

## The Lens of the Pantheon

Jim Richardson, AIA, LEED AP BD+C

### INSPIRATION | THE INTERIOR SPACE OF THE PANTHEON

The Pantheon, the best-preserved monument from Roman antiquity, eludes historical certainties. Surrounded by mysteries such as which emperor to credit for its design, or how the largest unreinforced concrete dome on earth was constructed, the Pantheon is open every day except Christmas to citizens and strangers alike. Inspired by the space of the Pantheon, and thanks to a Carlo Pelliccia Fellowship from the University of Virginia, I set out to spend the summer in Rome, to experience first-hand the magical space of the Pantheon, to investigate the Pantheon's deeper connections to place and culture, and ultimately as a practicing architect, to make better architecture. I embrace the dialogue between Rome and the Pantheon, of history and legend, of the archeology of ruins and the temporal landscape of the city. This anthology of investigations and shared experiences delights in the Pantheon.

#### LESSONS OF THE LAWN AS METHOD

We all experience architecture everyday. Lessons of the Lawn is both an introduction to architecture itself, and a method of understanding the world through architecture. Using both narrative and graphic explorations, we are taught to use Jefferson's Academical Village as a tool with which to appreciate architectural relationships with creativity, enthusiasm, and insight. My proposal for study in Rome suggests the Pantheon as a similar template. As a lens through which to experience and interpret the city of Rome, the Pantheon is a center of the rituals and routines of daily life.

The best works of architecture, including both the Pantheon and the Academical Village, can be immediately enjoyed at a glance, yet invite deeper investigations and reward continued attention with moments of fresh understanding. As a Spatial Theater, visitors to the Pantheon are entranced by its form, proportion, and sense of coherence. As an Urban Portico, the Pantheon and its porch are places of passage, thresholds of experience that can transport us. The Pantheon is the reconciliation of individual and collective expressions coming together into a community. As a Civic Ruin, the Pantheon has endured over time and embodies a rich history. Its meaning and circumstances continue to change over time, just as it continues to last and be loved.

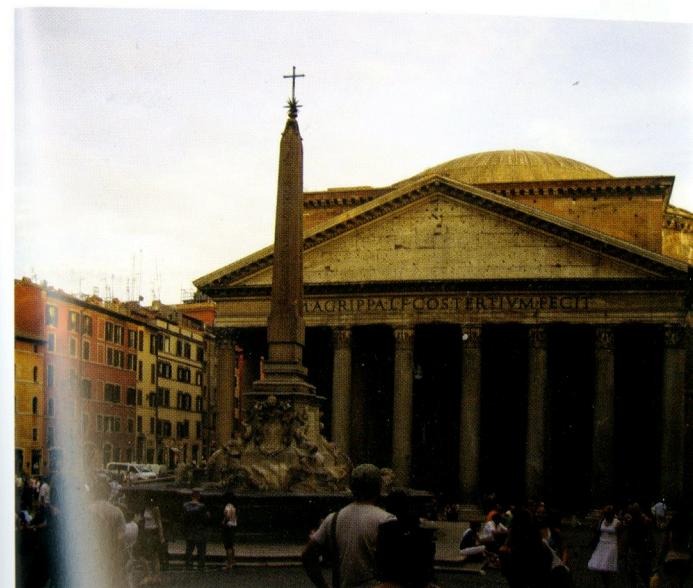
Jefferson never visited the Pantheon in person, and yet, the Pantheon and its lessons are a model for the Rotunda and the University of Virginia's Academical Village. As Spatial Theaters, both the Pantheon and the Academical Village strive for an elusive beauty of form, space, and experience. As Urban Porticos, the Pantheon and the Academical Village are places for people that invite belonging. As Civic Ruins, the Pantheon and the Academical Village create for students and citizens a home.

#### THE ORIGINS OF THE PANTHEON (AND ROME)

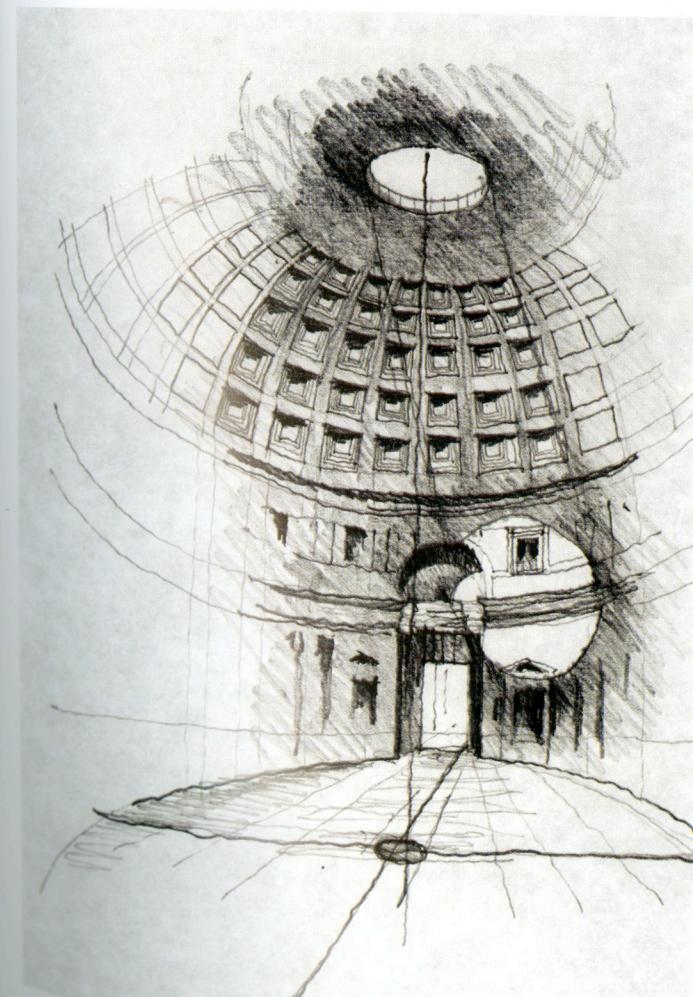
Rome was founded as a series of camps atop seven hills adjacent to the Tiber River. The hills of *tufa*, the thick crust of volcanic lava and ash, provided both protection and formal structure for the early settlements. As the camps got bigger, the swampy terrain between the hills was drained to create the forum, Rome's meeting ground and market place. The dual spatial structure of Rome, created by the vernacular settlements clustered to the topography, merged against the ritual and legendary crossing of the Cardo and the Decumanus, became Rome's symbol of civilization, and likewise the diagram of the Pantheon. More than just political or business centers, cities are cultural places that live in the minds and stories of their citizens.

Conceived on the site where Romulus ascended to heaven, the Pantheon reinforces Rome's foundation. The Pantheon was built in the lowest spot in Rome, specifically with the intention to let its dome rise above the other seven natural hills of Rome. However, they permitted the floor of the Pantheon to flood regularly by the water pressure of the Tiber rising through perforations in the center of the floor. The Cardo of the Pantheon is in line with the axis on which the heavens turn, and its Decumanus, the oculus, is oriented toward the passage of the sun. As a new ideal center, the Pantheon expresses in concrete form the common ideals of harmony, majesty, and equality. Within the Pantheon, individual and collective expressions alike reconcile into a form, and a place, where wonder is infused into everyday life, given more meaning by its setting.

The Roman Empire extended through a series of military campaigns, and concurrently made civic improvements within its city walls to benefit everyday people. As the world's first roadway system begged for new destinations, upgrades such as sewage systems, aqueducts bringing fresh water to public drinking fountains, and public baths revolutionized the daily life of Roman citizens. Just as the Lawn ends in two solitary student rooms as an ethical symbol of the individual's responsible identity, the city of Rome highlights the role of the individual speculative imagination.



