

**INTERNATIONAL CALL FOR PROJECT FOR VIA DEI FORI IMPERIALI
PRELIMINARY TO DESIGN DOCUMENT**

INTRODUCTION

The idea of this call arises from a proposal of the Accademia Adrianea di Architettura e Archeologia and the Piranesi Prix de Rome, developed in partnership with the Order of Architects, Planners, Landscapers and Conservationists of the province of Rome and within the framework of the research, carried out for almost fifteen years, by the Accademia on the themes of the archaeology and its museographical enhancement.

The initiative kicked off by the debate that has started in 2013 on the proposal made by the Municipality of Rome to intervene, including through a possible demolition of the Via dei Fori Imperiali, the large straight road realized in 1931 as conclusive result of the imperial monuments liberation program started from the Unification of Italy and the establishment of Roma Capitale.

A transformative hypothesis of an archaeological site can not be separated from a deep reflection in a high profile scientific, artistic and cultural perspective, and this must be through the involvement of diverse competencies in the university and the professions that deal with issues fielded by such a complex theme. An issue that involves, in an architectural and urban design perspective, different disciplines such as history, archeology, sociology, in addition to architecture, restoration and town planning.

The Call for Project dedicated to Via dei Fori Imperiali was born then with the aim of comparing ideas and projects with an eminently scientific purposes. And, in this sense, it has been developed a mixed formula providing for a participation of equal weight and value of a partnership between academia and the world of the profession, trying to unite within the common and indivisible heritage represented by the architectural project, scientific research and best practices.

The Call for Project dedicated to the Via dei Fori Imperiali is therefore born with the goal to compare ideas and projects with purely scientific ends. And, to insure high quality and concrete results, a formula for participation has been put in place that foresees an equal partnership between the university and professional worlds, trying to unite in the common and inseparable patrimony represented by the architectural design project, scientific research and best practices.

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THE REPORT OF THE COMMISSIONE PARITETICA MiBACT-ROMA CAPITALE

On the 30th of December 2014 the Commissione Paritetica MiBACT-Roma Capitale concluded its work on the elaboration of a study for the strategic plan for the re-organization and the development of the Central Archeological Area of Rome. This document, attached as appendix to the Call and which is quoted here in part, constitutes the general reference for this initiative and scientific consultation. With the exception of two points:

- a) The importance of the systems approach to design, proposed in the Call, contrary to the approach of single or partial interventions on single monuments, as enframed in the things “not to be done” listed at the end of the Report: to avoid the large projects, preferring designs that are very thought through and based on a multidisciplinary solid understanding of the specific situations, of the monuments, of materials, etc.
- b) The importance of giving voice to contemporary architecture offering the possibility to build a newly designed pavilion that is an expression of our time and that participates in the communion of ancient and modern made available by the particular topography of the sites marked by the passage of Via Dei Fori Imperiali, in particular in the segment between Basilica Massenzio and the Ludus Magnus. Italy is the only country in Europe and perhaps in the world, among those engaged in the preservation of their cultural heritage, to not have made this important jump in quality, that is, to recognize the possibility of a virtuous and contiguous relationship between ancient and contemporary and to evaluate its quality at the end of a competitive consultation, something that is above all and act of maturity.

The Call, in opposition to these, proposes exactly an approach for grand designs, or systems design, because we maintain that it is this lack of unifying vision beyond the chronic lack of design courage, to have generated this stall and stagnation of ideas that have brought us in the recent past to very questionable decisions, like the reorganization of the current entrance to the Fori, the elimination of the Viridarium Veneris et Romae, the constant presence of the remains of the alessandrino neighborhood on the paving of the Foro di Traiano and the temporary-permanent reorganization of the auditoria adrianei in Piazza di Santa Maria di Loreto and the gates and iron works at the Colosseo. The Via Dei Fori Imperiali thought out by Antonio Munoz, with all the limits of an un-explored archeological level, had a unified and ordered image with a qualifying relationship between built and green spaces. The progressive activity of damnatio memoriae of his work, in part due to the necessary and auspicious progress on the archeological excavations and in part due to the persistent ideological attitude, has given the street a fragmentary image, devoid of a unity of image or urban design coherence. A goal of the Call is to assign to the re-design of the street, and the design of a few of the architectural elements, this lost design unity of image. In this Call, Via dei Fori Imperiali is considered as a spine system, a linear element capable of connecting and rendering interdependent and reciprocally related, a series of architectural and archeological episodes that can be subordinated to a larger unifying vision, and thus to a “grand design”.

