

PIRANESI Prix de Rome

INTERNATIONAL ARCHITECTURE FOR ARCHEOLOGY COMPETITION
GUIDELINES FOR DESIGN

VILLA ADRIANA. WATER ARCHITECTURE AND ARCHAEOLOGICAL LANDSCAPE

GUIDELINES 2019



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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 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.

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 pavillions.

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.

- both with the mnemonic places (in italics) of the Grande Villa Adriana, where water is a generative theme for a new landscape configuration elaborated on the basis of the “Hadrianic memories”

A bird's eye view from Google Earth of the archaeological site of Villa Adriana and the territory of the bounded Unesco Buffer Zone below from the homonymous village and from Via Maremmana Inferiore to the right.



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-Museum) 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 **landscape arrangement**, to be realized in the so-called Unesco Buffer Zone between the fence of the archaeological site and the Aniene River, aimed at regenerating the original sense of the places that gave life to the idea of the Hadrian's palace. But also to regenerate the spectacle of water captured in architecture (and archeology) as well as, in time, of the architecture subjected to the unbridled dynamic 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, Canopus, Pecile, 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-bath, as well as for the landscape arrangement, 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 project sites will therefore be internal and external to the archaeological site.

The project areas are strategic in the topographical system of the Villa and are closely connected to the main penetration path of the same: the first project area, starting from the current entrance to the Archaeological Site, is located near the so-called Greek Theater, at the basis of the Villa-Acropolis and tends to consider the wider surrounding area known as Pantanello, in memory of the presence of a water table that emerges a few centimeters from the current ground, generating

a direct physical relationship between architecture, archeology and water .

The second area is located near the large Pecile esplanade, at the main elevation of the Villa and concerns the portion occupied by the current Model Pavilion, a point of confluence of all visitors entering and leaving the Archaeological Site.

The third area is located near the so-called Antiquarium del Canopo - recently renamed as *Mouseia* - to study its extension / completion aimed at accommodating exhibition and spa spaces. The thermal component of this project theme lies, of course, in the contiguity of the Mouseia with other water architectures such as the Small and Large Baths and the Canopus itself.

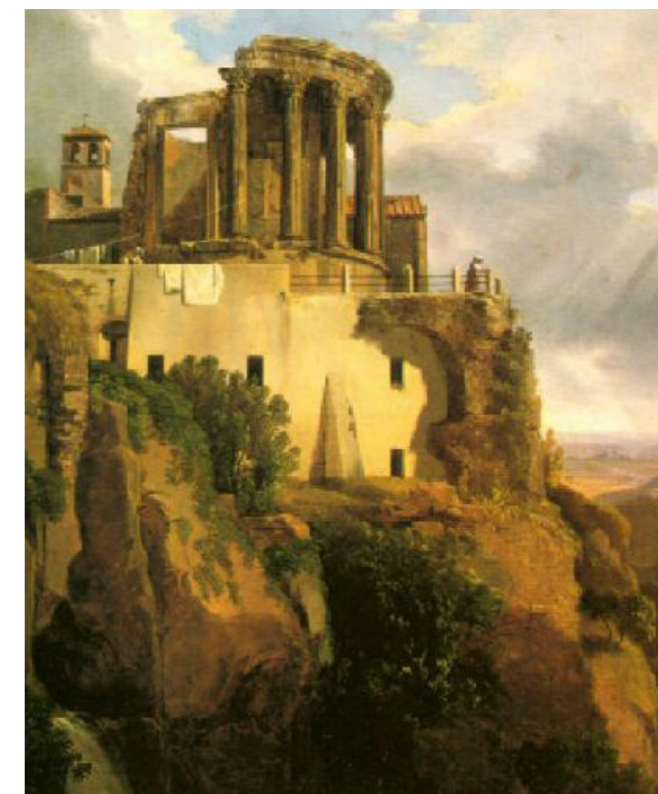
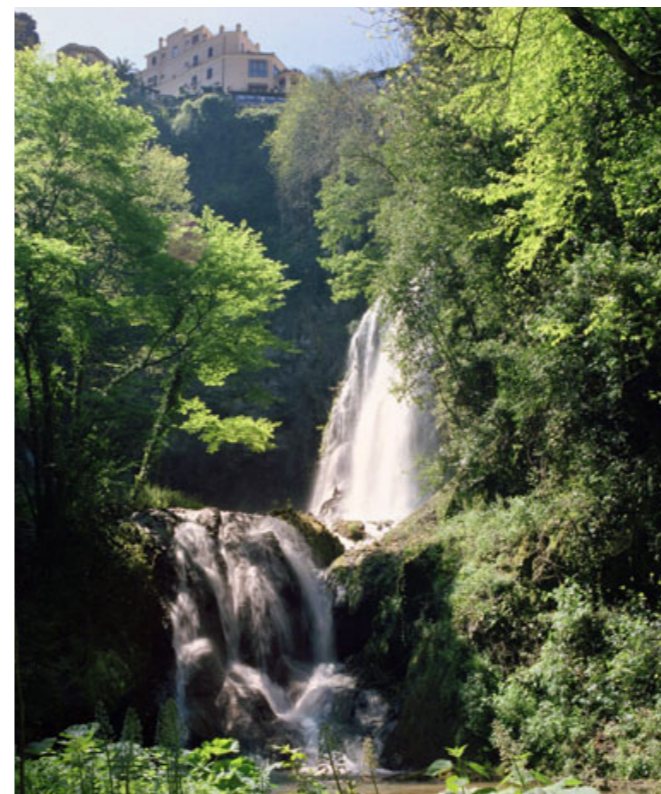
The project area outside the site, extends from the so-called Pantanello, to the height of the current ticket office of the Villa, for about one kilometer and four hundred meters, down to the tortuous course of the Aniene River, descending first a slightly downhill and then reaching it through the flat alluvial. The intervention in this site should be thought as a work on the *ground* and therefore as a pure landscape project endowed with all the compositional elements that the multi-layered culture of the garden (both Western and Eastern) has been able to involve and fix, generating an abacus of "presences" whose meaning is uniquely linked to contemplation and to the direct experience of the landscape, naturalized and artificialized together.

These project areas coincide - albeit reduced in extension, with those established by the Accademia Adrianea's International Call for Project for the redevelopment of the Unesco Buffer Zone of Villa Adriana, organized on the occasion of the Piranesi Prix de Rome 2018 and won by the group coordinated by Eduardo Souto de Moura, Federico Bucci and Angelo Lorenzi (see the publication edited by L. Basso Peressut and PF Caliarì, Piranesi Prix de Rome. Projects for the Great Villa Adriana, Accademia Adrianea Edizioni_In edibus, 2019, which collects the results of the competition and will be available during the workshop).

It is therefore necessary to open a brief parenthesis on the contents of the Call 2018 and on how much of it also involves the student's project.

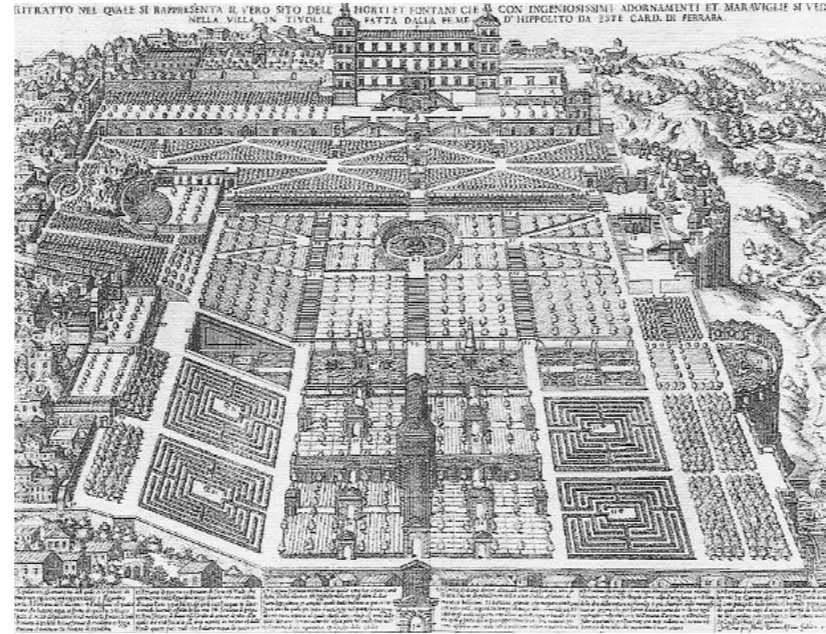


Tivoli. Villa Gregoriana.





Tivoli. Villa d'Este.

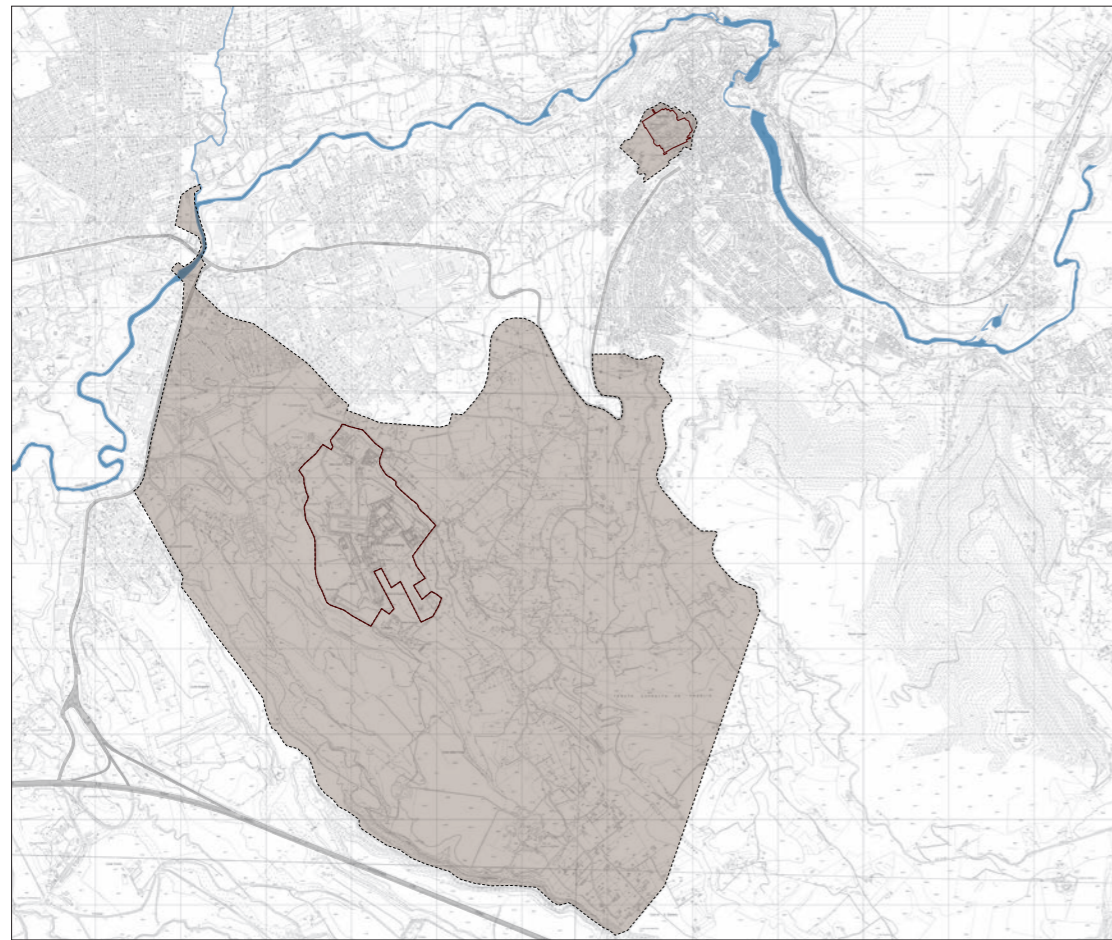


Tivoli. Villa d'Este.



Examples of architectural elements in romantic gardens.





Perimeter of the current Buffer Zone of Villa Adriana and Villa d'Este, whose areas of relevance are highlighted with the continuous black line.

Overview of the architectural and monumental pre-existences of the Aniene Valley (Villa Adriana, Temple of Hercules Victor and Villa d'Este) that insist on the current Buffer Zone and on the territory between them included.



