VILLA ADRIANA

MUSEALIZATION, ACCESSIBILITY, ENHANCEMENT AND COMMUNICATION PROJECT ON THE ARCHAEOLOGICAL AREAS

Tracciato Ligoriano e i Luoghi della Antichità

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1859

Villa Adriana. Architetture d'acqua e paesaggio archeologico

Il progetto di musealizzazione, accessibilita', valorizzazione e comunicazione delle aree archeologiche

Tracciato Ligoriano e i Luoghi della Antichità

Tesi di Laurea Magistrale
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Abstract

Since Hadrian's empire to the XVI century with Pirro Ligorio, passing through Piranesi from the XVIII century to the pensionnaires by the XIX century, Villa Adriana has had a lot of history and still to come, as on each cartography the centuries have left by, incredible details, information and a lot of heritage is being discovered.

Pirro Ligorio represented a Major role on the discovery of the Villa's areas, as he assigned the names by which we still call nowadays the iconic pavilions of Villa Adriana, as he relates these sites in the Villa with the remarkable places emperor Hadrian visited during his many trips as related on the Historia Augusta; and because on his manuscripts, there's evidence of pre-existent elements of the archaeological area that now they no longer exist due to the degradation of the ruins by the time.

A revalorization project is proposed of bot landscape and ruins of the archeological areas, as well as the path Pirro Ligorio realized inside Villa Adriana. This architectural intervention considers the main pavilions he describes inside the Villa, such as, Pecile, Valle di Tempe, Accademia, Lyceum and Prytaneum, plus the Greek theater as main entrance for a temporary installation dedicated to touristic scope.

Key words: *Villa Adriana, Pirro Ligorio, landscape, archaeology, temporary exhibition.*

Summary

Preambles

In the aim of looking forward to a sustainable way of knowing the archeological area of Villa Adriana, that due to its composition mysteries is considered an open sky laboratory for research, experimentation, and learning, as an analysis object for reconstruction hypothesis, that allows imagination to wonder how ancient roman constructions were possible. It also constitutes an important part for architectural project's studies and artistic installations, purposeful to the development of touristic activities in the Tiburtine area. Beforehand, the legacy that the Villa has been carrying until our days, is a clear reference of the magnificent architectures from roman empire and its architectures in Greece and Egypt, passing through the eyes of different modern architects and thus before them, arriving until contemporary architecture to keep being explored, and discovered.

As part of the studies for sustainable architecture, revalorization of patrimony and archeological sites, evaluating uses of contemporary elements to encourage tourism and increase visitors on the archeological area of Villa Adriana it was possible to imagine a temporary exhibition to talk about specific elements of its heritage.

Since Villa Adriana's been inserted into the UNESCO's World Heritage List in 1999, several studies of common interest have been developed, including the creation of architectural competitions, therefore, it exists an interest on its fruition in cultural an economical aspect.

As a constant tourist in Italy, Villa Adriana meant great interest for me, since it contains many wonders from different worlds and antiquities, that are not present in contemporary cities and contexts. That way, while being strongly motivated about re-use of spaces, revalorization of ancient architecture, and the existent connection

between architecture and landscape, the Villa represent the perfect environment to go in deep with these aspects, as it's a growing touristic area for visitors coming to Rome from all over the world; but at the same time, is still unknown by many others and along with it, the whole heritage and importance that's been preserved during these centuries.

That way it was possible to start wondering how to attract more people, to get to know these captivating aspects better. After several research, articles and reading fascinating aspects of history, it came across the idea of focalizing the temporary exhibition on the manuscript *"Descriptio superbae et magnificentissimae Villae Tiburtinae Hadrianeae"* (meaning description of the superb and most magnificent Tiburtine Villa Adrianea) by Pirro Ligorio, that is going to be leading the path towards understanding the Villa and many of its pavilions by the names we know it today, as it is the first known manuscript starting a quest towards archeology and discovery of this great architectural site.

Therefore, we'll go through this guided tour as it was made on the fifteenth century, at the same time discovering each of the six pavilions described by Ligorio on the manuscript which are not only the Pecile, Valle di Tempe, Canopus and Accademia, well known on the inner perimeter of the archeological area, but also the Lyceum and Prytaneum, barely known as part of the Villa, often forgotten and never visited with touristic purposes; plus an additional pavilion of the Greek theater also mentioned by him, which is going to represent the main entrance of the exhibition or the starting point arriving to the Villa, and this quest is going to be referred as "The Ligorian path" or in occasions "Percorso Ligoriano'.
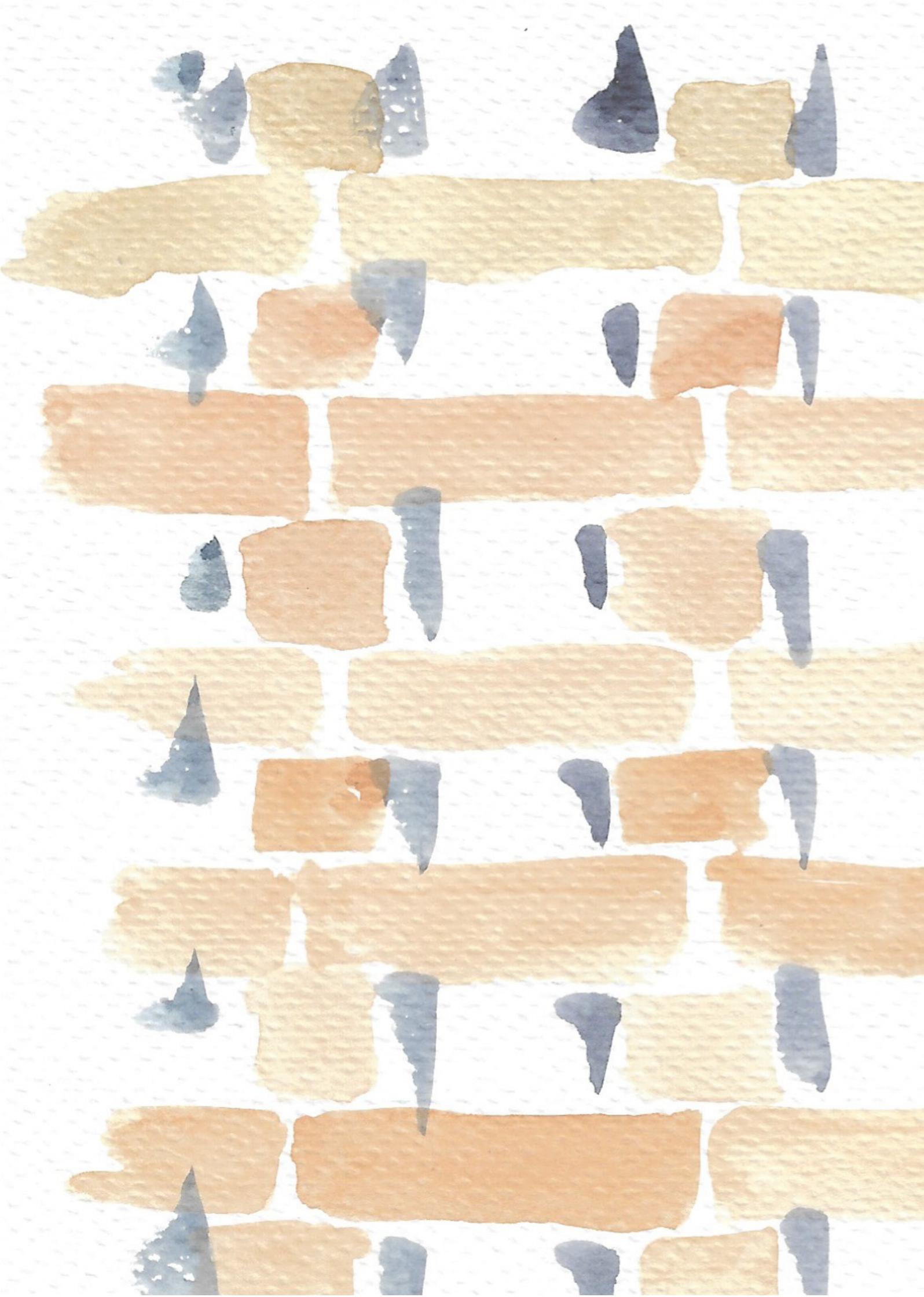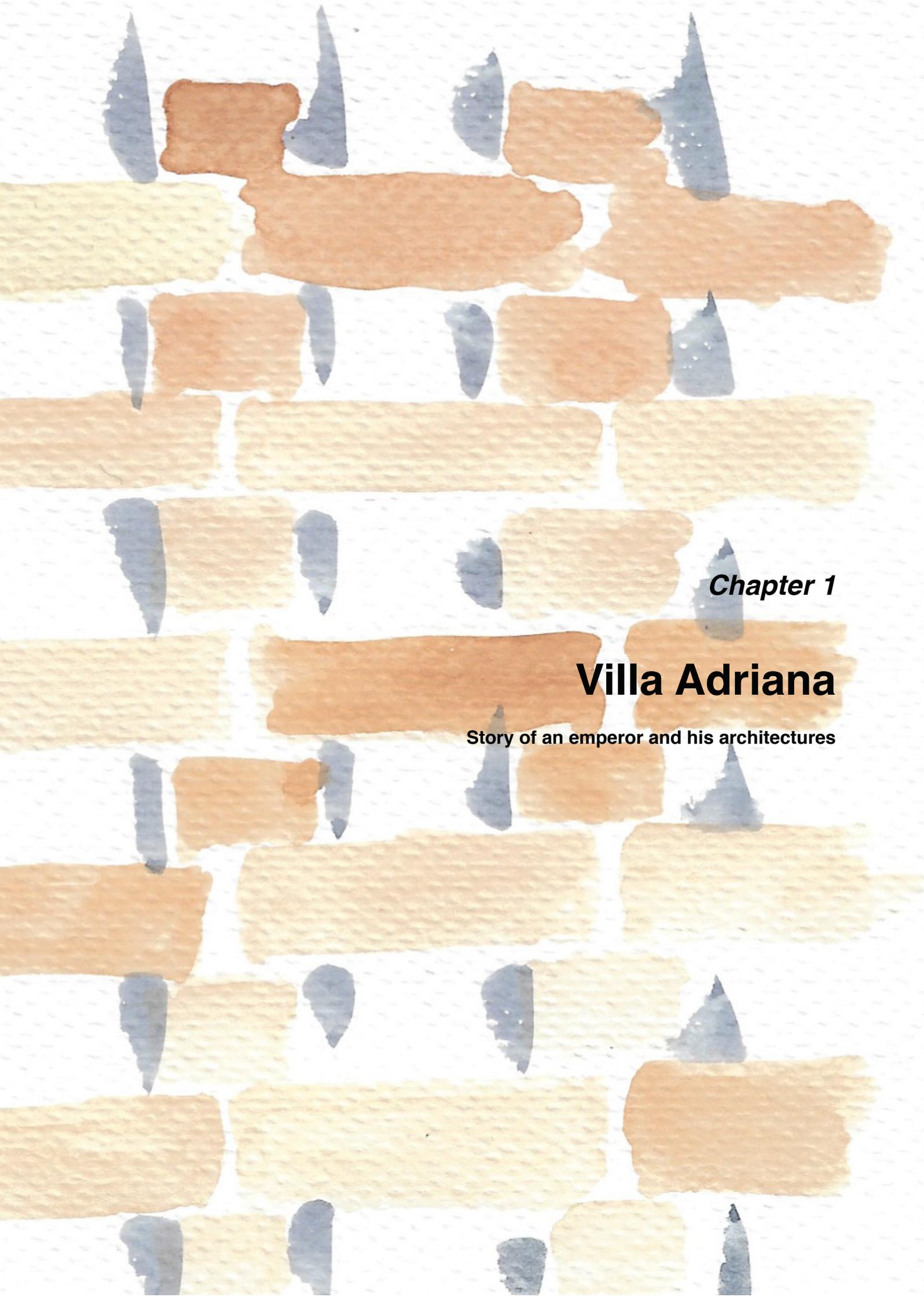
Villa Adriana

Story of an emperor and his architectures

Villa Adriana

Villa Adriana is located Tivoli, a Town in the Italian region Lazio near Rome. It is composed of a set of buildings made by Emperor Hadrian as his residence outside Rome, in classic architectural style during the II century, specifically from 118 to 134 AC, during Hadrian's period as emperor.

The relevance of its construction is due to the fact that Emperor Hadrian decided to move his residence outside Rome to Tivoli, unusual choice among other emperors and because he built it as references he found in other countries he visited, due to his many travels, as he was known to be a great traveler who often found great beauties on worlds he discovered as magnificent masterpieces that in some way he wanted to recreate on his Villa, that could have meant for himself the last camp of a nomad.

The Villa stands at the foothills of the Tiburtine mountains on a plateau made of tuff or pumice material, from where great part of this construction material shaped the Villa, according to Ligorio . The extension is about 120 ha at around 28 km far from Rome,

Figure 1. Villa Adriana. Google earth 3D view taken on March 2022

which was connected by Via Tiburtina, passing through Ponte Lucano, a landmark bridge on the Tiburtine area; it's also on the proximities of Aniene river, that leads the path of the Via Tiburtina passing though Tivoli, where after the town at a certain point the take slightly separated way while arriving to Rome city.

The construction of the Villa was made in different phases along the prince's empire determining the main areas, that could seem to be confusing at a first look, for eyes used to modernity. "The disorderly order of the Villa was intimated in the planning of such estates as the Domus Aurea and that at Val Catena. But in extent and complexity Hadrian's creation superseded them all".

In some very articulated way, the Villa has its own radial composition studied by many that refers to the orientation of the different pavilions. It's still a paradigm in so many ways as there are things apparently known such as construction periods for some pavilions, names, and purposes for most of them but for others, these aspects are still unknown such as roofs, decorations, pavements certain functions by buildings or pavilion dispositions, that makes the place even more marvelous and intriguing, open for imagination.

Story of an emperor and his architectures

For further comprehension on the history surrounding emperor Hadrian and Villa itself, is important a brief explanation of his empire, the dynasty at which he's referred to, his travels, his closest people, and events that in a way marked his life causing him to build architectures, monuments, temples and tombs, characteristic of his empire where it presented its largest expansion and Hadrian dedicated this period to establish civilizations rather than expansion.
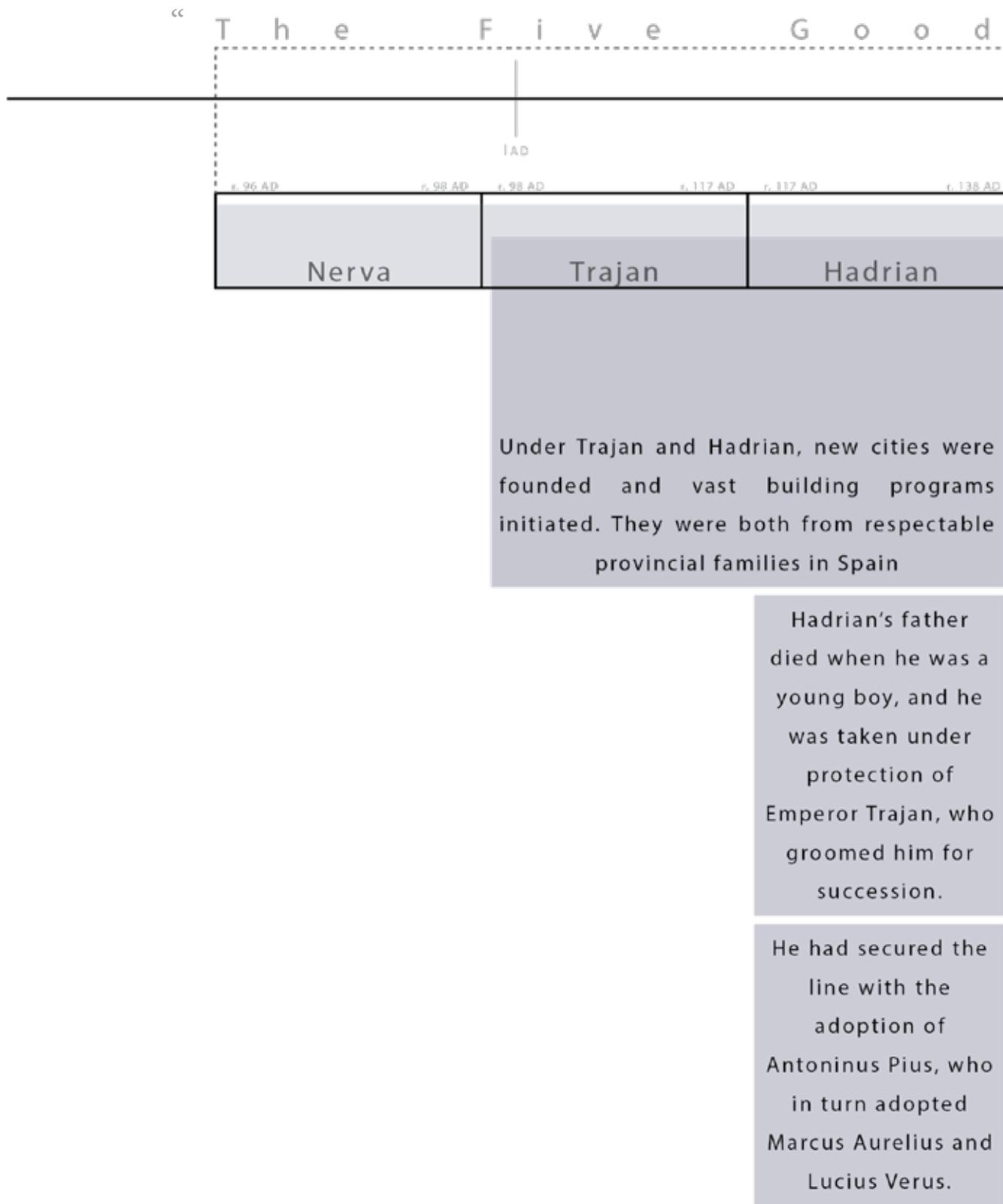
The Antonine dynasty

Although there's some ambiguity on how to call this group of roman emperors, Hadrian was part of "The Five Good Emperors" and the Age of the Antonines also known as the Nerva-Antonino Dynasty or the Ulpio-Aelia Dynasty. Where the Five Good Emperors

refer to the first 5 of this succession line starting with Nerva after assassination of Domitian in 96 A.D. who was the last of the Flavin dynasty. Subsequently came Trajan, who was adopted by Nerva; Hadrian adopted by Trajan, then Hadrian adopted Antoninus Pius who then adopted Marcus Aurelius and Lucius Verus, followed then by Marcus Aurelius' son Commodus.

From Trajan on, the succession family line was linked mostly by marriage, their wives' families, and adoption as "It was a time when the distinction between provincials and Romans diminished as a greater number of emperors, senators, citizens, and soldiers came from provincial backgrounds, and Italians no longer dominated the empire. Successors to the emperor were chosen from men of tried ability and not according to the dynastic principle."

That's also a characteristic aspect of this dynasty as they are known for this adoption principle, but except from the succession of Trajan after Nerva, all the rest were related to the point that Commodus was a direct descendent of Trajan.

It´s because of (Antoninus Pius) that the next dynasty was given its name, as his empire resumed many of the good aspects considered as the golden age of the roman empire, reaching its peak; also, because during Trajan's period, the empire had reached its maximum expansion.
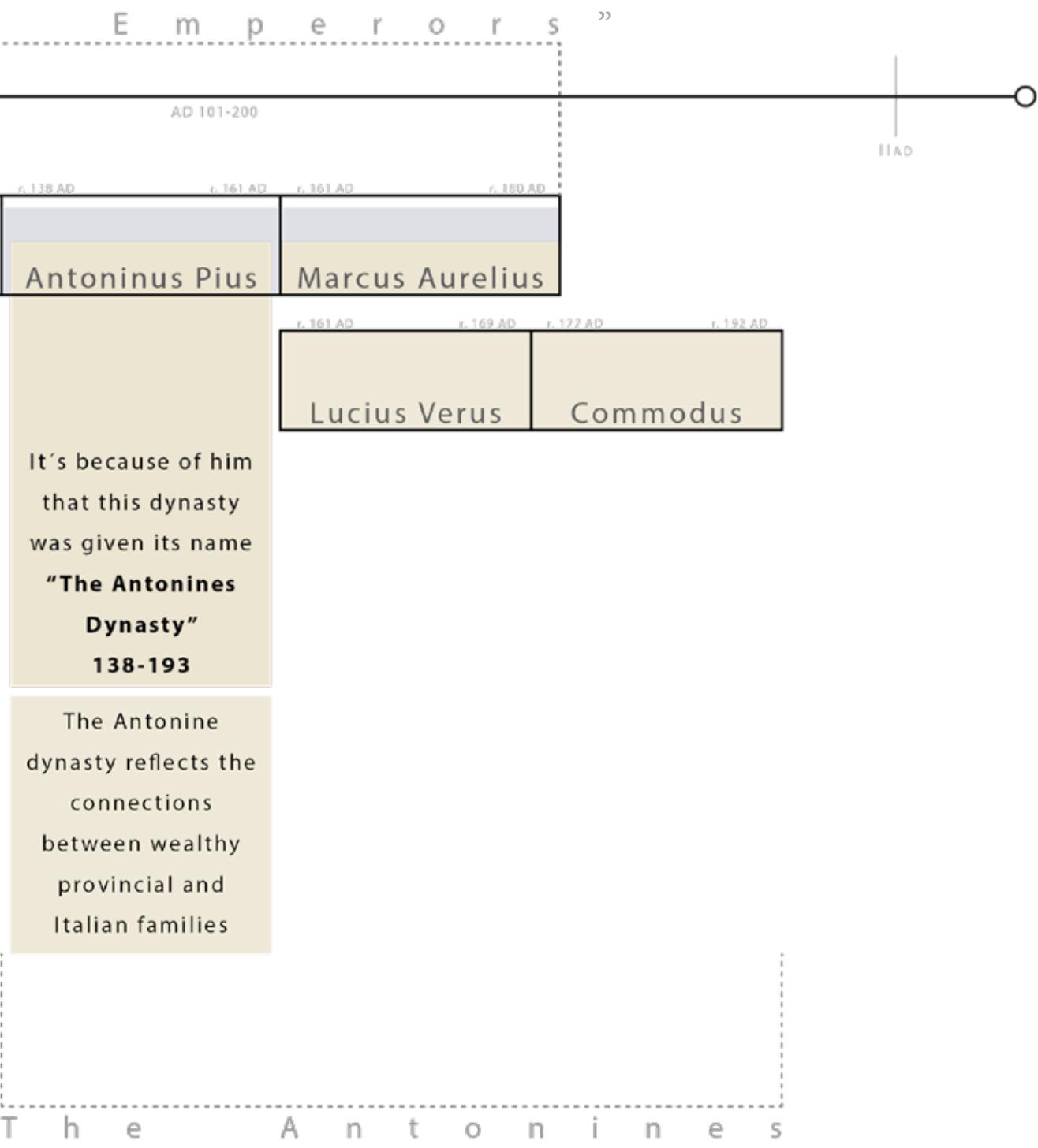
" The Five Good

I AD

r. 96 AD   r. 98 AD   r. 98 AD   r. 117 AD   r. 117 AD   r. 138 AD

Nerva	Trajan	Hadrian

Under Trajan and Hadrian, new cities were founded and vast building programs initiated. They were both from respectable provincial families in Spain

Hadrian's father died when he was a young boy, and he was taken under protection of Emperor Trajan, who groomed him for succession.

He had secured the line with the adoption of Antoninus Pius, who in turn adopted Marcus Aurelius and Lucius Verus.

E m p e r o r s ”

AD 101-200

II AD

r. 138 AD   r. 161 AD   r. 161 AD   r. 180 AD

Antoninus Pius   Marcus Aurelius

r. 161 AD   r. 169 AD   r. 177 AD   r. 192 AD

Lucius Verus   Commodus

It´s because of him that this dynasty was given its name **"The Antonines Dynasty"** **138-193**

The Antonine dynasty reflects the connections between wealthy provincial and Italian families

T h e   A n t o n i n e s

Figure 2. Timeline - The five good emperors. Own work

Hadrian (r. 117–138 A.D.)

Publius Aelius Traianus Hadrianus (24 Jan 76 – 10 July 138) was an administrator and traveler who ensured the stability of his whole empire. He's also known for being a great leader who strengthened the empire through consolidation and defeated dissent ruthlessly. He was remarkable as a military leader and was conveniently married to Vibia Sabina, Trajan's great-niece further reinforcing his succession.
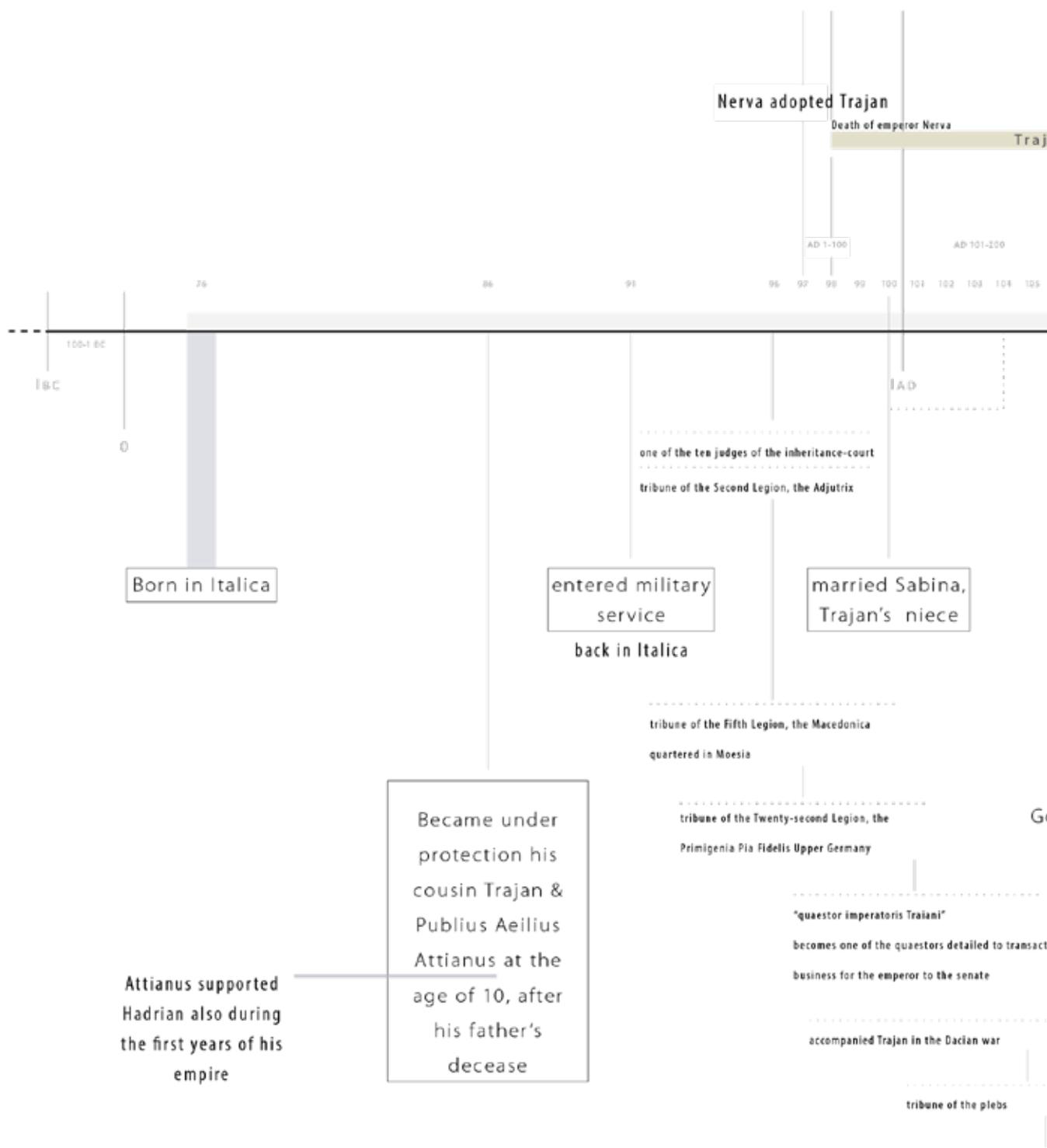
He was well known as a great traveler, therefore he explored more the extents of the empire that many of his former emperors. As he showed a lot of interest in architecture it led him to oversee many constructions of iconic buildings such as Castel Sant'Angelo destined to be his own mausoleum, the Pantheon's reconstruction in Rome, and Villa Adriana itself in Tivoli meant to be his residence, containing magnificent elements that celebrates the cultures of Greek and Egyptian civilizations as well as their culture.

Under Trajan and Hadrian, new cities were founded, and vast building programs initiated. They were both from both from respectable provincial families in Spain; Hadrian had secured the line with the adoption of Antoninus Pius, who in turn adopted Marcus Aurelius and Lucius Verus.
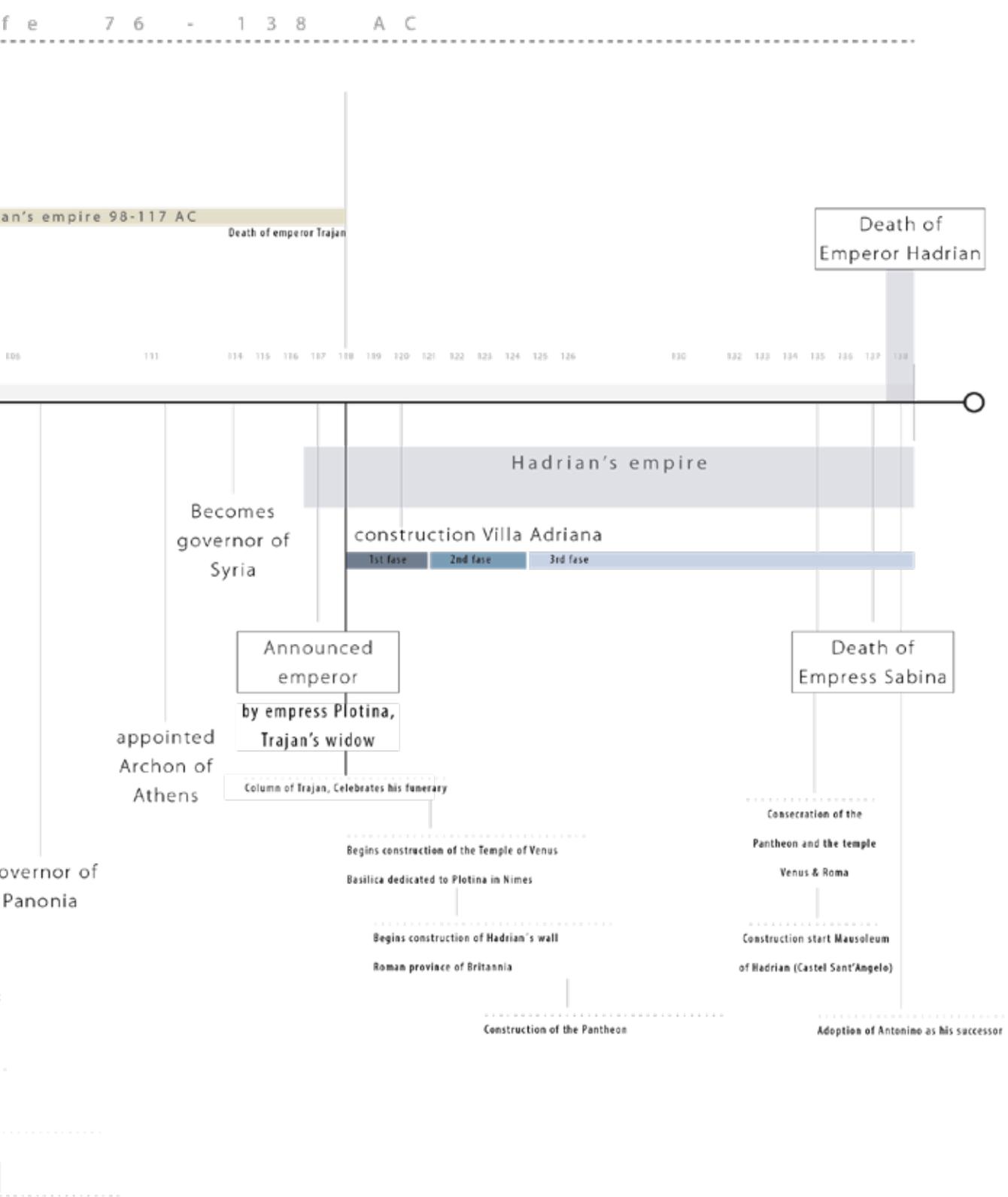
Figure 3. Bust of Hadrian, Musei Capitolini

Nerva adopted Trajan

Death of emperor Nerva

Traj

AD 1-100   AD 101-200

76   86   91   96 97 98 99 100 101 102 103 104 105

100-1 BC

I BC

0

one of the ten judges of the inheritance-court

tribune of the Second Legion, the Adjutrix

I AD

Born in Italica

entered military
service

back in Italica

married Sabina,
Trajan's niece

tribune of the Fifth Legion, the Macedonica

quartered in Moesia

tribune of the Twenty-second Legion, the

Primigenia Pia Fidelis Upper Germany

G

Became under
protection his
cousin Trajan &
Publius Aeilius
Attianus at the
age of 10, after
his father's
decease

Attianus supported
Hadrian also during
the first years of his
empire

"quaestor imperatoris Traiani"

becomes one of the quaestors detailed to transact

business for the emperor to the senate

accompanied Trajan in the Dacian war

tribune of the plebs

f e   7 6   -   1 3 8   A C

an's empire 98-117 AC

Death of
Emperor Hadrian

Death of emperor Trajan

| 106 | 111 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 130 | 132 | 133 | 134 | 135 | 136 | 137 | 138 |

Hadrian's empire

Becomes
governor of
Syria

construction Villa Adriana

| 1st fase | 2nd fase | 3rd fase |

Announced
emperor

Death of
Empress Sabina

by empress Plotina,
Trajan's widow

appointed
Archon of
Athens

Column of Trajan, Celebrates his funerary

Consecration of the

Pantheon and the temple

Venus & Roma

Begins construction of the Temple of Venus

Basilica dedicated to Plotina in Nimes

governor of
Panonia

Begins construction of Hadrian´s wall

Roman province of Britannia

Construction start Mausoleum

of Hadrian (Castel Sant'Angelo)

Construction of the Pantheon

Adoption of Antonino as his successor

Figure 4. Timeline - Hadrian's life. Own work

State of art Villa Adriana

Nowadays the place represents a very particular landscape that has emerged from the ruins, with layers and layers on top of them that makes it almost impossible to read it once again as complete as when the prince created it, because the different vegetation layers are so dense that they've become one. Each layer passing through the centuries has left a particular something that talks about the history those ruins have lived, creating such an incredible atmosphere that is only natural it has inspired so many people in an artistic and literary way. At the same time, going back into a certain previous state would feel like denying some elements of the temporary line, certain tales the place is telling, that is one of its most beautiful aspects, because in discovering each stratigraphy collected by the different events the Villa has overcame, great beauty is also found.

This mixture of experiences leaves a well merged natural and constructed landscape at the same time, which at some points the ruins start disappearing leaving space for nature to regenerate. As this natural layer represents such an important and characteristic part of the landscape views, its valorization and preservation are fundamental, providing thus aspects so that part of the exhibition.

The following map represent the state of fact for the whole area of Villa Adriana, comprehending the areas of Lyceum and Prytaneum, other than the classical representation plan of the Villa, with a connotation on the natural landscape characterizing all the place.

Figure 5. Villa Adriana. Google earth 3D view taken on March 2022

Figure 6. State of fact – watercolor map of Villa Adriana. Own work, 2021

Watercolor map - intervention areas // VILLA ADRIANA
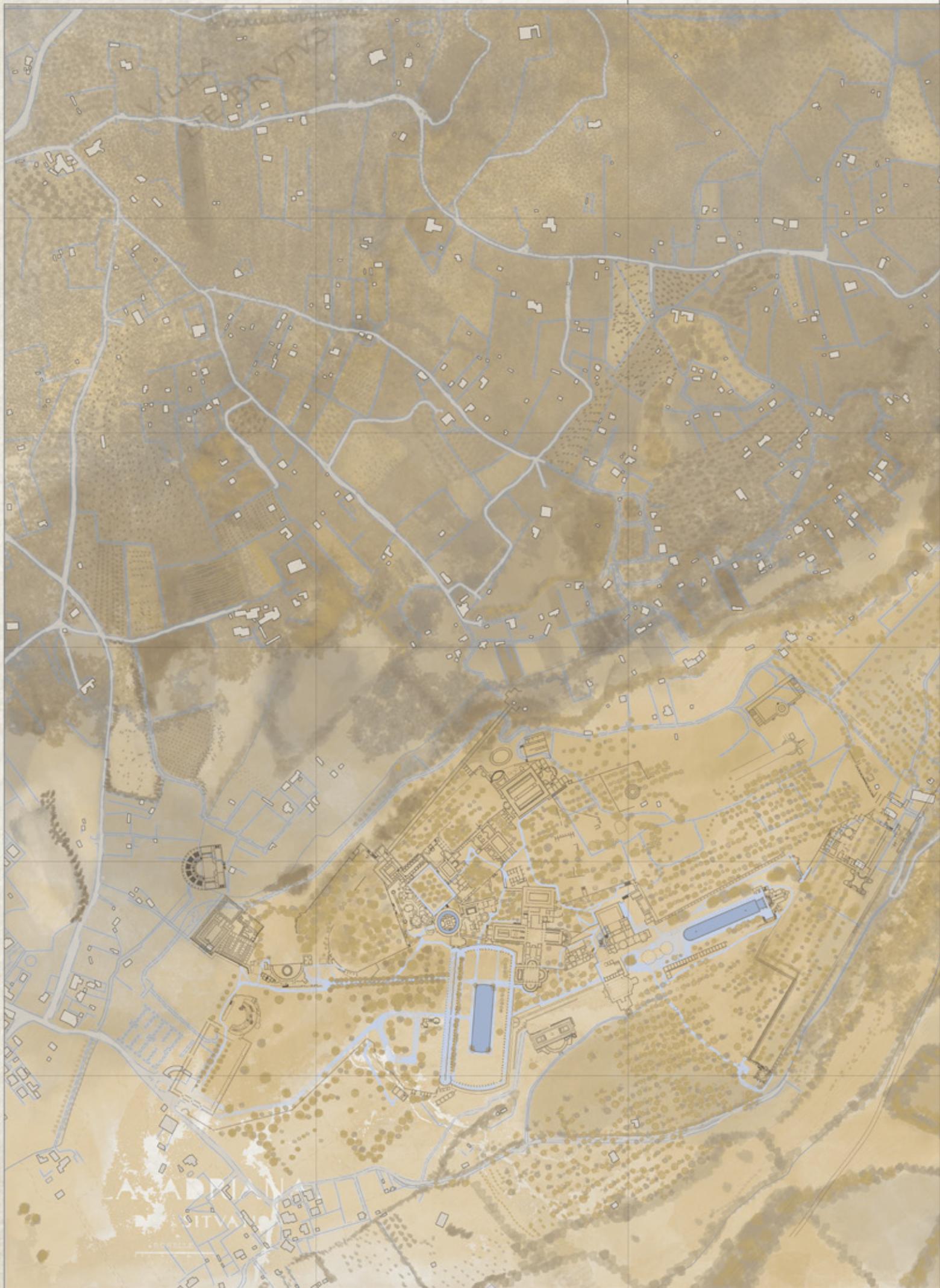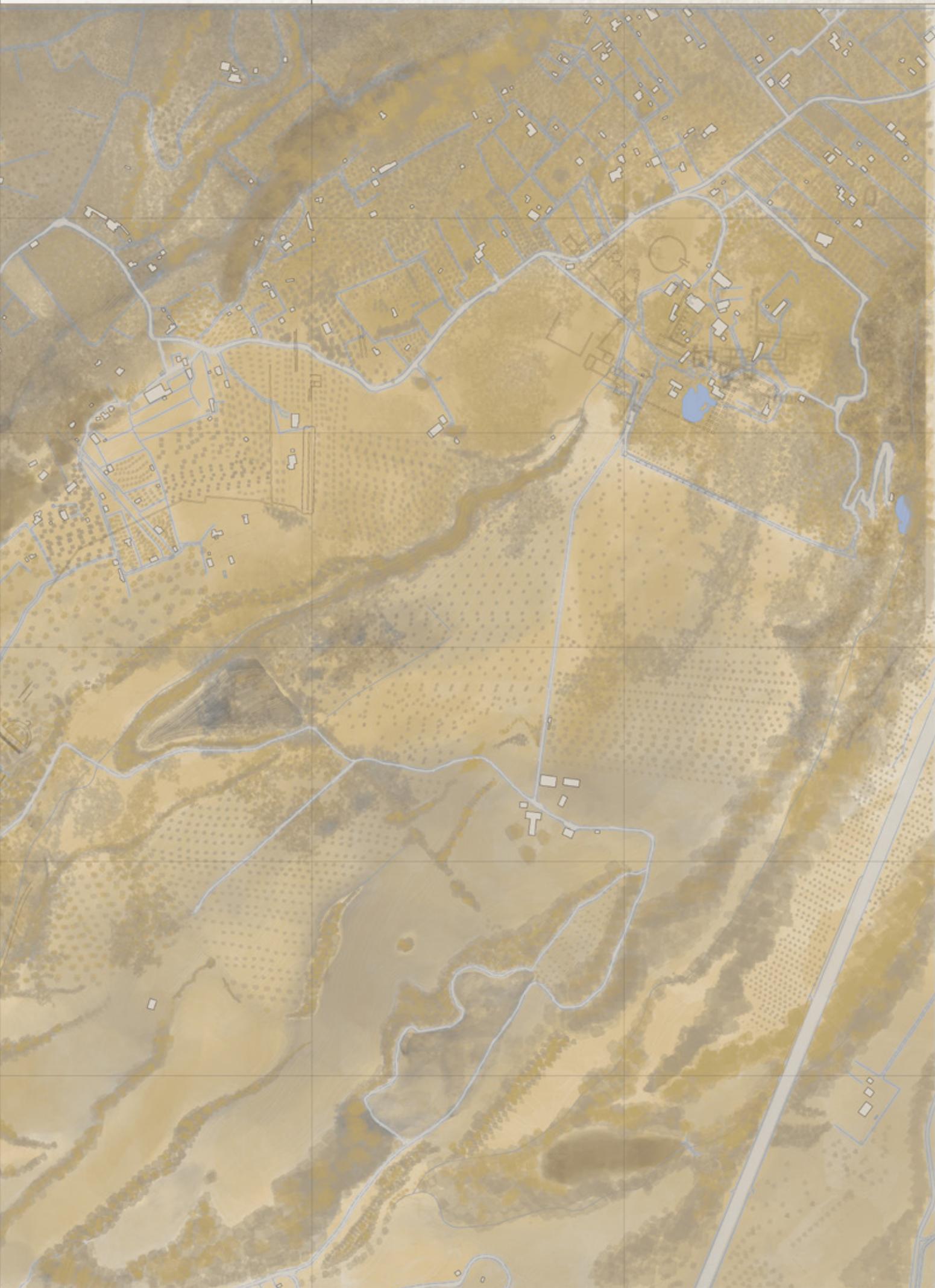
Accessibility

In fact, accessibility already is elaborated in the park, because of the different topographic levels in which is composed the valley, the ups and downs of the hills and the level of degradation of the ruins makes challenging the approachability for some of the pavilions or even for the remotest areas, also, as archeological site, constant studies or excavations or restorations might be made, or even there are areas where could be suspected of future excavations.

