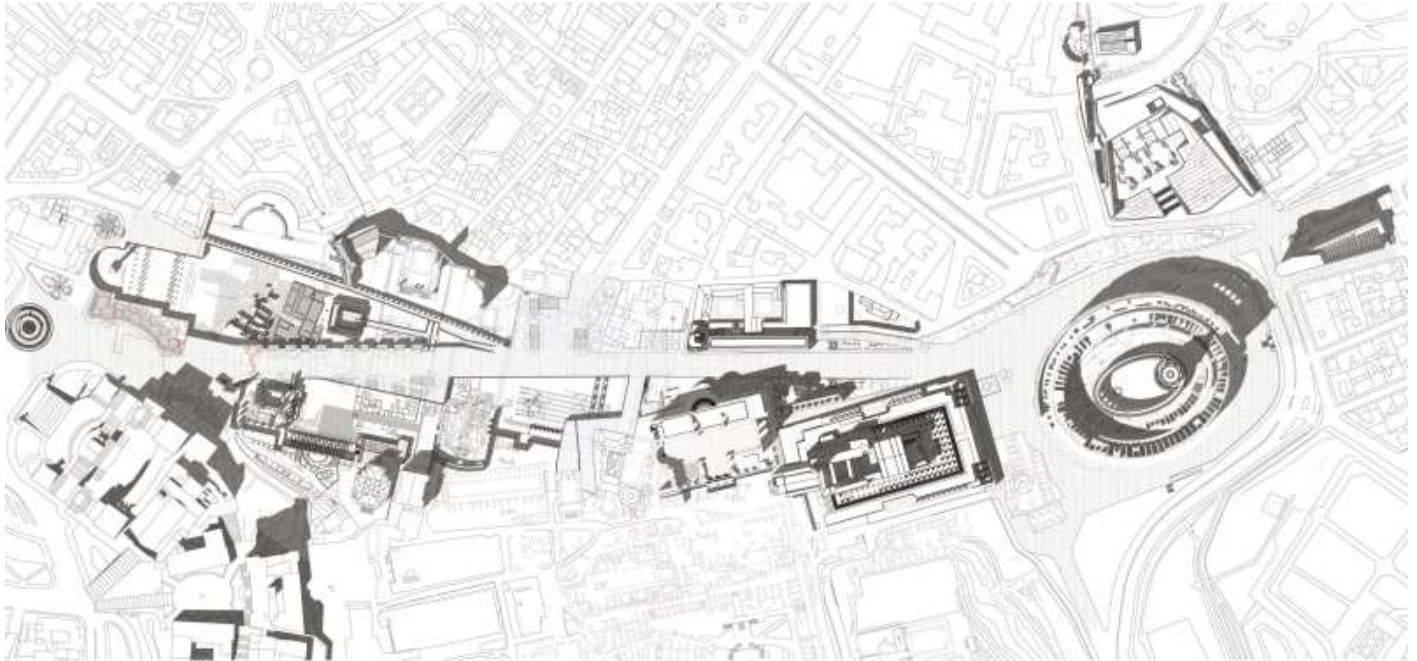


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VIA DEI FORI IMPERIALI COME OPERA D'ARTE

Piranesi Prix de Rome 2016 XIV Edition, competition for via dei Fori Imperiali in Rome.



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### General Considerations

The classical concept of beauty, based on the iconic archetype of the ideal city, is the paradigm. Central perspective is the methodological reference, and geometrical mark is the re-foundation act.

The starting point is the road/square/park designed by Muñoz, which is at the same time the first revelation point of the Imperial Forums, and the design of a new arrangement of the central archeological area, referred to the capital city to be re-founded.