The Buffer Zone. The necessity and criticality of a building restriction to be re-examined (from the notice of the Call 2018)

“The objective of the call is therefore to experiment on the body of Villa Adriana, the effects of an innovative design to be considered as integral part of the institutional definition of a Unesco site Buffer Zone.”¹

The buffer zone is essentially a protective and conservation directive with environmental, naturalistic and artistic characteristics of an absolute value. Its articulation and establishment of perimeter is therefore an administrative act aimed at elevating the level of safeguard beyond the local directives that connote the contextual relationship in urbanistic terms.

If on the one hand the effects of the Buffer zone are to be considered functional to the objectives of conservation of an asset, on the other hand they do not necessarily guarantee its valorisation and development. On the contrary, outside the structured urban areas, or in fragile territories, the establishment of the Buffer zone can generate processes of inexorable entropy.²

It is no coincidence “since 2002, with the Declaration of Budapest on the World Heritage, UNESCO has established, for the Candidate Sites for inclusion in the World Heritage List, the obligation to draw up, in addition to the application dossier, also a Plan management, and extended this request, in 2004, to the already registered sites. This choice, precisely through the identification of appropriate management tools capable of combining the conservation needs of the sites with socio-cultural dynamics, aims to encourage the adoption of active policies to protect assets and to enhance the protection and protection measures. of the cultural and natural heritage, already present in the 1972 Convention (...) Unesco has not proposed any model of management plan. For this reason, for Italy, the Ministry for Cultural Assets and Activities (with the decree of November 27, 2003) established the Advisory Committee for the Management Plans of the UNESCO Sites, which developed the Guidelines for the Plans of management, presented during the II National Conference of the Italian Sites registered in the World Heritage List, held in Paestum in May 2004.”³

The measures requested by UNESCO are an explicit admission of the discrepancy between protection and conservation in relation to socio-economic development. The management plans therefore arise as a corrective to the problem linked to the economic equation that can be defined as “territorial suffering” and summarized in the report [more constraints less investment = less development more abandonment].

¹ UNESCO, in the Operational Guidelines for the application of the 1977 World Heritage Convention, defines the buffer zone as “an area that must guarantee an additional level of protection to the assets recognized as World Heritage of Humanity”. In the most recent version of the Operational Guidelines (2005) the inclusion of a buffer zone in the candidacy of a site to entry into the WHL is strongly recommended, although not mandatory.
http://www.sovraintendenzaroma.it/i_luoghi/sito_unesco/zona_tampone_buffer_zone

² See, for example, the case of the Buffer zones of Venice and Pompei, where proposals have been made for a new perimeter, or to develop strategic plans for socio-economic relaunch, or to re-evaluate the compatibility between existing urban planning instruments and buffers areas, as in the case of the City Master Plan of Mantua.

The case of the Buffer Zone of the UNESCO Sites of Pompei, Ercolano and Torre Annunziata, is an interesting reference for the identification of the four strategic lines of intervention: improvement of access routes and interconnection to archaeological sites; environmental recovery of degraded and compromised landscapes, primarily through the recovery and reuse of disused industrial areas; urban regeneration; promotion of donations, sponsorships; forms of public-private partnership, involvement of non-profit organizations in the enhancement of cultural heritage. About these sites see, for example:

http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_871951635.html

file:///C:/Users/PIERFEDERICO%20CALIARI/Downloads/documento%20di%20orientamento%20prime%20indicazioni%20operative%20(1).pdf and also

<http://www.pompeisites.org/Sezione.jsp?titolo=02-03-15+Piano+strategico-+Rilancio+buffer+zone&idSezione=6781>

<http://www.ilgiornale.it/news/cronache/pompei-progetto-25-miliardi-rilanciare-comprensorio-1442069.html>

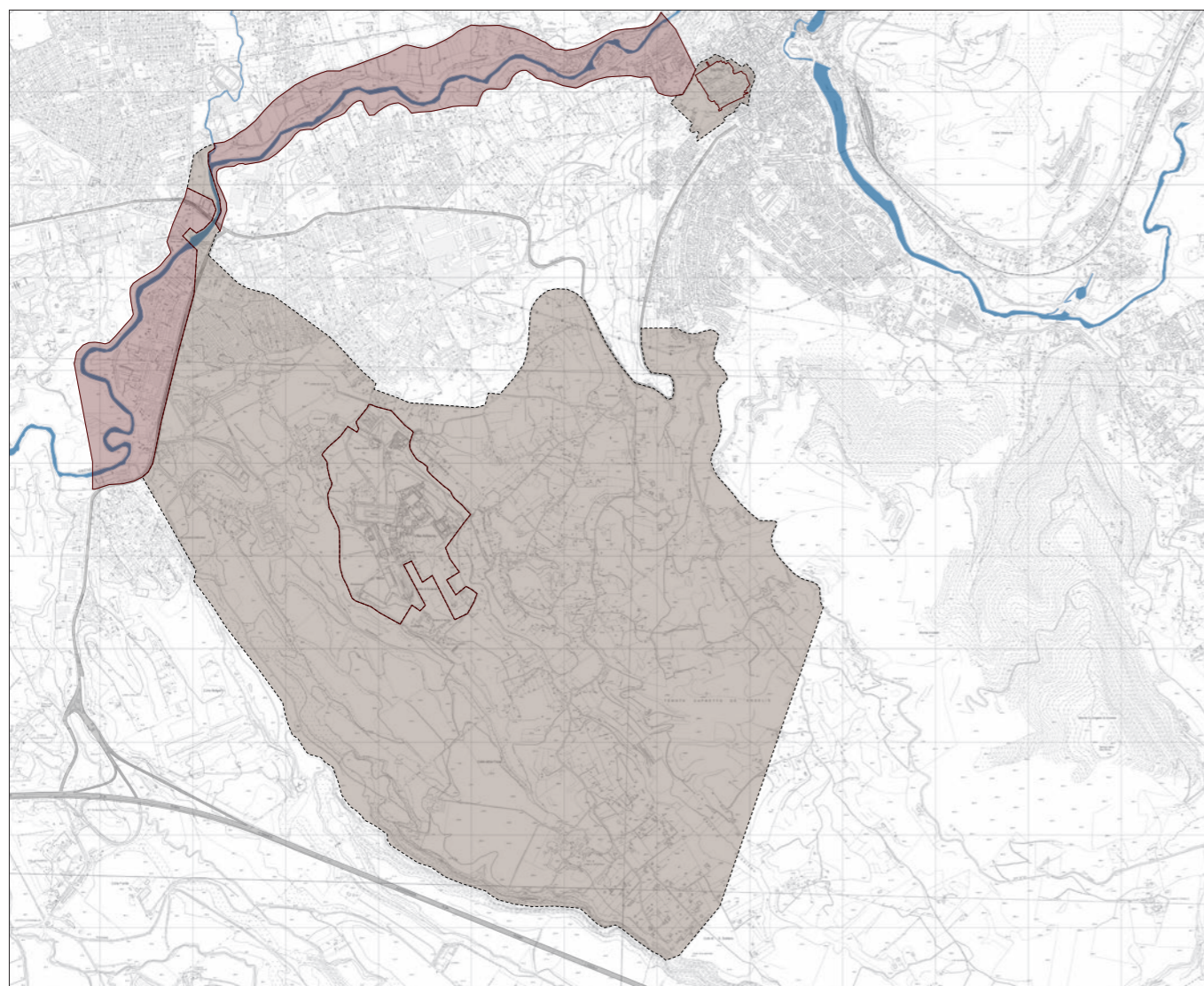
<http://www.ecampania.it/napoli/news/buffer-zone-siti-unesco-approvato-regolamento-comitato>

³ Regarding the Villa Adriana and Villa d'Este Management Plan, it may be useful to compare yourself with the simulation study available at the link: <http://www.aedon.mulino.it/archivio/2011/1/marchetti.htm>

In the specific case of Villa Adriana, the Buffer zone concerns public and private realities that have long been waiting for a formal definition and a project that avoids the progressive state of abandonment.

The coexistence of two constraints of substantial ineditability - that relating to Territorial Territorial Plan of the Lazio Region, already adopted, and the one relating to the Unesco Buffer zone, is a matter of exceptional cogency, which generates an almost total renunciation of any form of investment, even that linked to sustainable, ecological activities compatible with the nature of the constraint. To this form of freezing, an extremely critical urban context is added to the margins of the perimeter of the buffer zone, which has generated a total separation between the territory of the Villa and one of its own historical reasons, the Aniene River, canceling the environmental values, naturalistic and archaeological present originally along its course.”

New perimeter of the unique buffer zone for both UNESCO sites of Villa Adriana and Villa d'Este (on proposal of the Adrianea Academy).



Brief introduction to the site of Villa Adriana

For a more in-depth knowledge of the archaeological site of Villa Adriana and of the individual project sites, see the bibliography at the foot of this document.

The toponyms with which we identify the monuments inside the Villa complex are those of the classic Litorian tradition also present in the signs inside the Villa and known universally. We will refer to them in this Call.

Villa Adriana, at least for most of that built and known to us, is spread over a long false plain that from the plain of Pecile, located at an altitude of 89 meters above sea level, moves up to the Alt-top, a cultivated plateau that unfolds on altitudes between 106 and 120 meters. This difference in height, of about thirty meters, develops over a distance of about nine hundred meters as the crow flies. But, in reality, the basis villae is located near the so-called Pantanello - the confluence of the two ditches, that of Roccabruna and that of the Acqua Ferrata that bound the tectonically the above described plain - at an altitude of 59 meters above sea level where there are some important buildings such as the North Theater, the Gym and the substructures of the Temple of Venus Cnidia. This second difference in level, in turn about thirty meters from the level of the plain of the Pecile, reveals itself more abruptly, developing along a distance of only three hundred meters as the crow flies, calculated between the Pecile and the North Theater. Altogether the most substantial part of the Villa, is therefore located between the Pantanello and the Altura (now included in the Bulgarini property) with an airline development of about one kilometer and two hundred meters between the North Theater and the South Theater, which they appear as the two architectural cornerstones of the general composition. The overall difference in height instead measures around sixty meters.

From the topographic point of view, Villa Adriana is configured as an architectural complex that compares with a very plastic ground, partly due to the orographic and morphological characteristics of the territory between Via Tiburtina, the Aniene River and Via Prenestina, in part due to the transformations that the soil underwent during the construction of the Villa itself.

Observing the plan, it is possible to see how the villa's layout can be traced back to four large districts, each one having its own position, to which are added several peripheral or interstitial realities, even of considerable consistency. The four quarters, despite having a relatively autonomous plant, are connected to each other in some points of contact. These connections do not, however, underlie movement relations, ie they are not gaps that allow passage from one district to another. This fact, very interesting, is a prelude to the consideration according to which it does not seem evident in the current state of the excavations, the presence of a road network, which organizes the interior paths of the villa in a canonical, hierarchical and capillary manner. The existing paths as such, are either hypogeal or external to the Villa. On the surface the principle of internal-internal connection of the labyrinthine type prevails, borrowed in large part from the model of the Roman Forums of Rome.

The first district is located to the northeast and consists of the residential block, in turn composed, from the south, from the Piazza d'Oro, from the Domus with its terraces on the Valley of Tempe, from the Courtyard of the Libraries, from the Terrace of the Fountains, from the Hospitalia, from the Imperial Triclinium and from the Tempe Pavilion.

The second is located in the heart of the Villa and consists of the complex including the Palatium Invernale, the Ninfeo Stadio, and the Building with three Esedras. The Pecile and the Hall of the Philosophers also refer to it, which takes its general orientation. Between this district and that of the Domus, the block composed of the Maritime Theater, the Latin Library and the Baths with Eliocaminus is inserted according to an interstitial logic.

Aerial view of the Archaeological Site of Villa Adriana, which is in effect, a large archaeological park cultivated with olive trees for three and a half centuries.



The third district is located on an area with a flat development and goes to occupy the space between the Pecile and the height jump of the Altura. It is composed of a series of buildings placed between them according to an orthogonal scheme comprising the central spa facilities (Piccole and Grandi Terme), the Great Vestibule with the terminals of the Canopus and the Antinoeion. Finally, the **fourth district**, the one called Accademia, which develops in adherence to the erosion of the western tufaceous bank, from the Torre di Roccabruna to the South Theater.