Those aspects are well to consider when projecting an exhibition meant accessible for everyone. While evaluating the connections to the Villa in an urban scale, and how it could be reached from the center of Rome there are difficulties due to the public transportation frequencies, and the connection itself with the Villa. In the other hand, accessibility by private means is easier until a certain point,
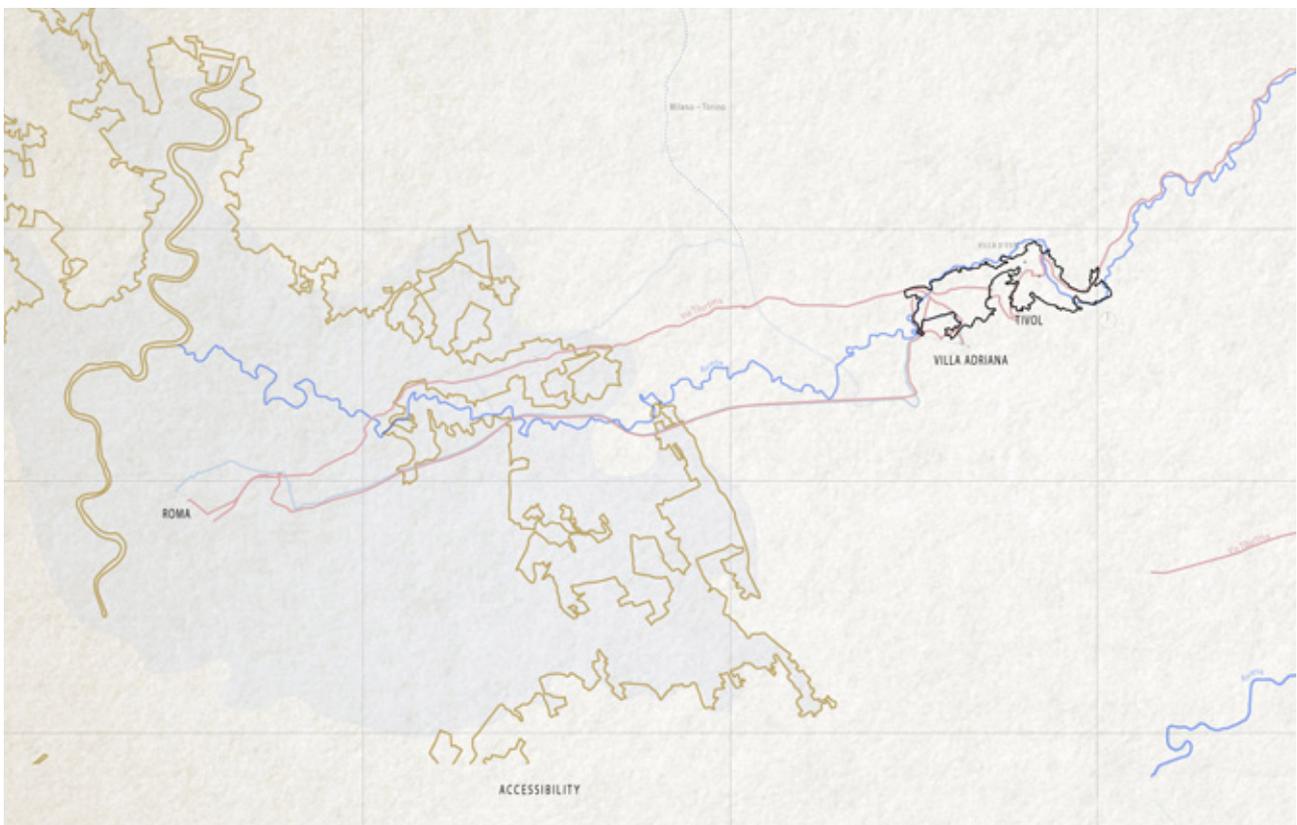
as there is the Villa's parking lot, but even some areas inside the perimeter of the Villa are far away from the parking plus the difficulties of the topography the access roads and sidewalks, makes them inaccessible for many users, affecting the fruition negatively because the number of visitors is far bellow the own potentialities of the site and its capacity.

Regarding the user-friendliness from the center of Tivoli, the situation doesn't change much, because the buses don't arrive really close to the park's entrance, or even the scheduled times might take longer than expected discouraging many to visit the place even for a one-day tour, also for people wanting to visit both Villa d'Este and Villa Adriana as the two UNESCO sites are strongly related.

In turn, while taking care of sustainability aspects, accessibility is key point, therefore some small strategies are taking place along

Figure 7-8. Urban scale accessibility Rome - Tivoli. Own work, 2021
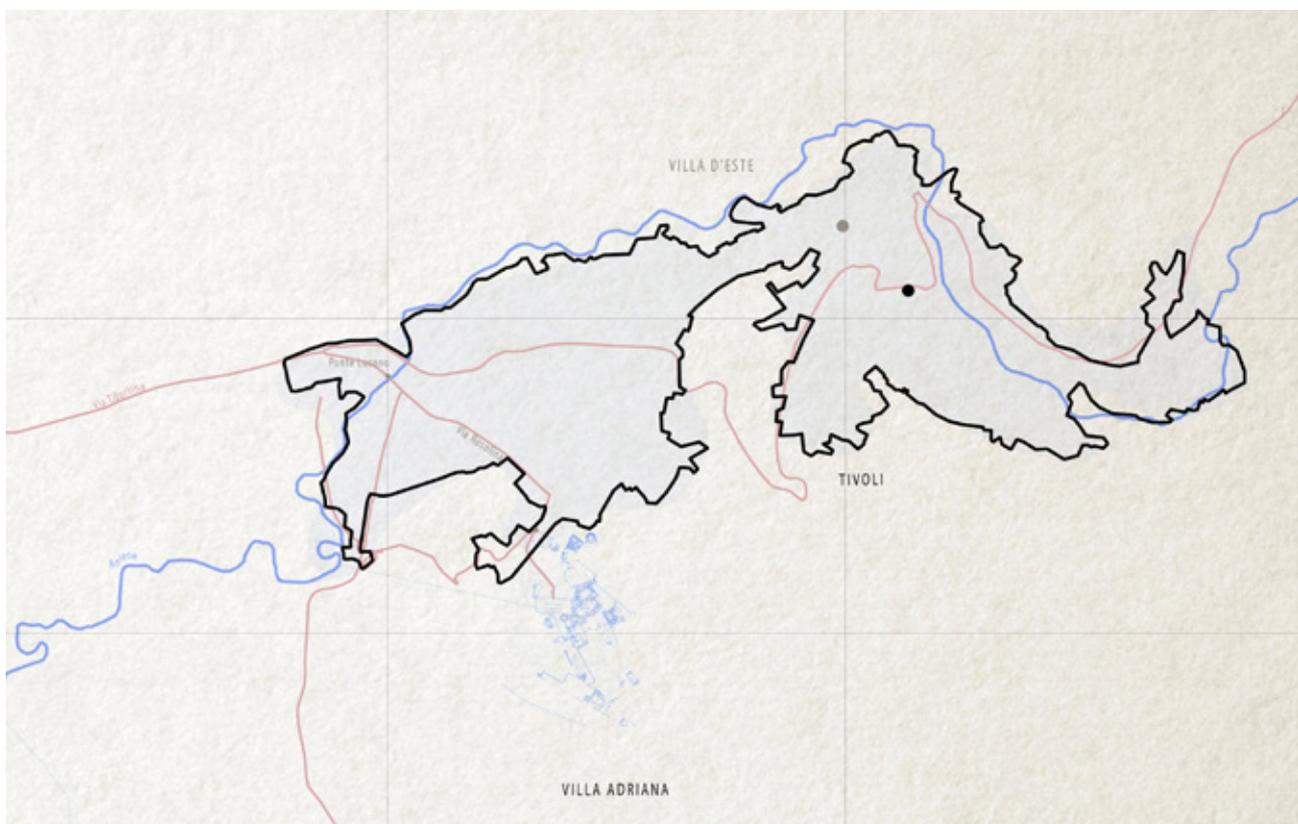
the development of the project, as information panels are included for the different pavilions to help with the communication aspects. These is also connected with the selection of the Greek theater as the first of the exhibition points, meant to be the access to the Villa during the installation period, due to its proximity with the parking area by the Villa's main entrance. Therefore, the Arch of the installation starts guiding then the visitor through the discovery of the 6 pavilions.

To minimize difficulties when accessing the different pavilions relevant for the exhibition, even if the architectural barriers on the whole complex require a dedicated study or intervention project, in the micro scale of offering the visitors the possibility to reach the exhibited elements, an integrated shutter bus or transportation method is incorporated as an extra service for those visitors who are in need of it, which could be incorporated with guided tours encouraging thus trying to know more about the place, and at the same time generating temporary part-time jobs on the touristic field for the Villa, having the capability to manage larger groups, scheduled tours, allowing also surveilled access to the most remote areas while accompanied by the guides.

Villa Adriana

33
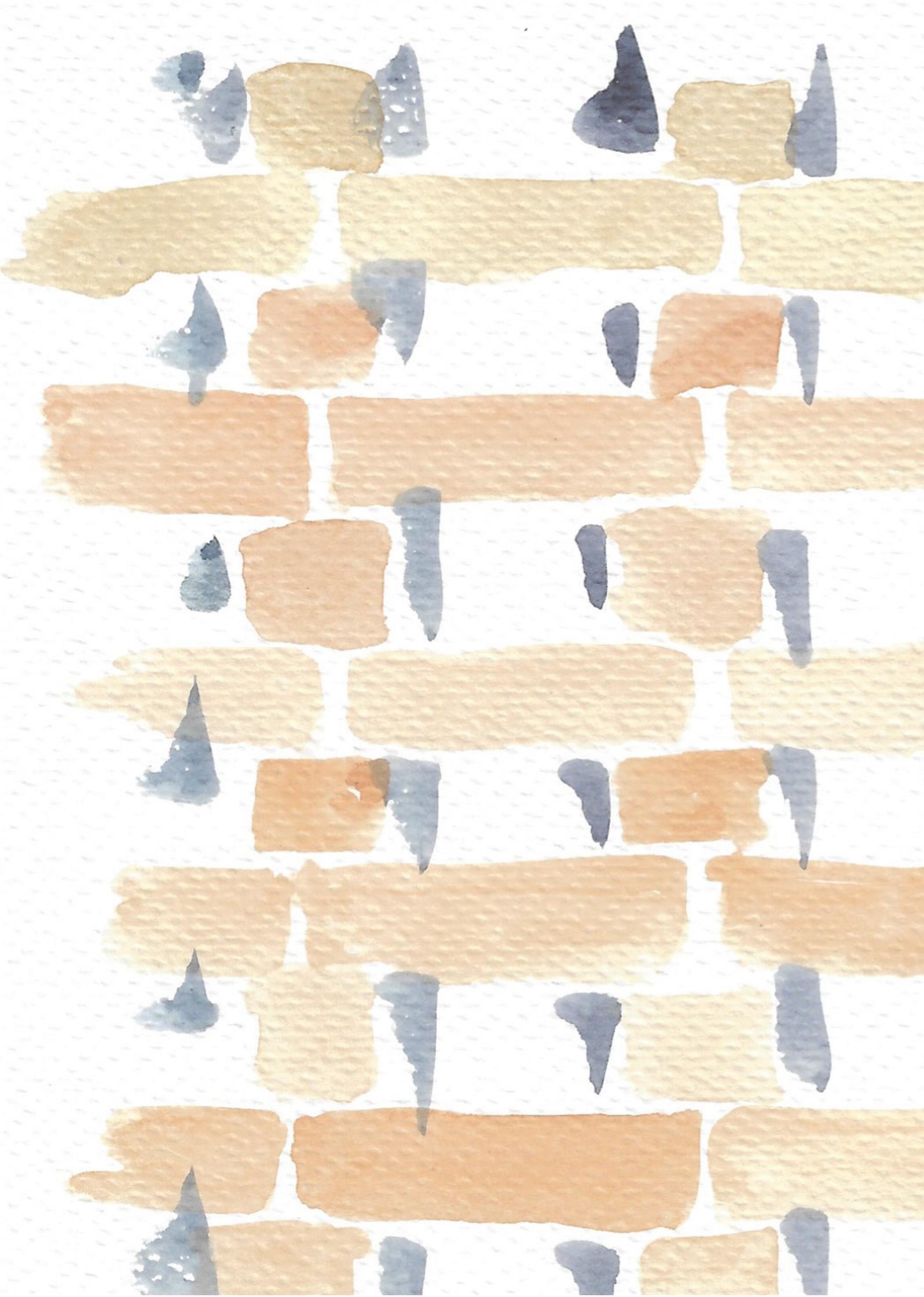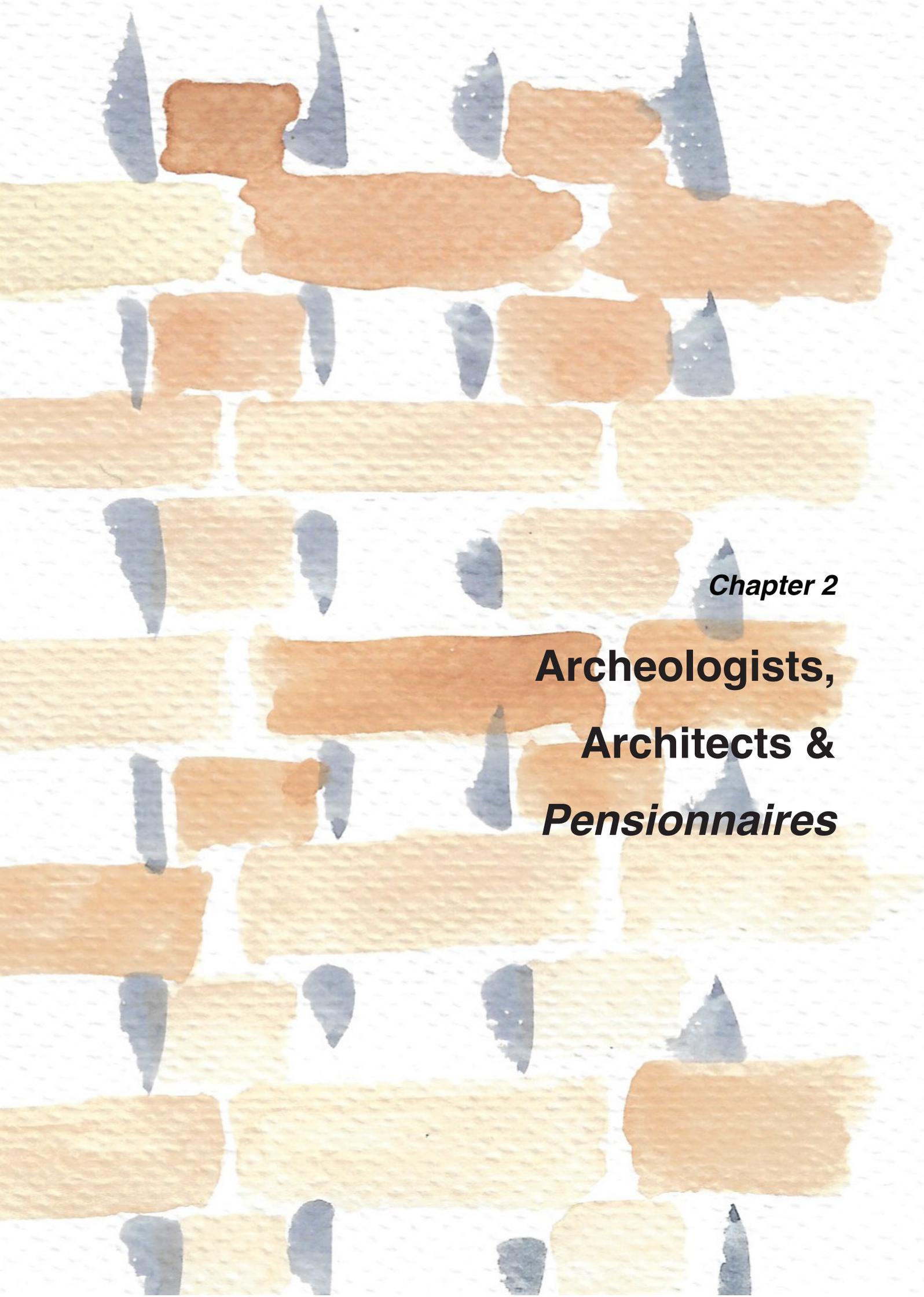
Chapter 2

Archeologists,

Architects &

Pensionnaires

Archeologists, Architects & *Pensionnaires*

On the above inserted timeline is specified the years where the different excavations or mass site plans were elaborated, which constitutes the basis on the knowledge for Villa Adriana and the identification of the states during these centuries. Therefore, with each plan, excavation or manuscript is possible to contrast the changes the ruins have gotten through since the XV century, where it was Pirro Ligorio whom sponsored by Ipolito d'Este, started the first quest of excavations.

ICHNOGRAPHIA VILLAE TIBURTINAE A

ALLA MAESTA DI ST

1549   1668   1781

1450   1500   1600   1700   1800   1850

Pirro Ligorio

On behalf of Ippolito d'Este, Ligorio
began the excavations of the Villa
Adriana near Tivoli and at the same
time as an architect he built Villa
d'Este (1550-72), notable for the
suggestively ancient decorations
and for the "Italian garden".

During excavations at Villa Adriana
he described 6 main places in the
book "DESCRITTIONE Della Superba
e Magnificentissima VILLA
TIBURTINA HADRIANA"

Francesco Contini
Villa Adriana

Giovanni Battista & Francesco Piranesi
Villa Adriana

Greek Theater
Poicile
Valle di Tempe
Canopus
Accademia
Lyceum
Prytaneum

Figure 9. Timeline - Pensionaries. Own work

ADRIANI CAESARIS

ANISLAO AUGUSTO DE RI POLONIA

VILLA IMPÉRIALE DE TIBUR – ETAT ACTUEL

VILLA ADRIANA – PLAN DE SITUATION

VILLA IMPÉRIALE DE TIBUR

1913

2022

980

2000

AD 2001-present day

XXAD
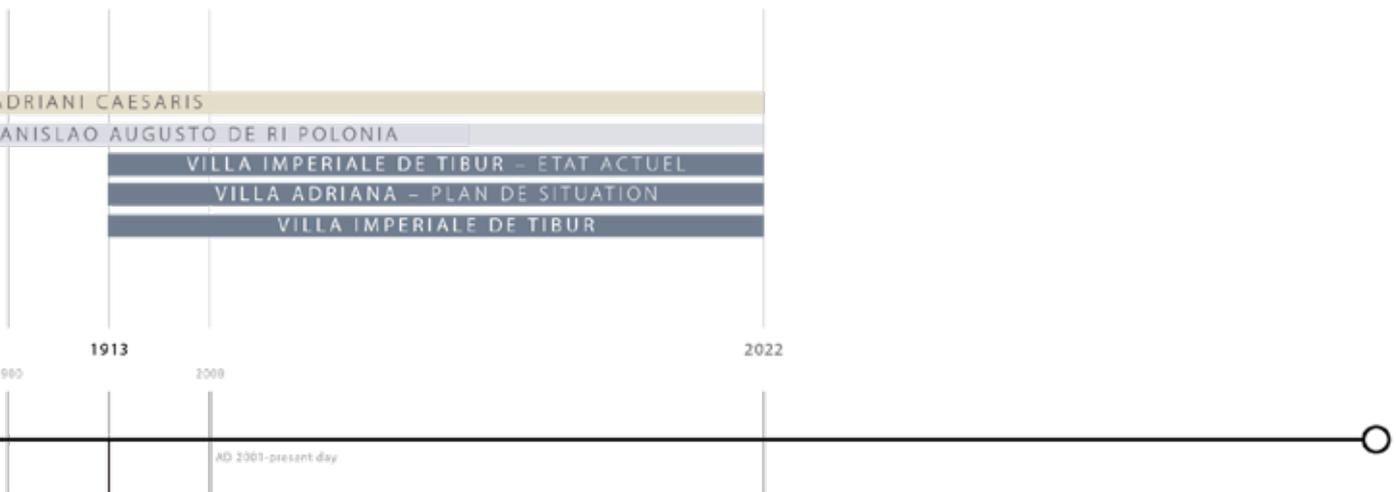
Charles-Louis Boussois
Villa impériale de Tibur

Series of watercolor drawings
showing the State of fact of
Hadrian's Villa by 1913, in
contrast with reconstruction's
studies, showing how it could
have been in Hadrian's period

On his 1913's architectural
survey, the access to the Villa
was marked by the Greek
theater, following then the
path of cypresses, until
arriving to the Poïcile

Timeline - envois pensionnaires

Scala di Canne Cento Romane
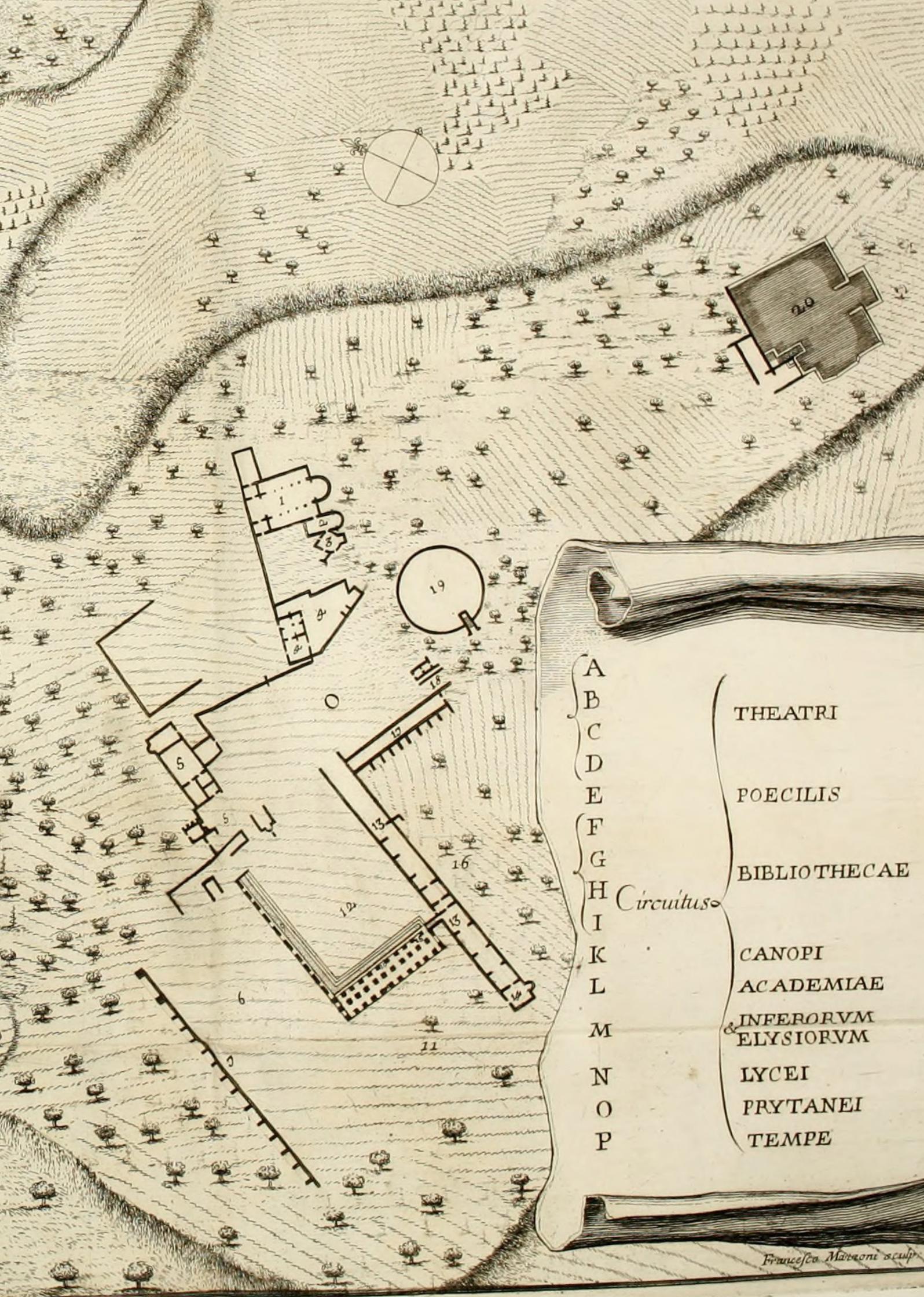
A
B
C
D
E
F
G
H   *Circuitus*
I
K
L
M
N
O
P

THEATRI

POECILIS

BIBLIOTHECAE

CANOPI

ACADEMIAE

INFERORVM & ELYSIORVM

LYCEI

PRYTANEI

TEMPE

Pirro Ligorio

Born between 1512 and 1513, Pirro Ligorio was "a Neapolitan architect and antiquarian who played a decisive role in the study of the site" . He moved to Rome around 1534 where he was initially dedicated to painting, but after several assignment such as "the dance of Salome", he starts appearing more as antiquarian and architect as suggest the rich antiques decorations of the painted courtyard where it also remarks the architectural layout

Meanwhile, from 1540 he started getting closer to archeological research and as evidence of his prestigious achievements, on 16th December 1548, he was proposed as member of the Congregation of the Virtuous at the Pantheon.

Surely his greatest achievement was as an archeologist at the service of Cardinal Ippolito d'Este in 1549, that required both technical knowledge and profound intellectual reflection. The cardinal became governor of Tivoli on 9th September 1550, making his big entrance in the town sided by Ligorio to start developing multiple works such as painter of his personal property in Rome, acquisition of properties in Tivoli and the exploration of surrounding archeological sites.

Cardinal d'Este was re-instated as governor of Tivoli by Pio IV, starting from 1560 with the construction works of the Villa that previously incorporated the acquisition of new terrains, the construction of an aqueduct for water supply from Monte Sant'Angelo and the preparation of the terrain for the magnificent garden of Villa d'Este. During the period he dedicated to the garden's project in Tivoli, part of his time was spent exploring the region and organizing excavations to enrich the antiquities collection of the cardinal, especially on Villa Adriana, where on October 1567 he dedicated to the excavation of this important archeological area mainly to founding and repairing ancient sculptures and to study the whole Villa while preparing a detailed description, that can be found on his Turin's manuscripts, book XXII.

Figure 10. Autoritratto di Pirro Ligorio (1513-1583), architetto e pittore, autore della monumentale opera detta le «Antichità» in quaranta volumi, trenta dei quali si conservano a Torino

Figure 11. Francesco Contini (1668), ICHNOGRAPHIA VILLAE TIBURTINAE ADRIANI CAESARIS. General plan of Villa Adriana.

The book written in that period by Ligorio, is named *"Descriptio superbae et magnificentissimae Villae Tiburtinae Hadrianeae"* which could be interpreted as "description of the superb and most magnificent Tiburtine Villa Adrianea", which publication can be located based on the timeframe between 1569-1580, for another of his manuscripts "Delle Antichità", when he had already lived and developed several projects in Ferrara. The manuscripts by Ligorio preserved in the library of Turin State Archives, originally acquired by the Savoia family who treated these as a real dynastic treasure; these are considered amongst Ligorio's greatest achievements

According to Macdonald & Pinto[16] "Ligorio not only wrote the first comprehensive description of the Villa but also prepared the first measured plan of the entire site"

Even though this plan might have been lost or not finished, as there's no evidence of it right now, but only some drawings and sketches Ligorio realized which are preserved with his manuscripts in Turin. At the same time, this plan is directly linked to the one made by Francesco Contini.

Ligorio was the one to assign the names for specific parts of the Villa, which determines the names by whom future researchers called certain pavilions on the Villa, until our day. "His interpretation of the Villa remains, though at times colored by his fertile imagination and store of antiquarian lore, was nonetheless based on direct experience gained for the excavation he carried out there sporadically between 1550 and 1568. Indeed, these excavations have been called "the first large-scale modern archeological dig" (Macdonald & Pinto, 1995). It's evident that as it was the first excavation site, and the study of the Villa was a secondary purpose of the diggings, not great importance was given to the architectural survey of the pavilions.

"Although the fragmentary evidence cannot support a detailed picture of Ligorio's excavations at the Villa, his manuscripts suggest that like most Renaissance archeologists he was an opportunist, digging where he had good reason to expect easy and spectacular results in the form of statuary" (Macdonald & Pinto, 1995). Even

being this the case, his excavations on the Villa constituted the first approach that opened a gate later for further researchers, investigators, archeologists, and artist that started to take more interest in this vast place.

During the circumstances he cannot identify the ruins by direct references to the HA17, he resorts to his own formulations, often supported by spurious analogies. The Apsidal Hall18, for example, is identified as a meeting place of Stoic philosophers, due to its proximity to the Ambulatory Wall, which Ligorio associates with the Poecile mentioned in the text. With a ponderous display of antiquarian erudition, he explains the reference to the Painted Stoa in Athens, where the followers of the stoic philosopher Zeno met" (Macdonald & Pinto, 1995). Despite this could be seen as wrong or negative assumption of the area, the name Poecile became so transcendent in the Villa, that is difficult to imagine it being called differently, because it already created its own identity.

Ligorio had a good aye to identify architectural structures, as he provided accurate survey for the Canopus, which existence continued to be questioned by archeologists during the XIX century. For some areas of the Villa where there were present decorated ceilings in stucco or marble detailed pavements are known now as lost details as Ligorio's drawings are the only representation of it (Macdonald & Pinto, 1995).

In some points of the manuscript, Ligorio gave credit to a lot of imagination leading to many erroneous interpretations of the buildings accompanied by the fancy names (Macdonald & Pinto, 1995); thus associated to Greek antique places or landmarks that the emperor visited throughout his life, which again these names remained for all these centuries in the Italian language creating an identity with the place, when referred to the Villa's pavilions, such as Pecile, Canopo, Piazza d'Oro, Valle di Tempe, Accademia, Liceo, Pritaneo and so on.

Besides Ligorio's accuracy for the Southern Range, where the ruins were better preserved on his time providing him with more evidence

for reconstruction of the buildings, Mc Donald and Pinto also mention that his hypothesis played a greater role in the reconstructions if the pavilions than it would be tolerable today. Which allows to think that while some aspects of his manuscripts might be correct and accurate, others need to be taken with great attention and contrast it with more recent evidence.

Francesco Contini

Born on July 19th, 1599, Francesco Contini[19] was a Roman architect who initially started working on reconstruction of ancient areas related to their monuments. Then involved on topographical drawings of Rocca Priora and the valleys of Comacchio, he started dedicating on 1634 to his well-known edition of Pirro Ligorio's plan of Villa Adriana in Tivoli. He drew and described the plan afterwards, but it is unclear whether he mentions "the plan" just as the description of it from the manuscript, or there really existed such drawing from Ligorio, as the only evidence of its survival are the preparatory sketches he could have done on site, to then design a large-scale drawing of the archeological area.

Either way, Contini seems to have seen the plan Ligorio realized, as on his representation of the Villa is cited his work, meaning that he couldn't have realized it without the previous base of both Ligorio's manuscripts and the missing plan.

Among his posterior works are distinguished parts of the new monastery of S. Sussana in 1638, the construction and decorations of the Barberini's façade from "casa grande" that became later the main façade of the building, facing the square Monte Pietà, between 1640 – 1642. From the beginning of his career, he dedicated his works to the Barberini, and precisely that residence was of great importance at the time as it was the first great mansion of the Barberini. After these projects, Contini acquired notorious recognition, that led him on 1641 to be part of the construction for the Filipini at S. Maria in Vallicella, followed in his extensive career as an architect with projects such as the SS. Ambrogio e Carlo around 1653-1654 as well as the Casino Barberini near Palestrina, considered as his most magnificent work, during the time he became an academic of merit at the S. Luca Academy in 1650 (Pascoli 1736).
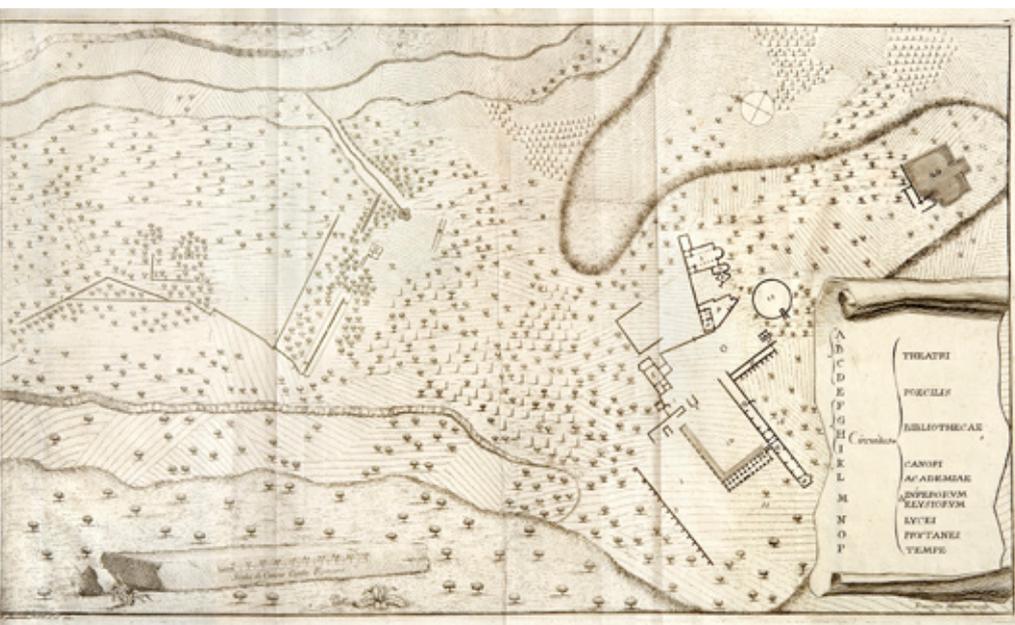
Figure 11. Francesco Contini (1668), ICHNOGRAPHIA VILLAE TIBURTINAE ADRIANI CAESARIS. General plan of Villa Adriana.

In other words, the surveys and works of Villa Adriana were among his earliest achievements but never the least, as nowadays it's recognized as the very first comprehensive large-scale plan of the archeological area considering places that for long were not even included in the perimeter with the main landmarks of the Villa. Therefore, those areas were getting abandoned, and then re-occupied by modern constructions mostly residences which have nothing to do with the state of preservation for the rest of the Villa, situation that could lead to the obliviate of pavilions such as the Lyceum and Prytaneum. That way, in such contemporary times it's important to take a step back and revalorize this type of cartography that gives us a closer state of the Villa that Emperor Hadrian once desired.

Piranesi

Born on October 4th, 1720, Giovani Battista Piranesi was an architect from Venice, who moved during the first years of his career to Rome around 1740 where he was made designer for the new ambassador of the "Serenissima" in Rome, Francesco Venier.
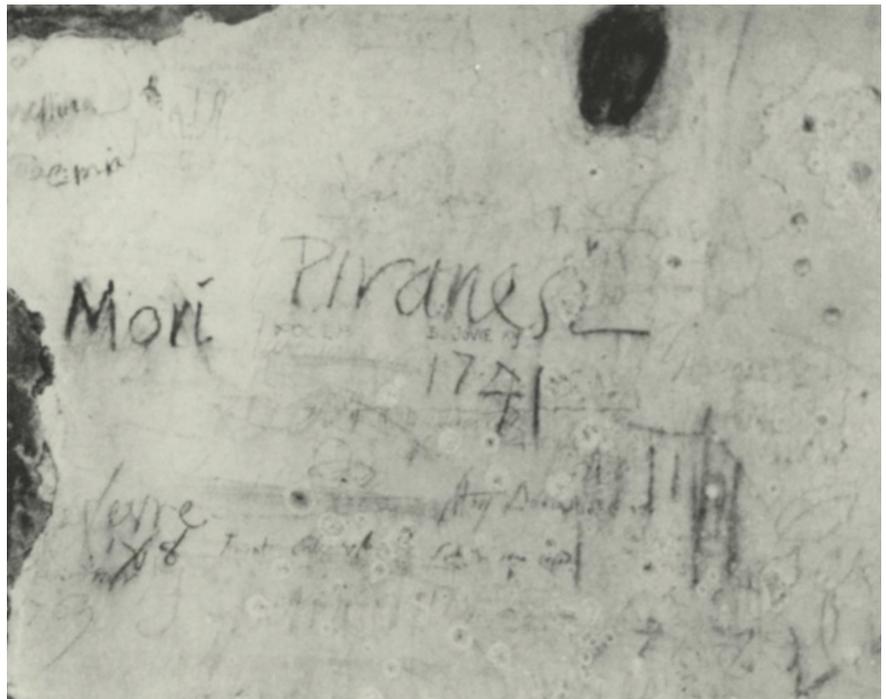
Figure 12. Graffito by Giovanni Battista Piranesi, crypto-porticus of Peristyle Pool, Hadrian's Villa, Tivoli, dated 1741 Pinto J. Photograph

Once arrived in Rome, he quickly got in contact with the *pensionnaires* of the French Academy. He dedicated himself to the systematic studies of Roman antiquities, so that in 1741 he wrote his signature and date inside Villa Adriana on the vault of a cryptoporticus. Proof that he was there as a young man, in a place that he would consider fundamental for the development of magnificence of Roman architecture. Therefore, the survey of Villa Adriana was his last achievement, published many years later by his son Francesco Piranesi in 1781.

Throughout his life Prianesi seemed to have truly been an inspired interpreter of the Villa, as he presents annotations by the bottom of the plan that makes his work such masterpiece that separately studies the parts of the Villa, but at the same time joint as only one big cartography (Pinto, 1993). Even though it presents errors in relation to contemporary ways of archeological surveys, compared to Contini's plan, it's still the best representation of the area and considers a great amount of information that otherwise would be unknown until our days. There's no doubt that the studies Piranesi was realizing in Villa Adriana near the last years of his life, was strictly linked to the consummation of an extensive career dedicated to Roman Architecture, as Piranesi's death occurred before he could complete his job, leading his son Francesco to finish and publish his work. That situation resulted in many parts of his studies getting lost, unpublished, or even ignored (Pinto, 1993).

It's important to note that on this research, for many areas of the Villa which are still nowadays of difficult accessibility, this plan has been used as a state of art, considering that sometimes ruins represented by Piranesi are no longer visible, nor with aerial and satellite views of detailed geographical regions or even on-site survey.

Figure 13. Giovani Battista Piranesi & Francesco Piranesi (1781), Pianta delle fabbriche esistenti nella Villa Adriana

ALLA·MAESTÀ·DI·STANISLAO·AVGVSTO
RE·DI·POLONIA
PROMOTORE·LIBERALISSIMO·DELLE·BELLE·ARTI
FRANCESCO·PIRANESI·ARCHITETTO·ROMANO
VMILIA·E·CONSAGRA

Loggie

Valle

Palestra

Naumachia

Meta

Ippodromo

Impianto del Canto Italo

Pantanello

Valle

Rivo del lungo Serto

Loggie

Ospitali

Rivo del lungo Serto

Stabile

Valle

Scala antica

Castro

Scala antica

Palazzo Imperiale

Biblioteca

Ospitali

Biblioteca

Pritaneo

Peristilio e Boschi

Castro

Studio

Terme

Terme

Vestibolo

Valle

Valle

Stanza Imperiale

Canopo

Canopo

ONETPAETCOS
VRBSALAR
IGLANNEVERE

SDOLLABTERLIC
DOMILFVCILL
EXPR

Biblioteca *Graeca Latina, ate dell'...*

Stadio

Vestibolo

Terme

Another important heritage Piranesi left to future generations are the sketches he realized in the Villa during his numerous expeditions to Tivoli, mostly in company of foreign artists, such as Robert Adam, the landscape painter Claude-Joseph Vernet and Charles-Louis Clérisseau, when in occasion they had to make their way through overgrown vegetation and animals among it, so they could clear out the space to draw in peace. There are also a series of graffiti as evidence of the high and intensive surveys on the Villa between 1765-1774, both from Benedetto Miri (B. Mori 1769 – 1774) as we can see on the side figure and Francesco Piranesi 1771, the artist son that by the time was just 13 years old. These documentations are confirmed by Piranesi's biographer J.-G. Legrand, who noted that it was the result of 10 years' work (Pinto, 1993).

During the years Piranesi and Clérisseau were working on the Villa, they encountered a group of *pensionnaires* who were also engaged on preparing a plan of the archeological site, but unfortunately it was never published, among them were Marie-Jopeph Peyre and Charles de Wailly. That work seems to have been revisited by the

Figure 14.
Charles-Louis Clerisseeau (1755)

French architect Jacques Gondoin in 1760s, who took up the work, that at the same time, he possibly shared his work with Piranesi before returning to France (Pinto, 1993). In fact, the job Piranesi was putting together was immense, in such a way that it would take months for a group of professionals nowadays to complete such a plan, even with photogrammetry and laser scanner surveys.

Piranesi's *Vedute* also represent a remarkable way of representing the Villa, that viewed together with the plan, they give a spatial comprehension of the whole area of the Villa, and its relationship with the surroundings, because these drawings show the exterior of many buildings, in occasion characterized by analytical sketches, where these could include plan or section. Therefore, it also represents a legacy for the Villa Adriana because often Piranesi's work was quite accurate for the time, plus the fact that many buildings he illustrated, now have a different perception.
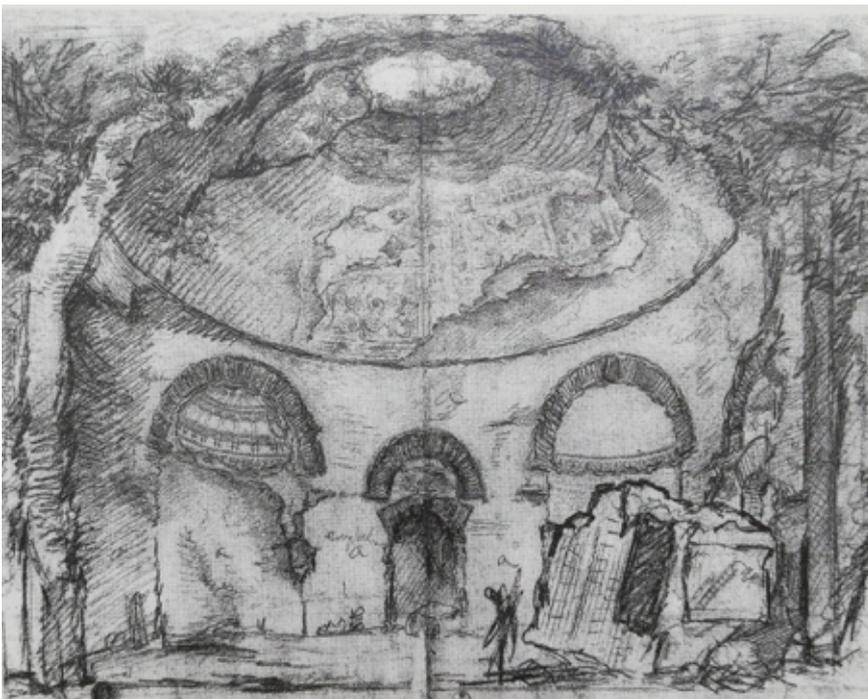
Figure 15. Giovani Battista Piranesi (1775), Grandi Terme.