The Pantheon | Shared Imaginings With Jefferson's Academ



Inspiration | The Interior Space of the Pantheon

## ON (AND ROME)

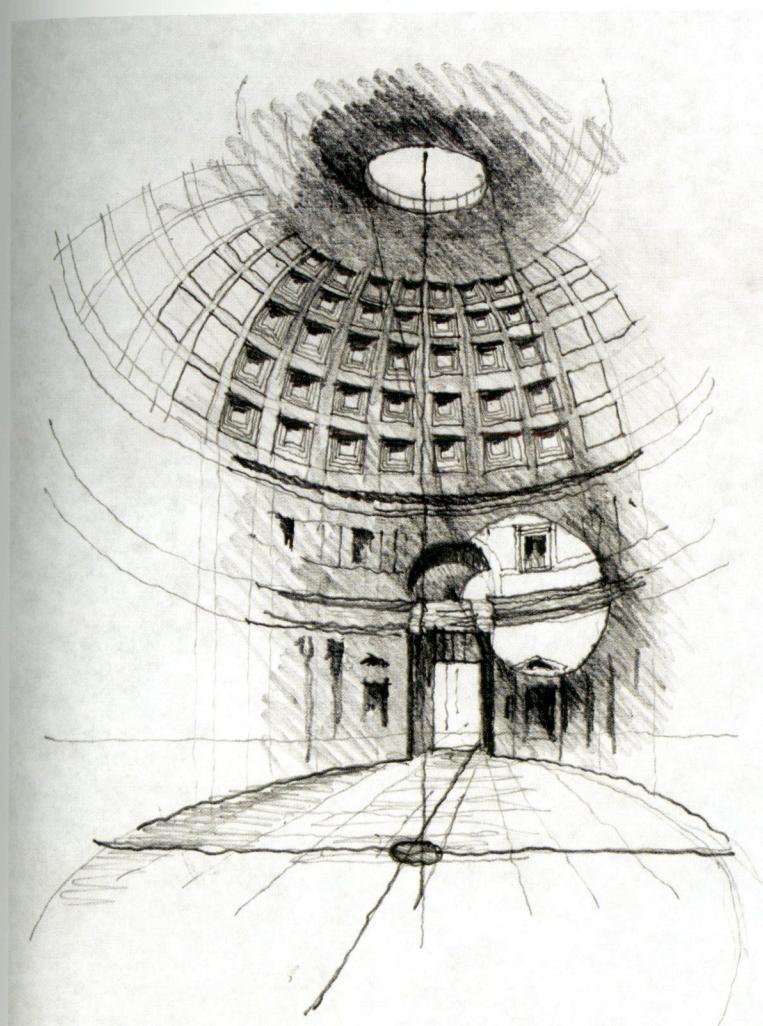
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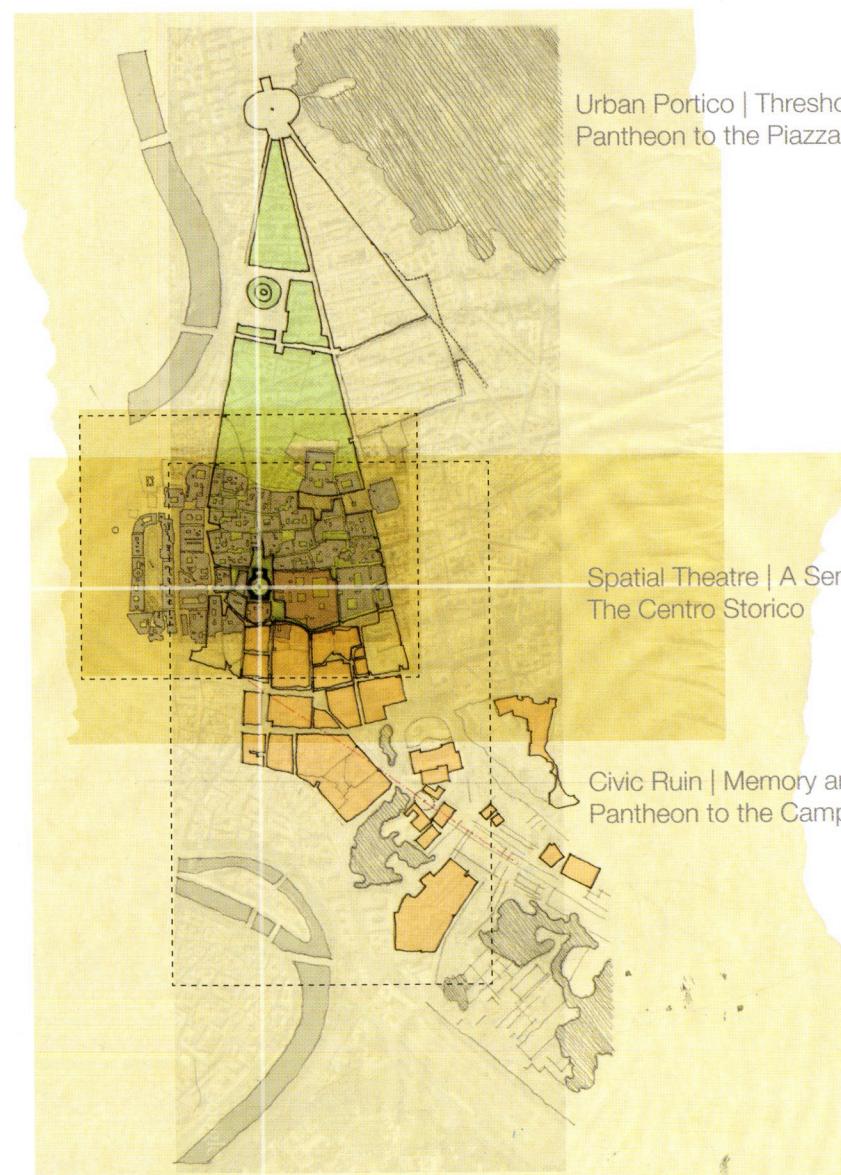
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The Pantheon | Shared Imaginings With Jefferson's Academical Village



Inspiration | The Interior Space of the Pantheon



Urban Portico | Thresholds of Experience  
Pantheon to the Piazza del Popolo

Spatial Theatre | A Sense of Wonder  
The Centro Storico

Civic Ruin | Memory and the City  
Pantheon to the Campidoglio

### Spatial Theater | A Sense of Wonder

The most distinctive and striking feature of the Pantheon is the perfect geometry of its massive, spherical interior space. Inside of its domed drum fits a 150-foot diameter perfect sphere, which is the size of a 10-story building. No other space like this exists today, or has ever existed in the 2,000 years since the Pantheon was built. This incredible atmosphere inspires a unique sense of wonder that, everyday, makes visitors feel alive. At the top of the dome is a 30' diameter oculus, a circular hole and the Pantheon's only opening to the outside, through which sunlight enters the space. As the earth moves around the sun each day, the sunbeam travels across the Pantheon's interior, and people are invited to watch. Morning and evening, rain or shine, cloudy or clear sky, the atmosphere is constantly changing. Your attention is awakened to your surrounding, grounds you in the moment, and you can feel a profound connection to the world.

### Atmosphere and Phenomena

Hadrian, the first bearded emperor, used the Pantheon as the seat of his empire. Hadrian proclaimed himself as a sun king, associating himself with the sun's most compelling power entering through the Pantheon's oculus. The circular interior stood for the energy of the sun, and the collage of lavish materials represented the many lands of the world that were Roman. From the shadowy southern side of the Piazza Della Rotunda, the Pantheon showcases the phenomenon of atmosphere and time. Sunlight becomes a playful, kinetic element to stimulate our creative faculties. It's not just the form of the Pantheon that matters, but the cinematic motion of the sunbeam and its effect on our immediate awareness of knowing that we are intensely alive right here, right now. Watching the sunlight moving is intensely enchanting and promising, and also mysterious.

### Form and Coherence

Hadrian spent much of his 21-year reign traveling around the empire on a series of journeys, gaining a level of first hand experience of the Roman empire. He reconstructed Rome's center and assimilated all his knowledge into the universal space of the Pantheon. While Hadrian's Villa, sited outside of Rome, is a loose conglomeration of collected travels, the Pantheon is a unification of ideas into one great space.

Every day the experience of the Pantheon is different, based on the weather, the time of day, and the group of people inside. While the space is huge, a 150-foot inscribed sphere, somehow it doesn't make you feel small. The space inspires a moment of clarity for me unlike anything else I have experienced. It is a space of centering oneself within the fabric of Rome, between the ground and sky, where we can actively crave wonder and beauty.

Architecture is the setting of our daily lives, and our everyday experiences are made up of various influences. Personal accounts, research, exaggerations, and tall tales can all be valid contributions.

### A Legend of Origin

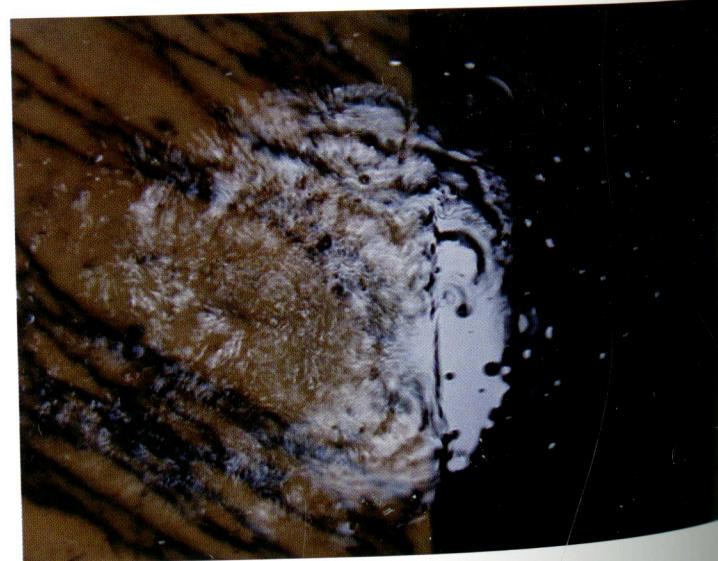
Hadrian was a particularly benevolent emperor, adored by the citizens of Rome. To build the dome, the interior of the Pantheon's circular brick and concrete drum was filled with a mound of earth. A fortune of golden coins was mixed into the earthen tumulus. After the dome was poured atop this earthen formwork, and had cured, the doors of the Pantheon opened for the first time, and citizens of Rome were invited to carry the earth away and keep the coins that they found.