There are also several monumental presences located outside the four main districts. To the north, near the Pantanello, and precisely under the substructions of the Temple of Venus, there is the complex of the Palestre, an enigmatic building composed of four buildings of different sizes and orientations (an absolute typological novelty). Behind this complex, beyond the riverbed of the Acqua Ferrata stream, all the historical cartography shows the plan of a theatrical building returned with a “certainty” of particulars in fact very unique, especially if you think about the fact that perhaps this building never existed, or at least in its configuration as reported. Going up a level, a building that would seem to be a monad placed between the Courtyard of the Doric Pillars, the Throne Room and the Courtyard with Peschiera of the Palatium Invernale is the so-called Caserma dei Vigili. Further south, entering the park, it is possible to meet the Tomb at Tholos, the Plutonium, the Underworld, the Quadrilateral and, as the last bastion built before the countryside, the Lyceum, whose double portico stands as the south terminal and the equivalent of the one of the Pecile to the North. Many of these last presences are included in the private properties of the Bulgarini and Lolli families.

The Villa, being very extensive - certainly much more than it appears today - probably had different access points referring mainly to the two ex-tremities: to the Pantanello area to the north, and to the Colli di Santo Stefano area to the south. With safety, however, it can be said that basulated roads lead from the Pantanello area,

Views of Villa Adriana.

Up. first floor with the Domus district, with the terminal of Piazza D'Oro and the substructures of the panoramic terraces.

Below. the central settlement with the Maritime Theater, the Baths with Eliocamino, the Vigili Barracks, the Pecile, the Winter Palace, the Ninfes-Stadium, the Palazzo with Tre Esedre and the Antinoeion.



Below, a glimpse of the Academy Terrace.
In the foreground below the tholos of the Torre di Roccabruna.

near the link with Via Tiburtina, directly to Piazza d'Oro and the Great Vestibule, thus creating a direct connection on one side, with the Domus - residential and private neighborhood of the Villa - and on the other, with the central monumental district, intended for public and official activities.

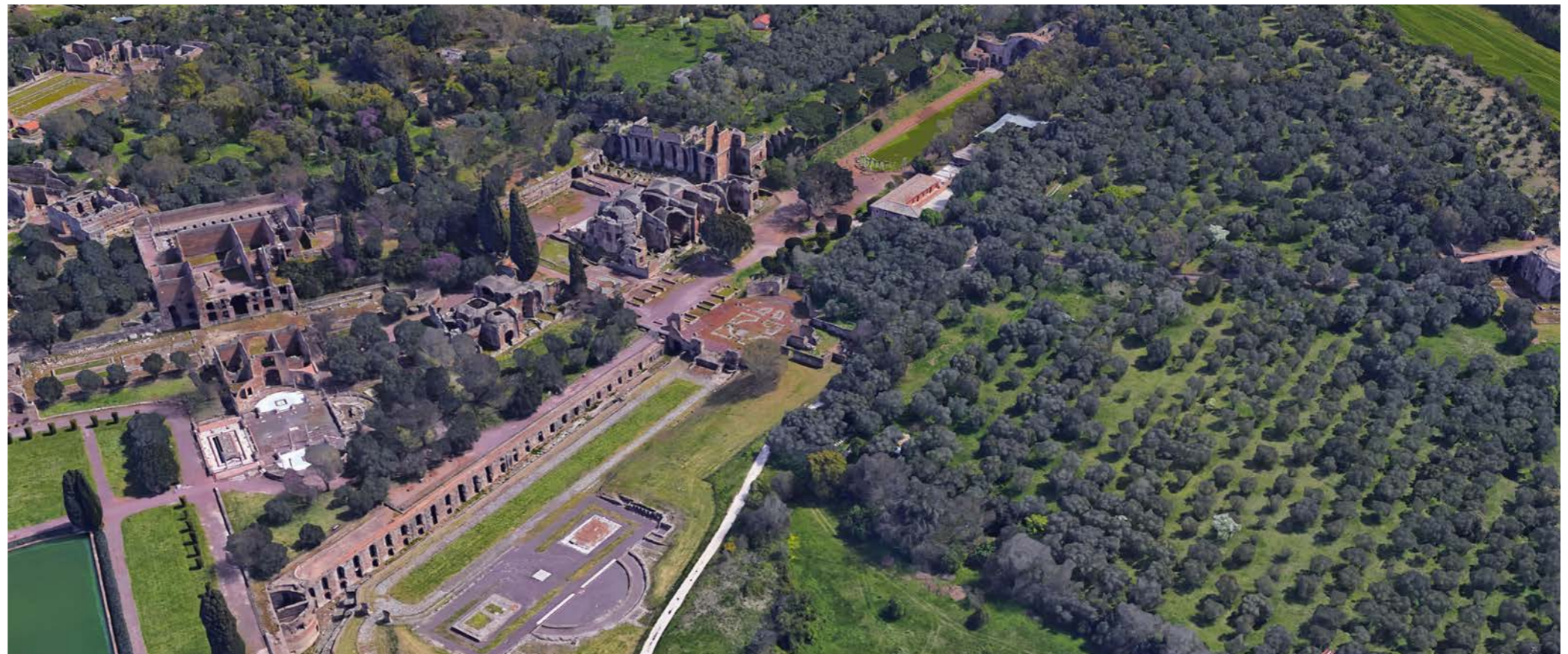
Compositional structure of Villa Adriana

The compositional structure of Villa Adriana is based on a complex centrality system that organizes its ordering layout and defines the positional syntax of the architectural elements. This layout draws a polar composition of a radial-hypotactic character, ie based on a series of sensitive points connected to each other by fans of generating axes. This system is based on a certain number of centralities, ie architectures or single elements whose substance is due to a circular shape, or a dome that generally qualify a central plant from which several radial axes develop, which in turn connect other centralities hierarchically dependent.

These centralities can be identified in the Quadrilobata Room of the Piazza d'Oro, in the Tholos of the Temple of Venus Cnidia, in the two theaters (in the North, the so-called Greek Theater, and in the South the so-called Odeon), in the Maritime Theater, in the Antinoeion and in the Building with Tre Esedre.

The two main centralities, which preside over the general composition of the Villa are the Tholos of the Temple of Venus Cnidia and the Quadrilobated Hall of the Piazza d'Oro, which, together with the two Theaters, organize the quadrilateral of the ideal perimeter of the composition as well as the backbone that ascends ascensionally the whole Villa as a long diagonal.

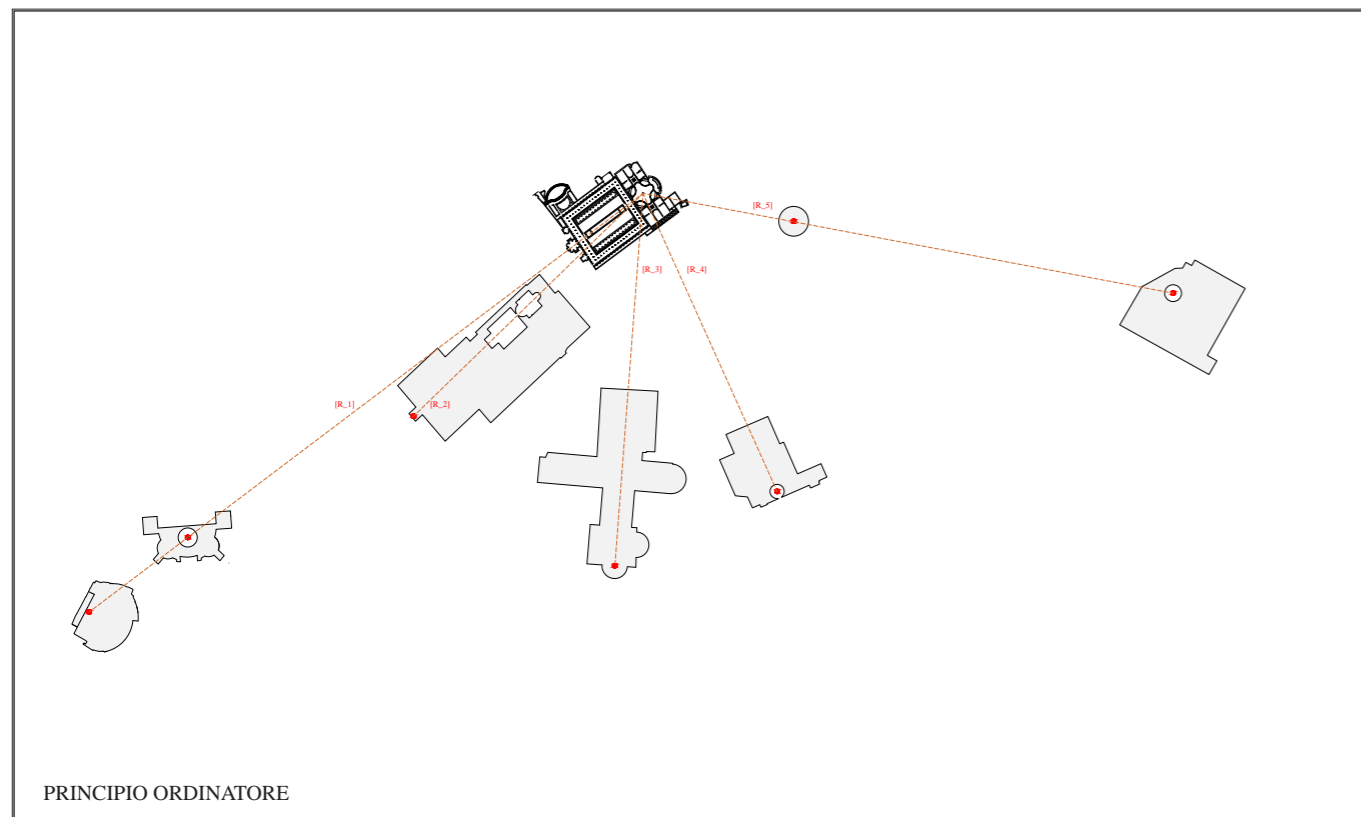
This master plan, designed with a surprisingly precise table, structured the entire shape of Villa Adriana, including the position of the peripheral pavilions, through a very complex and complex relationship system. Complexity which, among other things, has made this model practically devoid of further applications until modernity, making the composition of Villa Adriana a unique and unique fact. It should however be emphasized that before the application to Villa



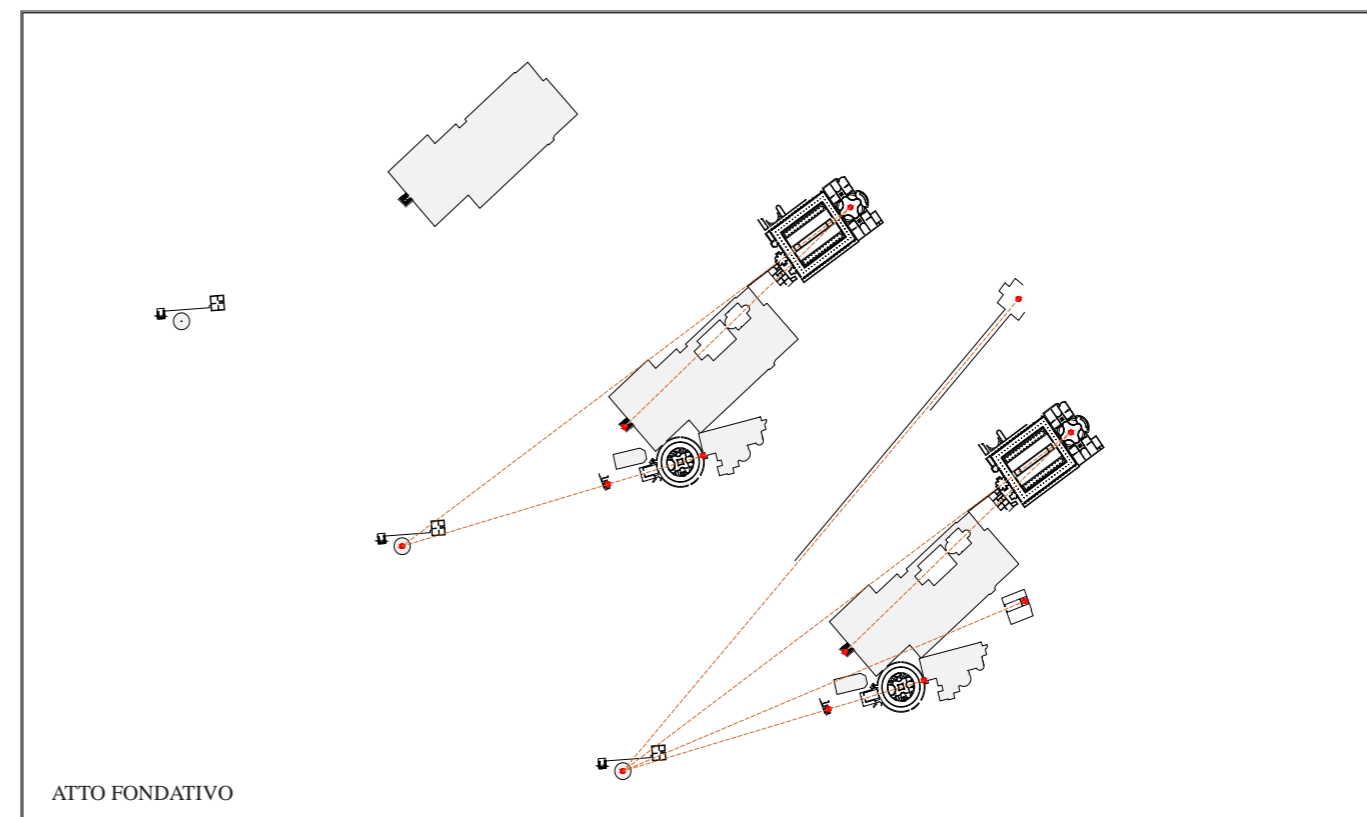
From the top left clockwise, the Teatro Marittimo, the Piazza d'Oro, the Palatium Invernale and the Grandi Terme.