Pensionnaires

On the XVII century in France, the term pensionnaire was introduced (which means a boarding student in a lodging house, usually outside their country), this pension was given to young French artist students so that they could proceed their studies in Italy, inside the French Academy institution in Rome. These pensionnaires were participant of the **Prix de Rome**, which was a term used as referring both to the award-winning works and to each participant of the contest, thus dedicated to sculpture, drawing, painting, architecture, musical composition and so on.

The participants regarding painting had certain requirements to fulfill to attempt winning the Prize, which was, and is still called Prix de Rome, these pensions were attributed by the King for a period of 3 years and 4 months. The first competition was held in 1663, organized by Colbert.

The winners of the first places of each year's competition were the ones having the right from 1800 to enjoy the pensions, allowing

them to stay in Rome; Therefore, from 1803 Villa Medici becomes their residence. These competitions were organized by the institute of Beaux Arts, and it was often attributed to not only the best artists, but also less brilliant talents were preferred. As the Prix de Rome were property of the Academy, they were located on the Louvre's deposits, which in part were restituted to some of the living artists in 1793 as an initiative of the Convention, while other part is conservated now in Paris.

Despite the success of the contest, its last edition was made in 1968. After that, from 1970 the young researchers of disciplines such as art, cinema, theater, architecture, history of art and so on, can participate for scholarships at the French Academy in Rome, by presenting a dossier, regarding their fields, but they don't give the right to any certificate or title, as they're no longer in charge of the institute.

Even though these contests left a whole history behind, as many important artists and architects who also participated in the Prix de Rome, made expeditions to draw the Villa Adriana while they were

Figure 16.   Storia dell'Accademia di Francia a Roma - Villa Medici

staying in Rome. This bound helped many Pensionnaires to get in touch with the Archeological area of the Villa, creating an unique way of architectural representation, study and reconstruction of many pavilions inside the area, as it was and is still a mister the whole project, roofs and decorations that have inspired many to make their hypothesis, as well as their state of art according to the period, from where the pensionnaires were not excluded, that being said, their presence there gave a lot of contribution to the roman archeology (David, 2018).

Charles-Louis Boussois

As a Prix de Rome lauréate, Boussois was a pensionnaire among the most recognized ones regarding Villa Adriana, as he realized during his stay in Rome a series of watercolor drawings showing the actual situation of Hadrian's Villa by 1913, in contrast with reconstruction's studies, showing how it could have been during Emperor Hadrian's period, where it achieved its maximum expansion, showing not only access to the area and its perimeter, but also a series of landmarks present in the territory of Tivoli that are now known as historical monuments, which are connected nowadays with the cultural heritage of the area of Tivoli (Ferro, 2015)

Among the elements represented on the board "PLAN DE SITUATION", were not only present the main roads that lead the way to the Villa but that time, Via Prenestina and Via Tiburtina, but also the hydrography of the area, mainly predominated by the Aniene river, which passes through Tivoli center, making its way down to Rome, and the many branches of the Aniene that were source for the Roman aqueducts that made possible many wonders in a shape of water architectures inside Villa Adriana.

As important as the surrounding landmarks are to the territory of Tivoli, the suburban Villas such as Villa di Quintilio Varo and Villa d'Este, the temple of "Ercole Vincitore" (Ferro, 2015) and other are shown on this map as no representation before, which makes it incredibly relevant, even so, compared to thus of Piranesi's

surveys and plans. In this plant is also present the Prytaneum, one of the remote architectures of the Villa which in this case supports evidence of the ruins left by that period he visited the Villa, Although the Lyceum is not visible in this map.

His work consisted of 12 boards with different drawings containing state of art "PLAN DE SITUATION" at a large scale, "'ETAT ACTUEL" on a closer scale, but including just a perimeter around the north theater and the access by the Greek theater's area; particularly in this plan shows the XVII century's access of the Villa by the road passing through the Greek theater making its way up following then a path of cypresses, until arriving at the Pecile. At the same scale, there's also a hypothesis of reconstruction in plan, which confirms this notorious imperial axis of entrance; among the other boards there are several territory sections that give a clear view of the topographic levels, the ruins in the period around 1913s, the relationship between the articulated pavilions of the Villa and finally the vegetation, context, mountains, and elements around. Some of those sections are also referred to other sets of sections dedicated to the hypothesis of reconstruction state, which show the architectures in perspective, or in sections at a very detailed level.

In a graphic style of these cartographies, they are of incredibly high value not only from an architectural but also from an artistic point of view as they represent a great number of elements with a mastery of the watercolor technique, in a serene palette that remains characteristic of the period.

Figure 17.   Charles-Louis Boussois (1913), Plan: Villa Imperiale de Tibur – Etat Actuel

VERS TIVOLI

VALLEE DE TEMPE

THEATRE GREC

LES BIBLIOTHEQVES

ENTREE ACTUELLE

POECILE

STADE

LES CENT CHAMBRES

VILLA IMPERIALE
DE TIBVR.

ETAT ACTVEL A 0.0025 PAR METRE.

VERS ROME

LE PENÉE

VERS LES MONTS SABINS

N

S

PIAZZA D'ORO

THERMES

CANOPE

TERRASSE DV SVD

CASINO FEDE SABINI

FOSSO DETTO RESICOLI
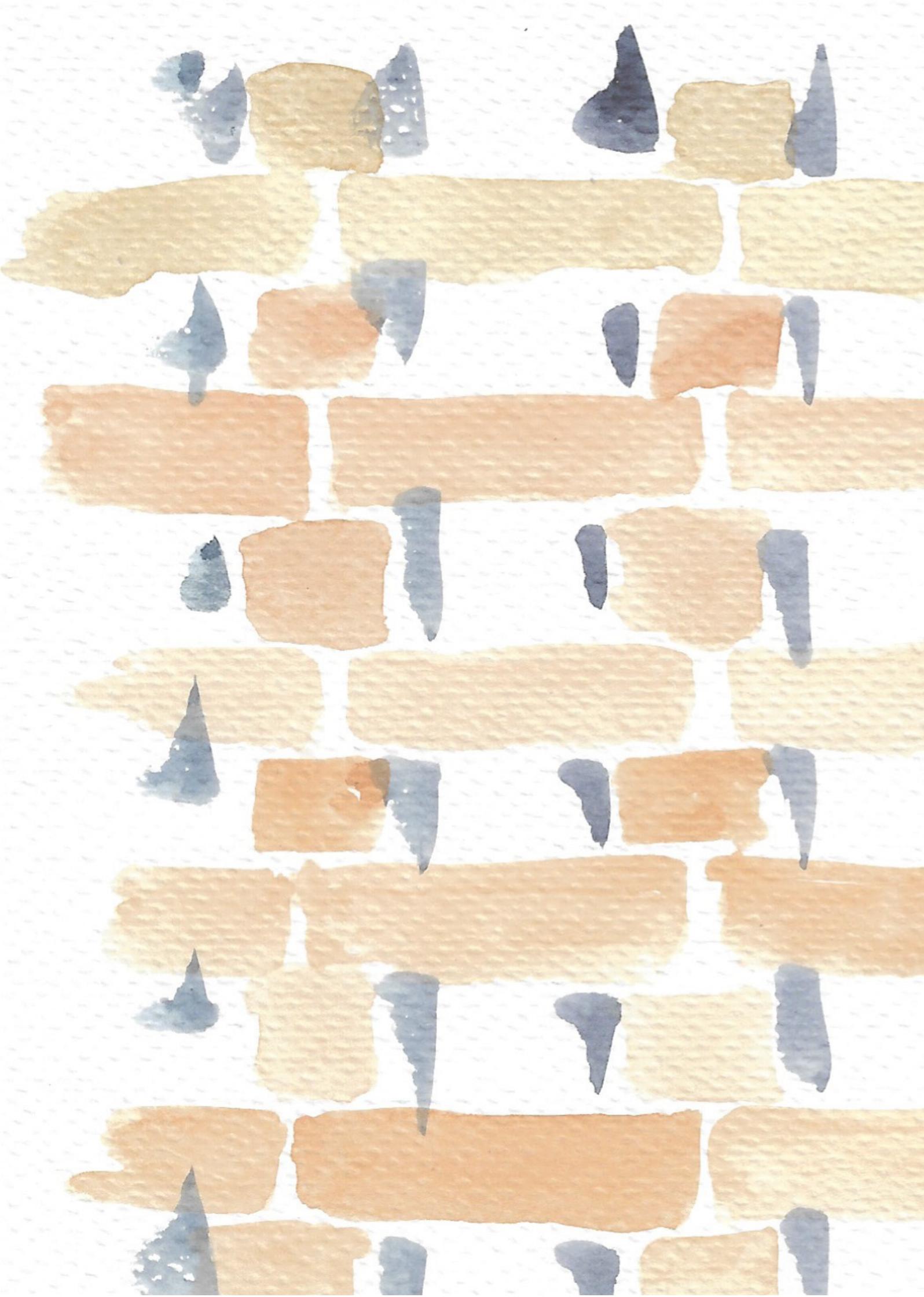
Il Tracciato Ligoriano

Il Tracciato Ligoriano

As part of the manuscript's interpretation if Pirro Ligorio *"Descriptio superbae et magnificentissimae Villae Tiburtinae Hadrianeae"*, where the Villa is very highly described, sometimes even in an oneiric way, a path of poetry, knowledge, history, and fantasy has been made, always remaining reliable to an understanding of the areas mostly described by Ligorio, who often supported these assumptions with the HA (Historia Augusta).

Despite the state of abandon that Ligorio might have found on the Villa before starting excavations, he had this perception that there existed no other set of buildings as magnificent as Villa Adriana itself, for extent of the place resting 2000 feet away from Tivoli center on a hill rich of flat areas and valleys, as well as for the ornaments he found on the ruins.

Ligorio's path, in this research is going to be referred to as the tour he made around Villa Adriana while on his survey, the places he visited, in the order he started describing them, supported in his manuscript.

Figure 18. Luoghi della Antichità. Map of Hadrian Architectures: the places Emperor Hadrian took as inspiration for Villa Adriana, elaborated by the author 2021

Figure 19. Map "Il Tracciato Ligoriano", elaborated by the author 2021

ireland

united Kingdom

netherlands

belgium

germany

luxembourg

czech rep.

liechtenstein

austria

france

switzerland

slovenia

croatia

R O M A N   E M P I R E
Extent of during Hadrian's reign

bos
& h

ITALY

monte

lazio

por
tuga

spain

Villa Adriana
Tivoli

malta

tunisia

morocco

algeria

poland

belarous

slovakia

ukraine

russia

hungary

romania

moldova

nia
erz.

serbia

bulgaria

black sea

negro

macedonia

albania

GREECE

Vale of Tempe, Thessaly

turkey

armenia

azer
baijan

mediterranean sea

Athens
Stoà Pecile
Lyceum
Prytaneum
Accademia
Arch of Hadrian

cyprus

syria

lebanon

israel

iraq

jordan

Alexandria

Cairo

Nile river

'**Canopus**, or Canobus,
named Neptune,
according to Strabo, is
a city one hundred and
twenty stadia away
from Alexandria of
Egypt by land; which
was called Canobus
given by a Governor of
the ships from
Menelaus"

EGYPT

Nile river

libya

saudi arabia

red sea

Aswan
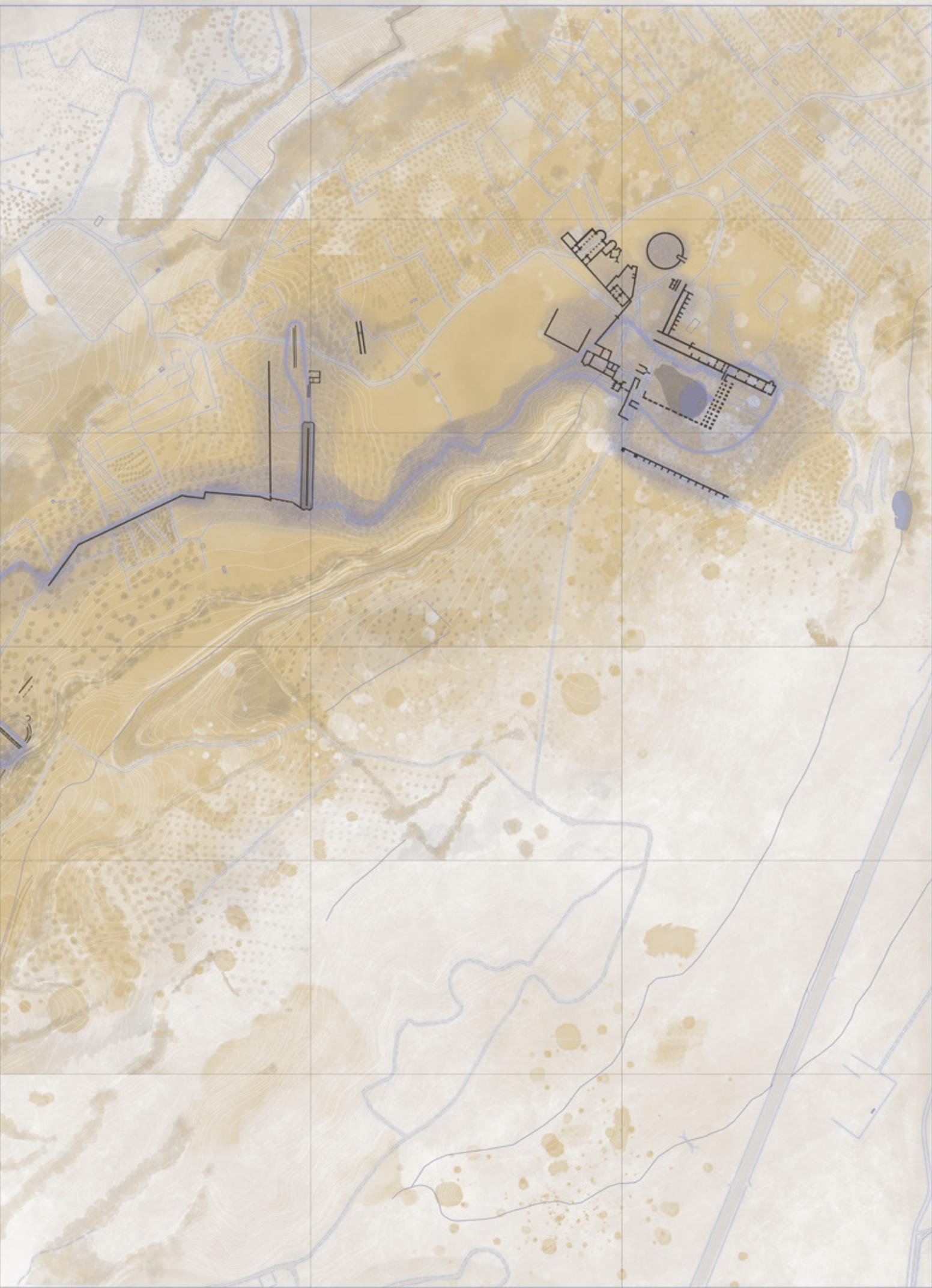
He started describing these places under what imitation were they made, and the reason why, according to some authors such as Spartiano (who describes the life of Emperor Hadrian), noting that the whole architecture of the Villa was very remarkable itself; for that purpose, he started describing that the pavilions inside Villa Adriana corresponded to the most famous provinces existing in the world of the emperor, that's why he called them *Lyceum, Accademia, Pecile, Tempe, Prytaneum, Canopus* and finally *Inferno*. Those names refer to real places in the world, as seen on the following world map, where they were individuated as to have an idea of the places the emperor visited during his reign.

First, he describes the Pecile, which until one is one of the most iconic places of the Villa of all times, is has a very strategic position as it's one of the first places to be found when entering the archeological area, then he continues the description for the other places as following bellow, and for which purpure the map of *"Percorso Ligoriano"* is meant for. This map refers to the most relevant pavilions according to Ligorio inside the Villa, and the ones
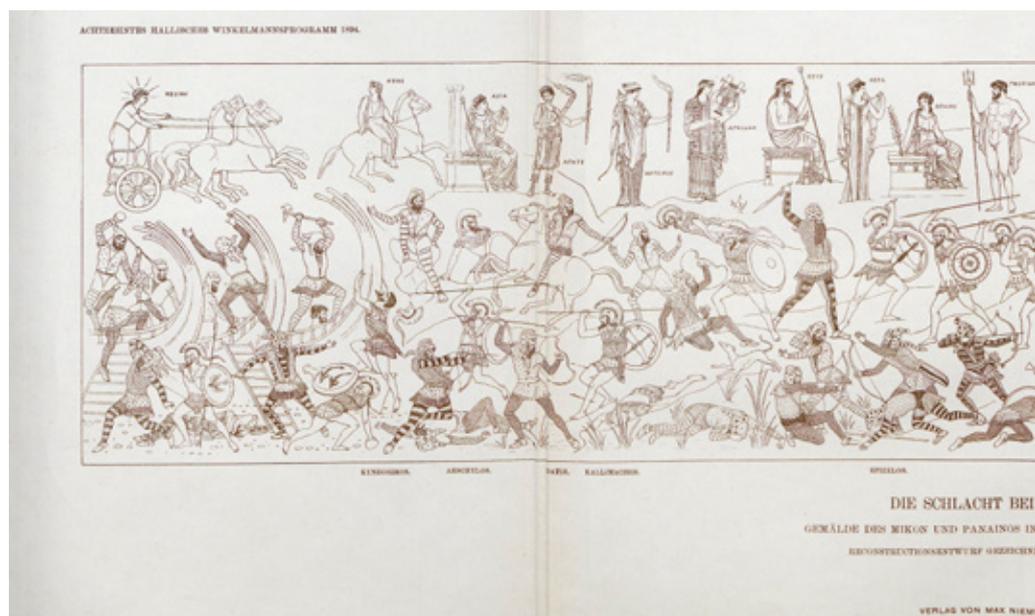
chosen to be described in this research are the **Pecile, Tempe, Canopus, Accademia, Lyceum and Prytaneum**, plus the addition of the **Greek theater** that he also mentions, but with the connotation of the XVII century cartography as we previously saw with Boussois.

Poicile

The Portico known as Pecile, was a very famous place in Athens, called this this way because of the variety of paintings, as POIKILH which translates to varied. This place was particularly known because it was painted by Polignoto, a painter of Theseus, highly recognized over other painters of his time; on this Portico the distinguished Polignoto illustrated the "War of Marathon", a place in the Attic country, that described the encounter between Milciade against a hundred thousand Persians, whom he defeated accompanied by thirteen thousand Greeks. On the painting there are also represented the Greek and Barbarian weapons.
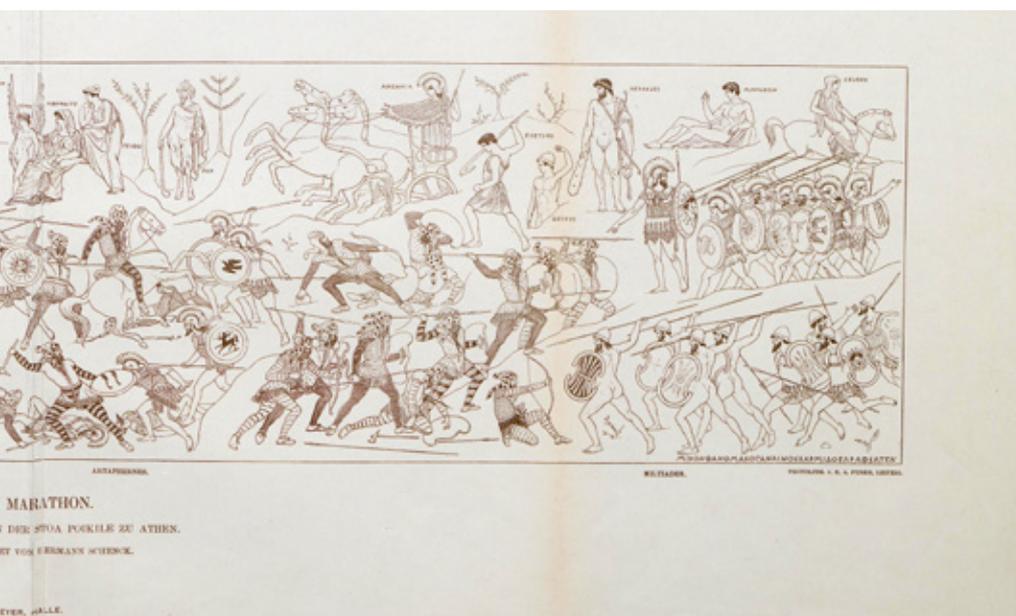
Figure 20. Marathon battle in Stoa Poikile, Carl Robert (1895)

The verse read above in witness said:

> "This war (as worthy more than any other in the past) was highly commemorated, painted, and written in testimony of the Martial things of Alciadi, and to his glory consecrated (like a temple) the Marathon fields."

The panting above mentioned, is a reconstructed version by Carl Robert in 1895, of the Marathon Battle originally painted in the Pecile situated in Athens.

Under this portico called Pecile Pisianatteo, Zenon called *"Cittiense della Patria"* used to teach his philosophy and practice there his profession; it was frequented by many disciples, they were called "Stoics" coming from the word Stoa STOIKOS which means Portico where Zenon was the prince of this sect.

Coming from such remarkable place, Emperor Hadrian wanted a similar place in his Villa, a place that could work as a school or gymnasium27, accommodated for thus of the Stoic Sect, called this way, because of the place itself.

The iconic Pecile wall we see today, used to form a double portico from the exedras formed at the corners, where each arch formed two long porticos; in this place used to gather the Stoics, represented by the form of gymnasium. Under these 2 great places are located some crypts, as it was used to be bellow each portico, these used to lead to the apartments or the dormitory of the imperial guard that is known today as *"100 camerelle"*

Figure 21-22. Pecile Villa Adriana, Author Photographs, 2021

Greek theater

During the excavations that Ligorio realized at Villa Adriana during the years, there evidence on his manuscript that he had encountered a theater on a lower topographic level respect to the area by the *"Cortile delle Biblioteche"* as he mentions that "In a hill of the Villa which is lower than this one, is possible to see a large theater, with its floor decorated with squares of different colors, white, blue, yellow, red and green, with four other rooms formed by squares and arcades, built not with columns, but with pillars" (Ligorio, XVI century), while on the excavation period, he saw among the bases and niches, that there was place for forty statues on these niches, but at the time he found only 3 busts of such number of statues.

It's unclear whether the squares Ligorio describes after the mention of the theater directly correspond to the *"Palestre"* but based on the number of squares, it corresponds with the perception the place has nowadays; but for some parts in between the main pavilions, it's uncertain to say to which building he refers, as his description is not part of a legend for any plan, which makes it very difficult to put together all the pieces to what path he took next.

If these four squares he described by the theater correspondent the *"Palestre"*, the theater on the description corresponds to the known Greek Theater, which area took a different value during the period the *pensionnaires* were frequenting Villa Adriana.

On the sets of cartography previously seen by Boussois, is valorized the entrance to the Villa on his state of art by 1913 which is important to consider as nowadays the notable path of cypress leading from the theater to the Pecile offers a remarkable entrance effect, which could be still used, while passing by other important areas of the Villa such as the Palestre, temple of *Venere Cnidia* and *Hall of the philosophers.*

From an accessibility point of view, this theater is located by the actual parking lot for visitors accessing the park, which practically overlap with the ancient quadriporticus by the theater.

Figure 23. Greek Theater, Villa Adriana. Google earth 3D view taken on May 2022

Figure 24. Greek Theater, Villa Adriana. Author Photograph, 2021

Canopus

As described on the manuscript by Ligorio, in the long valley in front of the articulated to the articulated apsidal pavilion characterized by water architecture, dedicated to the God Neptune. Named after that, because Canopus or Canobus, was called Neptuno, according to Strabone, was a city located 100 feet away from Alexandria in Egypt as seen on figure 12, Map of Hadrian Architectures.

The city was named after a Ship Governor of Manelao, that was buried there; he died while fallen deeply asleep by the bank of the Nile River, was bitten by a type of snake. In the place where he was buried, there was a temple of Neptuno Canopus. A canal connected the city of Canopus as a branch of the Nile River.

That way, Adriano named a part of his Villa after Canopus, where numerous Egyptian antiquities were found. 29 Another significant aspect, mentioned by Yourcenar on the novel "Memories of Hadrian", is that on this same city, Emperor Hadrian's lover Antino died drowned at a very young age; fact that could have influenced Hadrian's decision to recreate this place, as many monuments and sculptures he dedicated inside the Villa to Antino, such as the Antionoeion. There is also the association of the sculpture of Antino, sometimes represented as Antinous-Osiris, like the one present in the Museum für Abgüsse Klassischer Bildwerke of Munich, and the ones from the composition present in the Vatican Museums themselves.

In that sense, the place intended to have something of Egypt, as a relaxing area for the emperor, potentially to gather around with the visitors of the Villa. Ligorio describes the place as a great circular shape (which we still observe nowadays) and a rich composition of mosaics. It was because of Ligorio that this place was recognized as the Canopus, as he also found there a statue of Isis; furthermore, this information was confirmed by the attribution to this area of the Villa, the sets of sculptures now present inside the Vatican Museums, that were found by the Jesuits during the XVIII century.

Figure 25. Reconstruction of the Serapeum at Villa Adriana, Vatican Museums. Author Photograph, 2021

Accademia

Over the Canopus area, are located the gardens of the Accademia, where Ligorio described several squares and constructions, that were difficult to describe because they were both ornamented and numerous. This area has been occupied since Ligorio's diggings by modern constructions and a series of private residences that have been indeed built above the archaeological remains.

There's also a place in Athens that resembles this area of Villa Adriana, that Ligorio explains as an area for philosophers; as Plato who was Athenian, son of Aristone and former student of the great Socrates, he lived in Egypt for 13 years, and when coming back to Athens, he stayed in a place called Gymnasium, which was still called Accademia, located 1000 feet away from Athens.

Originally the term "Accademia" comes after the name and in honour to a Greek Hero: **Accademo**; It was the school or gymnasium dedicated to the academics. Quoting that the place was built among beautiful gardens, covered by very long laurel and platano trees,

apparently, at the beginning it was an arid and sterile area, that after the intervention of Cimone, it became quite rich in natural elements, as he directed there a water source to be able to tend the gardens, planted different vegetation types, and little by little it was transformed y a truly place to walk around and philosophize.

This kind of place was still very popular and considered very highly during the period of the roman empires, as there were developed activities such as Liberal Arts studies. No wonder why Emperor Hadrian wanted the name of Accademia assigned to an are in his Villa, with all its elements included like gardens constructed over hypogeum buildings, that for a series of cryptoportici, with several places to accommodate the supplies and so on. Over the cryptoportici, there were several ornamented places that formed Portici, squares, gardens, plus dormitories and places dedicated to the gymnasium where the young used to study.

Mainly in the Accademia there was a circular temple (and is still visible today, as its ruins are still standing), dedicated to **"Apollino and the Muses"**, area flanked by a vestibule that used to be decorated with statues and in front of it, a very large atrium surrounded by square-

Figure 26. Il tempio di Apollo nell'Accademia. (2014). Citofonare Villa Adriana. photograph. Retrieved June 25, 2022

Figure 27. Accademia, Villa Adriana. Google earth 3D view taken on May 2022

shaped walls, at the same time surrounded outside as an offset by white marble columns with white mosaic floors. By the sides, Ligorio describes some rooms with paintings and withe stuccos, and the corridors by the atrio with carved stone floors very detailed, connected between them with some portraits and artworks.

It's a shame that from such an interesting description there are no sketches or perspective drawings both of what Ligorio saw by the XVI century and from what the place could have been like during its construction during Hadrian's time, by the I century, which leaves a lot of things for the imagination and different interpretations for future researchers, as we can observe by the reconstruction hypothesis made by some *Pensionnaires.*

In some cases, the descriptions of Pirro Ligorio represent the only knowledge we have of the decorations in the pavilions of the Villa, as is the case of the Accademia, because even if the rooms he described by the atrium are still standing nowadays, a part of them is now a private residence as we see in the above inserted aerial view, and the other rooms in the form of ruins are perhaps lacking such details.

Lyceum

As we continue our tour around the Villa through the manuscripts, after the region of the Accademia, passing the South Theatre, Ligorio describes a long portico that began after the *inferi* zone following-down 1400-foot length, accompanied by the arches forming the aqueducts of the water supplies for the Villa; such portici ended by another great and relevant area called the Lyceum. For instance, it's important to clarify that in the present this part is barely known as portion of Villa Adriana by many visitors, as it's so remote and far-away from the entrance leading to the Pecile and the most iconic pavilions, that its accessibility is totally disconnected from the recommended paths.

Even though it's inserted on the perimeter of the buffer-zone (verify this data), that area has been occupied by private properties such as residences and agricultural terrains from the XVI century, as Ligorio mentions that the place was strangely erased, assuming because of religious beliefs in conflict, or groups of people who wanted to take advantage and occupy the abandoned place. So, there are very few fragments left on side that would allow a contemporary eye the lecture of what the Lyceum was.

The term Lycium, in Greek LYKEION, was a place located in the Attic country named after Lico, son of Pandione. Where the Athenians built a Gymnasium originally called Lyco, and latly Lyceo. It was dedicated to Apolline, where Aristoteles thought his students exercising the Peripatetic Sect, called by the verb PERIPATEW, which means **"to walk".** Basically, Aristoteles chose this "Lyceum" meaning promenade, a place where to walk up and down in circles with his students, the Peripatetic.

Back to the description inside the Villa, the Prince Hadrian, in memory of such a celebrated place for honourable men in Athens,

Figure 28. Lyceum, Villa Adriana. Google earth 3D view taken on May 2022

he wanted a Gymnasium in his Villa, called Lyceum. The area was full of trees and gardens as well as long portici around the gardens, with different types of apartments where there are vestiges of a Temple and several rooms with marble tiles covered by vaulted ceilings decorated with stucco.

Dividing the place, the was a very long wall of around 400-feet (parts of the fragments remaining today), it had a portico oriented south and another one oriented north, that by each extreme they were closed by 4 exedras in total, intended for statues.

Prytaneum

Bellow the Lyceum, heading south, there's the Prytaneum, a very big place surrounded by numerous buildings. Conceptually speaking, it was also a place in Athens where the Public Council was held, as in Rome the palace of the conservatives (Ligorio), and its administrators were called Prytanes, from there it was formed the verb PRITANEIEIN, which means **"to administrate the city".**

That way, as in the previous occasions, Hadrian realized the same place inside the Villa. A place for meeting with the Public Council, governors, the Stoic and Peripatetic sect and various other men, included in the administration and to the service of the Villa as it was indeed like a city.

Similar as the Lyceum area, this part was also overlapped with modern buildings, intending private residences, such as Castle of San Stephano, that until today those areas are still occupied as visible from the aerial view, therefore this construction have somehow damaged the perception of the ruins and the integrity of the Villa as a whole, but is also true that it was not always a place protected by the buffer-zone, or even considered a heritage site around that period, and at the same time, the Prytaneum and Lyceum didn't specifically have the treatment of the other areas of the Villa.

Figure 29. *Abside* of the Prytaneum, Villa Adriana. Google earth 3D view taken on May 2022

Figure 30. Prytaneum, Villa Adriana. Google earth 3D view taken on May 2022

From a spatial point of view, it contains a great number of squares, lodges, and differently shaped buildings or areas, built on a small hill, which had an interesting appearance. There was also a hypogeum area with bathrooms, dressing rooms, study areas, and long corridors like crypts for fresh promenades, it was composed by a main building of the Prytaneum, and other several dormitories spread around the fields, which Ligorio assumes could have been barns for the plantation fields and gardens.

Besides, there were other smaller temples dedicated to the gods, and those were areas that could have been used to bury those who died in the Villa, which Ligorio appreciated because of the vessels, as a mourning space, not far away from the Prytaneum, around the cultivated fields.

As we can see in the figure, the archeological survey realized by Contini had some differences both in scale and shape from the one by Piranesi, because when overlapping the geometry preserves the same elements but with some variations, probably because by Piranesi´s time, there were more accurate measuring tools or even the visible parts of the ruins were even more visible due to excavations.

Inferi

Between the fields of the Accademia, the Lyceum and the Valleys of Tempe, are located a place called the *Inferi*, which means "inferno". The area is composed by great squares one sided by the other; there were also 3 large round tunnels looking like opened mouths, leading the way to the inferno, which has been excavated inside the pumice stone originally in the site, these seem to have been manually made underground in a shape of a cavern.

These routes are very large, moulded in a labyrinthic way around the borders of the hills which metaphorically contains the sides of the Hell. In the middle, there were the 3 mouths with 3 vestibules in reference to the infernal mouths of Asia, Africa and Europe from which was formed the dog Cerberus as guardian of Hell, so that he could bark and frighten the souls of the death.

Flanked by the *Inferi* there were other lands covered by gardens of golden flowers that corresponded to the gardens of Hell called "Elysian fields" where the Saturn tower sat, as the last resting places for the souls of men, to enjoy the afterlife according to their merits.

Figure 31. Inferi, Villa Adriana. Google earth 3D view taken on July 2022

Valle di Tempe

It was the last area described by Ligorio in his manuscript, as we can see on the hypothetical path of the map "*Tracciato ligoriano*" page 64, because he headed over there after passing by the *Inferi*, turning west by the Villa, and so on.

Those are the valleys located by the west side surrounding Villa Adriana, which are around 6000 steps of borders and mountains are excavated on the natural material present in the hills, with pumice stone incrustations, brought here from Monte Hona, in order to ornament the sides of the hills in a rustic style. Around the valleys there were also some country houses that dominated the valleys and offered a charming panoramic view, even considering remote places such as Tivoli center.

Tempe was a famous place in Thessaly, Greece. These were very pleasant areas covered by fertile vegetation as they were crossed by the Peneo River. Both the stories of Tempe and Inferi are related

to the tales of Hercules as Ligorio remarks in reference to places that were already notoriously known by romans, as the Greek culture was totally absorbed by the Roman empire.

The term "Tempe" is born from the verb ΤΡΕΠΩ, which means "to turn", because as mentioned by the Greeks it's a place with many turns, and turns, referring to an articulated place full of curves. This situation is very similar as the mentioned valleys in Villa Adriana, provided with many high, low and irregular meadows in a valley

Figure 32-33. Valle di Tempe, Villa Adriana. Author Photograph, 2021

surrounding several towns where Hadrian realized some residences. Part of these residences were found by Ligorio while excavating vineyard areas in the treasure hunt to enrich the sculpture collection of Cardinal d'Este.

Allegorically, Ligorio brings to scene the Paneo river, as it emerges from Monte Titaro in Thessaly, as Tempe were primarily several entangled places rich in water sources, and because of these references, Hadrian called the valleys of his Villa, Tempe, which in Italian are known as "Valle di Tempe". Down these valleys, in the 3 river lanes flows the water coming from 2 great aqueducts which served several places inside Villa Adriana, as previously mentioned in the Canopo; so, water was meant to flow in the emperor's Residence, as the Titarso and the Peneo in Tempe in Thessaly. That way Hadrian attracted by such notable place, ornamented his Villa with several apartments by the borders recalling the mountains by the real Tempe of the legends.
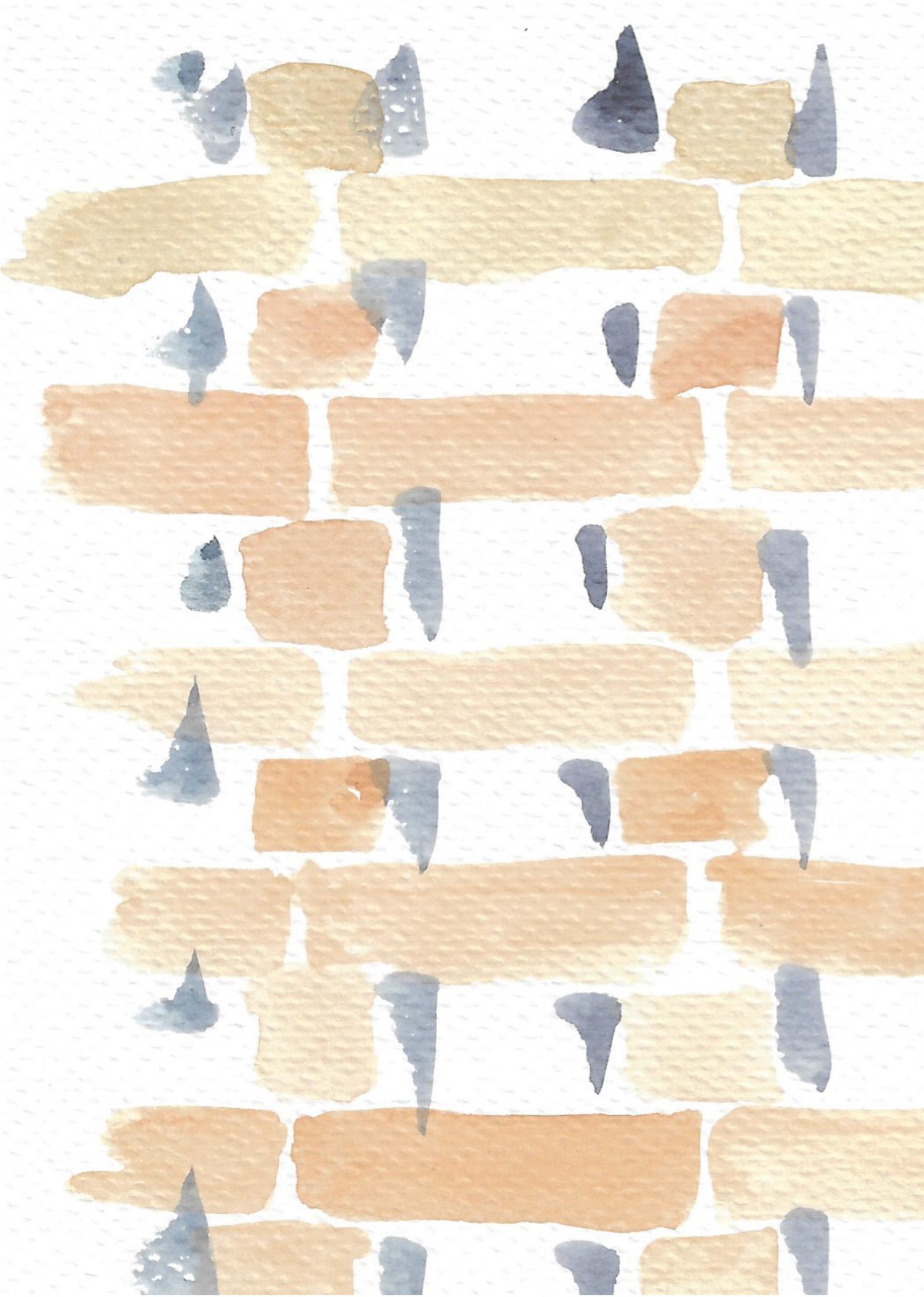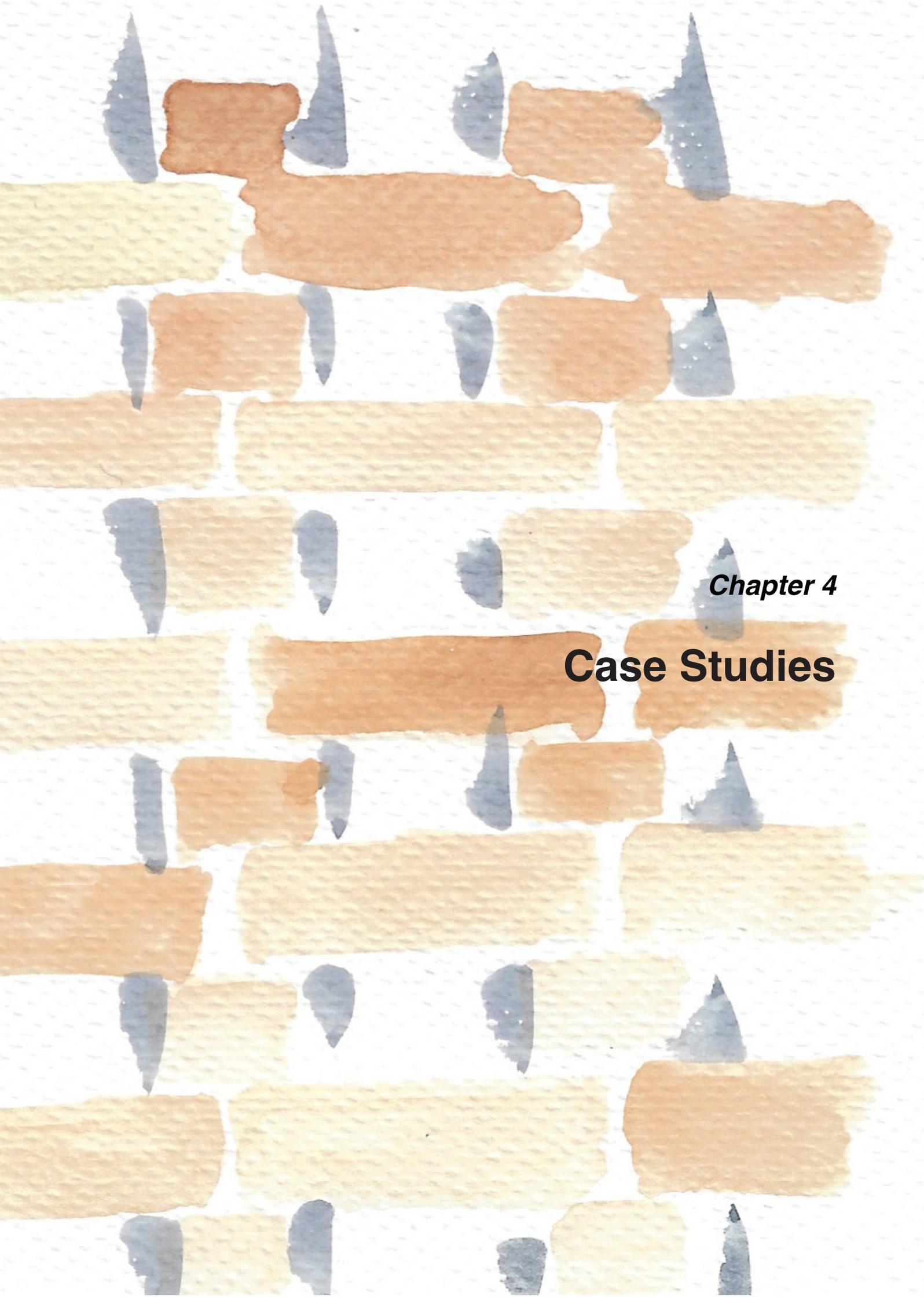
Chapter 4

Case Studies

Case Studies

As part of the analysis and research in order to know the type of intervention appropriate for the aim of the project, which refers to a temporary installation between 3 – 6 months in Villa Adriana, it was necessary to find suitable architectural references which could then lead the project regarding 3 different aspects:

1.   ***Museography*** *& installations*

Refers to temporary projects which were setup for a short period of time, but from a scenography point of view they had a great impact, like a performance that lasted for a determined period, but at the same time, they remained on people's imaginary, or they treated important topics which were meant to last in mind.

