



The Genesis of Villa Adriana

Emperor Hadrian commissioned the construction of Villa Adriana, an expansive imperial residence situated at the base of the Tiburtine Mountains. Nestled in a verdant expanse abundant with water which is one of the main reasons considered to choose the location, the practicality was the main issue. Notably, the proximity to travertine quarries and high-quality limestone played a crucial role, as did the presence of four major aqueducts, the navigability of the Aniene up to Ponte Lucano, and the suitability of the Via Tiburtina for transporting heavy materials. Additionally, the nearby Acque Albule, known for its healing properties. The site boasted resources like pozzolana and tuff, coupled with the historical renown of the Tiburtina area, a favored choice of the Roman patriciate for constructing villas dedicated to leisure over the centuries. The Villa spanned between the Fosso della Ferrata (or Valle di Tempe) and that of Risicoli (or Roccabruna), allowing flexibility in exploiting optimal orientations for individual buildings.

Villa Adriana's construction phases

- ① First period: from 118 AD. to 121 AD
- ② Second period: from 121 AD. to 125 AD
- ③ Third period: from 125 AD. to 138 AD

1 First Construction Phase:

-Transformation of the existing Villa to accommodate Emperor Hadrian during the first phase of new construction.
-Works extend to the development of essential access routes for the supply of food and construction materials.

2 Second Construction Phase:

-Focused on expanding the already established nucleus.
-Major structures, including the Little Baths, Great Baths, and the Pecile, are erected during this phase.

3 Third Construction Phase:

-Culmination of construction efforts during this phase.
-Significant structures like the Vestibule, Antinoeion, Canopus, Roccabruna, and the homonymous Spianata are completed in the southern part of the Villa.
-Roman brick stamps indicate the continued possession of the Villa by successors even after the Emperor's death.
-Despite its ownership, there is a noted decline in use over time, leading ultimately to abandonment.



Reino Murillo



Canopo



Grandi Terme



Piazza d'Oro



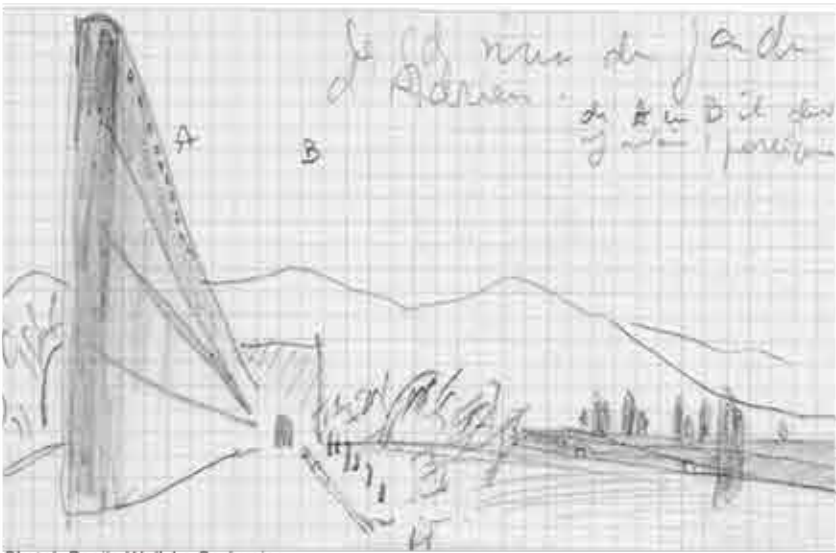
- 1. PECILE
- 2. TRE ESDRE
- 3. PICCOLE TERME
- 4. STADIO
- 5. GRANDI TERME
- 6. PRETORIO
- 7. CANOPO
- 8. SERAPEO
- 9. ROCCABRUNA
- 10. VESTIBOLO
- 11. ANTINOEION
- 12. PALAZZO INVERNALE
- 13. PESCHIERA E CRIPTOPORTICO
- 14. PIAZZA D'ORO
- 15. PALAZZO IMPERIALE
- 16. EDIFICIO CON PILASTRI DORICI
- 17. PADIGLIONE DI TEMPLE
- 18. HOSPITALIA
- 19. BIBLIOTECA LATINA
- 20. BIBLIOTECA GRECA
- 21. TEATRO MARITIMO
- 22. SALA DEI FILOSOFI
- 23. TERME CON HELIOCAMINUS
- 24. TEMPIO DI VENERE E NINFEO
- 25. TEATRO GRECO



View of the remains of the Castro Pretorio in Hadrian's Villa in Tivoli, Giovanni Battista Piranesi, 1748



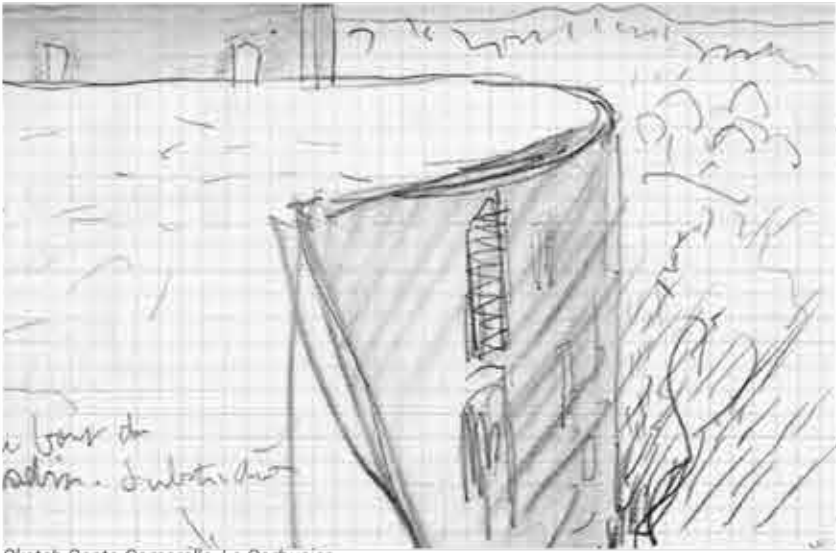
View Pecile Wall



Sketch Pecile Wall, Le Corbusier

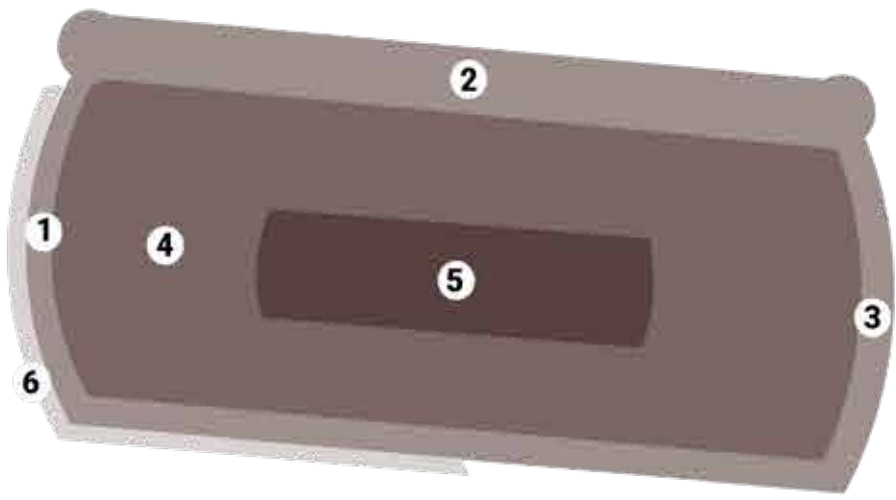


View Cento Camerelle



Sketch Cento Camerelle, Le Corbusier

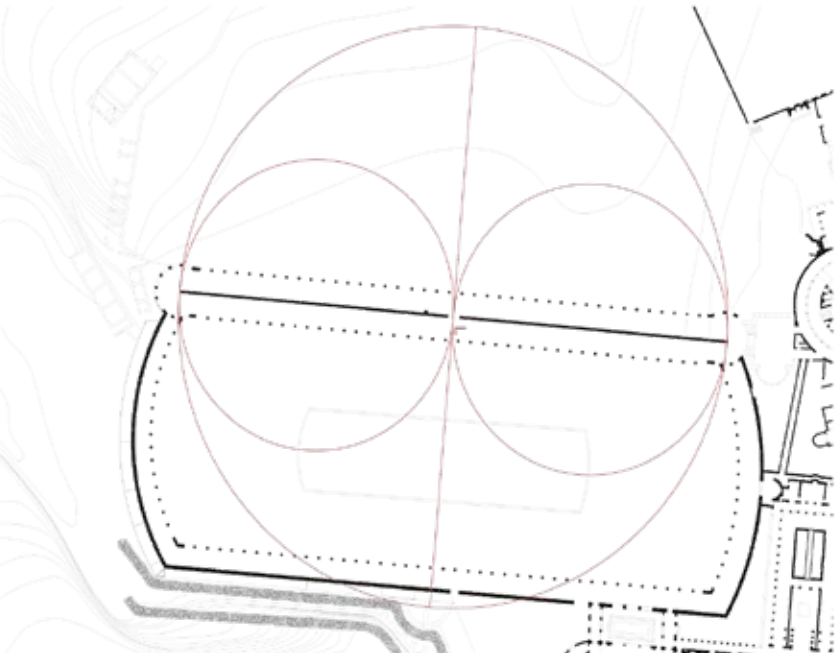
Pecile



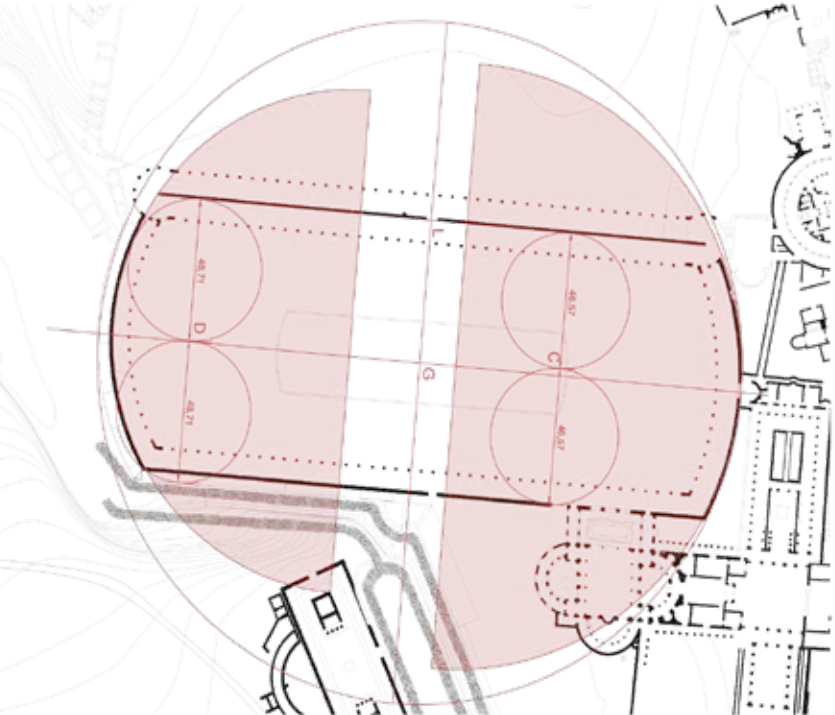
- 1 2 3 **A.** Covered walkways
- 4 5 **B.** Garden (4) in whose center piscina (5).
- 6 **C.** The Hundred Chambers