### Email Dispatch | First Rain

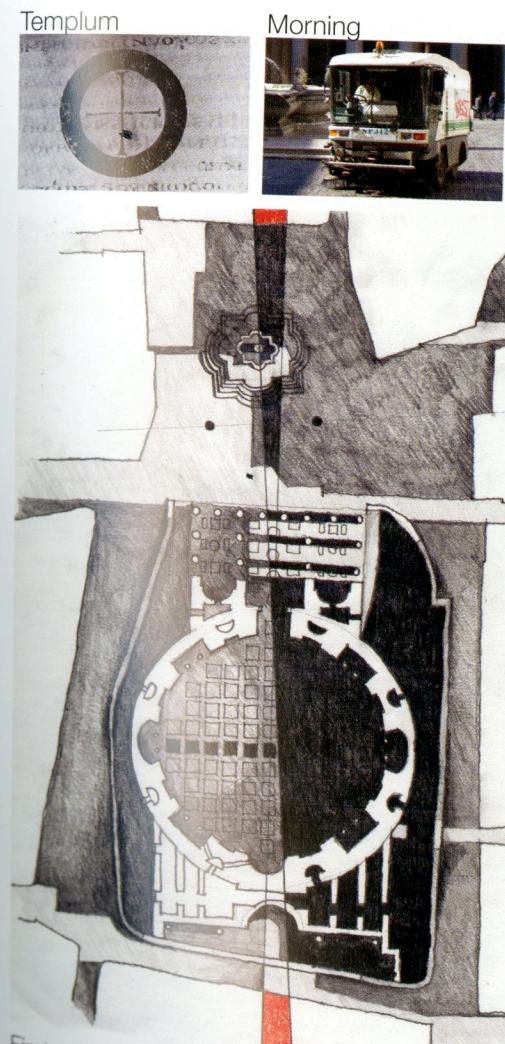
It's raining this morning in Rome. Not a downpour, rather just a steady sprinkle. Intrigued by this first rain, I threw on my rain jacket and strolled over to the Pantheon to see the rain come into the space through the oculus. Rain entered the space in a cylinder of droplets, gently slapping the floor. Inside, it rained for a while, then the clouds would part to allow the sun's disc to illuminate the interior. Then clouds and rain again. This cycle created for me a kind of inverted lighthouse, monitoring the sky with a curious Morse code. The polychrome floor, coated with a sheet of water, became a mirror that completed the spherical interior. A little lady with a squeegee chased misbehaved puddles into one of 22 tiny drains in the floor. Also fascinated by this magic were Kirk Douglas and Goldie Hawn. Both were wearing jeans and sneakers, Kirk with a blue blazer and Goldie with big sunglasses and a brown checked Pashmina. Kirk pointed around the dome with his umbrella. Speculating on the positioning of the sun throughout the course of the day and year, he performed little dance, using his umbrella as a prop. Embarrassed, Goldie pulled her collar more closely around her head and face.

Hope you are well,

- Jim



First Rain

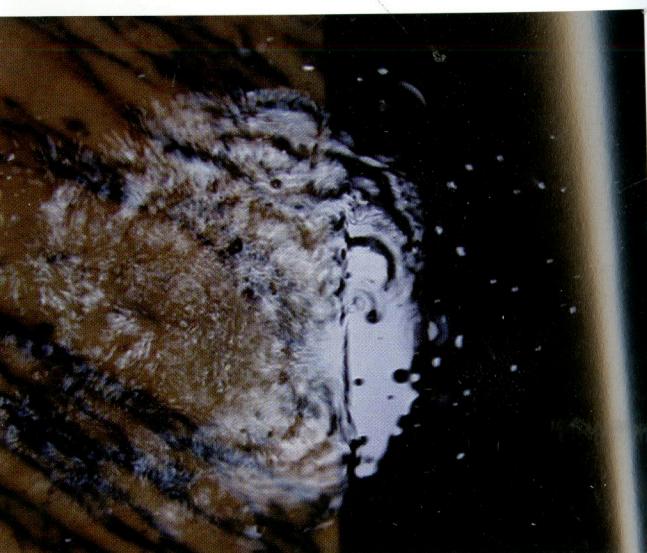


First, in the morning, to establish the center of Rome and the Pantheon, a mystical surveyor used a tall bronze rod to draw on the ground a diagrammatic crossing of two lines. Shadows cast by the rod onto this "templum" became the origin of the new structure: the Cardo, in line with the axis of the sky, and the Decumanus, in line with the course of the sun.

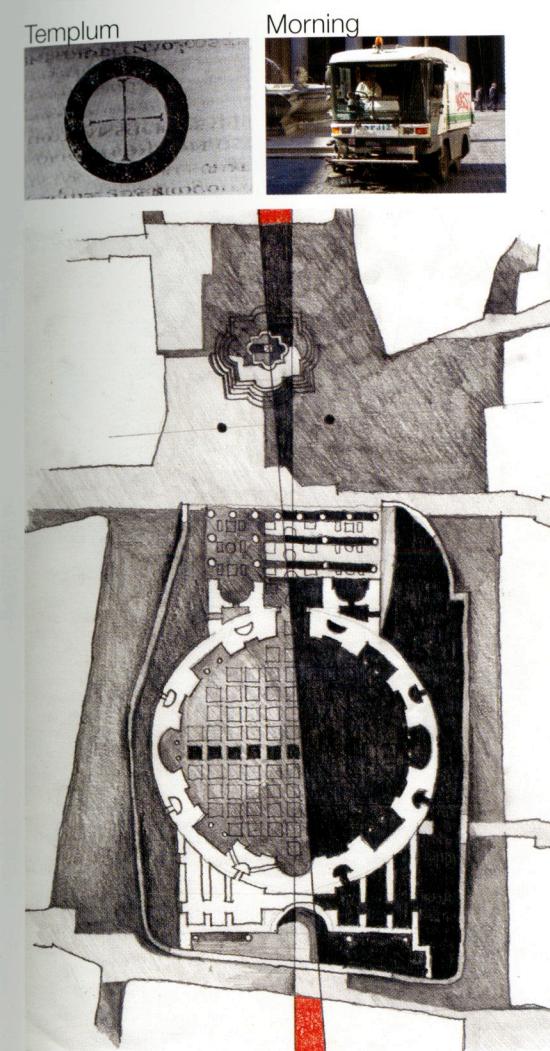
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#### RAIN

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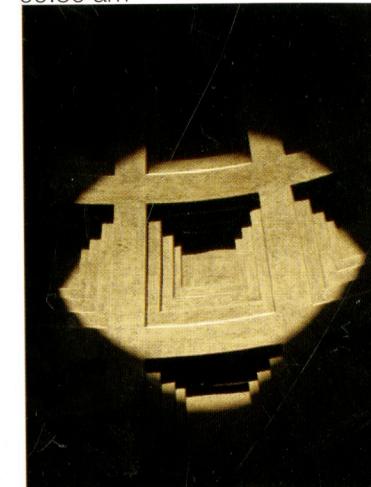
Rain



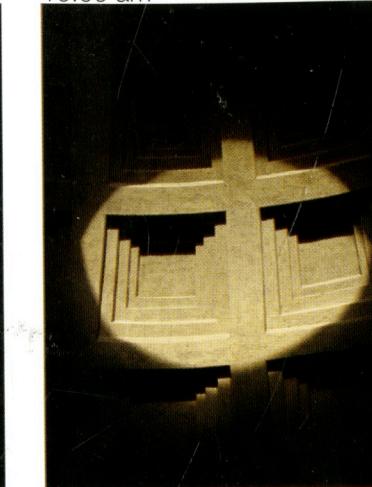
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#### Summer Solstice | A Day at the Pantheon