2.   ***Architecture*** *& Materials*

Projects which, indifferently from the time-frame, are rich in wooden construction systems, light architectures, which could have a low impact on the environment, and at the same time consider aspects

such as assembly and disassembly, fabricated by pieces which could be easily transported, end of life of the materials, their weight, and other important aspects regarding the intervention places inside Villa Adriana, which need special care in order to preserve the ruins, while proposing elements which could be considered as reversible architecture.

3.   *Relationship with **Landscape***

Another important aspect is how the projects, indifferently from the architecture type, could dialogue with the context, the image the materials could have inserted in a determined landscape, and how contemporary architectural elements could help emphasize naturalistic aspects of both the vegetation inside Villa Adriana, and the ruins themselves.

Triumph Arch

Saint Petersburg
Year: 2020
Architects: KATARSIS and studio

The Rotating Triumph Arch has been created to trigger the return to life for this historically vibrant location. The project concept is a contemplation of the environment, where everything is fleeting and even the most sacred objects alter their course with great ease. It is an allegory of the search for the unique 'Russian way': a paradoxical combination of the yearning for development and the eternal fear of change. It is an attempt to reinterpret and provide a new understanding to one of the most established architectural forms. Last, but not least, it is a very functional object: a carousel.

Wood, a natural material, emphasizes the respectful attitude towards the space of the historic architectural monument. Most of the arch is made of 50mm x 50mm timber blocks. A pivot mechanism, 650 mm in diameter, welded onto a metal base provides for smooth and effortless rotation

San Carlino Church

Lugano
Year: 1999
Architects: Mario Botta

Built as a temporary architecture the life-size wooden model represented the cross section of the San Carlo alle Quattro Fontane Church in Rome. It was built in order to be exposed in Lugano's Lake for six months, but it remained there until 2002. The real church almost lacks an exterior, but the interior is, on the other hand, worked out in full detail. Its section, a wonderful example of Baroque architecture, is elegant and refined with protrusions, recesses, and decorations. The model celebrated this section. It was built to commemorate the 400th anniversary of Francesco Borromini's birth and to celebrate the exhibition at the Cantonal Museum of Art in Lugano. The wooden structure, nearly 33 meters high, was composed of 35'000 planks with a thickness of 4.5 cm, modularly mounted with a separation of 1 cm and held together with steel cables fixed to a steel frame weighing 90 metric tons.

45° Anniversario della Maison Valentino

Tempio di Venere e Parco dei Daini
Year: 2007
Scene: Dante Ferretti, scenografo.
Cliente: Valentino Spa

This exhibition by Valentino was made in fiberglass, originally organized as the evening of homage to the designer Valentino, the installations, in the form of the original columns of the temple rebuilt in fiberglass, seemed to have remained forever well beyond the 7th July for which they were designed. Very visible from the Via dei Fori as well as from the Colosseum and the Via Sacra. 3 years later, the Temple of Venus reopens. Become a feast for Roman archeology. A symbolic monument is reborn - wanted by the emperor Hadrian it was the largest temple in the capital - which after two millennia would like to become a great example again.

Experience of Space

Biennale, Venice
Year: 2018
Architects: Valerio Olgiati

The installation was presented at the 2018 Architecture Biennale in Venice and it mainly consists of white columns that are placed as objects to create an intensified spatial experience. From a distance the installation is understood as an architectural object without a clear order. However, upon approaching, it transforms into a spatial experience that constantly oscillates between an emotional and intellectual reading of this new space. This installation proves the ability of architecture to introduce a new order into the existing conditions.

All

Guggenheim Museum, NY
Year: 2012
Artist: Maurizio Cattelan

The temporary exhibition contains a widely range of source materials, from popular culture, history, and organized religion to a meditation on the self that is at once humorous and profound. Working in a vein that can be described as hyperrealist, Cattelan creates unsettlingly veristic sculptures that reveal contradictions at the core of today's society. While bold and irreverent, the work is also deadly serious in its scathing critique of authority and the abuse of power.

Architecture & Materials

Serpentine Pavilion

London
Year: 2013
Architects: Sou Fujimoto

The Serpentine Gallery Pavilion, designed by Fujimoto, was a temporary structure constructed from 20mm white steel poles in an intricate latticework pattern that seemed to rise up out of the ground like a shimmering matrix. It forms a semi-transparent, irregular shape, simultaneously protecting visitors from the elements while allowing them to remain part of the landscape. The depth of the grid at different locations creates thicker walls or thinner, transparent sections. Fujimoto's delicate structure had a lightweight and semi-transparent appearance that allowed it to blend, cloud-like, into the landscape and against the classical backdrop of the gallery's colonnaded east wing.

The Pavilion was intended as a free-flowing social space that Fujimoto described as "a transparent terrain" that encourages people to interact with and explore the site in diverse ways.
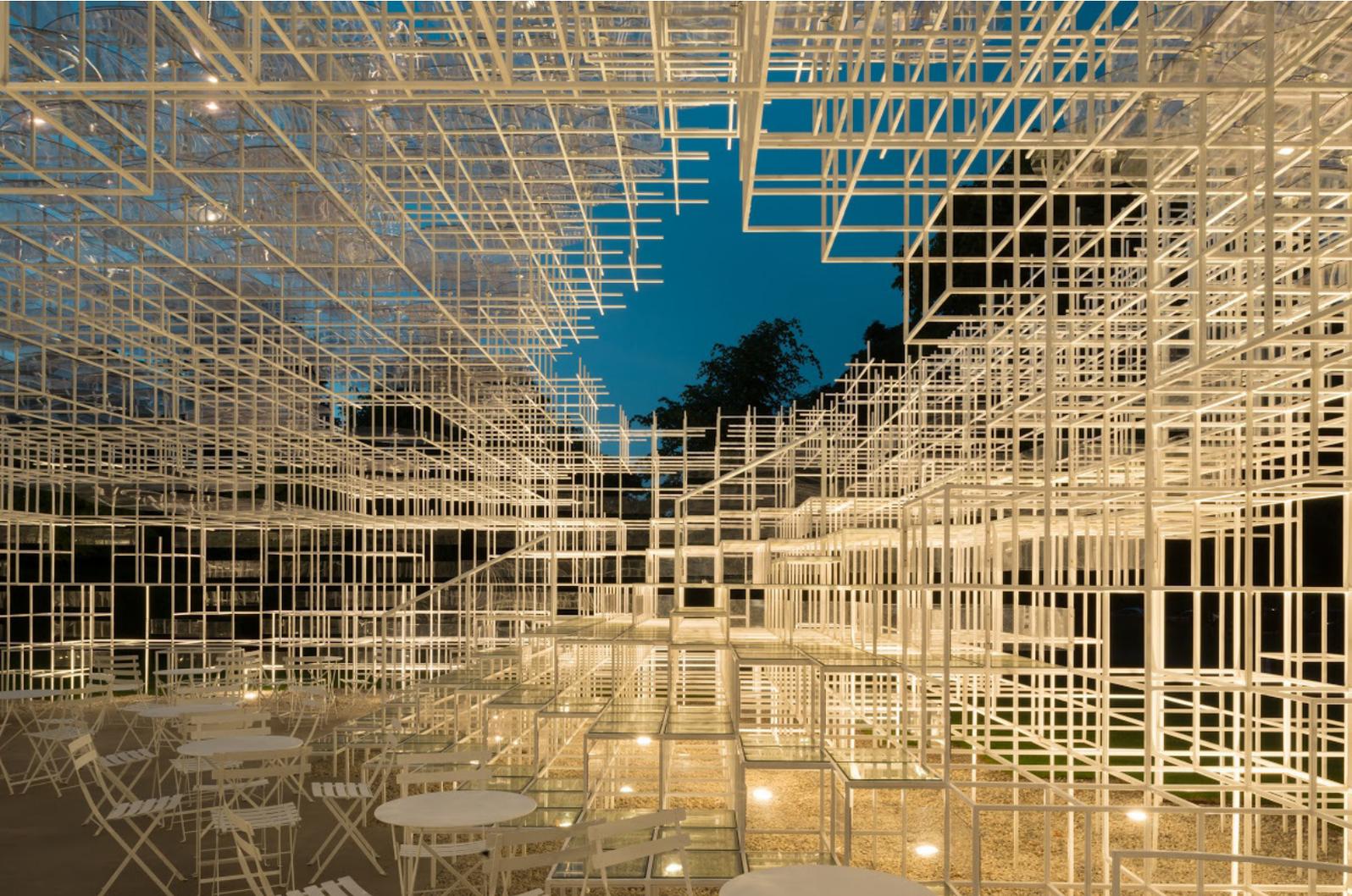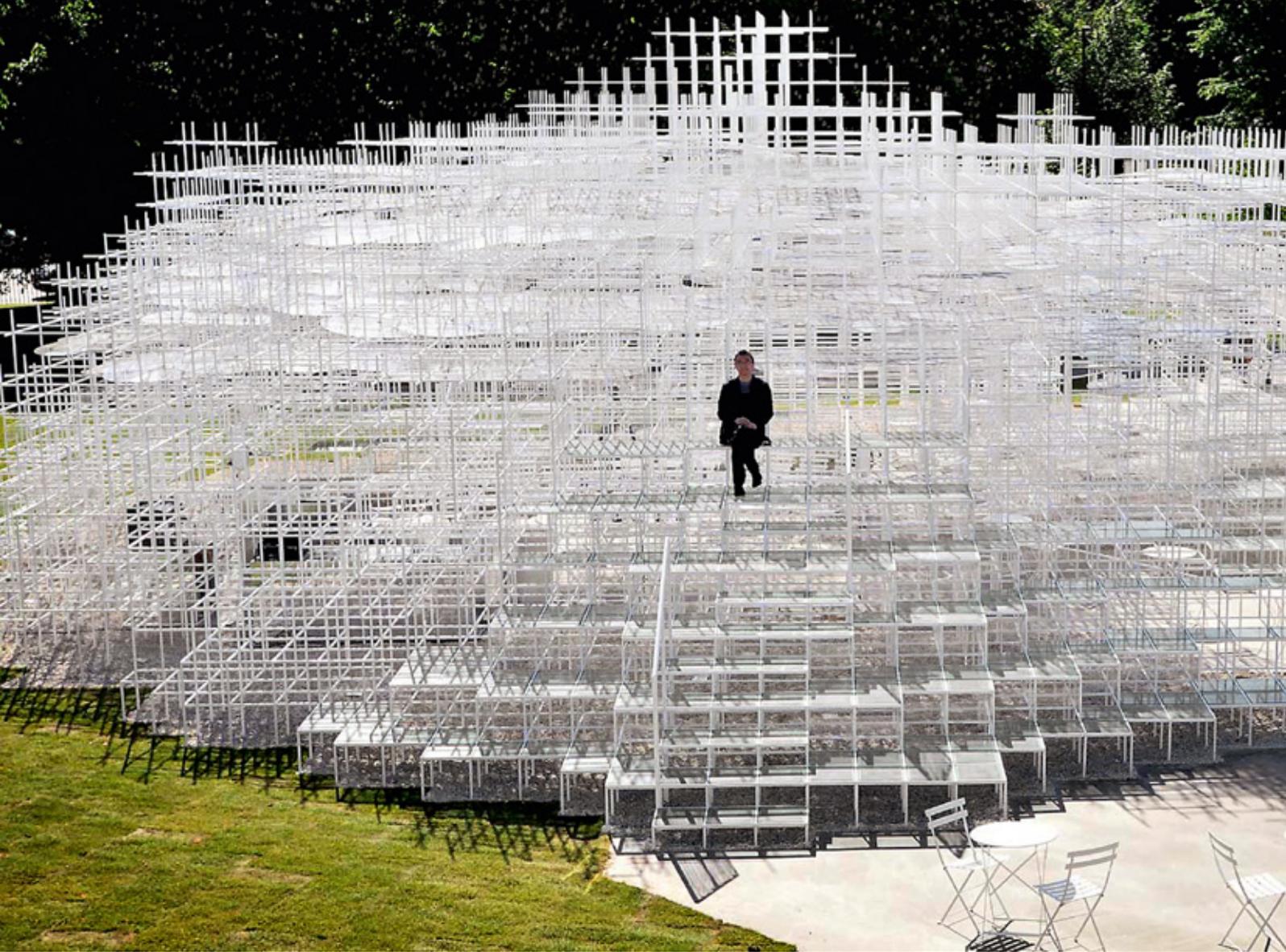
Mine Pavilion

Biennial of the Americas
Year: 2013
Architects: Pezo Von Ellrichshausen

The Pavilion is an architectural installation made for the 2013 Biennial of the Americas, that took place in Denver, Colorado, from July 16th to September 2nd. More in detail, it is a wooden structure that has been assembled according to a simple principle of gravitational stacking of elements that reduce their size in height. The pavilion is made of recycled fir tree wood (Douglas type), and its section is reduced in height until reaching 16 meters: the structure is assembled as an airy construction made up of sticks and this, from a distance, makes that it can be conceived as a translucent billboard when approaching the road, while as solid dense mass when viewed from the city.
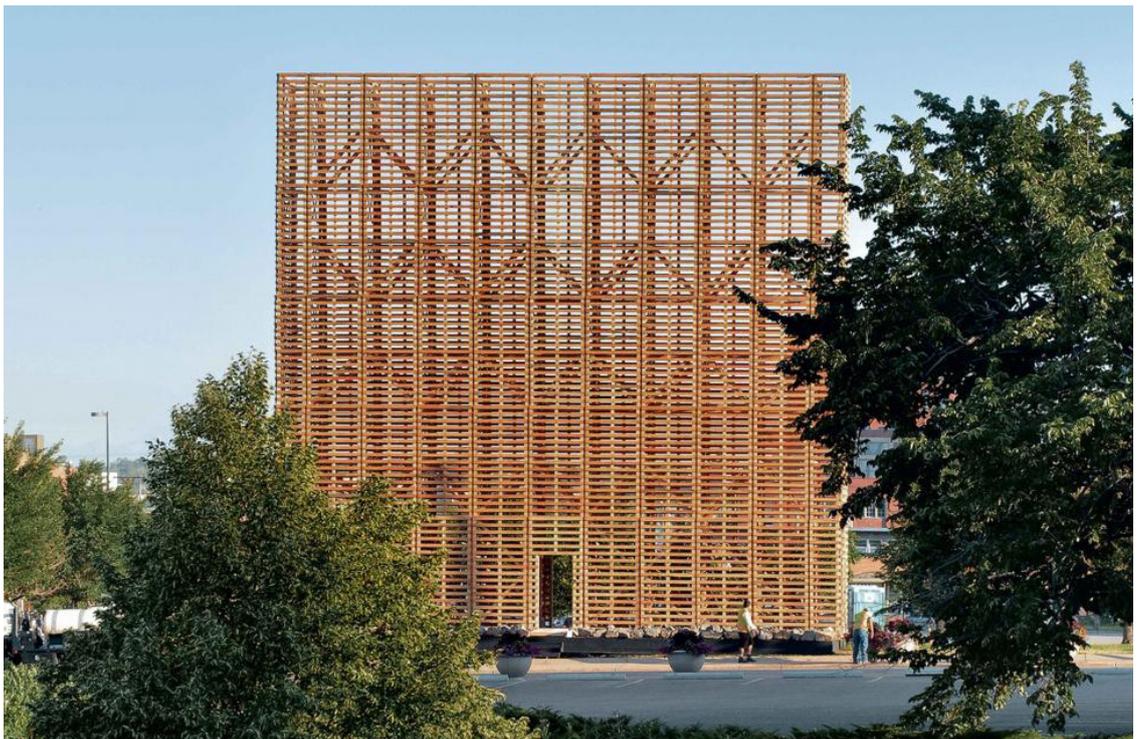
Stick Box

Copehnagen
Year: 2017
Architects: Miki Morita

The Stick Box by Miki Morita, Suguru Kobayashi and Keita Shishijima is one of the five finalist pavilions at the Chart Art Fair held in 2017 in Copehnagen.
This temporary pavilion project aims to work as a prototype using smaller timber modules made from forest thinning and left-over wood from lumbering which is not usually regarded as an architectural material. This aspect allows people, when experiencing the pavilion, to feel the familiar sized piece of the material and how it can potentially become an architectural material and create awareness about the environmental problem of forest thinning around the world.
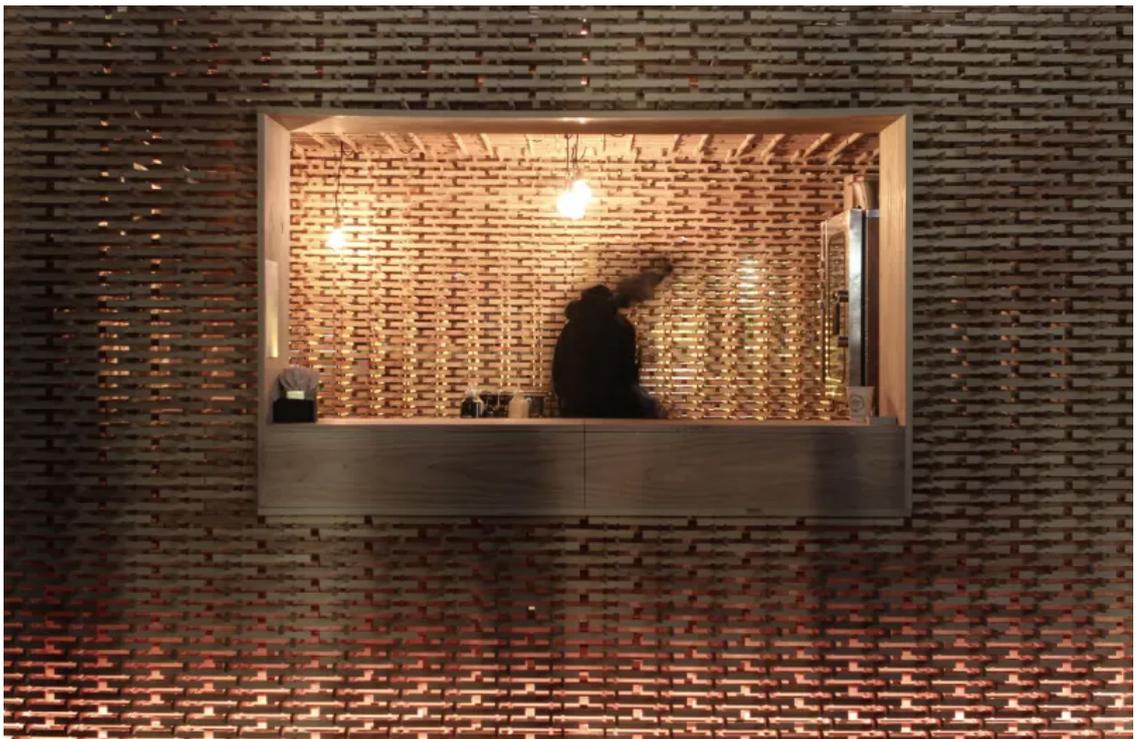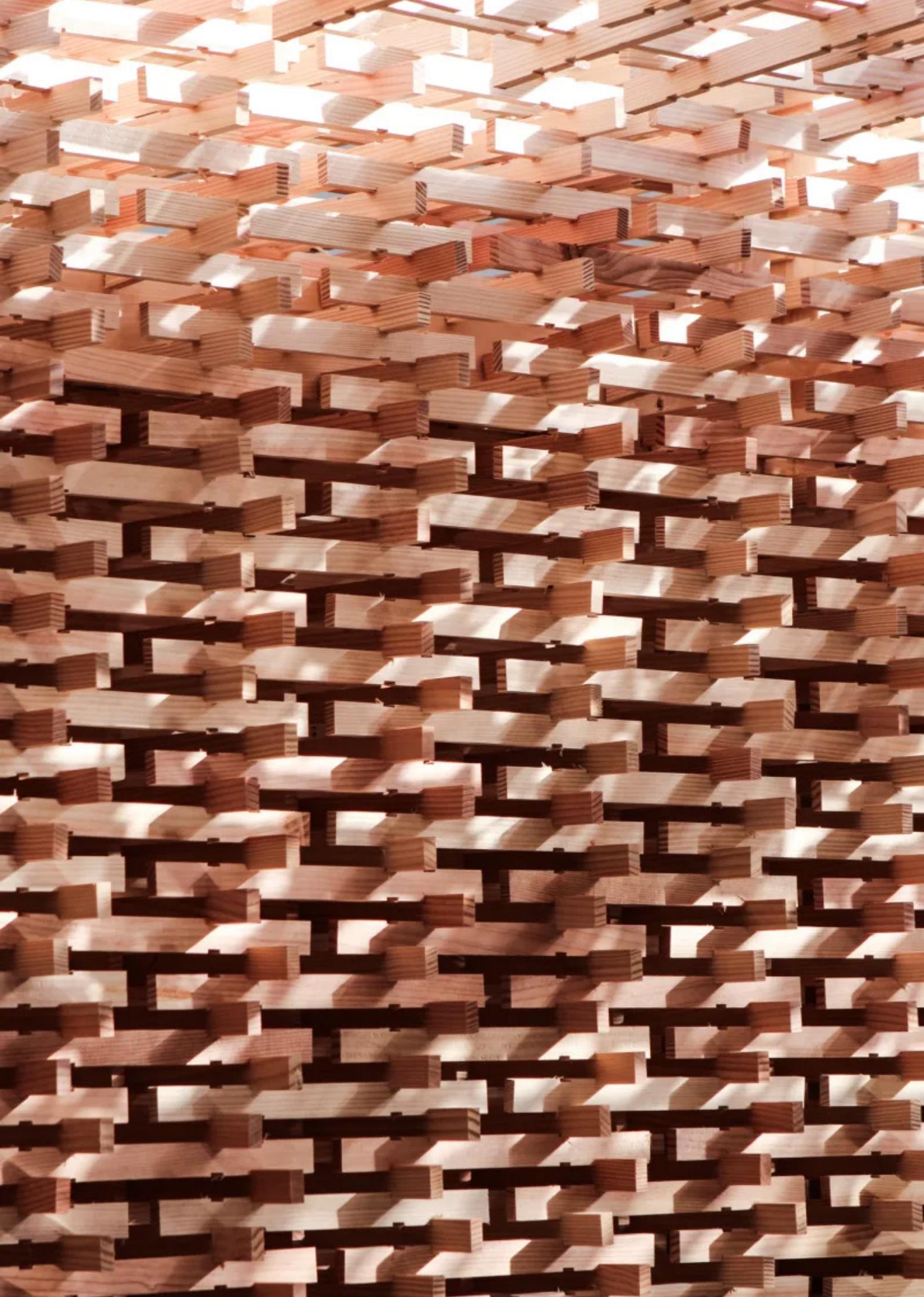
Cidori

Kasugai-shi, Japan
Year: 2010
Architects: Kengo Kuma

The GC Prostho Museum Research Center was built with a type of architecture that originates from the system of Cidori, an old Japanese toy. Cidori is an assembly of wood sticks with joints having a unique shape, which can be extended merely by twisting the sticks, without any nails or metal fittings. Typically, cidori has a wood 12 mm square as its element, which for this building was transformed into different sizes: Parts are 60mm×60mm×200cm or 60mm×60mm×400cm, and form a grid of 50cm square. This architecture shows the possibility of creating a universe by combining small units like toys with your own hands. We worked on the project in the hope that the era of machine-made architectures would be over, and human beings would build them again by themselves.
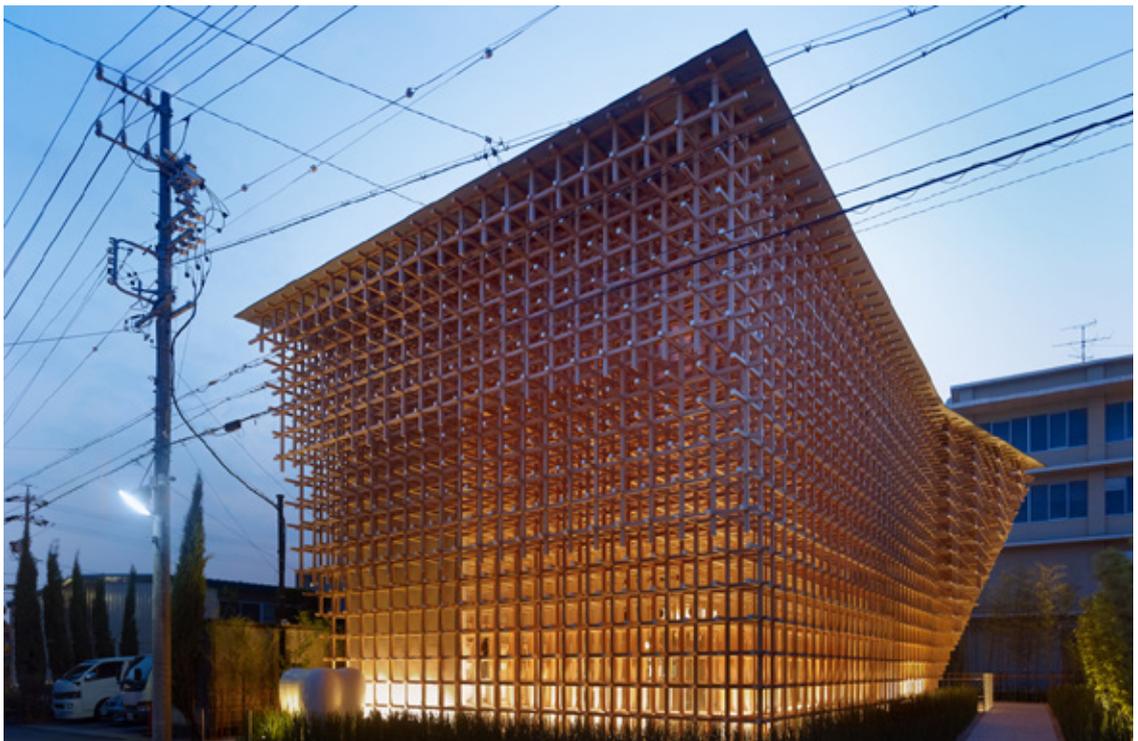
Museographic installation - Teatro di Sagunto

Sagunto, Spain
Year: 2019
Designers:

Consists of a museographic design project made in the academic field, as an intervention of valorization for the Sagunto Roman Theater made by Giorgio Grassi in 1985-86 (1990-93).

The design is elaborated with wooden element panels, composed by wooden sticks which creates permeable walls with a void space inside, that were complemented by lightning elements and fabric covering the walls, in order to theoretically recreate certain scenography if needed for the theater's shows.

The interior passages are also recreated with wooden sticks which in this case are forming panels that at the same time are in relationship with the long-shaped metal roof, allowing skylight to pass through space.

*Relationship with **Landscape***

Two towers and a trail

Coronel, Chile
Year: 2016
Architects: Azócar Catrón

The project consists of two lookout towers, located at the opposite ends of an ecological recovery area, as landmarks that mark out the area. Both towers are monolithic and permeable stacked wooden structures, just like a container, but that have a different content compared with the landscape that surrounds them. The tower at the top of the trail has a square spiral staircase to reveal the marshland, that is hidden along the route. Meanwhile, on the other side, the tower that is at the bottom of the trail has on a flat space, a small shelter that holds a bench, where an opening frame the scene nearby, and a large hollow on its top frames the sky. Both towers are built as three stacked wooden cubes built by the systematic repetition of a single construction detail where, by their proportion, the scale of the towers is inside a grey area, between the monumental and the fragile, directly hinting at the abandoned machines of the old mining industry nearby.
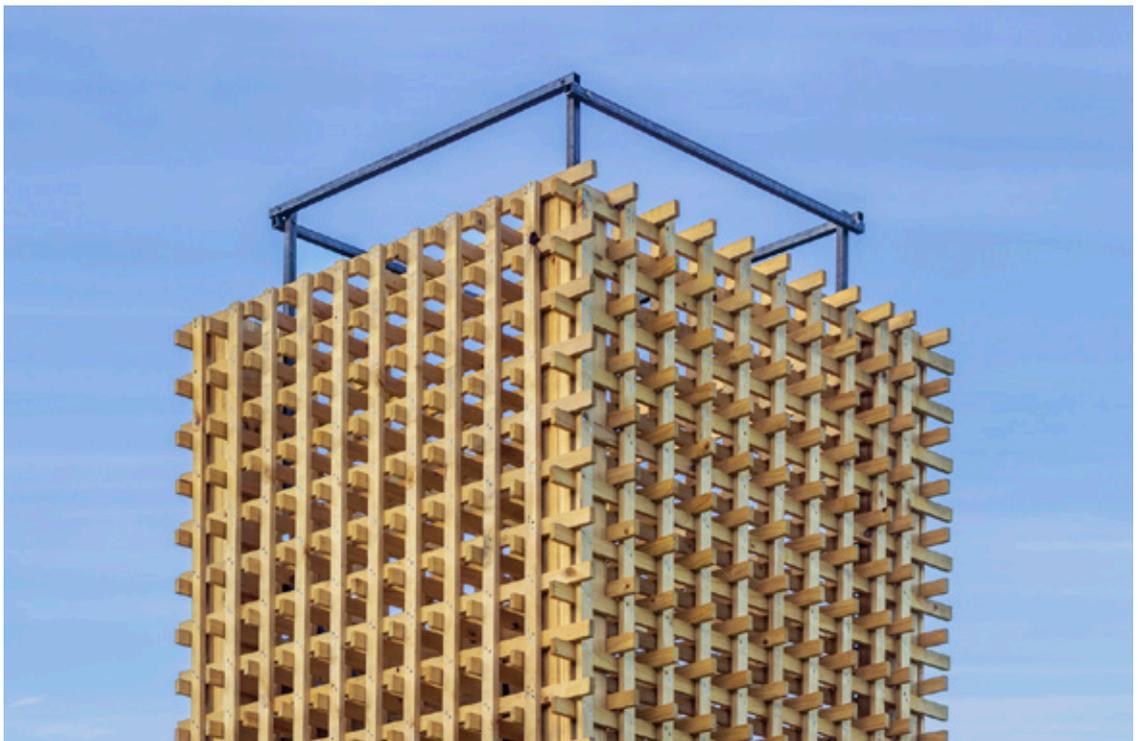
Identity Pavilion

Barcelona
Year: 2014
Architects: ETSALS studio & URBANUS studio

The identity aim is to celebrate Barcelona's 300th Anniversary, during the BCN Reset exhibition, held from June to September 2014. The installation is built of 10 mm thick bamboo pieces, which interlock to create a lattice structure with arches arranged throughout. The cohesive nature of the system eliminated the need for buttressing and temporary supports.
The construction is simplified enough so that anyone may participate in its assembly. In demonstration of this, the completed pavilion was built with the participation of many students.

Once the festival is over, the pavilion will be disassembled. Some pieces will be re-used for other installations and the remaining ones will be recycled and given to different communities as biofuel for heating in winter.
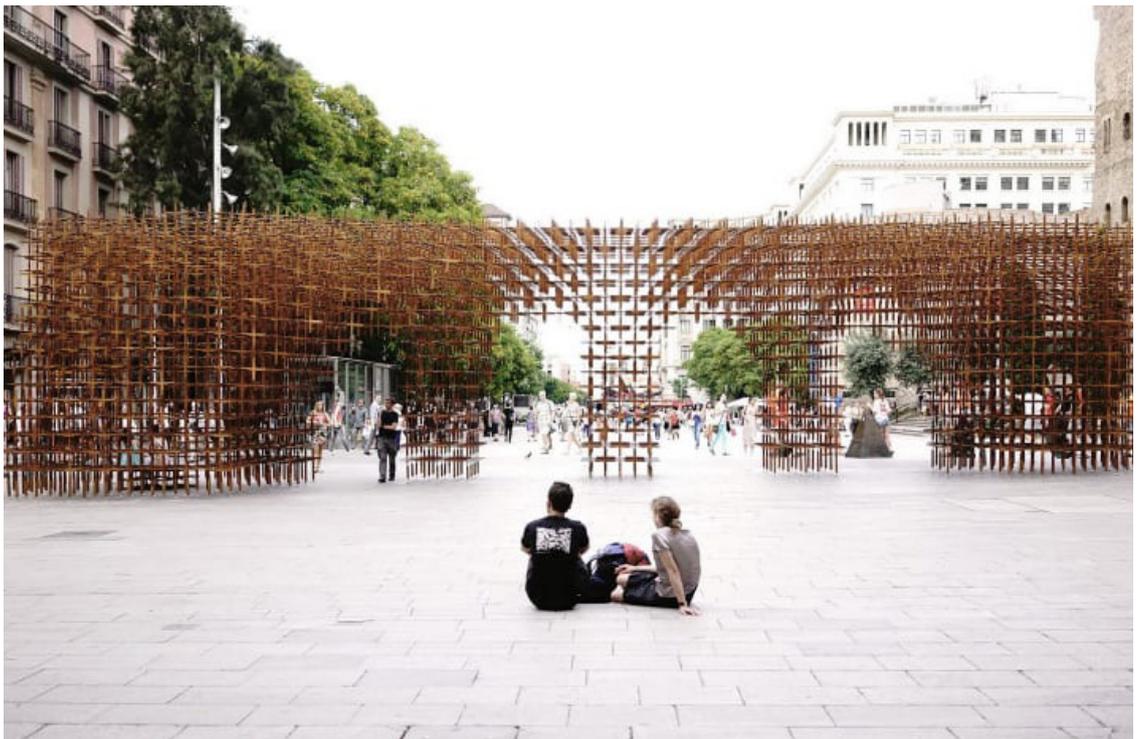
Torre homenaje

Granada, Spain
Year: 2008
Architects: Antonio Jiménez Torrecillas

The "Torre del Homenaje" or "Tribute Tower" an architectural project that historically has been used as a defensive tower. When completed with the renovation, the aim of the project was to recuperate the tower's amazing nature and restore its double capacity as a watchtower and a point of interest. It offers a panoramic view over the complex and at the same time, the project offers a particular contrast between the materials of the pre-existent towers, and the wooden structure, giving an interesting spatial perception.

Riondolo

Trentino, Italy
Year: 2014
Architects: Giovanni Wegher

Riondolo is a project which consists of a micro-structure of 2.7m by 2.7m by 5.2m made entirely of wood which can be assembled and moved.
Riondolo explores the sensory perception of nature and communicates with the symbolic and minimal language of the elements, like a filter which frames light and reality, which gives form and space in the search for balance between full and void spaces, vibrant harmonious compositions, telltale signs of imperceptible streams between lightness and gravity, all this conveyed by wood, the natural and lively matter ready to receive a slow and incontrovertible biological erosion. In pursuit of communicating universal values of human beeing and of its growth, Riondolo can be built in various parts of the world, can get in touch with different cultures, can be put up and disassembled, carried, looked after and lived.
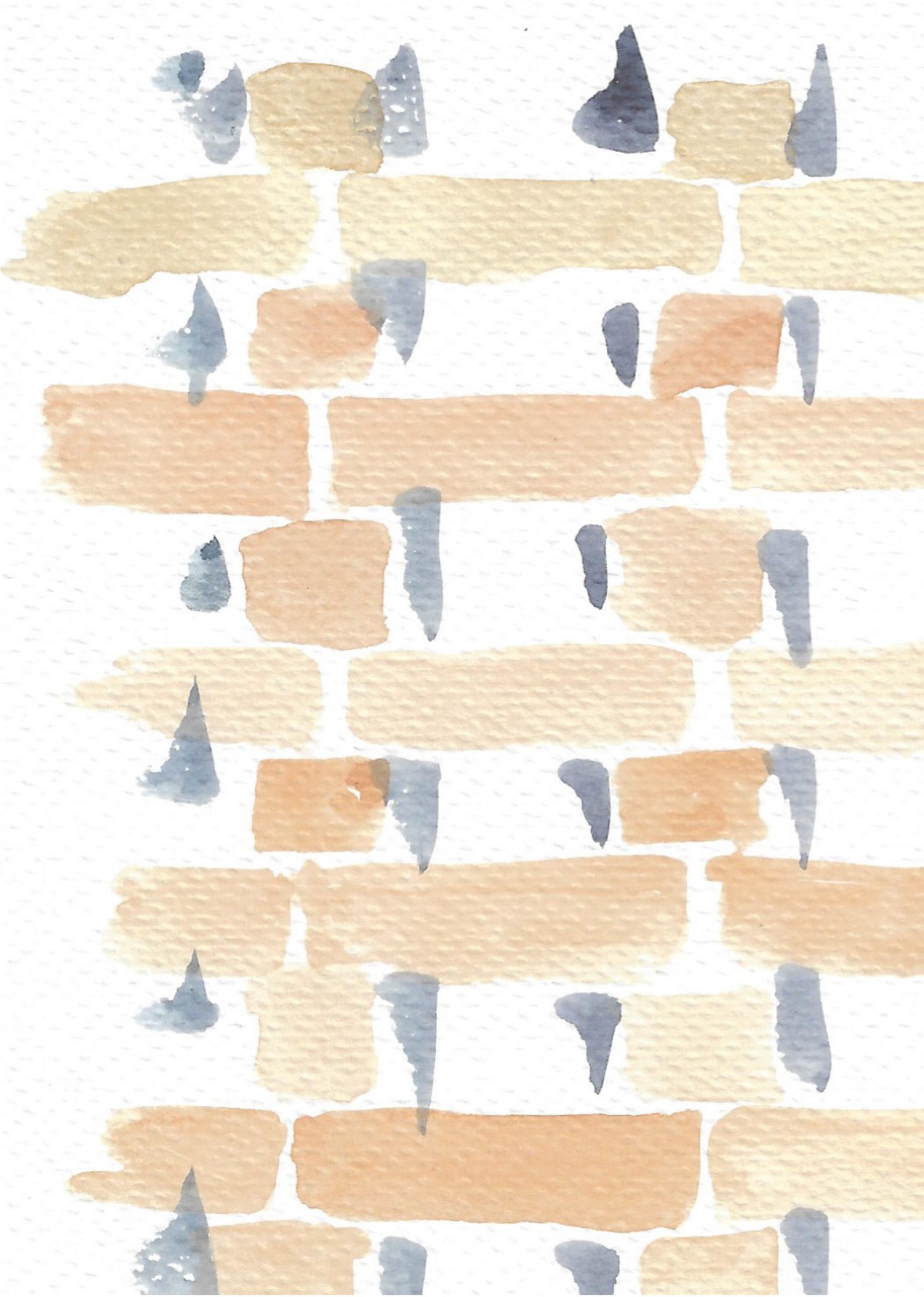
Chapter 5

The Project

The

The Project

Linked to the "Tracciato Ligoriano" or the series of paths Ligorio realized inside Villa Adriana, based on his manuscripts, a new naturalistic conceptual path is proposed to recall the heritage he left inside the archeological area, which nowadays as it's inserted on the World Heritage list of UNESCO, it gives space to many valorization proposals for both the landscape of the site and the ruins themselves.

The path, as seen on the figure bellow is meant to remember the noted places of antiquity as described by Elio Spartiano, which were recollected on the Contini's plan as mentioned on Chapter 2. The itinerary inside the Villa is organized as a temporary exhibition, along 6 pavilions of the ones described by Ligorio, including the Greek Theater, showed in an unprecedented circuit, as the theater marks the great entrance to the Villa, switching the paradigms, while following a descriptive path towards history, followed then by the Pecile, Valle di Teme, and Accademia as well as Lyceum and Pritaneum.

Figure 34. Path of the Exhibition: "Tracciato Ligoriano e i Luoghi della Antichità", elaborated by the author 2022

It's based on the accessibility and rediscovery of the site, through the eyes of the Neapolitan architect, while on each individual pavilion, is contemplated a temporary architectural project made in a wooden constructive system, looking forwards to sustainable materials adapted to the installation of the short temporality of the event.

Unlike the axes predominating the Villa as exposed by the "Trectatus Logico Sintattico", the path proposed in this project in the form of "Tracciato Ligoriano", considers more metaphoric aspects that links the Villa to a literary sense as exposed in the manuscripts; it's connected something not so tangible as inside the Villa each visitor makes its own path of has its own way of connecting with the place. The path is proposed as a suggestion which links all the involved pavilions, in an organized ways which fallows a tale recounted by pieces as we visit each installation, because each pavilion in Villa Adriana is different from the other and has its own story to be shared.

Sustainability & Materials

Before explaining the Exhibition and the path that's been made, it's important also to clarify the choice of materials based on the case studies that've been implemented to recreate or build the pavilions on Villa Adriana's context; its reversibility and reasons why it's important to "keep it light" in such an archeological area. From an esthetic point of view, the choice of wood is also made to create contrast with the common ground of Villa Adriana, while differentiating what's antique from what's contemporary.

Villa Adriana's Materials

Starting from the Materials originally used for the construction of Villa Adriana, it's important to know that is located on an area abundant in quarries of travertine marble, pozzolana and tuff, as well as cementitious materials which were fundamental for the construction of the Ideal city of the emperor.

Based on the marks left in the walls of ruins inside the archeological area, a constructive system by incrustation can be inferred; in any case, there's still the mystery of the roofs, which could have been made from the stone quarries by the area, or even some reconstruction hypothesis suggests alternative roofs for some pavilions with wooden truss structure, or even non-structural suspended vaults.

As related by Ligorio for his observations and as visible in some corners of the remaining roofs in the Villa, a lot of ceilings were covered by stuccos or most probably were decorated; in contrast with thus, there were pavements highly decorated with beautiful mosaics , in different colors according to the meaning of purpose of the pavilion, as sometimes they recall artistic representations.