In this idea Via dei Fori Imperiali is meant as the result of an historical process, characterised by some key changes, which leads to the consideration of the road and the monuments connected for their aesthetical value, defining it as “the most beautiful street in the world”

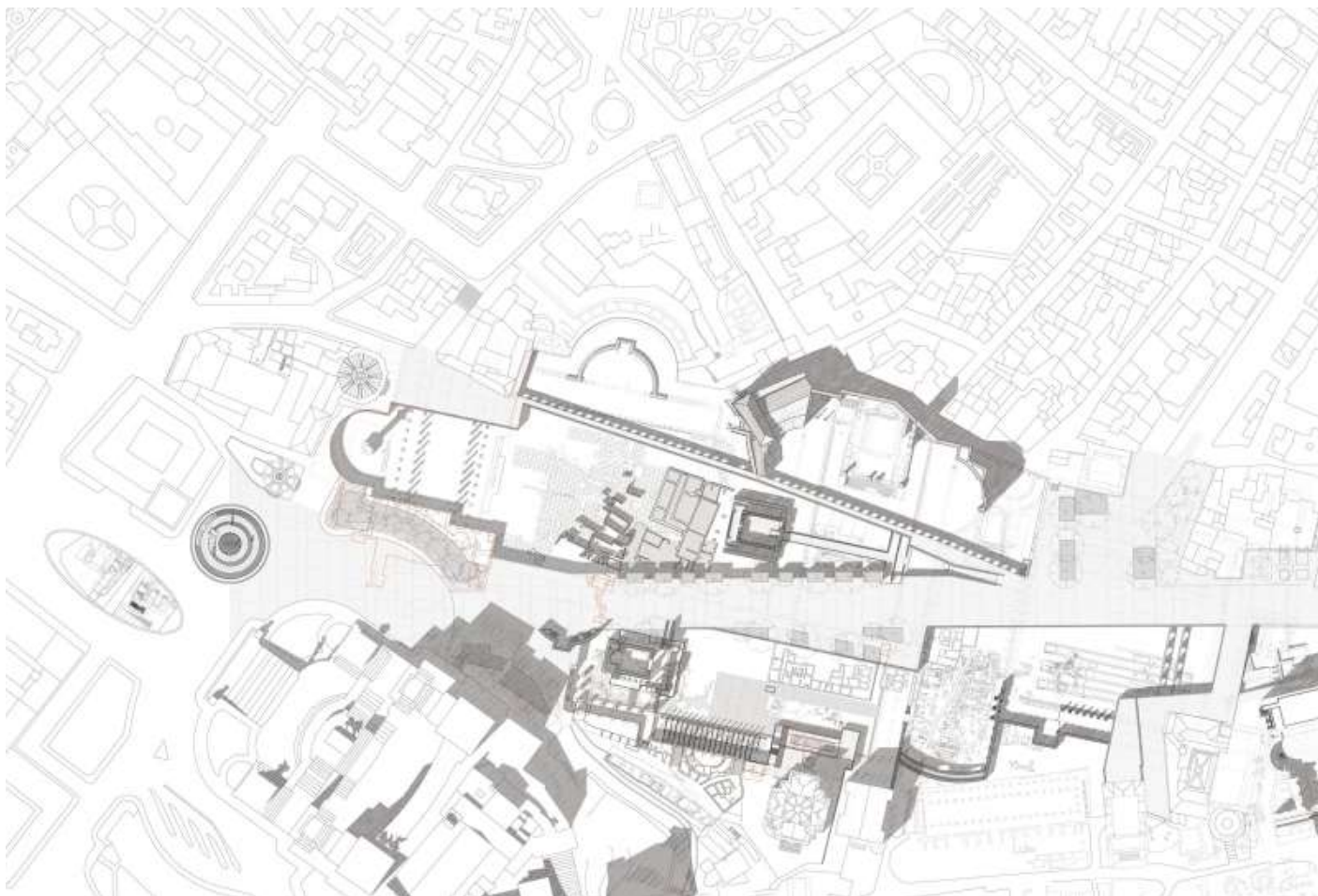
this means introducing the idea of Via dei Fori Imperiali as a work of art. Today, after the interventions of the second ventennial, this work of art is on display with all its complexity made of layering, conjunctions and derivations, which are the result of the revelation -sometimes cruel- of its formal reality.