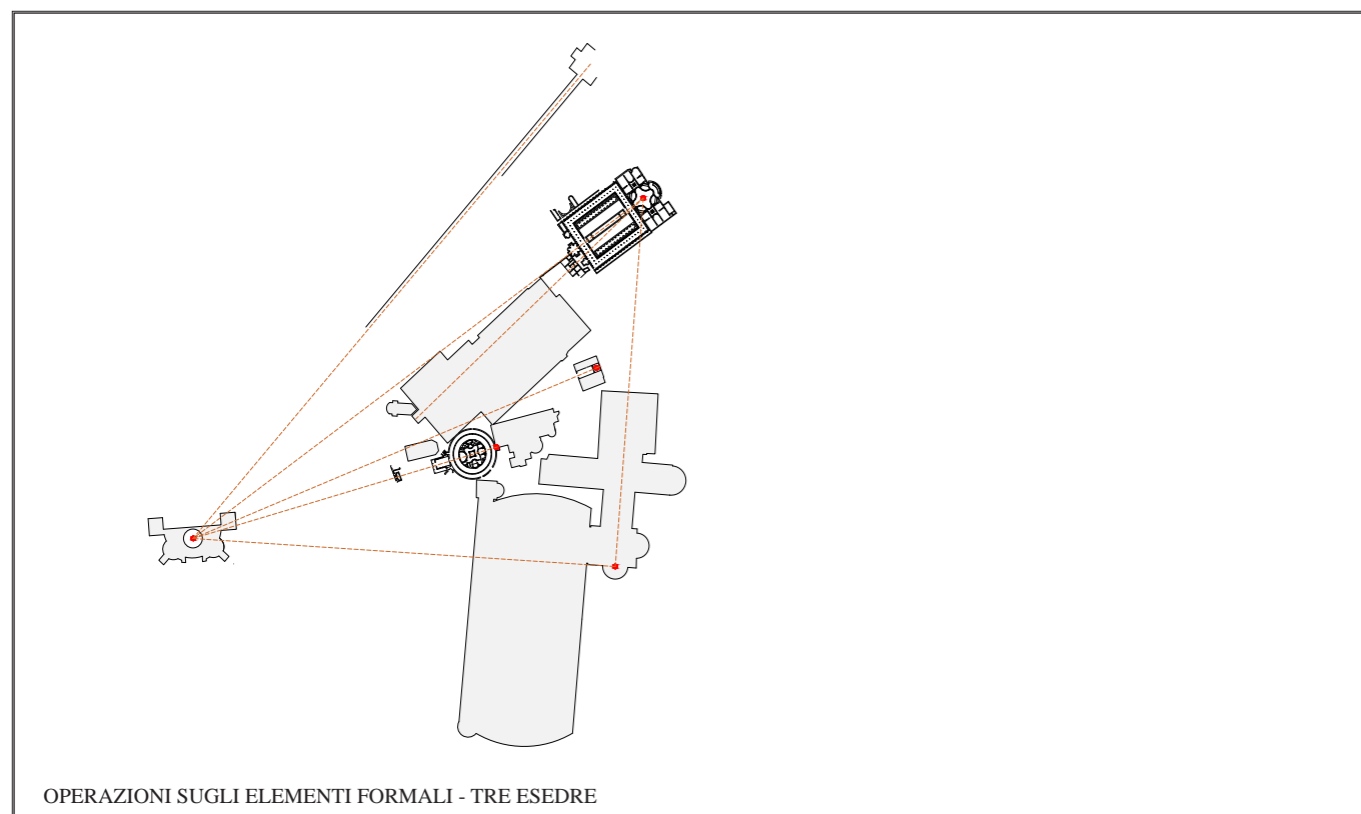
General hypotactic structure of Villa Adriana. Piazza d'Oro as a center of rotation and dependence of the main monumental elements.



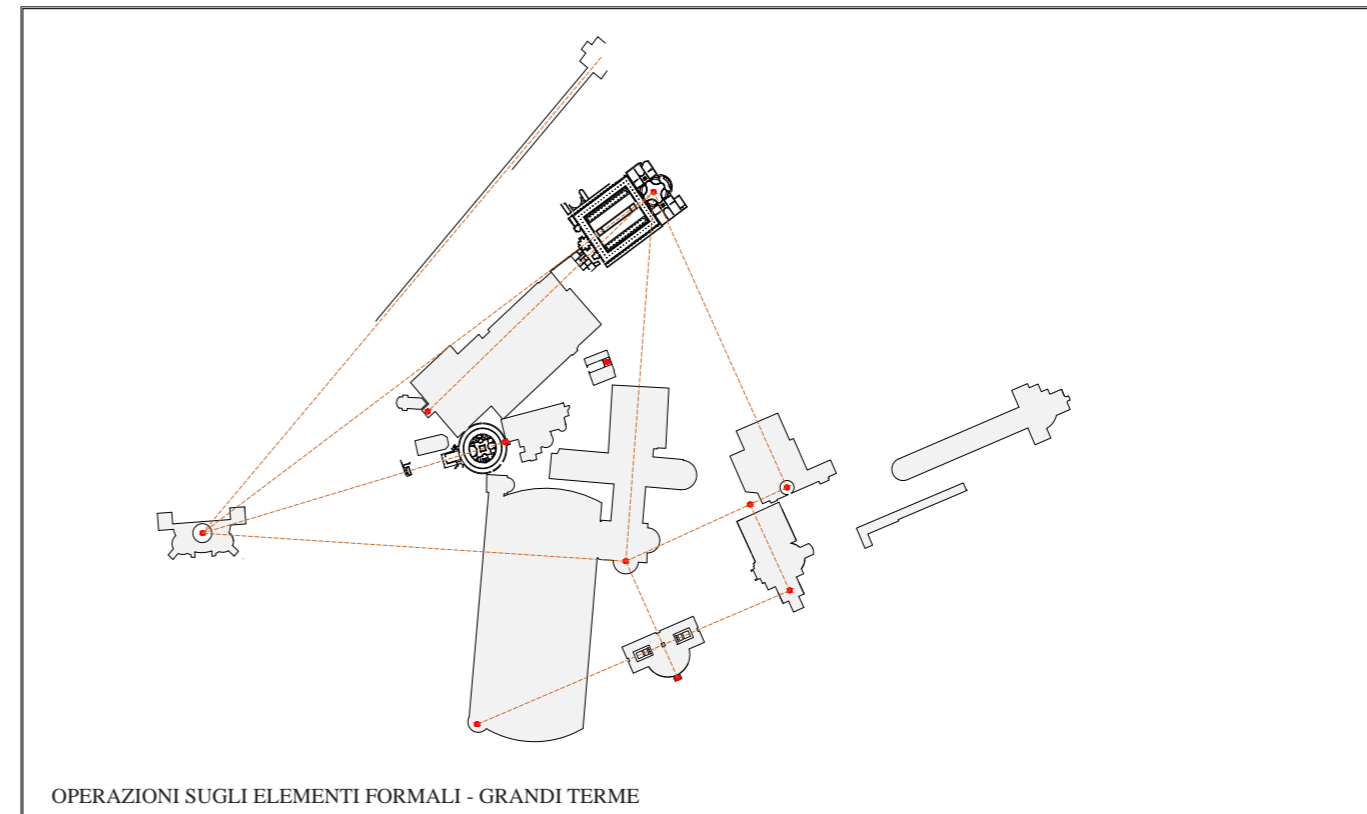
Action 1. Foundational act of the compositional process with a rotation center in the tholos of the Temple of Venus Cnidia.



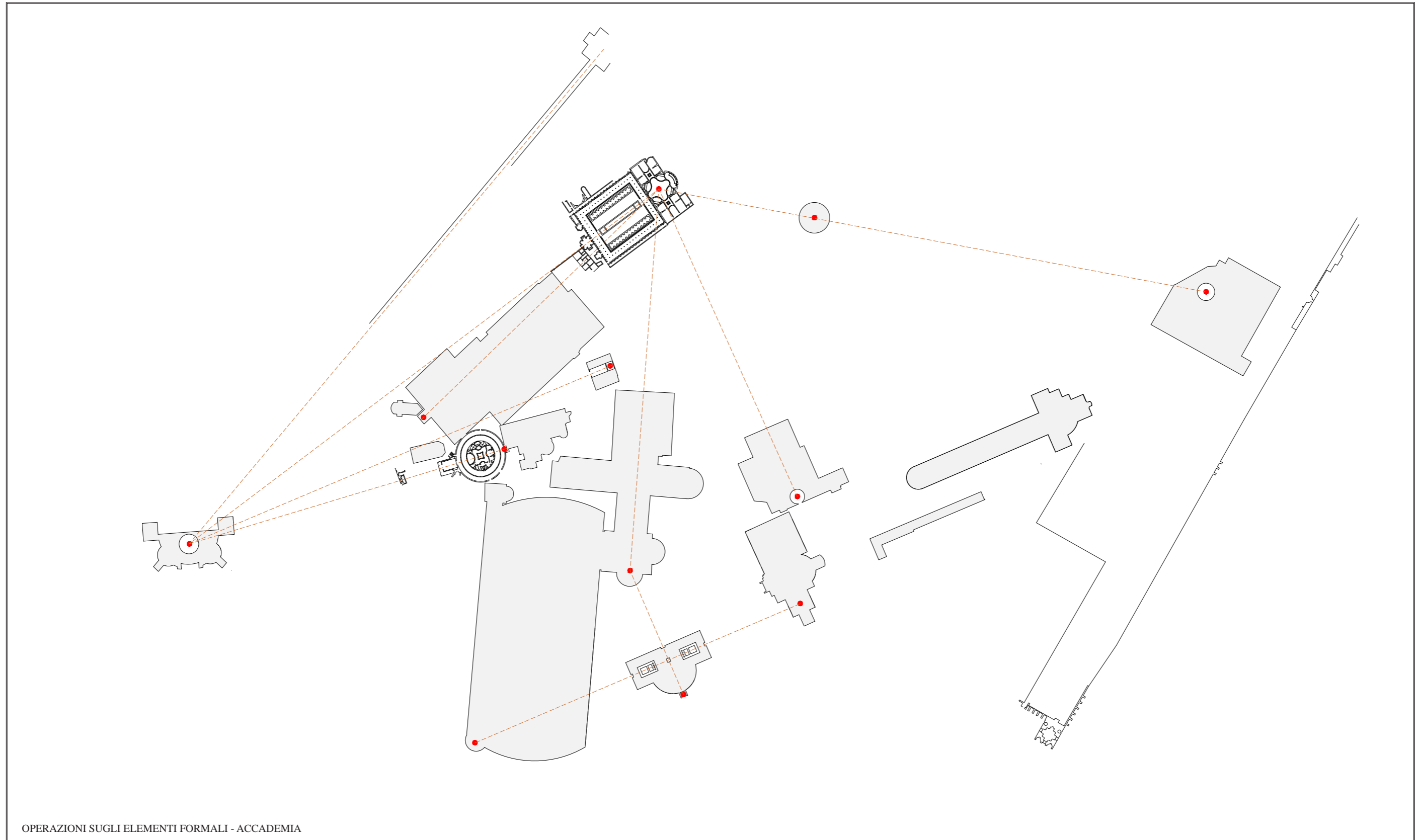
Action 2. Introduction of the Pecile group and the palatium.