09:30 am



10:00 am



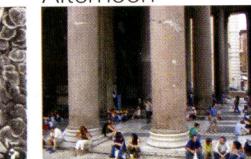
10:30 am



#### Mundus



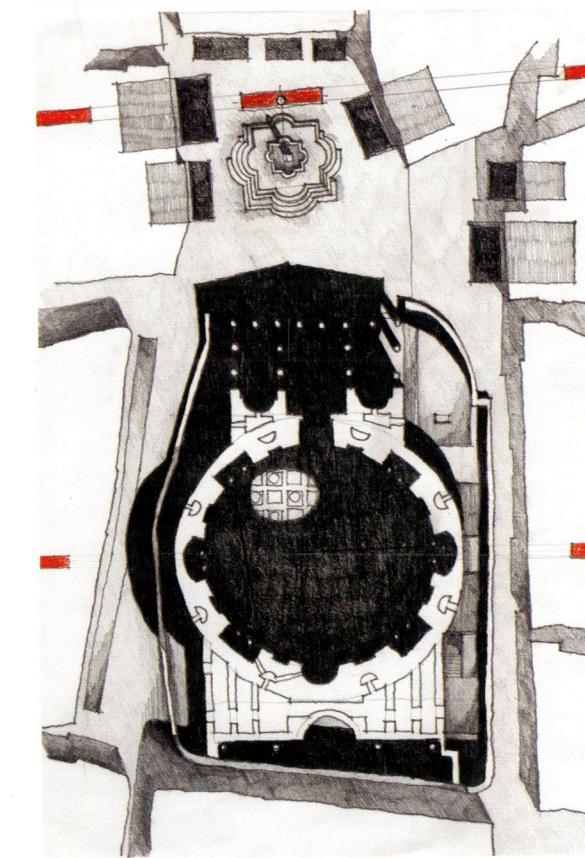
#### Afternoon



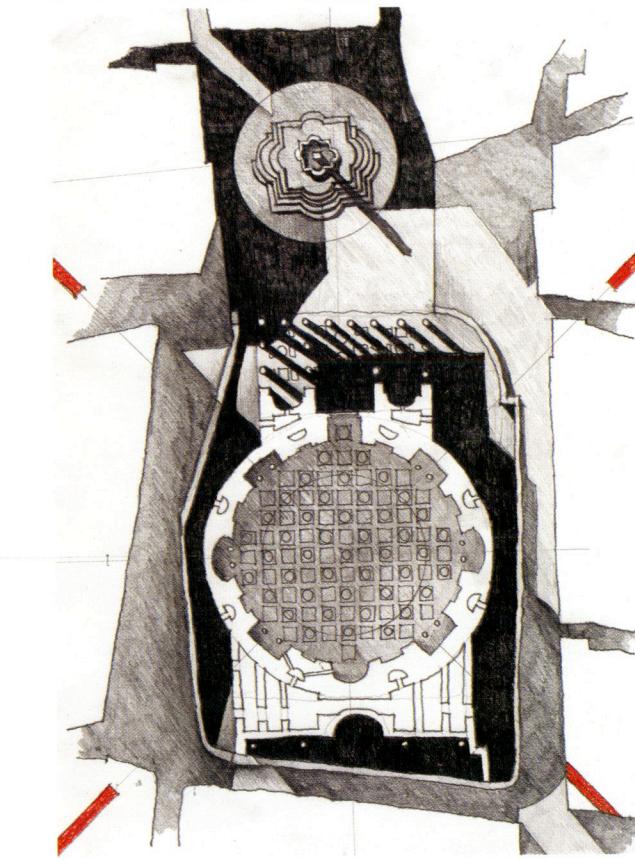
#### Pomoerium



#### Evening



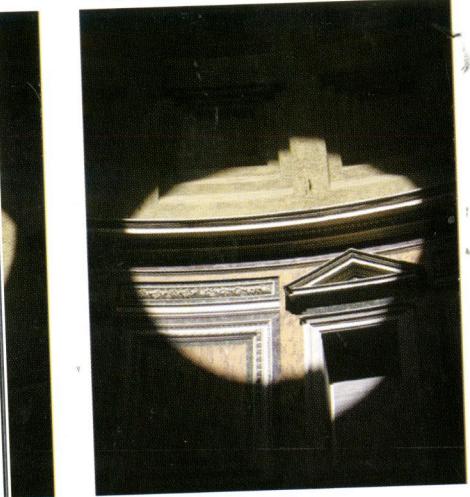
Next, in the afternoon, a circular and shallow ditch called a "mundus" was dug and filled with the fruits of habitation. The first architectural act of Rome and the Pantheon was to mark and break ground as an offering to the underworld. The formation of cities and buildings is not only physical, commercial, and political, but also ritual.



In the third act of inauguration, by the evening, the Surveyor used a bronze plow to establish the city boundaries. This "pomoerium" is the first furrow of threshold of inside vs. outside city limits. The ritual, legendary formation of Rome is echoed each day by the path of sun and shadow across the Piazza Della Rotunda and the Pantheon's interior, and by everyday use.

Chapter Three | Composition: The Lens of the Pantheon

10:00 am



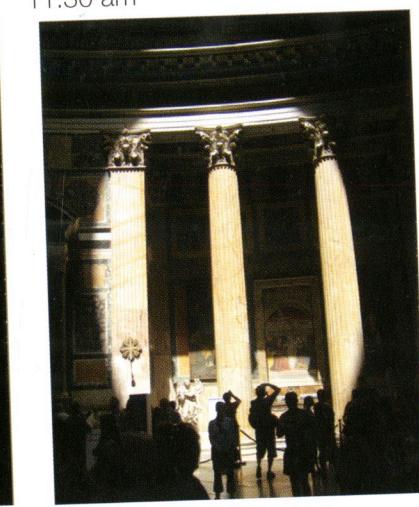
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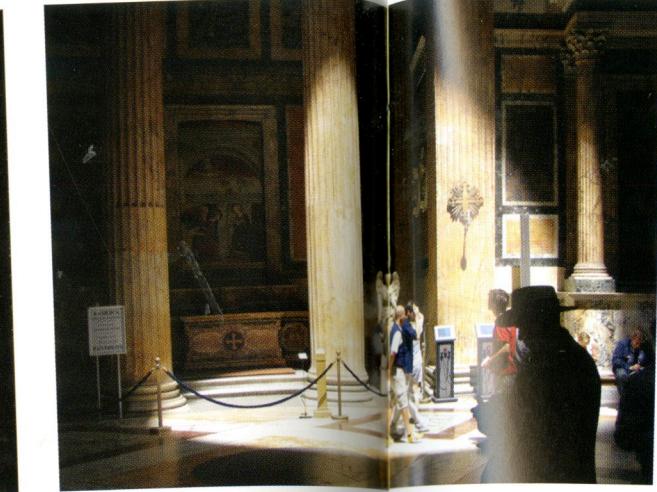
11:00 am



11:30 am



12:00 pm

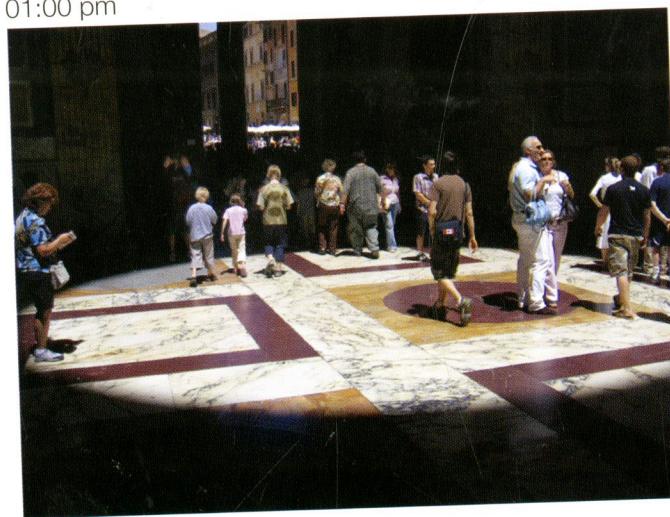


12:30 pm

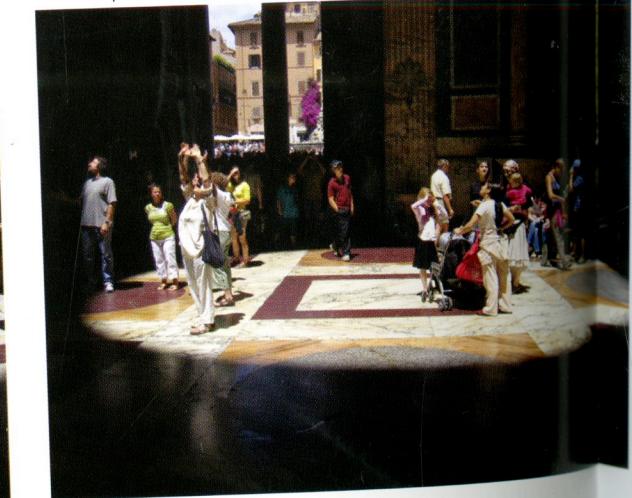


In the afternoon, as the sun shining through the oculus makes a space on the floor, the temple is crowded with groups of tourists. It is an active space of congregation in the heat of the Roman sun. Other than a solitary line at the Piazza's fountain to refill a water bottle or two, people avoid the direct sun of the Piazza Della Rotunda. Groups of schoolchildren, identifiable with matching neon hats, carry value meals from McDonald's across the Piazza to picnic within the forest of columns that support the Pantheon's shaded porch. Behind the Pantheon, I sit on a wall and eat a slice of Pizza Margherita, served as a sandwich folded carefully in a wax paper envelope. I seek the city's shadows and frequent an air-conditioned bookstore.