The Pecile is one of the most important places for the emperor Hadrian and in particular of Athenian art, the quadriportico monument of Hadrian's Villa, which is inspired by the Stoa Poikile of Athens, which is a painted portico where Zenon and his disipulos frequented to discuss philosophy.

the garden has a large swimming pool, for greater privacy, the pool was surrounded by high walls. The construction of the Pecile was carried out in two phases, the first, a double quadrangular portico with a gable roof, the 9 meters high spinal wall, which is still standing today, and the monumental entrance. In the second phase, the swimming pool, the garden and the portico arms that enclose it were built.



Identification of the center of the Pecile's wall and determination of the normal passing through the center, based on Cinque, G. E. study. (Own elaboration)



Identification of point L, C, G, D, based on Cinque, G. E. study. (Own elaboration)

Geometry and symetry

The relationship between the Roman foot and Hadrian's Villa Tiburtina is likely based on the use of Roman measurements and metrology in the construction and layout of the villa. The Roman foot was a unit of length used in ancient Rome for various purposes, including architectural design and construction.

The variations in the Roman foot, as well as the potential use of different measurements during different periods, contribute to uncertainties in modern attempts to accurately reconstruct the original dimensions of the villa. According to his study, Cinque would find an average size for the Roman foot; 330mm.

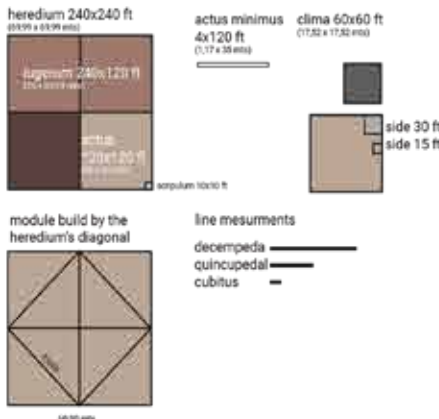
Identification of the center of the Pecile's wall and determination of the normal passing through the center.

- L. center of the spine wall
- C. point belonging to the transversal median axis of the eastern area.

G. center of the basin coinciding with the center of the circumference of maximum extension of the area.

D. point belonging to the transversal axis of the western area.

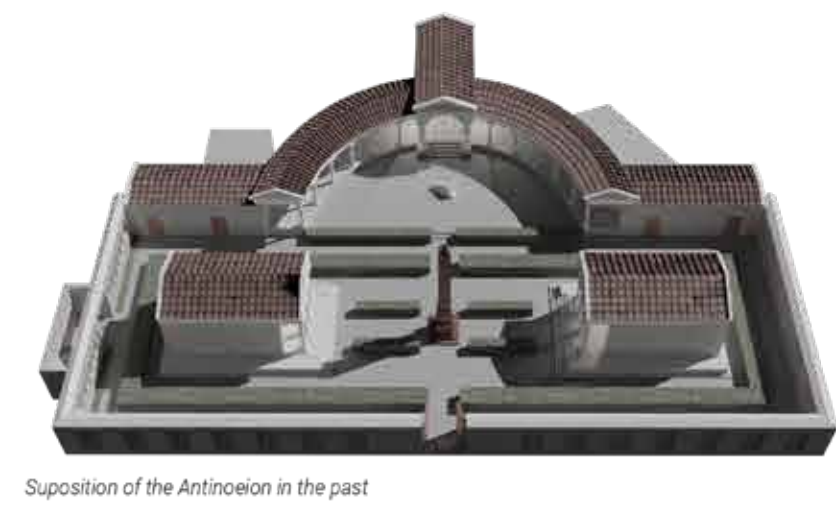
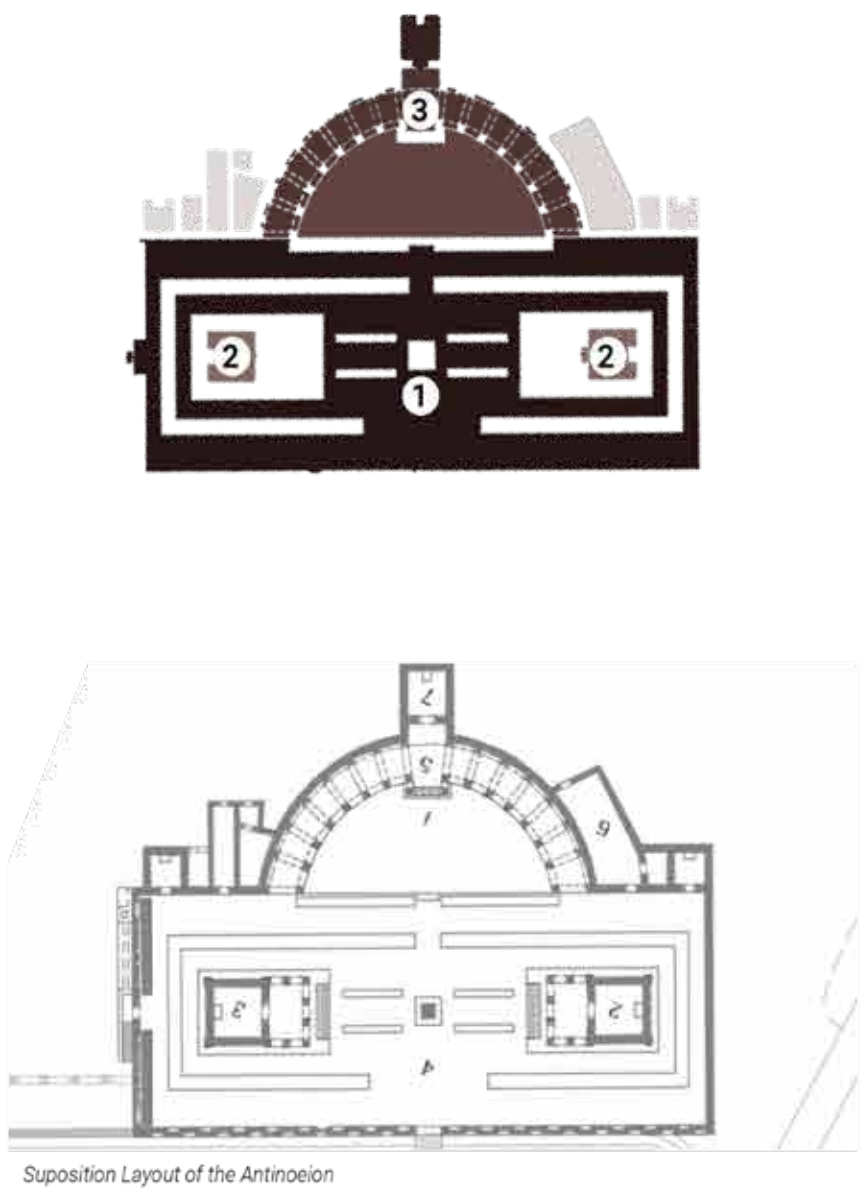
C. point belonging to the transversal median axis of the eastern area.



Cinque, G. E. (2012). *Approci preliminari allo studio della pianta della Villa Adriana di Tivoli. ROMULA*, (9), 19-53



Antinoeion



- 1 Obelisk
- 2 The two temples
- 3 Colonnaded hemicycle with a central room

Excavators Z. Mari and S. Sgalambro propose that the sanctuary was dedicated to Antinous, Hadrian's younger friend who tragically drowned in the Nile in 130 CE. They suggest that the obelisk now located on the Pin-cian Hill in Rome was initially erected on the plaza's central base, and they also reconstruct two Egyptiani-zing telamones discovered in close proximity.

To the west of the access road leading to the Vestibule lies a sacred precinct featuring **two temples** adorned with white marble facades. These temples are posi-tioned facing each other across a plaza, where a central base likely once supported an **obelisk**. The western boundary of the precinct is marked by a **colonnaded hemicycle with a central room**. Open areas within the precinct were adorned with date palms, and recent ex-cavations have uncovered numerous pieces of Eryp-tianizing sculpture. Among these sculptures are the well-known Antinous-Osiris and the Harpocrates, both possibly originating from this sanctuary.

Excavation Focus:
Recent archaeological endeavors prioritize peripheral complexes for both fresh insights and potential expan-sion of visitor routes.

Great Vestibule Discovery (1997-2000):
Excavation efforts, backed by Jubilee 2000 funding, spotlight the Great Vestibule's recovery, uncovering a 7,000 sq. meter area with intricate street arrange-ments in a garden setting.

Antinoeion Complex (2002-2004):
The Antinoeion, unveiled between 2002 and 2004, is a significant rectangular enclosure featuring two Parian marble temples, a semicircular columned exedra, and a trench for dactyliferous palms.
A red granite obelisk, inscribed in honor of Antinous, challenges preconceived notions about his burial site.

Cultural Fusion and Ambiance:
The Antinoeion, constructed around 134 CE, served as both the resting place for Antinous and a place of worship. Egyptianizing bas-reliefs within the temples depict Antinous before seated deities.
The site features an intentional fusion of Roman and Egyptian elements, with exotic plants, a nymphaeum, fountains, and marble basins recreating the ambiance of Egyptian sanctuaries.