On the catalogue of images, is possible to see some of the materials used for the Villa's construction and details of recomposed fragments of classic columns, and constructive systems used for the roofs still standing as an example for the durability of these structures.
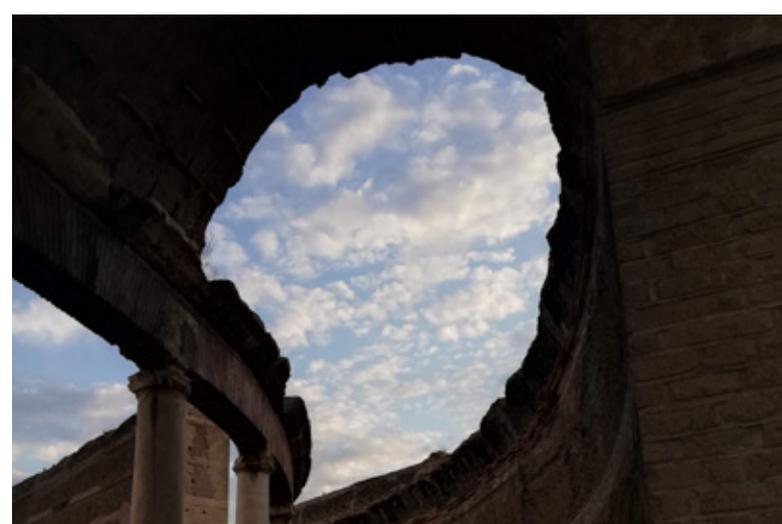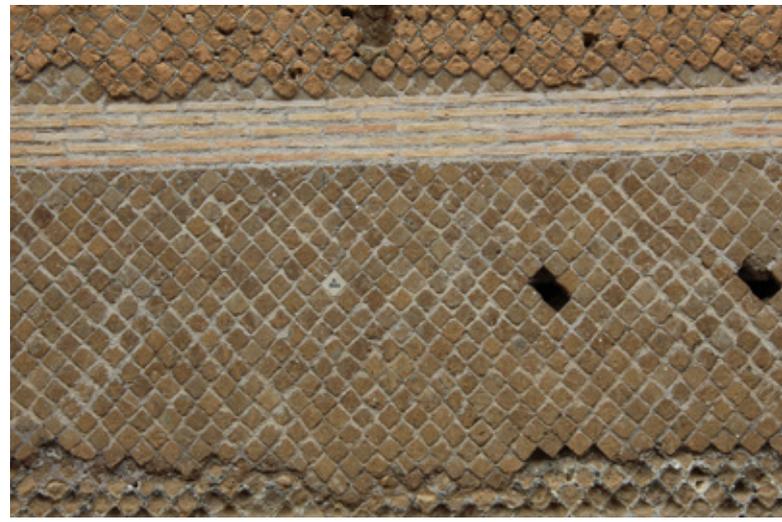
**Figure 35. Catalogue of textures
& materials from Villa Adriana.
Benedetta Aliprandi & Author
Photographs, during Piranesi
prix de Rome 2021**

131

Exhibition's Materials

Contrasting with the materials of the ruins, to represent not only a contemporary light aspect, but also a differentiation of constructive systems, with something that could be easily assembled, a constructive wood system assembled in site by prefabricated modules is implemented, to save time in site before the exhibition period.

Choosing wood has a lot of benefits from the sustainability point of view, first, because of technical reasons, even though it can burn, it presents a lot of stability in case of fire (which is important to consider for an area like Villa Adriana since is constantly exposed to exterior conditions. It's structurally resistant and it has a lot of durability if well maintained, as well as the fact that is a natural composite material from renewable sources.

Secondly, from an economic point of view, is the most used and exchanged raw material, which makes it easy for large territory interventions. Nowadays, there's also the rediscovery of natural materials which is connected to an adequate esthetic point of view. It's also important to consider that, as a renewable material, it could be pre-assembled and easily transported to the site, as it has a low cost of transportation, it's also designed to be dry assembled

Figure 36. Selected wood type - from the Spruce family
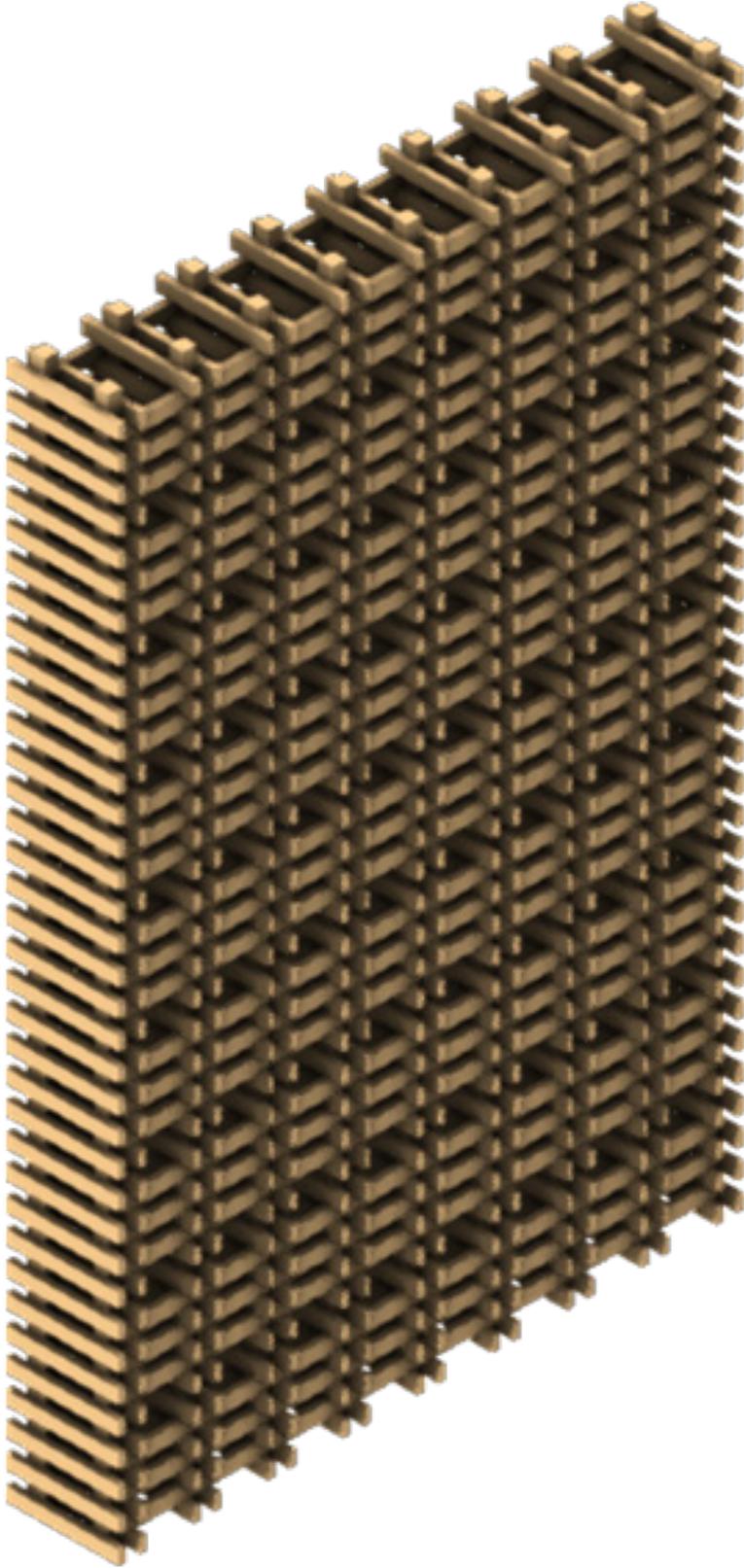
Figure 37. Structural base module, articulated by interlocked elements in X Y and Z axes, forming wooden panels used as walls

which saves water during the construction phase, and finally, is safe for people. The selected wood type corresponds to the family of spruce, which is available in Europe, and specifically amongst local providers in Lazio region, or even in Tovoli.

Another fundamental aspect, it's the capability of the material to be reversible, because of the light structure type, and the fact that it works by prefabricated modules, that before the exhibition period can be assembled in site, and at the end of the exhibition period, these wooden elements can be disassembled and transported to another exhibition or even ant the end of life if correctly disassembled, the wood can be recycled.

This base structural module for walls gives life to all the pavilions, and at the same time, it's transformed into platforms in order to offer a self-supporting structure system, requiring also a 10 to 15 cm excavation in order to install them allowing its reversibility at the end of life of the exhibition, without affecting the ruins.

Reversibility

The importance of the project's reversibility in crucial for this intervention site, since the degradation of the ruins it's a constant ongoing process due to the present of biological elements because it's a massive open air archeological area which makes difficult its maintenance because of operative and economical reasons.

That's why one of the key points on the project topic for Villa Adriana, with its water architectures while considering the archeological landscape, it's very linked with the reversibility aspects, as the composition elements of the installations proposed are meant to be of a lower weight of other material constructions that could be more permanent (such as concrete), because it's not possible to make interventions that could affect both the structure of the ruins, as well as the image they have, because as part of the UNESCO patrimony, it means that is something which needs to be preserved, in order to

be able to be shared with future generations, the way we can enjoy Hadrian's heritage in the present.

The project is meant as temporary, because it's designed to be there for a period, and then removed when needed, without affecting the remaining elements and the ruin's structure, which purpose is achieved by using wood.

It's important to mention that also parts of the museography collection chosen is proposed in light materials achieved by 3D printed plastic elements that allows the feasibility of the project both from an economical and practical point of view. All these considerations are crucial since the project is conceived thinking not only before the exhibition and preassembly aspects, but also the transportation of to the site, its installation and maintenance, as well as what could happen at the end of its life cycle.

Temporariness

The idea that of a temporary exhibition, comes to mind because of the desire to attract the visitors to Villa Adriana to discuss and give value to the speech once elaborated by Ligorio, on which later in history there've been a lot of overlapped layers, but without giving it the accurate importance.

Also, from an experimentally point of view, the fact that is a temporary event, allows creativity to play with aspects that otherwise they couldn't be projected in this contest without affecting the appearance and the classic composition background principles of Villa Adriana.

Knowing the term temporariness is crucial to explain the time frame on the exhibition, according to Oxford Dictionary, is "the state of lasting or being intended to last or be used only for a short time; the state of not being permanent". That way, the installation is theoretically meant to be assembled for a 3 to 6 months period, taking advantage of the good weather of spring and summer, which

are also great months to visit Villa Adriana, while at the same it's an event that could be linked with cultural heritage (beni culturali) and attracting some of the many visitors of Rome city, as something fresh with a new topic, but focusing in the Villa at the same time.

Exhibition elements Villa Adriana

Principally, the valorization of the Villa, and its natural landscape is the main scope of the project, while bringing a new exhibition to Villa Adriana, featuring elements coming from the origins and conceptualizations of "Hadrian architectures"; functioning as a performance, something that could have an impact on people for a long period of time, in terms of something that could make continue certain idea in mind for the visitors, and help remember the heritage of Hadrian, recounted by Ligorio, something meaningful. Though is designed to stay for a short period of time in certain place, it could endure for further exhibitions as a reference point because of the unprecedented regarding topics. It's communicating a message sometimes is shown as the Villa seen by Ligorio in the XVI century, and in occasions mixed with contemporary ways of the impact that has Villa Adriana itself.

The general "masterplan"

Linked with the introduction to the project, the description by pavilions is reorganized in order to have a visit tour guided, but not forced, that could help tourists get to know all the elements exhibited, and having a general map to follow while discovering the site; Here we're going to show how the manuscript from Ligorio inspired the highlights of the exhibition, but re-visited in a different order from the book, as each one of these places is telling a particular story.

The starting point of the exhibition is the actual entrance to Villa Adriana which could help the visitor to get informed about the exhibition, while following the path from the beginning. By switching the entrance is going to start creating a different spatial perception of the space, as the tour is accompanied by the tall cypress trees abundant in the villa, giving the artistic landscape view, so wanted to recreate a scenography and expectations aspects.

The choice to connect this entrance with the first pavilion is because from an accessibility point of view as seen on the first chapter, at the entrance is located the parking lot for the archeological area, and while the installation cannot guarantee the accessibility for all kinds of people with reduced mobility, once arriving to each installation is guaranteed. In order to help the accessibility to the pavilions from the entrance, a mini carts service can be available for those in need, and at the same time a shuttle bus for the most remote areas.

Parking lot

entrance

Info-point

LA ADRIANA
SITVANO
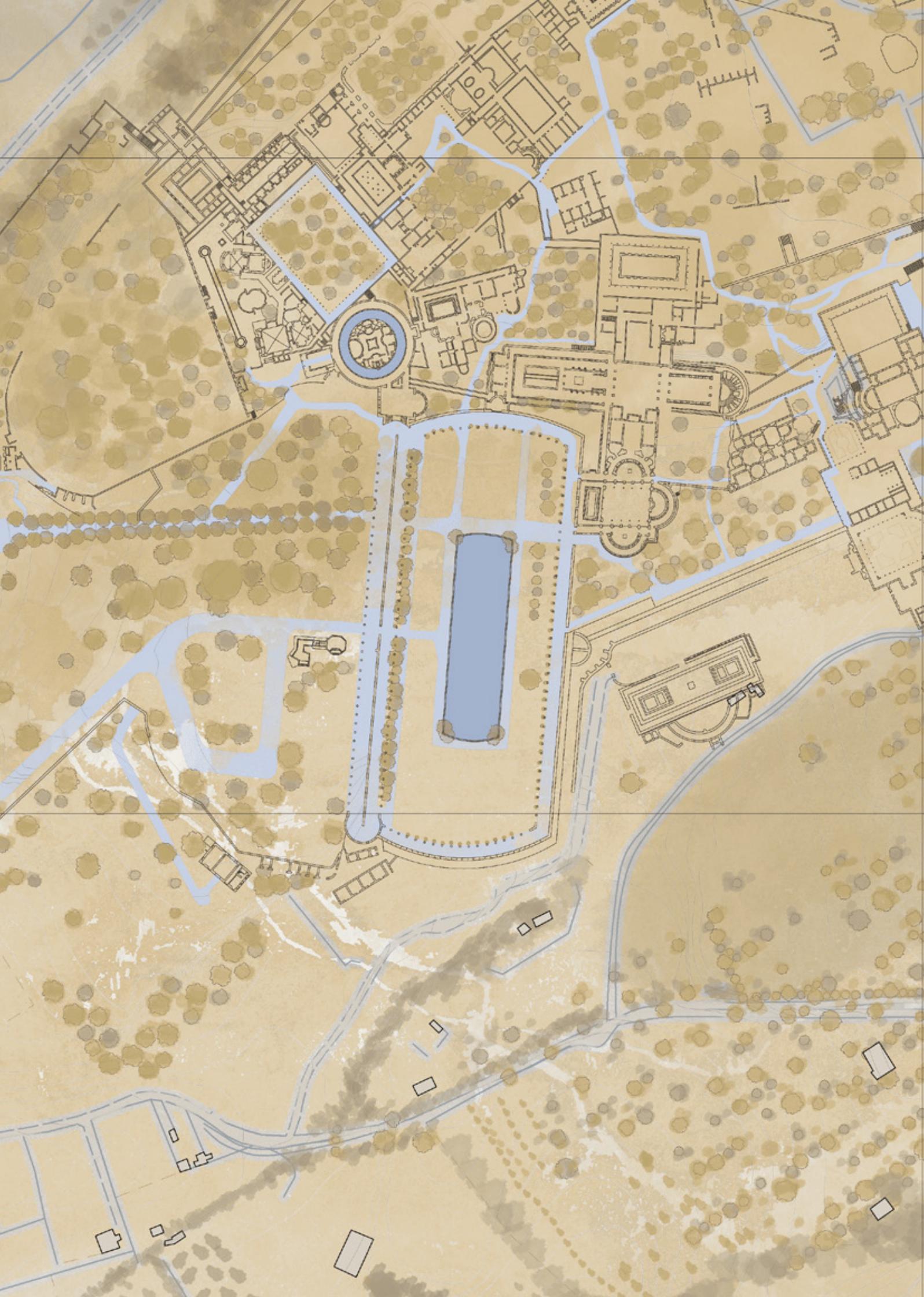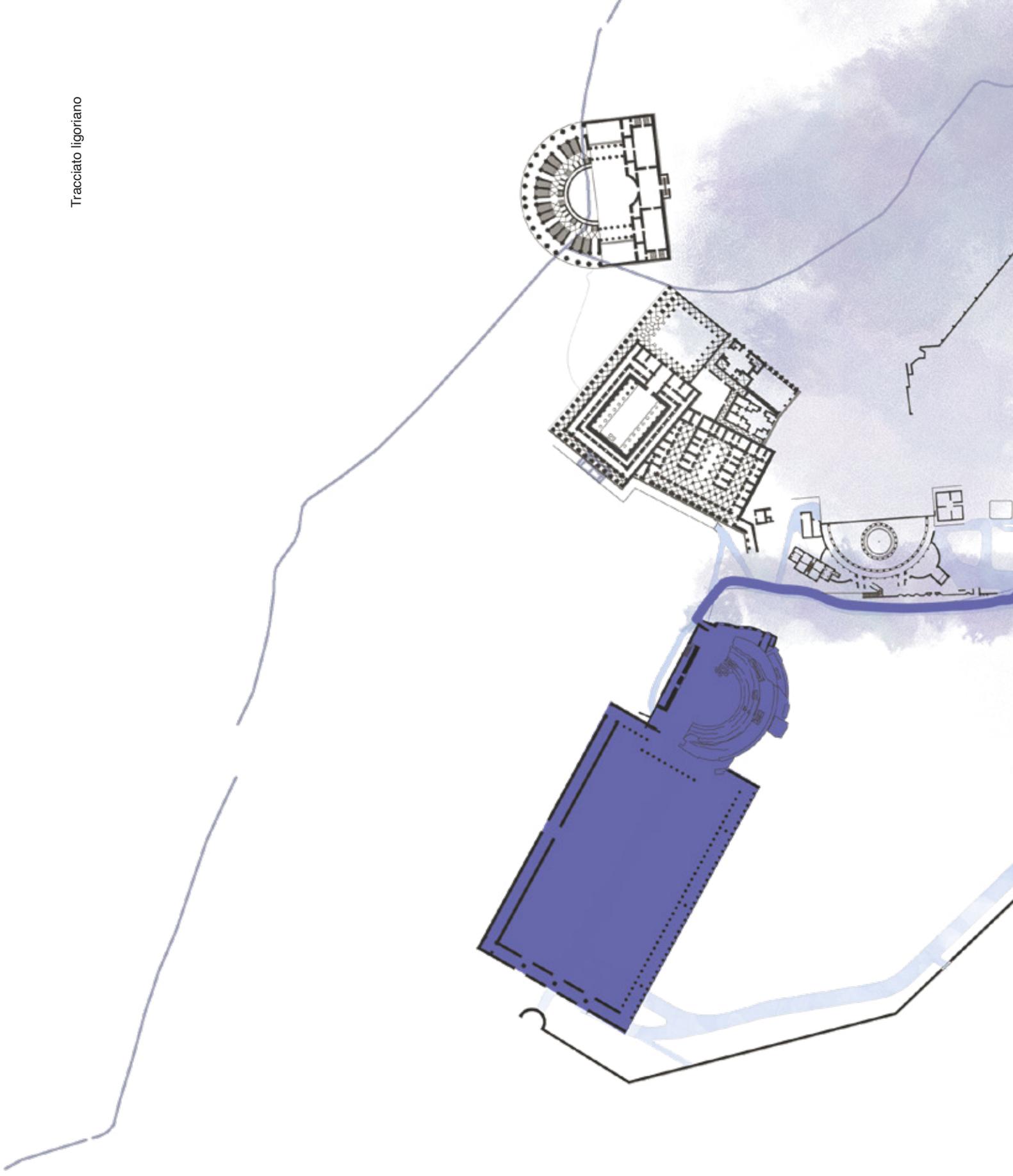
First intervention Area:
The Greek Theater, Access of
the exhibition

The Arch – Greek Theater

As the first intervention point, the Greek theater historically has always represented a great importance, as seen in the "Tracciato Ligoriano" chapter. The idea is to include the theater in today's visit itinerary as it's currently closed because of maintenance, administration and surveillance issues. While connecting this area to the entrance, automatically is going to unlock the access to the so-called "*Viale dei cipressi*" which is connected to the "*temple of Venere Cnidia*", the "*Biblioteche*", "*Sala dei Filosofi*" and the "*Pecile*" itself.

This access was highly valorized during the 18th century, specially, while the pensionnaires were constantly visiting the Villa, as exposed on chapter 2, specifically with the case of the cartographies realized by Charles-Louis Boussois, on the map "Etat Actuel". This access is also known because by that time, the Count Giuseppe Fede had purchased a part of Villa Adriana, comprehending the areas between the current entrance and the Pecile; during that period, he carried out multiple excavations around that area, resulting on the findings of several sculptures, decorations and mosaics, belonging to Hadrian period.

Mainly consisting in two architectural elements, the project is developed by a reconstruction hypothesis of the "Arch of Hadrian" actually present in the city of Athens" and an Exhibition Platform to valorize the constructive geometry of the theater by recalling the geometric composition of the Vitruvian star for auditoriums. The Arch acts in this case as the gate of the temporary exhibition, while considering that the original one in Athens was dedicated to Hadrian by the Greek to thank him for his benefactions towards the city of Athens.

This architectural element brought into the Villa to emphasize and give value to the ancient 18th century access, as it was, an epoque of large discoveries and fruition of the archeological site, and this idea is achieved by the, the triumphal arch as symbol of the

entrance, while putting together all these aspects, at the same time, representing the beginning of the exhibition.

Porta di Adriano

"*The triumphal arch lies on an ancient street that led from the old city of Athens to the new, Roman section, built by Hadrian. It was constructed by the Athenians in A.D. 131, in honor of their benefactor emperor. Two inscriptions are carved on the architrave, one on each side: the first, on the side towards the Acropolis reads "This is Athens, the ancient city of Theseus"; the second, on the other side, facing the new city reads "This is the city of Hadrian and not of Theseus*" (Kyriakou, 2012).

Figure 38. Arch of Hadrian. Athens Greece

143

It represented the access to the new city of Athens made by Emperor Hadrian, which is one of the facts to bring into scene, while metaphorically connecting the entrance to Hadrian's city in Athens, with the entrance to Hadrian's city in Tivoli, which is Villa Adriana.

From a constructive point of view, "the central arched opening of the monument is supported by pilasters crowned with Corinthian capitals. Similar, but taller pilasters flank the outer corners. The arch is crowned by a series of Corinthian columns and pilasters, with an Ionic architrave at the ends, and an entablature with a triangular pediment in the middle. The whole monument is made of Pentelic marble." (Kyriakou, 2012). Its current location is on Leoforos Vasilisis Amalias 50, Athina 105 58, Greece, by the Athenians to commemorate the emperor and his benefactions to the city of Athens.
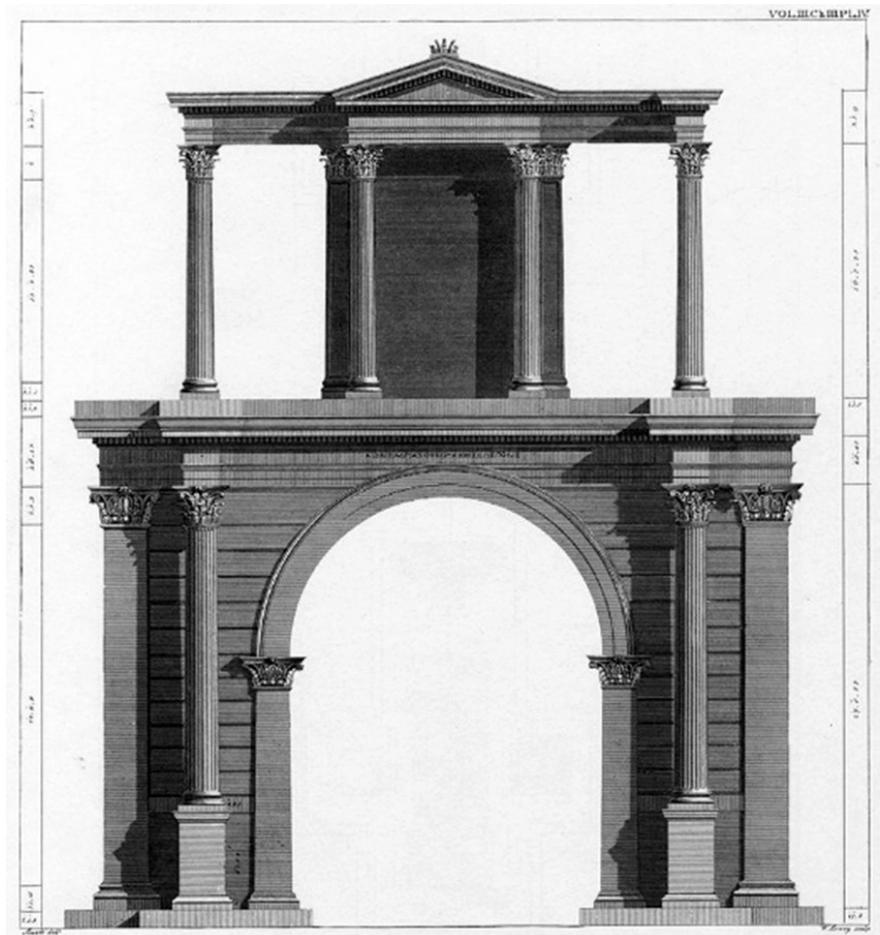
Figure 39. Restoration Drawing of the SE side of the Arch (Stuart and Revett, The Antiquities of Athens, Vol. III, Ch. III pl. IV)

Figure 40. View of Hadrian's Arch in Athens. Plan of the monument. Capitals of Corinthian order from Hadrian's Arch (A), from Portici near Naples (B) and Salamis in Cyprus (C). Plan of the Temple of Olympian Zeus in Athens. (1745). photograph, Athens Attica Greece.

ΑΙΔΕΣ ΑΔΡΙΑΝΟΥ ΚΑΙ ΟΥΧΙ ΘΗΣΕΩΣ ΠΟΛΙΣ
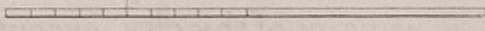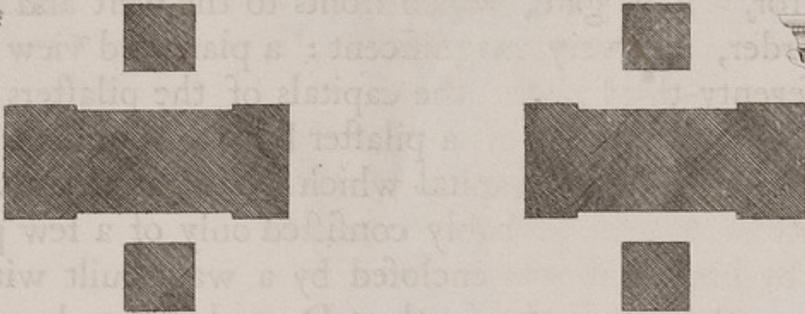
For the reconstruction hypothesis, the Arch is realized in wood slabs while recalling the constructive style in the intervention made by Mario Botta Architects with the cross-section of the San Carlino church, for the floating installation in the Lugano Lake.

The Arch was modeled mainly supported on the reconstruction hypothesis by Stuart & Revett (1751 – 1753) sided by other reconstruction hypothesis and detailed images of the arch and description of all its components

Complementary to the arch, the geometric composition of the Theater is valorized by the platform in the center, that at the same time is mentioned in the Tractatus, it could serve as meeting point by the theater and moment of break for the visitors to admire its remaining ruins, in order to then continue with the exposed path.
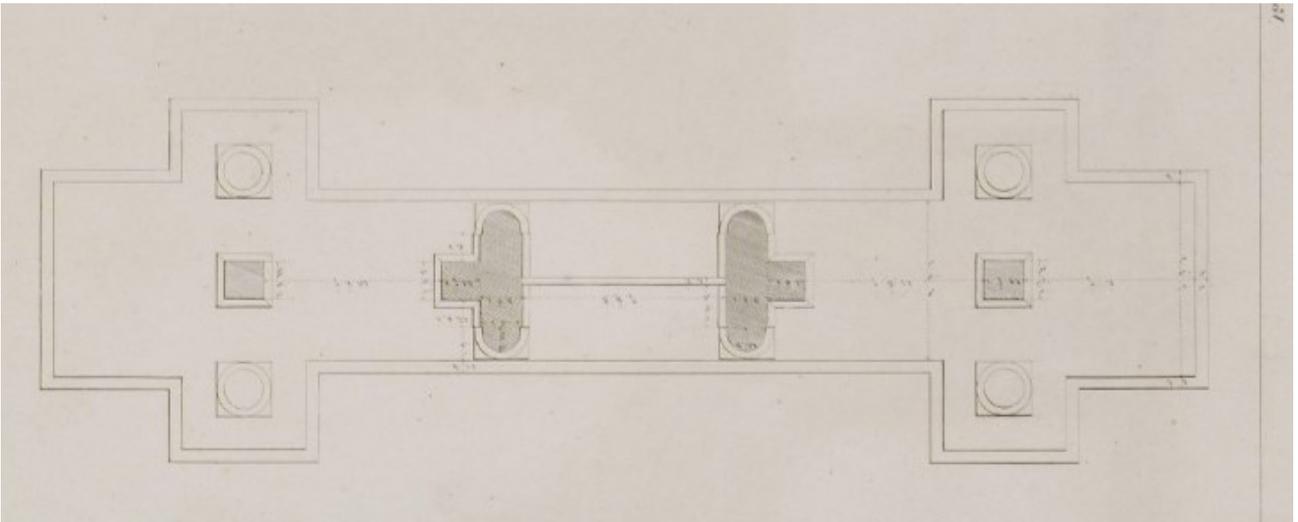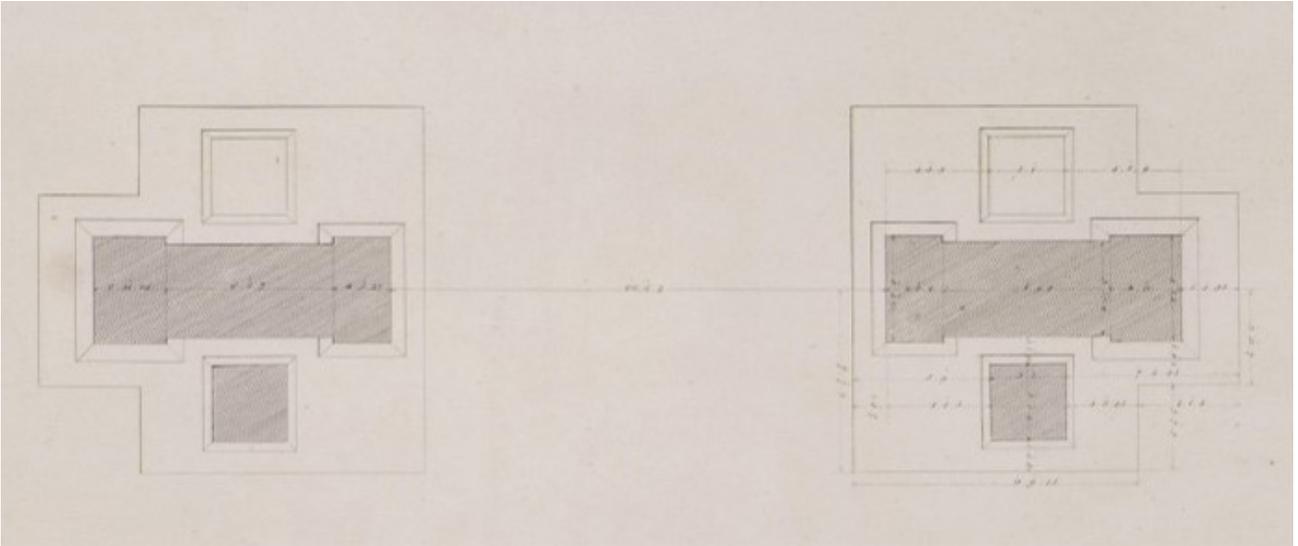
Figure 41-42. View of Hadrian's Arch in Athens. Plan of the monument. Capitals of Corinthian order from Hadrian's Arch (A), from Portici near Naples (B) and Salamis in Cyprus (C). Plan of the Temple of Olympian Zeus in Athens. (1745). photograph, Athens Attica Greece.

THEATRI
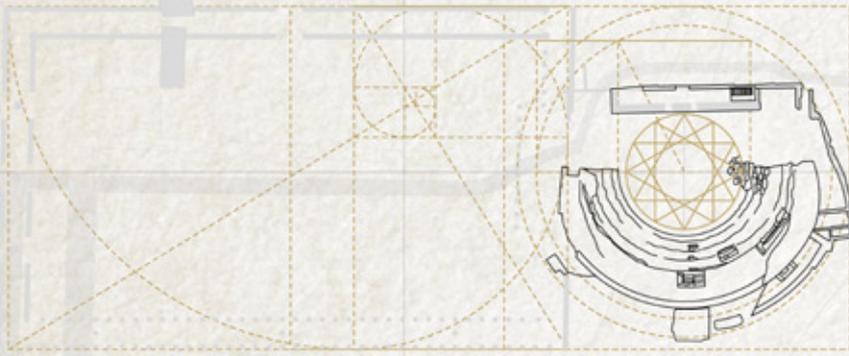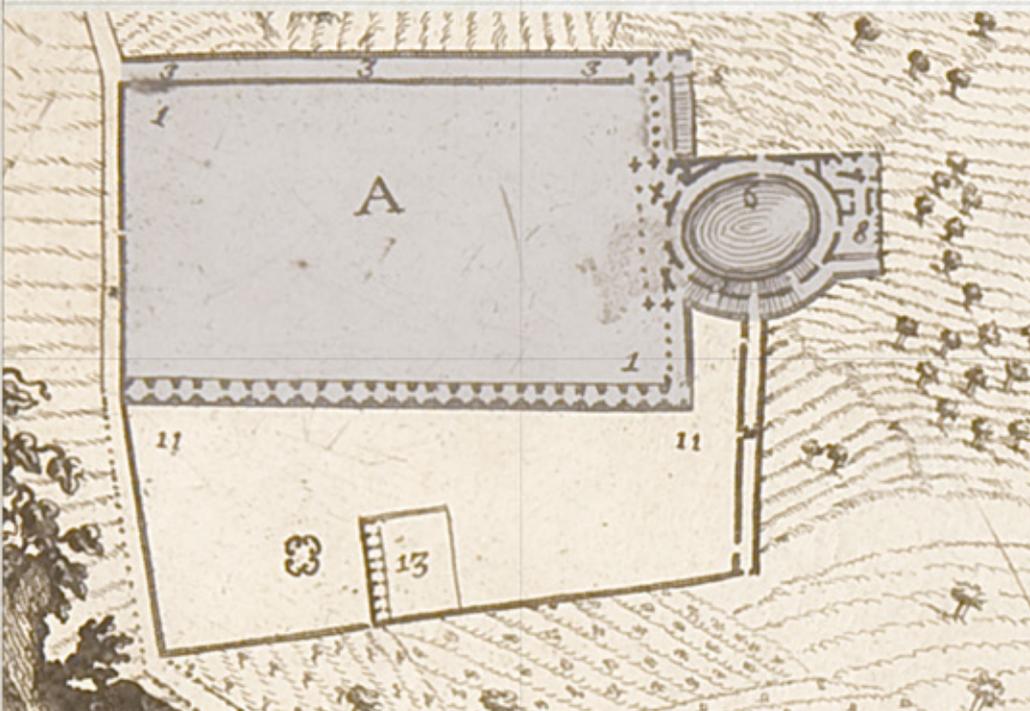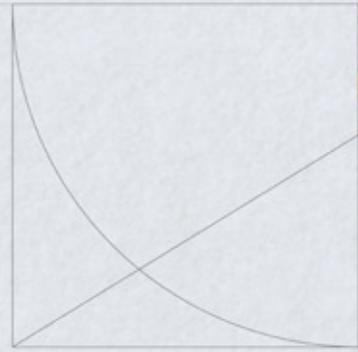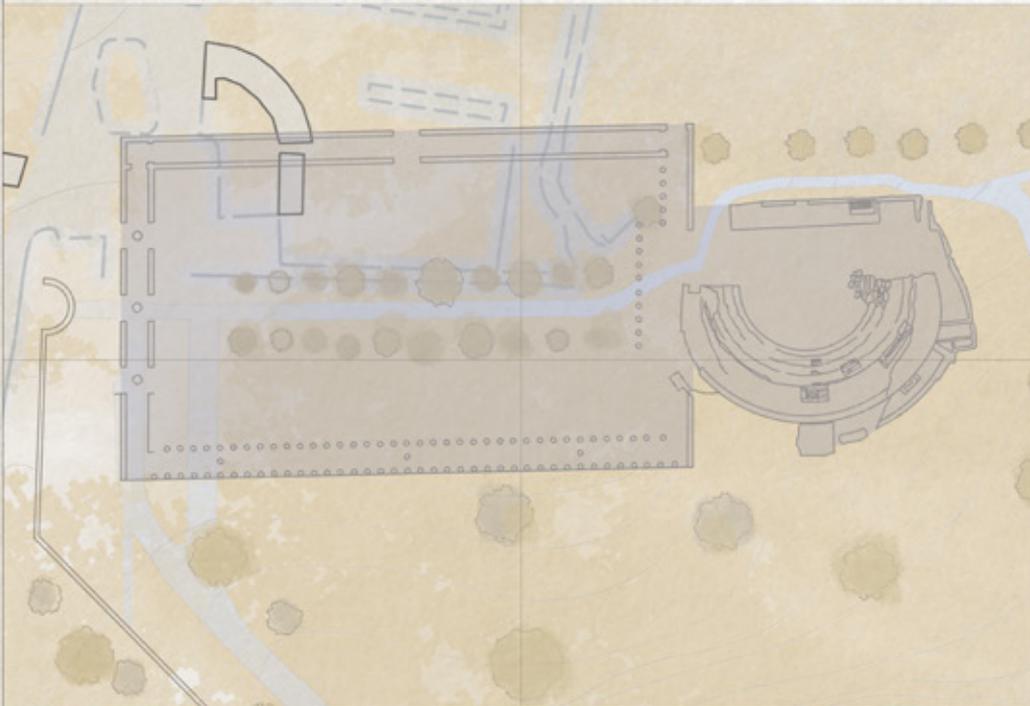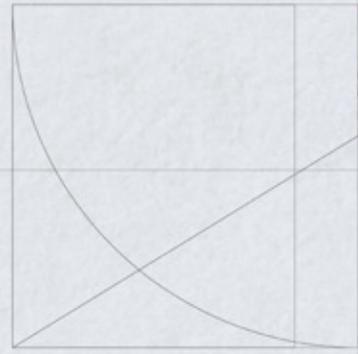
In a hill of the Villa which is lower than this one, is possible to see a large theater, with its floor decorated with squares of different colors, white, blue, yellow, red and green, with four other rooms by squares and arcades, built not with columns, but with pillars"...

P. Ligorio

Ichnographia Villae Tiburtinae, Adriani Caesaris.
a Pyrrho Ligorio et Francisco Continio

Hadrian's
Arch of
Triumph

Studies and
reconstruction
hypothesis on
Hadrian's Arch

Stuart & Revett
1751 - 1753

Arch's location based on
the golden rectangle
generated by the
quadriporticus'
composition, with the aim
of revalorizing this area as
the main access to the Villa
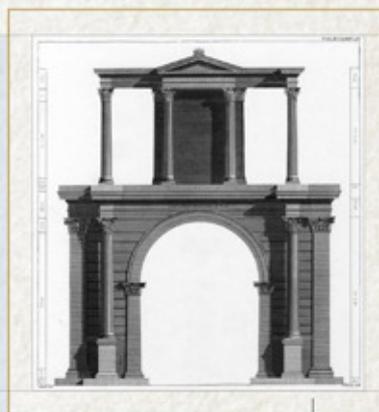
FRAGMENTS
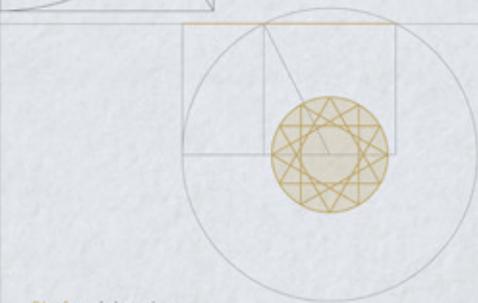
Platform's location
based on the Greek
Theater's geometry

Arch of Hadrian
comes from Athens / Greece
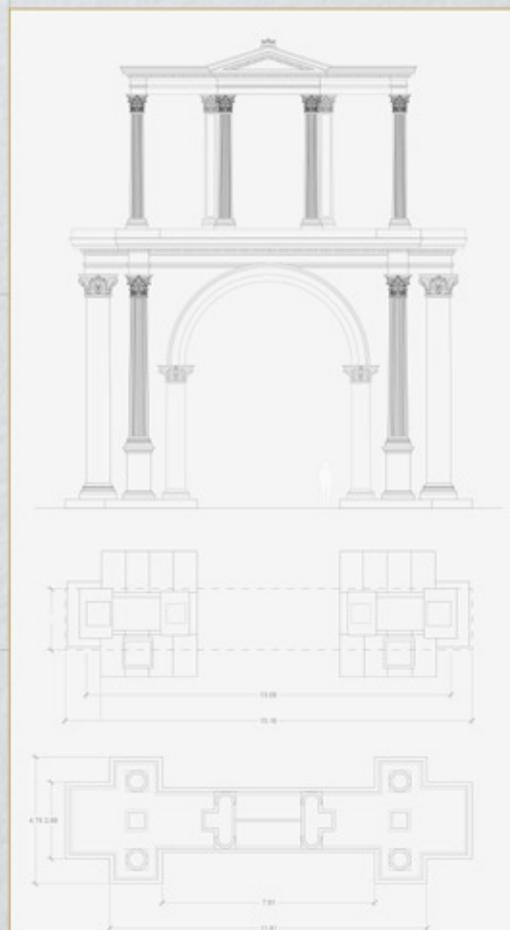
The monument was created to commemorate Hadrian and his
benefactions, through these, Hadrian brought about a
renewal of Athens, creating a "New Athens" and he was hailed
as its new founder, according to A. Adams.

On a wall of the Arch, the side towards the Acropolis the first
inscription says, "This is Athens the former city of Theseus",
and the second one towards the other side says "This is the
city of Hadrian and not of Theseus", to replace Theseus by
Hadrian as the new city's founder.

