How can contemporary exhibition design, fashion influences, and innovative storytelling techniques be integrated to enhance the cultural heritage and public engagement of Villa Adriana, while preserving its historical and architectural significance?

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ABSTRACT

This research explores innovative strategies for enhancing the cultural heritage of Villa Adriana through contemporary design approaches, storytelling, and interdisciplinary influences, considering the aspects of fashion, brand identity, and musealization. Villa Adriana, a UNESCO World Heritage site, is a significant historical and architectural landmark, yet faces challenges in engaging modern audiences while preserving its historical integrity. Drawing on concepts from exhibition design, museography, and heritage interpretation, this study examines how temporary exhibit design and visitor center functionality can shape meaningful interactions with the site's rich history. Valorization of the villa surfaces in the inquiry of presenting solutions to the redefinition of preservation of cultural history, while engaging new audiences to the Villa. The outcomes of this preliminary, are portrayed in this thesis as museum, a multi functioning gallery space, solving the deficiency of visitors, and the desolation of the villa.

Hence, the prior research of this thesis took place in the workshop of Piranesi Prix de Rome, also investigating, how fashion's synthesis of style and structure reflect through a runway installation and exhibition, offering valuable insights for reimagining Villa Adriana's spaces. The essence of the workshop is re analyzed with a different approach, still complementing the idea of fashion, by keeping the sponsored brand as Bulgari within the case of valorization of Villa Adriana. By analyzing these intersections between fashion and architecture, the study seeks to propose new, engaging ways to frame and present the Villa's historical significance. The role of technology in creating immersive experiences will also be explored, with a focus on how digital innovation can enhance visitor engagement and storytelling. Ultimately, this research aims to develop a comprehensive strategy that balances the preservation of Villa Adriana's cultural and architectural heritage with modern methods of interpretation and public engagement. By integrating interdisciplinary approaches, the study hopes to contribute to the ongoing discourse on how heritage sites can remain relevant in contemporary society while safeguarding their historical authenticity.

ABSTRACT (IT)

Questa ricerca esplora strategie innovative per valorizzare il patrimonio culturale di Villa Adriana attraverso approcci contemporanei di design, storytelling e influenze interdisciplinari. Considera gli aspetti della moda, dell'identità di marca e della musealizzazione. Villa Adriana, patrimonio dell'umanità dell'UNESCO, rappresenta un importante punto di riferimento storico e architettonico, ma deve affrontare sfide nel coinvolgere il pubblico moderno preservando la sua integrità storica. Utilizzando concetti di exhibition design, museografia e interpretazione del patrimonio, questo studio esplora come la progettazione di mostre temporanee e la funzionalità del centro visitatori possano facilitare interazioni significative con la ricca storia del sito.La valorizzazione della villa emerge dalla ricerca di soluzioni per ridefinire la conservazione della storia culturale, coinvolgendo contemporaneamente un nuovo pubblico. I risultati preliminari di questo lavoro sono rappresentati in questa tesi come un museo, uno spazio espositivo multifunzionale, concepito per affrontare la carenza di visitatori e la desolazione della villa.

La ricerca preliminare si è svolta nell'atelier del Piranesi Prix de Rome, esplorando anche come la sintesi di stile e struttura della moda possa riflettersi attraverso installazioni e mostre in passerella, offrendo spunti per ripensare gli spazi di Villa Adriana. L'essenza del workshop viene nuovamente esaminata con un approccio complementare all'idea di moda, mantenendo Bulgari come marchio sponsor all'interno del contesto della valorizzazione di Villa Adriana.Analizzando le intersezioni tra moda e architettura, lo studio propone nuovi modi per inquadrare e presentare il significato storico della Villa. Verrà esplorato il ruolo della tecnologia nell'offrire esperienze immersive, concentrando l'attenzione sull'innovazione digitale per migliorare il coinvolgimento e la narrazione dei visitatori.In conclusione, questa ricerca mira a sviluppare una strategia completa che bilanci la conservazione del patrimonio culturale e architettonico di Villa Adriana con moderni metodi di interpretazione e coinvolgimento del pubblico. Integrando approcci interdisciplinari, lo studio spera di contribuire al dibattito su come i siti del patrimonio culturale possano mantenere rilevanza nella società contemporanea preservando la loro autenticità storica.

INTRODUCTION

Cultural heritage is an essential aspect in the interrogation of society's identity and development. Thus, history is one of the most fundamental values that form the structure of society, it is possible by preserving and transferring the history of a nation from one generation to another. Within this context, preservation of history lies in the preservation of cultural heritage areas and revitalizing them. The architectural interventions in the name of preservation and restoration of these areas, offer a significant part in cultural heritage. Various conservation and restoration efforts are displayed in terms of enhancing the structural character and environmental durability to improve these areas. In all the interventions, the main goal is to preserve and restore these cultural heritage areas to give them back to society. Within this framework, Villa Adriana is a symbol for the presentation of the great Roman architecture with its intricate planning and detailed functioning as a city on a smaller scale.

This thesis focuses on Villa Adriana's status as a cultural and architectural wonder, exploring how its historical relevance reaches beyond archaeology to artistry, branding, and museology. The research explores the intersection of heritage conservation, luxury, and ephemeral architecture, focusing on how historical sites can be revitalized through modern interventions. Reversible architectural solutions for the revitalization of the Villa Adriana, a temporary museum structure is proposed.

This museum solution invites visitors to the Villa Adriana by reliving the traces of the stoa structure that existed before. As the second part of the thesis a hypothetical collaboration with a luxury fashion brand, Bulgari is suggested for a fashion show. Hence, the Villa provides an empirical investigation for portraying modernization of preserving and reinterpreting the heritage.

Both in means of art and aesthetic, fashion and architecture share the same structure. These transitory analogies imply that architecture is aligned with the seasonal changes of fashion. Fashion show settings can become more than just a stage through the combination of architecture and fashion, allowing visitors to engage directly with the collections. Throughout the thesis, fashion is interpreted as a form of art, which constantly changes and develops according to the contemporary currents. Fashion brings the future and the past into the same scene through cultural heritage. In this survey, fashion is presented not only as a fashion show, but also as a different form of adaptation of art, luxury, and brand identity in the context of cultural heritage. When fashion presentations combine historical and artistic backgrounds from historical and cultural locations, they become more than just a fashion display. The shows that have specified designed themes tell stories that are based on the brand's history and identity, directing the audience to engage themselves in the context.

I

Cultural Heritage Enhancement

1.1 Revitalizing Heritage

According to the Burra Charter, Article 1.2 (ICOMOS 2013):

"Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups."

[1]

Ruins, are a major topic of research in the case of protecting the cultural heritage. Ruins are not only an outcome of the physical destruction, but at the same time symbols of its own process during the history. Among being a concrete evidence of the past, they also stand out as elements that revive memory for individuals and societies. These structures evolve with the impact of nature and time, are the pioneers that trace the history and important figures for strengthening the sense of identity and belonging.

Cultural heritage is an universal value for countries and societies, they shape present identities and commonplace lives. For these reasons, its crucial to take a step forward while protecting these environments and transmit them to the next generations. In addition, during the process of valorication and protection of these legacies, public participation should be a must. Unless increasing the attraction and awaraness of the society for these values, stability of the conservation of those values would not be sustainable.

Historical remains, are rarely arrive present day completely in their authentic form and condition. Mostly, they have been fall into various switches either by human or natural such as act of god. Hereby, they give weighty clues about how a structure used and served in which way in the history. This situate in evaluating architectural heritage as a kind of "palimpsest" (something reused or altered but still bearing visible traces of its earlier form.)

In the past, historical ruins were counted as a resource and it was not hesitated to be intervened. In contrast, today these kind of interventions are being more and more precautious and to preserve the ruins as well as cultural heritage, the systematic scientific procedures are being held.

Nowadays, there are 3 main approacces aimed to enhancement of ruins: These 3 approaches should be evaluated implemented in line with different factors and contextual requirements. Each remains conservation and re-evoluation process needs to be formed accordin to its own historical, social and cultural context of the environment in which it is located. (2)

1. Conservation of the ruin in its material authenticity, shape and mutilate image; Retention of the building in its existing condition, with no additions or alterations.

2. On-site museum: To make the ruins accessible to the public and to use them as a museum.

3. Reintegration of the image with contemporary design: In harmony with its past, reinterpret the building according to contemporary architectural design principles.

Archeological areas are unmatched stages for observing the cultural heritage, and the history of a nation. The conservation and enhancement of these sites holds a major significance for defining the values and the identity of a society. It is crucial to transfer the legacy from one generation to another, and it is possible by preserving the cultural heritage and conserving the architectural values of archeological areas. Architecture fulfills a fundamental space in the process of conservation and enhancement of these areas, in means of structural identity and environmental aspects. To improve these areas, a great deal of conservation and restoration processes are being carried out. The main aim is to protect these archeological sites and to give them back to society. One of the main results of this work is to embellish these areas with public structures, such as museums.

Museums and exhibitions are tools for displaying cultural, artistic and historical artifacts, while expediting literacy, education, development, and public engagement. Throughout the time the general idea of a museum has evolved from solely educational purposes to a multi-level organization. A museum complex, which consists of both workshops, offers leisure activities, events, concerts, and restaurants. These models enhance the tourism aspect and attract public attachment. They are derived from didactic cores and expanded into interactive environments that bring together art and entertainment. This aspect fed tourism and leisure activities of museums. This facilitates visitors to engage themselves in a touristic behavior, attracting them more to the concept. As well as the displays assist in determining the contributions to the behaviors of the visitors. (3)(Foley & McPherson:161). Museums are designed to engage the intellect and attract visitors, as the different forms of leisure, they are based on rational and ethical advancement of individuals and communities. Consequently, these objectives are focused on the development and education of the society. (4)(Foley & McPherson:173)

In the name of preserving our identity and history, for the last several decades organizations such as UNESCO are leading programs and acts in order to protect the cultural heritage. These patronage acts occur in every field, although the most striking and influential ones happen in the field of architecture. Moreover, to keep this act of goodness alive, donations are sustained for the sake of heritage. For instance, most of the brands that are considered 'luxury' in the world we live in today, are the leaders when it comes to supporting the cultural identity. As it became a common practice for the luxury brands to engage themselves in art, heritage, and patronage acts, the primary questions come up to the minds is "why are they doing this?". Is it just for money and the press action they get from it, or something else?

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Assessing   the   Cultural   Heritage

Management of archeological fields are an inseperabel part of the conservation process. The value of an archeological area depends on conservation of its value on long term and exhibiting it in an effective way while how it is governed and protected. The success and survival of heritage's managements is directly interrelated with a holistic and harmonious manner in all its aspects.(1)

In the evoluation progress of re-evokenin cultural heritage sites, specific methadologies needs to be used. In this context, "value typology" is one of the corner Stone of the decision making for the protection of heritage sites. However, every archeological can not have the same value set, because of this reason value typologies should be examined in according to the projects or site's characteristic feautures.

This methadology indicates a widespread framework analysis of the site. At this point, key factors are categorized such as:

Socio-Cultural Values: Sociocultural values are the defining attributes that make heritage sites meaningful to people and communities. These values are usually significant as in the fields of history,art, social religious or aesthetics.

1.Historical Value: It depends on qualities such as the age, relation between historical events and its scarceness. Historical value can be encouraged with archeological excavations, art objects and documenteded historical reports. It is also epochal for its educational and academic resilience, it enables information flow in the future.

2.Cultural/Symbolic Value: Heritage plays a key role in the identification of societies and preserving the collectif memory. Ethnical groups, nations and local groups can state their identity and character as well as their shared history via cultural heritage.

3.Social Value: It signifies the unifying factor of a space for a community. These places can be formed as festivals, marketplaces, social event halls or commnity gathering place. With "Place Attachement" component, societies can strengthen their identity through their attachment to the history and texture of a particular area

4. Religious/Spiritual Value: Some heritage sites can be connected with religious beliefs or sacred meanings. Unless, it should not be perceieved as solo religious buildings; the fact that a place evokes a feeling of admiration, peace or serenity in people also indicates that it has spiritual value.

5.Aesthetic Values: Beauty, harmony, design and artistic impression are the fundamental components of this value. It concieves the atmosphere of the value in the visual, tactile, auditory and even olfactory senses that can be perceived.(2)

1. (Sullivan, S., & Mackay, R. (2013). Archaeological sites: Conservation and management. Getty Conservation Institute ; Roundhouse distributor. P:14)

2.(Mason, R. (2002). Assessing Values in Conservation Planning: Methodological Issues and Choices. In Assessing the Values of Cultural Heritage (pp. 5–30). essay, The Getty Conservation Institute.)

Aerial views from some World Heritage Sites
From left to right, top to bottom respectedly:
Douro Valley, Portugal
Firenze, Italy
Amphitheatre: Arles, France
Grand Canyon, USA
https://www.instagram.com/dailyoverview/?hl=en

The Statement of Significance

"The Statement of Significance" is a fundamental document that puts forth the values of cultural heritage sites and guidance through the process of conservation. This statement, identifies the values of the site and the feautures needs to be protected. It has a major significance in the presentation of cultural heritages sites, the decision making stages of the conservation methods to be applied on and increase the public recognition.

"It is made of 3 main stages:

1. What?

Description of the history of the site

2. Why?

Identify and priorities the value of the site

3. How?

Character defining elements where the values are embodied" (1)

Statement can be used in various areas:

• It supports the decision-making process in conservation and restoration projects.

• It can be used as a basic document for the inclusion of heritage sites in national registers.

• It can be prepared in visitor information systems to provide information about historical sites.

• It serves as a reference source for the protection of heritage sites in urban planning and development processes.

The Statement of Significance is a systematic tool that plays a critical role in the protection of cultural heritage. It clearly states why historical sites are important, which elements should be protected and how these values can be transferred. Therefore, it should be a fundamental part of any conservation and restoration project. In summary, one of the most critical steps to ensure the continuity of cultural heritage is to accurately and effectively present its importance.

1. (Cefai, S. (2023). Decision Making Process on Heritage Values and the Statement of Significance. In Practices for the underground built heritage valorisation: Second handbook: Proceedings of the second underground4value training school (pp. 3–11). essay, CNR edizioni.)

1.2 The Evolving Role of Museums

In recent years, as the understanding of a museum has changed, the visitors expect a museum to be more than just a display of artifacts with educational purposes. One of the new offerings of museums is accommodating different activities in the context of a museum, another is creating a museum atmosphere in a different location such as archeological areas. On top of this idea, within the post-modern museology, the visitors are not sole observers, they act as active participants. In other words, the idea of postmodern museum portrays that, "the visitor becomes the participant or user and consumes the museum as part of their leisure experience, rather than wholly as an educational experience" (1)(Foley & McPherson:62)

This transformation in the role of the visitors, enables the studies in heritage to refer that heritage is not a static entity but in fact a highly dynamic study. As "the claim that all 'heritage is intangible' (Smith 2006: 56) is based on an argu¬ment that heritage is a performative practice" (2)(Smith :25) argues that heritage stems upon dynamic actions and performances. In this regard, an exhibition experience of a museum in an archaeological area is suitable for this argument. To valorize heritage, in the name of conservation, museum practices in archeological areas, turns into an interactive environment rather than a passive learning entity. Thus, this experience relies on the fact that visitors engage themselves actively in this act of performance. Kirshenblatt-Gimblett (1998) dictates the curation process of a museum that serves as cultural products and affects the relationship between the visitors and the display. In means of archeological areas, the way that heritage and the history of a society is curated, plays a crucial role in the interpretation of the culture of the past. (3)Smith:25) Both tangible and intangible heritage must be taken into consideration, when a museum is placed in the context of an archeological area. The process of curatorial practices delves into both the preservation of physical artifacts and further reciprocate the social contexts and the studied areas.

The visitors are positioned as participants who engage in the curatorial process, since the context of archeology itself demands a response from them. Archeology has a dimension to it, where the cultural heritage is responsive to the contemporary events. A dialogue is created between critical heritage studies and museology, displaying to what extent heritage is effective in controlling of social dimensions. (4) Smith:25) . Thus, museography in cultural heritage sites, examines the essential role of a museum within the context of preservation. Museums allow the visitors benefit the opportunity of taking the role of an "active participant" in generating the cultural memory and identity. As cultural heritage could be seen as a prominent context for displays and exhibitions, these spaces can reflect the idea of a performative, engaging education model. With that being said, these venues transcend the traditional educational approaches and promote a broader, more interactive experiences that engage the visitors with their history and their present.

Additionally, a museum's main operation in expressing cultural heritage and identity of a nation, continues to increase in significance. They serve as venues for displaying the multilayered of a society, whereas their cultural memory and the changes that have affected them in the form of art.

'The museum, like other buildings, incorporates the heritage, culture and historical context of surrounding communities and places. It is a site of memories, meetings and exchanges as well as other fundamental social and cultural activities' (5) Kıvılvım : 63). In this sense, museums operate as institutions that both have the power to influence and alter the ideas of communities, besides portraying exhibits and artifacts of both intangible and tangible heritage of society.

The active elements of visitor interaction have risen in priority throughout museum visits. The guests engage with the objects as well as viewing them. For instance, in the context of a heritage site, the visitors can take part in interactive displays, as 'The performative qualities of the visitor would be valued side-by-side with the value of artefacts. The concept of visitor interaction with artefacts, as opposed to the simple viewing of them, would become a reality of museum experiences' (6) Harris:112). The relationship between the display and the visitor forms the exhibition itself by creating an interactive atmosphere.

Moreover, museums and galleries perform as tools for education in the areas for raising social awareness, fulfilling an educational function by utilizing both tangible and intangible components. Alongside gaining knowledge, visitors have the opportunity discover and reflect on history through the cultural context. In this regard, museums ought to display a variety of material and immaterial components, promoting a dialogue between the spectators. (7) Bassanelli & Postiglione:187). instead of solely portraying an image of the past as a display, especially museums in archeological areas foster an inviting setting for the visitors where they can engage in the past and relive it. Museums in these areas offer firsthand experience for the visitors, giving a direct opportunity to witness their heritage. Thus, the science of museology plays an essential function in the preservation and conservation of heritage, at the same time ensuring that the display is placed in their true context with their historical and geographical background. ((8) Bassanelli & Postiglione:186)

As these museums both aid in preservation and the contribution to collective memory and the creation of collective consciousness, It is needless to say that to prevent the diminish of collective memory, historical areas musealization demand both a detailed restoration and following that a well organized exhibition curation, to not to cause any damage to the site. ((9) Bassanelli & Postiglione:186). Therefore, museums that are in archeological areas not only aspire to preserve history but also bring history in the forefront of individuals for initiating debates and social conversations. A key element in contemporary art and museology is the component of education, raising consciousness, creating an emotional connection. These components are exceptionally significant, particularly in historically significant archaeological areas. (10) Bassanelli & Postiglione:187).

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Foley, M., & McPherson, G. (2000). Museums as Leisure. International Journal of Heritage Studies, 6(2), 161–174. https://doi.org/10.1080/135272500404205
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Left: "Since we are at the far end of the tonal scale, postures and gestures become very clearly differentiated" by Tod Papageorge in 1980s
Photograph: © Tod Papageorge

Right: Daniel Arsham
Saggistica narrativa: Archeologia 3019, Daniel Arsham, Gesso, Vetro frantumato
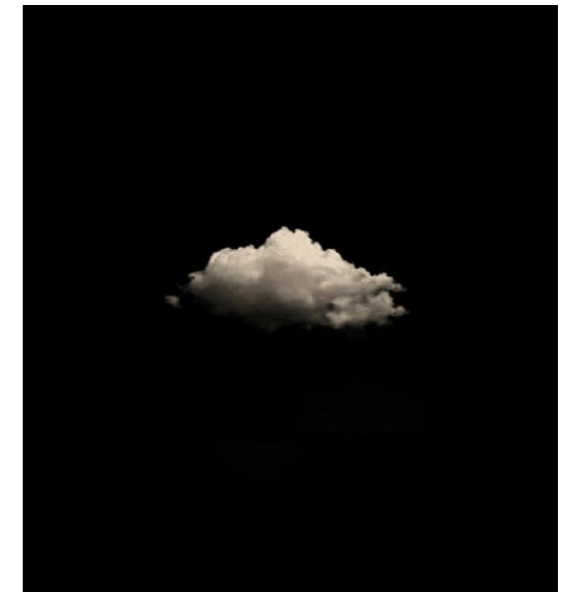
1.3 Ephemeral Architecture

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"'Ephemeral' finds its origins in the Greek term ephemeros (epi- "upon" and hemera "day")1 and translates as "lasting a day, daily"." (1, p.11) Ephemeral Architecture, focuses on temporality rather than permenant, is the typlogy of designs dedicated for a use of period of time. This typology is about vanishing over a period of time or planned to be de-constructed in any cases. Usually, it emphasizes its temporality with feautures of sustainability, material and elasticity. (1) Ephemeral architecture is rooted in ancient times, and had been visible over histories in diverse cultural and ideological contexts with various kind of uses.

Ephemeral architecture asserts itself especially on in celebrations, temporary exhibitions, festivals and ceremonies. For example in Baroque period, this archetype can be examined with in the form of triumphal arches, pavilions and street decorations. Designed with respect to the sense of grandeur of the era, had prepared the ground for majestic artistic shows while transforming the city fabric for a temporary time. (2)

The aesthetic dimension of ephemeral architecture is based on its harmony with its surroundings and the dynamism of its transience. These buildings create a spatial framework with a simple choice of materials and a minimalist formal language. At the same time, they emphasise contextual aesthetics, as they are designed in relation to a specific time or place.

Paul Cupido, Ephemere / Courtesy Bildhalle
https://fisheyemagazine.fr/article/paul-cupido-ephemere/

Top: Clear Roof Breathes New Life Into Historic Spanish Church,
Corbera d'Ebre in Tarragona, Spain

Bottom: Barcelona Building Construmat Ephemeral Space ,
Josep Ferrando Architecture

Ephemeral architecture, is one the most common and efficient typology used in archeological area for promotion and protection. UNESCO, and other significant international establishments of preservation and conservation, are on the same page about that this architectural approach is effective in creating new experience areas without damaging archaeological sites. (3) Ephemeral structures, forms spaces that captures the essence of historical texture and creates the bridge between history and present without a permanent intervention.