Among the most compelling finds within the Anti-noeion are the Egyptianizing bas-reliefs that adorn scenes within the temples. These depict Antinous in the presence of seated deities, mirroring those atop the obelisk. The fusion of Roman and Egyptian ele-ments is not merely confined to statuary but extends to the ambiance cultivated within the Antinoeion. Exo-tic plants, a nymphaeum, fountains, and marble basins collectively compose an environment that echoes the sanctuaries of ancient Egypt, where water was revered not merely as a physical element but as a lustral and restorative force.



Top View of the Pecile, Cento Camerelle and Antinoeion



View of the remains of the Antinoeion from the Cento Camerelle



View of the remains of the Antinoeion, a sacred precinct devoted to Antinous.



The double paved way leading to the Grande Vestibolo next to the Antinoeion.



Aerial View of the Pecile, Cento Camerelle and Antinoeion





Fendi 90th anniversary, Fontana di Trevi (Rome), 2016



Dior Homme set design by Jonathan Beck



Writ in Water, Mark Wallinger and Studio Octop, England



Carlo Scarpa, Castelvetro, Verona, 1964



Dolce & Gabbana Alta Moda 2021, Venice, Italy



Pam Tanowitz dance opens Faena Forum during Miami Art Week



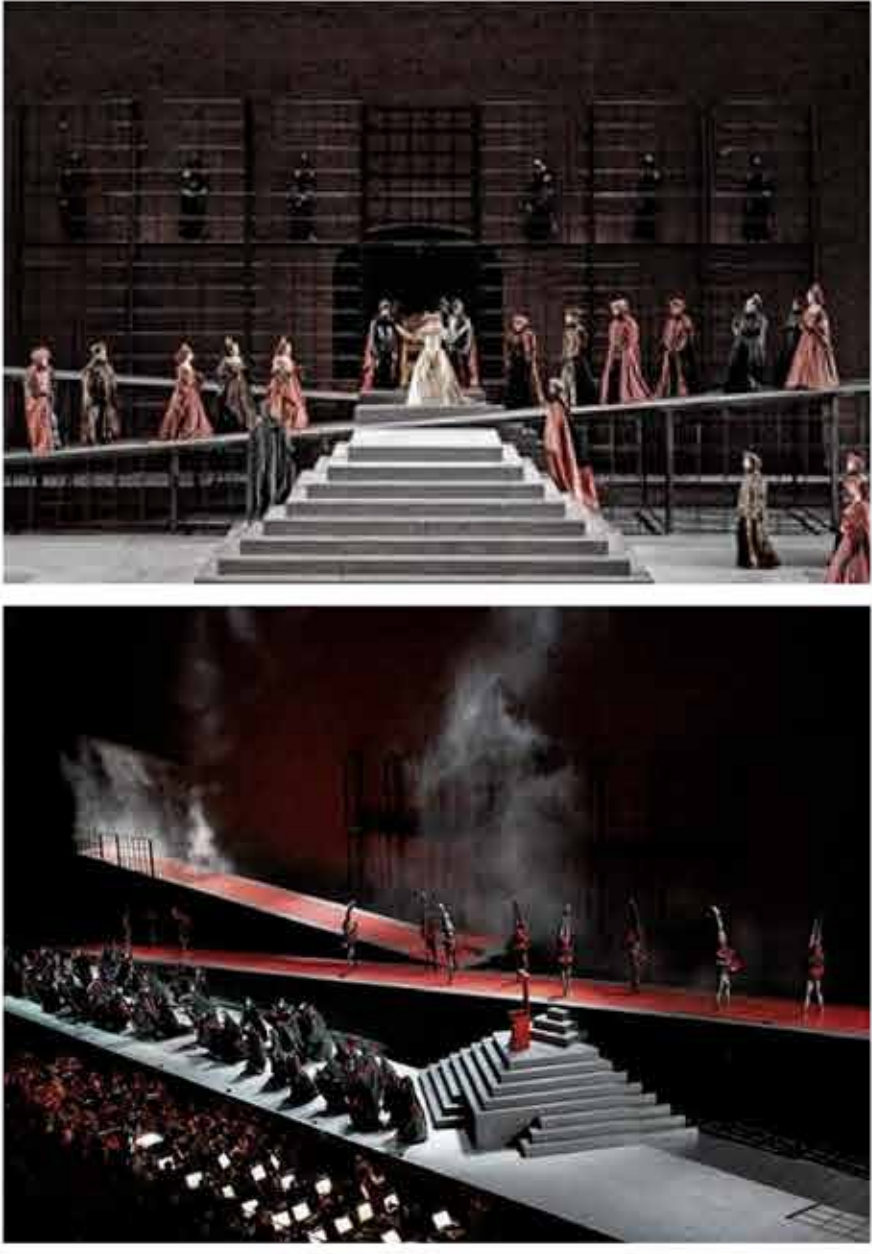
Diogo Aguiar Studio's pavilion, Portugal



Gallery of Louvre Lens / SANAA - 6



Celine, Fall 2021 Ready to wear, Paris, France



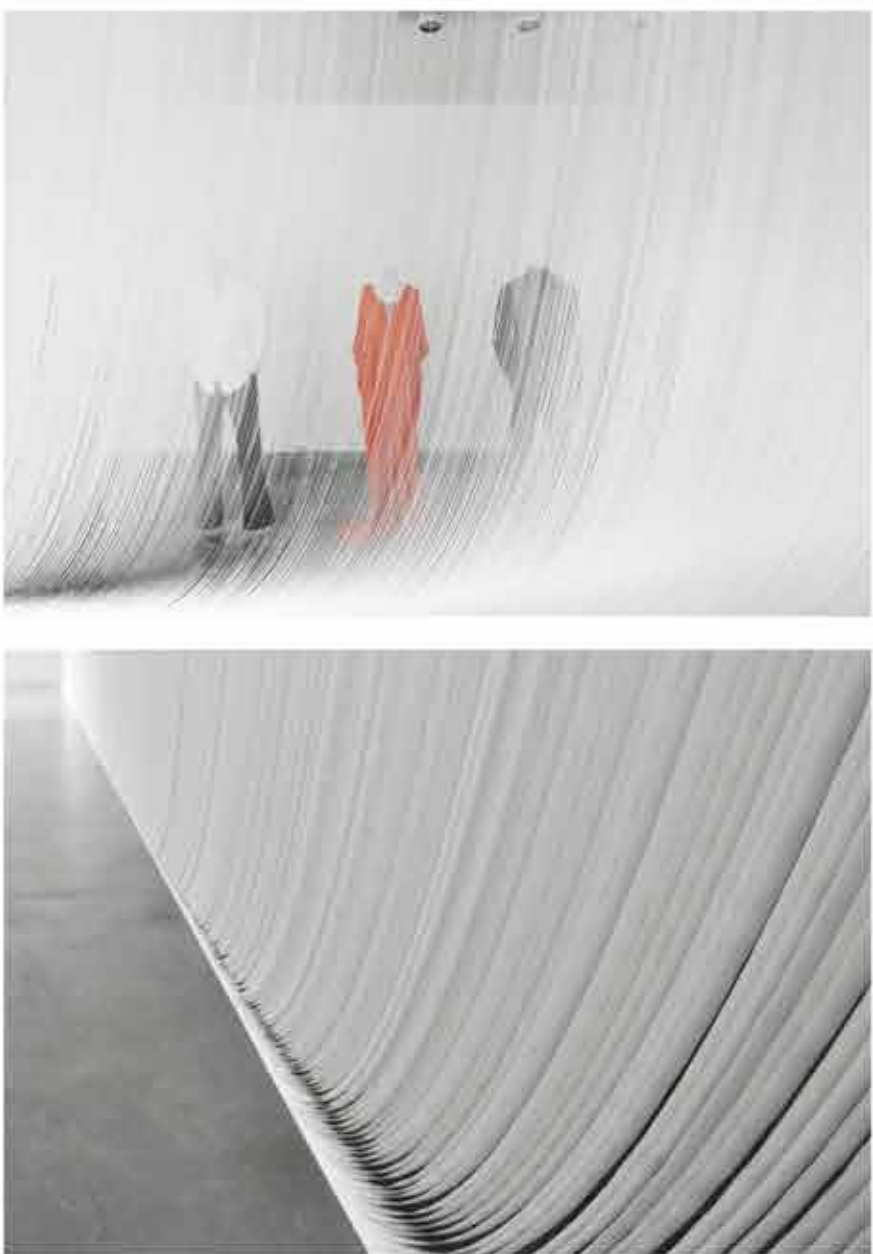
"Macbeth", G. Verdi, Macerata Opera Festival 2007, Costumi di Pier Luigi Pizzi



Qasr pavilion by GBBB, Seoul



Landmark Textile Museum, West Architects, Netherlands



Burg by ryujinakamura & associates at the CNAC LAB, Tokyo

Christian Dior: Crafting Elegance, Defining Destiny

In the heart of Normandy, France, where the waves of the English Channel meet the picturesque shores of Granville, Christian Dior, the legendary couturier, was born on January 21, 1905. This is where the tale of a shy young boy would unravel into a narrative of passion, resilience, and an indelible mark on the world of fashion.

The "New Look" Revolution

On February 12, 1947, the world witnessed a seismic shift in fashion as Christian Dior presented his first collection at 30 Avenue Montaigne. This momentous occasion marked the birth of the "New Look," a departure from the austerity of wartime fashion.

The collection was a paean to femininity, introducing softer fabrics and designs that accentuated the female form.

"By simply being natural and sincere, sometimes a revolution can be started without even seeking one."

