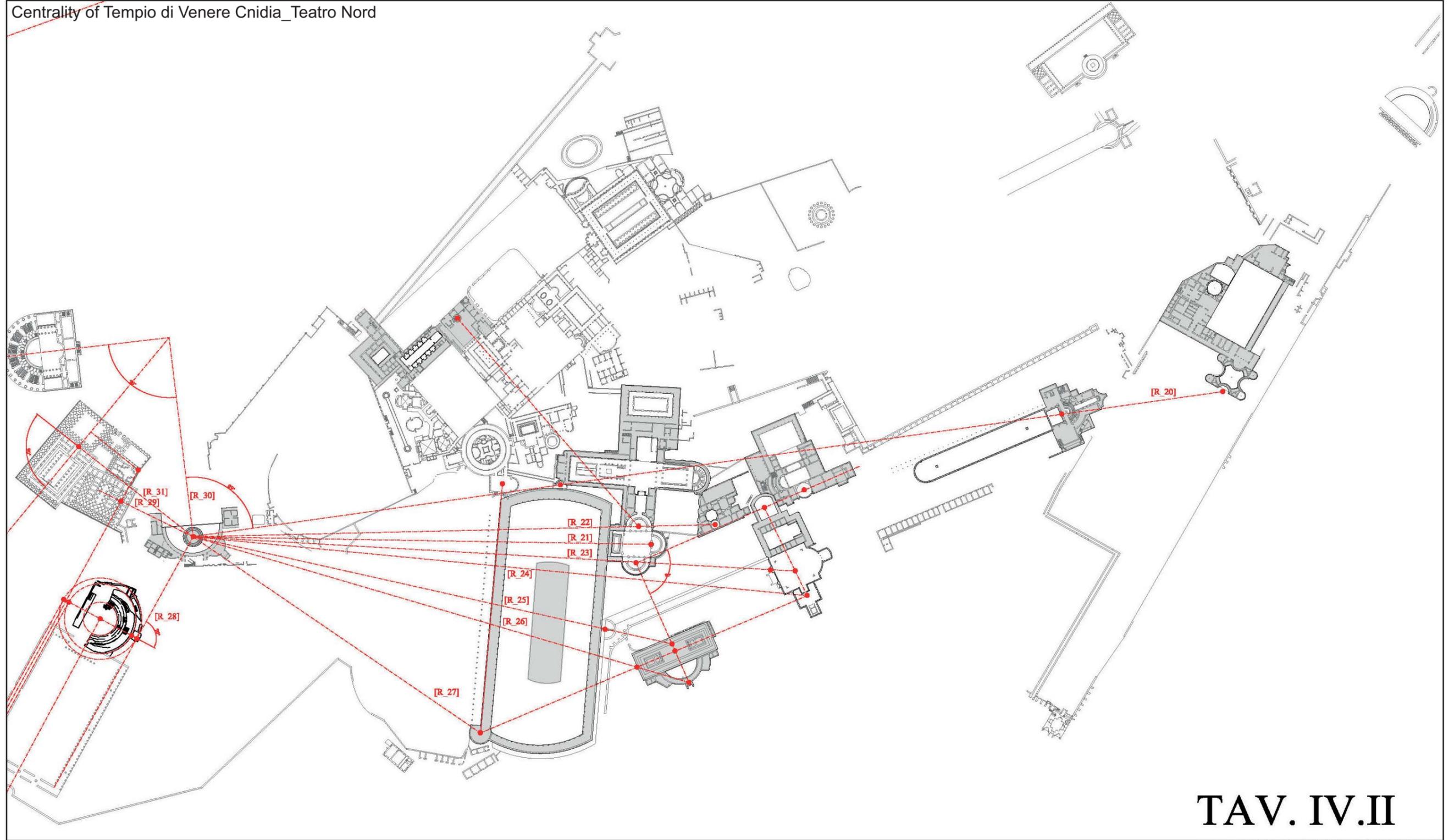
TAV. II.II

Centrality of (first) della Tholos del Tempio di Venere Cnidia.