Technical aspects and material selections are important factors in determining Ephemeral Architecture's character. Light-weight, moveable,pre-cast and easily assembling materials are common with types such as wood, bambui re-cycled plastic, textiles and etc. Morever, moduler systems and pre-cast structures are a fundamental component of this architectural perception. These adaptable structures are fluid overtime, they can re-adjust the perception of time. Thus, while contributing to the long-term protection of archaeological sites, it also meets contemporary needs while speaks with an aesthetic and functional design language.

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DÜZENLENMESİ KRİTERLERİ. Dokuz Eylül Üniversitesi Mühendislik Fakültesi Fen Ve Mühendislik Dergisi, 12(2), 55-64.

1.4 Designing the Temporary: The Art of Transient Exhibitions

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Temporary exhibitions are the dynamic branches of museums, in terms of adaptability, creativity, and engagement of the guests. These exhibits allow audiences to interact with art, relics from history, or contemporary pieces from technology. As the name suggests, temporary exhibitions create specific themes for a limited time, in certain locations. The aspect of "temporality" proposes the raise of creativity of the exhibitions and expands their boundaries. In this respect, the topic of the exhibitions differs from the general concept of an exhibition in a conventional museum. They are produced utilizing more experimental, modernized and innovative methods. While enabling the transformability of museum spaces, making it achievable for museums to be transformed into temporary collections.

With the 19th century, as the modernization process has initiated, this development has also affected museum design. The examples of this process showed itself in acclaimed museums, for instance, in the cases of British Museum and Louvre, the idea of a museum is represented within the context of transparency. In other words, the space turned into a place with artefacts displayed as trajectories. It is almost as though there was no relationship between the exhibits, the exhibition area, and the visitors. (1) (Harris:102) The notion that, setting of a museum is substantially more dynamic, interactive, and versatile, paved the way of temporary exhibits, which have questioned the conventional perception that has contributed to museums to be imagined as static entities.

1.4.1 Principles of Immersive Temporary Exhibitions

Designing a temporary exhibition attempts to stimulate viewers on an emotional, intellectual, and tactile level. The core identity of a temporary exhibition stems from the flexibility and ingenuity provided. In the context of heritage sites, these temporary exhibitions enable reversibility, with the selection of correct materials, without introducing long-term changes to the area. (1) (Foley & McPherson:169). This adaptability makes it possible to implement different concepts for different exhibitions. This spaces for can be altered by means of temporary installations.

Another aspect of the exhibition design, to enhance its ephemerality, is the use of light and other curatorial elements. The use of light is critical for defining the relationship between the visitors and the exhibition. The effectiveness of the museum depends on the "'Lighting, didactic material, spatial design, and curatorial strategies that were all utilized to create distinct environments for meaningful visitor engagement.' (2) (Lever:52). The efficacy of these factors relies on the spatial organization of the exhibition which affects the movements of the visitors. As the lighting acts as a trajectory for the visitors, it also affects the perceptions of the viewers. Thus, the quality and type of light determines the atmosphere of the exhibition.

The ability of temporary displays to generate emotional responses is another significant feature. Museums and exhibitions have been identified as optimal environments for the articulation of visitors' emotional responses. The design choices and orientation of temporary exhibitions affect visitors' perception and emotional responses. In most cases, these emotional responses are likely to be expressed according to the design of the exhibition. (3) (Harris:102). In this context, embodied experience lets visitors engage with artifacts both physically and emotionally. This experience generates suppressed feelings in a perceivable atmosphere. As museum culture is an appropriate environment to inaugurate feelings, particularly in the case of exhibitions that deal with art and heritage.

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1.4.2 The Visitor's Journey in Temporary Spaces

In the temporary exhibition concept, the main aim is to design according to the needs of the visitor. Design choices in the museum vary according to visitors, aspiring to engage visitors. Thus, visitor centered design turns passive visitors into active ones. In conventional museums, the lack of participation factor differs in temporary exhibitions. Temporality allows different techniques in the display such as technological elements. For instance, interactive media designs, installations which require participants to engage with touch, sound, smell, and movement, create an enriched experience for the visitors. Besides the content of the exhibition, one of the factors that holds a major impact on the quality of the design is defining the navigation process. The organization of the exhibition involves the definition of the space through a detailed navigation process, since the relation to the visitors is the key element in the design. Some curations follow a linear path, as some designs lead the visitors in a deviating path, creating different experiences in every design choice. Furthermore, in some cases, lack of a defined path, offering visitors a liberated experience. (1) Smitsonian:16). These design choices build up the connection between the visitors and the exhibition, enhancing the general experience.

Considering the emphasis of the visitor aspect in temporary exhibitions, the relationship of the visitor and display is also important for the overall experience. As the content displayed is responsible for awakening the artistic perception and engagement. (2)(Lever: 29)

The museums' advertising strategies have changed as a result of this shift. Relationship marketing techniques, in particular, have become essential to the operational environment of museum management, enabling institutions to better adapt to the needs of its patrons. To meet the many needs of visitors, museums have expanded both their commercial services and exhibition experiences. In this regard, "many museums' operational environments now heavily rely on marketing strategies, particularly relationship marketing." Museums have evolved to accommodate varying visitor expectations and to accommodate involvement and interpretation through various means. This involves the creation of retail and catering establishments that are only focused on "customers" and strive to mimic other tourism experiences (3)(Foley:168).

To declare that, museums have historically been intended to be locations where people can purchase items and socialize in addition to serving as exhibition venues. Additionally, marketing tactics—particularly relationship marketing—have taken center stage in many museums' operational environments. Museums have evolved to accommodate varying visitor expectations and to accommodate involvement and interpretation through various means. This involves the creation of retail and catering establishments that are only focused on "customers" and strive to mimic other tourism experiences. (4)(Foley:168)

Lever, M. (2017). Measuring Elements of Exhibition Design (thesis).
Smithsonian Institution Office of Policy and Analysis. 2002. "The Making of Exhibitions: Purpose, Structure, Roles and Process." Washington, DC: Smithsonian Institution. Office of Policy and Analysis.
Foley, M., & McPherson, G. (2000). Museums as Leisure. International Journal of Heritage Studies, 6(2), 161–174. https://doi.org/10.1080/135272500404205

Left: Parco Archeologico del Colosseo, Domus Aurea,
Rome, Italy
Electa - Raffaello
Photography:Andrea Martiradonna
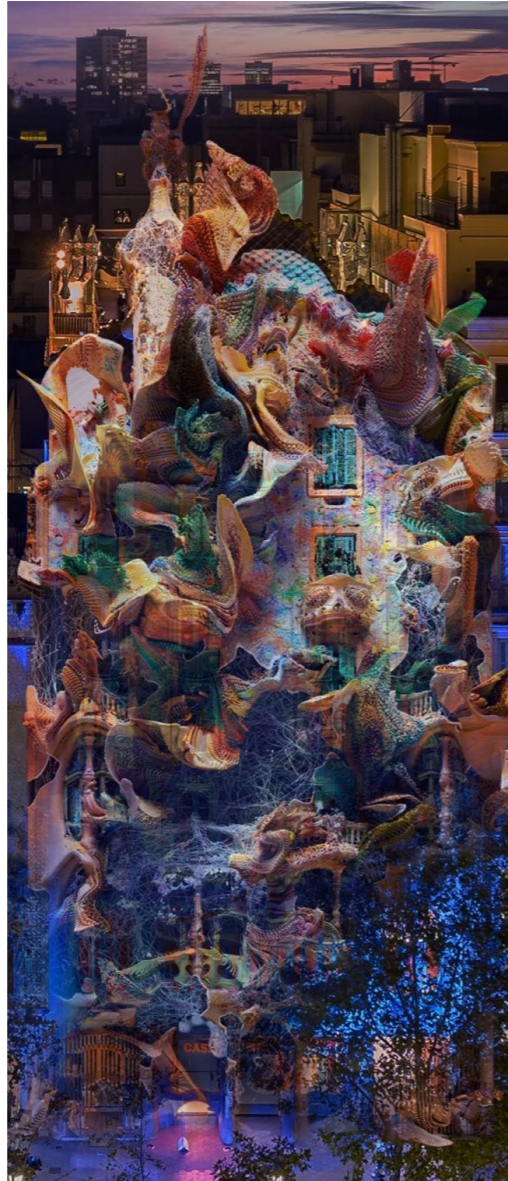
Right: An audiovisual performance of "Casa Batllo:
Living Architecture" projected on the facade of Casa
Batllo.
Photo Credit: Refik Anadol Studio

Left: Imagine Picasso: The Immersive Exhibition
Picasso's paintings appear on floors and walls and in
various geometric shapes,
Photography: Jean Sebastien Baciu, 2021
Right: COS × PHILLIP K. SMITH III OPEN SKY
INSTALLATION
Milan Design Week'18
Photo credit: Ingrid Opstad

*"Open Sky is an installation that can never be
seen the same way twice." – Phillip K. Smith III*

1.5 The New-Age Museum

Creation of a Story

Modern idea of a museum is not solely a reflection of the past, at the same time embodies the contemporary side of the society. They offer a multifaceted identity, composing of education, art, and entertainment under the same roof. These entities offer a map for analysis of the social structure, and cultural heritage to define the story that they tell. As the definition of the museum suggests, "A museum is a permanent non-profit organization in the service of society and development, collecting, preserving and exhibiting the tangible and intangible heritage of humanity for the purposes of education, study and enjoyment' (1) (Harris:110). Depicts that museums are more than just exhibits composed of artifacts, it provides its visitors with many opportunities from education to art, from workshops to different events. Each exhibition is curated according to the social context and the historical background that it is located in. As the objects and the artworks are designed to evoke feelings in the viewer, they dwell on the curation. However, one of the most fundamental characteristics of museums is that they present their audiences a story. With the help of curators, the constructed story aids the visitors to engage them to the museum more and more as they take their tour. Storytelling is a method used in museums and exhibits to connect the visitor with the exhibit. It organizes the disoriented parts of navigation, balances the meaning of knowledge that is presented. Essentially, after the visitors have a chance to get to know the story a sense of belonging is created ((2) (Smith: 246)

Diverse interpretations justify the fact that museums and exhibitions are more than a physical place. They also contain messages, hidden in the storytelling, that have a significant influence on the perspectives of the audience. Nevertheless, the visitors don't usually perceive the interpreted messages of the storytelling. This reality shows itself according to the social backgrounds, the difference in visitor uses, and the differences in the used site, the interpreted message also changes. Thus, "curatorial and interpretive strategies are as equally important in the relationship as visitor." (3) (Smith: 309)

Modern museums have varying portrayals for the visitors, accustomed by a multifaceted experiences. They provide their visitors with educational experience, gaining knowledge from the story that has been told, and an option to take cultural influence within the aesthetic display. Professional methods of curation, organization of collections, act of collecting, site determination are all part of the story that has been told. The essence of appreciation relies on how and why people are using these cultural tools and making meaning out of them. (4) (Smith: 309)

Smith, L. (2021). Emotional heritage: Visitor engagement at museums and Heritage Sites. Routledge.
Harris, J. (2015). Embodiment in the museum – what is a museum? ICOFOM Study Series, (43b), 101–115. https://doi.org/10.4000/iss.422

Museums are viewed by the public as more than an institution where works of art are exhibited. They are portrayed as organizations that both display historical and artistic artefacts, and at the same time shape the visitor's experiences. Besides, according to the theme of the museum, each one of them tells a different story according to the exhibit, as well as distinguish themselves with a distinct brand identity. The modern definition of a museum is an institution which is created without constraints, allowing visitors to experience a series of multilayered narratives. It can be declared that museums are shaped by the reactions and the relationship of the visitors as they experience the place. Hence, with the help of the visitors, museums grow into open-ended institutions. (1) (Harris:103). Based on this paradigm, the branding process of museums dwells on the experience of the visitors.

In its essence branding is the art of shaping the perception of the viewers. Generally, it is viewed as identity creation, logo making, and advertising. Although the conventional branding process differs in the case of museums, the narrative changes and the perspective of the visitors are also considered. The marketing strategies and the brand identities of the museums are prioritized, as a response to the growing sensibility towards the visitor experience in recent years. 'Over the past decade, as museums have become more dependent on audience revenue and more sensitive to visitor's needs, marketing professionals representing audiences have become involved in decision-making about exhibition ideas') (OP&A 2002a). (2) Smithsonian:6). This demonstrates, starting from the planning stage till the curation and the exhibit, the basis is always regarded as audience.

It is crucial to create a brand for museums to engage the public and display intersections. An identity should be generated which is both appealing and apparent to the public eye. Since museums that are oriented towards the public, consider every step ahead, they organize the branding and marketing stage before the establishment of the exhibitions. This ideology enhances the relationship between the museum and the visitors, also, economically and physically benefit from this fact. (OP&A 2002a).(1) Smithsonian:8). Which illustrates how an exhibition is designed step by step and what are the main priorities to create a dynamic and focused entity. This way more visitors are attracted, and more interactive experiences are created for them within the artistic framework.

OMM Museum Eskisehir x Dilara Fındıkoglu
Uniform Designs
Photography: Olgaç Bozalp, 2019

Harris, J. (2015). Embodiment in the museum – what is a museum? ICOFOM Study Series, (43b), 101–115. https://doi.org/10.4000/iss.422
Smithsonian Institution Office of Policy and Analysis. 2002. "The Making of Exhibitions: Purpose, Structure, Roles and Process." Washington, DC: Smithsonian Institution. Office of Policy and Analysis.

Smithsonian Institution Office of Policy and Analysis. 2002. "The Making of Exhibitions: Purpose, Structure, Roles and Process." Washington, DC: Smithsonian Institution. Office of Policy and Analysis.

1.5.3 From Identity to Visitor Experience

Organizing a museum requires a developed research period to encompass every detail for the creation of brand identity. Foremost, a narrative framework is constructed for the designing of the exhibition and an organization is formed to have the optimal visitor experience. Exhibition design is framed around a comprehensive planning and implementation process. To begin with, a mission and a concept of vision is determined for the museum. The location, field, and the content of the museum is defined, then the targeted visitor group is identified for the selected collection. "In mission statements, museums express their purpose and their relationships to the various publics they seek to serve" (1) (Smithsonian : 2). According to the target audience and defined content of the museum, financial resources and an appropriate setting are defined. Curators and designers depict the collections and design a narration for the target audience. Visitor-focused and people mediated museums are created to enhance the quality of the design and aid the visitors. (2) (Smithsonian : 3).

By creating marketing strategies, and initiating brand identity, the relation with the public is prioritized. "Moreover, marketing strategies, especially relationship marketing, have become central to the operating environment of many museums. Museums have changed, taking into account different visitor expectations and catering for interpretation and participation by different methods. (3)(Foley:168).
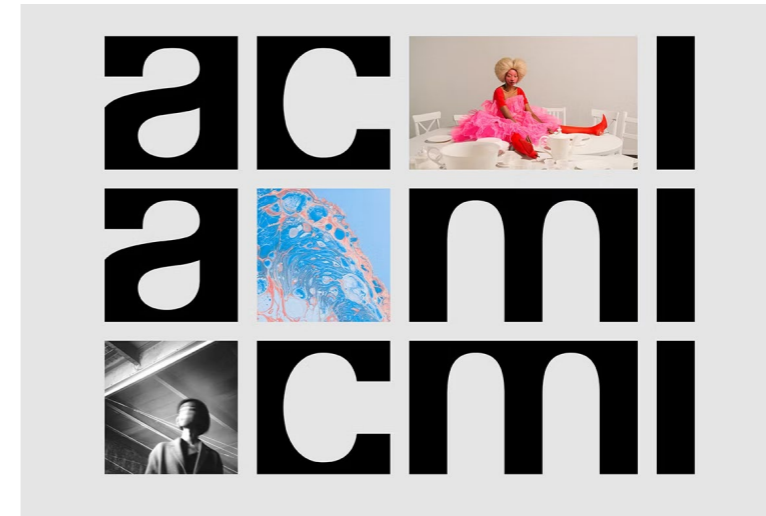
Top : "Melbourne screen culture museum unveils bold branding"

Bottom: Philadelphia Museum of Art Rebrand by Paula Scher
frank gehry created these special 'A's for his exhibition about the
museum expansion.
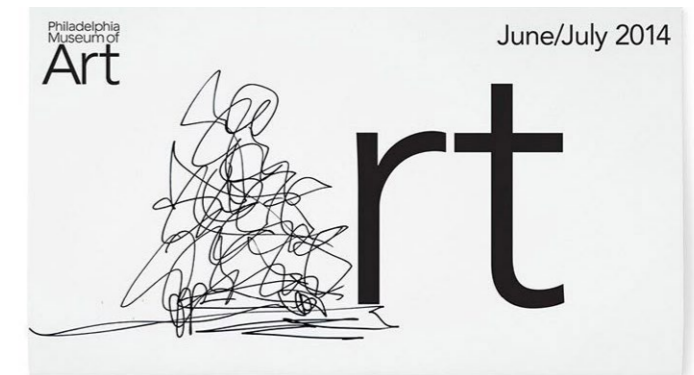
Smithsonian Institution Office of Policy and Analysis. 2002. "The Making of Exhibitions: Purpose, Structure, Roles and Process." Washington, DC: Smithsonian Institution. Office of Policy and Analysis.
Foley, M., & McPherson, G. (2000). Museums as Leisure. International Journal of Heritage Studies, 6(2), 161–174. https://doi.org/10.1080/135272500404205

Name: Tate Modern

Location: London, U.K

Year of Establishment: 2000 (Originally Bankside Power Station, 1947–1981)

Architectural Renovation: Herzog & de Meuron

Branding a New Era of Museography

One of the most compelling examples of museography success through branding lies with Tate Modern, a museum that made itself a cultural landmark internationally. Tate Modern is more than just a repository for modern and contemporary art; it's a brand in and of itself — an experience, social statement and model of accessibility. It is not its impressive collection alone but a carefully orchestrated branding strategy and the active influence of temporary exhibitions that enables it to attract millions of visitors each year.

In the context of a museum, branding is not simply about logos or visual identity; it is about perception, consistency and the capacity to forge an emotional connection with visitors. Tate Modern's branding was anchored from the outset in values of modernity, openness, and innovation. It was a branding coup in itself to turn the former Bankside Power Station into a cultural hub, reflecting the idea of the revitalization of industrial heritage with a contemporary discussion on art in space. The building was overhauled by the architects Herzog & de Meuron and became inseparable from the Tate Modern brand — raw, monumental and friendly. The grand and defining scale of the Turbine Hall, a huge space within the museum, left an instant connection with both immersive and large scale installations, because of this Tate Modern became a should see point for contemporary art installations.

Tate Modern's visual identity is a key contributor to its brand. The dynamic logo, created by Wolff Olins, mirrors the fluid and evolving character of the museum, fitting nicely with the idea of contemporary art as something that should not be put in a box. A small but impactful branding decision, this reinforces Tate's positioning of themselves as energetic, forward-thinking and always in flux. Combined with its large digital footprint, from interactive apps to a blizzard of social media activity to an arresting website, it has helped to expand Tate Modern's radius far beyond the physical, democratizing access to art for a global audience.

It is perhaps in its use of temporary exhibitions that Tate Modern most vividly illustrates the potential of branding to shape museography. These fairs and exhibitions are important instruments in entertaining new audiences, providing a dose of urgency and exclusivity that creates an incentive for repeat visits. The blockbuster shows of major global names of arts like Yayoi Kusama, Olafur Eliasson and Marina Abramović have only solidified Tate Modern's position as an innovator in contemporary exhibitions. And all of these exhibitions are met with finely honed marketing campaigns, limited edition merchandise and targeted outreach programs, so that visitors are not only attending but truly engaging with the experience.

Wolff Olins' original Tate logos
https://creativepool.com/magazine/leaders/north-rebrands-tate-to-attract-young-audience.9763
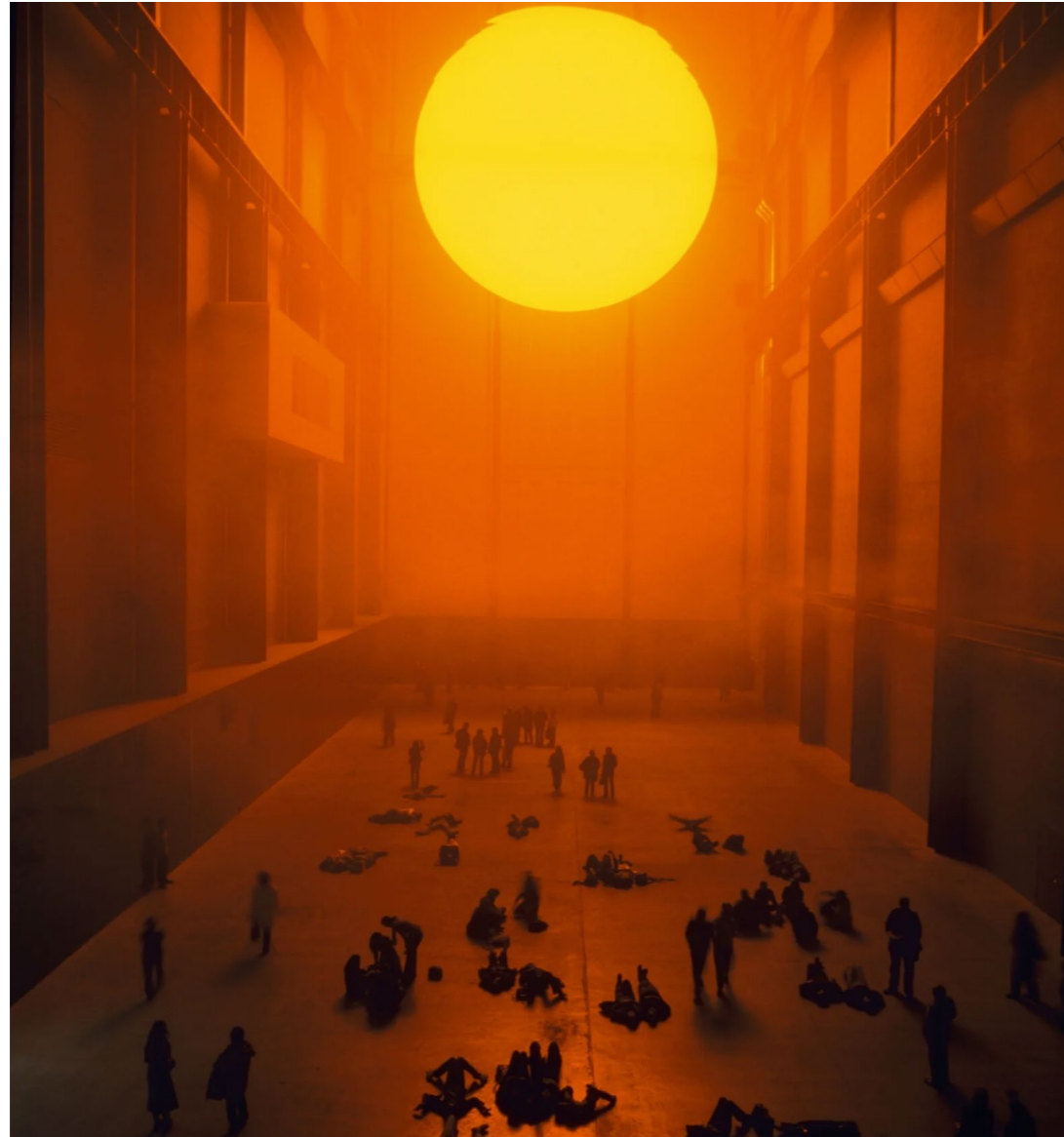
The weather project, 2003
Tate Modern, London – 2003
Photo: Tate Photography (Andrew Dunkley & Marcus Leith)

https://creativepool.com/magazine/leaders/north-rebran-ds-tate-to-attract-young-audience.9763

II

Fashion Heritage

2.1 The Legacy of Fashion: From History to Italy's Influence

Italian Fashion is founded upon a solid cultural heritage and has deep roots in its history. As Italy stands for its architectural creations and accomplishments in the era of Renaissance, likewise its fashion has affected from this past. As the well-known writer, Gianna Manzini has declared, this heritage has been started to develop in the early ages of modern period, even back in the days of Renaissance, the foundations have been laid and became an inseparable part of Italy's national identity. Through the second half of the nineteenth century, even long before Italy has been declared as a nation state, the idea of fashion has emerged utterly and became a part of the identity. (1)(Manzini, Paulicelli:2). Italy's fashion identity is nurtured with the rich local traditions that have been built on culture, art, architecture, fabrics, craftsmanship, and many wonders of its cities. Paulicelli portrays that, this plentiful diversity is a fundamental factor for determining the sense of fashion in the Italian way, which still scaled up until this day. (2)(Paulicelli:3).