Apart from these differences the Report of the Commissione Paritetica MiBACT-Roma Capitale is a precious and indispensable document, not only because it was the result of a highly qualified scientific

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consensus, but also because it is effectively pervaded by an attitude oriented toward an intense renovation of the Central Archeological area of Rome. Quoted below are some excerpts for a first reading focused on the issues of the project, to recommend however, a second reading, for a more complete and exhaustive study of the document, which constitutes in fact the additional guidelines for design in this Call:

4.2.1.1. Via Dei Fori Imperiali (pages 14-16)

As stated above, via dei Fori Imperiali is the outcome of a project dating from the eighteenth and nineteenth centuries and later realized - loaded with ideological aims and rhetoric - during the Fascist era. This is thus an axis, now integral to the urban landscape, which has performed and which continues to perform, albeit in a reduced manner limited to public transport, an essential linking function in the City. Following a long period of advocacy for its elimination, in 2001 along with the Piazza del Colosseo and Via delle Terme di Caracalla, Porta Ardeatina and neighboring areas, it became the subject of a constraint Decree, pursuant of Leg. 490/99 by the then Lazio Regional Superintendence for Cultural Heritage and Activities, in accordance with - according to the Commission - an overly historicist vision. The constraint, now superseded by the Legislative Decree. 42/2004 (art. 10, c. 4 g, related to "public squares, streets, roads and other urban open spaces of artistic or historic interest"), does not prevent making changes, adjustments and improvements, with the authorization of the competent Superintendents. Synergies and coordination are needed if one wishes to achieve the goals that this document poses.

To this regard the Commission - expressing a strongly negative opinion on the current state of the road and aware that more radical interventions require significant resources which are presently unavailable, as well as requiring significant time, as high-profile projects - proposed progressive solutions; it suggests to appropriately revise the constraint decree to allow immediate works to:

- *Articulate the roadway in two different specialized driving systems: one for the vehicular mobility of public transport, public utilities and authorized vehicles (necessary for the protection and enhancement activities in progress under the AACR), the other for pedestrian visitors and patrons in various capacities; it also suggests an upgrade, a boundary and a reduction of the driving lane of the street section, taking the opportunity to implement systems to attenuate levels of noise, vibration and dust pollution.*
- *Provide, in the driving lane, a public transport system using electric buses on a frequent schedule.*
- *Increase and further improve pedestrian viability, presently compromised and sacrificed to the current confusing system.*
- *Eliminate all forms of architectonic barriers, expanding the pedestrian realm and improving its safety.*
- *Improve the arterial function of the baroque streets branching off the axis which, using stairs, could permit AACR access (in the direction of via Baccina, via Madonna dei Monti, etc.)*
- *Improve existing greenery and equip this axis with services (rest areas, food service, washrooms, etc.) and systems for information and communication, which could also present the overall vision of the area.*
- *Improve decorum, eliminate all manifestations of illegal activity and abuse, implement an adequate videosurveillance system to ensure constant supervision.*

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The Commission also maintains that the design and testing of experimental and technologically innovative systems must continue, to reconcile two needs which only appear to be in opposition: the recomposition of the archeological context of the Imperial Fora, currently fragmented and rendered incomprehensible by the presence of road, and at the same time, the preservation of the 'trace' of the axis of via dei Fori Imperiali, which in the opinion of the majority of the Commission must be upheld not only for its history in connection with centuries of urban Master Plans, but also in favor of the now definitive visual relationship between the Colosseum and Piazza Venezia, following the elimination of the Velia, which the road accentuates and emphasizes monumentally. This conception is in line with the proposals in the proposed projects, albeit at different levels of detail, first by architect M. Fuksas and more recently by Professor R. Panella. The latter, for example, proposes a viaduct for vehicles and pedestrians between the Forum of Caesar and Largo Corrado Ricci - Templum Pacis, resting on the archaeological level and therefore not invasive, with aspects of "temporary construction" thus removable in case different and more suitable solutions should emerge. The "suspended" structure, light and low impact, placed at the same height as the current Via dei Fori, provides walkways to connect the church of Santi Luca e Martino, the Clivo Argentario, the Suburra, and the descents to the archeological level. That prospect, or potentially others, which also guarantee the two objectives to reconsolidate the Forum and to maintain the axis, appears not only desirable but also possible in the medium term, in the context of the Metro Line C completion and improvements to public transport in the entire center. Apart from the projects already proposed, the Commission underlines the necessity to develop an innovative solution leading to the replacement of the current street, while maintaining its axial trace and function, and the recomposition of the archeological context.