Greek Theater + Arch of Hadrian - Site analysis // VILLA ADRIANA

A

A′

Section A - A'

Greek Theater - New exhibition access // VILLA ADRIANA

Tracciato Iigoriano
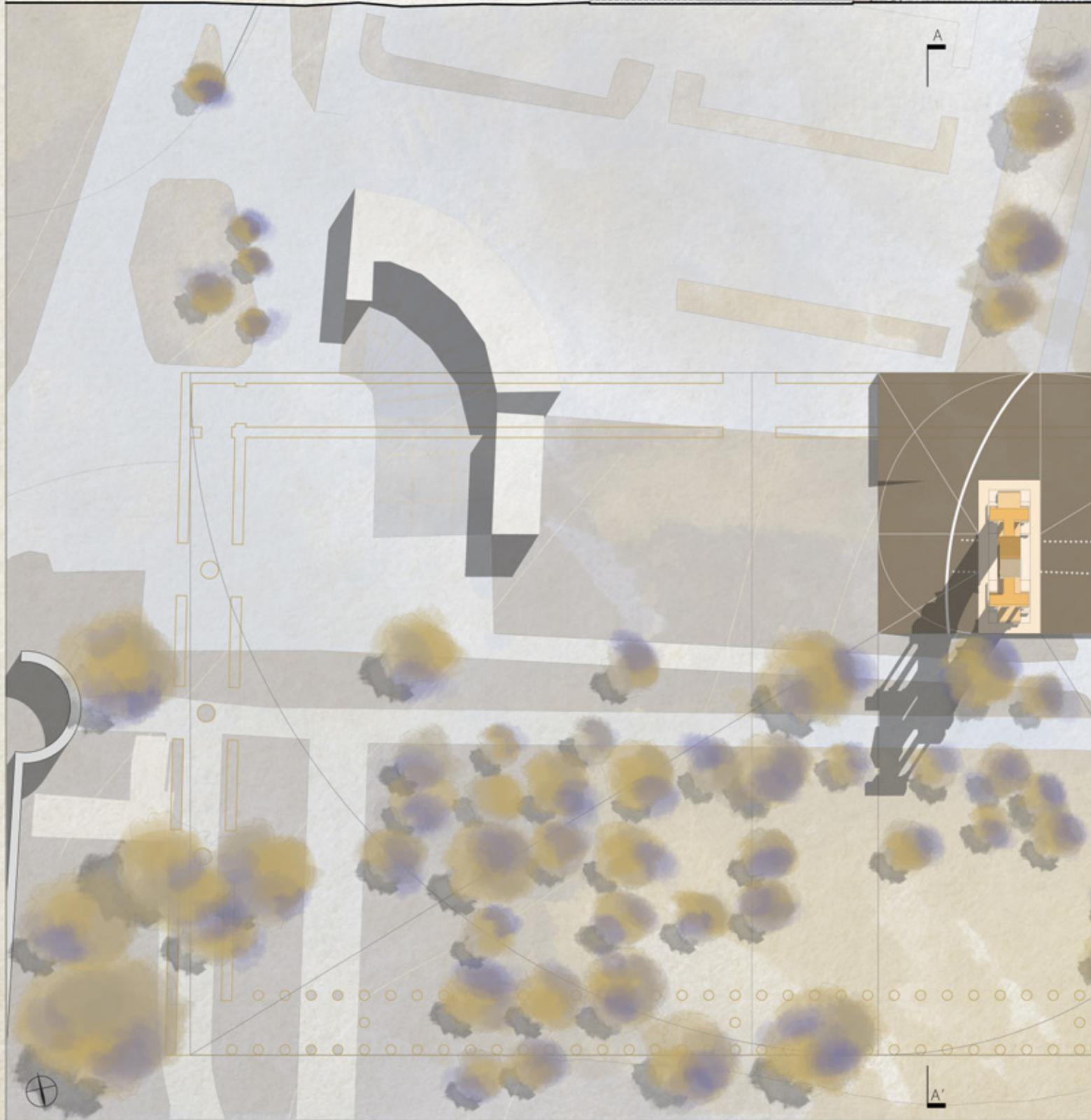
Second intervention Area:
The wall - Pecile
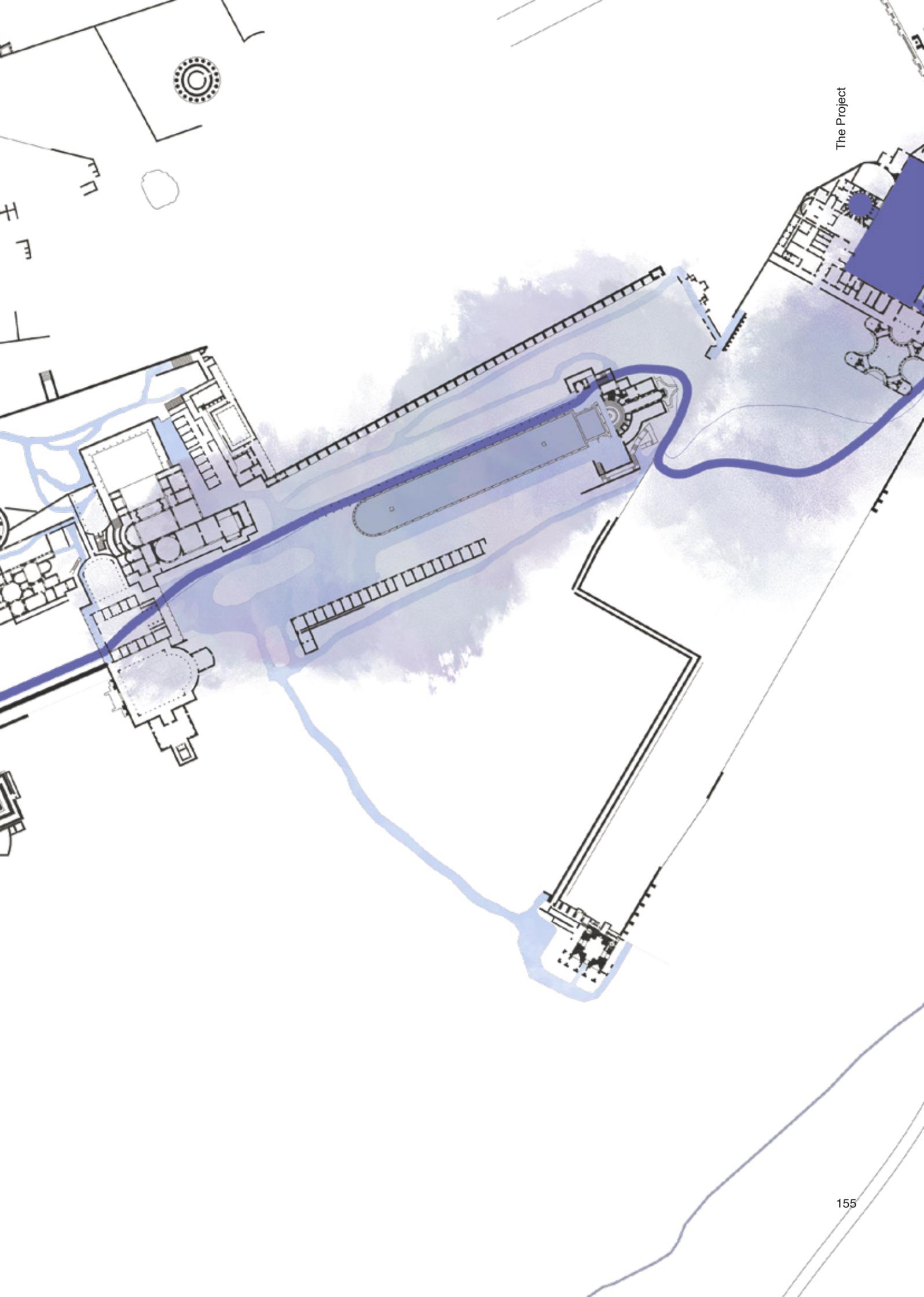
The Wall - Pecile

Being the Pecile one of the most iconic and known places of Villa Adriana, it represents a very particular point with a consinten, predominant and well stabilished architecture; as the scope of the exhibition is to give value to these spaces each one separetly, the intervention area is located by the exterior side of the Pecile Wall, and so being discovered even before entering the perimenter of the pecile, with its particular vegetation, its paths to walk around and the huge water mirrow which reflects all the Tivoli mountain's landscape offering a very relaxing place.

In order not to interfere with the tranquility of the space or compete with its relevance, the installation project outside the Wall consists of a museography platform with an exhibition panel which exposes some of Pirro Ligorio's drawings, and at the same time the painting reconstruction of the Marathon War as recounted in Chapter 3, giving value to the Paintings realized by Polignoto on the former Pecile's walls, originally located in Athens.

The museography project is made with a wooden structural module, articulated with the dimensions of the standing Pecile Wall, which
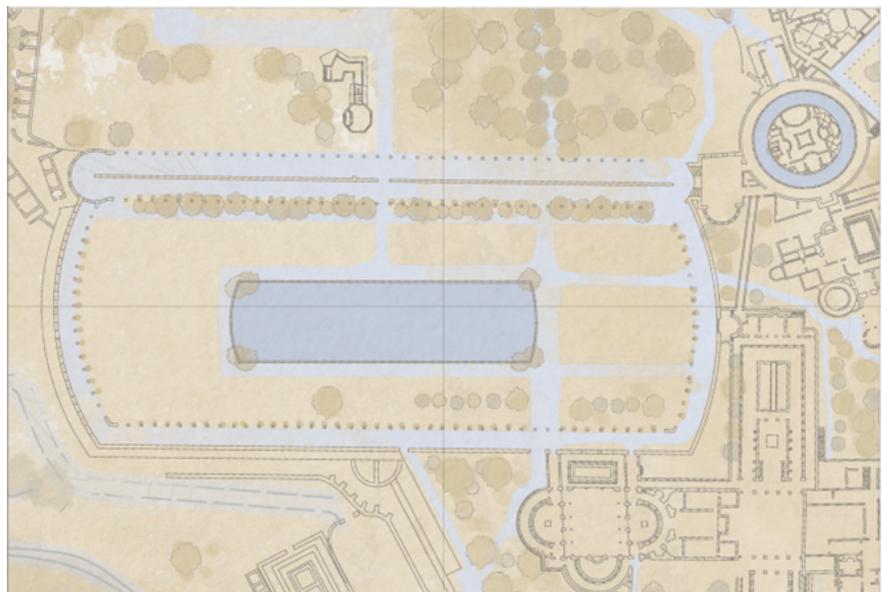
Figure 43. Fragment of watercolor plan - State of fact, Pecile Villa Adriana. Own work 2021

allows people to interact with the exhibition, access to the space through the ramp, and then continue the path, or simply to visually cross the wall through the window, before getting directly in contact with the main space with the water mirror in the middle, surrounded by bushes and a rich type of vegetation.

Amongst the drawings of Ligorio from his manuscripts, there were selected 3 regarding important landmarks for Tivoli's area, as the document talks not just about Villa Adriana, but also about other famous Villas in the area, from which he also described several temples, such as Villa Augusta, the Temple of Apollino, and Temple of Vesta, which were the selected ones for the exhibit.

POICILE   GEOMETRIC
MODULE

Pirro Ligorio
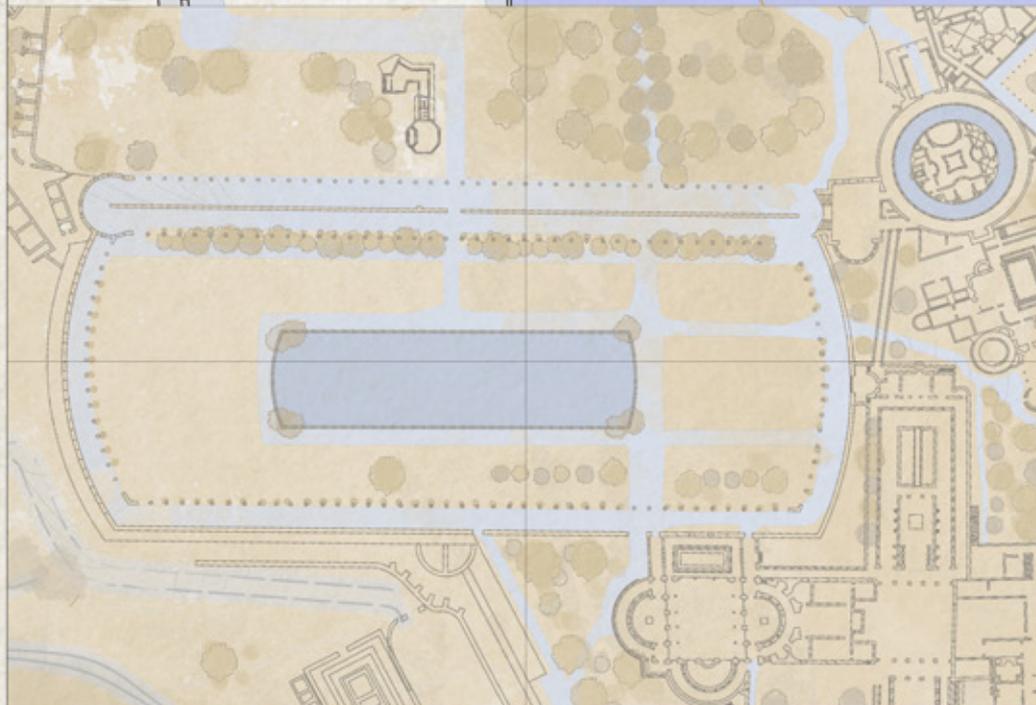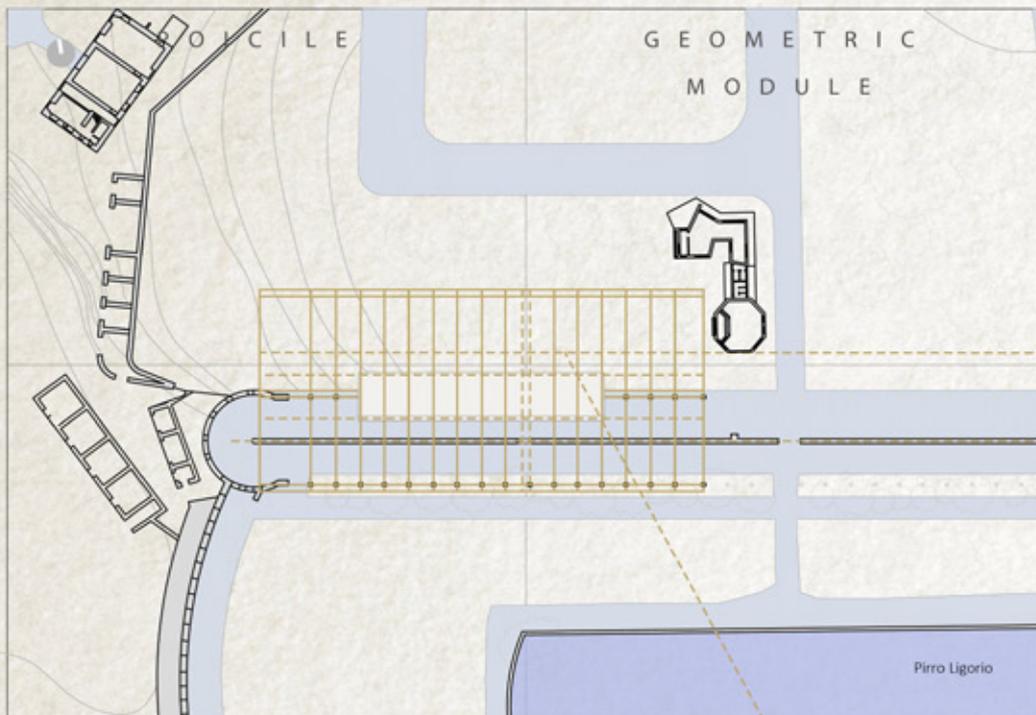
The Portico, known as Poicile, was as famous in Athens (in a manner of speaking) as the city itself; so called by the variety of paintings, because ποικίλος, which means varied in our language; which one painted Polignoto, a painter by Thaso, most celebrated above all others of his age. This portico was called Pifianatteo; in Greek Πιφιαναττέο, and that very distinguished painter in this portico illustrated the War made in Marathon, a place, in the Attic country, made by Miltiade against a hundred thousand Persians, which he defeated with thirteen thousand Greeks; and this was painted with admirable artifice, and represented with the Greek and Barbarian weapons, where this verse was read in witness:
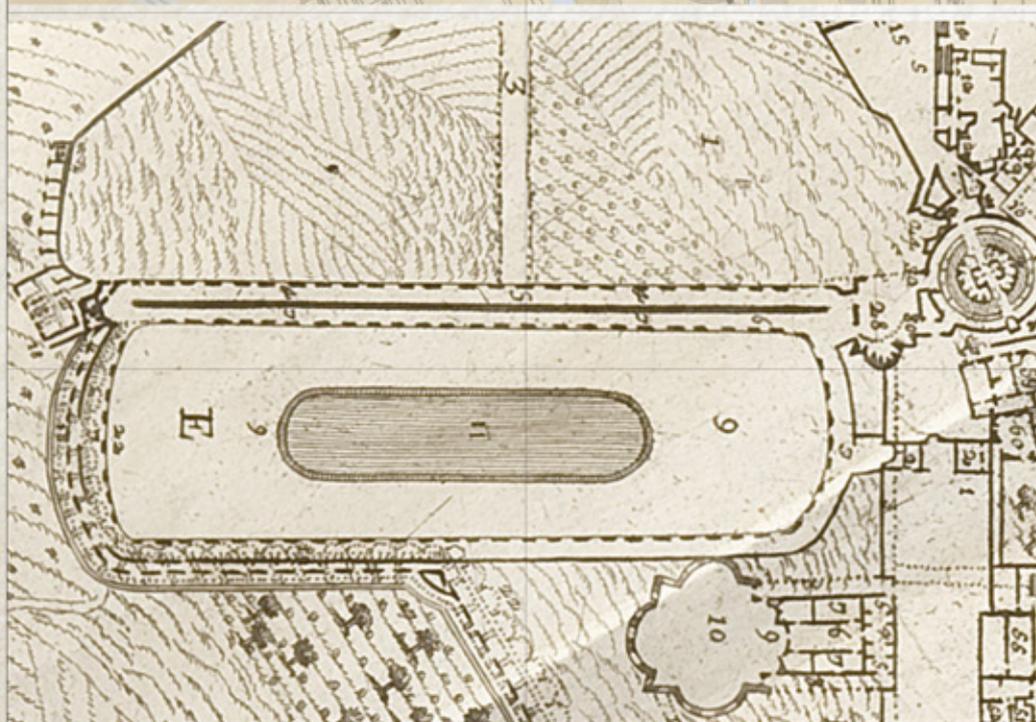
This war (as worthy more than any other in the past) was highly commemorated, painted, and written in testimony of the Martial things of Alciadi, and to his glory consecrated (like a temple) the Marathon fields.

P. Ligorio

THEATRI

POICILE

Ichnographia Villae Tiburtinae, Adriani Caesaris.
a Pyrrho Ligorio et Francisco Continio
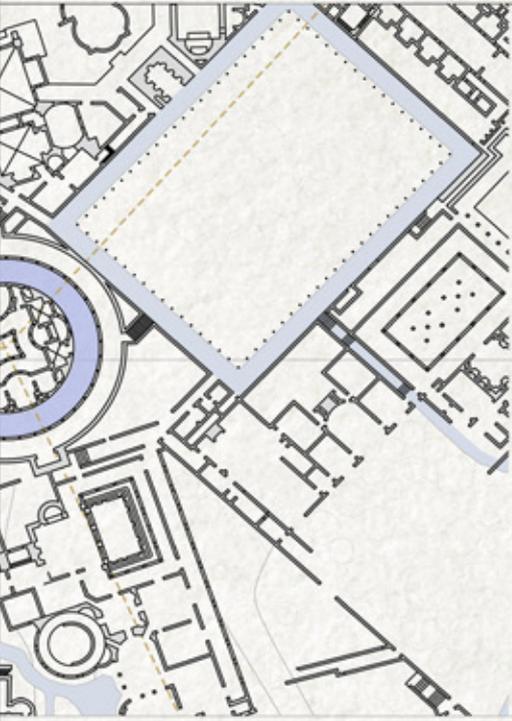
Muro del Pecile

FRAGMENTS

Poicile comes from Athens / Greece

Studies and
reconstruction
hypothesis on
The former Poicile
located in Athens
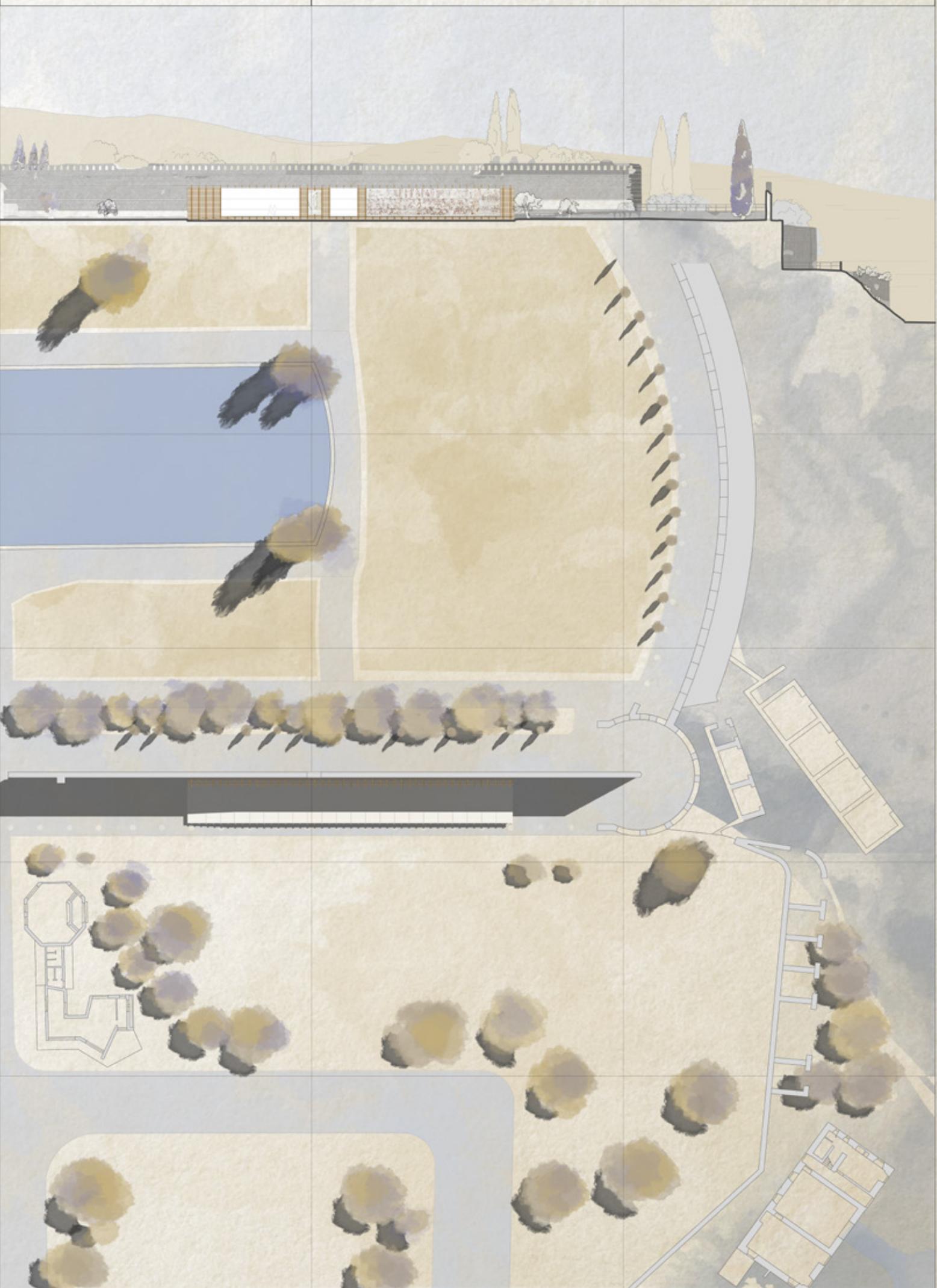
Hallisches Winckelmannsprogramm
(Band 18): Die Marathonschlacht in
der Poikile: und weiteres über
Polygnot — Halle a. S., 1895

Robert, Carl

Pecile - Site analysis // VILLA ADRIANA

C

C'

⊕
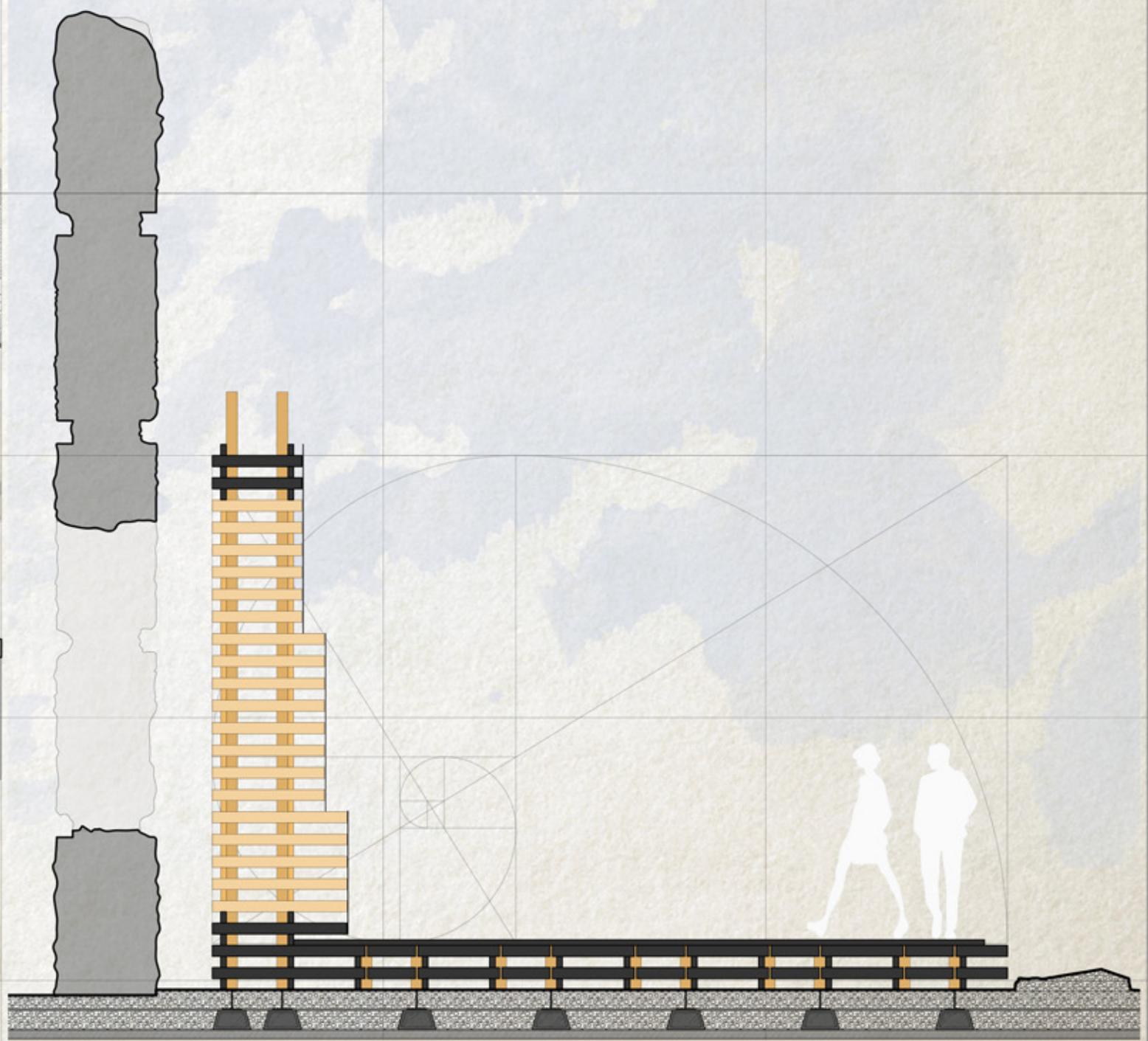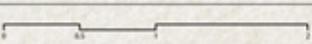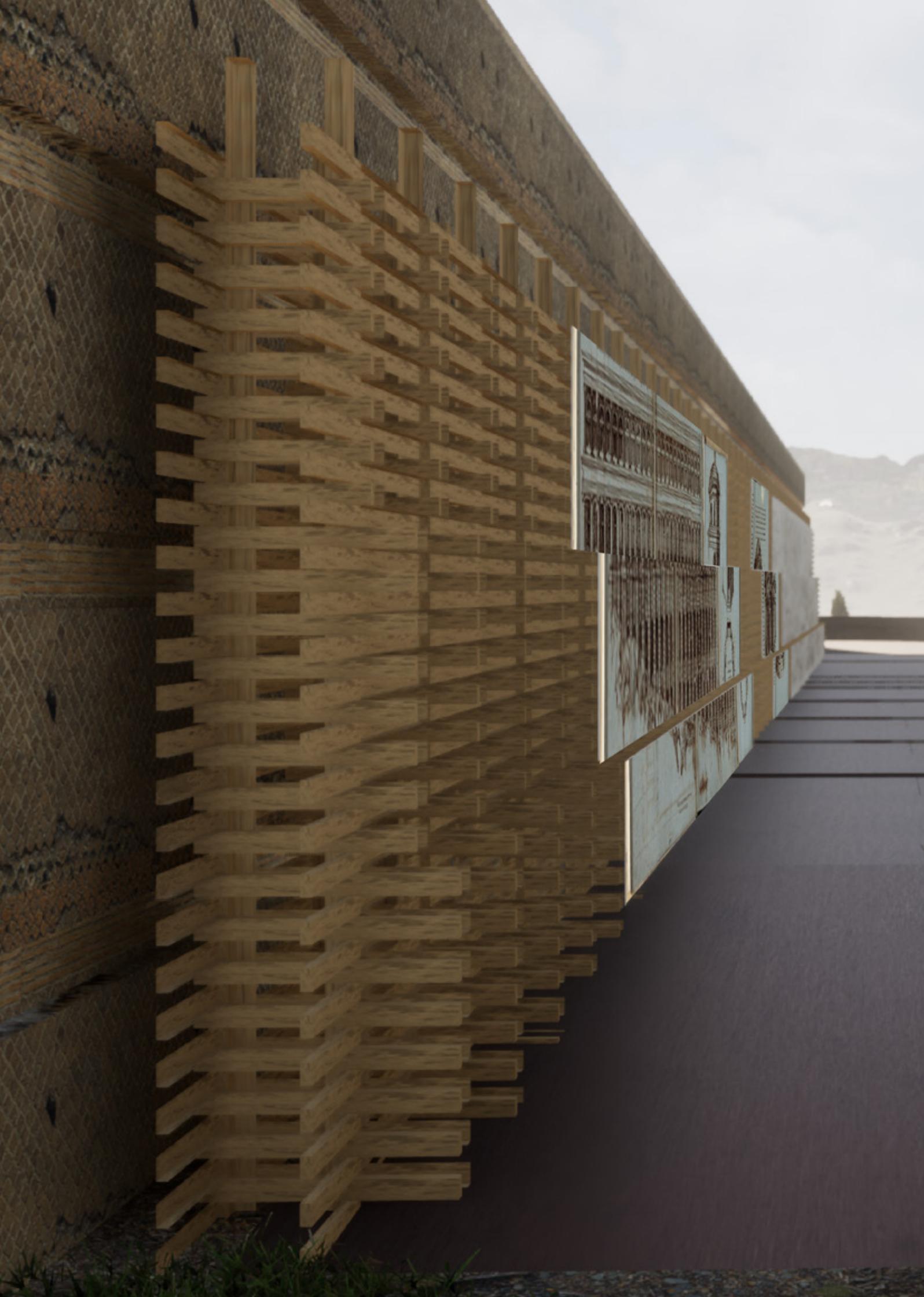
Third intervention Area:
The tower - Valle di Tempe
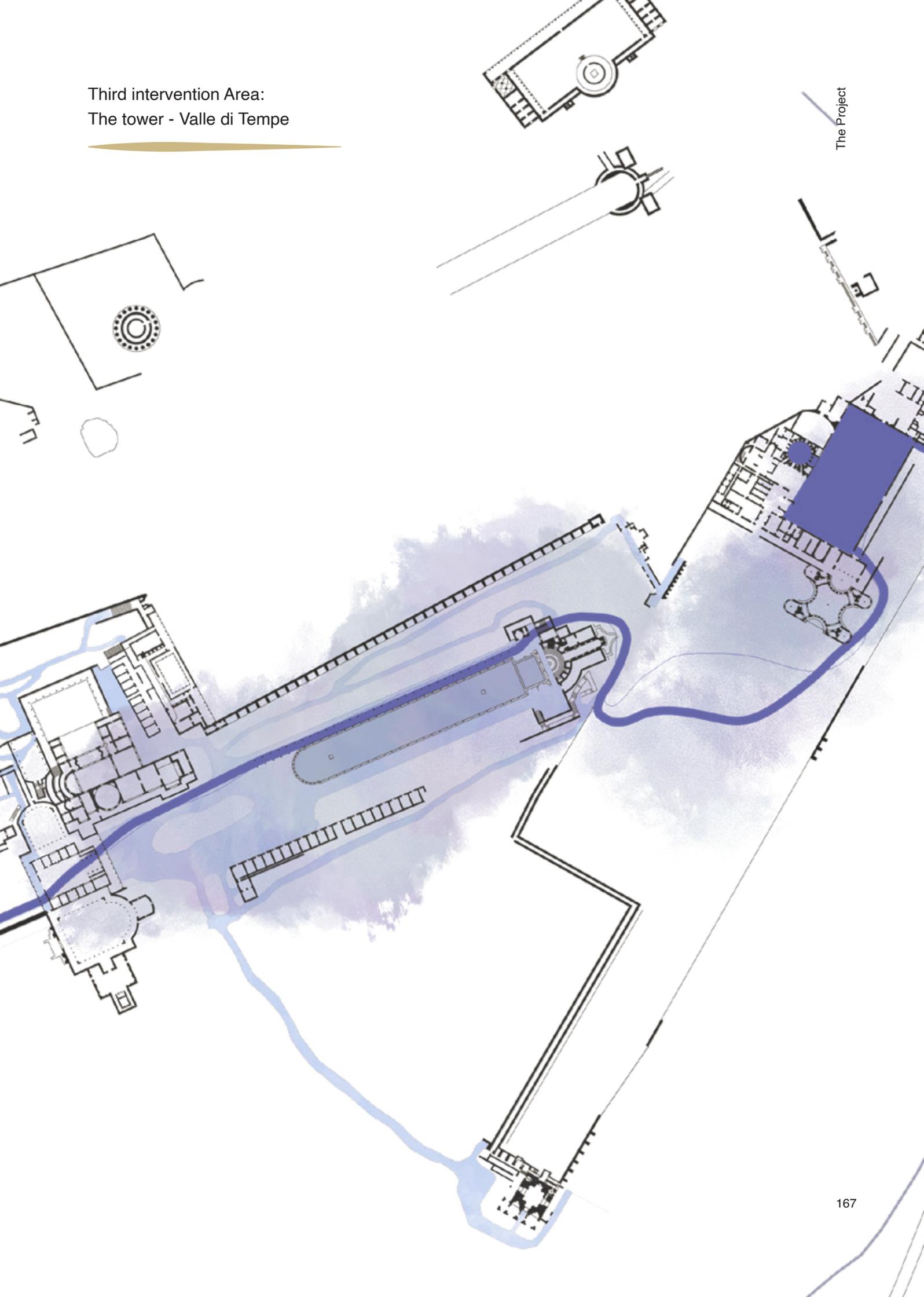
The Tower - Valle di Tempe

The area of Valle di Tempe in Villa Adriana represents a very special place for the project, because is the installation dedicated to emperor Hadrian. In occasion this pavilion has been associated with the aspect that Emperor Hadrian used to access and exit the Villa from this very same place, because of its proximity with the Domus of the Emperor.

Based on the ruin's remaining and the reconstruction hypothesis made by Boussois in 1913, it's demonstrated that there, in the Tempe Pavilion, used to be a tower that acted as a gate, and at the same time connected with the Valleys of Tempe, through a series of stairs and steps excavated on the original stone of the site, as described by Ligorio.

That way, the architectural intervention is represented by a wooden tower, in order to recall the fact that there used to be a tower which surveyed the remarkable Valleys of Tempe wanted by emperor Hadrian and sculptured in Tivoli as the ones in Thessaly. The wooden tower is elaborated with the constructive module characteristic of the exhibition, which are attached to interior areas of the tower until arriving to the base at a 30cm height, in order to have an independent structural continuity without affecting the structure of the ruins themselves.

Figure 44. Reconstruction Hypothesis of Villa Adriana, facade Nord, Boussois, 1913

The base of the structure is stratified bottom up, by an slightly excavated structure of 10 – 15 cm (respecting the impediment to make deep excavations in archaeological areas), this structure is articulated by small foundation elements in order to give support to the beams, which at the same time hold the wooden platforms, followed by coating metallic slabs for the walkable surface.

From a museography point of view, a set-up for the interior is arranged with a sculpture collection of Emperor Hadrian and a series of characters fundamental during the emperor's life; those are realized as 3d printed reproductions coming from predominant museums all over the world, such as Musei Capitolini of Naples, or the Metropolitan Museum of Art in New York. Due to the material choice for the sculptures is possible to make them hang down from the ceiling, sustained by a metallic space truss, which is attached to the wooden structure of the tower.

That way it makes all these elements lighter and easier to transport, which is a high benefit from the reversibility point of view, because is easier to assemble and disassemble the structure.

The collection of sculptures features mainly former Emperor Trajan, mentor of Hadrian, whom he adopted by the end of his life, in order to guarantee succession, Empress Vibia Sabina, who was Hadrian's wife, and nephew of Emperor Trajan. That way, their family tree was very interlaced by women in their family (another aspect reinforcing this fact, is that Emperor Hadrian grew a fond respectful relationship with Empress Plotina, wife of Trajan, who then was crucial towards guaranteeing Hadrian's succession to the Empire.