The leading cities such as Florence, Rome and Milan have established a peculiar place in the global fashion scene in terms of identity, diversity, creativity and know-how. During the time of post WW2 period, the effects of Renaissance was reconstructed and shaped as a demonstration, thus a "marketing strategy" for Italian fashion idea, depending on the historical anticipations. (3)(Paulicelli:4). This angle recreated and requalified the essential aesthetical values of Italian identity and associated it with a modern perspective, which resulted in acquiring an international recognition.Alongside, throughout the following period, displaying fashion shows, events, and exhibitions significantly contributed to the national identity of Italy. As Stanfill stated, fashion became a part of the manufacturing industry and another source of income and aided in diplomatic rehabilitation. In other words, Italy have transformed the fashion industry into a symbolic force and obtained a crucial impact afterwards, both in Europe and in the world. (Stanfill 2015). (4)(Paulicelli:5)

The Timeless Elegance of Italian Fashion:
A Blend of Tradition and Innovation

For many, it is accepted as a common knowledge to declare that Italy stands as the mainland of fashion. In the realm of fashion, the name of "Italian" stands as a trademark for elegance, tradition, and at the same time novelty and innovation. This combination has ben developing for over many decades, enriching the one of a kind, a deep-rooted history for Italian Fashion. This history is reflected in every aspect of their fashion, varying from small traditional shops to grand chains of stores, carrying the identity of elegance and practicality, while combining the traditional craftmanship with modernization. (5) Mathew:15). This approach shows itself not only in the aesthetics segment of fashion but also in the idea of functionality and practicality. Italian fashion successfully brings together the grandeur of heritage within the modern designs creating an identity full of cultural richness and creativity, renown by the world.

This idea of fashion in Italy has an enduring appeal, where modern motifs lie next to modern designs, as if the concept of time does not apply. "The appeal of Italian fashion lies in its ability to transcend time, combining historical motifs with contemporary design."(6) Mathew:18) This strength had a huge impact not only in Italy but also have reached beyond the borders of Italy and affected all over the world. The intention that triggers this global influence is the desire to achieve the merit, both in art and design itself. Many Italian designers have contributed to this heritage throughout the time, for instance, Versace, Armani and many more have shaped the idea of "Italian Fashion" in one's mind, interrelating the traditional craftsmanship within the modernized luxury. (7) (Clark et al. :30).

PAQUIN EXHIBIT AT THE TURIN INTERNATIONAL EXHIBITION

Wax figures at the Turin International Exhibition of 1911. Image via CTG publishing.

1903
An early Italian model poses on a set.
https://www.cntraveler.com/galle-

Young actress and circus performer Moira Orfei walks toward the Galleria Vittorio Emanuele II in Milan, Italy, as a large group of men turns to watch her, 1954

https://www.gettyimages.it/immagine/mario-de-biasi?phrase=mario%20de%20biasi&sort=best

Thus, Italy is the synonym of fashion in this era, always developing itself and influencing trends globally. Italian fashion embodies this rich tradition of innovation, art and luxury within a unique sense, assuring a forefront row for itself. Italian fashion designers can be considered as the architects behind this essence, shaping the perception of many others with their creations. A global standard has been created throughout the years, defining the Italian Fashion within these rules. Another step from these designers is combining new trends within the traditionality, as it is referred to in the book "Exhibiting Fashion", "Italian designers, including Ferragamo and Schiaparelli, have long drawn from classical and regional Italian styles while integrating contemporary, international trends." (8) (Clark et al. :30), proving that the idea of fashion is an ever evolving art form.

Additionally, the designers behind this realm commemorate their identity with their designs, which have been passed down from generation to generation. This collective memory is represented in every product, every year each design is presented in fashion shows, in exhibitions accentuating the detailed craftsmanship, and timeless elegance defining the nation's identity. (9) (Clark et al. :28). This effort reinforces both the quality and the reputation of the Italian Fashion.

Italian fashion has constructed a new form of art, reinventing itself in every step, supported by history, heritage, and tradition. This sense has become a new path to follow for the whole world, paving the way of pioneer fashion within the timeless appeal. It is considered that the fashion idea behind Italy is not just an aesthetic expression but also an uncommon form of cultural expression.

Paulicelli, E. (2014). Italian Fashion: Yesterday, Today and Tomorrow. Journal of Modern Italian Studies, 20(1), 1–9. https://doi.org/10.1080/1354571x.2014.973150

Mathew, L. (2002). Redressing architecture: The architecture of a fashion work (thesis). Redressing architecture: the architecture of a fashion work.

Clark, J., De La Haye, A., & Horsley, J. (2014). Exhibiting fashion: Before and after 1971. Yale University Press

The advertising campaigns of the 1990s embody the ironic spirit of Loro Piana, not taking oneself too seriously, reflecting the family's business attitude: to be devoted to quality and excellence but with a light spirit and a joyous approach to life. The creative mind behind these pages was Emanuele Pirella, the "doctor of communication," as the family used to say.

Courtesy of Loro Piana.
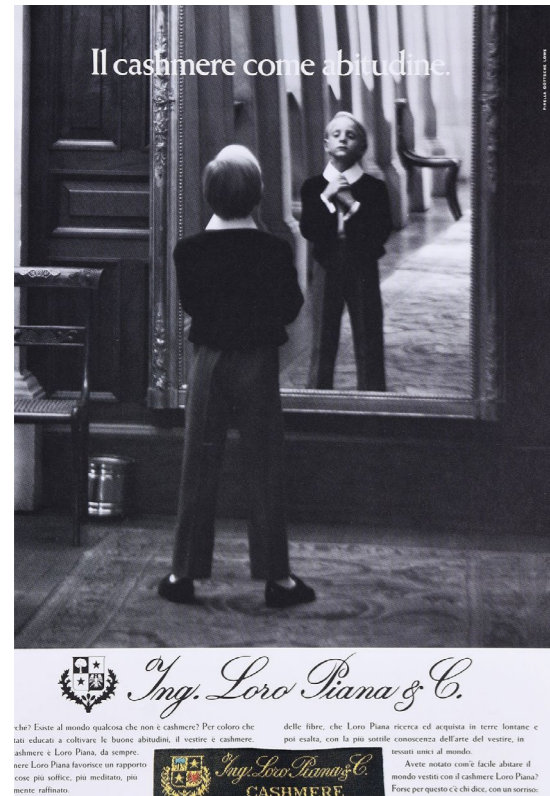
The definition of fashion is not solely composed of clothing or garments, in its essence, fashion represents a rich cultural heritage, aesthetically depicted through luxury and art. Every piece of clothing carries a different identity just as an art piece that is designed differently. Particularly, as it is visible in the way that today's world's spending habits have shaped the way stores are designed. Luxury has become another version of complex establishments, which incorporate an adaptation of art galleries and museums. These spaces transform into places that amplify the significance of luxury and reinforce one's perceived value. (1) (Joy et al.:4). Just as how space transforms into a place, derived from our perceptions from the experiences that we acquire. With the need to translate these ideas into space, art is used as a tool. Through this process, the art facilitates as the "social and aesthetic guarantor of luxury" which can be portrayed as the combination of heritage and luxury. (2) (Joy et al.:7). Luxury is identified as a product which has been labelled by the society, not only due to the function it provides but also the so called dream world it creates. The connection between art and luxury amplifies the main idea of luxury and empowers the dream factor. (3) (Kapferer:101).

As the emphasis on fashion grows, the attention that is given to the fashion shows and fashion exhibitions also increases. These exhibits transform clothes into objects of art and pieces of history instead of merely functional objects for everyday use. This action increases the value of clothes and the fashion itself. Therefore, these clothing pieces are reframed as cultural artifacts. Hence, exhibition interrogates the value of fashion by questioning the ephemerality and changeability of it. (4) (Clark et al. :12). Into the subject of musealization, the way an exhibition is created and how an artifact is chosen to be exhibited is crucial, as it also affects the way the artifact is perceived by the spectators. The museum's and art galleries' display of fashion is not merely an aesthetic presentation, yet a reflection of the cultural heritage and social transformations that have affected the subject. As Gaynor Kavanagh dictates, with the lack of sensitivity to how people live and their history, museums become distant to society and stay irrelevant (5)(Clark et al. :77). In this regard, fashion exhibitions and museums take an attempt to interpret the cultural dynamics of societies from the past, to carry them to the future.

Kapferer, J.-N. (2008). The New Strategic Brand Management: Creating and sustaining brand equity long term. Kogan Page.

Joy, A., Wang, J. J., Chan, T.-S., Sherry, J. F., & Cui, G. (2014). M(Art)Worlds: Consumer perceptions of how luxury brand stores become Art Institutions. Journal of Retailing, 90(3), 347–364. https://doi.org/10.1016/j.jretai.2014.01.002
Clark, J., De La Haye, A., & Horsley, J. (2014). Exhibiting fashion: Before and after 1971. Yale University Press

2.1.3 The Evolution of Excellence

Essentially, the fashion that we know and celebrate today stems from traditional craftmanship. As it represents the basis of fashion, it represents dexterity and special techniques that developed through the years. this artistry is one of the most important examples of how heritage is valued and carried out in fashion industry. For instance, haute couture lines of fashion houses resemble this identity with a meticulous elegance reflected in skilled tailoring and embroidery. (1)(Joy et al.:10). Attention to detail. This craftmanship acts as a narrative device that blends both the aesthetic value and the history and cultural ethos of the brand. (2) (Clark et al. :25). Since, the renaissance era, the craftmanship aspect and the artisans of the fashion has existed as a cornerstone of the cultural identity in Europe, especially in Italy. On the other side, in French fashion houses, this tradition comes to life as savoir faire, which means "know how", that passes from generation to another, where it is labelled as a historical heritage, where craftmanship and aesthetic merge. (3) (Mathew:11).

Joy, A., Wang, J. J., Chan, T.-S., Sherry, J. F., & Cui, G. (2014). M(Art)Worlds: Consumer perceptions of how luxury brand stores become Art Institutions. Journal of Retailing, 90(3), 347–364. https://doi.org/10.1016/j.jretai.2014.01.002
Clark, J., De La Haye, A., & Horsley, J. (2014). Exhibiting fashion: Before and after 1971. Yale University Press
Mathew, L. (2002). Redressing architecture: The architecture of a fashion work (thesis). Redressing architecture: the architecture of a fashion work.

2.1.4 Fashion's Historic Exhibitions & Runways

Fashion shows and fashion exhibitions are temporary versions of museums for creating a connection with society, to engage them in this concept. Through exhibitions and shows, the history of fashion finds a place for itself to demonstrate its reality which is composed of traces of social and cultural transformations within an aesthetic concept. To begin with, "the Palais du Costume" exhibition that took place at the Exposition Universelle in 1900 is one of examples of how people s way of life have affected the fashion industry and, to what extent cultural identities reflect on the clothing within the historical transformations. (1) (Clark et al. :16). In the chronological order, in the renaissance and the early modernity, it can be declared that "fashion and dress were intertwined with the idea of nation, identity, and place." (2) (Paulicelli : 4). As a different example, Cesare Vecellio's costume books from (1590,1598) Renaissance could be the first examples that portray how much fashion intervenes into everyday lives and be affected by geography and culture. (3) (Paulicelli : 4) Another critical period in fashion history dates to the post-World War era. During 1950's, the key cities of Italy such as Florence hosted many different exhibitions, supporting the rebirth of Italy after the war. The Sala Bianca fashion shows that were organized in the 1950s, were strong examples to indicate how effective is the ongoing redevelopment phase of Italy. It was a significant move to display such events in that exact period. These events and fashion shows introduced Italy s modernization period globally. Even considered as a "diplomatic act" showing the national identity of Italian fashion (4) (Paulicelli : 6).

Another exhibition to be noted, had took place in the Brooklyn Museum in 1950, which is the "Italy at Work" exhibition displayed the key points of Italian craftmanship and how fashion have changed through the history. After the success of the exhibition, a sequel organized at the Art Institute of Chicago in 1951, was equally important in the history of fashion exhibition, showing how such events affect the way of life, prioritizing the artisanal heritage. (5) (Paulicelli :5). Additionally, following this idea, fashion events started to take place in 'piazzas', heritage fields and, historical buildings, resulting in idealization of "made in Italy" mark, granting an attraction of authenticity. (6) (Paulicelli :7) Similarly, as European fashion rises and is known by the world, other brands started to awaken too. As an example, to this phenomenon, "a fashion clash" took place at the palace of Versailles in 1970s between American designers and European designers, which shows, throughout the years how fashion is globally recognized and became a global language.

Italy at Work: Her Renaissance in Design Today, November 30, 1950 through January 31, 1951 (Image: PHO_E19491001_SL3.jpg Brooklyn Museum photograph, 1950)

Top Left: "Press Week" — the first unofficial fashion week 1953

Bottom Left: Runway at the Sonia Rykiel Ready to Wear Fall/
Winter 1981-1982 fashion show during the Paris Fashion Week in
March, 1981
https://www.elledecor.com/life-culture/g12453914/history-of-fas-
hion-week/

Right: Chanel "Mademoiselle Privé" Exhibition in Seoul
https://senatus.net/event/chanel-mademoiselle-prive-exhibition-seoul/

These exhibitions and shows function as a narrative tool
for arranging social norms and historical moments. Rather
than being a manifesto for an individual, such events and
exhibitions for fashion create a communal space for society,
constructing the national identity and building cross cultural
relations. In Italian fashion, as Italy has acted as a pioneer
in fashion, the traditional aspect blends with aesthetic and
portrayed through these events and brought to the future.

Exhibition culture plays a critical role in promoting her-
itage of a nation s identity. The reinterpretation of histo-
ry comes to life with different tools. For instance, in 1946,
"the Britain can Make it" exhibition displayed the fashion
industry in a way that showing how important and effec-
tive is industrialization in fashion is. (7) (Clark et al. :22)
Thus, industrial innovations and modernization affected
the fashion and the way the fashion is exhibited in muse-
ums and displays. One of the examples of these museums
is in London, Victoria and Albert Museum, displaying dif-
ferent couture techniques and how these techniques have
evolved throughout time. (8) (Clark et al. :14). These mu-
seums preserve the identity of fashion and pass these cre-
ations on to the future generations. In this way, exhibitions
present the aesthetics of the past and become an essen-
tial part of the creation of historical and cultural heritage.

Clark, J., De La Haye, A., & Horsley, J. (2014). Exhibiting fashion: Before and after 1971. Yale University Press
Paulicelli, E. (2014). Italian Fashion: Yesterday, Today and Tomorrow. Journal of Modern Italian Studies, 20(1), 1–9. https://
doi.org/10.1080/1354571x.2014.973150

2.2 Fashion as Cultural Heritage

For many years fashion has been interpreted as just clothing style for many parties, in fact fashion itself should be recognized as cultural heritage which is a part of a nation's identity. Since brands, whether they are luxury or not, have an immense effect on society and their perception, they generally become a symbol and a part of the culture. Besides the design part of fashion, it has a strength which can be analyzed as a notion of identity. In other words, luxury brands service their identity with branding and influence society to take a part in it. Most of the time, in o order to create this idea of cultural heritage they take part in the creation of foundations for houses. These brands do not only produce lines of collections, but also, they give a structure to the idea of the brand by creating foundations. (1)(Kapferer : 240). Fashion can also be utilized as a way of expression. Through history, with the developing technology and global branding, the fashion element became a powerful industry, paving the way of brand identity.

This identity is created through different bases, one of the most striking of them is brand history. Luxury brands' identity stems from this heritage where the legacy is shaped around a sense of quality. (2) (Kapferer, 2004, : 237). Legacy can be translated as storytelling for brands. This way the connection with the viewers strengthens. Every customer finds a cultural or emotional connection in the story that has been told. Different strategy models are operated for the examination of brand building. One of them is maximizing the quality of the product line. From the beginning of the production process, the high-quality materials are used, and a developed marketing strategy is created, to transmit the message to the viewers. (3) (Kapferer, : 235). In this strategy, the heritage card is played, showing every step to the customer, where the emphasis is on the craftmanship. Another model that is created to engage the viewers is the creation of secondary line. In this model a more accessible product line is created for the customer, which is composed of smaller products to reach everyone.(4)(Kapferer : 238). Critically, this product line also has the same cultural initiation, takes inspiration from the same ideology, carrying the same brand identity.

Kapferer, J.-N. (2008). The New Strategic Brand Management: Creating and sustaining brand equity long term. Kogan Page.

Top: Cartier Love bracelet ad from 1970
https://www.thejewelleryeditor.com/images/cartier-love-brace-
let-ad-1970/
Bottom: https://int.cartier.com/en/the-maison/the-story/stor-
y-and-heritage.html

FEELS LIKE PRADA

2.2.1 Authenticity and Identity: Heritage as the Root of Luxury

Describing a brand identity, quests for a root aligned with the heritage behind the name. In most cases, creation of brand identity comes from years of experience, allowing the brand to build itself and gives it the value that spectators see. Essentially a brand is not just composed of its name the vision behind the name, and the product line that follows is more important. (1)(Kapferer : 171). Hence, the name is created throughout the years, as the brand develops and comes up with new products, in every new step. Even if the main idea of the brand changes, whereas the topic is a clothing brand, or a jewelry brand, the process nearly stays similar. The value of the name relies on the experiences created by the designers. For instance, with every innovation and novelty and different collections in every new season do not directly define the name of the brand, they solely contribute to the identity of the brand. The visionary acts of the leaders sustain the heritage that leads up to modern day.

The identity could also be described as drawing the legitimacy and authority from the heritage behind the brand. Through this path the legacy breaks into values and prosperity. Identity of a brand essentially frames the authenticity of it, which comes from the heritage and the history that stems from its origins. As Kapferer (2004) portrays, the identity of a brand doesn't just happen by itself, it is not coincidental, it is the outcome of a series of circumstances. The product is woven from the values, ideals, and the legacy that developed throughout the years. A "unique authority and legitimacy" is created based upon this idea, differentiating it from the others. (2)(Kapferer : 178).

In the realm of luxury, most of the brands that have made a name for themselves and renowned by the world, have usually a crucial alignment with the heritage.

For instance, with its deep-rooted heritage, and unique history Bulgari can be a great example for this principle. With its Roman origin, the idea of timelessness and maintaining loyalty to its history, displays that Bulgari 's each product takes its inspiration from the history. The legacy of the brand is proved by the customers' loyalty to its products. In its essence, identity connects the history and the future of the brand as one and serves it today as in present. The living symbol of the brand in fact was created in recent years, such as the collective of the ideas and the concept of the brand vision is developed in Europe, and spread globally, Initiating the flame of a purpose behind everything. (3)(Kapferer: 198).