CHRISTIAN DIOR

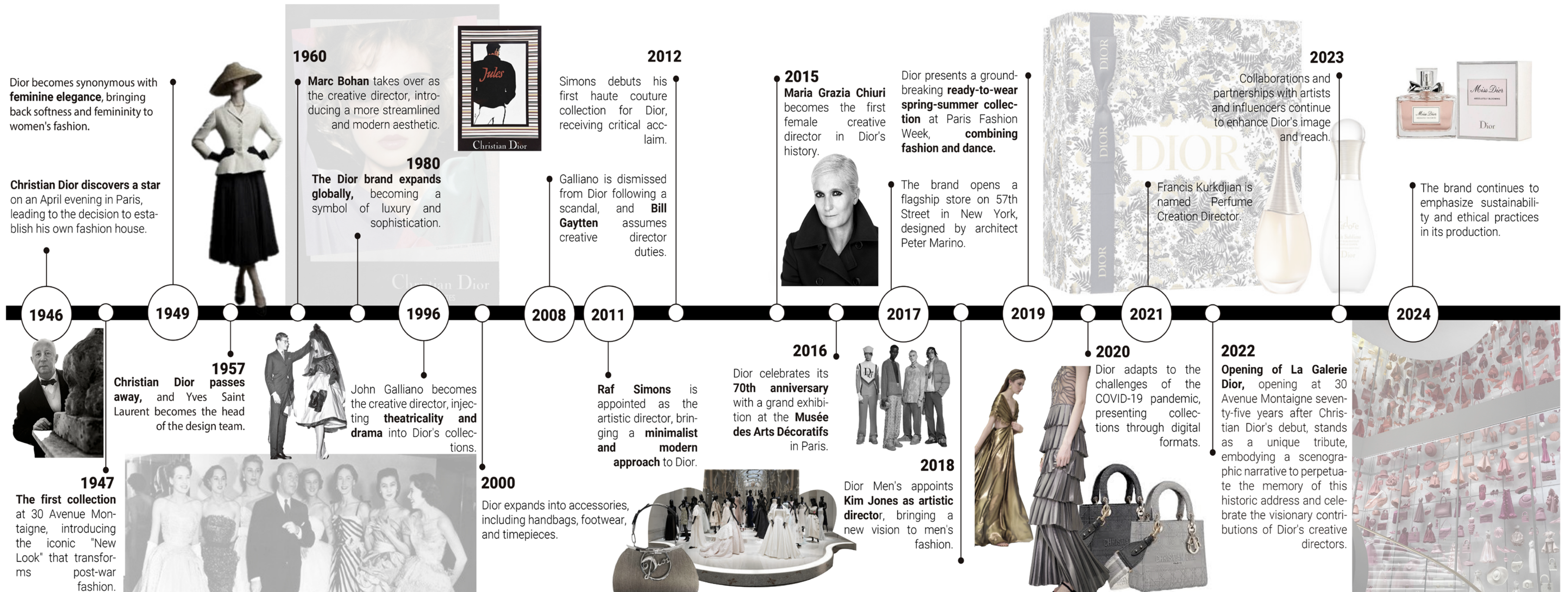
The history of the Dior brand is a captivating narrative that unfolds against the backdrop of post-war Paris, marked by the vision and determination of its founder, Christian Dior. From its inception in 1946 to its present-day status as a global luxury icon, Dior has consistently pushed the boundaries of fashion, setting trends, empowering women, and leaving an indelible mark on the industry.

The story begins on an April evening in 1946 when Christian Dior stumbled upon a star on Rue du Faubourg Saint-Honoré in Paris. Inspired by this celestial encounter, Dior, who was initially hesitant about entering the world of fashion, experienced a transformative moment. Flashbacks of his childhood friend Georges Vigoroux and other encouraging incidents fueled his belief in his ability to bring

about change. Convinced it was his destiny, Dior decided to open a fashion house in his own name.

Christian Dior, might be being a superstitious individual, discovered his "lucky star" after stumbling upon a trinket on the Rue du Faubourg Saint-Honoré. While others might have dismissed it as insignificant, Dior interpreted it differently. To him, it was a message, a forewarning that his fate lay in haute couture. Renowned for incorporating his astrological beliefs into guiding the house, Dior's encounter with the trinket became a symbolic moment in his journey.

Egypt It links to Christian Dior in that sense, and to the symbols and superstitions that recurred throughout his life and work, one of which is the star.



Cruise 2020, The Badi Marrakech



Cruise 2021, Lecce, Italy



Cruise 2023, Plaza de España, Sevilla Spain



Fall 2023, Taj Mahal, India

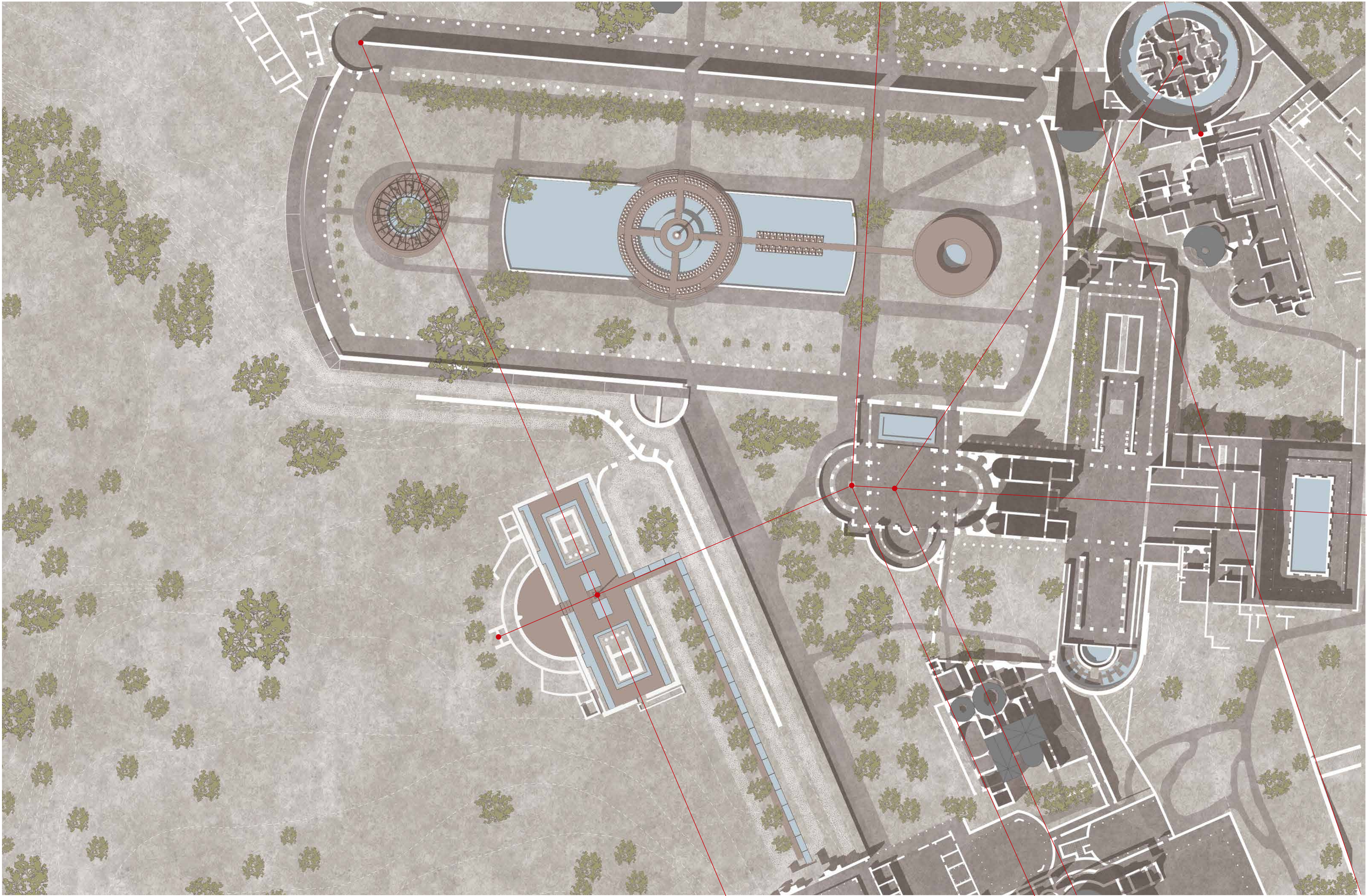


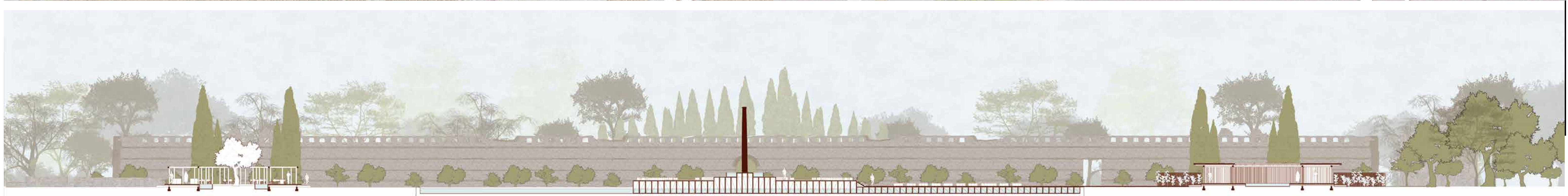
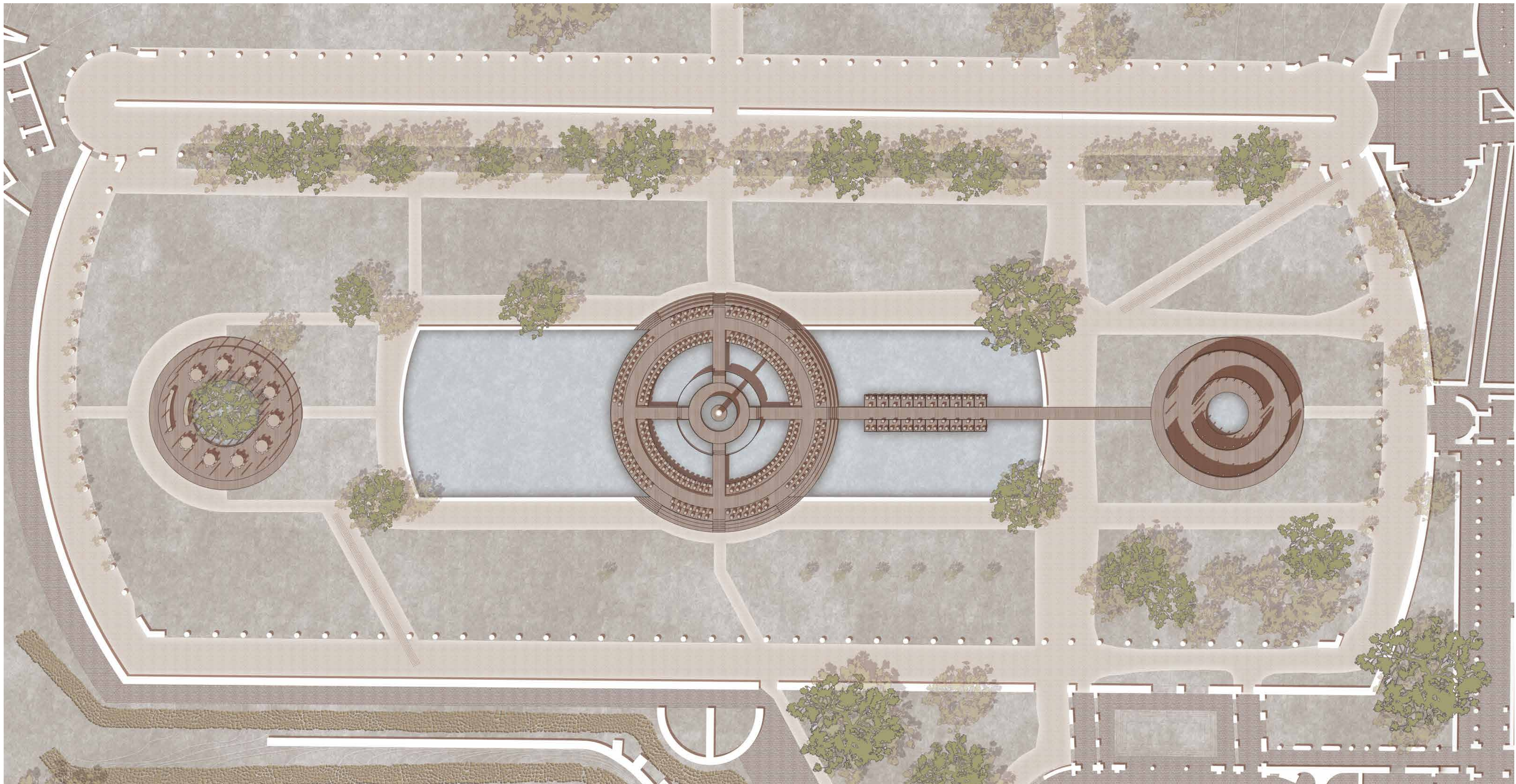
Dior men 2023, Giza pyramids, Egypt