NOTES ON THE DESIGN SITES AND RELATIVE OBJECTIVES

The construction history of Via dei Fori Imperiali is rooted in the urban planning of Roma Capitale from the Piano Regolatore of 1873, in which for the first time we see suggested a route which divided into two broken segments near the current Largo Corrado Ricci, connected Piazza Venezia with the Colosseo. The suggestion of this connection remained in all successive planning until when, in 1911, it becomes part of the liberation of Foro Di Augusto and Foro di Traiano project detailed by Corrado Ricci, and made part of the 1924 Piano Regolatore Sanjust. During the Ventennio, the project with all its consequences due to the demolition of the entire Alessandrino neighborhood – built in the XVI century on the Fori of Cesare, Augusto, Traiano and Nerva – takes its form and changes its geometry, setting up a linear axis connecting directly Palazzo Venezia with the Colosseo. The new design, which includes the partial removal of the Velia hill near the Basilica di Massenzio opens a new perspective uncovering even the rear elevation of the Basilica and the side of the Tempio di Venere e Roma.

In extreme synthesis, the facts that generated the axis originally called Via dell'Impero are these, and for further study we recommend the very complete and rich literature available.

1) Via dei Fori Imperiali

Currently the axis of Via dei Fori Imperiali has a length of about one kilometer from Palazzo Venezia to the Colosseo, with a typical section of the roadway of about 30 meters, inclusive of sidewalks, and

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exclusive of the original green parterres now partially removed for archeological excavations. As suggested by the Report of the Commissione Paritetica, saving the visual relationship between Piazza Venezia and the Colosseo, the street, understood as a physical support for people and means of transport can be the object of a re-design in section as well as its material composition. The design of the roadway, if on one hand will find in the marginal erosion an evidently practicable condition, on the other hand, should take into consideration the combined presence of at least three “ribbons” which run parallel: pedestrian, public means of transport, and that of the green and trees. Having done the necessary accounting, if limited erosion is to take place, the proposed design will in any case be confronted with the problem of the dimension of the section of the roadway. A second problem tied also to the progressive erosion of even the vertical dimension of the current structural support of the roadway, is the construction of an alternative support system that is visually transparent and physically permeable to permit the connection, at the archeological level, of the Fori Imperiali among themselves, and with the Republican Fori. In this sector it is very important to reflect on the question of reversibility, which as expressed in the Report of the Commissione Paritetica, does not seem at all convincing. There is, in fact, and first of all, to be considered a question of architectural language and a figurative problem tied to the ancient-contemporary continuity which cannot go too far in the “technocratic” direction, for which it is enough to pronounce the word “reversible” and everything falls immediately into place; even the concept of viaduct, to which the acceptance of the reversibility seems to be tied, must surely be the object of a profound reflection. The redesign of that bridge – because in the end it will be thus – is to be enframed in a question of architecture and at the same time of high style.

2) *The Auditoria di Adriano*

These are three large graded rooms belonging to a monumental complex adjacent in fan shape to the south section of the Foro di Traiano. From the time of Hadrian, and in a state of conservation that is very encouraging, they were found during the excavations related to the creation of the Piazza Venezia subway station for the Metro C. The work was begun in February of 2006 and brought forth about 50% (one and one half rooms) of the Hadrianic spaces buried and dug in symmetric correspondence to one of the large green lawns built by Raffaele De Vico in 1932 for the elliptical design facing the Vittoriano. In November of 2013 the Soprintendenza Speciale per i Beni Archeologici di Roma issued an ideas competition for the covering of the ruins and internal and external organization of the auditoria. Without a shareable reason, let's say without a noteworthy reason, the competition did not end conclusively, because it was first suspected of being, and later definitely, cancelled despite a large participation and the concluded delivery of project documents. Later, the archeological area was redesigned in an unqualified manner and the design of the De Vico lawn was never repositioned, compromising the quality of the perception of the entire Piazza Venezia. The present Call seeks to recuperate the positive aspects of the competition of 2013, incorporating in the broader scope of proposals for the redesign of Via Dei Fori Imperiali, imagining that the auditoria adrianei can be, once reorganized and eventually covered, reconnected with the Foro di Traiano and put in relation to the Metro C access points, if realized.