Eternal Muse, 2023 by BVLGARI
Image: Courtesy of Giuseppe Lo Schiavo

Kapferer, J.-N. (2008). The New Strategic Brand Management: Creating and sustaining brand equity long term. Kogan Page.
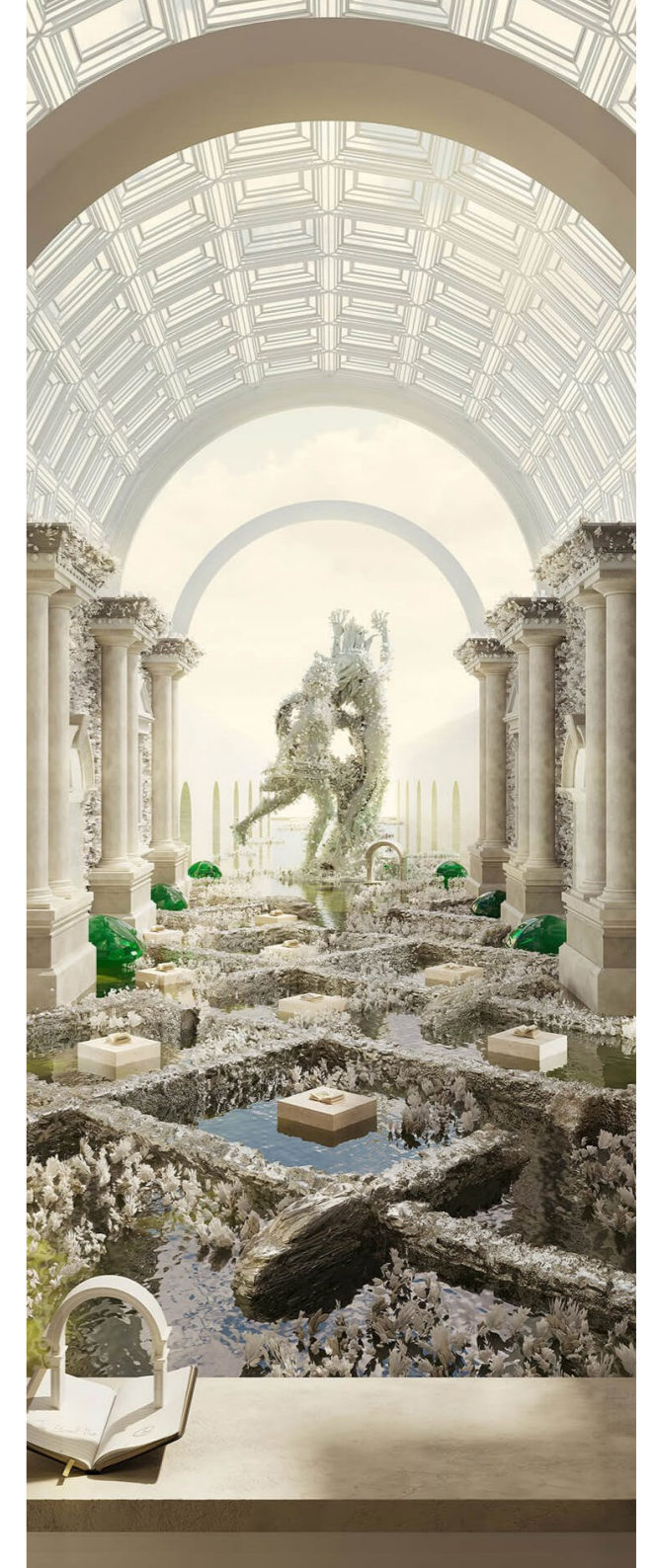
Eternal Prestige
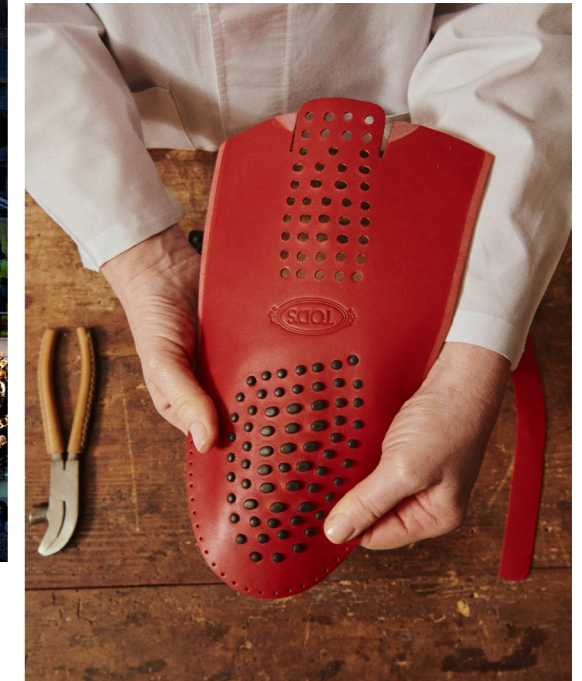
Exemplary Cases of Heritage in Fashion
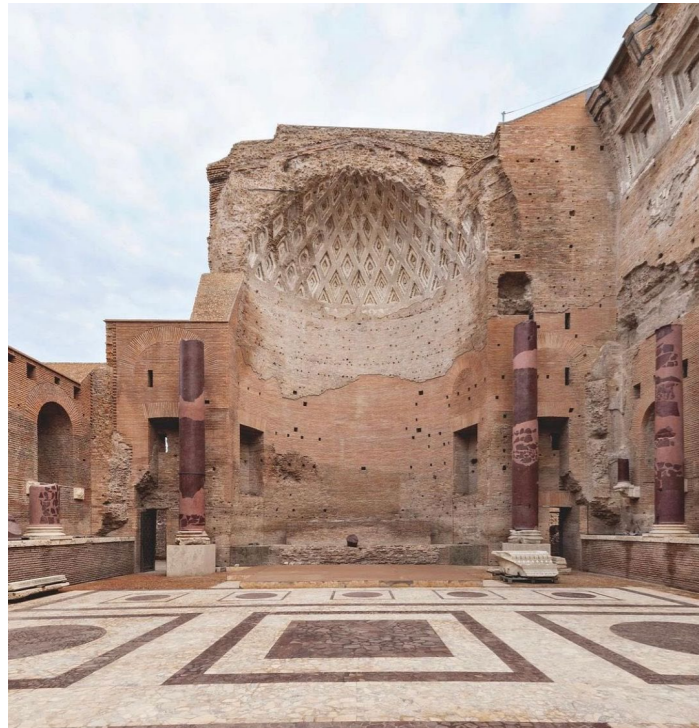
Tod's Heritage Patronage:

Tod's is one of the Italian brands which has a great history and heritage behind its name. Since its foundation in the early 1900's, the brand presented itself as an exclusive shoe company, preserving the essential Italian identity in every creation and detail they have. Starting from 2009, the brand initiated the acts of heritage, first they have contributed to supporting the Villa Necchi Campiglio House, which is an important part of Italian Trust Fund. One of the acts they did which had the most effect on the world and the brand itself, occurred in 2011, when the brand donated 25 million euros to the restoration and cleaning works of Colosseum in Rome. Further the brand put itself in a state, as one of the creators collaborating for the benefit of Colosseum, in other words portraying an identity of heritage and culture as a main element of the brand identity itself. (1)(Hagan :4)

Tod's idea of skill and artisanship reflected itself on the collaboration with Colosseum which resulted in a great marketing for both Tod's and Colosseum, while valorizing the Italian heritage and idea of art, "Tod's artisanship is monumentalized by association with the Colosseum."(2)(Hagan :8)


Left: Tod's Celebration for the Restoration of the Colosseum, 2016
https://fashionweekdaily.com/tods-chic-celebration-for-the-restoration-of-the-colosseum/
Right: Tod's Exhibition "The Art of Craftsmanship – A Project by Venetian Masters" campaign, 2024
https://thisisyungmea.com/tods-and-the-art-of-craftsmanship/

Hagan, S. (2022). Fashion benefaction: Luxury and Brand Heritage in the Eternal City. CLARA, 8. https://doi.org/10.5617/clara.9646
Tod's official store: Italian luxury shoes & Footwear. (n.d.-a). https://www.tods.com/us-en/home/

Restored Temple of Venus and Rome by Fendi, 2021
https://www.instagram.com/p/CX_Lk5JqFdN/?utm_source=ig_embed

Left: Fendi's Runway at Trevi Fountain, 2016
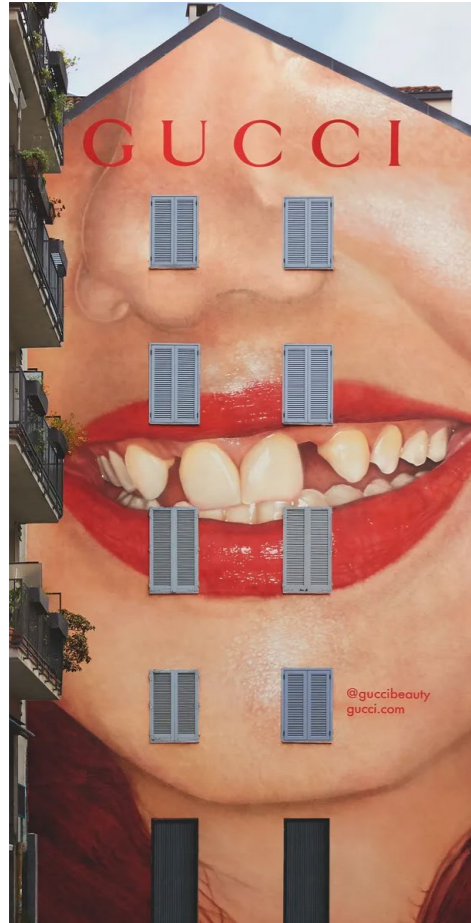Getty Images
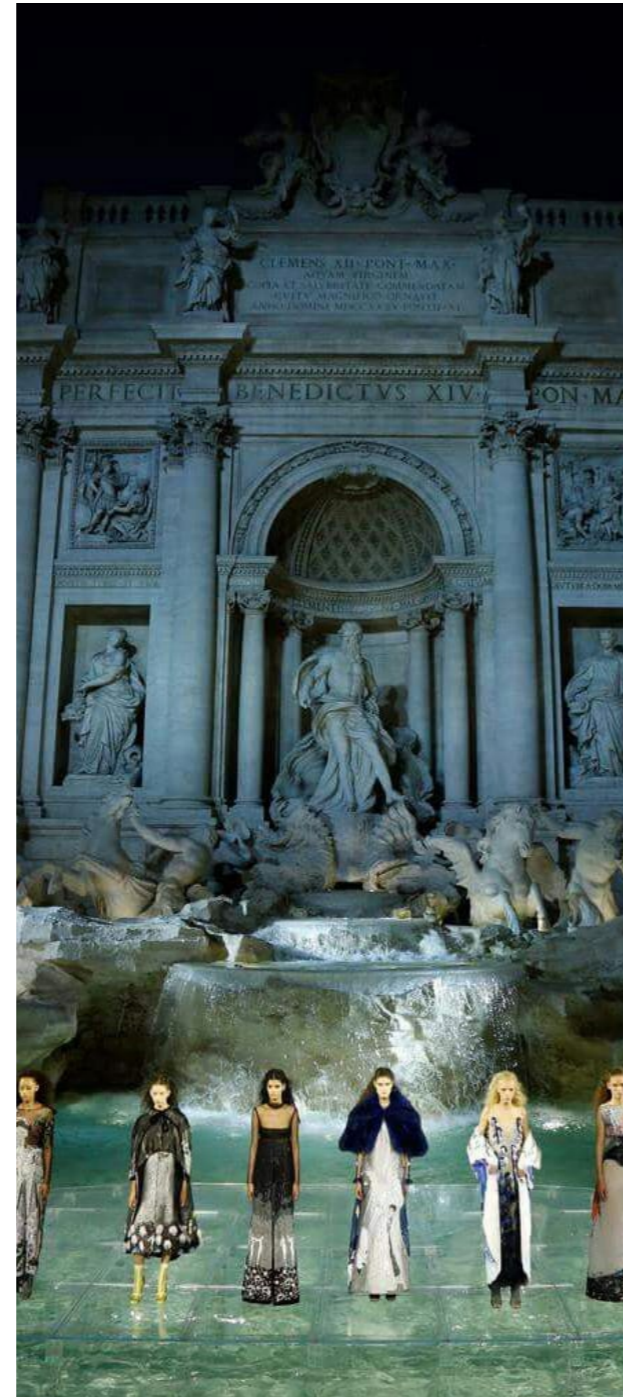
Fendi's Heritage Patronage

One of the luxury brand's which was also founded in Italy, and embellished itself with the heritage of Italy and contributed to the preserving the cultural heritage is Fendi. The brand initiated in Rome, in 1925, and since then their identity reflected on the design and product lines embracing their cultural Italian roots. Similar to the story of Tod's, Fendi's tribute to the brand s historical roots first emerged in 2013 with the restoration of Trevi Fountain. The brand even named the campaign "Fendi for Fountains", making it an opportunity for its branding while sustaining their contribution to preserving the history. Another reflection on the exact topic from Fendi was creating a fashion show event in the Trevi Fountain. (1)(Hagan :20) This bold act amplified the brand s relationship with its roots, and attracted every one s attention even not related to the area of fashion by presenting the fashion show in a cultural heritage area. The Temple of Venus and Roma restoration initiated with 2.5-million-euro donation by the brand around 2019. Since the eternal city of Rome considered an essential part of Fendi, Fendi s act of giving back is very important for presenting its artistic and cultural heritage.(2)(Hagan :22-23).

In this particular case of Villa Adriana, one of the core purposes of this thesis is valuing and rebranding the idea of Villa Adriana, accounting the shortcomings of Villa Adriana relating to lack of interest from the world, lack of visitant and the request of donations created the opinion of collaborating with a brand, with deep roots to legacy involving the instances above.

Hagan, S. (2022). Fashion benefaction: Luxury and Brand Heritage in the Eternal City. CLARA, 8. https://doi.org/10.5617/clara.9646

Tod's official store: Italian luxury shoes & Footwear. (n.d.-a). https://www.tods.com/us-en/home/

2.2.2 Merging Luxury with Art: A Timeless Connection

Gucci Wall, Milano
Image Credit: Gucci, gucci.com

In every aspect of design, in architecture, branding, exhibition, musealization and many more fields, the dream always initiates with space, where the space evolves into place. Just as the identity of the brand draws the borders of the characterization of the brand. Artistical perspective is the key element added into the brand for defining its purpose. Hence this symbolization is crucial in the design world, curating the pivotal points for the brand. Another way of achieving this realm is embedding this concept as style for the brands.

Luxury brands choose to collaborate with artists, in the name of cultural heritage, where both parties benefited from this idea.(1)(Smith:102). These cultural collaborations justify the dream like allure of luxury, even make it more reachable and alike for the audience. The irresistible nature of luxury is validated by nurturing the fact of art in it, creating environments which combines exclusivity with the cultural relevance.

This technique has been used by many luxury companies, creating a space for art, collaborating with different artists. This striking ideology has now improved itself and did not just stay as a collaboration, it has become an aesthetic strategy for brands. (Dion and Arnould 2011(2) (Kapferer). Even it is demanded by the customers to have collaboration for the luxury brands, in some cases to have a collector's piece, in other cases, just to witness the artist another creation within the brand. As well as, every customers experience at the brand differs from one another. The factor of aesthetics enters the discussion for the management perspective, the curation process alters the experience of the customers, leading how the factor of beauty is experienced. (3)(Joy et al.:11)

Right: The installation Vista Aeterna, designed by the Dutch artist Sabine Marcelis
https://hubemag.com/vista-aeterna

Bottom: Louis Vuitton X Yayoi Kusama in Harrods , London, UK
https://www.instagram.com/itamoda/p/Cnz1dxkKVAG/?img_index=5
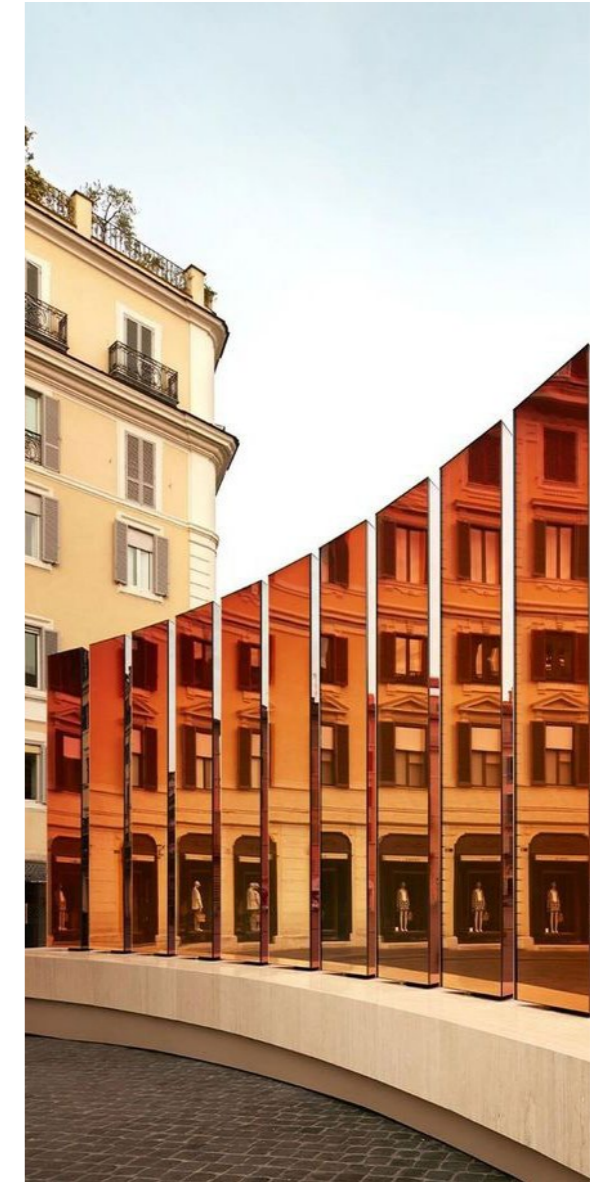
Smith, L. (2021). Emotional heritage: Visitor engagement at museums and Heritage Sites. Routledge.
Kapferer, J.-N. (2008). The New Strategic Brand Management: Creating and sustaining brand equity long term. Kogan Page.
Joy, A., Wang, J. J., Chan, T.-S., Sherry, J. F., & Cui, G. (2014). M(Art)Worlds: Consumer perceptions of how luxury brand stores become Art Institutions. Journal of Retailing, 90(3), 347–364. https://doi.org/10.1016/j.jretai.2014.01.002

2.3 Foundations of Elegance: Brand Heritage and Legacy

The perception through the Luxury stores is changing as they are engaging themselves with art galleries and museums. This new idea creates a sense of "exclusivity of emblematic luxury". (1) (Joy et al.:4). The idea of luxury in fashion appears as the aspiration of allure to create a portfolio, which evokes the main purpose of luxury in the first place. Luxury businesses reinforce this dreamlike component by including artistic elements into their brand identity, increasing their appeal and establishing their prestige. (2)(Kapferer: 101) This integration of art into the fashion industry elevates the suite of the brand, hence rather than simple products just conveys the needs, creation of symbols resonating with the identity consumers. Furthermore, the creation of brand identity does not stop there, companies enhance their representation of luxury by establishing "foundations" for their names. These foundations are the "custodians" enhancing the cultural bonds from their history. Their presence renders a new image of the brand aligning with the social values and expectations form the clientele.(3)(Kapferer: 237).

Luxury brands, create foundations and museums to keep alive the heritage of the brand. These houses are a powerful tool to reflect the historical and cultural heritage of the brand, they play an important role in preserving the value of the brand. Notably, foundations tend to align the heritage and the history of the brand with the contemporary perception of fashion today and serve it to the viewers by responding to the ongoing cultural change. Many different luxury brands have created foundations with different aims.
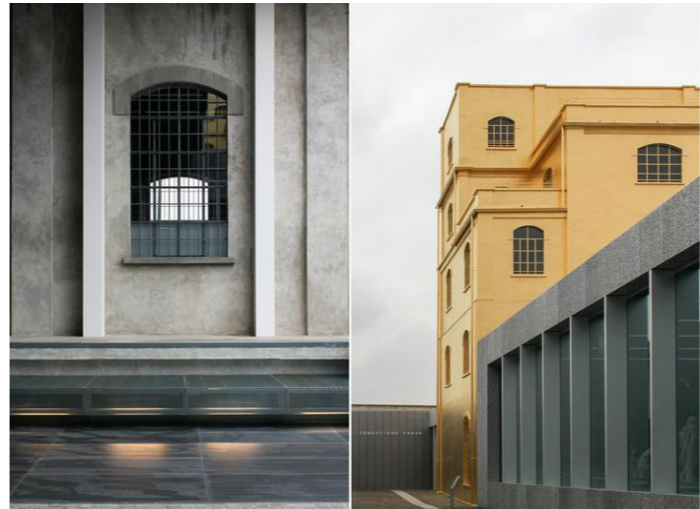
For instance, Armani Silos, located in Milan, Italy, established in 2015, and this foundation choses to act as a museum, a tribute to the brand history. (3) (Kıvılcım). In the case of Prada, another Italian Fashion icon, who has deep heritage, initiated Fondazione Prada, which is in Milan. Fondazione Prada serves the public with an art gallery, cinema, and different workshops. Another famous example from an Italian Heritage brand is Gucci Garden, as a complex houses a restaurant, a museum, and a boutique. As in the case of Louis Vuitton, the repositioning of the brand to act as a hybrid institution in the louis Vuitton Foundation is a crucial response to the society. The foundation itself is treated as a museum, which was designed by Frank Gehry and curated by Suzanne Page, who is the former director of Musee d'Art Moderne in Paris. The foundation houses, both art and has a workshops and restaurants, at the same time the building acts as a piece of art, and "display art within the framework of the luxury experience" (Maxwell 2011) (4) (Joy et al.:10).

Despite the varying approaches to the concept of creating a foundation for a luxury brand, the starting point of many fashion houses with a profound heritage is clear. Their primary goal is to revive their history and remain relevant in today's world by keeping up with the ever-changing culture. As the above examples from different luxury brands demonstrate, this approach can be manifested as a museum, a restaurant or an art gallery. Foundations function as institutions which maintain the cultural identity and preserve the heritage of the brand and adapt it to the social expectations. (5)(Kapferer: 237).

Kapferer, J.-N. (2008). The New Strategic Brand Management: Creating and sustaining brand equity long term. Kogan Page.
Joy, A., Wang, J. J., Chan, T.-S., Sherry, J. F., & Cui, G. (2014). M(Art)Worlds: Consumer perceptions of how luxury brand stores become Art Institutions. Journal of Retailing, 90(3), 347–364. https://doi.org/10.1016/j.jretai.2014.01.002
Kıvılcım, E. (2017). MUSEUMS OF LUXURY FASHION BRANDS: AN EXPLORATORY ANALYSIS IN THE CASE OF

Left: Gucci Museo, Firenze
https://www.gucci.com/ch/it/st/stories/gucci-equilibrium/article/artlab-2018

Right: Armani Silos, Milano
https://living.corriere.it/architettura/gallery/museo-armani-silos-milano-50389563804/

Top Left: Dior Gallery, Paris
https://www.galeriedior.com/en

Left: Fondazione Prada, Milano
Images by Paolo Ferrarini , https://
coolhunting.com/culture/the-new-fon-
dazione-prada-milan/

Right: Gucci Museo, Firenze
https://www.elle.com/it/moda/
ultime-notizie/a44194556/mostra-guc-
ci-visions-firenze/

2.4 Fashion as Architecture: The Art of Form and Space

Identity and Space

It is a common misconception to consider that fashion and architecture are independent fields from one another. Although they are produced differently, both fields have major intersection, which adds value to them. Both fashion and architecture are positioned between economic and cultural outliers, resulting in the construction of cultural norms and as well as shaping the cultural identities of society. Economy is not the only variable that affects fashion and architecture; thus, the cultural effects have more impact on the outcome. In this context, both mediums are identified as crucial tools in the creation of human experience and developing a sensible connection between cultural heritage and society. The inevitable commonness of the two fields, prevails with the "metaphors of skin/surface, issues of identity/time, methods of construction/ production" (1) (Mathew:4), as their shared focal points that creates a coherence, indicating how both of them interrogate with space, surface, identity and time.