In the other hand, there are several sculptures featuring not only emperor Hadrian, but also his companion and favorite, Antino, with whom he came to be very close and meaningful to Hadrian, until the end of Antino's young life, that left a mark on the emperor, manifesting his desire to godify Antino, and making him the symbol for many of his cities.
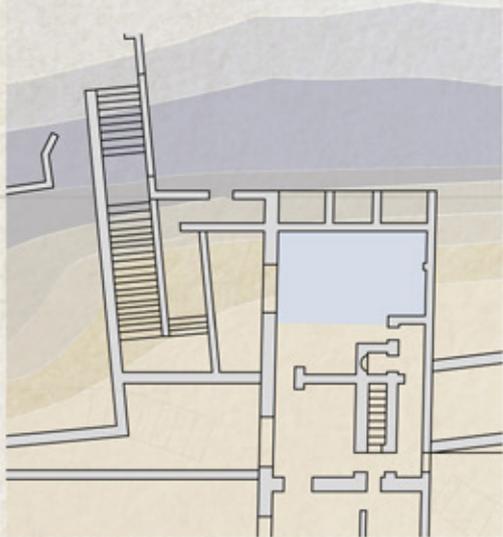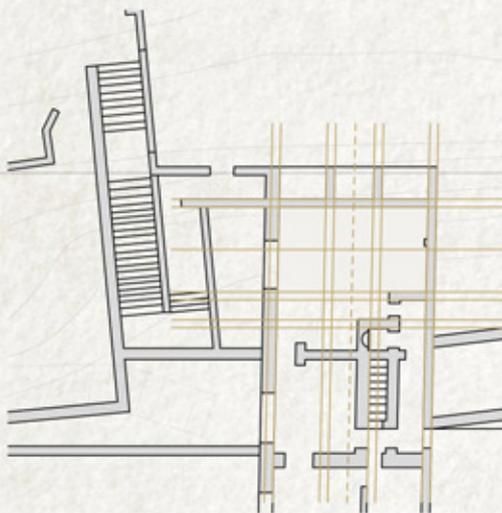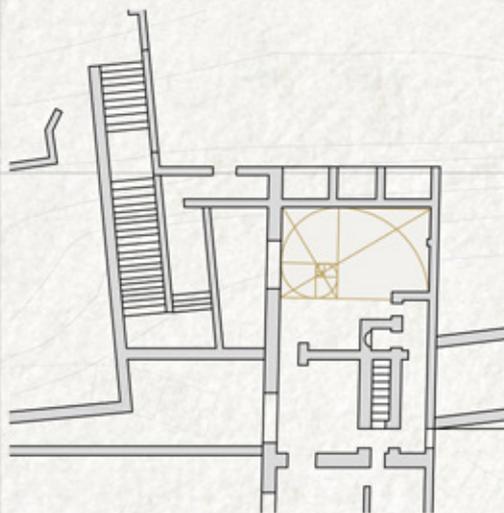
GEOMETRIC
MODULE
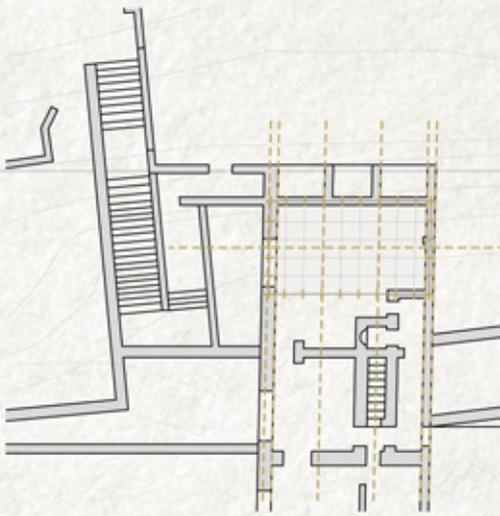
Strategic
point of
view to the
valley &
Tivoli

FRAGMENTS

Valle di Tempe
comes from Thessaly / Greece

"Tempe" is born from the verb, that means "to turn", because (as the Greeks say) it has many turns, and turns, which is very much about the mentioned Valleys of Villa Hadriana, which have high, low and irregular places in a valley surrounding a lot of towns, where Adriano made some residences of which we have seen while excavating some vineyards their foundations until our days
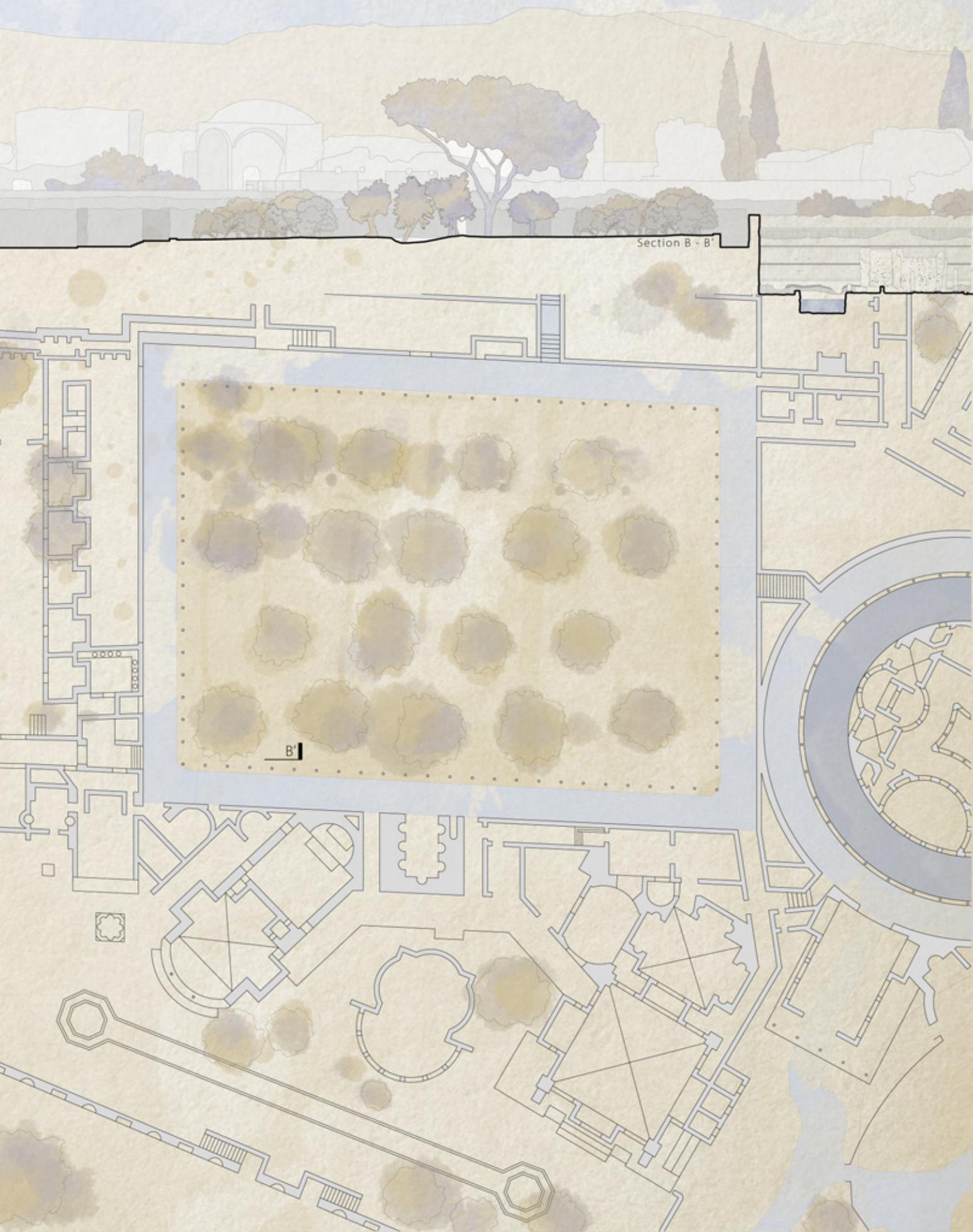
P. Ligorio

Ichnographia Villae Tiburtinae, Adriani Caesaris.
a Pyrrho Ligorio et Francisco Continio

B

Section B - B'

B'

Section B - B'
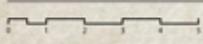
Portrait of Sabina
Altes Museum, Berlin - ~ 130 AD

Bust of Sabina
The National Roman Museum, Rome - ~ 135 AD

Townley Hadrian
British Museum, London - ~ 117-138 AD

Emperor Hadrian
Kunsthistorisches Museum, Vienna - 1st third of the 2nd century AD

Antinous Silvanus
SMK Statens Museum for Kunst, Copenhagen - ~ 130-138 AD

r
Uffizi gallery, Florence - ~ 130-138 AD

Bust of Sabina
Capitoline Museums, Rome - ~ 117-138 AD

Hadrian
Metropolitan Museum of art, New York - ~ 118-120 AD

Hadrian as ruler of the world
Altes Museum, Berlin - ~ 117-138 AD

Statue of Emperor Hadrian
The State Hermitage Museum, St. Petersburg - first half of the 2nd century AD

Head of Trajan
Glyptotek museum, Munich - ~ 110 AD

Statue of Trajan
New Carlsberg Glyptotek, Copenhagen - ~ 110 AD

Museography Exhibition
3D printed sculptures of Hadrian's family tree

First level - access to Tower

Top level - panoramic view

Valle di Tempe - Architectural scale // VILLA ADRIANA
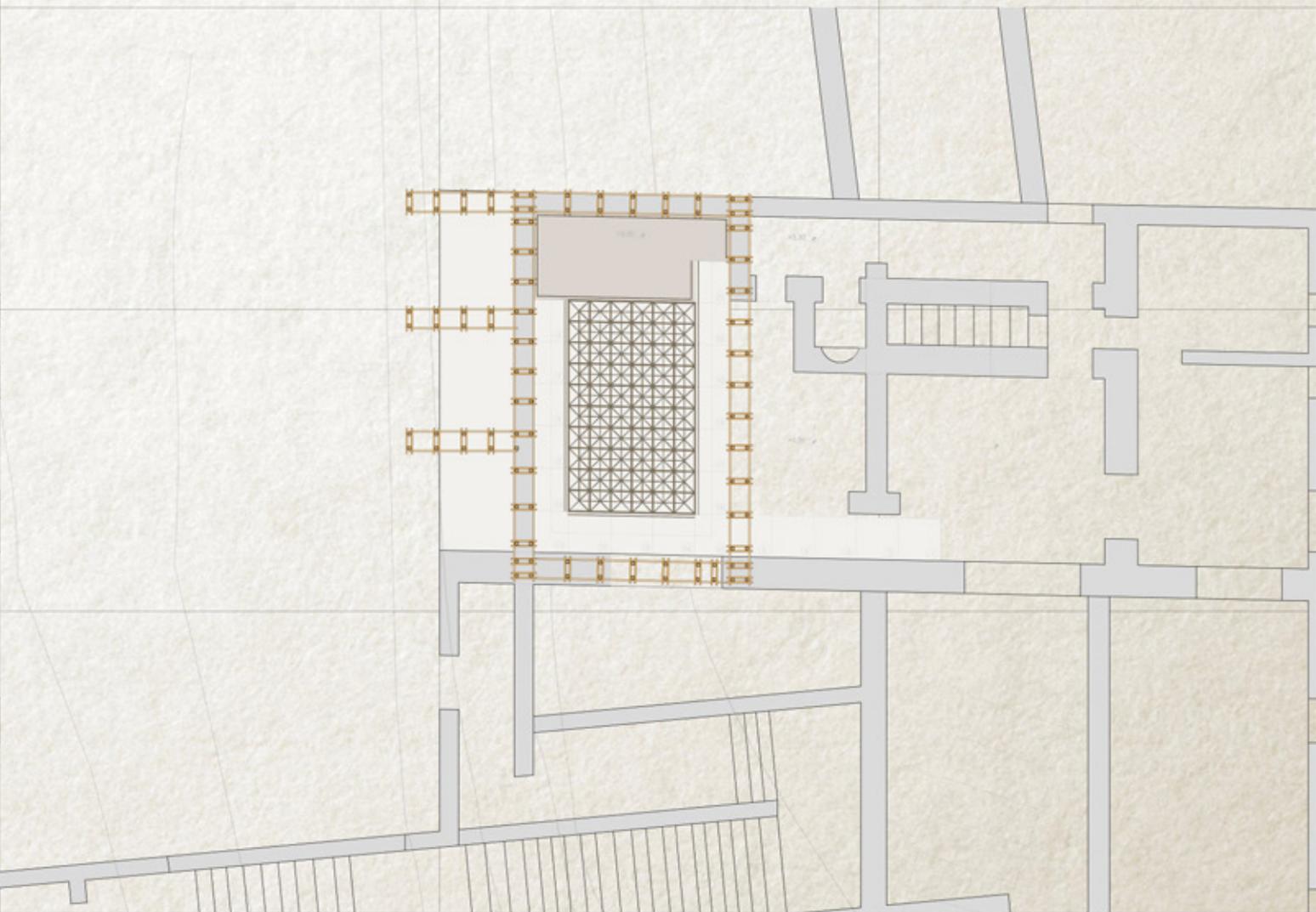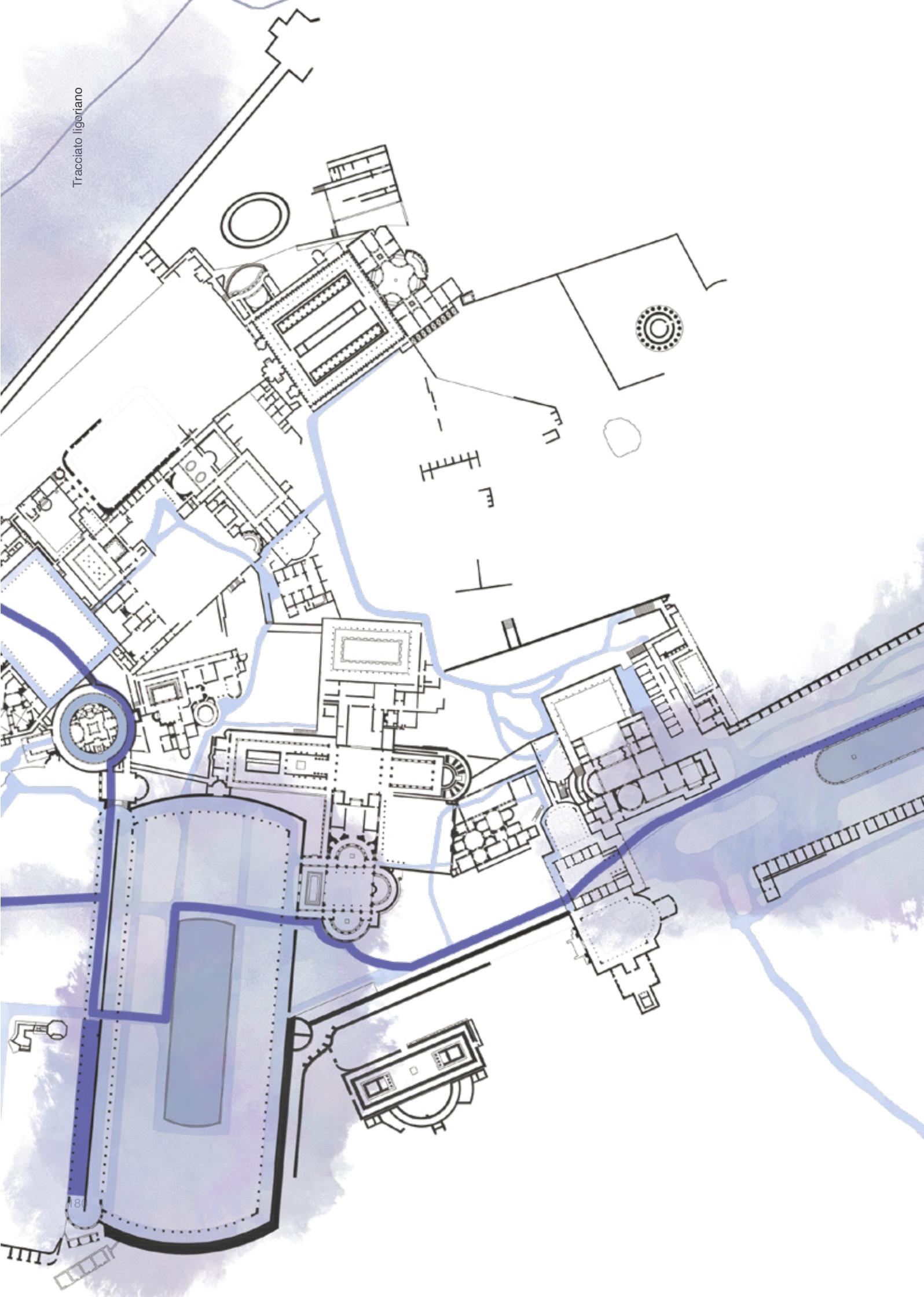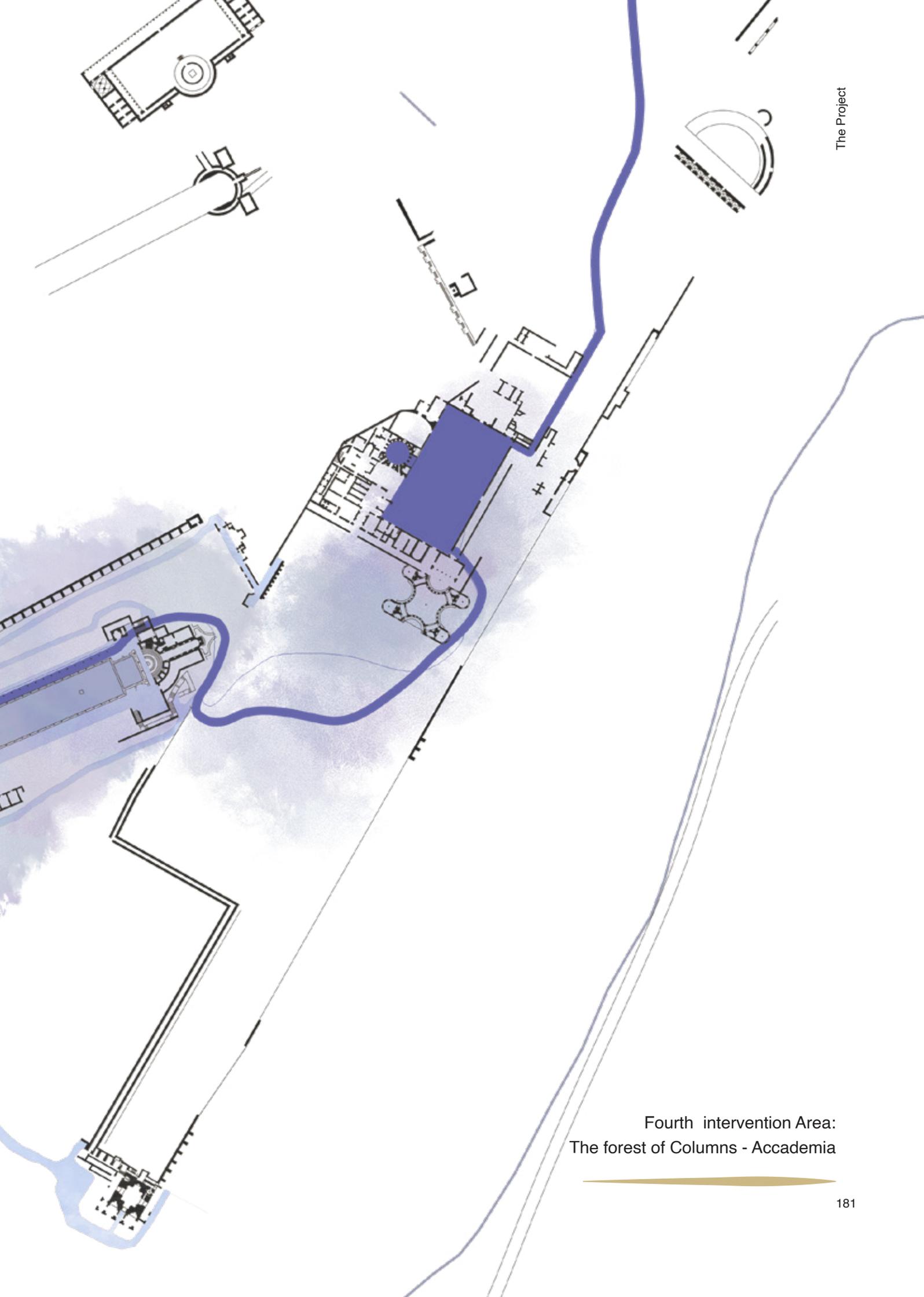
Fourth intervention Area:
The forest of Columns - Accademia

The forest of Columns - Accademia

As previously described on Chapter 3, Adriano built this place on the Villa to resemble the Accademia of Plato outside the city of Athens. Although many years have passed and time has left an indelible mark of vegetation on the esplanade of the Accademia in with a mixture of nature which characterizes the place, and at the same time creates a new landscape recalling the original idea of the one located 100 feet from Athens: "It was made between beautiful gardens, dressed in very tall laurel and Plantain trees, called the Academy of a Hero, whose name was Accademo, from which the school of Gimnasio were called Academies; although this place, before Cimon planted it, and brought water to it, was arid, very sterile; but with his fatigue he made it become very rich, beautiful in water, adorned with every pleasant trees and gardens to walk around; into a true place for philosophizing he reduced it" as Ligorio says.

Therefore, the project proposed for this area is a forest of pillars, which is made for preserving and considering all those aspects, at the same time giving identity to the place itself. As the naturalistic aspects of this space are very strong, this part of the installation intends to give value to the existent area of the Accademia, which now is very dense in vegetation by the presence of olive trees that make the place characteristic and offers a perspective to nature which melts with the remaining ruins of the Roman Villa. That way, the intervention is made inside the Atrium of the Accademia, incorporating the temple of "Apollino and the Muses", with the objective of transforming it into a place to learn something and to make promenades, as the original intention Emperor Hadrian had for this place in his Villa.

The installation is composed by a platform inscribed in the Atrium of the Accademia, which incorporates a series of pillars and voids to let olive trees pass through the surface, therefore merging completely with nature and ruins at the same time. From the platform, there is an extension going towards the Temple of Apollino and the Muses, which once inside, becomes a circular pavilion, wooden shaped, emerging not just the shape of the temple, but at the same time

creating a more intimate space between ruins and contemporary architecture, while having a peripheric view of the temple from the pavilion's interior.

Regarding the pillars, they are disposed in a symmetrical grid, recalling the orientation of the pre-existent ruins of the apartments surrounding the atrium, which come of then have been now replaced by trees and vegetation due to natural degradations. Each column is part of a museographic composition which creates a long massage telling a part of the Historia Augusta, which talks about Emperor Hadrian, and the meaning of this space, as also mentioned by Ligorio in his manuscripts.

They're elaborated of 3 parts composed by two extremes of wood, and a center of ceramic, which contains the message. The structure of the platform is made by the wooden module, architecturally like the previous intervention points, but creating a different shape to let vegetation pass through, valorizing one of the main characteristics of the space, other than the ruins. The pillars are joint to the structure from the center, which is directly attached to the nodes of the platform, respecting the previously mentioned composition grid. The idea for the intervention is also supported by a manifesto exposed during the 15th International Architecture Exhibition – in the Biennale of Venice, by Barozzi/Veiga.

Case study and manifest – "A Sentimental Monumentality"

"The installation is conceived as a project-manifesto, a way of expressing an architecture in a state of equilibrium between the specificity of a place and the autonomy of the form. This dichotomy has guided our work in recent years. The installation establishes a sentimental connection with the reality of a place through a specific and perceptive relationship with the surroundings, in this instance with the Corderie building. At the same time, by way of a primitive, povera approach it seeks to transcend the time and the physical place in which it has come into being and achieve autonomy and independence in its own right. It is in the opposition between monument and sentiment that our work and the meaning of the installation lie, in the pursuit of an architecture that is specific and autonomous, intimate and monumental, which aspires to belong to a place and at the same time to belong to all places. An architecture capable of preserving the richness and uniqueness of each place while revealing the unexpected landscapes that each hides. The photograph shows the original relationship of the installation with the Corderie dell'Arsenale."

As a result, the project of the forest of columns comprehends 2 different perspectives, a discovery place to connect with nature in a labyrinthic way on this landscape, walking around, thinking and philosophizing as Plato and his disciples used to do and at the same time sit around, grab a borrowed book on the free available pavilion library, to gather the opportunity and get to know more about Emperor Hadrian, therefore achieving the purpose he once wanted for this place.

The quest to discover the message written in every column, making the idea of the labyrinthic even more dynamic, entertaining and an amusing way to keep spending time in the Villa while rediscovering the ancient ruins in contrast with the contemporary exhibition, made for its visitors and to help them discover new places which are often not discovered inside Villa Adriana.

Literary sense

The messages incorporated in the columns are transmit a hidden message, some contain some poems, one made by emperor Hadrian on his deathbed:

> *"Animula, vagula, blandula*
> *hospes comesque corporis*
> *quae nunc abibis in loca*
> *pallidula, rigida, nudula*
> *nec, ut soles, dabis iocos..."*

Another version:

> *"Animula vagula blandula*
> *hospes comesque corporis,*
> *quae nunc abibis in loca*
> *pallidula rigida nudula?*
> *nec ut soles dabis iocos!"*

Which would translate into:

"O blithe little soul, thou, flitting away,
Guest and comrade of this my clay,
Whither now goest thou, to what place
Bare and ghastly and without grace?
Nor, as thy wont was, joke and play."

Second poem:

"Quis procul ille autem ramis insignis olivae sacra
ferens? nosco crines incanaque menta regis
Romani, primam qui legibus urbem fundabit,
Curibus parvis et paupere terra missus in imperium
magnum, cui deinde subibit..."

Other parts of the texts refer to the story of the Accademia, as narrated in the Historia Augusta.

Section A - A'

A

A'

us procul illc
guis olivacis
co crines inc
na regis Ro
egibus urbe
bus parvis?
a missus in
num, cui de

The Projec

Fifth intervention Area:
The Lyceum

195

The Apsidal Nave - Lyceum

As part of the Ligorio's path, the Lyceum represents a very important place in the Villa, because it's preservation and public knowledge of the place, can help its heritage remain, and being read as part of Villa Adriana back again. Nowadays the ruins of the Lyceum, as well as those of the Prytaneum are practically nonexistent or there are very few elements left; one of the reasons we still know of its existence is because of Ligorio's manuscripts, and the archeological surveys of Contini, Piranessi, Boussois and so on. One of these elements are conformed by fragments or even traces of a preexistent central wall, as a project choice it was decided to recreate the walls of the pre-existent Lyceum, forming a closed space flanked by each side with an apse, therefor helping visitors to get to know or remember the identity of this space.

Figure 45. Geometry of the Lyceum nave / overlap between Contini & Piranesi survey. Own work
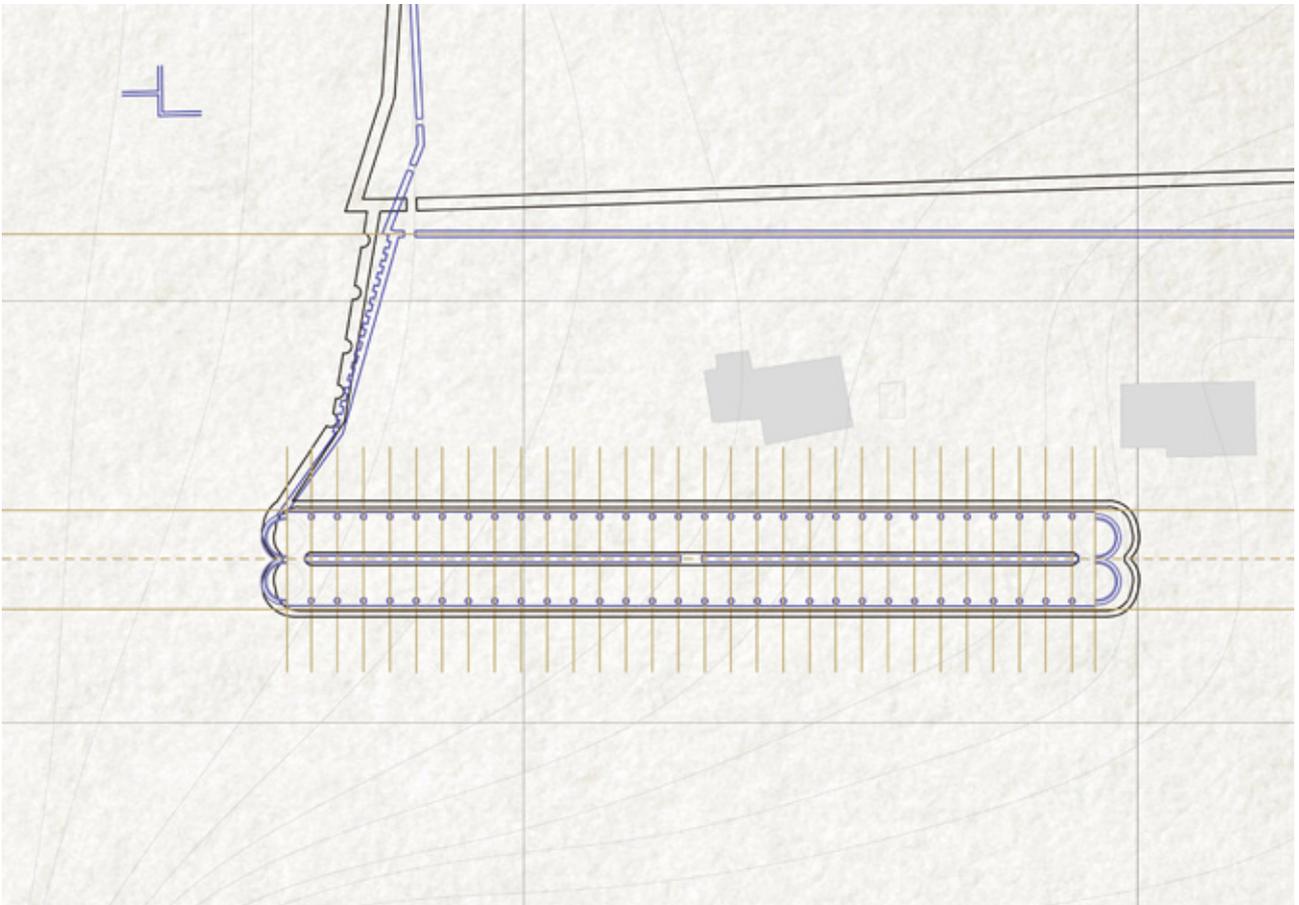
That's why, the project proposed for this area is composed by an installation which refers to a volumetric reconstruction of the apsidal nave which stood there before, as representation of the central architectural element of all this pavilion, which was composed not just by the nave, but also by different apartments and squares, as previously seen on chapter 3.

The project is elaborated by a self-supporting structure made of wood, which creates a platform at which are attached a series of walls and portals to recreate the scenography of the nave. It's an open sky pavilion which is also characterized by the presence of vegetation, as nowadays there's a strong presence of olive trees, similar to the Accademia, and also because is now part of private terrains which is assumed dedicated to agricultural or private purposes. The platform is shaped around the different trees, as they're incorporated to the designs, because it's a perforated platform that allows the olive trees and other types of vegetation to pass though, while creating a natural roof which offers an agreeable micro-climate to the space, and at the same time, a huge connection to the natural aspects of this landscape.

PAVILION
LYCEUM
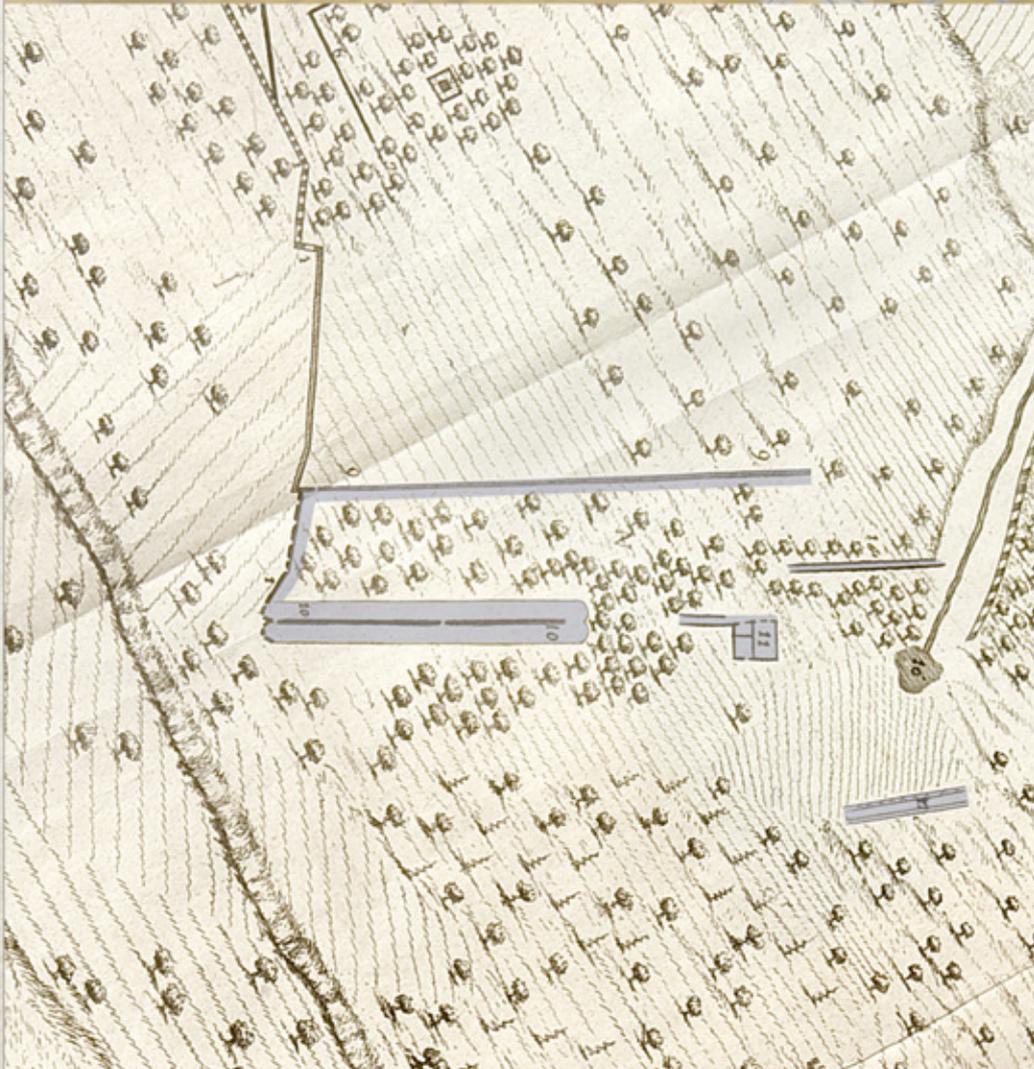
Strategic
point of
view to the
valley &

SYMMETRY

GEOMETRIC
MODULE

Valle di Tempe
comes from Thessaly / Greece
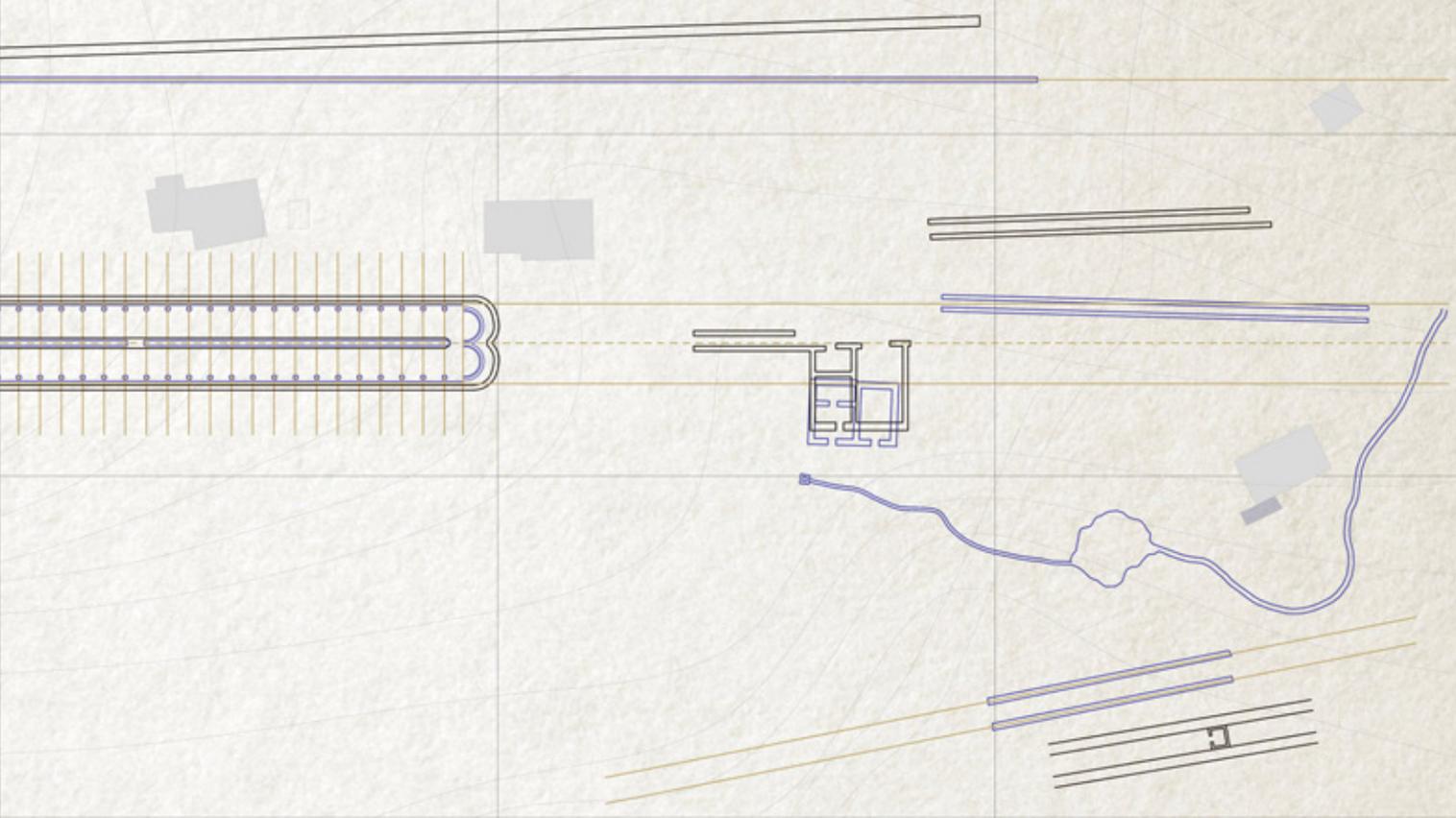
"Tempe"
The term Lycium, in Greek AYKEION, was a place located in the Attic
country named after Lico, son of Pandione. Where the Athenians built a
Gymnasium originally called Lyco, and latly Lyceo. It was dedicated to
Apolline, where Aristoteles thought his students exercising the Peripa-
tetic Sect. Basically, Aristoteles chose this "Lyceum" meaning promena-
de, a place where to walk up and down in circles with his students, the
Peripatetic.

P. Ligorio

N   LYCEI
O   PRYTANEI
F   TEMPE

Ichnographia Villae Tiburtinae, Adriani Caesaris.
a Pyrrho Ligorio et Francisco Continio

Section A - A'
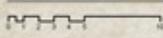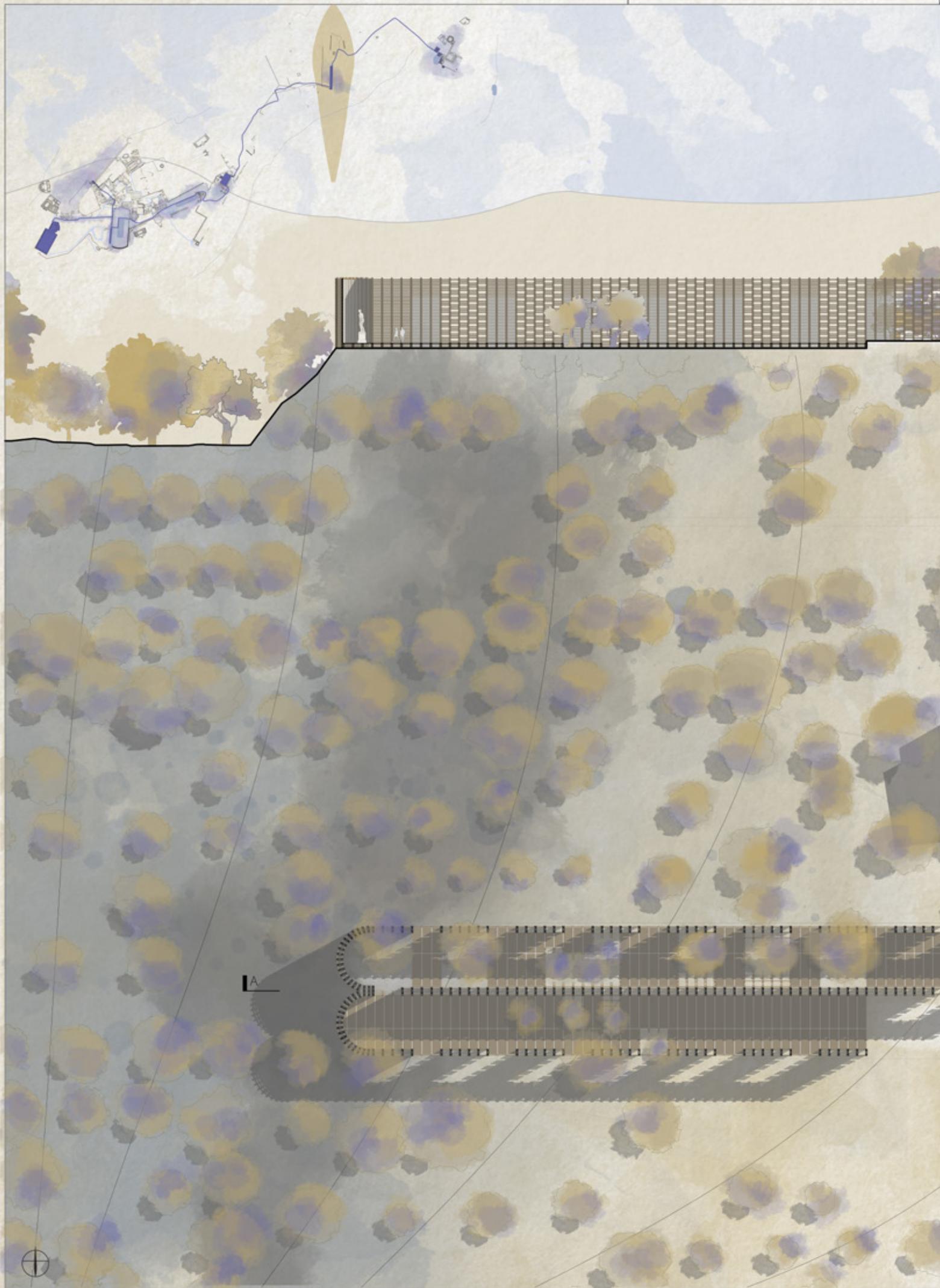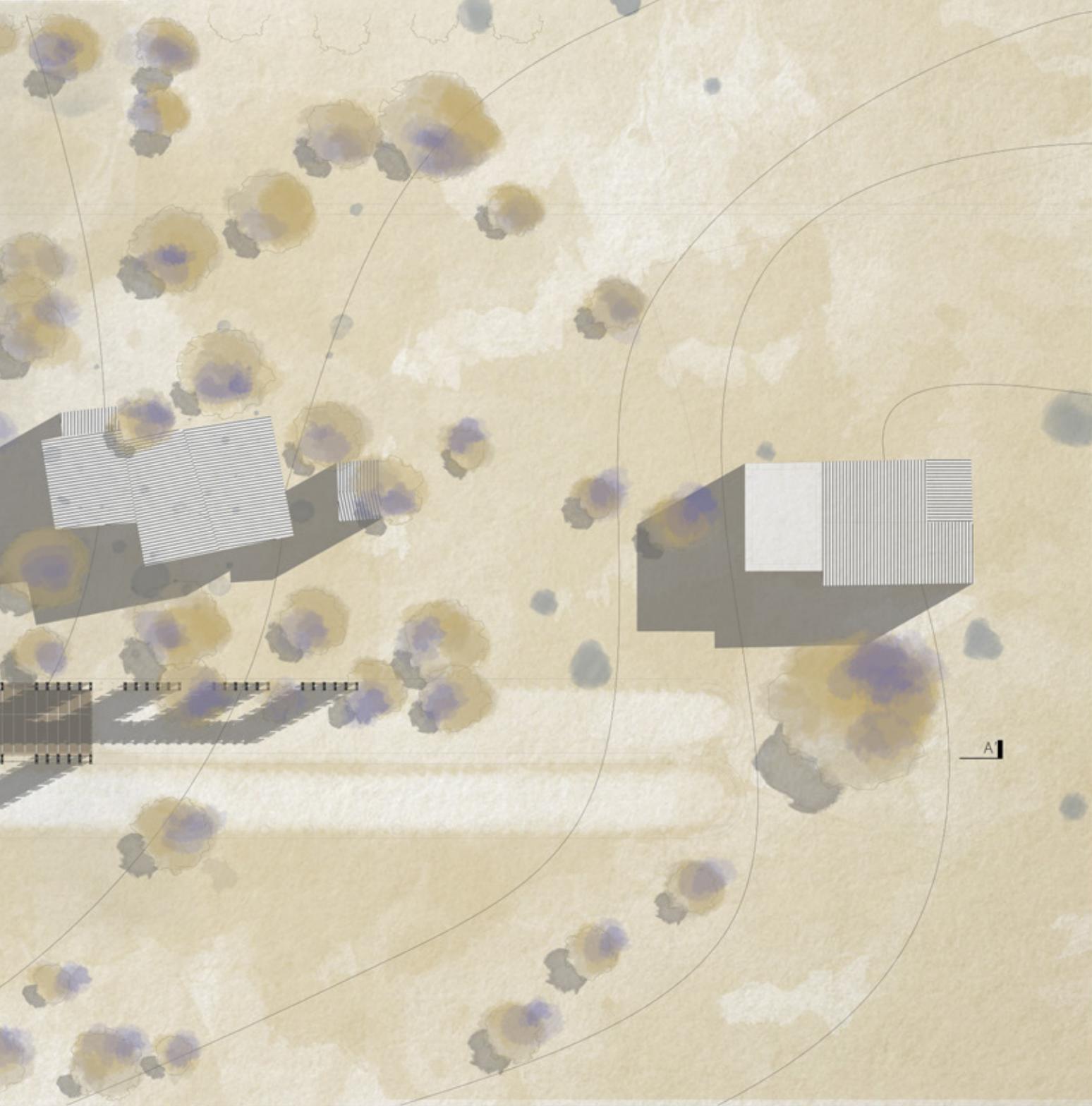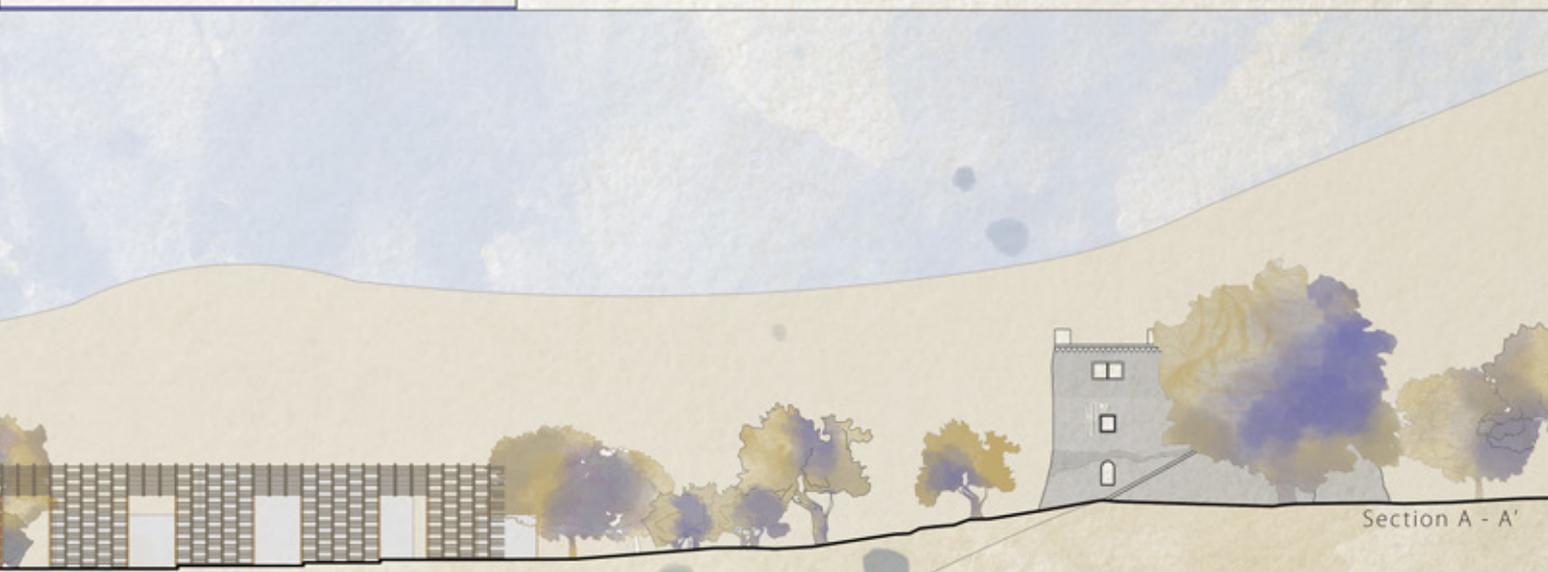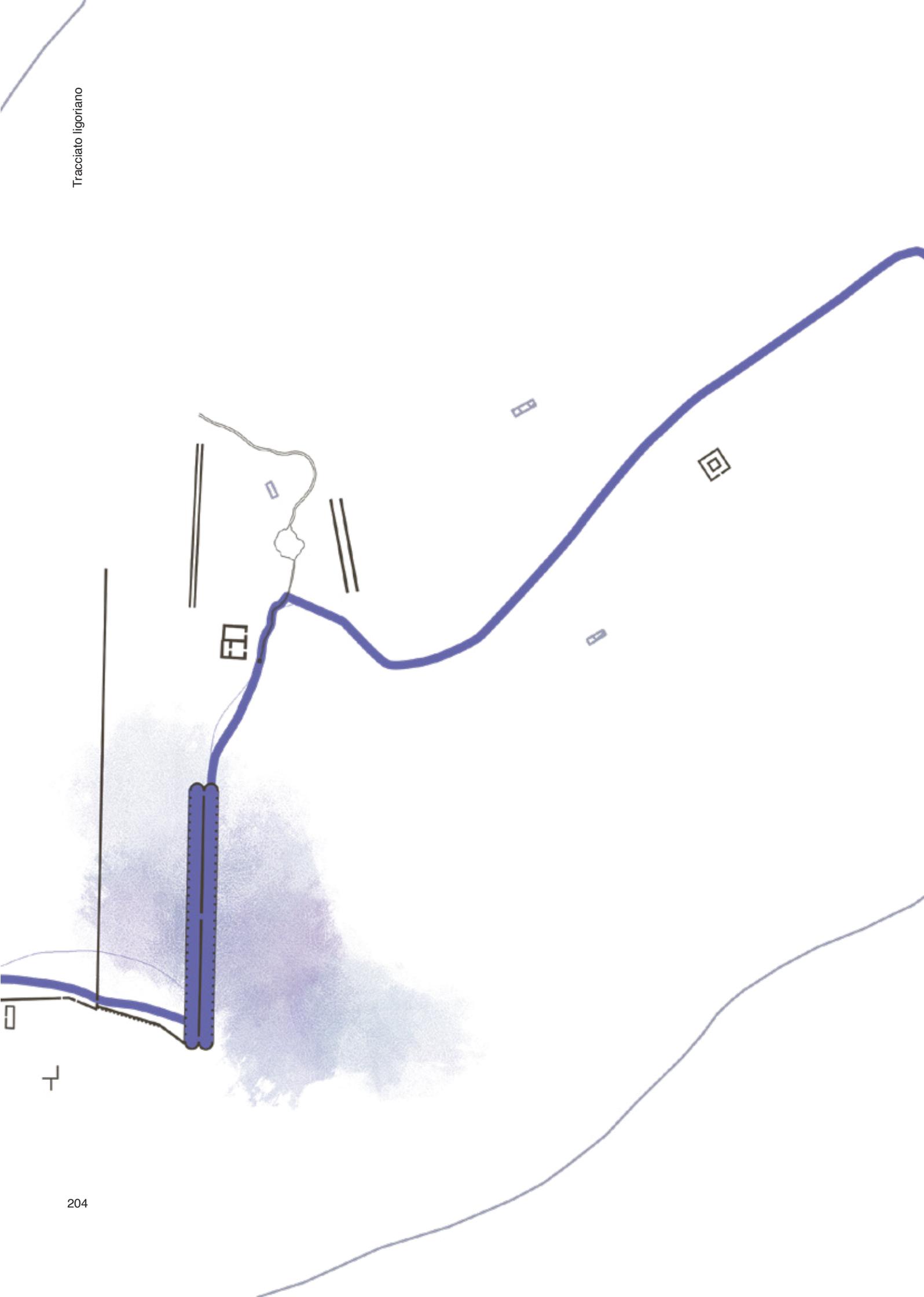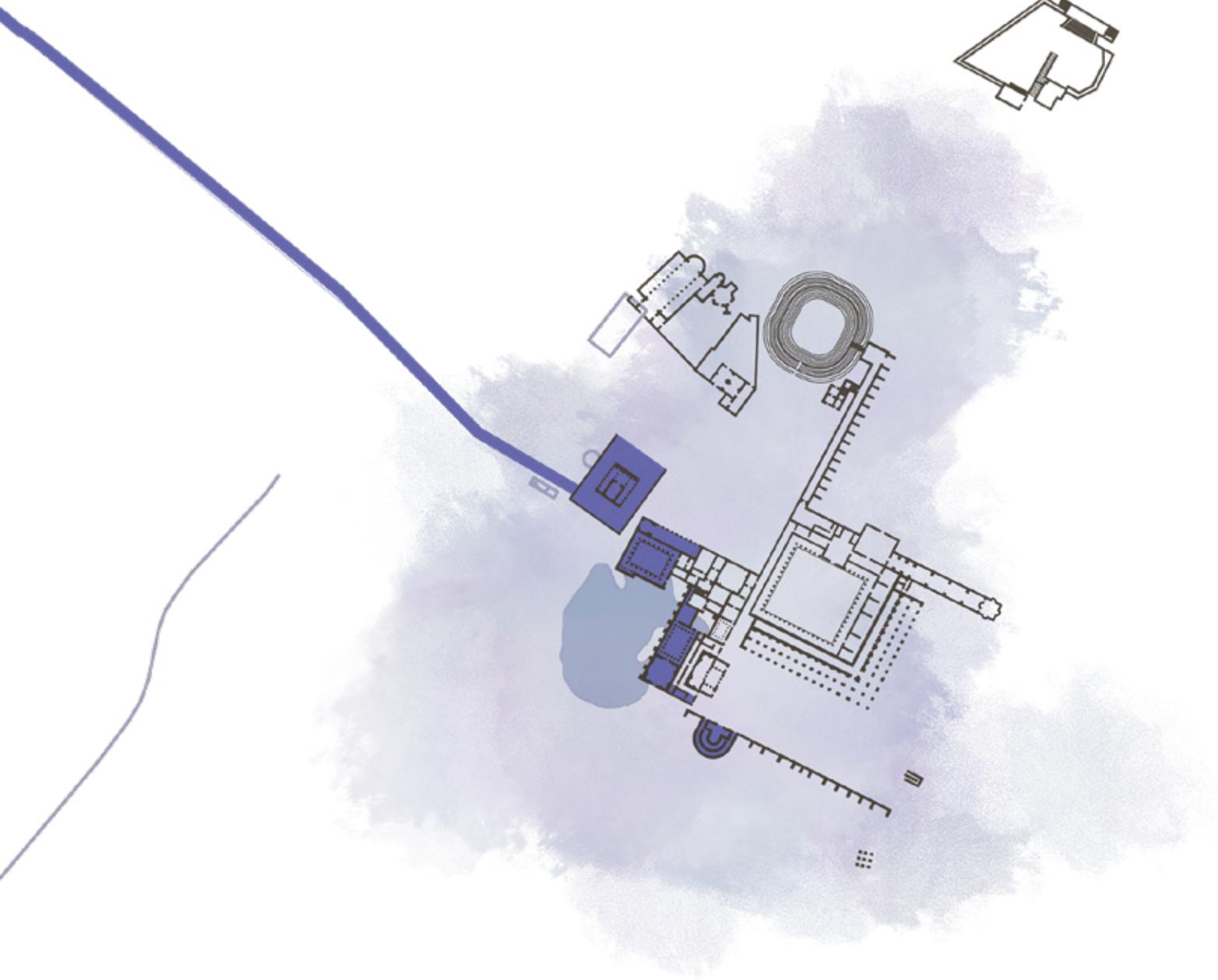
Sixth intervention Area:
The Prytaneum