The main problem of the covering project is precisely the relationship with the extremely completed monumental context, but put in crisis by the excavation and the elimination of the important green space present in the parterre designed by De Vico. This, in fact, before its removal, covered a good

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portion of the perspective toward the church of S. Maria di Loreto. Now, its side is totally uncovered. In this condition – from whichever perspective one sees it – the excavation of the auditoria is the fulcrum of very delicate equilibriums of constructed volumes and masses. It is enough to think about the visual sequence characterised by the two cupolas contingent and the Column of Traiano. It is therefore quite a difficult project whereby the new proposal cannot increase the current state of crisis but should suture it, absorbing it. For further information see the link:
<http://archeoroma.beniculturali.it/node/1005>

3) *The Fori Imperiali*

For the overall perception of the paratactic composition of the Fori Imperiali, among the priorities of the Commissione Paratetica (pp.19-20 and 33) it is quite clear the orientation toward the elimination of Via Alessandrina. Surely its elimination would offer a more complete and clear perception of the spatial continuity-discontinuity of the Fori Imperiali but at the same time – precisely because of its quality of formidable mirador – it impedes the reading of the rich palinsest that the superimposition of the modern city on the ancient city has generated in all the Central Archeological Area. Although the directives established by the Commissione are understandable and shared, this Call leaves open the interpretation of the solution for the reading and understanding of the Fori di Traiano and Augusto in particular. All this in the sense that the same arguments made here above for the Via dei Fori Imperiali, we think are valid also for Via Alessandrina, maintaining firm the principle objective that is that which permits the reading, comprehension and visitability of the Fori at the level of the archeology, showing the compositional principle currently illegible. The project should consider the points of access to the entire Area and those to the individual Fori (see the following item 4), both in the logic of the ancient as well as the contemporary city which are at different levels and are uniquely accessible. Consideration should be given to a new paving to be set aside the ancient one and to render as much as possible homogenous the flooring material to guarantee a secure use without architectural barriers. Consideration should also include the original design of the Fori understood as a collection of signs with double signification, of separation and connection together, making evident the spatial and dimensional qualities as well as the more important thresholds and joints.

Another element to keep in consideration is the management boundary between the archeological part that is open to free access and that which is accessible only through a ticket purchase. This condition can be calendarized and of a flexible perimeter and not necessarily rigid in establishing the open from the paid portion. This is necessary because the ticketing strategy will be subjected to changes in season, festivities, and events, considering that the maintenance of an area this large is particularly costly and one cannot fall back on the rhetorical oxymoron of the “free at all costs”.

For a bibliographic comparison of the material on the Fori imperiali, see the link:

http://www.mercatiditraiano.it/servizi_scientifici/bibliografia

4) *The new entrances to the Fori*

Between Piazza Venezia and the Colosseo, along Via dei Fori Imperiali, various entrances can be located for access to the archeological area. Their key feature is to manage the change in elevation between the contemporary city and the archeological city, considering therefore the different elevation development of the Fori Imperiali with respect to the Republican ones.

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The main entrance should be located near the Basilica Massenzio and should replace the current entrance which is unsightly and ineffective with respect to the expectations of the design project concerning the levels between the Fori Imperiali and the Tempio della Pace, in addition having that characteristic quality of an emergency intervention that is evidence of the cronic lack of a coordinated project for the Central Archeological Area.

Access from the Basilica Massenzio is needed because of its topographical collocation which is strategic. It is the closest elevation intersection between Via dei Fori Imperiali and the Clivio of the Via Sacra. Thus it is the best place to connect the contemporary city to the archeological city. Furthermore, the Basilica is easily reached from two opposing directions:

from the central area of the Via dei Fori Imperiali, crossing the basalt road situated between the eastern perimeter wall of the Basilica and the retaining wall of the Velia uncovered at the base of its flattening. The basalt road leads to the forense area near the narthex of the Basilica, which connected (and connects) the via Sacra at the edge of the Esquilino and the Colle Oppio across streets that penetrate to the borghi, like the current Via del Tempio della Pace. Therefore it is still today able to accept the flux of visitors coming from the area between Via Cavour and Termini offering them an extraordinary and original entrance, already used after the alterations of the 1930's.