These formations, which appear to be two different branches of design and fine arts, belong to a family of common languages. This shared language enhances the similarities between fashion and architecture. Also, in the phases of design, line of production and presentation, the language resembles one another. This overlap can be portrayed in common words such as 'curtain wall', 'foundation', 'coat', 'fabric', and many more to prove the resemblance. (2) (Fausch et al.:19). As Semper dictates, the frequency of using the same language creates an undeniable relationship between architecture and fashion. This shows that both parties are intertwined to one another both linguistically, aesthetically, and structurally.

"For Semper, the 'principle of cladding' found its embodiment in temporary scaffolding ornamented with carnival decoration. But his conception of the wall as 'dressing' became, in the theories of his followers, a more literal concern with male clothing as a model for modern architecture—an attempt to halt the ever-accelerating revolutions of fashion's wheel with the universal lines of English tailoring."

(Fausch et al.:12)

Top Left: Madrid Book Fair Pavillion
https://metamodernarchitect.com/project/madrid-book-fair-pavilion/
Right Bottom: Harbin Opera House
https://www.studiomercado.com/post/heykelsi-cesur-harbin-opera-house-mad
Top Right&Bottom Left:
https://www.lead-associates.com/commercial-services/hyperphysical-retail

These shared values reflect their identities. It can be declared that fashion has a sense of individuality in its core identity, beginning from its designing phase, till it is presented, the individuality is reflected in every line. An individual's ideas can find a shape, a way of representation in the world of fashion. Whereas, in architecture, most of the time the main reflected idea comes from a cultural level. The celebrated identity is mostly found in culture and history, since architecture resembles the identity of a society. "Architecture and fashion, both situated between the economic and symbolic fields, find a resonance in their shared focus on the surface, identity, and temporality." (3) (Mathew:20). Additionally, both are exposed to temporal changes. In the means of architecture, a building can change over time, due to environmental changes or from the human factor. Particularly in the case of fashion, the difference stems from the obliged seasonal changes that are presented to society.

Both fashion and architecture connote meaning through ephemeral ideas before, they become reality. This reality is perceived differently by every culture and applied differently in relation to culture, social norms and heritage. Fashion can be reviewed as a medium where individuals express themselves and their identity, whereas in architecture the process itself shapes the identity, and space; and defines the function of the place. The difference becomes prominent in the rapidly changing environment of both fields. Fashion can be portrayed as a dimension that shows how people's preferences can change over time and to what extent their identity is affected. These ideas are renewed in fashion with every season, with a different collection. Whereas architecture displays what components create a city or how the buildings are created and change over time according to the users of it. The changes in architecture are slower than a change in fashion history, which makes the aftereffects of the changes in architecture bigger on the society as they are spread over time. Hence, fashion and architecture display correlative changes in both cultural and economic contexts.

Met Gala 2018, Heavenly Bodies
https://eu.usatoday.com/story/life/2018/05/09/why-heavenly-bodies-mets-most-ambitious-exhibit-date/590449002/

https://www.galeriedior.com/en

Mathew, L. (2002). Redressing architecture: The architecture of a fashion work (thesis). Redressing architecture: the architecture of a fashion work.
Fausch, D. (1997). Architecture: In Fashion. Princeton Architectural Press.
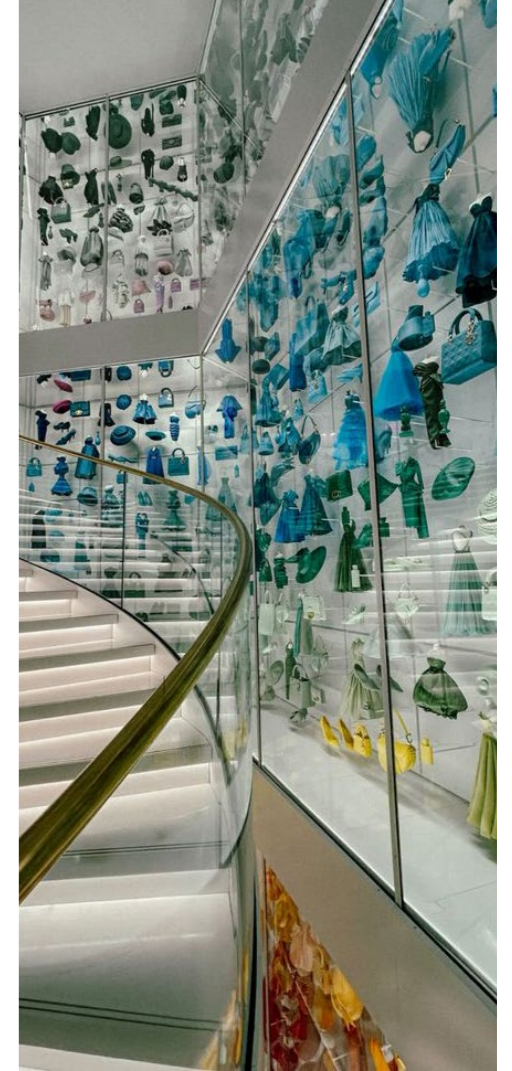
2.4.1 The Intersection of Fashion & Architecture: Aesthetic Synergy

In terms of manufacturing, marketing and aesthetic representation, architecture and fashion are excessively connected. In this respect, the process of production is crucial for both fields. The industrial elements that are involved requires an aesthetical perspective to interrogate. Thus, the end products reach the public through the end of this process. This judgement greatly increases the importance of aesthetic values. Architects follow a meticulous process starting from the design stage till the construction of the building. Every stage requires detailed organization and a planning process before they reach the finalization. Hence, fashion designers follow a similar path, by allocating an ample amount of time to the design process and placing importance on the aesthetics, every detail planned down to the smallest detail until the production stage. Noting that the production and the commercialization process of both industries are interrelated, fashion designers portray how economic parameters mold the aesthetic elements and alter one another throughout the production phase. Comparable to the architects, choosing materials and calculating the profit and loss ratio and applying changes to the building in the construction phase, according to the creative and economic processes. (1) (Mathew:22)

Thus, fashion interacts with societal structures which have been developed over centuries, especially when it comes to relations to consumer culture. Fashion is a medium where society can present their identity as a framework which is acceptable in society. Whereas constructed building, overtime creates a meaning for society and becomes a cultural value to the public. These two mediums comparison illustrate how both disciplines are always evolving and acquire significance within a certain chronological context.

Gucci, Palazzo Pitti
https://www.elle.com/fashion/news/a45614/gucci-resort-2018-dapper-dan/

Architecture uses space to establish identity, whereas fashion represents cultural identity. "Heritage preservation can be interpreted as something that has been conveyed from the past or passed down by tradition, thereby transferring a cultural identity from a generation onto the next era." This definition serves as a standard for both fashion and architecture. (2) (Allegranti:57). The time element causes architectural spaces to alter through changes. In this setting, architectural solutions evolve together with technology and human demands. The settlement in multi-story structures with the growing population throughout time could potentially be used as an example of this. However, while being founded on human necessity, the luxury industry and branding culture in fashion have evolved over time in line with historical and cultural developments. In this manner, architectural spaces generate identity by preserving any traces of the past, whereas fashion collections develop new designs with references to the past.

To exemplify, the fashion events that are held in archeological areas and ancient palaces aid in bringing the past to the present. They create a historical atmosphere while displaying new elements. In fact, there are many fashions event that are held in cultural heritage sites, which aid the spectators to connect themselves more to history. (3)(Allegranti:62).

Such events further deepen the relationship between fashion and architecture, strengthening the link between the past and the present. This way the social identity of a society strengthens, and people find a chance to learn about their own culture through leisure activities

"The unmodified interiors of built heritage echo its past to the present event, adding to the impact of the fashion show to its audience." (4) (Calinao:7)

In this regard, architecture also inspires contemporary fashion designers, allowing them to create culture related aesthetics. In the process of design, most of the well-known fashion designers take inspiration from architectural shapes and the construction methods of buildings. (5) (Mathew:22). The case of Zaha Hadid, with her flowing lines of fluid architecture and distinctive style, the near-impossible sharp lines that she uses in her buildings have been a great influence for many fashion designers. (6)(Özsavaş Akçay & Alothman:335) Similar to this, several fashion designers have adapted Frank Gehry's deconstructive style into creating asymmetrical and curvaceous clothing. The outside cladding of a structure that he designed can be compared to the construction methods of textiles used in fashion. Vice versa, frank gehry himself delved into fashion in the year 2009 and designed a hat for Lady gaga, using his own unique style (7) (Rose) As a result, the procedures involved in creating a structure and a garment are far more like than one might anticipate.

Mathew, L. (2002). Redressing architecture: The architecture of a fashion work (thesis). Redressing architecture: the architecture of a fashion work.
Allegranti, I. (2020). Fashion shows in Archaeological Heritage Sites. Design/Arts/Culture, 1. https://doi.org/10.12681/dac.25910
Calinao, D. J. (2020). Catwalks and cloisters: A semiotic analysis of fashion shows in built heritage. Social Semiotics, 33(1), 151–167. https://doi.org/10.1080/10350330.2020.1788821
Özsavaş Akçay, A., & Alothman, H. (2018). Fashion inspired by architecture: The Interrelationship between Mashrabiya and fashion world. Journal of History Culture and Art Research, 7(2), 328. https://doi.org/10.7596/taksad.v7i2.1480
Rose, S. (2013, November 13). Frank Gehry on Lady Gaga's hats and revamping Battersea Power Station. The Times & The Sunday Times. https://www.thetimes.com/article/frank-gehry-on-lady-gagas-hats-and-revamping-battersea-power-station-pff6mwptqk9
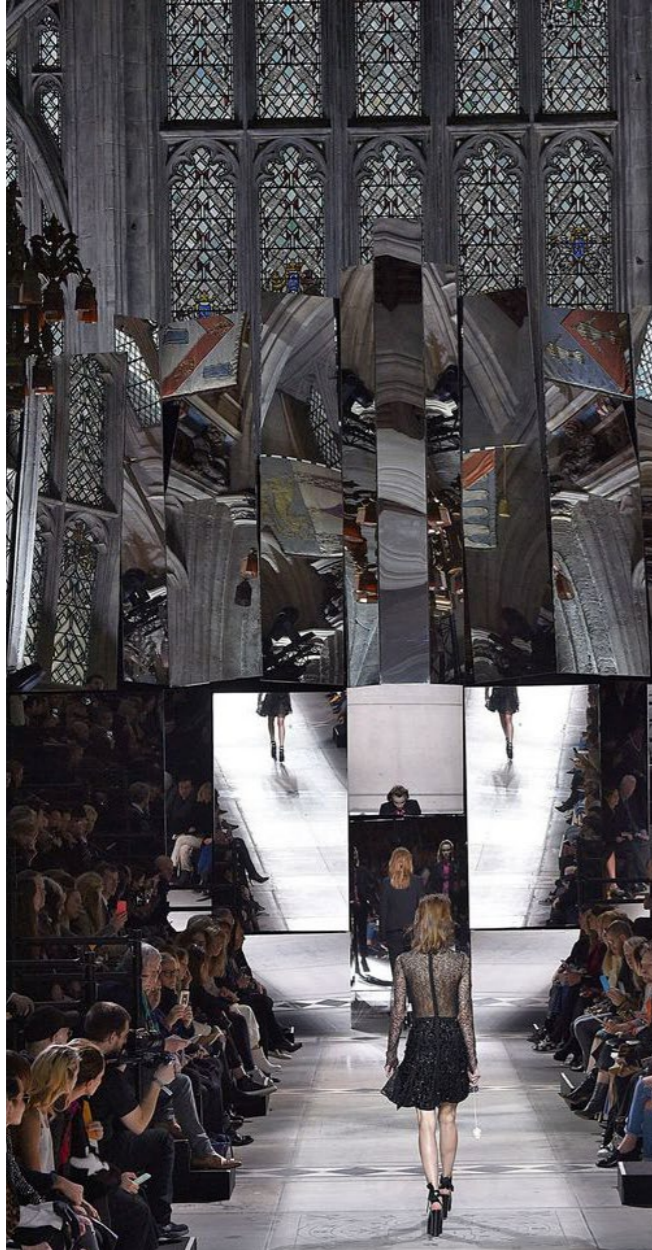
Left: Mulberry Fashion Show, 2016
https://www.vogue.pt/english-version-mirrors-fas-
hion-retrospective

Right:Chanel Fashion Show 2009
https://www.wmagazine.com/fashion/karl-lager-
feld-chanel-most-over-the-top-shows

Acne Fashion Show 2022,
https://frameweb.com/article/shows/acne-studios-
shows-what-a-runway-set-can-become-when-musi-
c-plays-a-primary-role
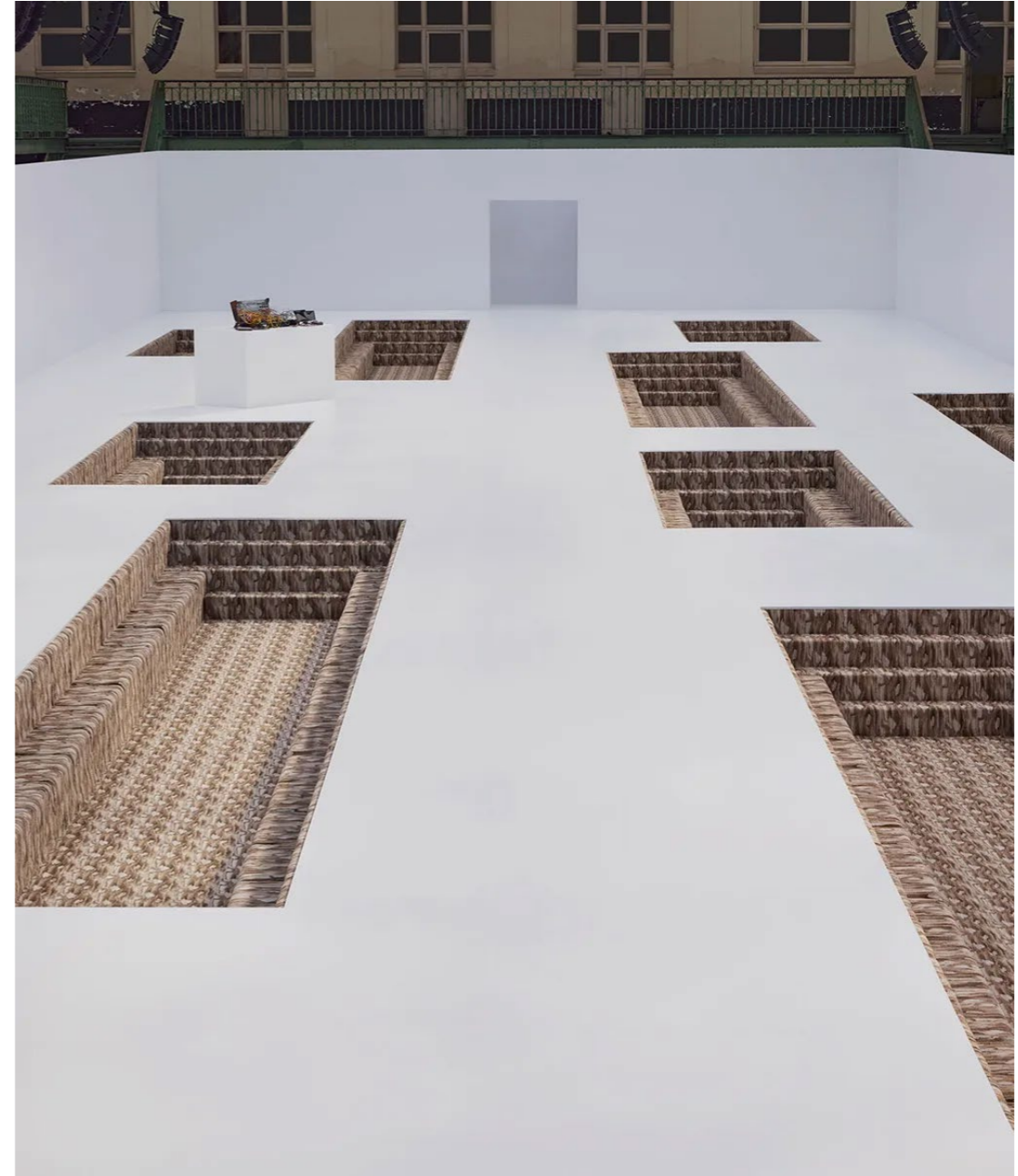
2.4.2 The Art of Fashion Exhibitions

Fashion exhibitions are places where fashion and architecture find a medium to connect in the most efficient way. Once fashion is presented in the framework of architecture, the displayed clothes and garments find a relationship with the background and enhanced by the architectural ambiance. Just as in every museum and exhibition, the context shapes the way that the displayed products alter the audience's perspective. The setting helps the viewers to interact and engage with the exhibit at a profound level. These two narratives engage in the atmospheres of exhibitions using space. Thus, the design of the exhibition carries great importance in the means of setting the mood and defines how the clothing is perceived by the viewers. (1) (Mathew:45). This creates not only a visual experience but also an emotional connection with the space for the viewer.

The approach to the clothing and architecture in these kinds of exhibitions contributes to the fact that further the statements that both disciplines intend to convey. A different impression is provided to the audience that clothes are selected to be shown on the display. Thus, every different architectural venue, due to its statement and location have a different impact on the viewers. Fashion and architecture are substantially combined in this environment, giving the spectator a more complete cultural story. A further important element that enhances the overall experience is to what extent architectural techniques are applied within the exhibition. For instance, when an exhibition is presented in the atmosphere of a museum, the design of the museum has a huge impact on the garments with the selection of lights and other elements.

Light, structure, and the navigation of the museum, all the elements that are designed by the architects, are the elements that have the potential to improve the audience's aesthetic experience. (2) (Mathew:48). This implies that architects, and exhibition designers, envisage the clothing as the dynamic elements of the play, rather than simple objects. The spectator acquires an improved comprehension of the clothing's cultural and historical background in addition to its aesthetic value, which is attributed to this connection between architecture and fashion. As the use of light, the design of the venue and the structural integrity, and the navigation path fulfills the general atmosphere of the exhibition.

Some of the common direction where fashion and architecture engage are surface, identity, temporality, and esthetic representation. Architecture has a larger impact on social identity than fashion does on individual identity. Nonetheless both of the professions are, reactive to change and the passing of time. Fashion representations and exhibitions blend with architectural environments to form artistic narratives that combine the past and the future. Fashion's familiarity with modern and also past structures indicates the mutually beneficial correlation among these two fields. Buildings and clothing are simply two perspectives of architecture and fashion; they describe narratives and help people form their characteristics. Thus, rather than appearing merely surface-level resemblance, fashion and architecture should be perceived as a deep cultural and aesthetic relevance.

Mathew, L. (2002). Redressing architecture: The architecture of a fashion work (thesis). Redressing architecture: the architecture of a fashion work.

MANUS X MACHINA EXHIBIT AT THE
METROPOLITAN MUSEUM OF ART, New
York, NY (2016)
https://newmatworld.com/completed-projects/
manus-x-machina-exhibit-2016-ny/

Alexander McQueen: Savage BeautyExhibition,
London, 2015
https://www.dezeen.com/2015/03/12/alexander-m-
cqueen-savage-beauty-fashion-exhibition-lon-
don-va-museum/
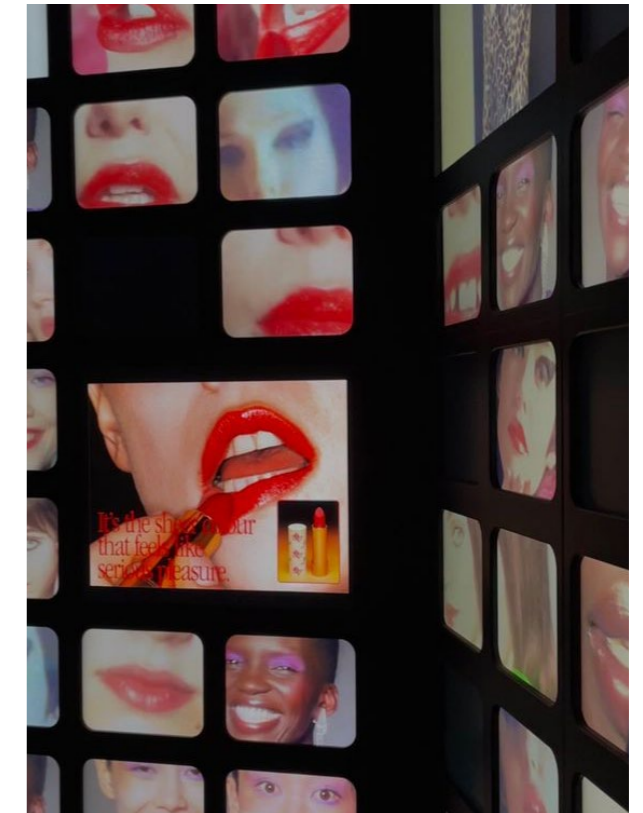
Left: MADEMOISELLE PRIVÉ, AN EXHIBITION
BY CHANEL, London Saatchi Gallery
https://www.crash.fr/mademoiselle-prive-an-exhi-
bition-by-chanel/

Right:Gucci Museo Florance
https://blog.scuolaleonardo.com/2022/07/07/guc-
ci-garden-in-florence/

2.5 The Spectacle of Fashion: Runways as Immersive Experiences

Fashion shows redefine the identity of clothing, making it more than a piece of cloth and creating symbols of cultural and historical value. Fashion labels position themselves in the public consciousness, becoming a coveted figure. These companies solidify their legacy through the establishment of museums and foundations that highlight their impact on society, art, and culture. Emphasizing their status as more than just enterprises and in accordance with the principles of cultural and artistic preservation, well as establishing venues where their works are honored as timeless treasures. (1) (Clark et al. :12). "Museums collecting and exhibiting fashion have highlighted its value as a cultural artifact, challenging notions of ephemerality and frivolity often associated with clothing." (2) (Clark et al. :18)

Fashion evolves and develops itself according to the changes in society and the environment that it is fitted in. Throughout history the way fashion is created has also changed and a general idea of fashion heritage is constructed. This notion of heritage showed itself in collections, and the way these collections are exhibited to the public eye. As the society's expectations differs, distinct ways are explored to meet the needs of the people and find a new medium to engage with them.at the same time, In the field of architecture, these multi-layered ideas served as a tool for change.