Therefore we think that via dei Fori Imperiali cannot be the subject of intervention that don't consider it as an artistic whole. The road is confirmed in its trace, in its dimensional proportions -based on the central perspective view of the Colosseum and in its dogmatic geometric clarity the aim of the project is not the the

total legibility. Actually, the work on the palimpsest is meant to show the layering and the coexistence of different ages.

Everything is worth to be preserved, and everything is subject to critical verification, through the redesign of the edges, but without any cancellation. We work on the continuity and continuation of the work of art

The proposal concerns a critical interpretation of the existing elements: the fragments of the the Quartiere Alessandrino aren't considered on the same level as the ruins of Apollodoro, nor are the medieval traces, and Villa Rivaldi is taken in consideration for nothing but its essence, a completion of the new (and not vice versa) The contemporary city is not on the same level as the ancient one. They aren't on the same level physically nor conceptually. Entering the archeological area means entering a sacred enclosure, with its differences, its symbols and its rituals. Ancient and modern must not be assimilated and put on the same experience level



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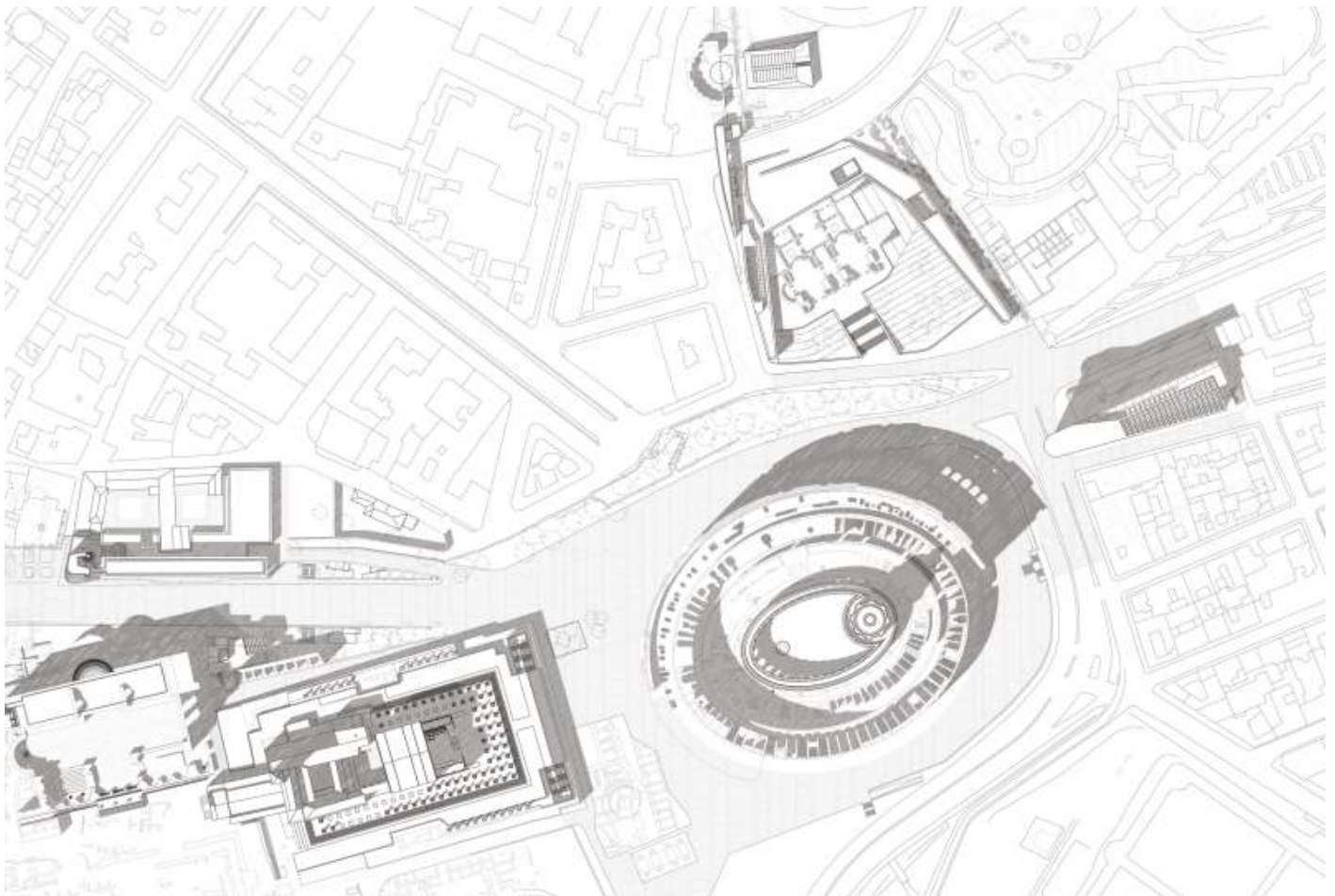
### Project Target and Methodology