From the Piazza del Colosseo, following the Clivio di Venere Felice, along the Tempio di Venere and Roma and the complex of Santa Francesca Romana. This access also was present in the original organization by Munoz and is undoubtedly one of the most emphasized of the entire Central Archeological Area, with an extraordinary perspective towards Piazza Venezia, measured by the anastilosis of the columns of the proilei of the larger Tempio of Roma and the narthex of the Basilica. This access therefore, is able to accept the movement from the Colosseo, from the Domus Aurea and the sector of the Colle Oppio-Sette Sale.

The two movements thus united can access the level of the Basilica and disperse on the authentic "piazza" that was once its interior – at the base of the three large arches that constitute one of the most monumental intensities of the Area.

In terms of design, one must design a new architectural landscape with the specific tasks to organize the reception services (ticketing, orientation, preparation for group visits, cafeteria and bookshop) to be situated both inside and outside the Basilica (on the S. Francesca side). There are also suggested at least four interventions of reorganization of the monument:

- make accessible the floor of the basilica with new paving,
- make readable the double axis of symmetry that characterizes and differentiates the two construction phases of the basilica,
- make accessible the terrace covering of the basilica,
- rehabilitate the large stair to access the Via Sacra, located on the elevation facing the Palatine, in addition to the finishing and improving the ramp connection toward the Arch of Titus.

Other entrances to the archeological city must be designed for the movement coming from Via del Corso, Piazza Venezia and Teatro Marcello and for those coming from Rione Monti. For the first group we suggest to redesign the ancient entrance to the Fori Republicanii near the Clivo Argentario, adjacent to the Campidoglio. The Clivo unites the side of the Vittoriano with a terrace on to the Foro di Cesare, on which is facing the Cercere Tilliano and the Chiesa dei Santi Luca and Martina which faces on to the

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Arco of Settimio Severo. The ensemble of all these connections makes this design issue an occasion of great interest for the systemic reorganization of the mentioned monuments in the perspective of an access to the Fori Imperiali from the Foro di Cesare.

For the movement from the Rione Monti, the connection with the issue of the reading of the Fori Imperiali is inevitable as well as auspicious. An entrance from the Foro Transitorio di Nerva seems the most efficient and historically most effective solution since it involves recuperating the principle function of this space that was in origin the physical connection between the Suburra and the area of the Fori. The principle problems, other than the obvious elevation changes, are the barrier free access. This access, like the one at the Foro di Cesare, can be better understood as part of the development of the issues in point 3 above.

5) *The Antiquaria*

The present Call maintains that for Via dei Fori Imperiali the project should propose at least an architectural sign of our era in the tight connection between episodes of archeology, modern architecture and contemporary situation. The opportunity is given by the dismissal of the Antiquarium of the Celio (closed in 1939) and its reconversion into university activity or visitors services (as indicated by the Report of the Commissione Paritetica), in particular to those who gravitate around the Colosseo and Via di San Gregorio. The hypothesis is to move the equivalent exhibit space in one of the three sites that are waiting for many years to be reorganized: the belvedere Antonio Cederna (in relation to the important Villa Rivaldi); The urban park at the base of the Colle Oppio, near the so called Terme di Tito on the western side of the Padiglione Neroniano of the Domus Aurea; finally, the area of the Ludus Magnus, near the intersection of Piazza del Colosseo and Via Labicana. The relocation of the Antiquarium, currently located in a wonderful but deserted area, makes sense not only to increase the offering near the most visited axis in Rome, but also in the larger perspective of the limiting areas, currently in a state of abandon and unexpressed valorization.

In terms of the project, the participants will select at least one of the three areas and will design an archeological museum of no more than 5,000 sq. m. of which 4,000 of exhibition and 1,000 for public services. The volume is at their discretion and is more related to contextual relationships than functional needs. Considering however a floor to floor height (inclusive of HVAC) the overall volume to assign to the exhibit space is maximum 24,000 cu.m. to which 4,000 cu.m. can be added for the services, for a total of 28,000 cu.m. This volume can be distributed on two levels plus belvedere.