As the years went by, conservation, restoration and cultural development began to find more and more space in architecture. Therefore, support for the preservation of archaeological sites increased. As the public tended in the same direction, the idea of cultural heritage as a space to display fashion emerged. These events are a representation of how architectural heritage enhances modernization within the area of design. Different fashion brands have used cultural heritage areas as venues for fashion shows and fashion events. In the second decade of the twenty first century the numbers of these fashion shows have increased in number. (3) (Calinao:2). Fashion shows have been held at archeological sites and cultural historical buildings on numerous occasions throughout history. These are frequently luxury fashion brands with an extensive history. By carefully selecting these locations, fashion firms hope to establish a strong connection between the audience and the performance. Selecting historic locations for fashion presentations pays homage to the brand's past while simultaneously showcasing the region's historical identity. By highlighting the brand's cultural identity, the audience's heritage is brought to light and the brand is introduced.
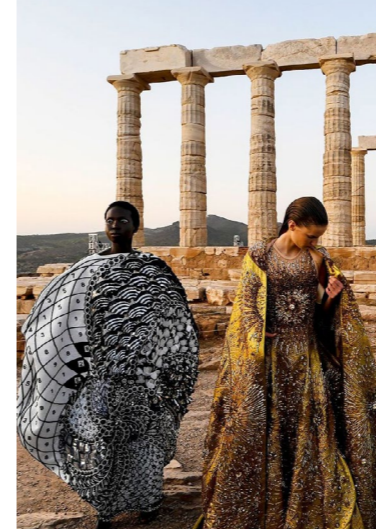
Top Right: Valentino Haute Couture Show, 2023 https://www.iodonna.it/moda/news/2023/07/06/valentino-haute-couture-2023-un-chateau/

Bottom Right: Fall Winter 2000 2001 Haute Couture Fashion Show : Chanel In Paris https://www.gettyimages.it/detail/fotografie-di-cronaca/fall-winter-2000-2001-haute-couture-fashion-show-fotografie-di-cronaca/124130037

Top Left: Mary Katrantzou Spring Summer 2020 https://www.vogue.it/moda/article/mary-katrantzou-primavera-estate-2020-sfilata-tempio-poseidone-raccolta-fondi-elpida

Left Middle: Cruis 2023 Show, Louis Vuitton https://eu.louisvuitton.com/eng-e1/magazine/articles/women-cruise-2023-show

Bottom Left: Bottega Veneta Show 2019, Milan Fashion Week https://fashionablymale.net/2019/02/22/bottega-veneta-men-women-fall-winter-2019-milan/

Fashion shows can be portrayed as powerful story-telling mechanisms that let the brands communicate their history to the audience. Every new season the brands create a new story to tell the audience to stay contemporary. They convey their values, identity, heritage, principles within the new trends to broaden their cultural aspect. These brands construct a narrative to display their products in such a position, which will influence the audience, portraying the clothing as artifact, and enhance their values to the point where they are perceived artistic and cultural expressions. (4) (Clark et al. :25). In this process, foundations and museums are essential because they offer a venue for honoring the brand's heritage and contributions to society. In addition to maintaining and showcasing famous designs, these organizations uphold the brand's relevance, elevating its stature and encouraging a closer bond with its target market.

Fashion shows may also be viewed as unique art exhibits that use various venues to tell tales from the past to the present. In this era, fashion shows are perceived as more than a showcase of clothing, they are a part of an evolving culture that reinforces the ideas of art, politics, and geographical plots. They reflect the hidden identity of architectural spaces by means of a multifaceted design idea. In other words, they illustrate the culture, the connection of history till today, enhancing the viewer's experience. To exemplify, fashion shows, whether at the Sala Bianca or at different fashion houses, were much than just displays of clothing, they were a 'new genre of diplomatic performance.' (5) (Paulicelli:5).

Clark, J., De La Haye, A., & Horsley, J. (2014). Exhibiting fashion: Before and after 1971. Yale University Press
Calinao, D. J. (2020). Catwalks and cloisters: A semiotic analysis of fashion shows in built heritage. Social Semiotics, 33(1), 151–167. https://doi.org/10.1080/10350330.2020.1788821
Paulicelli, E. (2014). Italian Fashion: Yesterday, Today and Tomorrow. Journal of Modern Italian Studies, 20(1), 1–9. https://doi.org/10.1080/1354571x.2014.973150

2.5.1 Transforming Space: The Art of Fashion Show Staging

The organization of the design of every show has a significant impact on the story that is created for the audience. The focus of the show is emphasized by the architectural elements that are used in the creation of the stage. Despite their temporary nature, the impact that they leave on the audience is aligned with the created narrative by semiotic elements for the show itself. '(1) (Calinao:14). It might be argued that fashion shows are more than just surface-level performances; by means of the interplay of fashion and place, they also become artistic narratives.

In this regard, fashion shows set up and stage design is meticulously articulated in accordance with the theme of the exhibited collection. With the innovations and tendency to use technology integrated installations, the genre of shows started to develop. Thus, they often produce immersive experiences following the identity of the collection in the context of an art installation (2)(Mathew:60) In this sense, fashion shows are interpreted as artistic performances that creates a relation ship with the audience, besides the staging of clothes.

Calinao, D. J. (2020). Catwalks and cloisters: A semiotic analysis of fashion shows in built heritage. Social Semiotics, 33(1), 151–167. https://doi.org/10.1080/10350330.2020.1788821

Mathew, L. (2002). Redressing architecture: The architecture of a fashion work (thesis). Redressing architecture: the architecture of a fashion work.

Projection of Light ", Franck Sorbier collaboration with Intel https://www.elodieinparis.com/2012/07/12/fashion-week-yiqing-yin-franck-sorbier/

Top: DIOR, Fall-Winter 2019-2020, Paris
https://bfa.com/home/photo/3346355?event_id=19671&
by_line=David%20X%20Prutting/BFA.com&file_type=ima
ge/jpeg&sort=asc&tags=horizontal&locations=Rodin%20
Museum&page=1

Bottom: Valentino AI 2019-20
https://www.vogue.it/news/article/greta-bellamacina-poetes-
sa-amata-dalla-moda

Right: Courtesy of Fendi
https://www.salonemilano.it/it/articoli/sognando-terre-lontane-quando-la-moda-ha-incontrato-il-design

Left Top: MIU MIU F/W 2019 SHOW SPACE
https://www.pradagroup.com/en/news-media/news-section/found-objects-miu-miu-fw-2019.html

Left Bottom: Moschino 2019 Fashion Show,
https://www.rte.ie/lifestyle/fashion/2019/0222/1032132-moschino-puts-spin-on-fashion-week-with-game-
show-inspired-set/
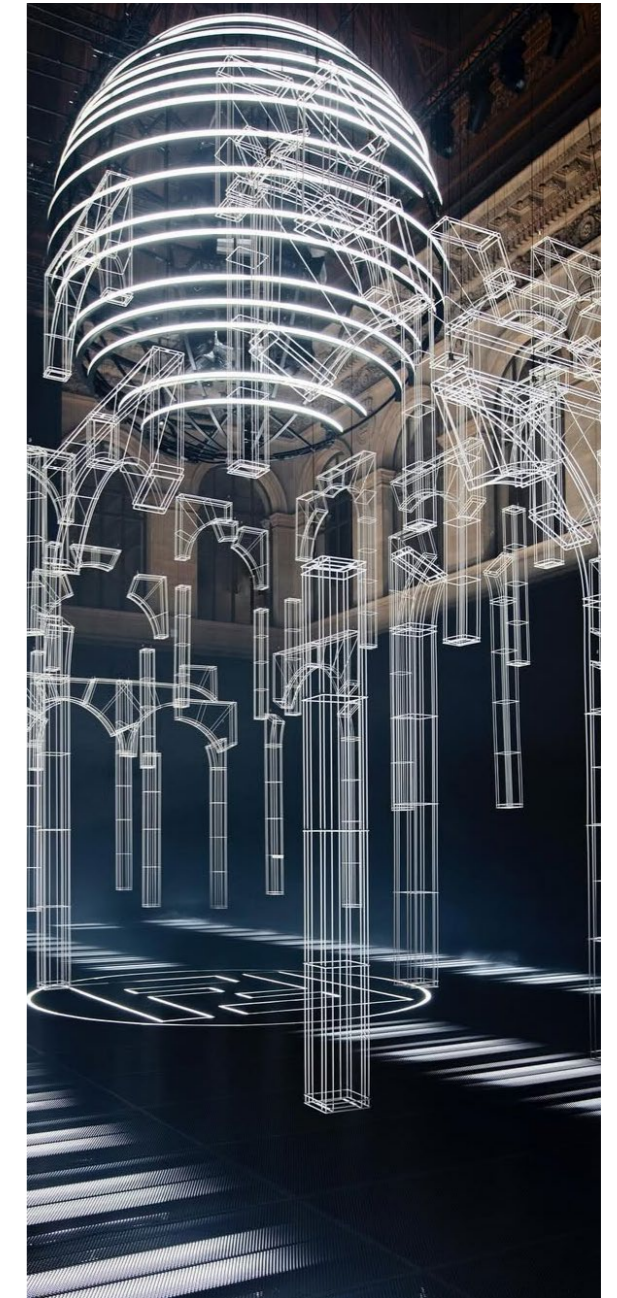
2.5.2 When History Meets Haute Couture: Runways in Cultural Landmarks

Fashion houses utilize visually appealing environments as staging, going beyond conventional fashion show locations. A fashion show held at the Conciergerie, a jail during the French Revolution, can serve as an example in this regard. The Conciergerie in Paris, France, which served as both a prison during the French Revolution and the royal residence of the French kings, functioned as the setting for the fashion show." (1) (Caliano:7). A successful method to turn fashion into an artistic narrative is to use historical sites as stages for fashion shows.

Additionally, the locations of the fashion shows affect the audience in an undeniable manner. The impact of the sites that are strongly related to the past, and that have changed very slightly, on people increases linearly with the success of the show. (2) (Caliano:7). These areas demonstrate how cultural heritage and fashion are connected. to one another. More can be gained from using built heritage as locations for fashion shows than just showing the audience the season's collection. (3) (Caliano:12). The venues of the shows can be reviewed as artifacts that have been passed down through tradition or transmitted from the past, providing a cultural identity from one generation to the next."(4) (Allegranti:57). Fashion shows that take place in historical places are more than merely fashion events; they are also narratives that preserve the remnants of the past. To exemplify these, "Built heritage has been periodically chosen by prominent fashion brands for their fashion shows. Chanel's fashion shows have been held at the Grand Palais in Paris, France since 2005." (5)(Caliano:6). Such site choices offer the viewer the opportunity to experience not only the aesthetics of fashion, but also the historical context: "The unmodified interiors of built heritage echo its past to the present event, adding to the impact of the fashion show to its audience." (6)(Caliano:7).

Calinao, D. J. (2020). Catwalks and cloisters: A semiotic analysis of fashion shows in built heritage. Social Semiotics, 33(1), 151–167. https://doi.org/10.1080/10350330.2020.1788821
Allegranti, I. (2020). Fashion shows in Archaeological Heritage Sites. Design/Arts/Culture, 1. https://doi.org/10.12681/dac.25910

Left: Dolce&Gabbana nella Valle dei Templi
https://www.ilsole24ore.com/art/dolce-gabbana-...moda-ispirata-divinita-dell-antica-greci-a-ACIaSEX?refresh_ce=1

Right: Fendi's Show on the Great Wall of China
https://marquedeluxe.com.my/fik...most-exotic-fashion-locations-worldwide

Top Left: in Fendi Headquarters. AW15 the Palazzo della Civiltà Italiana https://mode.newsgo.it/fendi-presenta-una-nuova-roma/

Bottom Left: Dior in Atene for 1951 collection https://www.latestmagazine.net/post/dopo-70-anni-dior-torna-a-sfilare-ad-atene-per-la-prossima-cruise-collection-2022/

Bottom Right: Love Bracelet Campaign by Cartier, 1947 https://tr.pinterest.com/pin/69454019246969284/
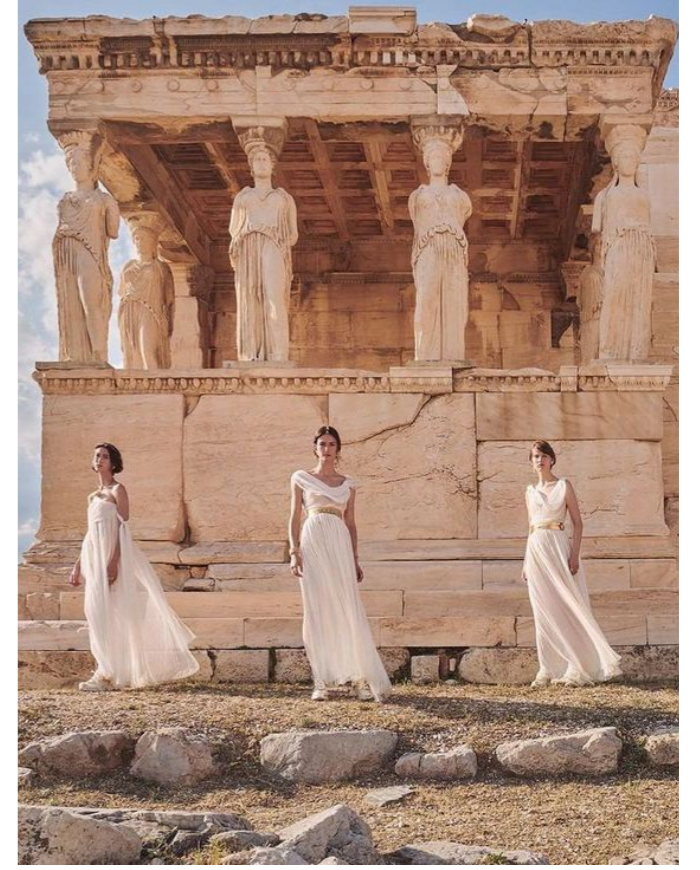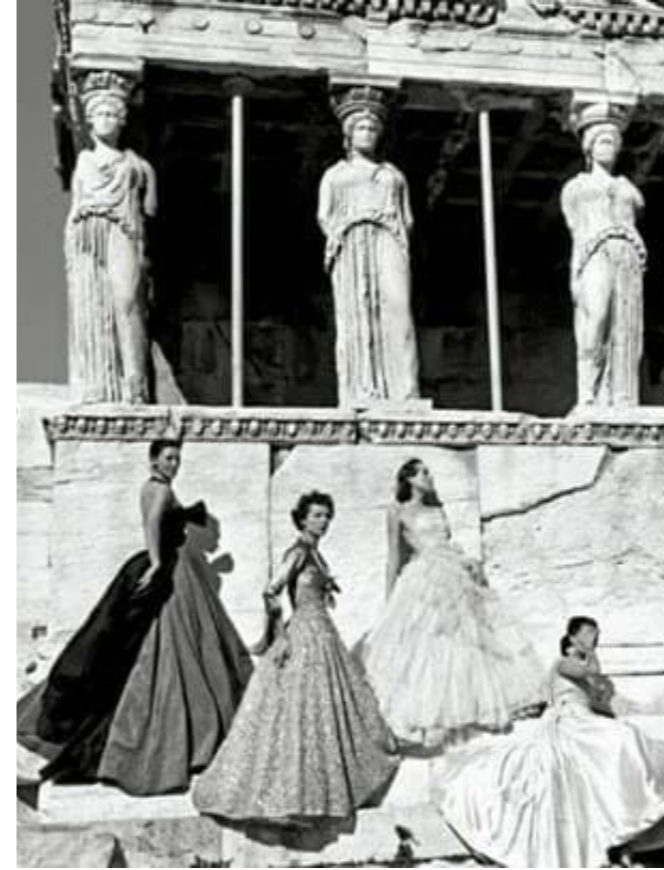
2.6 BVLGARI: A Living Legacy

Bulgari was born in fact in Greece where, the founder Sotirio Bulgari initiated his business as a silversmith. During the mid-1900s he moved his work from Greece to Italy, Rome, and opened his store in Via Sistina, later moved to Via Condotti, still to this day functions as the flagship of Bulgari. The brand became the hallmark of luxury and craftmanship after its establishment. After the brand's location was converted, the image of Bulgari became stronger. As the expansion of the brand continued, the bond between Rome and Bulgari grew stronger, even from the initial steps, the logo of the brand took its incentive from roman inscription, indulging the house to the Roman roots. Over the decades, within the collective memory of the brand's identity, the name of Bulgari acquired a distinctive style, recognizable by its striking color combinations, a balanced harmony and iconic patterns, reviving the Roman heritage. Bulgari redefined the limits of jewelry making, while preserving its own cultural heritage by developing revolutionary designs and pioneering icons of contemporary luxury. (1)

One of the pivotal changes occurred during the 1920s when the brand introduced a high jewelry collection. The early creations of the high jewelry collection carried traces of the traditional French style. These collections embody platinum and diamonds blending into geometric shaped designs, which refers to the Art Deco Movement itself. Through the 1940's, the prominence of true Italian spirit, implemented the name of Bulgari into the realm of exquisite luxury.

The use of gold, and introduction of the iconic figures such as 'Serpenti', 'Tubogas' featuring extraordinary forms, revealed the identity of the brand while referring to the Rome. The distinctive characterization of Bulgari is shaped with the use of vibrant bold colors combined with striking shapes. (2)

One of the first collections that Bulgari introduced as a tribute to both Rome and the cultural heritage was the Parentesi collection, where the inspiration source was the pavements of Rome. This act of combining modern idea of luxury with cultural heritage initiated a new paradigm, where the source of inspiration was derived from the roots of the brand itself. For instance, in Monete collection ancient coins were used as inspiration. (3)

As the 21st century approached, Bulgari has extended its expertise beyond high jewelry and opened hotels under its name which made the Bulgari name distinctive and prominent. By 2014, with the 130th anniversary of the brand marked a new beginning, Bulgari enhanced its ties to the Rome by contributing to the restoration of Spanish Steps and revitalizing its flagship store near there. The dedication to the cultural heritage reflected once again with restoration of the Torlonia Collection, which exhibits the sculptures from ancient Greek and Roman.

The Role of Luxury Brands in

Preserving Cultural Heritage

Luxury brands choose to invest in the restoration and enhancement of cultural heritage areas, taking up the role of a cultural benefactor. Brands that have embraced the role of guardianship and patron for the cultural heritage areas rely on the fact that projecting these elements onto their own designs is acceptable and desired by society. (4) (Hagan:14). One of the most compelling benefits from this act is enhancing the prestige of the brand. Besides the luxury marketing ideology, and apart from the status of the luxury, the brand's reliability and its position in society are derived from this patronage and benefactorship. Thus, in line with branding guidelines to search for 'integration with mythical places', luxury brands find inspiration in their own history and the history of the city they belongs to. (5) (Hagan:26)

Companies like Bulgari establish a stronger emotional and cultural bond with their customers by highlighting their historical connections. Bulgari's cultural restoration initiatives, which blend the past and the future, demonstrate how luxury companies can function as both cultural and commercial forces. They constitute an emotional and cultural relationship with the clientele by emphasizing the historical bonds. A survey conducted displayed that %44,16 said that heritage is the optimal factor, when they are investing in a luxury brand (6) (The Independents:17).

Bulgari history: Bulgari. Bvlgari. (n.d.). https://www.bulgari.com/en-int/the-maison/about-bvlgari/bvlgari-history.html
The Independents. (n.d.). Luxury's Great Reset. Insights by The Independents. Retrieved from https://www.the-independents.com/insights
Hagan, S. (2022). Fashion benefaction: Luxury and Brand Heritage in the Eternal City. CLARA, 8. https://doi.org/10.5617/clara.9646
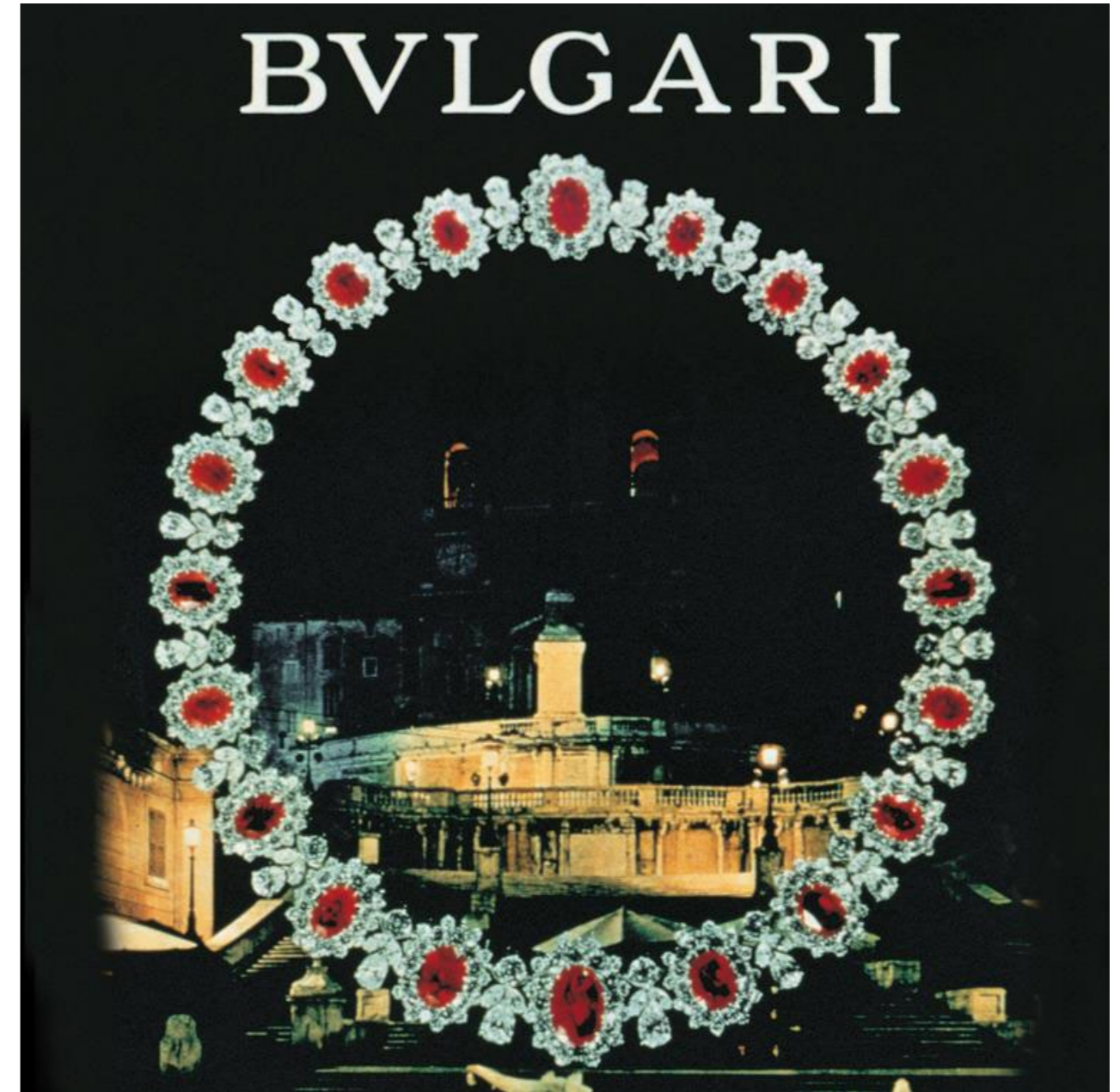
A Bulgari advertisement from the 1960s showing the house's bold use of coloured gemstones, which was groundbreaking at the time.