The Accademia Adrianea-Premio Piranesi project is conceived as a rhapsody. That is, a set of projects developed through twenty years of research and design on the central archeological area; some are bachelor or master degree projects, one is a competition project, all recomposed and redesigned in a global master plan, which is the main actual contribution, together with some new conceived monumental elements.

Globally, the proposal is based on:

- keeping via dei fori Imperiali in its actual substance, with some redefinition and reduction interventions only on the edges and lateral parterre.
- Keeping via Alessandrina in its trace, but reducing it in width and making it lighter, assuming the aqueduct as a visual reference

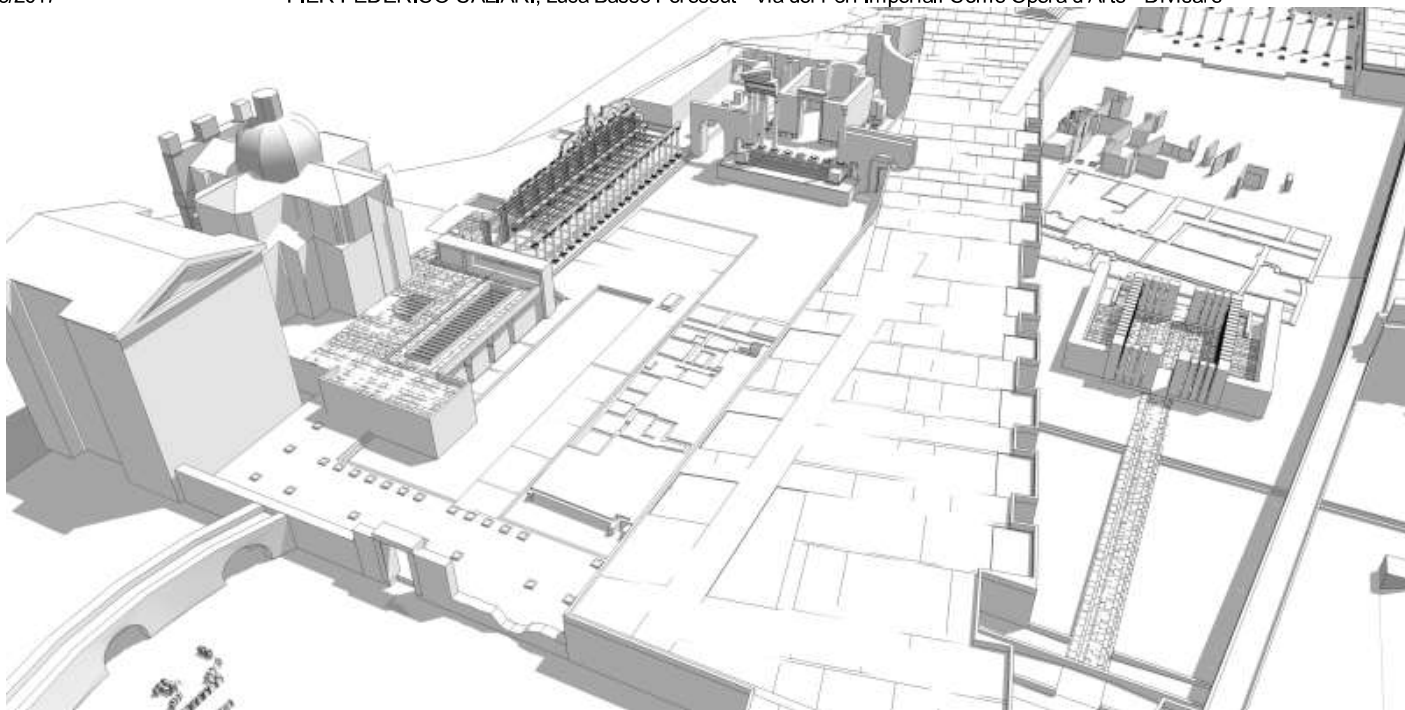
- keeping the actual mobility solution, mixing pedestrian spaces and special public transport, even with time slot distinctions.
- developing the general project on two strategic paths: A) redefinition of the west edge of the area through a continuous design between Colle Oppio and Velia B) development of the project on five main central perspectives: Trajan Column Venus Genitrix temple Maxentius basilica and Velia propylaea Colosseum – Venus and Rome temple axis Celio - Oppio axis
- linking the new “ fori imperiali” metro station with the project through a hypogeal museum which connects Villa Rivaldi and its new belvedere tower with the basilica of Maxentius, where the new entrance gates to the Roman Forum are placed
- placing a new vertical element halfway between Piazza Venezia and the Colosseum; its position is determined also by the symmetry axis connecting the Orti Farnesiani (re-founding work) with the basilica of Maxentius (other re-founding work)
- requalifying museographically the axis connecting Ludus Magnus-Colosseum- Venus and Rome temple
- extending the pertinential area to the Colle Oppio, including the archeological area of Titus and Trajan baths (not excavated yet).