Prytaneum

As the end of the Path for the "Tracciato Ligoriano" exhibition, the last place of antiquity mentioned by Ligorio, which is incorporated on the tour. It's essential for the project the aspect of valorizing the areas, and specially the Prytaneum, which, like the Lyceum, are often forgotten as part of Villa Adriana, and it's important to let them be known by the public, as working on the topic of the areas explored by Ligorio, gives the possibility to know how extended Villa Adriana was, and which were its perimeters once.

Because of the large space's dimensions and the numerous amounts of buildings, apartments squares and hypogeum areas this place used to have during emperor Hadrian time in the Villa, is difficult to make a volumetric reconstruction of all the space, also, since currently a large part of this zone is habited by modern constructions and residences.

Part of the remaining ruins of the Prytaneum are, in the first place, the abside which was contained on the perimetral substructure to the hill, where the area is located.

Other remaining ruins, regard the triple portico holding the lower level of the peristyle, and the square exedra located at the end of the area, which used to have 4 sitting niches, but nowadays the structure and ruins of the exedra seem to have been reused as a residence.

The project is situated in an interlaced group of elements valorizing different aspects of the place; In the first place, the temple located at the top part of the peristyle with portico, the peristyle itself, which nowadays is flanked by a lake which has been re-shaped on an oval, marked with the peristyle by the perimeter. After the lake, the installation also includes the volumetric reconstruction of a series of halls adorned with columns, as indicated by Contini on his plan, and by Piranesi; thus, are recalled by vegetation, while using the "ars topiaria" technique for these volumes but with naturalistic elements. Other that that, there are also recalled parts of the rooms of the

Prytaneum, made with a wooden structure, in order to give a sense of continuity to the architectures which used to stand there by the times of the emperor.

At last, the series of walls, forming temples, elaborated with "ars topiaria", at a certain point connect with the abside previously mentioned as remaining ruin, in order to both give a sense of continuity of the architecture once standing there, and to get to know the important of preservation and maintenance of these remaining elements, considering they should be curated as well as the pavilions closer to the Pecile, the Domus, Piazza d'Oro, Canopus and so on, because all the ruins of Villa Adriana should be read and preserved equally as a whole.
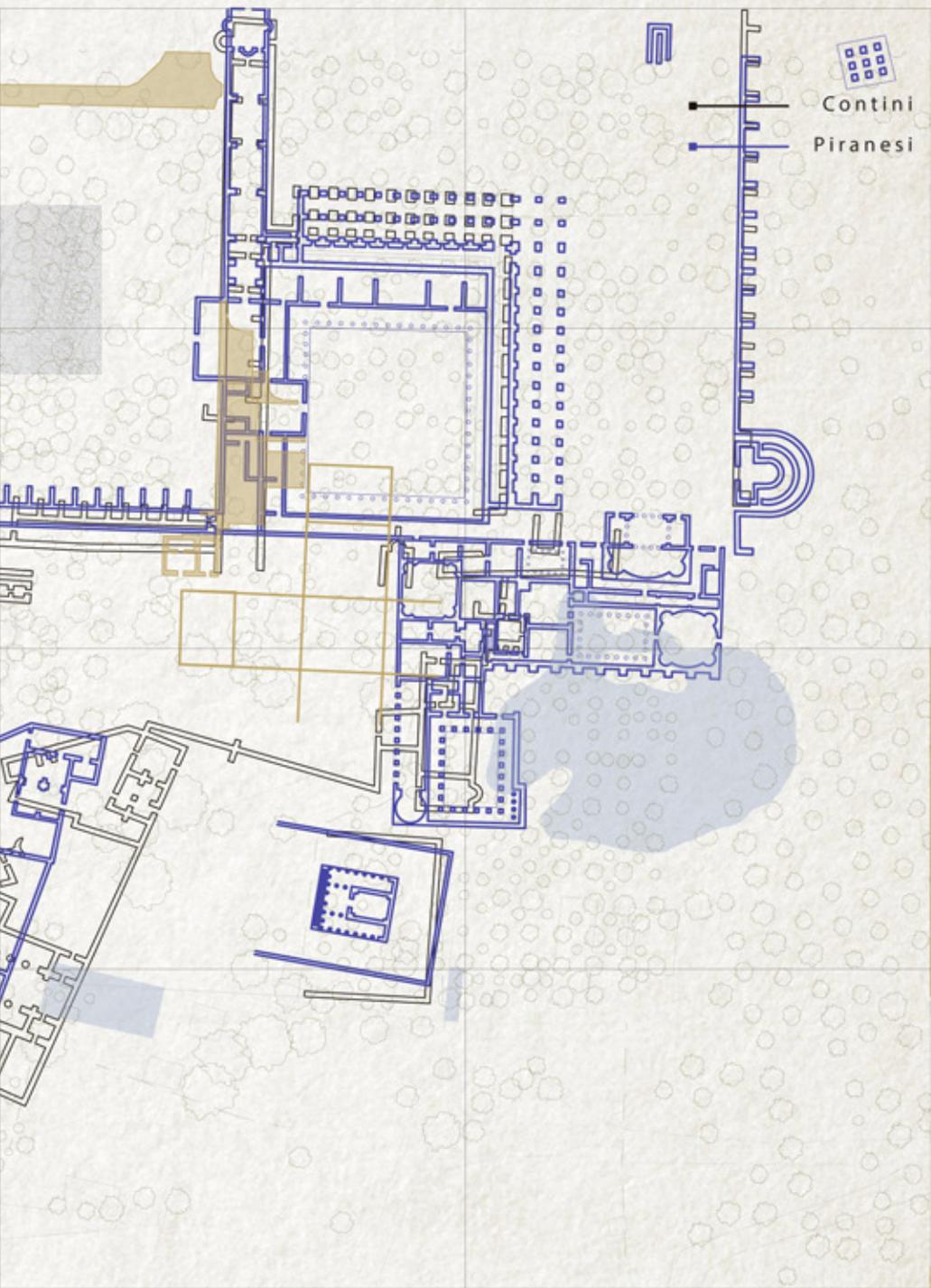
P R Y T A N E U M
P A V I L I O N

R E M A I N I N G
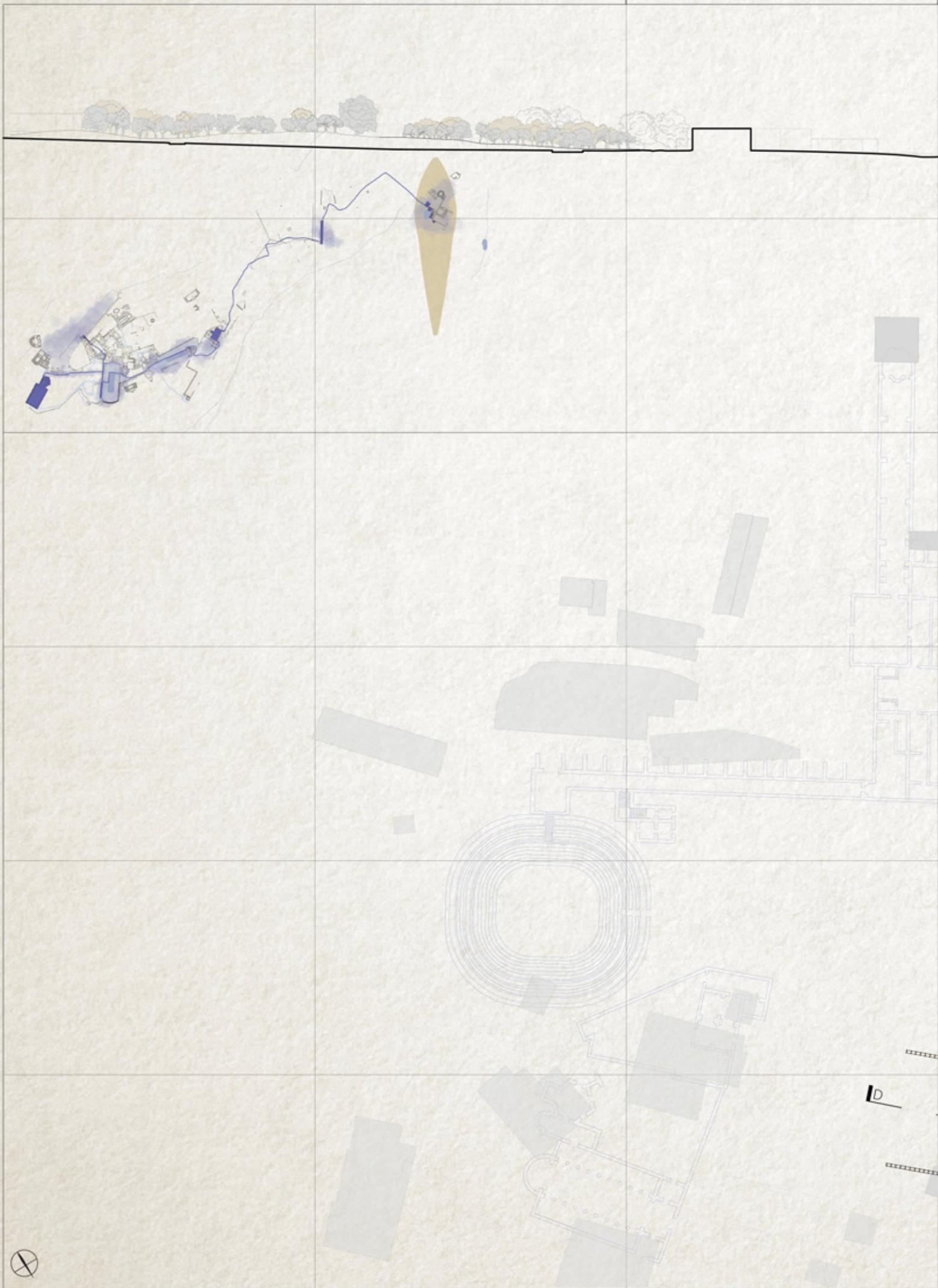R U I N S

G E O M E T R I C
M O D U L E
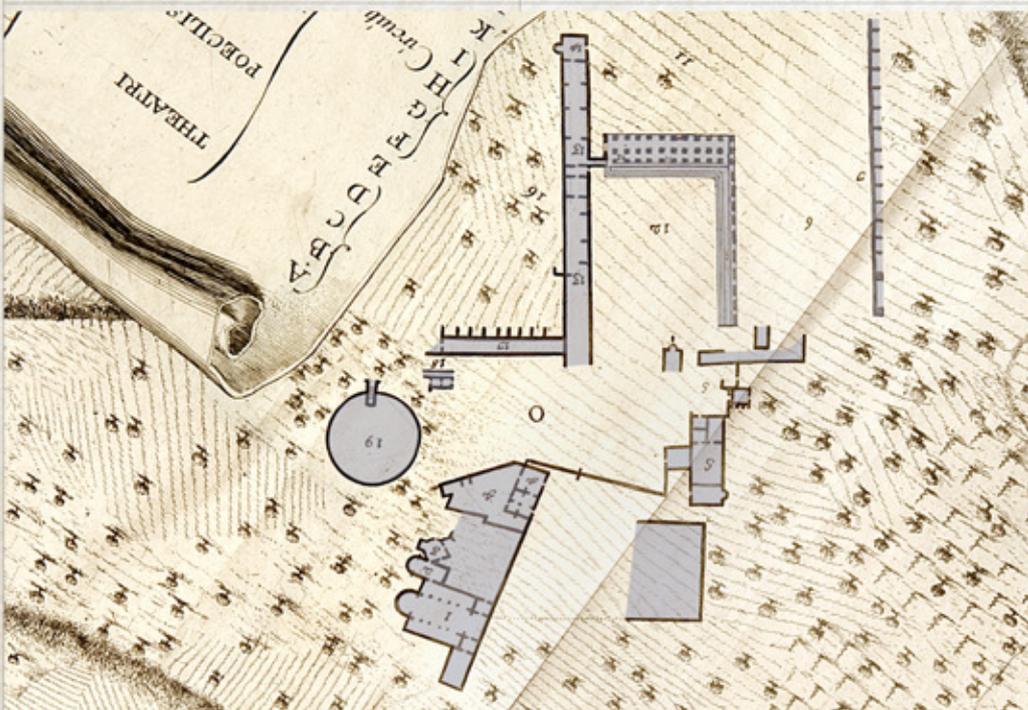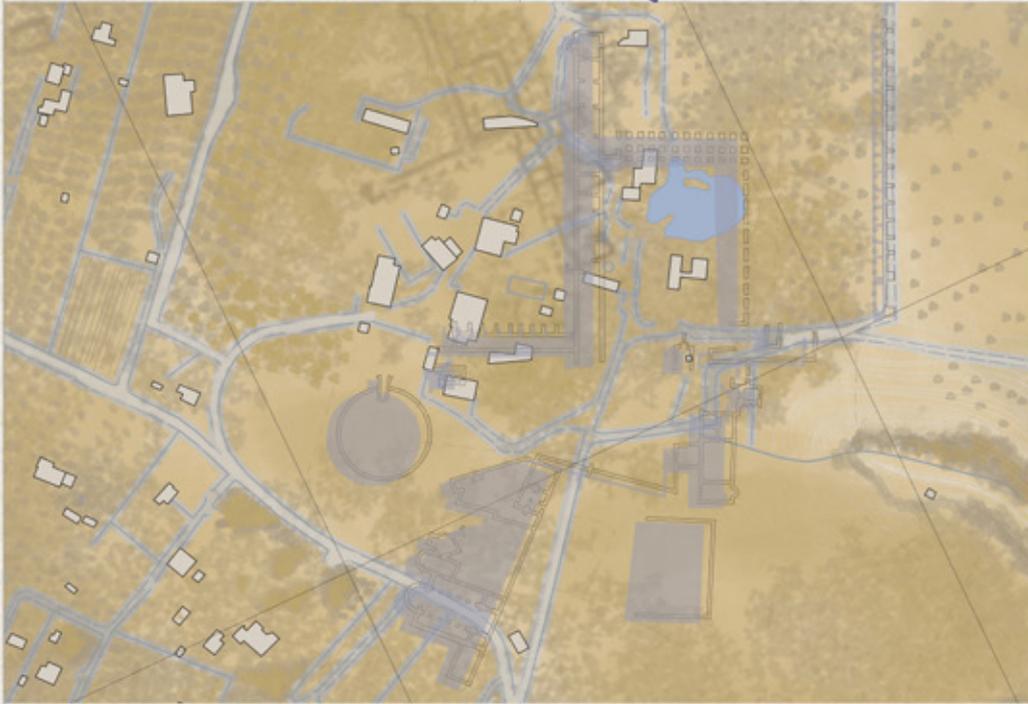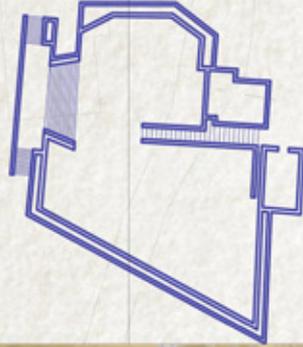
Ichnographia Villae Tiburtinae, Adriani Caesaris.
a Pyrrho Ligorio et Francisco Continio

Contini

Piranesi
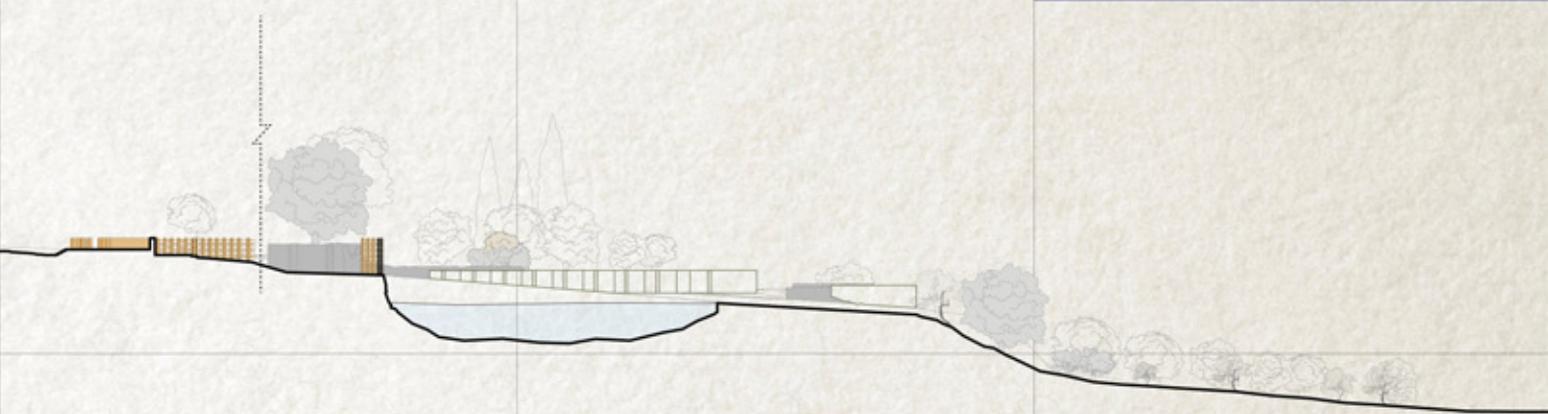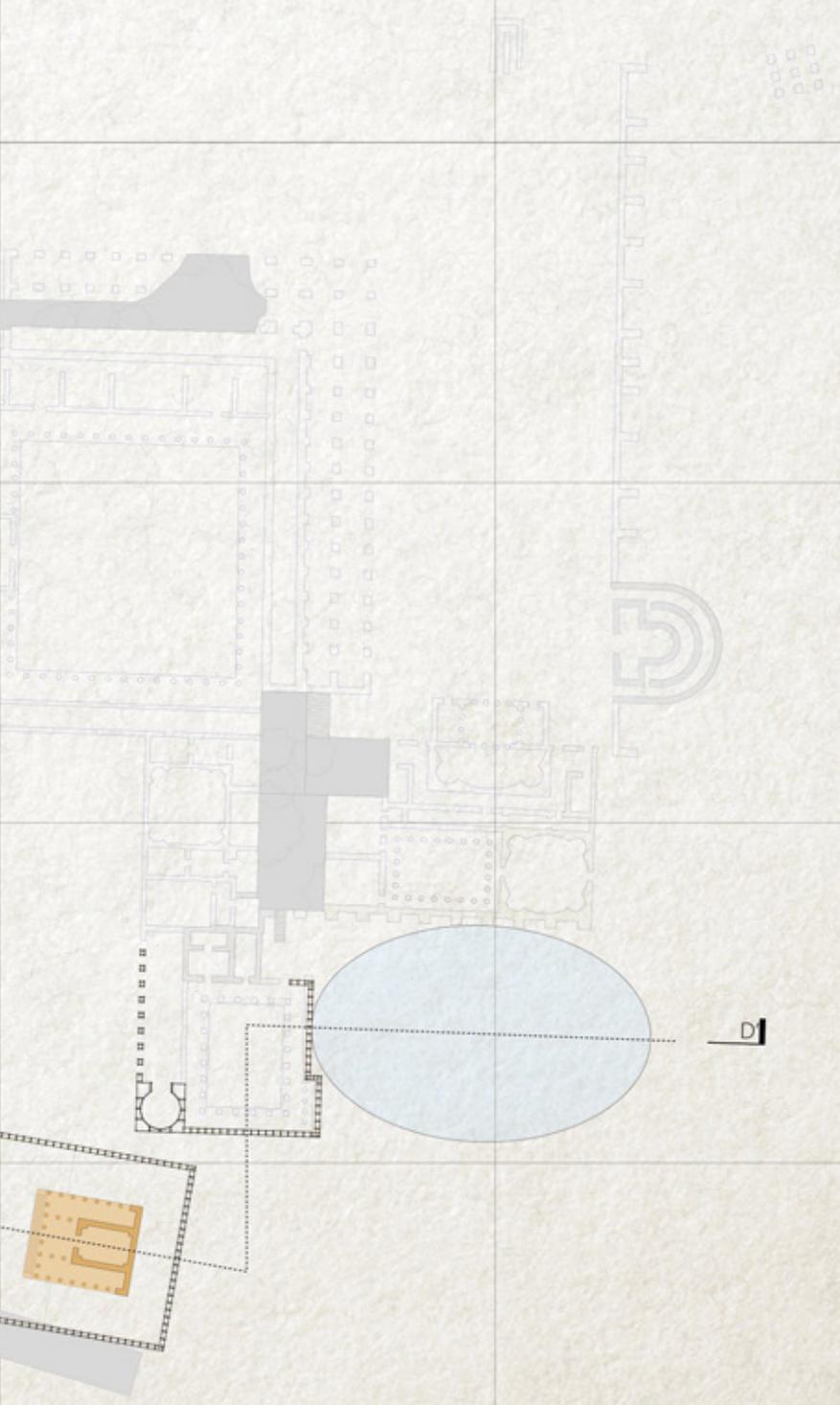

ARCH. ADRIANEE

Papyrus capital detail
of the kiosk, on it´s
current location on
Agilkia Island, Aswan
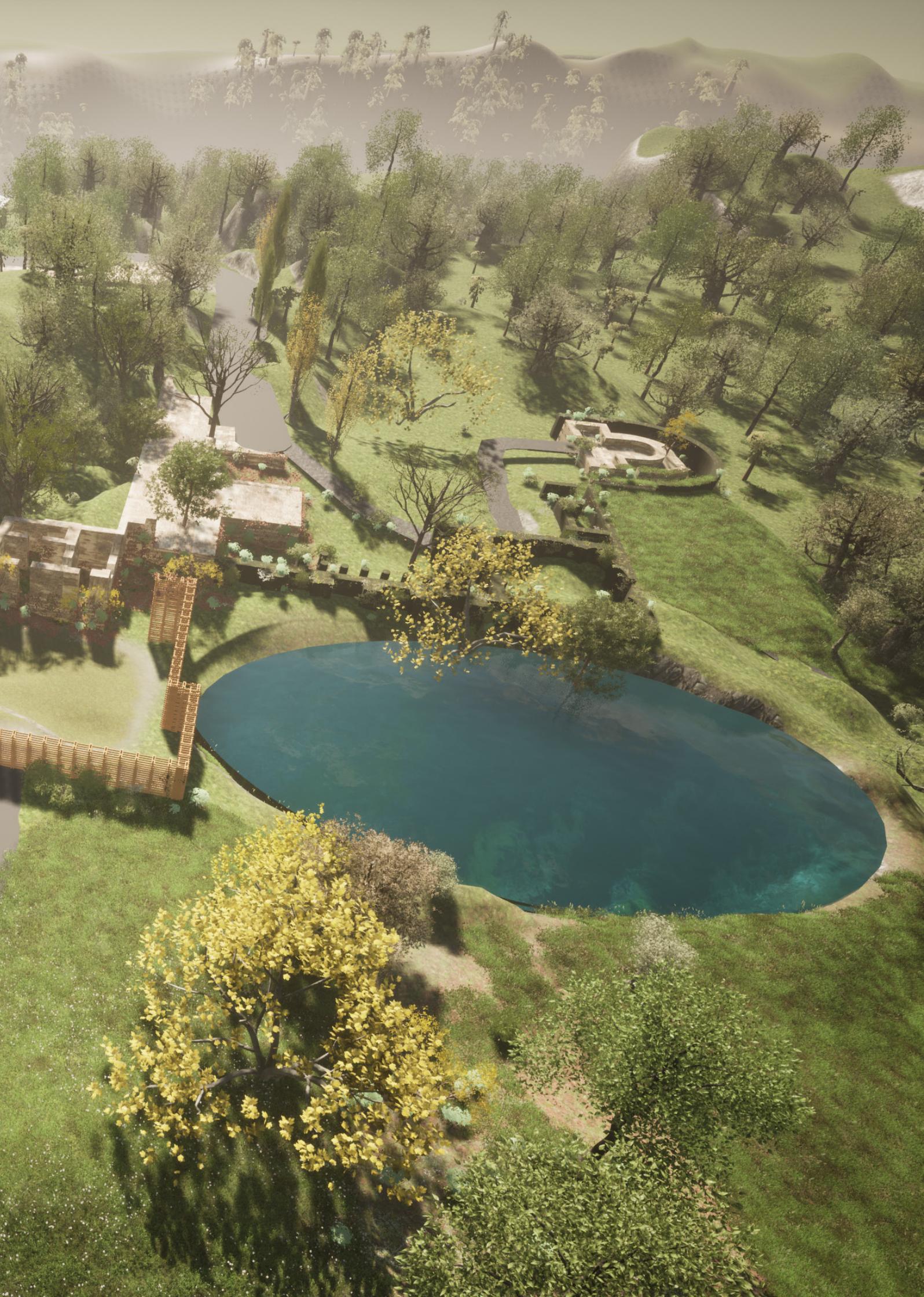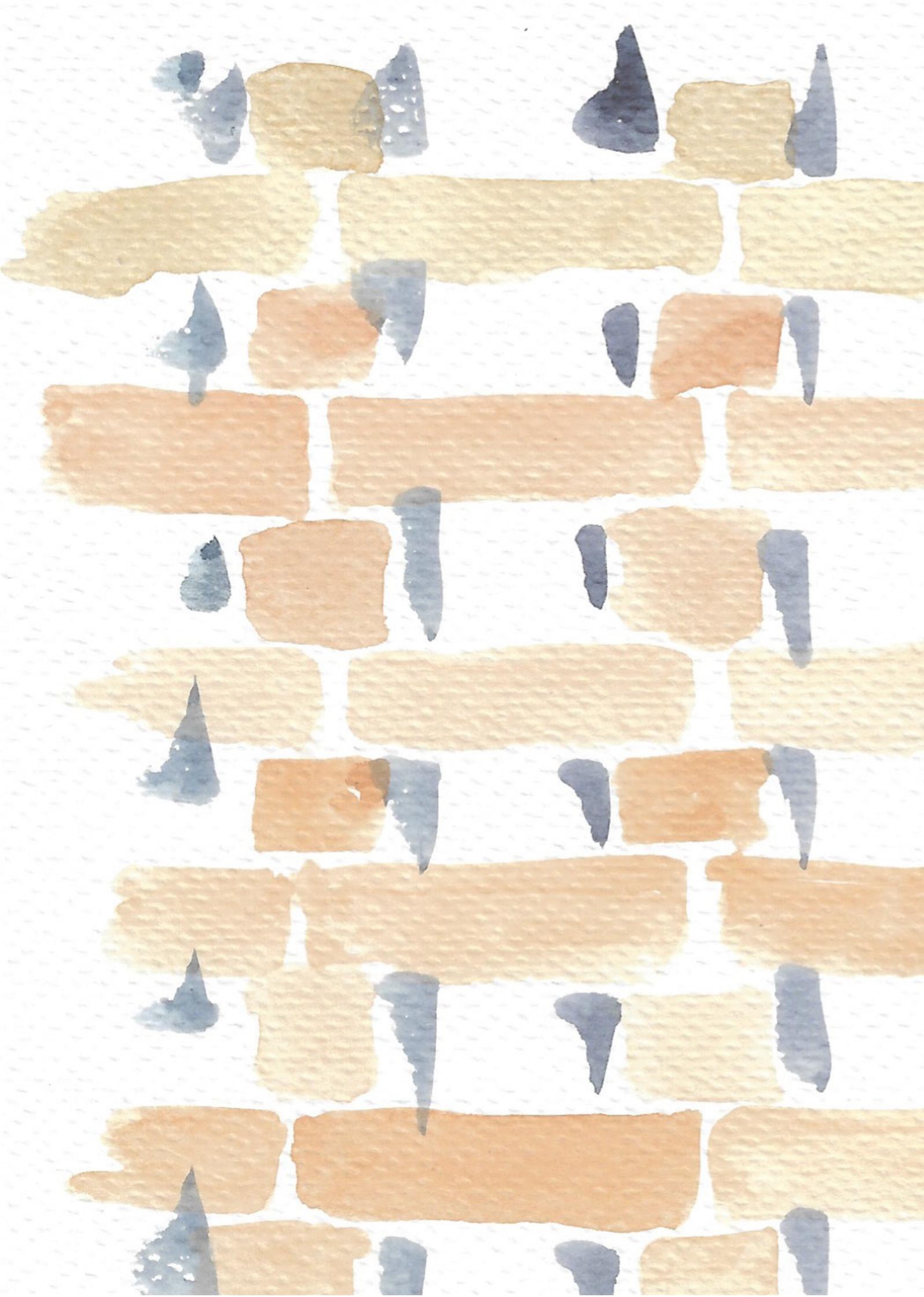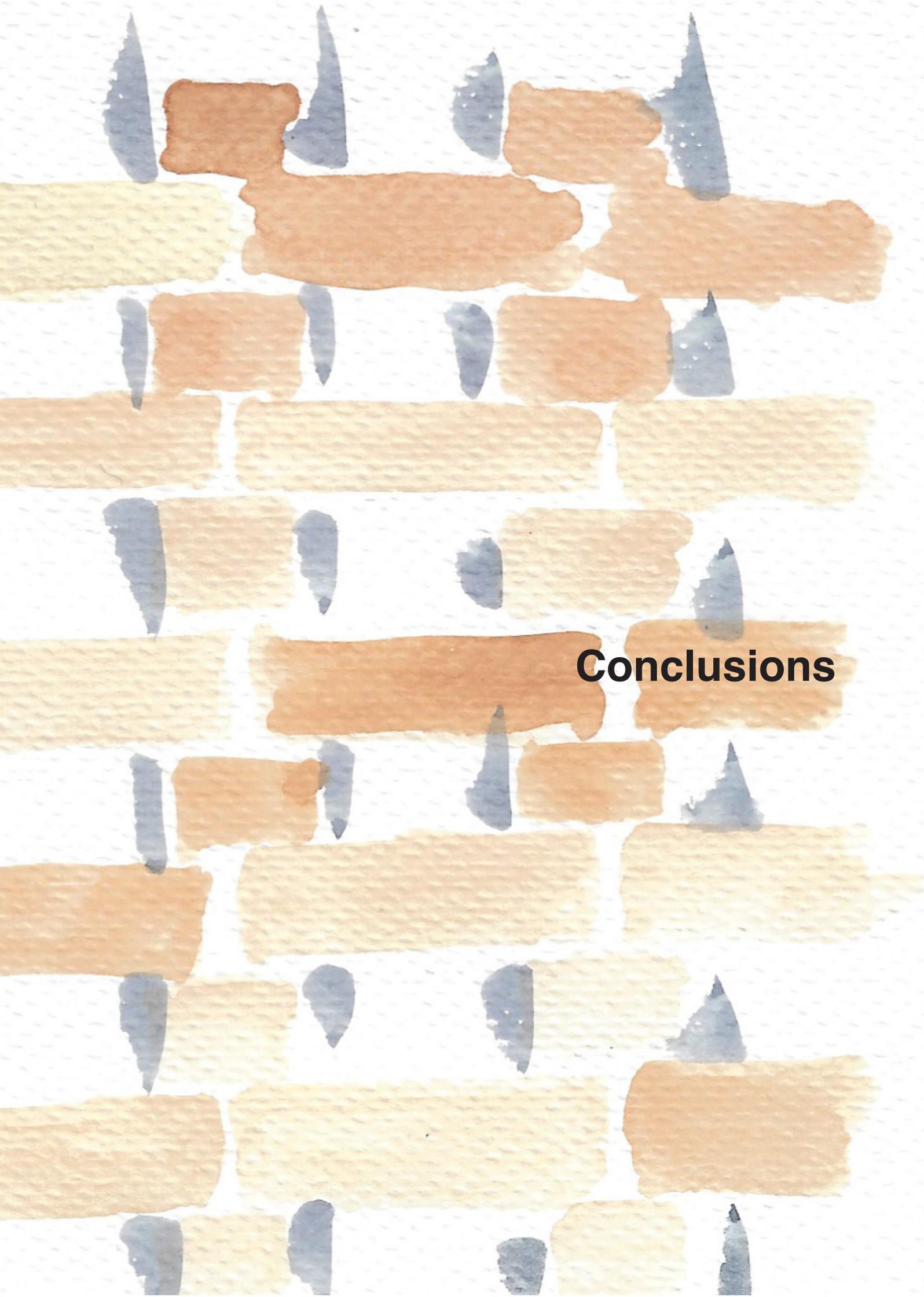High Dam, Nile, Egypt

Section D - D'

D'

Conclusions

Conclusions

According to the theoretical framework for the beginning of the project, where it was established the importance of the path and discoveries Pirro Ligorio realized in Villa Adriana, the aim of this thesis work was to valorize these aspects through a temporary exhibition project named "Tracciato Ligoriano e i Luoghi della Antichità".

The purpose of the exhibition was achieved through the sharing of knowledge and discussion of the topic in a communicative way regarding the origin of some pavilions inside Villa Adriana, such as the Pecile, Valle di Tempe, Accademia, Greek Theater, Inferi, Canopus, Lyceum and Pritaneum, which have been here discussed, while going into a closer scale for the areas where the architectural project was developed, that way, it includes the valorization of ligorio's heritage, plus an architectural project located in some of his mentioned places of antiquitie, inside Villa Adriana.

In contrast with the cited works, this project approached the topic with a perspective of sustainable architecture, with contemporary elements which leaves the door opened for future investigations, not only from the architectural point of view but also from the inclusion in the Villa's cartographies places such as the Lyceum and the Prytaneum, which clearly shows the huge extension that Villa Adriana had during Emperor Hadrian's period, and these places should be equally valorized as archeological site and UNESCO heritage areas, as well as the most known pavilions of Villa Adriana.

These inclusions put also into discussions the defined perimeter both for cartographies, and the visited areas from the touristic point of view, as well as the preservation of the ruins, regarding their preservation aspects.

That way, this project can complement previous studies regarding both Pirro Ligorio's legacy in Villa Adriana, as well as the recognition of the precedents of the mentioned pavilions in the Villa, as it included the valorization of ligorio's heritage + an architectural project located in some of his mentioned places of antiquitie, inside Villa Adriana).

Fron the architectural and museography point of view, this work also proposes contemporary ways of using materials and technologies for structures in a light way, which is fundamental in such an archeological area, because of the reversibility principles used on each intervention, towards the preservation of the place. Innovative ways of exhibitions have also been proposed, such as 3D printed elements for sculptures, in order to complement and fulfill these objectives.

Finally, this thesis research can open doors for future research on the Areas of Lyceum and Prytaneum and bring to scene the opportunity for those areas to be noticed and include into the same treatment of archeological area from which Villa Adriana benefits now, and that it's fundamental for its preservation as UNESCO heritage.

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