The museum must include some special spaces:

- a) A room for the relocation of the Forma Urbis Marmorea Severiana. The participants are free to evaluate if to design this space considering a physical museographic relocation on double support (reproduction of the fragments collocated on the fotopiano or other carographic support) or to offer the visitors a sophisticated immersive and interactive experience, based however on a physical 3-d structure. Each solution should in any case, include other later artifacts, like the Forma Urbis Romae by Rodolfo Lanciani, La Nuova Pianta di Roma by Nolli, the maps of Piranesi, Canina, Nibby and others. The research on the Forma Urbis, which presently has relocated about 10-15% of the total surface is currently in itinere and is object of international study by noteworthy researchers and has an extensive bibliography. One of the

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more interesting references to consider for this study is the database realised from 2002 by the Stanford University of San Francisco, California (The Stanford Digital Forma Urbis Romae Project). See <http://formaurbis.stanford.edu/index.html>. The ancient sculpted map of Rome, commissioned by Settimio Severo in the first decade of the third century AD, measured 13 meters in height and 18 meters in width and was composed of 150 rectangular marble plates. It was located in one of the rooms of the Tempio di Pace on a wall surface which around the VI century was incorporated into the complex of SS. Cosma e Damiano. It is still visible today from the Via dei Fori Imperiali.

- b) An exhibit space for multilayered history of the Central Archeological Area, understood with its conventionally identified extension from Largo Argentina-Teatro marcello to the Porta San Sebastiano-Mausoleo di Cecilia Metella on Vial Appia. The museographic modality of presentation is open.
- c) A room for the exhibit of the events related to the construction of Via dei Fori Imperiali, from the first planning of Roma Capitale (1873), to the current debate. The museographic modality is open even if physical models are preferred.
- d) A gallery for stone artifacts
- e) An audience hall for conferences seating 140 with a foyer for events,
- f) An exhibit space for temporary exhibits,
- g) A reception area with atrium, ticketing, coat check, bathrooms, relax area, gift and bookshop,
- h) A caffè and restaurant with belvedere,
- i) Possible underground crypt in the case that archeological structures are found during the excavations and are worth making into museum,.

6) *The Colosseo and the Tempio di Venere e Roma*

These two monuments are indissolubly tied by the shared axis of symmetry belonging first to the Domus Aurea and later to the monuments built by the Flavians before and by Hadrian after. Further common denominator is the Colosso di Nerone, the bronze statue more than 30 meters high, figuring the last of the Giulio-Claudian emperors, located originally in the vestibule of the Domus Aurea, then moved by Hadrian on the occasion of the construction of the Tempio and relocated between it and the Colosseo. The remains are only the base which is visible (but not recognizable) in the Piazza del Colosseo.

The design proposal is to resignify and reorganize the axis Tempio-Annfiteatro, considering what was expressed above. The sub-themes are two:

- Reconstruction (filological or evocative) of the eastern cella and pronaos of the Tempio di Venere e Roma, which after the unmotivated removal of the Viridarium Veneris et Romae, has returned to being unrecognizable and deserted, especially in that extraordinarily architectural part which was the forest of columns that held the pronaos.
- The completion of the arena platform connected with the realization of accessible tiers of seats aimed to accommodate the public during performances, and the musealization and accessibility of the substructures.

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In terms of design to consider the possibility of a new structure that is more organic with the existing masonry structure, and less precarious image-wise.

Of these two sub-themes, each group may take at least one in consideration.

PROJECT THEMES. PRIORITIES AND LEVEL OF DETAIL

The presentation plates for the final presentation are three:

Plate 1. Master Plan

Volumetric general plan with highlighted design proposals developed for the Via dei Fori Imperiali and for the sites connected, at the level of the archeological city, and at the level of the contemporary city (scale 1:1000).

Plate 2. Via dei Fori Imperiali North Sector

Displaying the design proposals for the first sector inclusive of Piazza Venezia and Largo Ricci, made evident with an overlay of a volumetric plan over an arial photo at the scale of 1:500 and with details at different scales:

2.a) Musealization of the entire complex of the fori Imperiali at the archeological level and possible redesign and reorganization of the street axis to be considered not only as a finished construction but also with the hypothetical construction process with the relation between excavation and construction of the roadway (priority 1, detail level 1).

2.b) Reorganization of the Auditoria Adriano (priority 2, detail level 2).

Plate 3. Via dei Fori Imperiali South Sector

This plate displays the design proposals for the second sector which includes the area from Largo Ricci to the Ludus Magnus shown with an overlay of the volumetric plan overlaid on an arial photo in scale 1:500 and with the following detail scales:

3.a) Design of the new main entrance to the Fori from the Basilica Massenzio (Priority 1, detail level 2)

3.b) Design of the Antiquarium (with repositioning of the Forma Urbis), to be located on the Velia or on the Colle Oppio or over the Ludus Magnus (priority 1, detail level 2)

3.c) Requalification and reorganization of the axis Tempio di Venere e Roma – Colosseo (priority 2, detail level 2).