01:00 pm



01:30 pm



02:00 pm



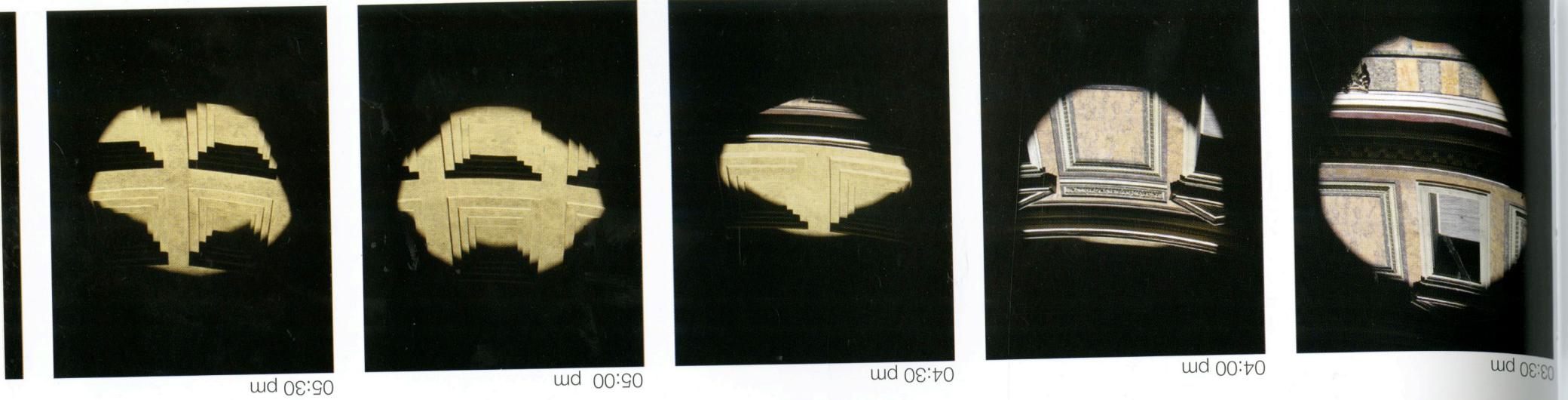
03:30 pm



04:00 pm



In the evening, tourists sit in the amphitheater created by the steps of the fountain. In the orange light of dusk, people enjoy dinner along edges of the Piazza Della Rotunda. The Piazza is alive with conversations over wine and a secondi. Street vendors draw attention to their knocked-off designer watches and purses, carefully arranged on cardboard boxes that easily fold up in case the Carabinieri come around. I walk to Geolitti for a two scoops of melon gelato.



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In the morning, the Pantheon's bronze doors, still on their original hinges, open to allow the first visitors to enter this temple of light and shadow. Between the granite, porphyry, and marbles on the floor, cigarettes, a round man wearing green overalls buffers a street-sweeper circulation around the base of the fountain, leaving a trail of soapy water behind. Delivery trucks unload the day's supplies to the adjacent cafes and trattorias that unlock their doors for the sunlig.

#### THE MAGIC OF EVERY DAY EXPERIENCE



**CIVIC RUIN | MEMORY AND THE CITY**

Buildings and cities are made of materials. To be meaningful and memorable, architecture must make an emotional connection, not just an aesthetic one. Materials and the details of their assembly deliver the message of architecture. The materials are what people make contact with, and the materials register architecture's use over time. The Pantheon is a marvel of structural innovation and material composition that has magically endured in a changing world.

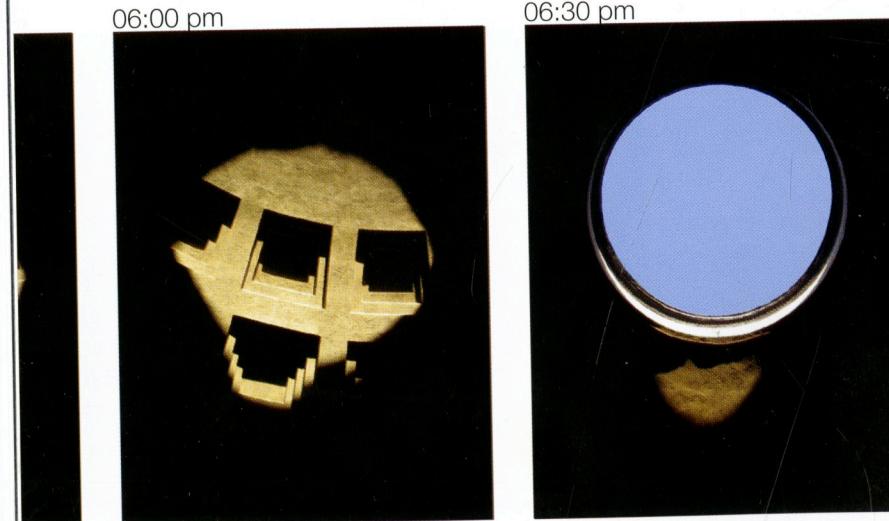
**CONSTRUCTION & INGENUITY**

The unity of the Pantheon derives from the skill with which a variety of parts have been assembled. The great task of construction was accomplished by a series of smaller acts, and we can get a lot from small details if we're willing to look. We delight in the complexity to which genius has lent an appearance of simplicity. Materials are densely packed with significance.

Since previous structures were burned in the great fire of 80 AD and then again by lightning in 110 AD, the Romans invented a fireproof building material called concrete to construct the Pantheon. By adding *pozzolano*, a granular volcanic stone, to their mix, concrete could be molded into virtually any shape and stand alone as a building material. Monolithic granite columns too were fireproof, and bronze cladding covered the wooden porch structure.

The structural walls of the Pantheon were built by pouring concrete into trenches formed by inner and outer brick walls. These walls are not solid, but rather composed of systematic networks of cavities and relieving arches that transfer the loads of the structure to eight massive piers. Amazingly, the concrete contains no steel reinforcing, as would be required today for strength and tensile forces.

The Pantheon is a marvel of Roman construction sequence and logic. The dome was poured on a complex wooden formwork. Twenty-eight rows of five coffers each, like the five planets known to the Romans and the twenty-eight lunar days in the Roman month, substantially decrease the weight of the dome and guide the loads to the ground. As the thickness of the rotunda walls diminishes from 20' at the base to 4'-11" thick around the oculus, the specific weight of the aggregate in the concrete likewise decreases in clear zones. Brick and stone aggregate within the foundation transitions to porous volcanic pumice at the dome.



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**A TREASURY OF MATERIALS**

The volcanic eruptions that put the ground under Rome's feet made the Roman countryside a supply yard of wonderful building materials. Likewise, materials from afar were brought to the Pantheon for citizens to enjoy. Materials have a role to play in making buildings just as architects do.

While the brick and concrete of the Pantheon are distinctively Roman, the building's other materials represent the many lands of the Roman empire: granites and porphyries of Egypt, colored marbles of Africa, white marbles of the Aegean, and stone from Asia Minor. Every material has a story to tell, and every detail is in itself a world of bewildering activity and infinity.

The materials of ancient Roman buildings, including materials that clad the Pantheon, were used to build Renaissance Rome. Many Renaissance buildings in the Campus Martius were destroyed by barbarian sacks of the fifth century, a devastating earthquake in the sixth century, and recurrent floods. While scarcely populated in the Roman period, the Campus Martius became the population center of Medieval and Renaissance Rome. During the pontificate of Pope Boniface IV, the Pantheon was transformed from a temple for all the gods to a Christian Church, Santa Maria Rotunda, and it was protected from further plundering. The broad appeal and wonder of the Pantheon has lived on.

**WEATHERING AND THE PATINA OF AGE**

Rome is a city of cavities, a compressed city where slices between walls and the narrow vertical spaces between buildings are utilized daily. As the current horizon of the ground peels back to uncover the foundations of the Pantheon, a liminal trench connects the city to its layered history. Citizens and tourists alike line the moat created between the city and the Pantheon to eat lunch or hail a taxi. As in most protected ruins in Rome, a parallel city of cats dwells in this in-between realm. These spaces are museums of the imagination. The city's history of flood, rubble and reconstruction is chronicled as this depth of surface. Within this occupiable horizon of time, fallen building elements and exposed ruins delineate paths, become benches and shape garden walls.

Mysteries and incompleteness fascinate us. By inducing fascination, the Pantheon's ruinous form encourages interpretation without beginning or end. The chronicles of life accumulate in materials. A weathered wall might allow us to peer into its history, turning a surface into a site for probing the mysteries before us. Weathering and use over time magnify these depths with patina. The Pantheon is not a fixed state but remains a work in progress. It is a place of possibilities. The Pantheon exceeds any single moment in time, and embodies the motion of life as a process.

**A LEGEND OF RUIN**

A priest named Barackas met the Devil outside the Pantheon. The Devil offered a deal to the priest: his soul for a book of spells that would offer to the Priest many desires. Before the deal was final, Barackas used the spell book to fly to Jerusalem and back in one night. Upon his return, Barackas had second thoughts about finalizing the deal, and again met the Devil outside the Pantheon. In an attempt to renege, Barackas distracted the Devil by sprinkling walnuts along the ground around the Pantheon's drum. He then sneaked inside, fell to his knees, and begged for forgiveness inside the domed space. The Devil was so angry at being thwarted that he flew in circles around the Pantheon like a cyclone, digging the gap between the building and the city that still exists there today.