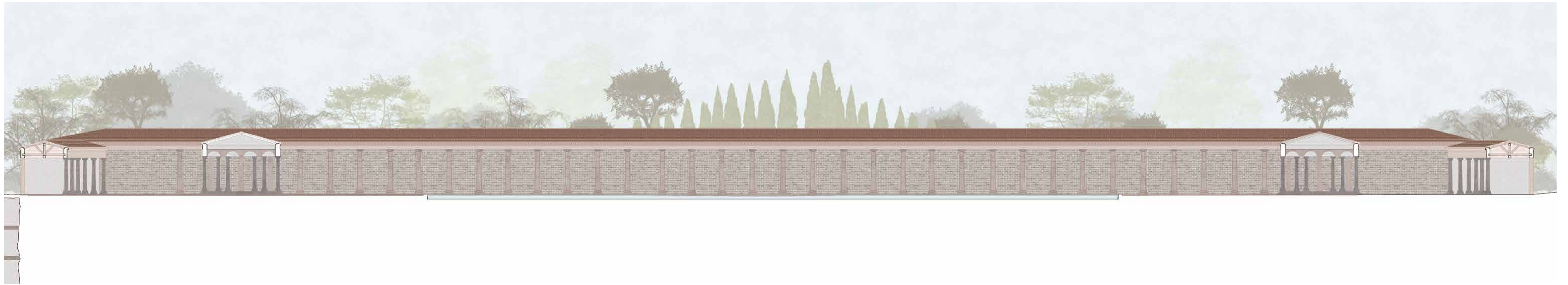


Cruise 2024, Antigua Colegio de San Ildefonso, Mexico









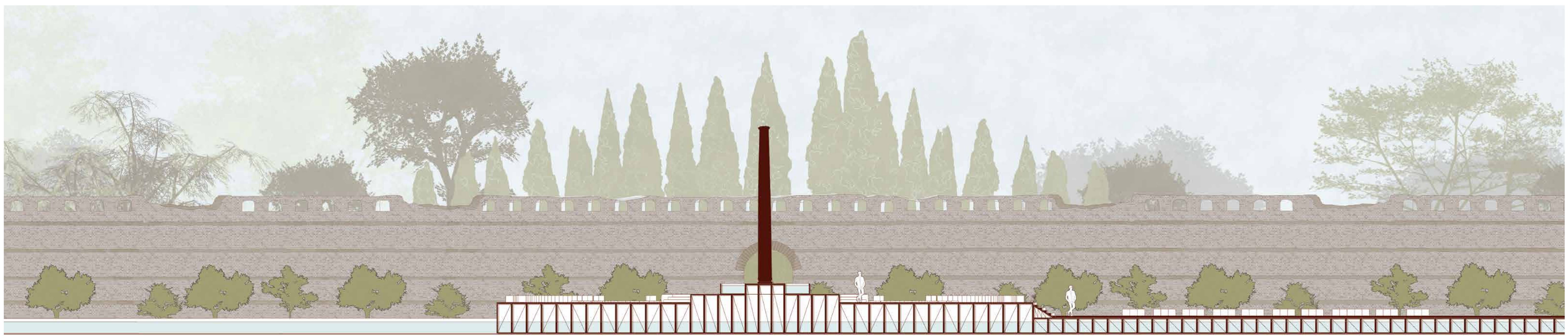
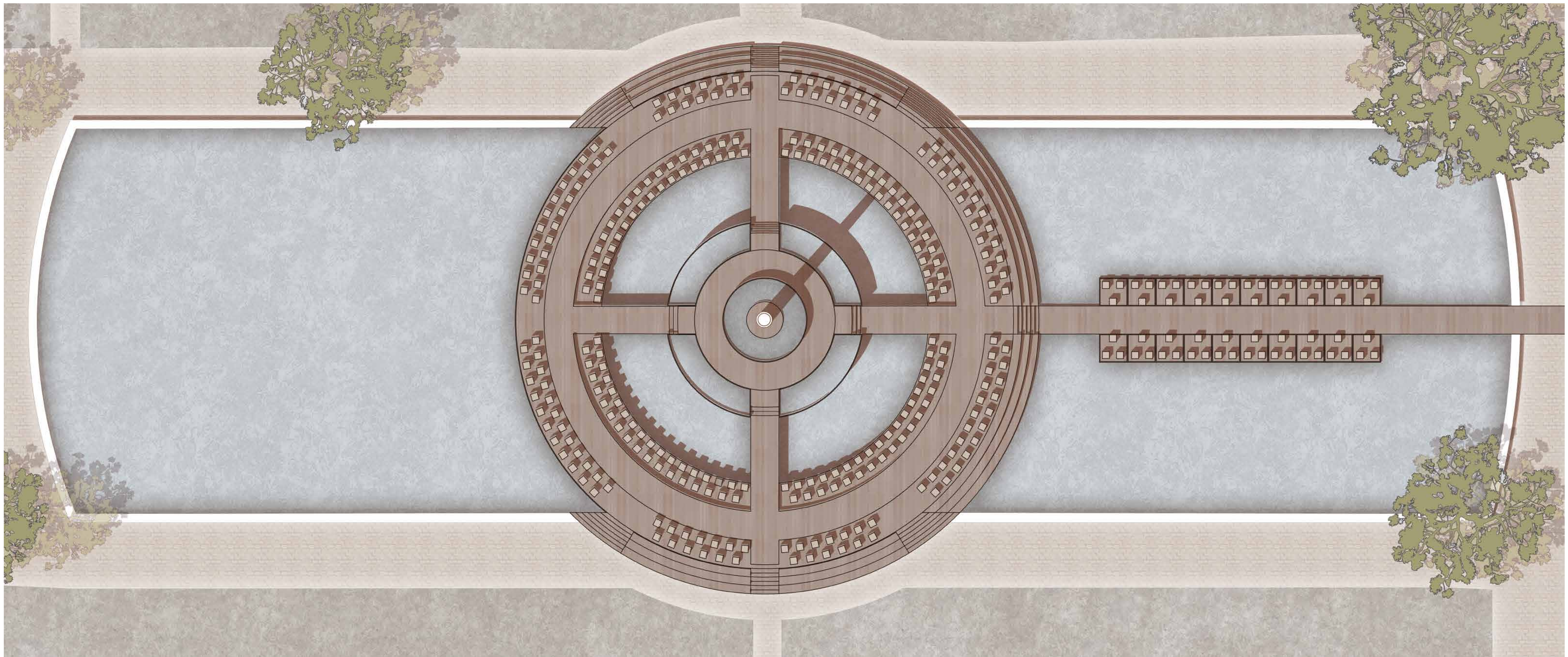
FORMER SITUATION