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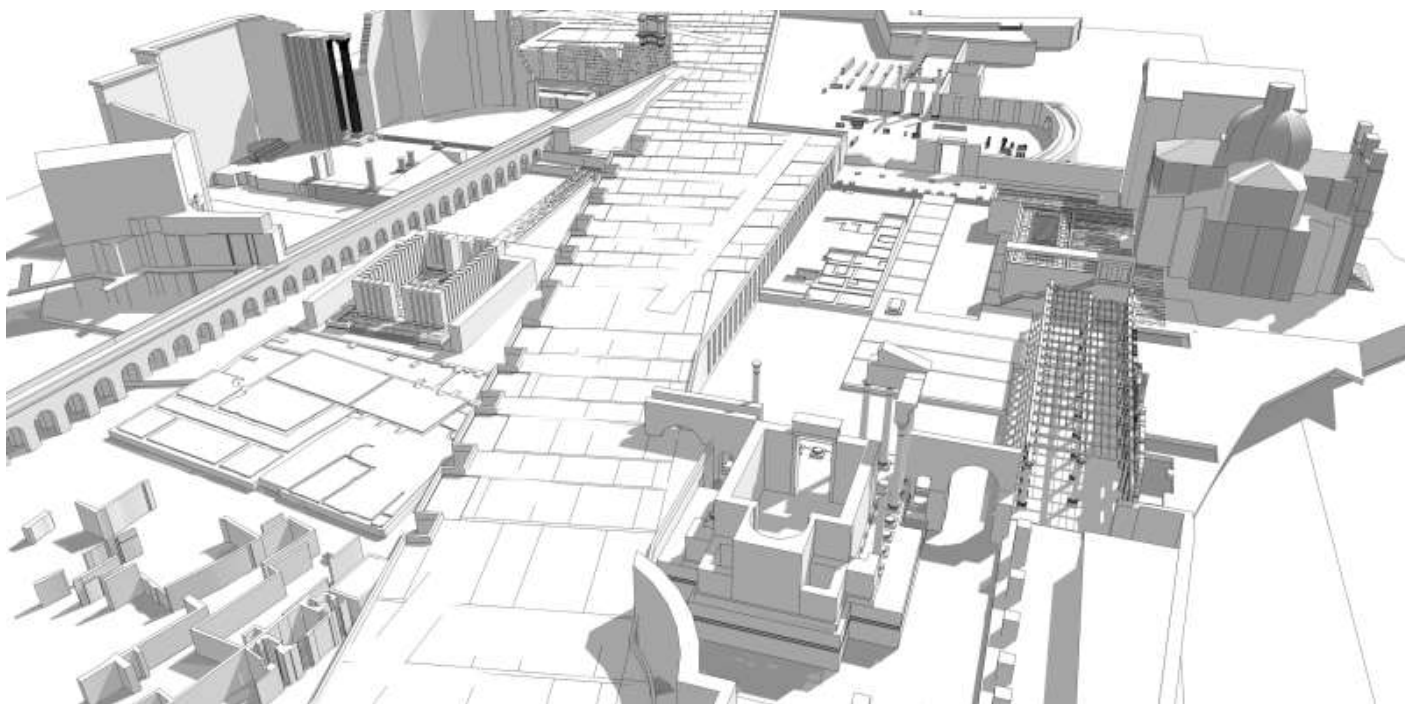
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