Brick



Granite



The Excavation Between the

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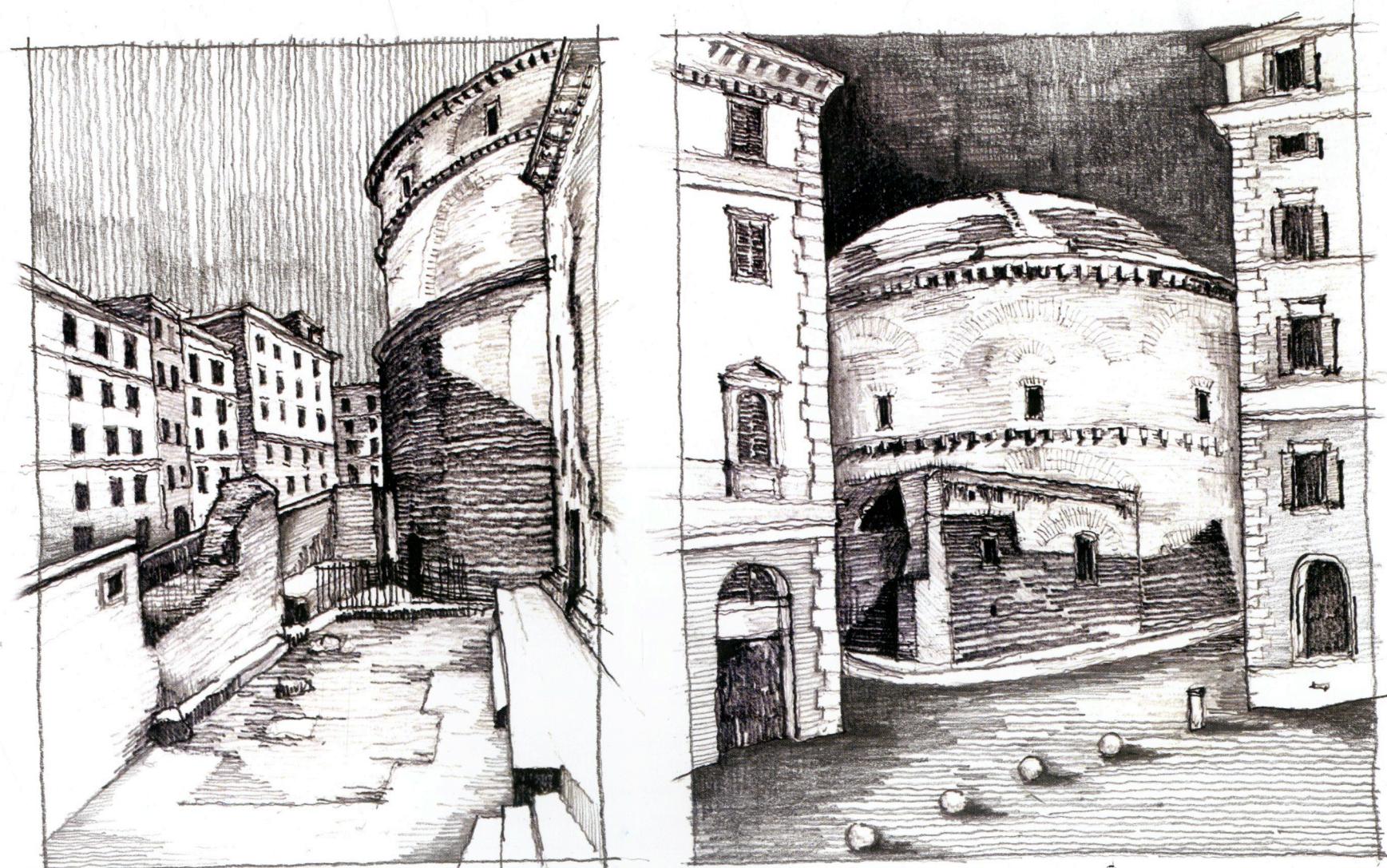
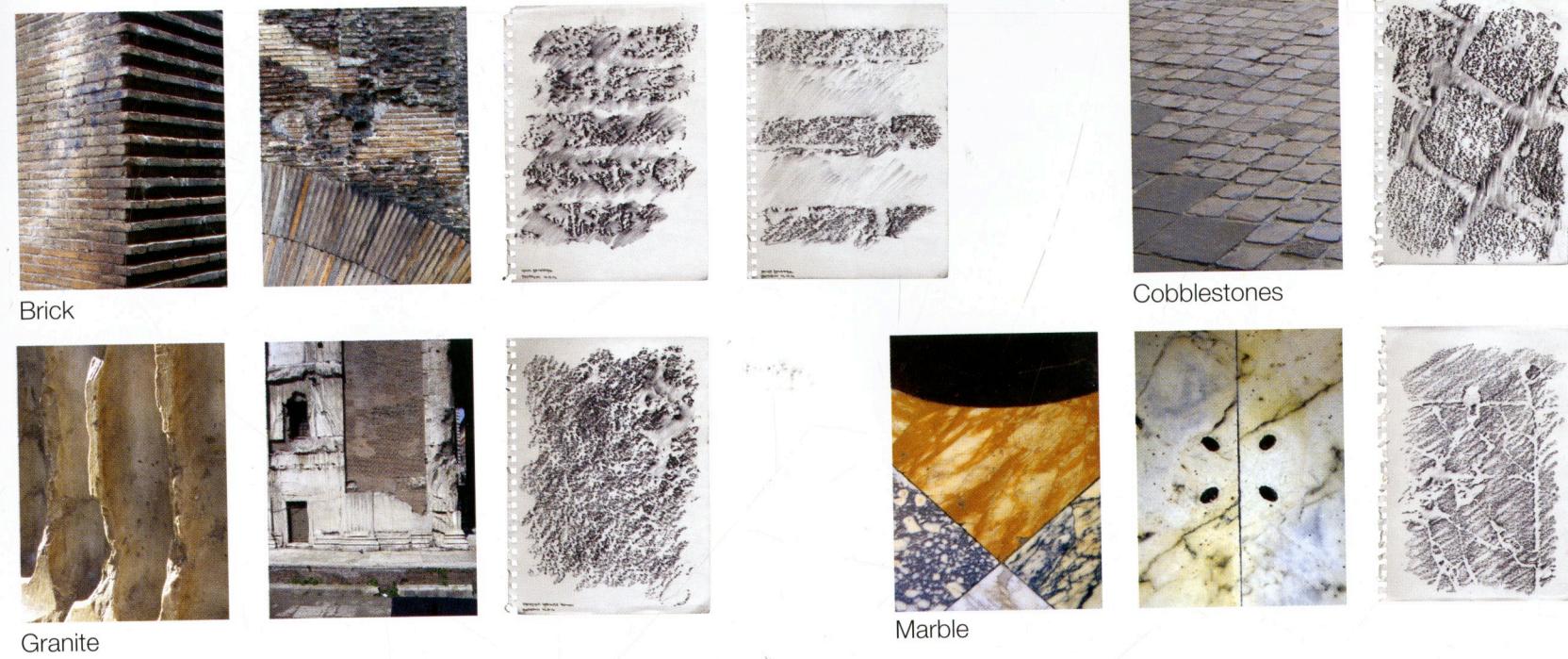
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THE CITY OF AGE  
A compressed city where slices between walls and the open buildings are utilized daily. As the current horizon line uncovers the foundations of the Pantheon, a liminal space reveals layered history. Citizens and tourists alike line the streets and the Pantheon to eat lunch or hail a taxi. As a city within a city, a parallel city of cats dwells in this in-between space. The city's history of flood, fire, and decay is chronicled as this depth of surface. Within this city, hidden building elements and exposed ruins delineate the city's shape garden walls.

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The Excavation Between the Pantheon and the City

Active Archeology at the Back of the Pantheon

**URBAN PORTICO | THRESHOLDS OF EXPERIENCE**

We all experience architecture every day. Architecture is the making of places for people, providing a physical common ground for meaningful exchange in an increasingly divided and digital world. The Pantheon is an open and inviting place that strives for universal cultural ideals, and a place for shared experiences. The Pantheon's thresholds choreograph and dramatize the Pantheon's public presence.

**A PLACE OF PASSAGE**

The five-inch gap between the Pantheon's circular drum and the Pronaos is a result of the formal and structural innovation of this new building type. While circular buildings, like the tholos and the tumulus, were fairly common in antiquity, they were forms without entrance. The Pantheon is the first circular building that invites the public inside, and the porch is the threshold of entrance.

The Pantheon operates between the streets of Rome and the otherworldly. The porch is both the transition from the city to the Pantheon's spherical interior, and itself a complete environment. When you move through the Portico, pausing so that your eyes can adjust, and pass through the massive bronze doors, suddenly your gaze is invited upward and an entirely new space, like a new world, unfolds magically. To enter is not only to gain passage, but also to bring an unforgettable event into being. The porch transitions from public to private, from light to dark, from enclosed to open, from busy to still.