2.6.1 A Legacy Shared

Luxury brands are perceived as a formation that just sell high quality products with higher number of prices; however, this belief has been refuted with their aim to join in cultural acts, and with their contributions to cultural heritage and preservation of history while assisting in formation of social identities. Consumers' purchasing tendencies have also changed in this context; they now consume brands consciously, not only because they are luxury brands, but also by considering their historical and social identities. Thus, their patterns of consumption have changed since the brands that they are consuming and adding to their lives influences their personality too. The brands that have a background story and an ample history behind them positively shape the consumer's identity and behavior. Regarding this context, besides the aesthetic and prestige values of luxury brands, they have developed into institutions that are considered heritage and culture as the prominent factors for their brand identity. They act in means of preservation of historical and cultural values of society, rather than just focusing on luxury products. (1) (The Independents:14)

Another point is that they should also make innovations to make themselves heard by society and create themselves a unique voice in means of marketing. (2) (The Independents:19). In order to create themselves a space in this environment they have to find a way to become unique whether with their historical values or cultural significance. As Sunshine's Barnet have declared 'Culture is a big word, it can mean a million different things…Think deeply about how they craft their unique cultural universe." (3) (The Independents:19). Each brand creates its individual path, but the most important element that should be included in this established brand identity is the idea of uniqueness. The more a brand values its uniqueness and determines its brand strategy accordingly, the more it will be reflected in its design, production and advertising elements. The preference rate for a brand is determined by the ratio of its distinctive features to other brands. One of the most important components of today's luxury brand perception is the ability to convey this subjectivity to the audience, so that the consumer feels special.

In the context of Bulgari these ideas emerge within the heritage of the brand. Bulgari is a brand that has a deep heritage and a rich history. Through the incorporation of this approach in its design language, the brand creates extensive collections that are all derived from their history and the city of Rome's past. Different examples of heritage acts have been applied to many heritage sites to enhance brand identity. Bulgari has a distinct approach in keeping the history alive, by means of transferring historical artefacts to today in their design language and also renovating archeological areas. (4) (Hagan:26). Enduring the role of maintaining cultural heritage and historical areas, it is preliminary to the essence of Bulgari. Thus, the idea of defeating time and creating designs that will last for many years is an important part of their brand strategy and development stage, which contributes to both the aesthetic ideology and factor of feasibility. (5) (Hagan:14)

The Independents. (n.d.). Luxury's Great Reset. Insights by The Independents. Retrieved from https://www.the-independents.com/insights
Hagan, S. (2022). Fashion benefaction: Luxury and Brand Heritage in the Eternal City. CLARA, 8. https://doi.org/10.5617/clara.9646

2.6.2 BVLGARI's Global Influence and Artistic Mastery

Desired by an international clientele, Bulgari's designs are famed for their courageous yet sophisticated style, where exacting quality and a continuous motivation for improvement render every element an everlasting expression of elegance. Bulgari's contemporary perception is based on the reinterpretation of artististical and architectural matter that Built on a 130-year tradition of Italian goldsmithing expertise. Building the pillars of Bulgari's creative existence and improving the identity of each wearer, iconic repetition of motifs all along its collections. Every design expresses a narrative, implying a perspective of Bulgari's renowned legacy.

Bulgari's international spreading strategy underlines an existence in global decent spots, strengthen the exclusivity of the brand. Through maintaining each piece finds its ideal context, this installation line ups with Bulgari's target audience of affluent customers. Bulgari has sharpened core qualification that span the luxury field, defined by selective speciality and a commitment to meeting the evolving demands of its market with time. Based on research and improvement to the finalized creation, Bulgari practices precise control over the creation and production procedure, preserving the heritage of its craftsmanship and innovatinal soul.

2.6.3 The Patronage: BVLGARI's Acts of Cultural Enhancement

Since its establishment in 1884, Bulgari s inspiration has always been stemmed from Rome and its richness of architectural heritage. The history and the magnificent monument of Rome have reflected onto the style of Bulgari and shaped its character throughout the years. As portrayed in the examples of Diva's Dream collection, Tubogas Collection, Fiorever, B.zero1, Octo Collection, design language has been defined which honors Rome's compound past, by combining vivid colors into intricate geometric shapes. Thus, in the case of Villa Adriana the same meticulous blend prevails, a creative intuition reflects in every detail of the villa, where the past and present comes together, as the mindset of Bulgari combining the delicacy with ingenuity to acquire the essence of Rome s heritage.

Bulgari s dedication to cultural heritage has taken many forms, portraying the brand s identity in artistic forms and preservation of heritage. One of the outstanding contributions to the subject was MAXXI Bulgari Prize, which was established to support and promote emerging talents whilst contributing to the contemporary art. Brand s contribution to the restoration of cultural goods has several examples, one of them was Rome s Sacred Area in Largo Argentina. With the contribution from Bulgari, the place was opened to the public. To promote art and history, Bulgari skillfully blends the past to the present acting as a bridge in addition demonstrating its commitment to cultural heritage. (1)

In 2014 Italian Ministry of Culture introduced a significant program named "Art Bonus Program". The program fosters the preservation of cultural goods, encouraging the maintenance of Italy s cultural assets. Besides preserving the Italian heritage, the program also encompasses construction of new cultural structures, enhancing the ties to the history. The Art Bonus Program also facilitates donor engagement such as luxury brands, through offering tax benefits creating a symbiotic relationship for both parties, where the brands can have a substantial effect on preservation. (2) (Hagan:11).

Like the French's "appellation d'origine contrôlée", the trademark of "Made in Italy" serves as distinctive feature of quality and guarantees a high standard for a product. Italian Luxury Houses as Bulgari, founded its name on top of this identity, creates a strong bond with the rich history and authentic culture. Furthermore, the concept of valorization not only stems from the exclusiveness of the brand but also, this accreditation creates an assurance for the viewers. In the case of Bulgari, this status reinforces the identity of the brand with a strong cultural resonance. With the idea of branding and the trademark of made in Italy, a new term emerges in the marketing phase, which is "philanthrocapitalism". It can be explained as "blending charitable giving with brand strategy", since philanthropy is a distinct idea from the capitalism, they unite for a good cause. For instance, in the example of Bulgari, and many other luxury brands, embracing cultural heritage sponsorships, benefits both parties in the name of philanthrocapitalism. The brands create a market presence by engaging in cultural activities, contributing to restoration of UNESCO sites.(3) (Bishop)

As the brand's legacy has amplified, Bulgari initiated its contributions to heritage, recreate Rome s Eternal City image in the brand itself. While the brand's cultural acts of patronage aided the restoration of monuments and archeological areas, this ongoing renovation also helped the image of Bulgari. Since the initiation of the Art Bonus Program in 2014, the contributions of the brand to acts of Patronage has been amplified. Within 130th anniversary of the brand, they have invested in the renovation of the Spanish Steps of Rome. A commitment of 1.5 million euro has been donated for the renovation. The process is mostly composed of cleaning, consolidating, and preserving the existing integrity of stones. The renovation was completed in the year 2016, thus achieving public safety, by ensuring its preservation and renewed value in history.

 Further, in the example Baths of Caracalla, in the years of 2015 and 2016, the polychrome mosaics of the western gymnasium were restored thanks to donation from Bulgari, the mosaics were opened to the visitors after 40 years. with the Diva s Dream Collection from Bulgari, Baths of Caracalla found a new place to revive itself. Collection's fan shaped design takes its inspiration from the mosaics of Baths of Caracalla, as the CEO of the Bulgari Group stated in an interview the main aspect of Bulgari in their design is to "Give back to Rome everything that Rome has given to Bulgari".

In another example of Patronage of Bulgari is the Sacred Area of Largo Argentina, which dates to 3rd-2nd Century BC, the brand founded the restoration of the area, such as elevated walkways for the visitors and elevator for accessibility. Furthermore, the lighting system of the Ara Pacis Museum by Richard Meier was also founded by Bulgari, Jean-Christophe Babin, CEO of the Bulgari Group declared in his interview at the opening of Ara Pacis Museum,

"As jewelers, we know how essential light is to give the right emphasis to the treasures of nature, and to the treasures of history as in this case. Bulgari has been at the forefront of preserving and enhancing the capital's artistic heritage for years. "(4)

Fondazione Bulgari was inaugurated under the name of Bulgari in 2024. It can be portrayed as a new branch for the patronage acts of the brand, with its own financial covering. Fondazione Bulgari perpetuate the contribution to history art and architecture with a spine of three main axes: "art and patronage", "education and philanthropy", "transmission of savoir-faire (know-how).

After the creation of "Fondazione Bulgari", the house's heritage acts have also trademarked themselves. In the beginning of 2024, Bulgari s latest contribution was financing the construction of Mausoleum of Augustus Museum. The brand has donated 700.000 euro to the construction Works. Whereas the design of the museum will be made by Rem Koolhaas. The museum will be constructed inside the mausoleum and will be showcasing the archeological treasures from the area. The tomb of the first emperor will be housing new visitors while enhancing its visitor capacity and will become one of the crucial points in Ancient Rome, besides the restoration and cleaning works at Piazza Augusto Imperatore.

Left Page:

Top Left: https://www.aviontourism.com/it/luxury/lifestyle/jewels/bvlgari%C2%A0serpenti%C2%A0-%C2%A0myth-and%C2%A-0mastery-26458

Bottom Left: Bulgari Monete Collection, https://www.coinbooks.org/v21/esylum_v21n19a32.html

Right Top:Bulgari Hotel, Roma https://designdiffusion.com/2023/06/30/apre-il-bulgari-ho-tel-roma/

Bottom Right: Spanish Steps, Roma https://www.bulgari.com/it-it/

Right Page:

https://www.bulgari.com/it-it/

Rome's cultural artefacts continued to benefit from Bulgari's cultural heritage acts. Vittoriano monument located in Piazza Venezia is one of the areas that is restored by the brand. Bulgari contributed to the restoration of the statues located on the main façade of the monument. (5)

The Domus Bulgari, which is located in Rome, Via Del Condotti, functions as a museum for the brand. The museum exhibits exhibitions that portray the heritage and history of Bulgari. In the museum the collection of Bulgari from the past to today is represented. (6)

In partnership with Tarì, Bulgari also founded "La Scuola Bulgari," a jewelry school in Valenza. The goal of this institution is to develop and professionalize new artists in order to preserve Italy's unique jewelry-making heritage. Both theoretical instruction and practical experience are part of the training program, which lasts for around a year. (7)

Known for its fine jewels and high-end products, Bulgari has brought its unique Italian style to the hospitality industry with the Bulgari Hotels & Resorts line. Similar to this, the Bulgari Hotel Roma provides visitors with an opulent and genuine Roman experience by skillfully fusing contemporary architecture with the city's rich historical background. Beyond their hotels, Bulgari's partnerships with well-known architects demonstrate their dedication to architectural quality. In conclusion, Bulgari's forays into the hotel and design industries demonstrate a deep love of architecture, skillfully fusing modern style with the brand's history to provide opulent and architecturally noteworthy items and environments.
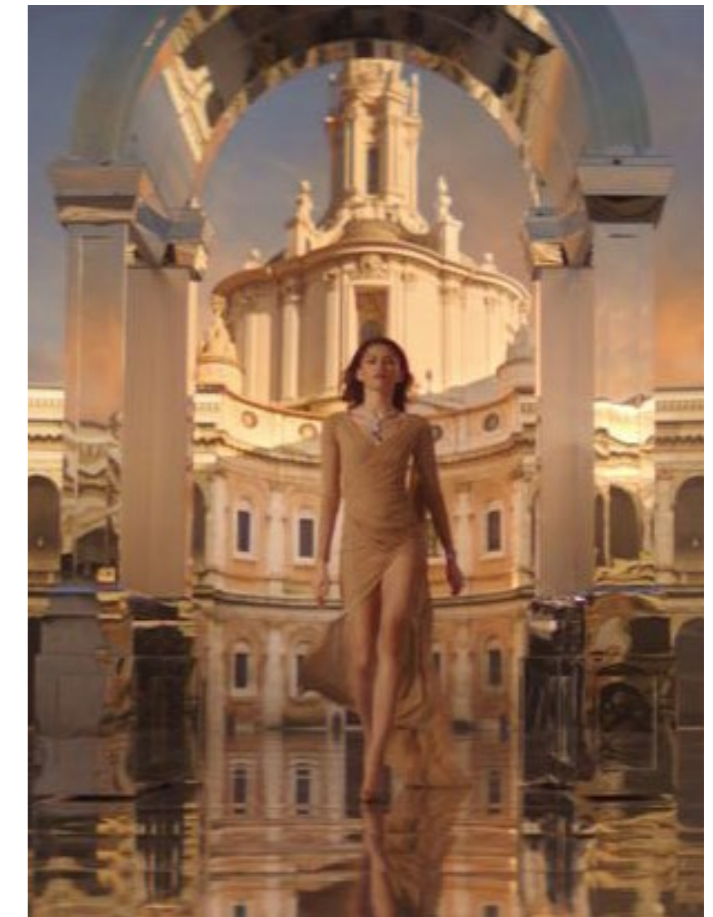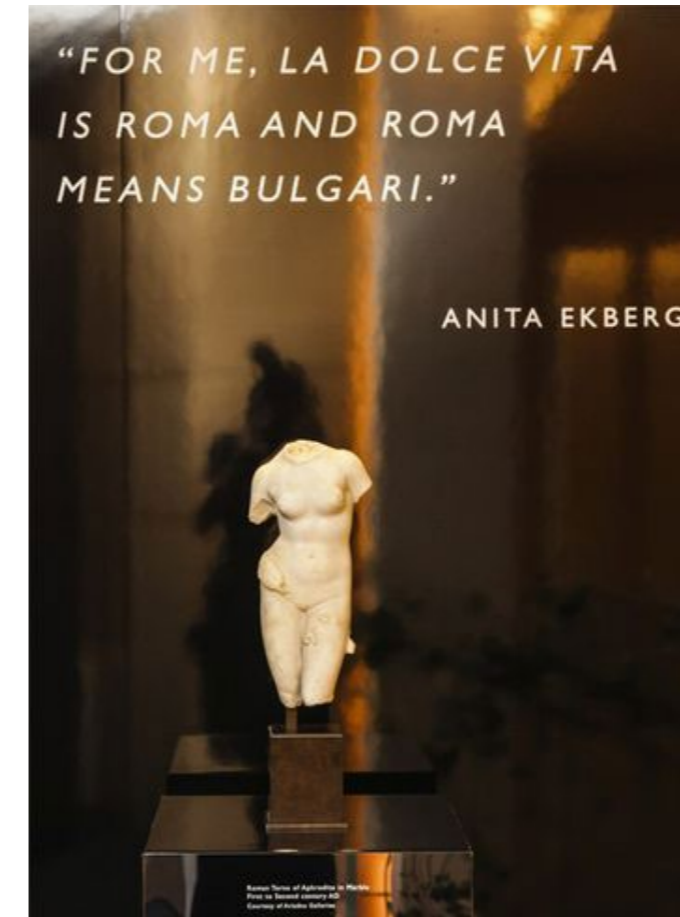
"FOR ME, LA DOLCE VITA IS ROMA AND ROMA MEANS BULGARI."

ANITA EKBERG

Bulgari history: Bulgari. Bvlgari. (n.d.). https://www.bulgari.com/en-int/the-maison/about-bvlgari/bvlgari-history.html
Hagan, S. (2022). Fashion benefaction: Luxury and Brand Heritage in the Eternal City. CLARA, 8. https://doi.org/10.5617/clara.9646
Bishop, M. 2006: 'The Birth of Philanthrocapitalism', The Economist, 25 February 2006 https://www.economist.com/special-report/2006/02/25/the-birth-of-philanthrocapitalism
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BHR. Bvlgari Hotels & Resorts. (n.d.). https://www.bulgarihotels.com/
Valenza: Bulgari, Al via La Scuola Orafa in Collaborazione Con Tarì Design School – preziosamagazine. (n.d.-b). https://www.preziosamagazine.com/bulgari-raddoppia-lorganico-entro-il-2028-i-primi-assunti-sono-13-studenti-del-tads

2.6.4 BVLGARI & Villa Adriana: Preserving Grandeur, Defining Eternity

Villa Adriana, a UNESCO Heritage Site, with its astonishing archeological features of ancient Roman architecture, portrays a rich history, art, and heritage. As a site full of cultural significance, Bulgari is a brand which also shares the same significant values while having a deep connection to the city of Rome. Since the collaboration with a brand which will enhance the global influence of the area while preserving the heritage, is an impeccable choice to represent the identity of Villa Adriana. The luxurious "goldsmith" Bulgari is the perfect contestant for this role, a luxury brand, carrying the identity of Rome s great grandeur and excellence through its lines.

The essence of Bulgari is inseparable from Rome, from its foundation in 1884, the house has always celebrated Rome within its designs as a tribute to its origins. Every collection under the name of Bulgari has a small hint of Rome, whether its pavements, the tile of historical baths, or the "città eterna" itself influenced the brand to the fullest.(1)

Not only the collections prove that Bulgari is the best selection for Villa Adriana but also, their identity collides into one another with the glory and heritage that they share. As the brand's legacy is globally known, every other act of theirs acts as a nuance to this branding. Starting with the brand's contributions the restoration of Spanish steps and, continuing with the restoration of Baths of Caracalla symbolizes the prioritization of Roman legacy just as in the example of Villa Adrian.(2)

Left: Photo by Simone Fiorini, courtesy of Bvlgari

Top Right: Photo by Simone Fiorini, courtesy of Bvlgari

Top Bottom: Photo by Gabriel De La Chapelle, courtesy of Bvlgari
https://whitewall.art/lifestyle/bvlgari-aeterna-high-jewelry-collection-celebrated-in-rome-fusing-past-and-future/

Bulgari history: Bulgari. Bvlgari. (n.d.). https://www.bulgari.com/en-int/the-maison/about-bvlgari/bvlgari-history.html

III

Villa Adriana

3.1 Hadrian: The Visionary Emperor and His World

The Emperor of Arts

Hadrian, also known as Caesar Traianus Hadrianus Augustus was one of the most exceptional emperor's of Roman Empire. Still, he is recalled as "The Philosopher Emperor", " The Artist of the Emperors" or " "The Traveller Emperor". (1) He was born as a member of noble family on in 76. Hadrian's family originated from the Aeli Hadriani branch of the Aelia, an aristocratic Roman family from the eastern Italian town of Hadria. His life line was not like an ordinary emperor,eventhough he is directly connected by blood with the emperor Trajan, Hadrian's father was cousin of him. After Hadrian's loss of his father at a young age, he became the ward of Trajan who reigned between 98 and 117. Hadrian's dynasty started right after Trajan's death and he governed the Roman Empire between 117 to 138.

Hadrian was a master of art and architecture in addition to being an emperor. His love of art, philosophy, and architecture is reflected in Villa Adriana, a distinctive building that has gone down in history. During his period, Rome's art and culture reached their zenith. Hadrian's constructions are still regarded as architectural wonders today.

He became a unique emperor in history in relation with his remarkable interest in philosphy, art and architecture, which concluded with his handiworks in poetry and literature as well as extraordinary built projects, which are his most abiding legacy. During his period, Rome's art and culture reached their zenith. Hadrian's constructions are still regarded as architectural wonders today. (2) He is also well knows as his voyages to diverse places.Rather than conquering the empire from the capital, he wanted to observe most of the regions of the empire from britain to egypt, greece to North africa from the first-hand experience. During his travels, the influence he had from different cultures and civilizations created a huge impact on hic works and reign. His affection towards Helenistic culture gave him the epithet of "Graeculus" (little greek). (3) His way of seeing art was mostly based on the revival of classical greek art and architecture. This way led a huge improvement of the art of sculture during his period. As well as art, his architectural vision was created upon regenerating diverse architectural typologies in Rome. The most observent hint of this idea is Villa Adriana. Villa Adriana is an extraordinary complex that combines Egyptian, Greek and Roman architectural elements, reflecting Emperor Hadrian's deep interest in architecture and his desire to blend different cultures. In addition to that, villa adrian's rich sources of mosaics and frescs are augmented from his collective desire to sculptures and his collector personality.

Yourcenar, M., & Frick, G. (1963). Memoirs of hadrian, and reflections on the composition of memoirs of Hadrian. Farrar, Straus.