Action 3. Introduction of the group of the Great Baths-Canopo-Antinoeion.

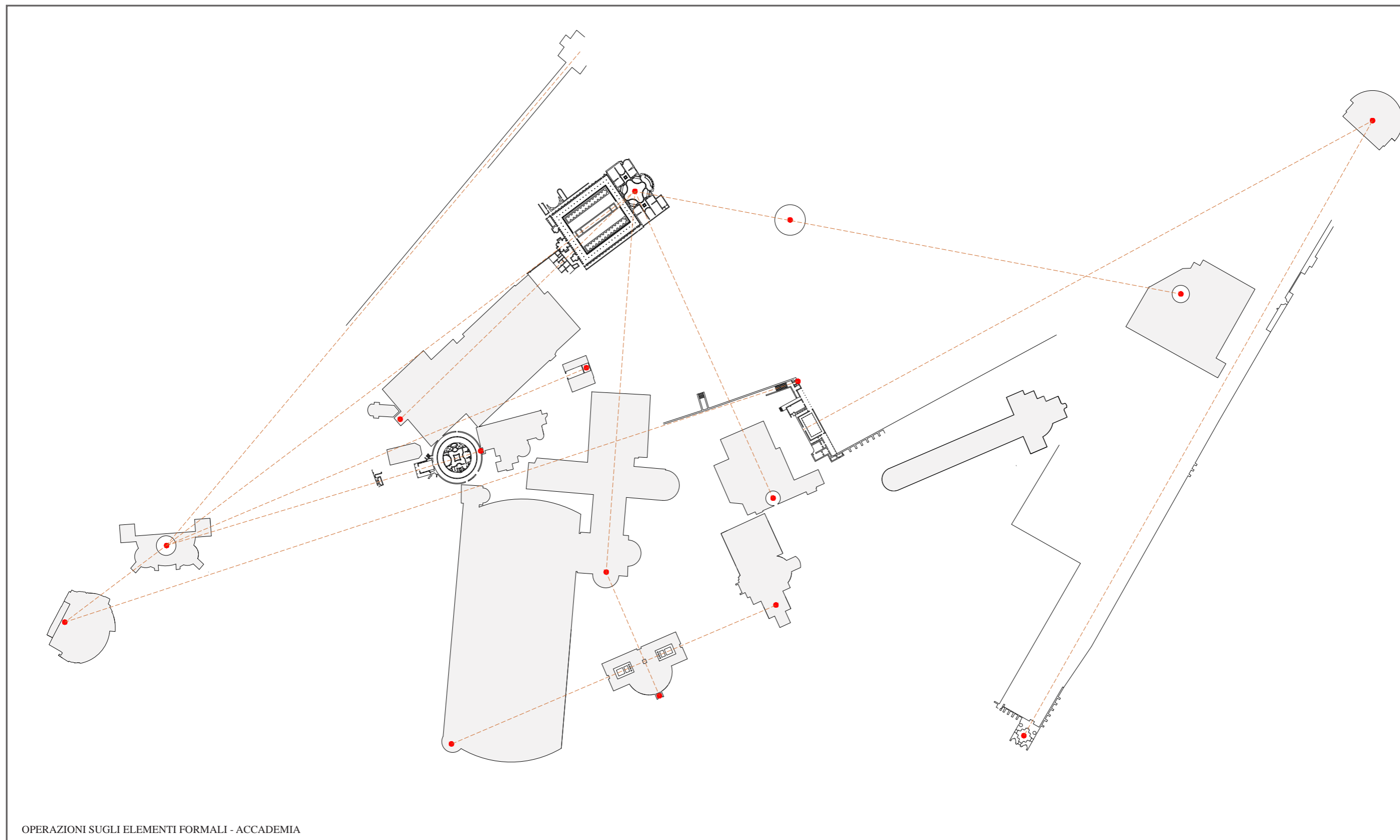


Introduction of external limits
on Valle di Tempe and the Accademia.



OPERAZIONI SUGLI ELEMENTI FORMALI - ACCADEMIA

Introduction of the two theaters to the north and south as the extreme titles of the composition and of the substructures of the Altura as an internal spine that manages the change of level between the two main shares of the villa.



OPERAZIONI SUGLI ELEMENTI FORMALI - ACCADEMIA

Adriana, the polar compositional technique was used very rarely and always in relation to sacred architectural complexes: the Acropolis of Athens, the Altis of Olympia, the Sanctuary of Isis at Phylae in Egypt and the Acropolis of Pergamum. All sacred places and all “Hadrian” places. An aspect, this, which of course cannot be considered casual.

The following images show the logical (but not chronological) sequence of the “moves” activated by the designers on the compositional chessboard of the Villa, together with some synoptic tables of the hypotheses detected in the plant.

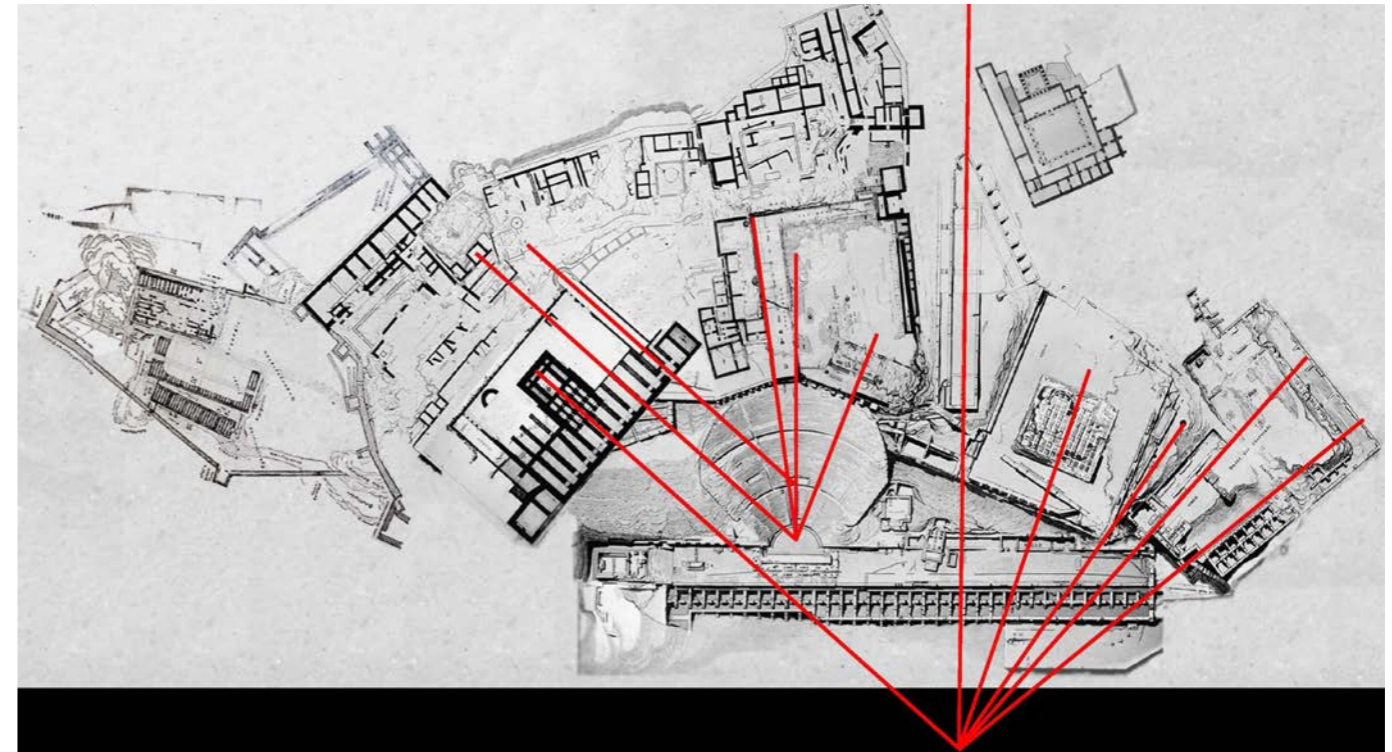
Villa Adriana as it was.

The contribution of the French Pensionnaires in the analytical description of the landscape

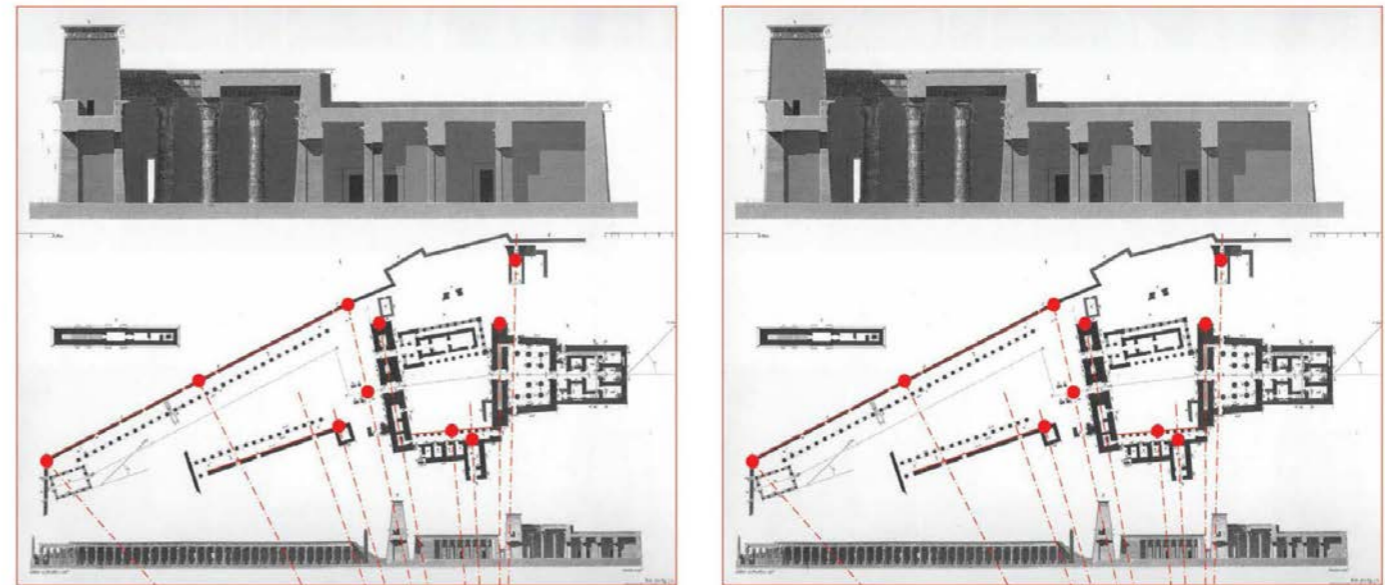
It is above all thanks to the work of the architects who won the Grand Prix de Rome - in the second half of the nineteenth century - that the description of Villa Adriana and its landscape emerges from the poetic scheme of the Piranesian representation - in relation to which they are all debtors - and enters a punctual and restitutive descriptive dimension. To exit from the Piranesian scheme means to introduce two fundamental aspects: the scientific survey, as an indispensable condition for obtaining a positive judgment from the Commission of the École des Beaux-Arts on the work of the scholarships at the French Academy at Villa Medici ; and the use of color applied to the naturalistic element in the overall representation and details, the first step towards a contextualization of the remains of the Villa in its landscape.

The first of the Pensionnaires to study with great methodological care the archaeological landscape of the Villa was **Pierre Gérôme-Honoré Daumet** (1826-1911), operating in Villa Adriana between 1856 and 1860. After him, they dedicated their envois to the residence tiburtina other four pensionnaires: **Charles Girault**, who lived for a long time in Rome and worked fundamentally on Piazza d’Oro (1881_1885); then **Pierre Joseph Esquié**, who worked on the same site of Daumet based on the results of the new excavations (1883_1887). After him, Louis Marie Henri Sortrais worked there, concentrating on the new excavations of the Canopus (1890_1894). Finally, it was **Charles Louis Boussois**, who resumed his studies on the general layout by returning extraordinary territorial sections of the Villa (1909_1913), of which a series of images from the archive of the Réunion des Musées Nationaux et du Grand Palais were made available to the participants. Paris,⁴

And it is precisely from the territorial planimetry designed by Boussois that we can get an idea of how it was the landscape between Tivoli, the Aniene and Villa Adriana. A landscape also recorded by the guides of Karl Baedeker, the most detailed of the period, which between the late nineteenth and early twentieth century proposed a less pictorial version but certainly noteworthy in terms of communication on a territorial basis. The Boussois design tries to restore the entire system of monumental presences of Tivoli, highlighting the fortified oppidum, the Temple of Hercules Victor, the large villa of Quintilio Varo and the constellation of minor villas that overlook the tuff bank on which that of the emperor is built. But above all it highlights the virginity of the relationship between the Villa and the Aniene river, which connects it with the upper city.