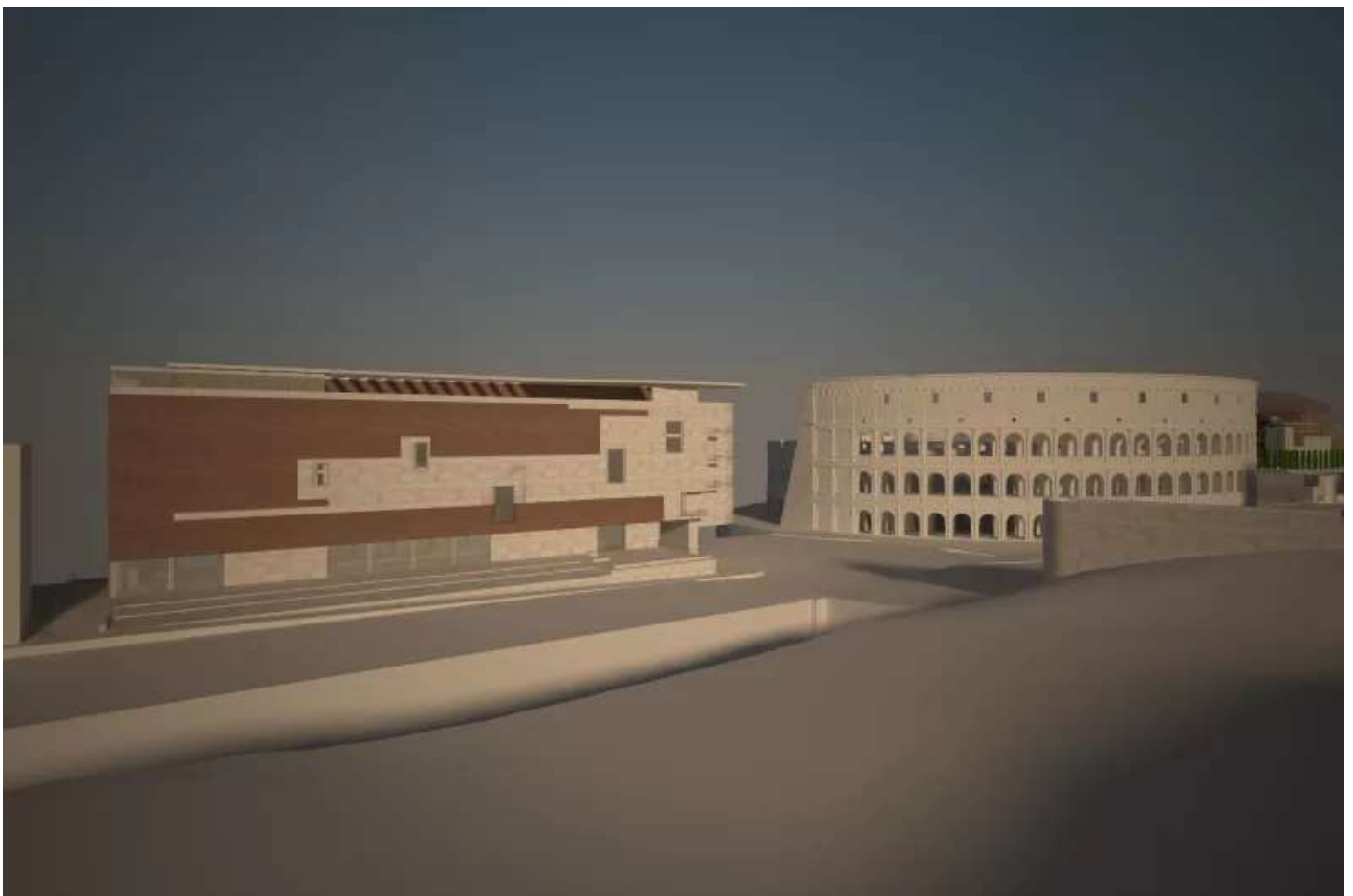
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**PROJECT YEAR**