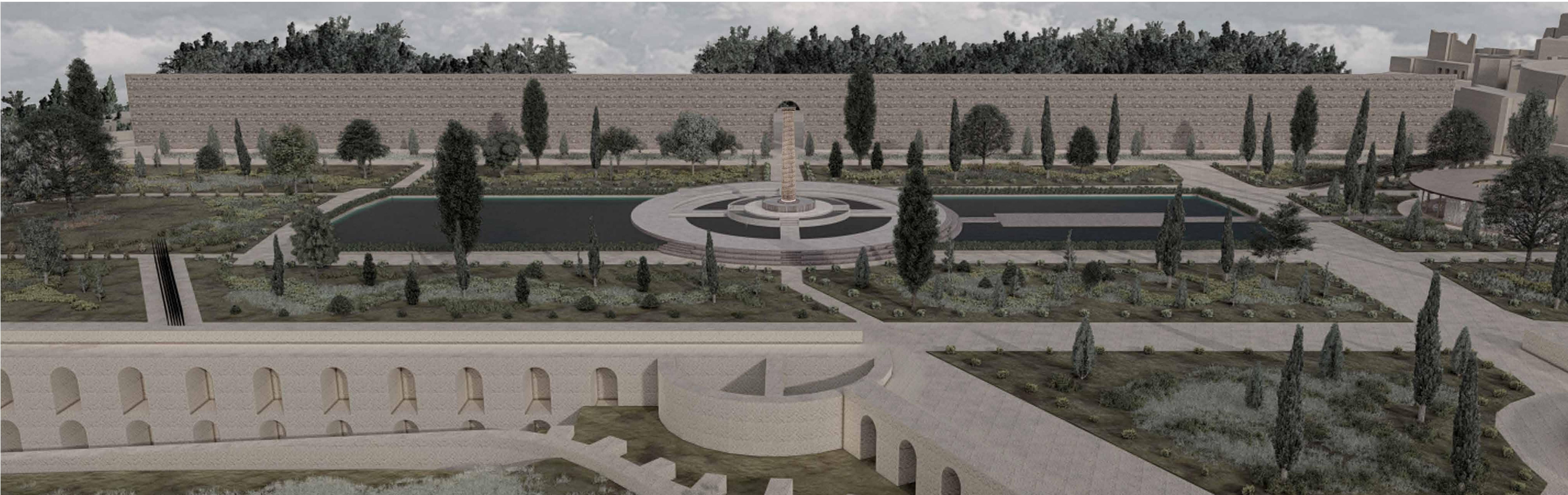


CURRENT SITUATION

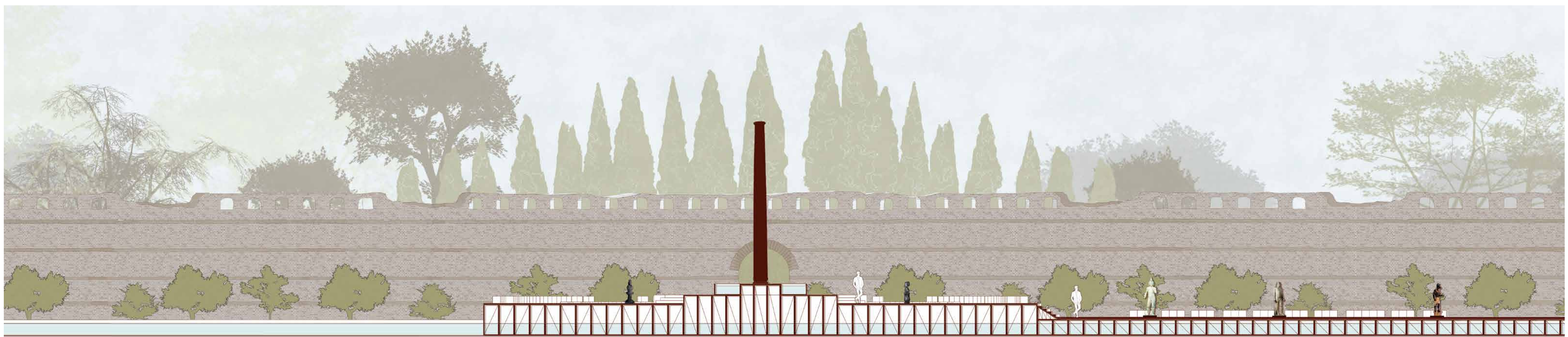
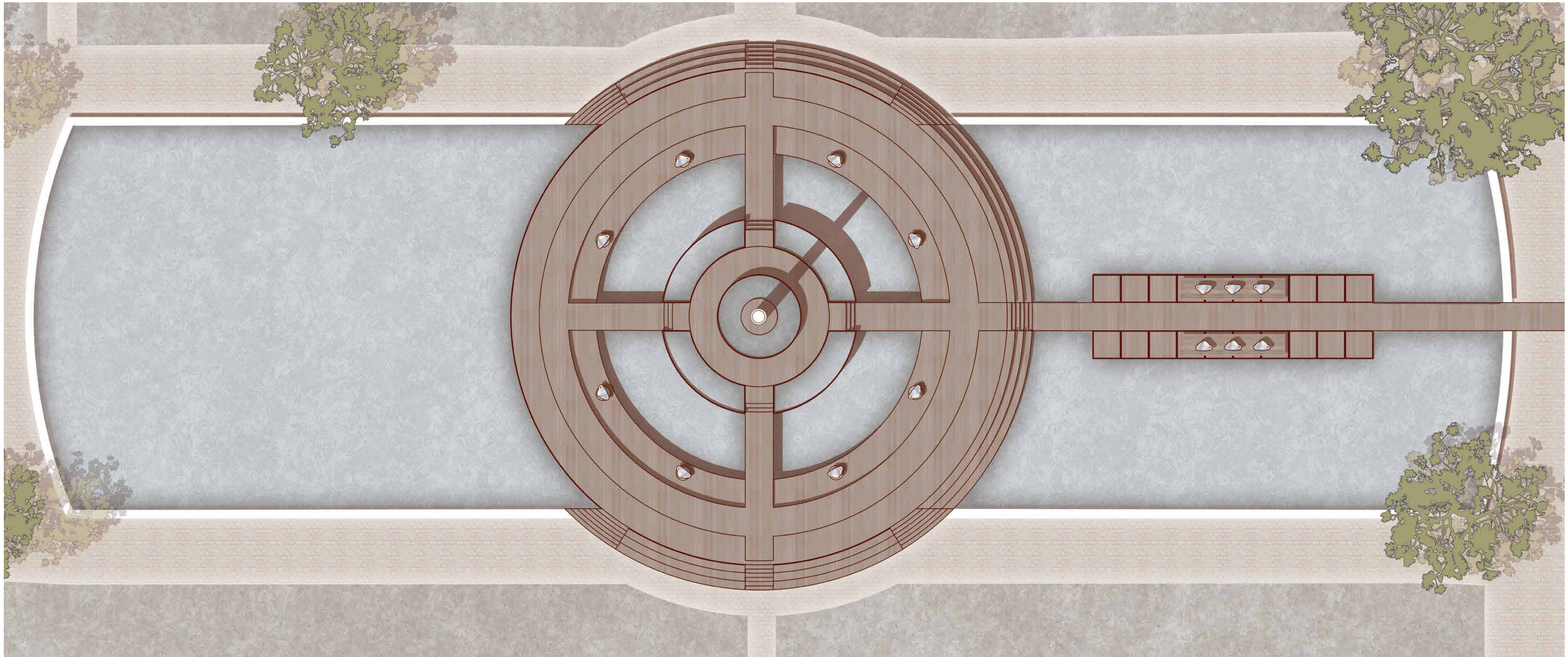