I riferimenti compositivi di Villa Adriana con i tracciati radiali dell’Acropoli di Pergamo (Turchia) e del Tempio di Iside a Phylae (Nubia, Egitto). Si tratta di complessi stratificati che non hanno mai perso la regola originaria. Entrambi registrano due momenti fondamentali di sviluppo, la prima metà del II secolo a.C (Eumene a Pergamo e Tolomeo a Phylae) e l’età Adrianea, con interventi diretti ordinati dal principe.



SANCTUARY OF ISIS ON PHYLAE ISLAND

⁴ We add the link to enter the archive and see the images of the other pensionnaires:
<https://www.photo.rmnm.fr/CS.aspx?VP3=SearchResult&VBID=2CO5PC6CY3PUZ&SMLS=1&RW=1366&RH=638>

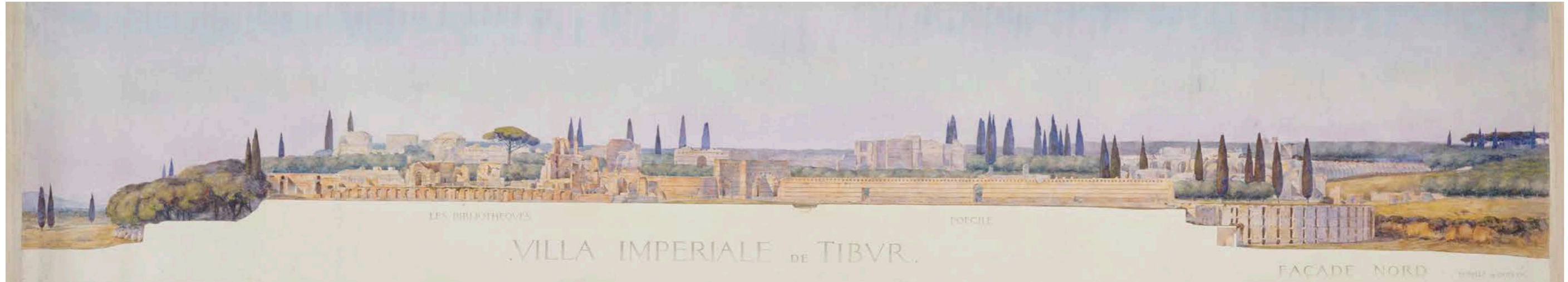
Bousois Charles (1884-1918), Villa Adriana. Coupe sur le palais, état actuel et restauration.
Envoi de Rome de 4ème année, Env 104 09-10 Location: Paris, école nationale supérieure des Beaux-Arts. Inv. 17-622313 / 14 NU



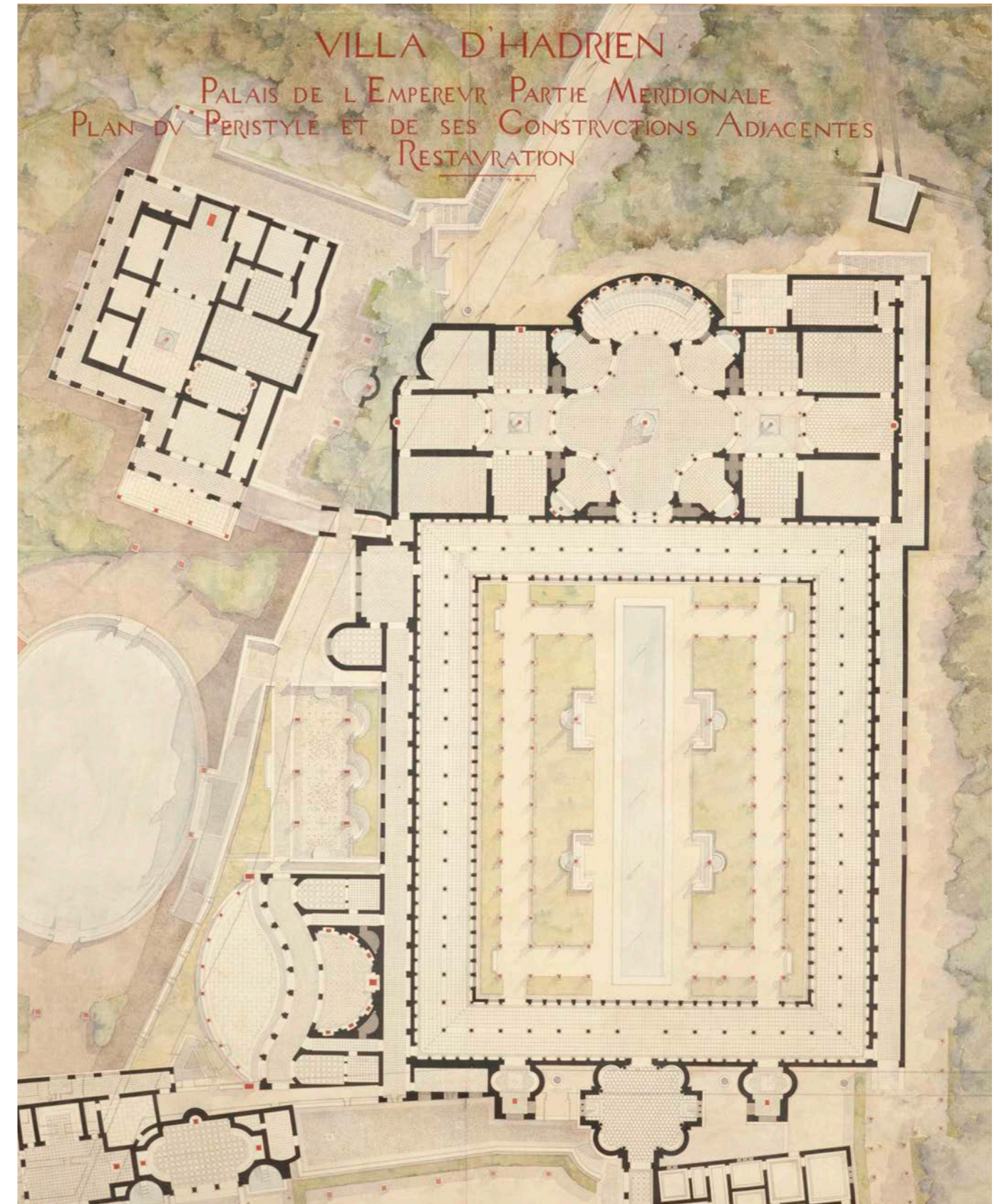
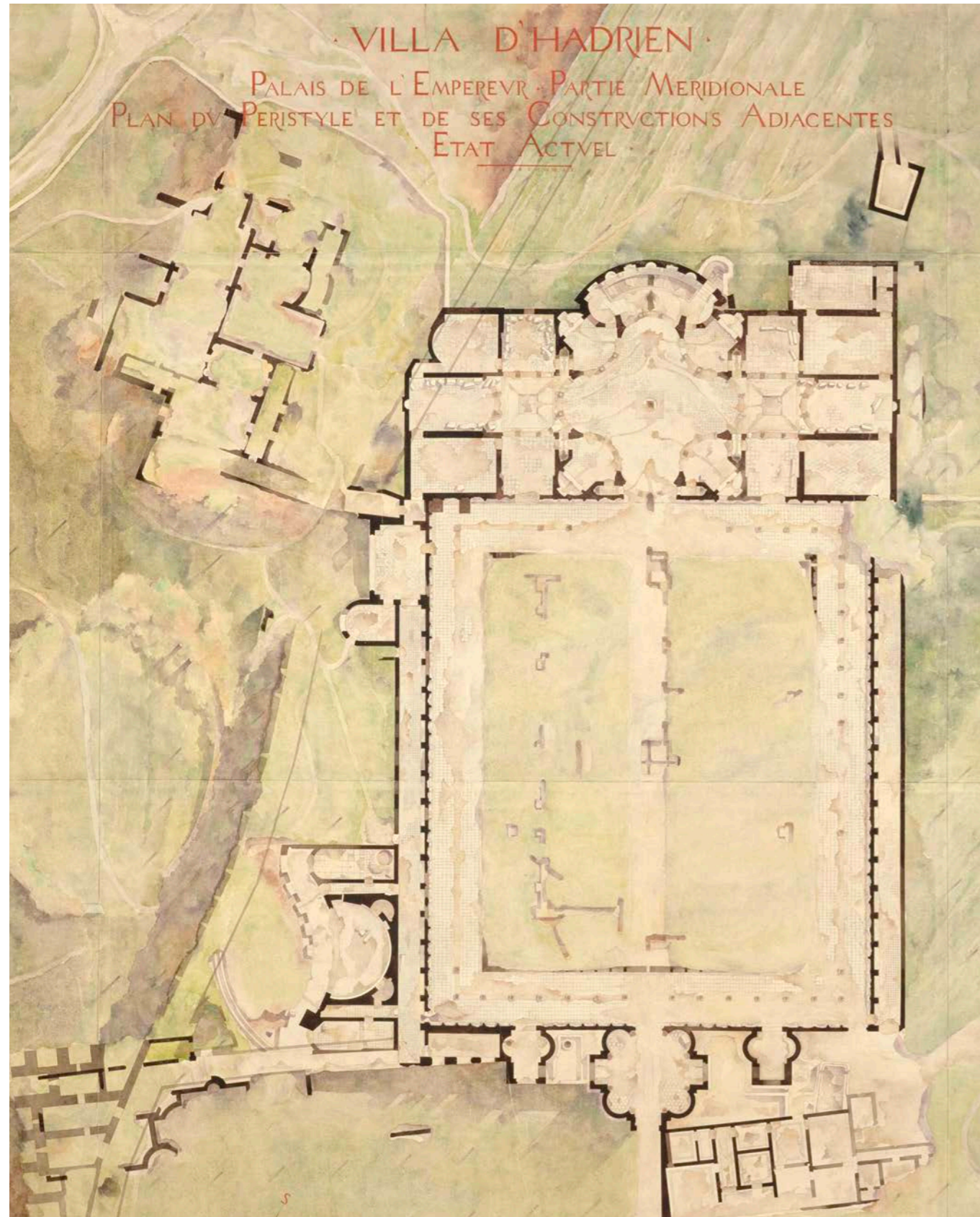
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Bousois Charles (1884-1918), Villa Adriana. Façade nord, état actuel et restauration.
Envoi de Rome de 4ème année, Env 104 06-07
Location: Paris, école nationale supérieure des Beaux-Arts. Inv. 17-622310 / 11 NU



Girault Charles (1851-1932), Villa d'Hadrien à Tivoli. Palais de l'empereur, partie méridionale. Plan du péristyle et de ses constructions adjacentes, état actuel et restauration.
Env75-01, 75-02. Location: Paris, école nationale supérieure des Beaux-Arts. Inv. 17-622344 NU, Inv. 17-622345 NU.
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DESIGN INTRODUCTION

Each group will address three project themes, respectively referable

- a) Architecture and Museography for Archeology
- b) Landscape Architecture
- c) Communication of a cultural brand (La Grande Villa Adriana)

The first theme refers specifically to design in a high-risk archaeological area, corresponding to the real heart of the Villa. The second theme refers to the landscape arrangement (where the main characters are the water architectures) of the stretch of countryside between the Maremmana Inferiore Boulevard and the boundary of the Villa and corresponding to the UNESCO Buffer Zone. The third theme is related to the enhancement-communication of the archaeological site as a brand.

Inside the Villa. The Thermal-Exhibition Pavilion

The three project areas within the Villa and previously described will be characterized by the development of the design theme of the Thermal-Exhibition Pavilion.

The pavilion summarizes the essential characteristic of the Roman bath building based on the relationship between water and the idealized human body, between water and art, between water and beauty.

The pavilion is therefore characterized by the organic presence of art or archaeological collections, organized in its internal and external spaces, qualifying the target and the intent of cultural communication that is at the basis of the very special objective of providing an archaeological site like that of Villa Adriana of a wellness and contemplation equipment to support the enhancing processes.

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

- between 4.00 m (excluding outer package thickness) to 6.00 m (excluding external package thickness) for vertical walls up to the eaves
- up to 8.00 mt (excluding external package thickness) to the ridge, in portions with pitched roof.