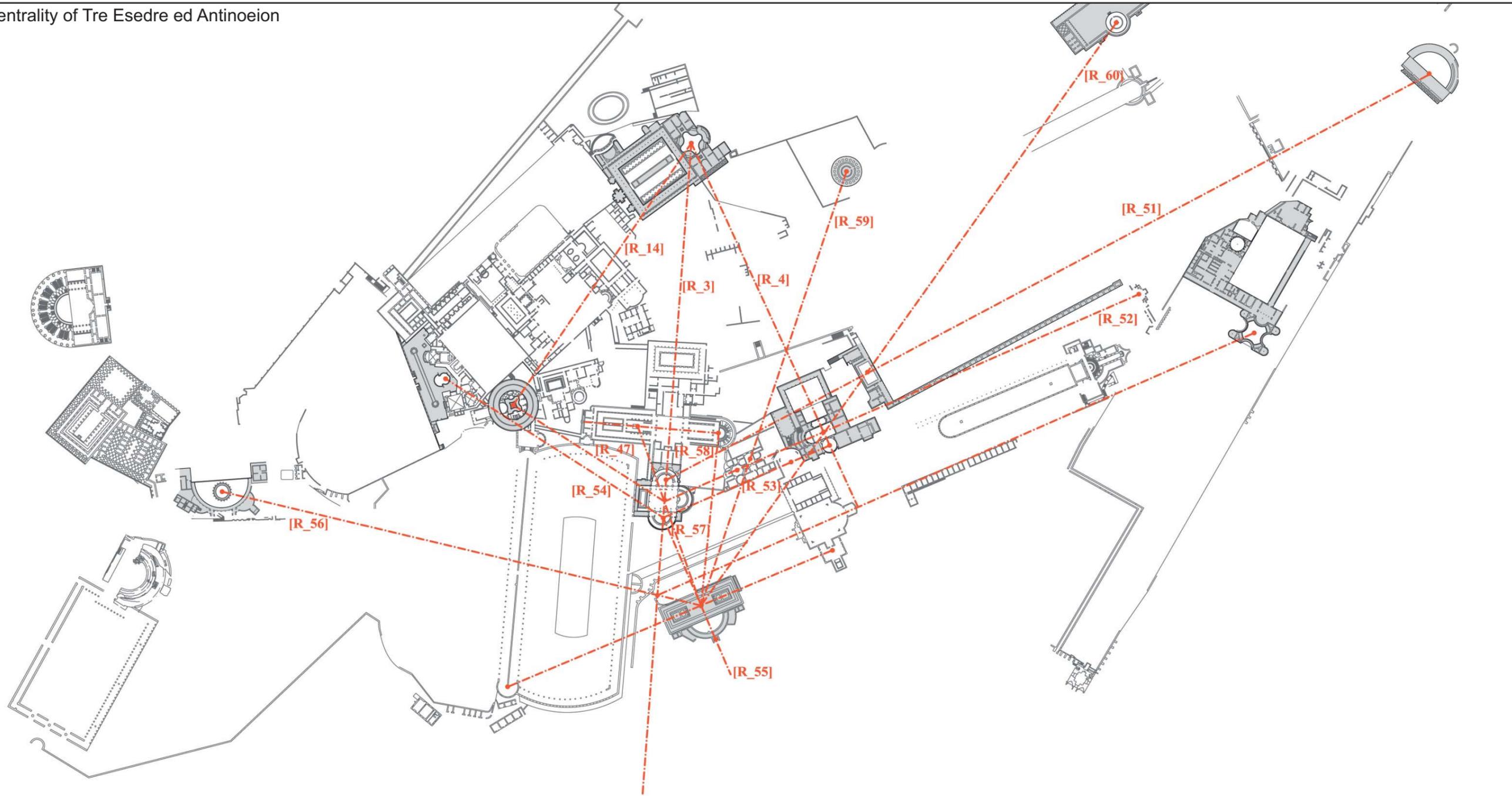
TAV. IV.I

Centrality of Tempio di Venere Cnidia_Teatro Nord



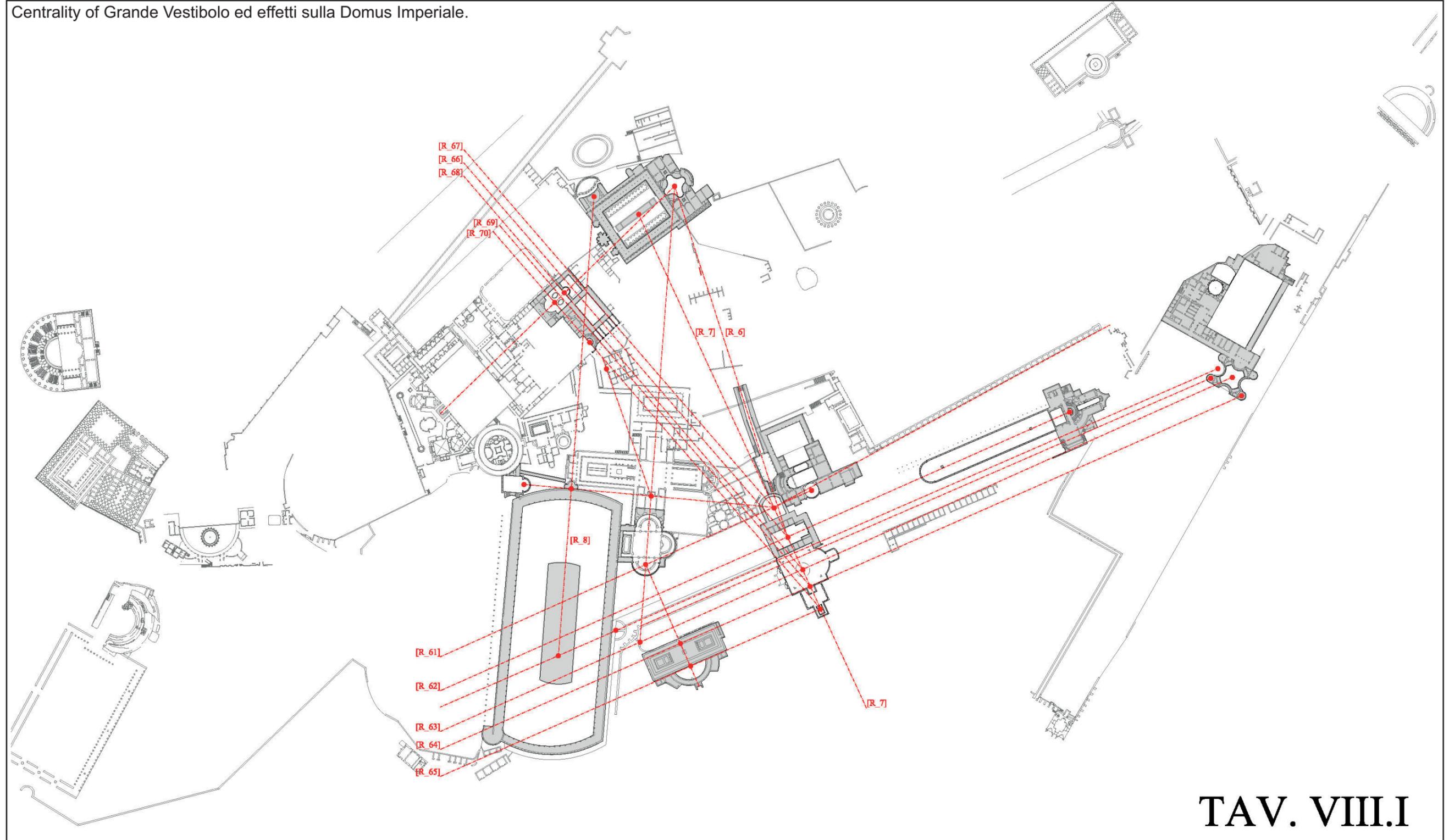
TAV. IV.II

Centrality of Tre Esedre ed Antinoeion



TAV. VII

Centrality of Grande Vestibolo ed effetti sulla Domus Imperiale.



TAV. VIII.I