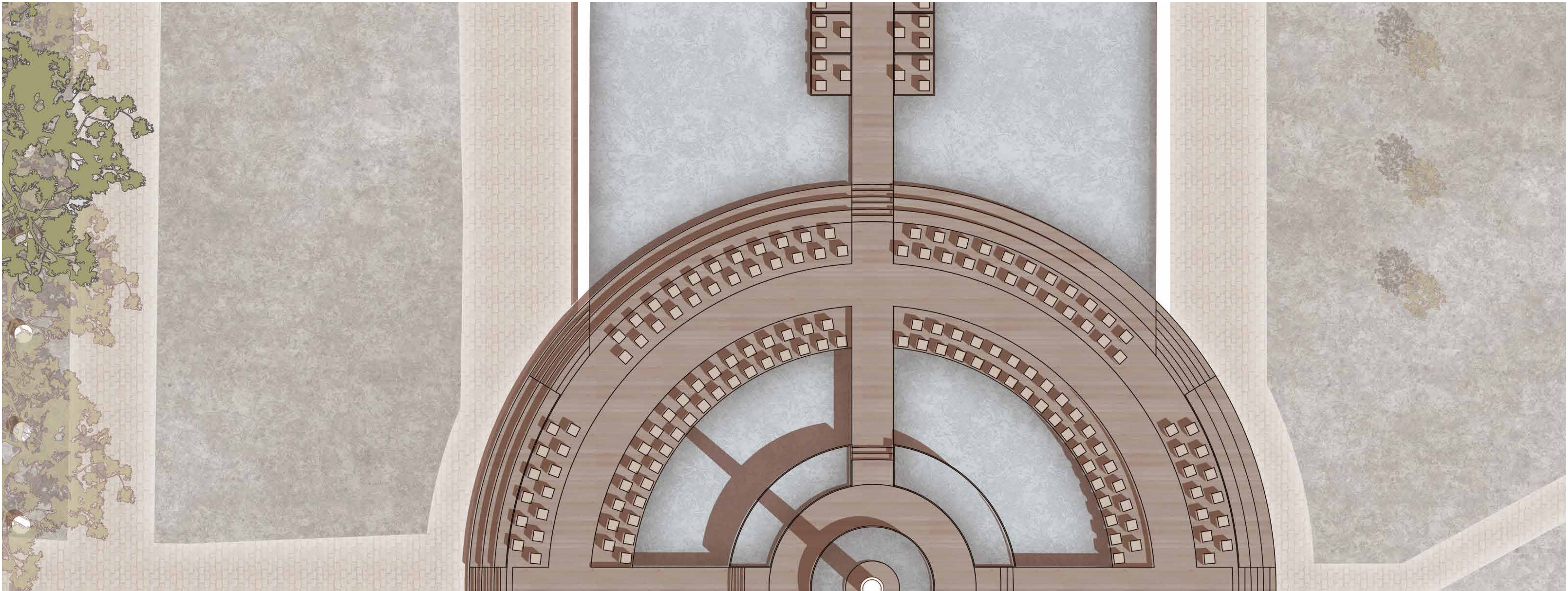
INTERVENTION DURING EXHIBITION







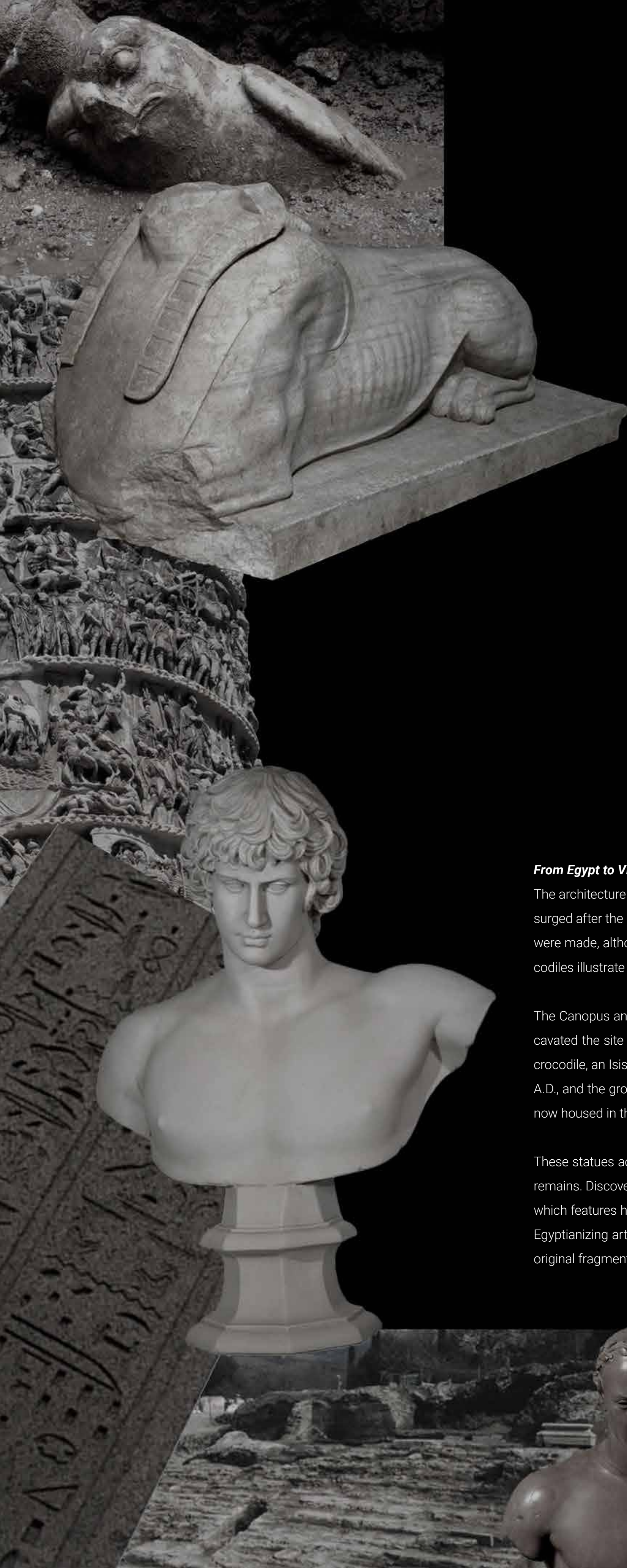












Hadrian (head), Pantanello

Antinous (head), Temple of Venus

Hadrian (head), Pantanello

Antinous-Osiris ("Lansdowne Antinous")

Hadrian (head)

Antinous-Osiris (head)

Antinous (head), Pantanello

Antinous (head), Pantanello

1



2



3



4



5



6



7



8



The Sculpture Collection

The Villa incorporates influences from various architectural orders, such as Greek and some Egyptian. Hadrian drew inspiration from renowned ancient monuments, avoiding direct replication but adopting motifs like the caryatids from the Erechtheion on the Acropolis of Athens, granite obelisks, and Egyptian statues discovered at the Antinoeion. Among these statues are depictions of Bes, the Egyptian dwarf and fertility god.

Antinous-Osiris



Statua di Adriano come Marte



From Egypt to Villa Adriana

The architecture of the Villa prominently features Egyptian-inspired elements, reflecting the exotic trend in Roman decorative arts that surged after the Battle of Actium (30 B.C.). Over the centuries, beginning in the 16th century, many discoveries related to the Nile Valley were made, although most were local reworkings of pharaonic themes. Statues of deities like Isis, Serapis, priests, sphinxes, and crocodiles illustrate the Roman religion's openness to foreign cults.

The Canopus and Serapeum area is commonly associated with Egypt due to past misinterpretations. Architect Pirro Ligorio, who excavated the site in the 16th century, named the long basin after a canal linking Canopus and Alexandria. However, the presence of a crocodile, an Isis statue, and a personification of the Nile isn't sufficient to support this hypothesis. This structure was built before 130 A.D., and the grotto at the end was labeled as the Temple of Serapis in the 1950s due to the discovery of granite statues of Antinous, now housed in the Vatican Museums.

These statues actually belong to the Antinoeion, a tomb-temple built to celebrate Antinous-Osiris and possibly house his mummified remains. Discovered in 2002, this structure mimics the layout of Serapeums and possibly housed the "Barberini Obelisk," now in Pincio, which features hieroglyphs outlining the cult of Antinous. The Antinoeion was adorned with valuable marbles and various Egyptian or Egyptianizing artifacts, including deity statues, a Hathoric capital, a throne and sema-tawy relief, a sphinx, a solar disk uraeus, and an original fragment of a statue of Ramses II.



Antinoian Column
(Colonna Antinoia)

This monolith, created as a sculptural element of the project, takes inspiration from the Trajan Column, subtracting from it and re-adapting the Doric order. However, the ephemeral nature of the element generates an imposing scenic value that can remain on-site temporarily. It is constituted as an ephemeral element that, in contrast to the Antinous Obelisk, seeks to reinforce the narration of the myth of Antinous through a contemporary element.



Trajan Column

The column has the height of one hundred Roman feet, rising further with its pedestal and statue included. It features a modified Doric order, evident in the flutes beneath the helical frieze, the capital adorned with molding, and a crown-shaped base on plinths. Constructed from eighteen colossal blocks of Carrara marble, each block is substantial in size and weight, forming the shaft, base, capital, and abacus. Originally, it was topped with a bronze statue of Trajan.



Antinous Obelisk
(Obelisco del Pincio)

The obelisk, created in the 2nd century by Emperor Hadrian in honor of his beloved Antinous, was initially intended to decorate a monument in Rome. Found within the sanctuary of Apollo at Delphi, it highlights the widespread cult of Antinous, which persisted until the rise of Christianity. In the 3rd century, Emperor Elagabalus had it placed in the Circus Varianus. Discovered broken in 1589 near Porta Maggiore, it was later moved to Palazzo Barberini's garden in 1633, transferred to the Vatican by Pope Clement XIV, and finally re-erected in the Gardens of the Pincio in 1822 by order of Pope Pius VII.



Dior's Relationship with Egypt: Merging Fashion with Historical and Cultural Heritage

Dior's fashion shows are meticulously planned to reflect and respect the historical and cultural contexts of their locations. **This strategy not only enhances the visual and thematic richness of the shows but also demonstrates a profound appreciation for global heritage, bridging the gap between past and present.**

Dior has made significant efforts to intertwine its fashion shows with historical and cultural contexts of the locations where they are held. The most recent example is their fashion show at the Great Pyramids of Giza in Egypt in December 2022. This event marked Dior's first show in Egypt and was a part of their men's collection for fall-winter 2023. The choice of this ancient site was intended to highlight the blend of modern fashion with ancient heritage,

creating a dramatic and unforgettable backdrop that drew global attention.

The relationship between Dior and Egypt is emblematic of Dior's broader strategy to create unique, contextually rich fashion shows that pay homage to the heritage and history of the chosen locations. This approach not only elevates the aesthetic appeal of the shows but also generates a deeper connection with the audience, highlighting the cultural and historical significance of the sites. By holding their show at the Giza pyramids, Dior not only showcased their latest collection but also celebrated Egypt's rich history and its influence on contemporary design.

For instance, in 2019, Dior held its pre-fall 2019 show at the Great Wall of China, another iconic historical site. This show emphasized themes of travel and cultural exchange, drawing inspiration from China's rich history and blending it with modern fashion elements.