The PTE can be equipped with outdoor spaces for additional 500 square meters.

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 spa area
- A permanent collection of art
- A restaurant cafe

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 collections will be ordered and arranged seamlessly within the spa area.

The external area will instead be destined only for the exhibition of sculptural collections.

The two project areas inside the Villa, located on the two hills adjacent to the artificial valley of the Canopus.



A bird's eye view from the north with the perimeter of the two project boundaries.
Area 1, inside the Villa for the placement of the Exhibition Thermal Pavilion.
The area 2, intended to be the subject of landscaping.



Qualitative indications

- The PTE volume cannot have a constant profile. It must be differentiated and structured volumetrically **in order to capture the light coming from above in a plastic way and NOT in a constant and undifferentiated way.**
- The above ground volume coverage can be 25% flat and 75% articulated with skylights and pitches. Pitches with inclinations less than 30 degrees are not permitted.
- The flat surfaces of the roof must be mostly walkable and prepared; they must also be finished with a blanket to be made with natural materials (wood, stone, brick) and can also be “coated” with water.
- The vertical surfaces of the volume outside the ground must have a glazed surface up to a maximum of 30%, with panoramic possibilities. If the project requires larger glass surfaces, dynamic and reversible panel systems for the obscuration and recovery of opaque surfaces must be studied.

In the Buffer Zone. Landscaping

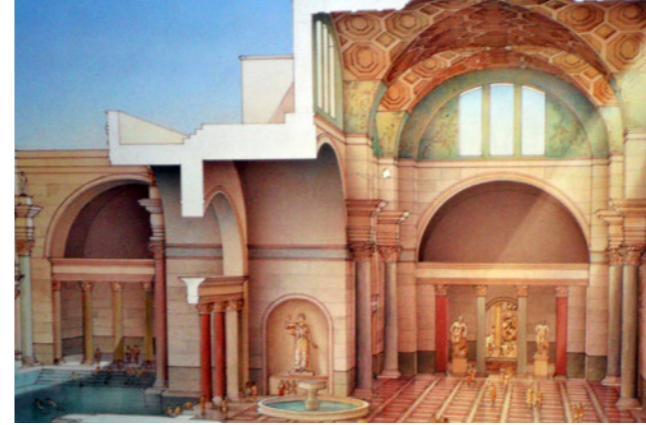
It consists in the design of a park (*Horti Hadriani*) which is constituted as a new access to the Archaeological Area from Maremmana Inferiore Boulevard, starting from the intersection with Galli Street-Antonio Marziale Street and Roccabruna Street.



Villa Adriana. View on the Canopo basin and on the Grandi Terme.



Up and below. Reconstructions of the Baths of Diocletian.



Below. Thermal Collections, Augustus as a prayer.



Below. Spa in the painting of Alma Tadema.





Up and below. Peter Zumthor, Terme di Vals. Interior



Laetitia Casta. Photo shoot for Dominique Isserman in the Terme di Vals, 2012.



Up and below. Carlo Scarpa, Brion Cemetery





Left. Guido Canali, SMEG offices in Guastalla.

Below. Mies van der Rohe, Barcelona Pavilion



Left. Tadao Ando, Museum of Modern Art in Fort Worth, Texas, 2002

PROJECT AREA OF THE THE ANTIQUARIUM OF CANOPUS

Relief with photoscan of the front of the Antiquarium of the Canopus (today called *Mouseia*). You can see the three levels readable through the openings: ground floor with direct openings on the floor countryside; first level, highlighted by the upper window originally composed of a door, served as an external balcony) and a *sopraluce*. The third level is that of the terrace and the built-in pitched volume.



On the right the first block of the Antiquarium, and on the left, hidden among the trees, the second block, identical by conception, but with a span less, raised above the first block.



Interior of the Antiquarium, still covered with original vaults and made in opus reticulatum. The travertine shelves that supported the wooden floor of the first level are clearly visible.



Views of the Antiquarium and relationship with the Canopus water basin.



PROJECT AREA OF THE SECRET GARDEN OF ADRIANO (EX CAMPING)

Aerial views of the Teatro Greco area.



Below, views of the Padiglione del Plastico area.



The planning reflection has as its main object the relationship between Soil, Water, Vegetation under the aspect of Perception. The goal is the design of a connecting path in which these elements are articulated in a landscape synthesis in which two main architectural presences emerge: The Door of the Park (Propylaea of Villa Adriana) and the *Aquae Ligoriane* (water architectural path).

a) The Hadrian's Horti

From the point of view of the project, the *Horti* are an essentially landscape intervention, but with a series of important declinations in terms of the architecture of the gardens. In particular, the thematic articulation of the *Horti* may constitute a design principle linked to the formation of parterres and terraces. In this case we suggest *an architecture of soil* that can accommodate the whole tradition of topiary and botanical architecture that has accompanied the development of the relationship between nature and landscape, both from the point of view of the formal garden and of the romantic garden. Both are part of the history of the place and are represented by the other two tiburtine villas, Villa D'Este as an illustrious example of spectacular geometric composition, and Villa Gregoriana, designed by systematizing the amazing geomorphological characteristics of the site, the ancient ruins, the substantial works hydraulics on the course of the Aniene and a *natura naturans* masterly orchestrated.

b) The Door to the Park

This is the project of an architecture that is recognizable as a land mark that can be traced back to the idea of *Propylaea di Villa Adriana*, to be understood as a new access to the landscape system and at the same time an introduction to the archaeological site of Villa Adriana. This architecture is to be placed preferably (but not strictly) near the confluence of Antonio Marziale Street and Roccabruna Street. The Door will also be the headquarter of the park's surveillance service and will contain the ticket offices for visitors. No data on the dimensioning and architectural characteristics of the building are provided. The participants have total freedom of interpretation.

c) The Aquae Ligoriane

Are to be intended as a land art work made with an essential architectural and sculptural language, aimed at enhancing one of the most symbolic elements in the architecture of the villa: the water. The *Aquae* have their source in the mythical places of the Ligorian toponymy (the Liceo, the Accademia, the Pritaneo, etc) and run - as originally - the Creeks of Tempe and Roccabruna to gather in the so-called Pantanello and descend through a

drawn path, towards the River Aniene.

The *Aquae Ligoriane* can be set either in a classic frame of reference, where water is captured, tamed and distributed by the architecture or in a reference frame linked to the experience of the romantic garden, where water is instead free and powerful, a livelier expression of the *natura naturans*.

Formally they are composed of canals, aqueducts, tanks and columns. The canals are water collectors placed at ground level and that compare with them, from the point of view of the slopes and the architectural definition of the surface. The aqueducts are collectors of water that travel suspended higher than the height of a man and that are supported by architectural structures. The tanks are basins that host water that tend to be slow flowing and that create mirrored or ridged surfaces depending on how water is introduced into it. The columns are architectural volumes that develop vertically and are placed inside the tanks or as a connection between tanks and between tanks and channels.

The aforementioned elements, if viewed in a classical way, are figuratively architectural; if viewed in a romantic way, they are figuratively naturalistic.

Reversible interventions and hypogeal interventions

Reversible interventions it means those architectural realizations whose constructive technique allows the restoration of the site *ante operam* (before works) in case of functional disposal or planned obsolescence.

Hypogeal interventions it means those architectures that favor a logic of excavation and exploration of the subsoil, reaching a spatial configuration completely defined below the country level.

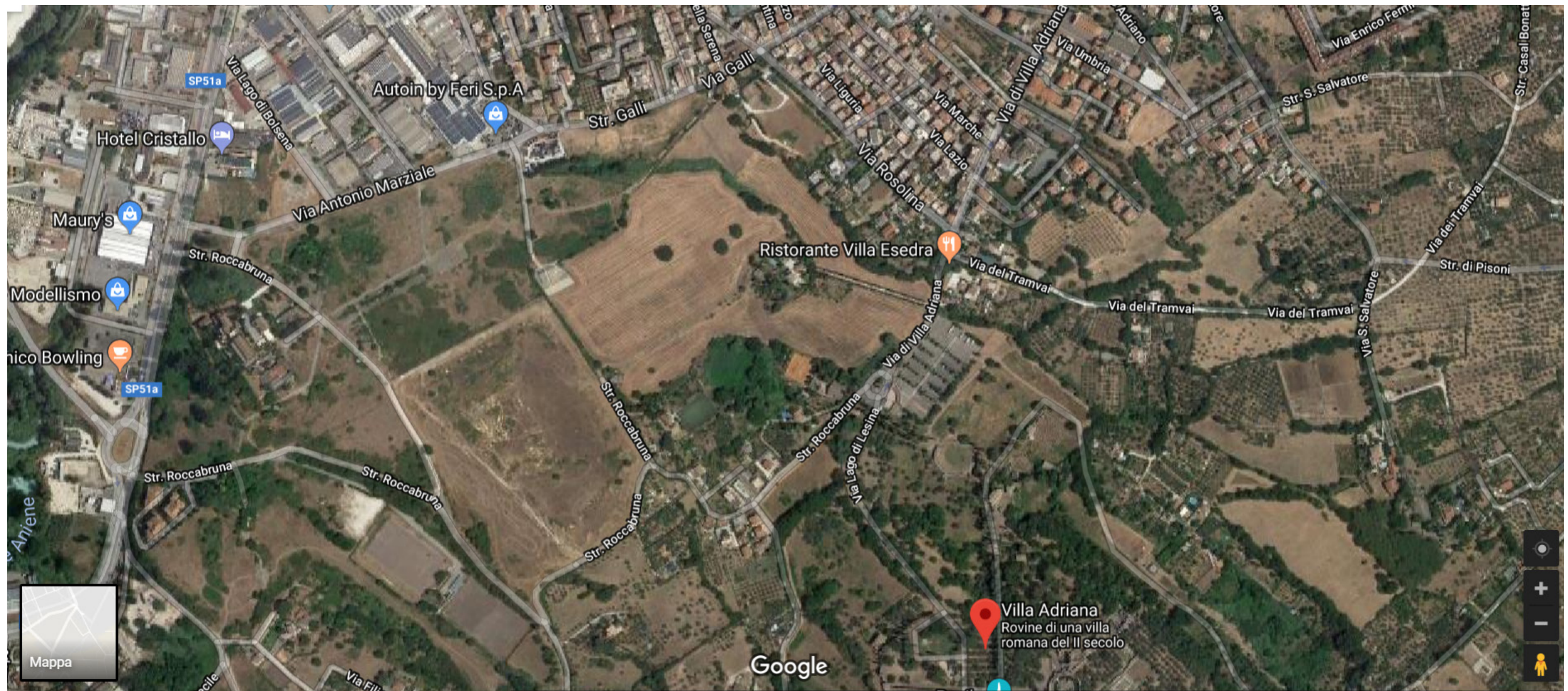
Given these definitions, all the projects inside the archaeological area of Villa Adriana are required to be designed in a reversible way, ie designed entirely with "dry" technologies and with non-melted mechanical joints (no welding, no binder mortar, etc.). Furthermore, hypogeum development projects are not allowed inside the villa with the exception of those placed in the Pecile plateau, on the site of the current Plastic Pavilion.

The landscape projects developed in the Buffer Zone can instead be not-reversible (without however invasive) and partially hypogeal developed, obtained by simple earth movement. The total hypogeum is allowed only if the configured architectural space is at least 50% open.

Bird's eye view with the perimeter of the area for landscaping (Area 2).



