



BUILDING WITH THREE EXEDRAS



PHILOSOPHERS' HALL



PRAETORIUM



GREAT VESTIBULE



ROCCABRUNA

ICONIC ELEMENTS

Greek and Roman civilizations have founded their type of architecture based on order, symmetry and human measure. The outcome is an architecture able to meet different needs and functions as well as to astound even today. Many **typological and formal elements** are present and still visible within the complex of Hadrian's Villa. Among them it is possible to highlight several ones: the exedra, the courtyard, the baths and the tholos. The **exedra** is often used to create perspectives and escape points within an architectural space, or to indicate route turns within buildings. The **Building with Three Exedras**, the **Philosophers' Hall** and the **Great Vestibule**, for instance, present this feature. The **courtyard** is typical of classical architecture and has assumed over time its characteristic composition: a generally rectangular-shaped portico, used for walks, usually surrounded by

buildings or other architecture elements. The **Great Vestibule**, as well as the **Pecile**, the **Golden Square** and the **Great Baths**, displays this element. The **baths** represent the architectural element par excellence of Roman culture. They were public buildings and meeting places which could also host small theatres, fountains, precious mosaics and statues. Inside the Villa there are the **Great Baths**, the **Little Baths** and the **Baths with Helicaminus**. The **tholos** was initially a funerary monument with a circular plan whose first testimonies date back to the Bronze Age. It was later evoked by Greek culture and used as a temple characterised by a dome, sometimes surrounded externally by a circular portico. The **Maritime Theatre**, **Roccabruna**, **Golden Square** and the **sudatio of the Great Baths**, among others, display this configuration.

WATER ARCHITECTURES

The archaeological landscape of Hadrian's Villa is characterised by a poetic atmosphere that became a source of inspiration during Renaissance. The **water element**, which represents a decisive feature within the Villa, creates a perfect system together with the architecture. The Tiburtine territory is rich in water. At the beginning of the XX Century Charles Louise Boussois, a French pensionnaire, carefully studied the site and portrayed a virgin territory rich in water and dotted with Ville d'Otium around Hadrian's Villa, belonging to the following centuries. The Aniene river draws a direct relationship with each of them: the water, called **Acqua Ex Machina** due to its constant movement, creates baroque scenography on the architectures themselves. At Hadrian's Villa, however, the water is captured by geometry; it is static and characterised by mirrors in which the architecture is reflected: it is then called **Acqua**

Captiva. The water element within Hadrian's Villa, therefore, cannot be considered only a formal part of the architecture: it is, in fact, **one of the design principles** of the entire complex; it represents the connecting element of the various layers of the landscape. By studying the project of the Villa, it is not possible to separate the water element from the architectural one. Water is never perceived as a void, a pause between an architectural episode and another one; it represents, instead, a **primary element** of the composition and syntax of the project.



MARITIME THEATRE



BATHS WITH HELICAMINUS



GREAT BATHS



GOLDEN SQUARE



LITTLE BATHS



BUILDING WITH PESCHIERA



PECILE



CANOPUS and SERAPEUM