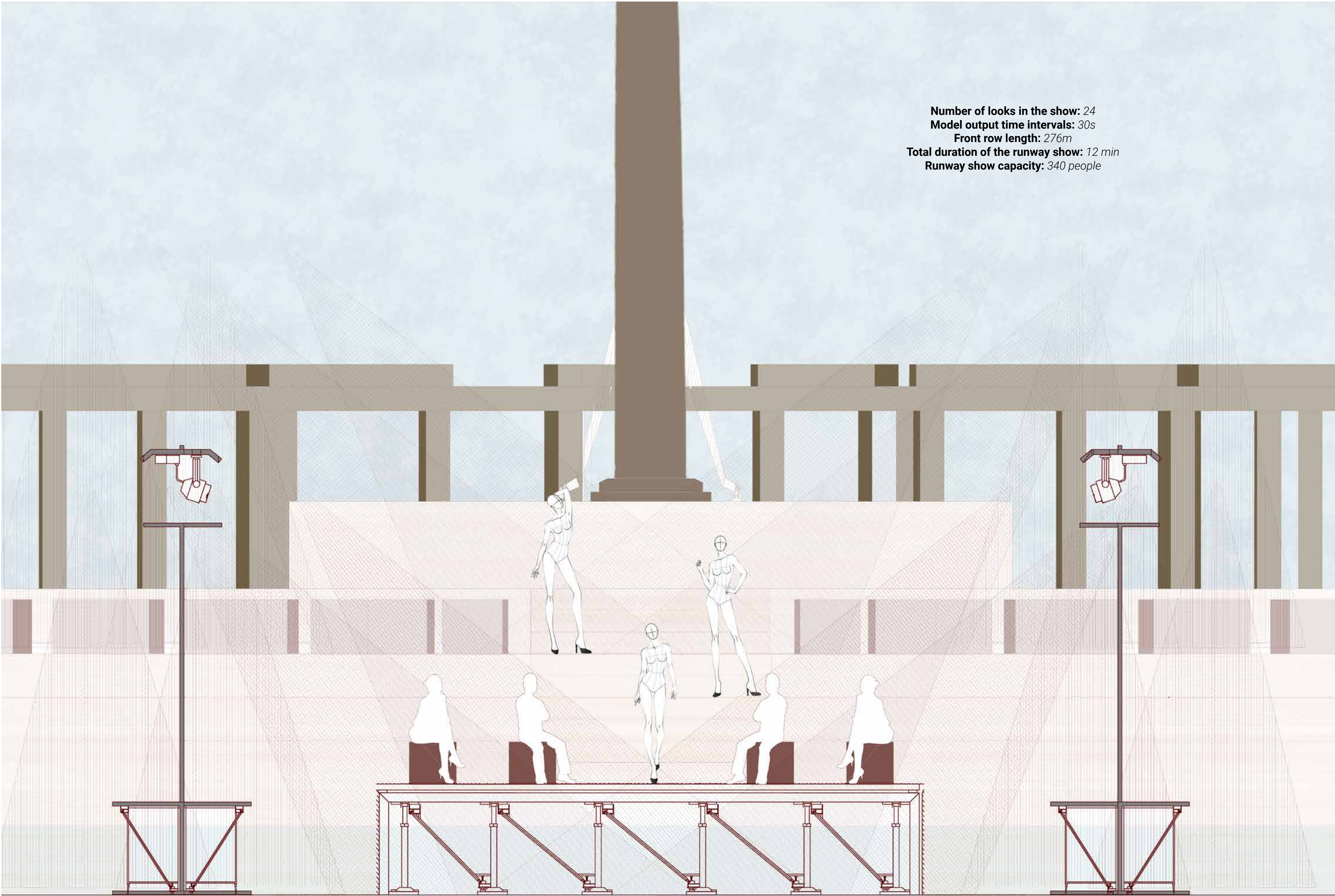
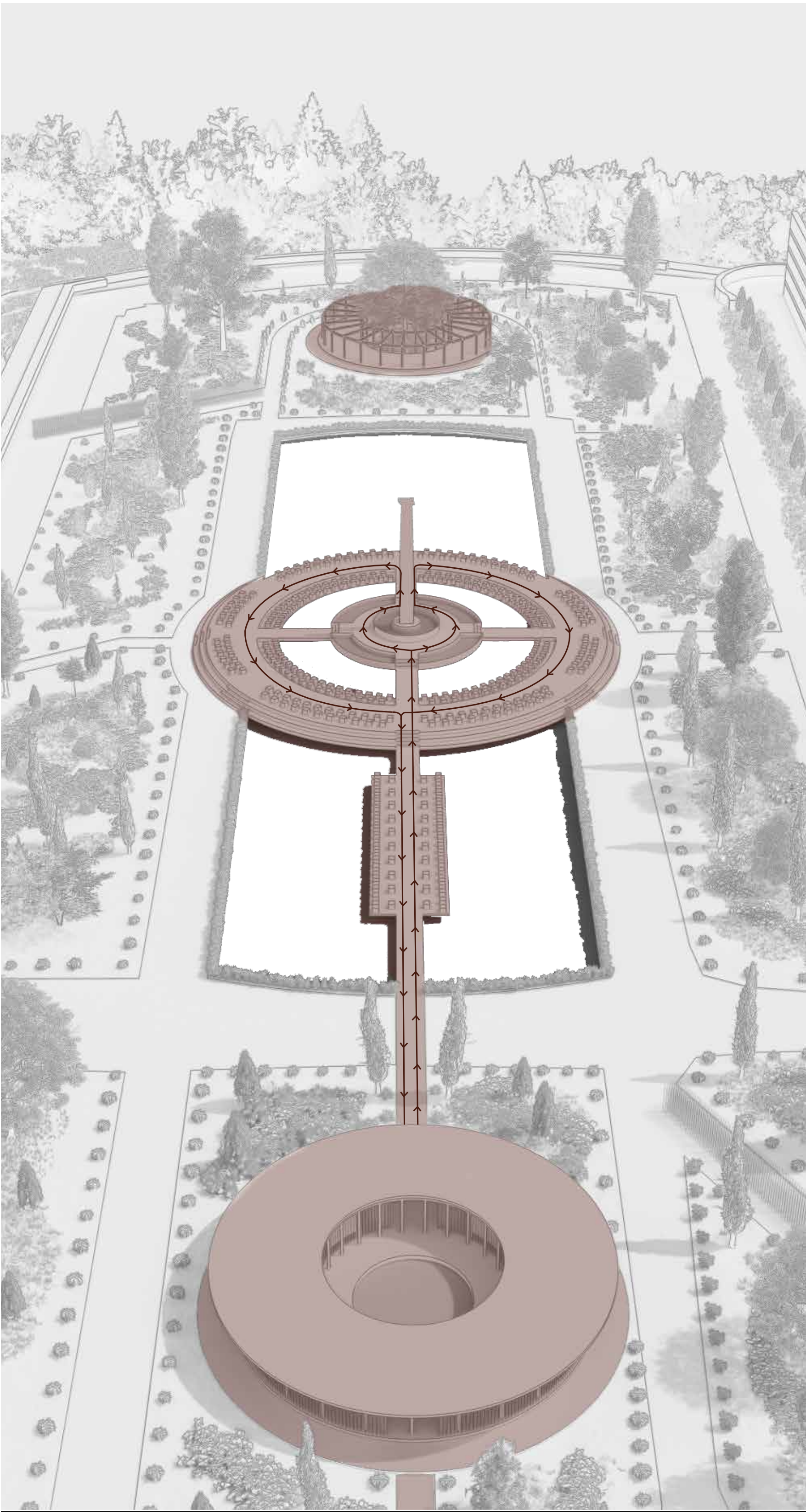
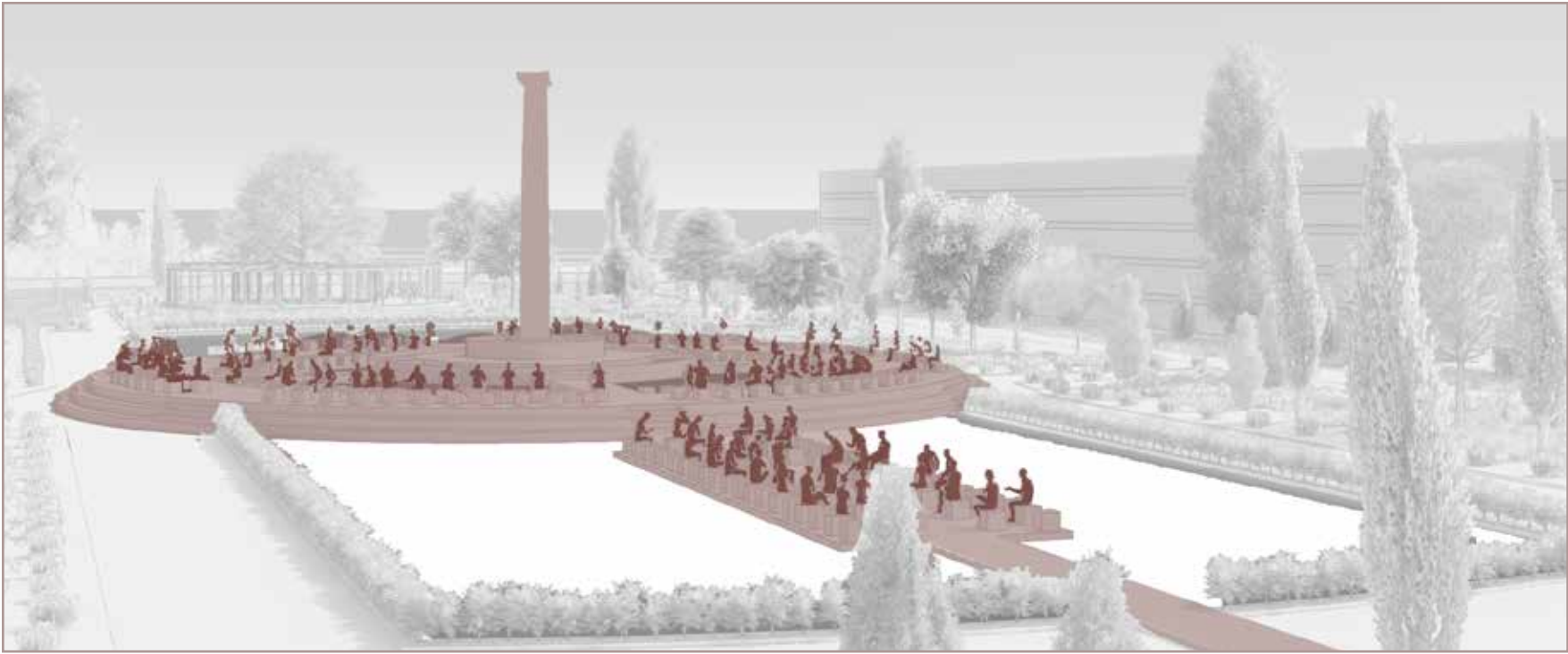
The "Egyptomania" collection by Dior

launched in spring 2004, **is inspired by Egyptian culture.** It features dresses and accessories with clean, geometric lines adorned with motifs reminiscent of ancient Egyptian hieroglyphs and symbols. The designs include tunics and long skirts in lightweight fabrics with gradients, evoking the attire of Egyptian deities. **Accessories such as masks, handbags, and sandals are decorated with Egyptian themes and details in golden metal, reflecting the aesthetic of ancient Egyptian everyday objects.** The collection has been acclaimed in fashion for its innovation in blending historical artistic tradition with contemporary trends, while also contributing to the appreciation and

celebration of Egyptian culture in the global fashion context.

Christian Dior's spring/summer 2004 haute couture collection, designed by John Galliano, drew inspiration from ancient Egypt. **Galliano transformed ancient cultural references into a spectacular display of luxury and extravagance.** His creative journey began with an aerial exploration of **Cairo and Luxor**, which sparked a fusion of influences from **ancient Egyptian art, including the dramatic poses of ancient figurines**, and blended them with the glamour of 1950s fashion photography by Richard Avedon and Irving Penn.





Number of looks in the show: 24
 Model output time intervals: 30s
 Front row length: 276m
 Total duration of the runway show: 12 min
 Runway show capacity: 340 people

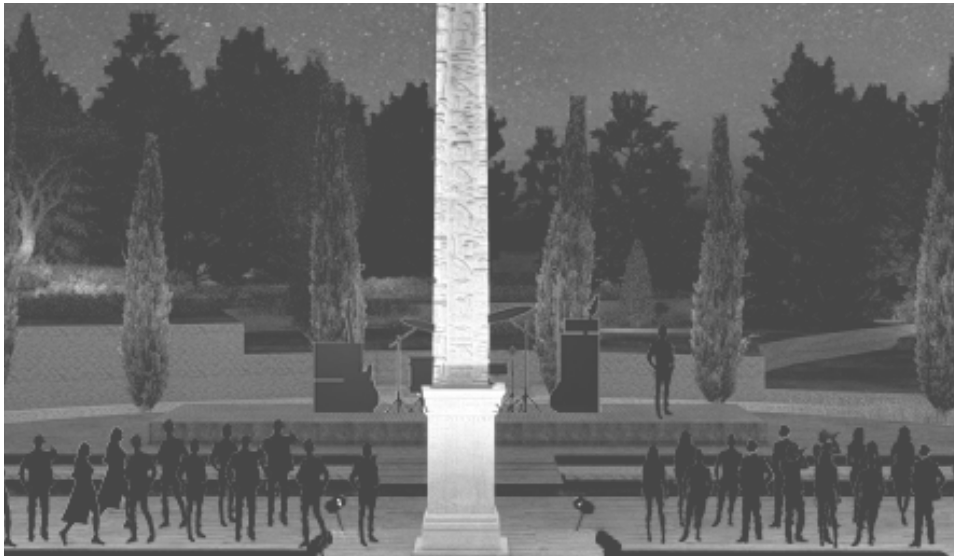
Fashion Show



21h Fashion show at the pasarella



21h 30min Dinner at the pavilion



22h 30min After Party at the Antionoeion

Fashion Event timeline