**THRESHOLDS AND EXCHANGE**

Architecture can move people from different backgrounds and views, and search for something universal in an increasingly divided world. The Pantheon's focus, through architecture, is on what unites rather than what divides us. Thresholds in architecture are not sharp dividing lines, but interchanges in which each side and its properties mingle, helping people to find their place in the world both physically and spiritually. The Pantheon is a social place, a new urban and architectural space where people come to meet.

At the Pantheon, I find myself surrounded by people of all faiths, colors, languages and cultures, everyone attentive with a shared sense of wonder, all admiring the simplest of miracles - sunlight and shadow. Throughout the ages, people have always gathered to watch the very same spectacle. The Pantheon is alive, and lives on through its relationships with people.



Approaching the Pantheon

**THE DRAMA OF ARRIVAL**

The Pantheon originally stood at the end of a rectangular forecourt, paved with travertine slabs. The forecourt's purpose, in addition to a public plaza, was to increase the dramatic sense of arrival to the Pantheon. The forecourt's size, proportion, and colonnades were carefully designed to conceal from view any part of the Pantheon's drum and dome. Once inside the forecourt, only the Pantheon's facade would have been visible from the ground, heightening the surprise of the spherical space within. The effect is not to aestheticize but to empower the threshold.

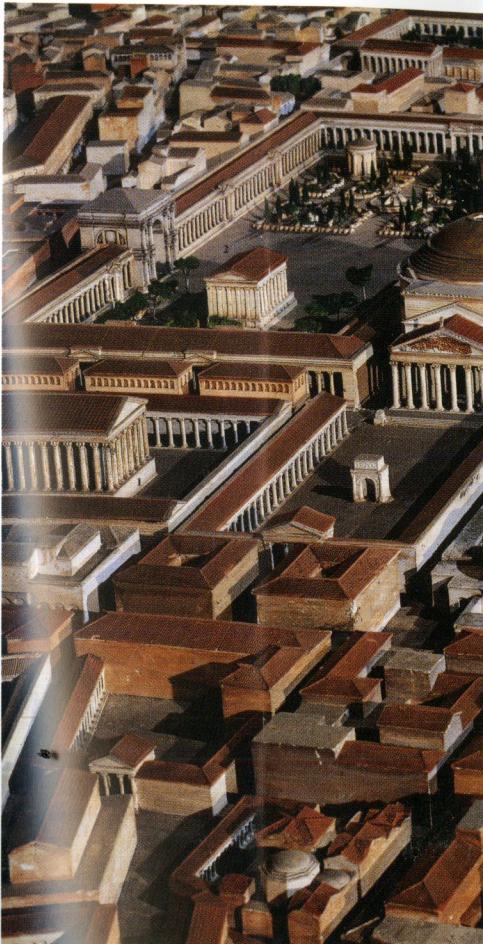
The level of the Piazza Della Rotunda has risen considerably over time, burying the seven steps of the porch with Tiber mud and Medieval refuse. The added elevation of the Piazza reveals the dome to the city. Now access to the Pantheon is via steps leading downward from the city to the porch.

**TWO LEGENDS OF THE PORCH**

The front facade of the Pantheon consists of two separate triangular pediments, one above the other, that to many appear as a mistake. The mystery of the double-pediment is the source of speculations about its intentional or accidental origins, which suggest how the porch ended up shorter than originally desired.

1. When the giant granite monolithic columns arrived at the Pantheon, it was realized that there wasn't enough lay-down space for the tall shafts to be tipped into position. Regardless of sequence, the columns were too long to be positioned on the ground in a workable configuration, including the necessary clearances required on the sides for pulling and pushing, without interfering with each other. They could not fit diagonally, nor could they be raised into position upright. Engineers determined that by cutting off roughly ten feet, the columns could be sufficiently sequenced and tipped into place. The double pediment that you see today illustrates the difference between the planned height and the actual height of the columns. The extra cut drums articulate the Pantheon's floor surfaces.

2. The giant granite monolithic columns of the Pantheon's porch were quarried in the hills of Egypt and transported systematically on rollers and carts to the port of Alexandria, where ships were waiting to sail them to Rome. When the rough-cut granite drums arrived in the port of Alexandria for shipping, the first two columns were too heavy for the boats, which sunk to the bottom. Port engineers determined that by cutting off roughly ten feet, the remaining columns and boats could be safely loaded and sailed to Rome.



Plastico di Roma Imperiale, Italo Gismondi,  
Depicts Rome in the 4th Century AD including  
triangular pediment that has led to several:



Piazza della Rotonda Site Section Illustrating

the end of a rectangular forecourt, paved with red sandstone, in addition to a public plaza, was to increase the size of the Pantheon. The forecourt's size, proportion, and location to conceal from view any part of the Pantheon's forecourt, only the Pantheon's facade would have been the surprise of the spherical space within. It is designed to empower the threshold.

The ground has risen considerably over time, burying the Tiber mud and Medieval refuse. The added dome to the city. Now access to the Pantheon is from the city to the porch.

It consists of two separate triangular pediments, which appear as a mistake. The mystery of the double pediment has led to several stories of its intentional or accidental origin.

When the Corinthian columns arrived at the Pantheon, it was found that there was not enough headroom for the tall shafts to be tipped upright. Since, the columns were too long to be positioned horizontally, including the necessary clearances between them and pushing, without interfering with each other. It was decided that they should be raised into position upright. By tipping off roughly ten feet, the columns could be set into place. The double pediment that you see now is the difference between the planned height and the actual height of the columns. It articulates the Pantheon's floor surfaces.

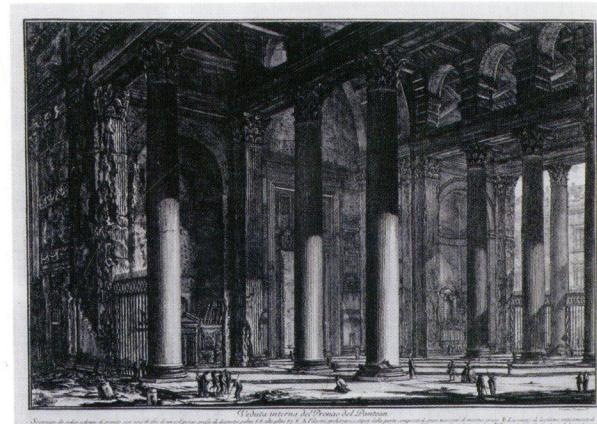
The Corinthian columns of the Pantheon's porch were quarried in Egypt and transported systematically on rollers and carts to the port of Alexandria for shipping, where they were waiting to sail them to Rome. When the ship carrying the columns ran aground at the port of Alexandria for shipping, the first two columns fell into the water and sank to the bottom. Port engineers decided to tip the remaining columns by roughly ten feet, the remaining columns and boats were able to sail to Rome.



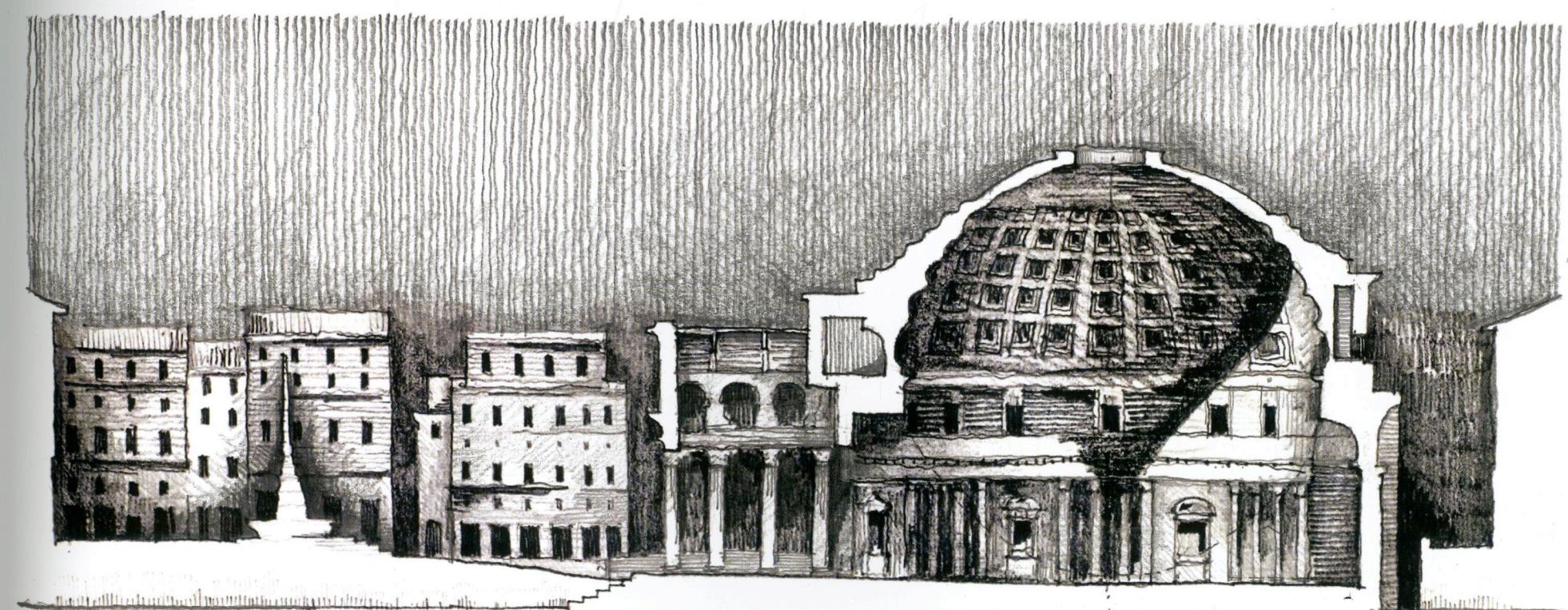
Plastico di Roma Imperiale, Italo Gismondi, 1969  
Depicts Rome in the 4th Century AD including the Pantheon's Forecourt, and the curious double-triangular pediment that has led to several stories of its intentional or accidental origins