By priority 1, we intend a project that is mandatory. Priority 2 a theme that is elective.

By detail level 1, we intend a scale of detail 1:200 or 1:100 (or the closest approximation), in which material textures can be read and in particular details of the paving and vertical parameters.

By detail level 2, we intend a scale of detail 1:100 or 1:50, in which the relation between architectural space, pre-existences, and the items of the collection can be read.

These indications of scale are of course interpretable according to the strategic (methodological) choices made by each group. The level of depth of study requested by this Call is that of a project at the scale of architecture, in which the material and compositional choices are well presented, as well as an indication of the modalities and processes of construction on archeological soil.

In summary, each group must design at least three of the five design programs:

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Mandatory Themes

- Musealization and reorganization of the entire complex of the Fori Imperiali at the archeological level and eventual redesign and requalification of the road axis considered with the hypothetical process of construction in relation to the excavation and the insertion of the eventual new structure (presentable at the scale of 1:200 with details at 1:100, and renderings or photomontages).
- New Main Entrance to the Fori from the Basilica Massenzio (presented at a scale of 1:200 with details at 1:100 and 1:50, and with renderings and photomontages).
- New Antiquarium on the Velia, or on the Colle Oppio, or on the Ludus Magnus, containing the relocation of the Forma Urbis Severiana (presentable at the scale 1:100 and 1:50 with internal and external renderings and photomontages).

Elective Themes

- Auditoria Adrianei (presentable with plans and sections at scale 1:100 and 1:50 with internal and external renderings and photomontages).
- Tempio di Venere e Roma – Colosseo Axis (presentable with plans and sections at scale 1:200 and details at 1:100 and 1:50 with internal and external renderings and photomontages).

The above described plates will be shown in a room set up for the committee that will be able to examine them in sequence. The plates, at the discretion of the Organization, may be reformatted into a unified banner and exhibited at the Casa dell'Architettura for the conference of the 29th of August, 2016.

The Presentation at the Conference

The presentation of the design proposals will take place at the Casa dell'Architettura on the 29th and eventually also on the morning of the 30th of August 2016. The order of the presentations will be set by the Organization on the basis principally of the application order number and by other and eventual logistic and organizational opportunities. The time available for presentation will be assigned once the total number of selected projects is determined, but in any case will be under 20 to 30 minutes. Time limits will be strictly enforced.

The presentation will be in PowerPoint and will be projected. Groups will be able also to present models, in case they have been produced and retain them opportune to the presentation, as well as books with drawings, diagrams and sketches. In case of such production and desire to show it the groups will inform the Organization in time (no later than July 1, 2016) the number and size of models and books, to managing an appropriate show during the days of the conference.

The PowerPoint presentation may show not only the images of the plates sent, but any further details of the project and the preliminary research which is at the base of the strategies of each group. Interdisciplinary communication is possible during the presentation and the presenters may be more than one, among the members of the group, on the basis of specific historic or design competencies.

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It is recommended to take great care with the representations and perspective views made by renderings and photomontage. These materials in fact will end up in a scholarly publication which wants to be of very high quality. The publication will contain not only images and descriptions of the projects, but each of these will be correlated to a multidisciplinary text indicating the quality of the historical, archeological, and design methodological research.

Competition Documents and Graphic Material

The competition documents are:

- The present Preliminary to Design Document
- The Report of the Commissione Paritetica MiBACT_Roma Capitale
- The documentation of the Decreto di Vincolo del 2001, ai sensi del D.Lgs. 490/99
- The DWG files of the design project areas

The files in DWG are the result of research conducted on the area by the Accademia Adrianea together and in collaboration with other schools. They are not to the most exhaustive or at the maximum level of detail possible, because they are not the result of measurements with laser scanner, but are a workable base document also because they can be improved by the participants who will add to and update them with their information. When given to the participants, this information will allow the reading and mapping of the entire area of the project. It will be up to the individual groups to further research their individual objectives and develop new artefacts of communication.

In the month of May, there will be made available also a 3-D virtual model of the entire study area and it will be made available to participants with copyright for 3-D printing. The Accademia Adrianea will furnish a 3-D printing service for those interested in acquiring the model, printed completely or partially, to better visualize their project proposals.

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