Photoplan of the Via dei Galli sector - Via Marziale (Area 2)



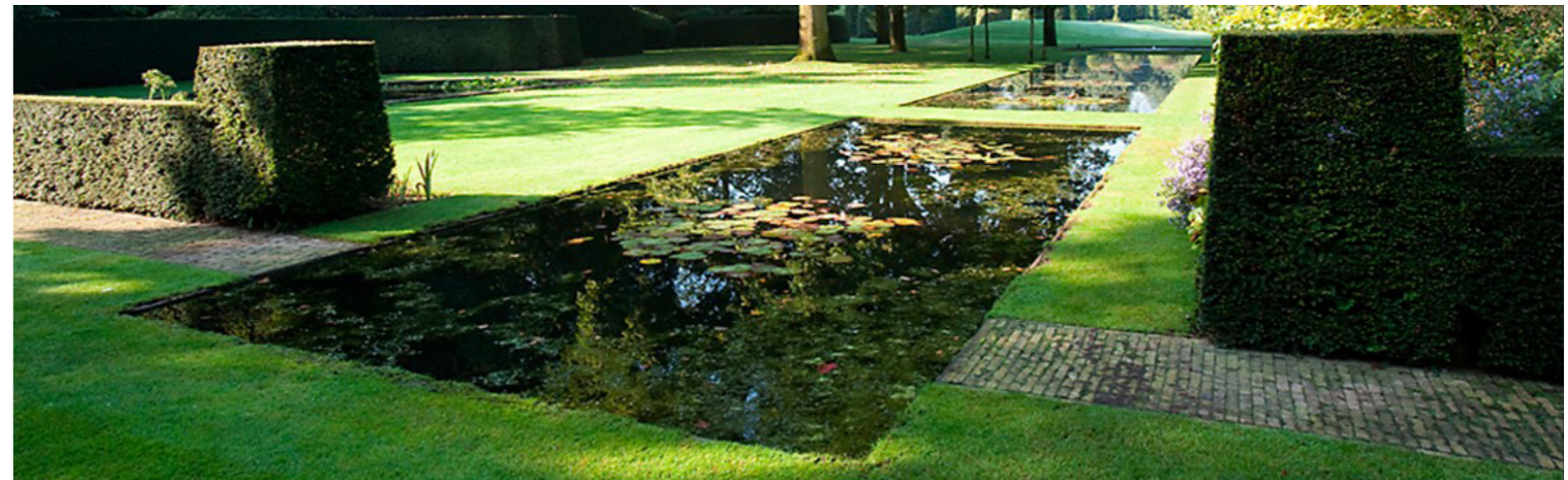
Below. Views of Trevi Fountain



Up. Reggia di Caserta Fountain



Examples of water architectures and designed garden



The visual communication project

Participants are also required expertise in the field of graphic design and cultural brand communication for a project proposal related to the visual communication system referred to the entity called Villa Adriana. Unesco Archaeological Site.

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), referring to the event or to the Villa or the Emperor.
- Identification between existing ones or the original creation of a font with which to write or draw the logo (lettering).
- Identification of a range of color combinations, to be associated with the logotype and the lettering.

Declination and Format

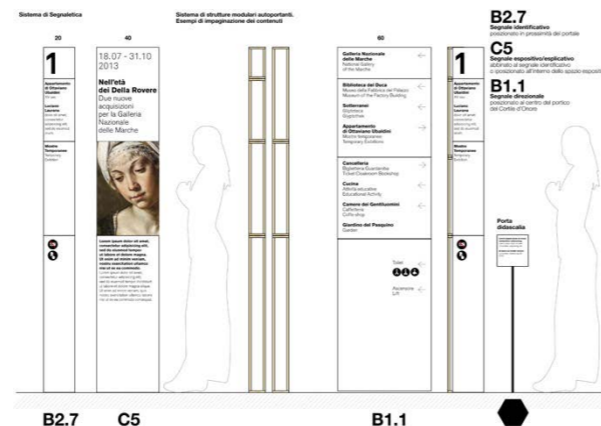
The graphic elements thus organized, define a flow of communication on a vast scale that attempts to occupy the spaces of the visual perception of the public.

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:

- a) hard copies for scientific divulgation and tools for the public (catalogues, publications in general, guides, handouts, maps);
- b) 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);
- c) 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);
- d) uniforms and personnel attire;
- e) graphics for the ecoutrements of the bar restaurant;
- f) multimedia support and I.T. (official web site design)



Brand book and its declinations
Examples



segnaletica



Zètema
progetto cultura

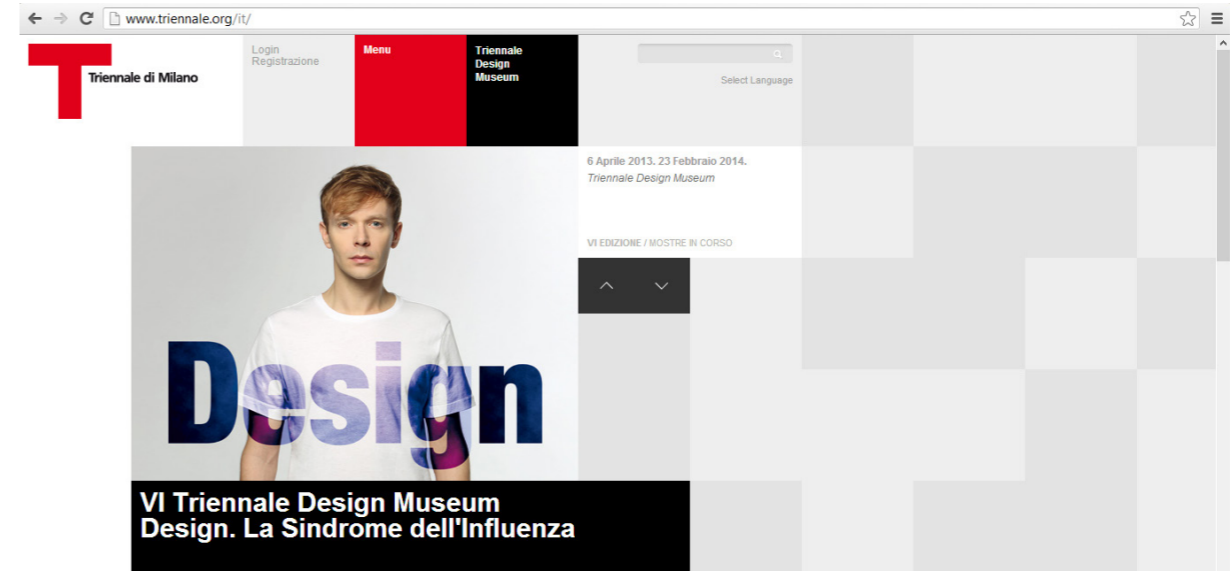
MODERN

TATE

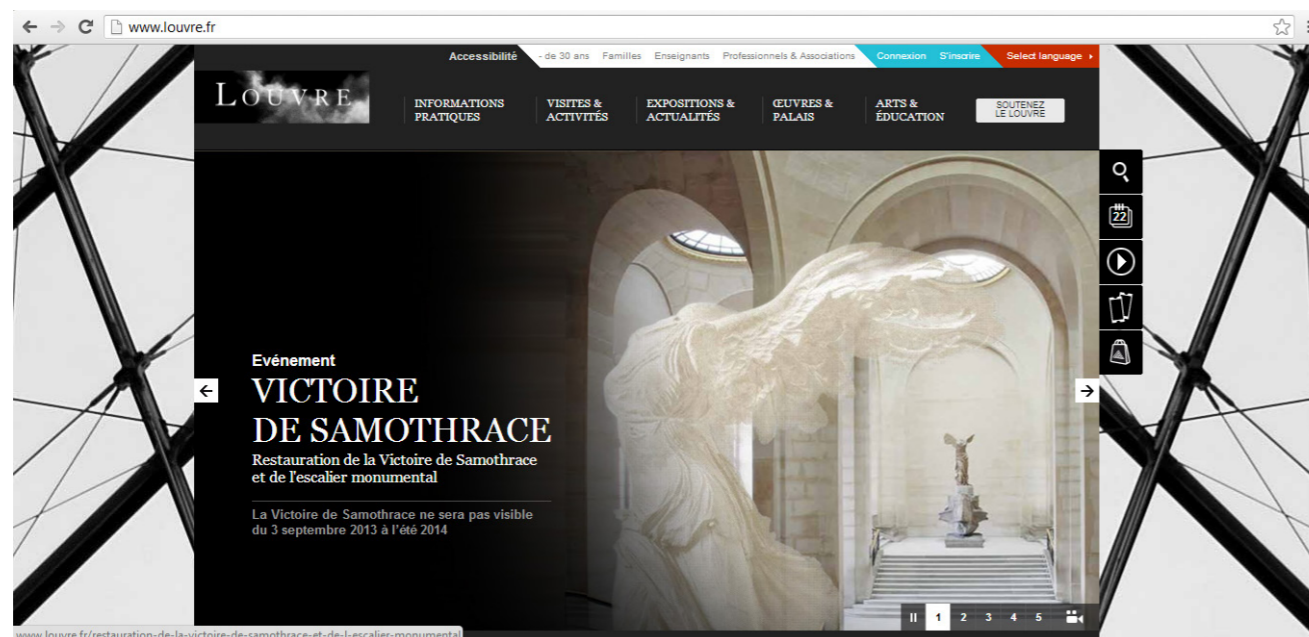
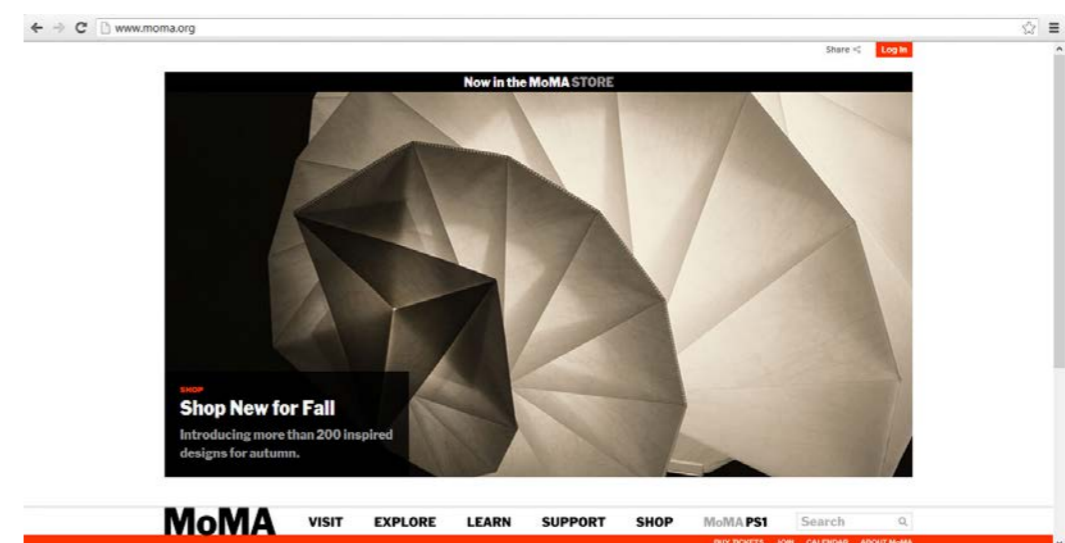
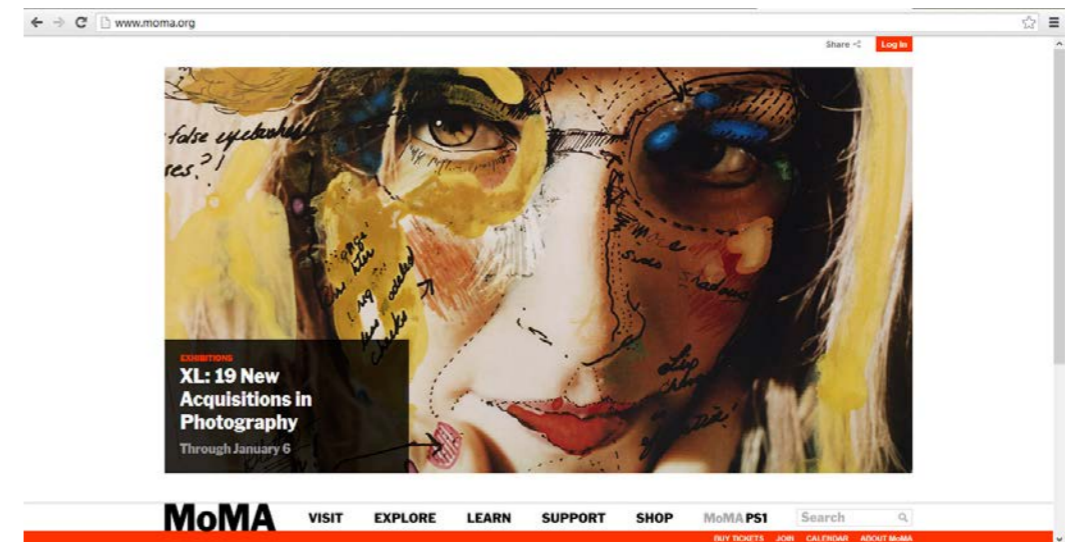


LOUVRE

Electa



Examples of graphic elements of strategic visual design by Zètema (Rome) Tate Modern (London), Louvre (Paris), Triennale (Milan), Electa (Milan), Moma (New York).



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