Drum | Intermediate | Porch | Piazza | Block



Interior of the Pronaos of the Pantheon, Piranesi ,1769  
The Complete Environment of the Porch



Piazza della Rotunda Site Section Illustrating Existing and Original Ground Level

### THE PANTHEON | SHARED IMAGININGS WITH JEFFERSON'S ACADEMICAL VILLAGE

At a glance it's easy to appreciate that the Rotunda at the University of Virginia is based on the form of the Pantheon as a model. The brilliance of the Lawn is that the Pantheon's most meaningful themes are appropriated not just into the Rotunda's domed form, but throughout the Lawn's many component parts as a whole.

In the Virginia Piedmont, rather than an urban center like Rome, the Academical Village at the University of Virginia is a center for a collegiate ideal of students and teachers living and studying together.

Jefferson believed that an educated citizenry, and thereby public education, was the key to the survival of his new Republic. He appropriated the form of the Pantheon, and its authority of time and knowledge, for the purposes of a university library in a domed Rotunda, where the universals of education expressed and supported democracy. With a diameter of 77', Jefferson's Rotunda is half the diameter and height of the Pantheon.

Through the design and construction of the Lawn, Jefferson wanted to reform both Virginia's education and its architecture. Like Hadrian, Jefferson was influenced by all that he saw. His architecture was eclectic, while also remaining highly creative. With the Rotunda at its center, he made a village that emulates the idea of community. As a village, buildings and landscape are given equal attention. The Lawn draws us in, inspires learning, and opens to nature and the world beyond.

The architecture of the Lawn expresses in concrete form a community of scholars coming together, with an orderly systems of parts, into a coherent form where learning is integral to life. Still in regular use, like the Pantheon, the Lawn is constantly changing and evolving. Citizenship is not a fixed state, but an ongoing work in progress.

As Spatial Theaters, the Pantheon and the Lawn are places that can take your breath away, places that can inspire, places that can calm. By striving for beauty, architecture can encourage our better selves.

As Civic Ruins, the Pantheon and the Lawn foreground materials, showcase design innovation, and honor craftsmanship. By providing a home that adapts over time, architecture can link place and memory.

As Urban Porticos, the Pantheon and the Lawn forge open and inviting common ground for the exchange of ideas from different points of view. Belonging through architecture allows people to make connections.

Both the Pantheon and the Academical Village are vital symbols, while remaining actively in use every day to citizens, students, strangers and tourists alike. When architecture provides a memorable home, strives for beauty, and encourages belonging, it can invite belief. Belief allows architecture to be effective, lasting, and loved.

Opposite, Upper Left

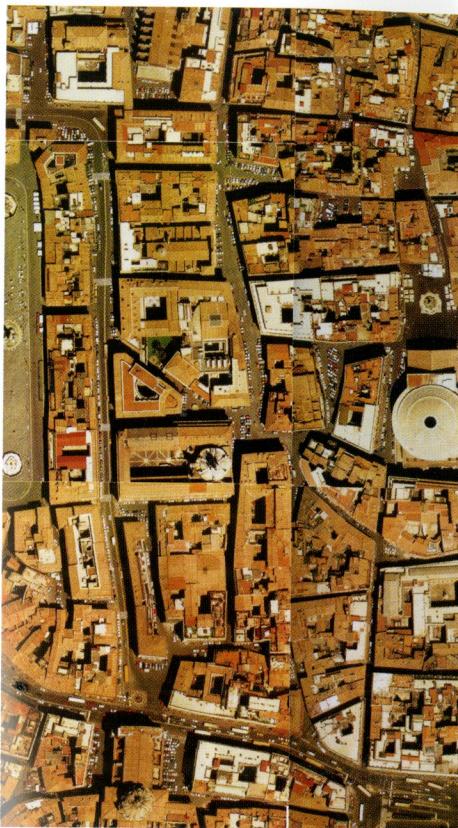
### Aerial Imagery of the Campus Martius

From above, the aerial illustrates the Pantheon's scale and materiality in relation to the urban logic of the Centro Storico. The dome and oculus are unique forms that distinguish the Pantheon within the surrounding city fabric. Buildings and city blocks within Rome's monumental core are connected by a friction of spaces and streets.

Opposite, Upper Right

### Pianta Grande of Rome, Giambatista Nolli, 1748

The Nolli plan renders all public spaces of the city, both interior and exterior, as white. The Pantheon, public and open, is one of many such amenities in the city. At street level, the Pantheon's shape and interior space are hidden, latent, and surprising upon entrance.



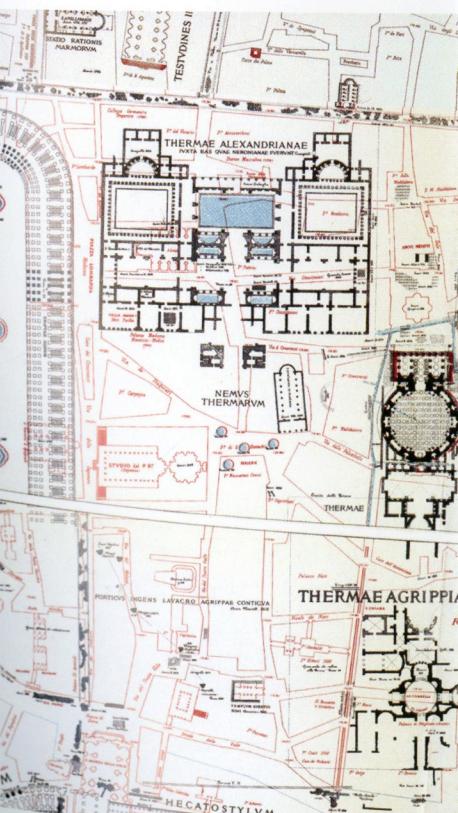
Opposite, Lower Left

### Imaginary Plan of the Campus Martius, Giovanni Bautista Piranesi, 1762

Piranesi's fanciful reconstruction of the Pantheon's urban precinct creatively mixes together history and imaginative urban speculations. The Pantheon's spatial magic is given a creative urban prominence. Self-contained, individually harmonious building complexes are simply accumulated together about interlocking urban spaces.

Opposite, Lower Right

Forma Urbis Romae, Rodolfo Lanciani, 1901  
Lanciani's plan chronicles with accuracy the city from antiquity through the 19th century. The Campus Martius is rendered as an excavation, rich with layered histories. Alongside Baths, Libraries, and Markets, the Pantheon has been a regular part of the daily life of citizens for many years. Between and underneath the the Centro Storico's infill developments are massive buildings of formal geometry, laid against one another and related to each other by sheer inertia and their mass.



Opposite, Upper Left  
Aerial Imagery of the Campus Martius  
illustrates the Pantheon's scale and materiality in  
the logic of the Centro Storico. The dome and oculus  
at distinguish the Pantheon within the surrounding  
city blocks within Rome's monumental core are  
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Opposite, Upper Right  
Pianta Grande of Rome, Giambattista Nolli, 1748  
renders all public spaces of the city, both interior and  
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At street level, the Pantheon's shape and interior  
are hidden, latent, and surprising upon entrance.



Opposite, Lower Left  
Campus Martius, Giovanni Bautista Piranesi, 1762  
A full reconstruction of the Pantheon's urban precinct  
together history and imaginative urban speculations.  
Spatial magic is given a creative urban prominence.  
Individually harmonious building complexes are simply  
clustered together about interlocking urban spaces.

Opposite, Lower Right  
Forma Urbis Romae, Rodolfo Lanciani, 1901  
A plan that traces the city from antiquity through  
the Campus Martius is rendered as an excavation,  
histories. Alongside Baths, Libraries, and Markets,  
has been a regular part of the daily life of citizens for  
centuries and underneath the the Centro Storico's infill  
massive buildings of formal geometry, laid against one  
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