2016

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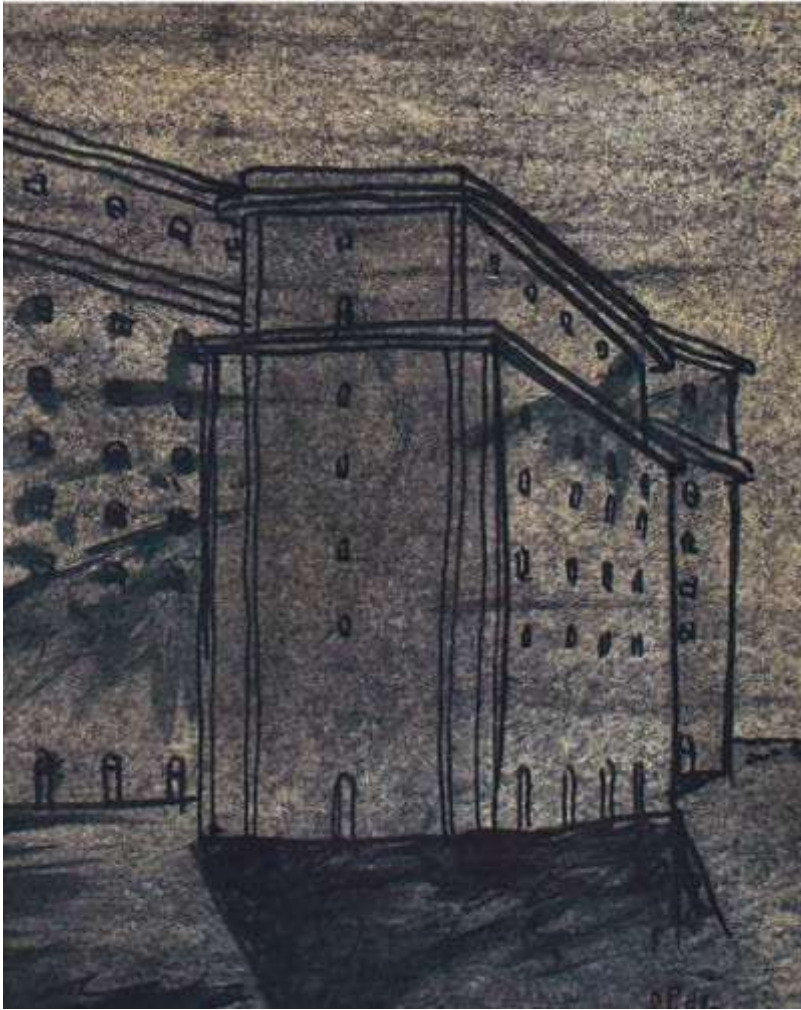
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