Villa Adriana was his one of his most momentus and powerful Works, but for sure it was not the only one. Hadrian had direct impact on the way Pantheon is seen today, after the fire it had been recovered in 110. It was Hadrian's touch to reconstruct Pantheon with a perfect dome of a 43 meters Radius that become the antique world's biggest concrete dome. The oculus in the middle of the structure creates the signature effect on the mysterious and ethereal atmosphere that continues its mesmerizing effect still after thousands of years. (4) He built Hadrian's Wall in England to defend the Roman Empire's borderland. This extensive opposing line was proposed to restrain invasions from the North. He founded the Hadrian Library in Athens to promote art and architecture, reconstructing the city into an intellectual hub, and he finished the Temple of Olympian Zeus, which had been unfinished for years, therefore assembling Roman and Greek civilizations. Hadrian's constructions still survive today, representing that he was both a formidable emperor and a patron of the arts.

Hadrian was a leader of contradictions (5) during his whole life. Despite being a successful soldier, he wanted to be remembered as a ruler who prioritized peace and cultural development. His projects always formed as signatures of symbolizing his ideology and phylosophical perspectives. His multifaceted decisions and way of governing still leaves it remarks after centuries. Hadrian's legacy still stands today as a vision of an enduring empire shaped not only by conquests but also by cultural and architectural works. He dies in 138 at the age of 62. After his death, he has been named as one of the best five emperors of rome and become an unforgettable figure in history.

1.Memoirs of Hadrian, Marguerite Yourcenar
2.https://historycooperative.org/roman-emperor-hadrian/
3.Historia Augusta, book
4.https://www.britannica.com/topic/Pantheon-building-Rome-Italy
5.Hadrian, Bloomsbury Publishing, Ancients in action, 2013,Morwood, James

3.2 Villa Adriana Through Time

Canopus, Villa Adrian
villaadriana.net

The impeccable architectural complex, Villa Adriana (Hadrian's Villa) is established close to Tivoli, Italy, designed as retreat for the Emperor Hadrian. The influences of ancient Greek, Roman, Egyptian architectural elements are visible all through the site, contributing to the magnificence of the Villa. The construction began around AD 118 and carried on until late 138, during Emperor's visits around the world. His travels started around April 121 and continued until the winter of 132. The knowledge he gained from his trips, and his admiration towards the Greece reflected on his beloved project Villa Adriana. (1)

The landscape of the area is just as significant as its history, with an elevation difference of almost 60 meters through its borders. Villa Adriana lies on a vast area, carved into the topography blending into the natural landscape. Every individual building has different relation with the soil/elevation, some of them are "terraced" creating an amplification of the landscape, whereas some of them situated as trajectory of the planning. (2)

Hadrian's Villa was built between 118 A.D. and 138 A.D. During this time, three main phases of construction took place, particularly active while Emperor Hadrian was in Rome.

The building period of the villa took approximately 20 years, between 118 A.D and 138 A.D. During this span, construction phase took 3 periods that are described upon the stamped on the brick that indicated the dates of 18-121 AD, 125-128 AD, and 134-138 AD. (3)

The first period consists the earlier parts which are handed down from the Hadrian's wife. The constructions on the early stages were mostly for creating the infrastructure of the villa to supply food and materials into the site.In addition, the infrastructure layout designed with hydralic work and major structural concept created the foundation for the scenic feature of water architecture in the villa. During the last phase of the first period, relatively 121 A.D several iconic buildings on the site such as the Maritime Theatre, the Heliocaminus Baths, the Philosopher's Hall, and the Pecile did take form near the central part. (4)

The second phase was mainly focused on broaden and developing on the structures built on the first phase. Addition of several places such the Golden Court, the gardens of the Imperial Palace, the Hall with Doric Pillars, the Winter Palace, the Garden Stadium, the Small and Large Baths, and the Praetorium was completed.

Tha last state of the construction continued throughout the 125 to 138 A.D. During the final stage, the complex gradually grown into the South side with addition of the Vestibule, Antinoeion, Canopus, Roccabruna and the homonymous Spianata.

Perhaps as an outcome of his passion with and praise for Hellenic culture, especially his ideal city of Athens, the emperor bestowed the buildings in the villa unique names. (5)

The Villa After Hadrian

Antoninus Pius and Marcus Aurelius were the ones continued using the villa after the death of Hadrian. On the other hand, the last "emperor" used the villa was Konstantinus but rather than using it functionally he was more interested in executing valuable art pieces and sculptures from the villa. After that period, villa remained as blank and turned into a abondoned ruin. The villa had a decent in its glory with the depredation and dis-functional uses of different communs.

During the mid XVI. Century, the major of Tivoli who is Kardinal Ippolito II d'Este; had commanded the re-designing of Villa D'este and it occured with the result of starting archeological excavations of Villa Hadrian to use art and sculptures objects in there to Show in Villa D'este. (6) The process of execavations continued untill the end of 19th century which also means it witnessed the unification of Italy. The Hadrian's Villa as it is at the present time was ascertained and renovated by national and international archeological teams when the government conquered premises of the site during the consolidation. A UNESCO World Heritage Site classification has been given to it.(7)

UNESCO World Heritage

Villa of Adriana was listed in the UNESCO World Heritage List in 4th of December 1999. As an element of Villa Adriana's UNESCO World Heritage Site title, the Buffer Zone is an essential aspect to preserving the site's historical, ecological, and artistic integrity. By extending the preservation efforts beyond the villa's immediate surroundings, the Buffer Zone serves as a barrier of protection that prevents urban intrusion into the surrounding landscape. Villa Adriana's effect was enhanced in significant ways by its archeological signifcance and 1999 placement in the UNESCO World Heritage List.

"The reasons for making the villa a World Heritage Site are: it is a masterpiece that brings together the material culture of the Mediterranean world, it inspired the Renaissance and baroque period, it inspires the modern world as well, and the villa is an exceptional survival of the early Roman Empire." (8)

The villa's historical value is emphasized by meticulous archeological research and restoration projects that aim to preserve both its architectural integrity and the rich history woven into its elaborate design. Additionally, the disconnect between the villa and its historical connection to the Aniene River has further diminished the environmental and archaeological value of the site. The buffer zone aims to reestablish these lost ties, ensuring that the villa's cultural and natural heritage is protected from the urban pressures that threaten its historical landscape.

Many great architects took inspiration from the Villa, one of them was Le Corbusier, who has worked on the site meticulously, "A clear aim, the classification of parts, these are a proof of a special turn of mind strategy, legislation. Architecture is susceptible to these aims and repays them with interest. The light plays on pure forms, and repays them with interest" (9)

Le corbusier's view of architecture stemmed from the importance of axiality, the core of planning based on the relationship between them as he described "line of direction leading to an end". He declared that axes are not just guidelines, when looking from the top view, they were created to be experienced within the space created, playing a crucial role in architecture. This idea of axes, reflects also on his works of Villa Adriana, he believed that the main plan of the Villa centralized around the human movement, enhancing the spatial experience through these directed pathways "the levels are established in accordance with the Campagna; the mountains support the composition, which indeed is based upon them" (10) stated that in its essence "shape" forms the human behavior in a space.
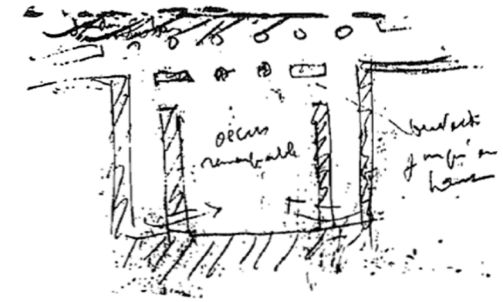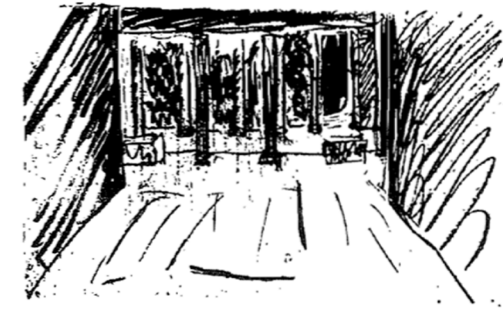
HADRIAN'S VILLA, ROME
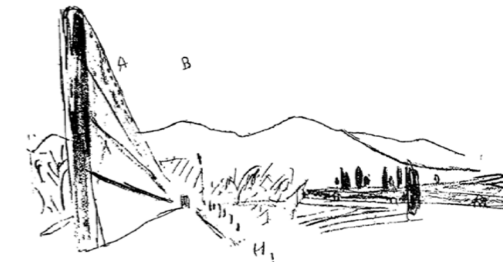
HADRIAN'S VILLA, ROME
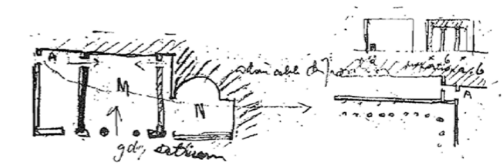
HADRIAN'S VILLA, ROME

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2. MacDonald, W. L., & Pinto, J. A. (1995). Hadrian's Villa and its legacy. Yale University Press. p.11

3. https://storymaps.arcgis.com/stories/c1c822ed00144ea3824e38973d0ddd07

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5. HADRIAN'S VILLA AND ITS INFLUENCE Xu Weiwei

6. Franceschini, Marina De "Brief History of the Villa and of the excavations", Soprintendenza Archeologica del Lazio, 2005
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7. https://web.mit.edu/21h.405/www/hadrian/Hadrian%27s%20Villa/website%20intro.html

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9. Le Corbusier. (1952). Towards new architecture. The architectural Press., p. 158

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Le Corbusier. (1952). Towards new architecture. The architectural Press.
Page: 185,186,194

3.3 The Villa's Everlasting Image: Representations Across Centuries

During many centuries, Villa Adriana have always been the apple of the ey efor many artists, architects and historians and been the topic of many researches and books. In this chapter, we will examine the different discusses the evolution of studies and current scientific approaches.

With the start of Renaissance movement, Villa Adriana had gained a significant value and re-evoke its importance again after the death of emperor Hadrian. One of the first written resource of the villa is "Italia Illustrata" from Flavio Biondo. (Biando, 1450). This source transfuse the onhand experiences from a visit Biondo made with Papa Pius II.

In 1465, Francesco di Giorgio Martini was one of the initial names that started to produce "drawings" of the villa, eventhough his Works were more based on his perspective and personal comments rather than being hundred percent scaled and scientific. (MacDonald ve Pinto, 1995). During the same state the path of examining Villa Adriana, led its way with the visits made by artists Bramante and Raphael. In 1554, Andrea Palladio was the one leads the first scaled drawing of the villa. He established these Works in his press "Le Antichita di Roma" and the publication raised a huge success for the villa.

First formal excavations started with Ligorio among 1550 and 1568 years. Ligoria took the first step for creating a systematic information resource for the villa that covers the earlier studies. He carries a pivotel role in the timeline with his success of catogazaring the functions of the buildings with a symbolic label and becomes the groundwork for almost every survey and debate that will occur in the future.

The first comprehensive documentation of the villa's plan has been published by Franceso Contini in 1668 by referencing the Works conducted by Ligorio. (Contini, 1668). This documentation supported the improvement of understanding the topographic and architype of the villa's plan. (MacDonald ve Pinto, 1995).

With the begining of 18th century, the excavations can be defined as systematic; the land of villa has been seperated for private entities and Guiseppe Fede bought a major part to carry on the quarry. Giovanni Battista Piranesi produced the initial detailed mapping of Villa Adrian. These plans provided a detailed understanding of the villa and shed light on subsequent research.

Following the meticulous engravings of Piranesi in the 18th century, methodical mapping was attempted with scientific methods in the 19th century. Luigi Canina conducted constitutional analyses of Villa Adriana and processed the first specific excavation reports, while Rodrigo Borgia prescribed systematic excavations and documented parts of the building prticularly. In the 20th century, Guiseppe Lugli established the academic foundations for excavations by procreating architectural plans of ancient buildingsop

In the mid-20th century, Andrea Carandini implemented restoration task and advanced comprehensive projects for the conservation and perceptive of Villa Adriana. The

improvement of techniques like aerial photography and geophysical surveying led to powerful gowth in the mapping of the Villa Adriana. In the 21st century, improvements in technology, counting LiDAR, satellite imaging, and artificial intelligence-assisted analyses, were occupied by researchers such as Nicola Masini and Rosa Lasaponara. Conversely, Stefano Campana utilised 3D modelling and geographic information systems (GIS) techniques to generate a virtual recreation of Villa Adriana.
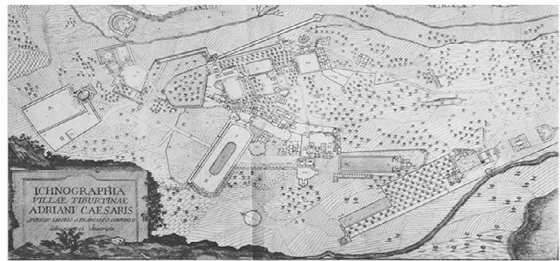
Publishings Mentioned
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•Palladio, Andrea. Le Antichità di Roma. 1554.
•Ligorio, Pirro. Descrittione della superba e magnificentissima villa Tiburtina Hadriana. 1723.
•Contini, Francesco. Hadrian's Villa: The First Comprehensive Plan. 1668.
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•Nibby, Antonio. Viaggio Antiquario nei Dintorni di Roma. 1819.
•Canina, Luigi. L'architettura Antica Descritta e Dimostrata. 1840.
•Penna, Agostino. Viaggio Pittorico della Villa Adriana. 1833.
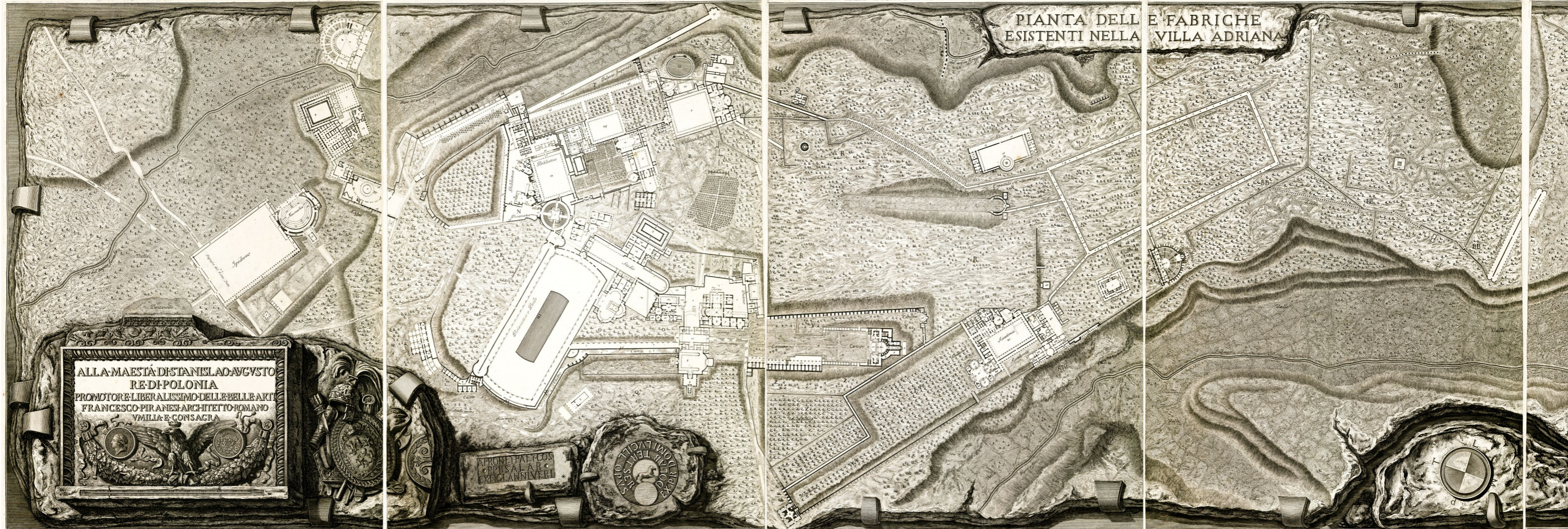
PIANTA DELLE FABRICHE
ESISTENTI NELLA VILLA ADRIANA

ALLA·MAESTÀ·DI·STANISLAO·AVGVSTO
RE·DI·POLONIA
PROMOTORE·LIBERALISSIMO·DELLE·BELLE·ARTI
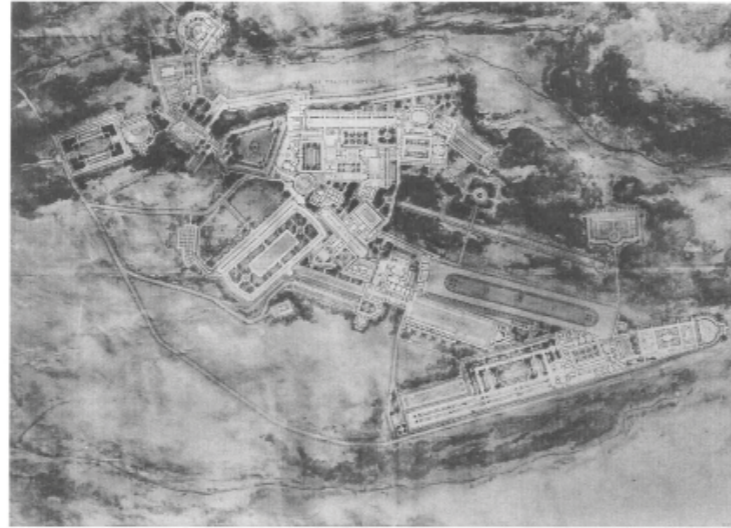FRANCESCO·PIRANESI·ARCHITETTO·ROMANO
VMILIA·E·CONSACRA
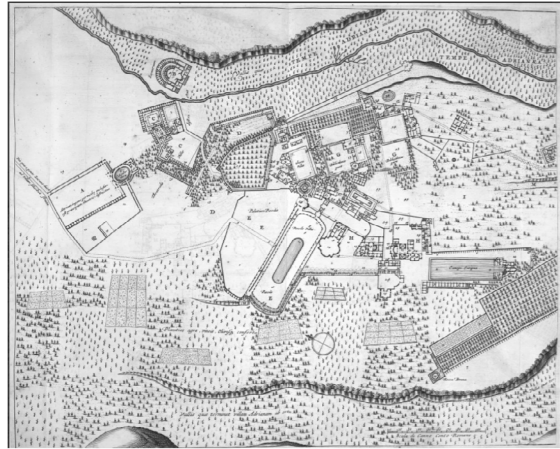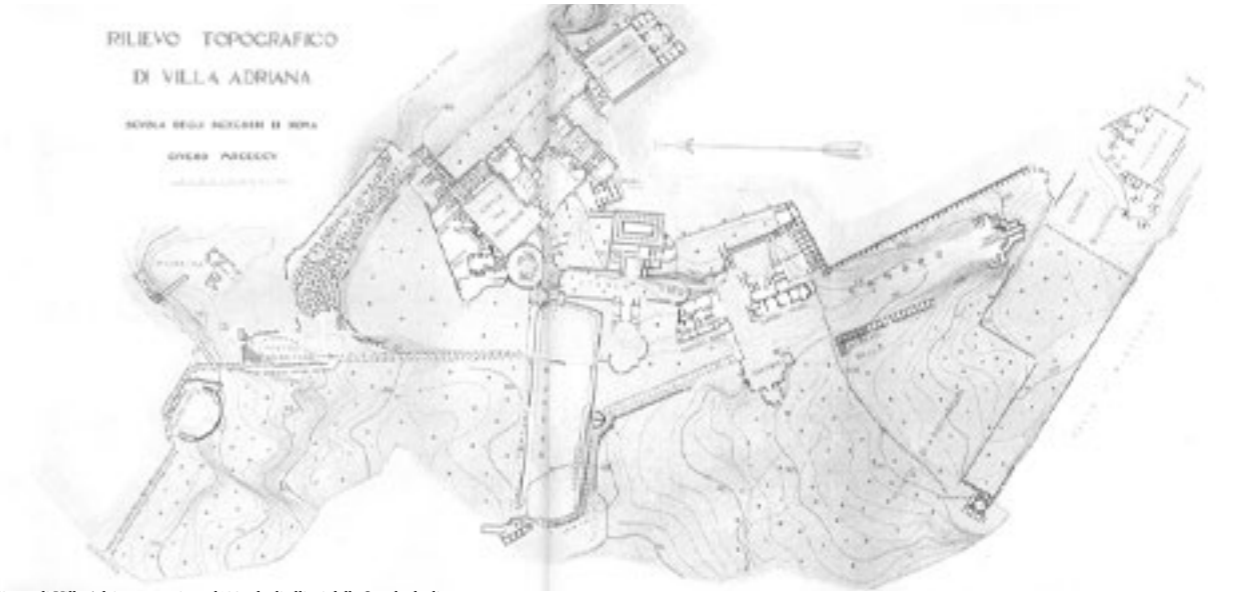
Ligorio, Pirro 1660

Contino, Francesco 1668

Canina, Luigi 1856

Charles-Louis Boussois, Pianta ricostruttiva di Villa Adriana, 1913

Geoge S. Koyl,"Hadrian's Villa,Tivoli, Imperia! Palace, 1911-1914.

Pianta di Villa Adriana eseguita nel1905 dagli allievi della Scuola degli
Ingegneri di Roma, stampata a Roma nel1906.

Pianta di Villa Adriana eseguita nel 2006 dagli
allievi della Facoltà di Ingegneria, Università degli Studi di Roma Tor Vergata

3.4 The Architectural Vision of Villa Adriana: Form, Function, and Symbolism

The essence behind the planning of Villa Adriana makes it a unique example, diverging from classical Roman architecture with its rigid territorial infrastructure. Without leveling the land or implementing a grid system, the villa respects the area's natural orography, following a polycentric organization. The complex is distributed across a large, sloping landscape, and instead of directly intervening with the topography, the architecture is adjusted throughout the space, with buildings that are organically integrated into the landscape. This approach generates a flowing design idea overall, blending the natural topography into the Villa Adriana. A serene and a strategical retreat has been established by the site's intricate and well-planned organization, which includes several residential and recreational buildings, expansive gardens, and pools, despite the structures seems to lack a defined plan or a system of border. "The Villa's extended plan may appear inappropriate or even inexplicable. Its apparent disorder, however, is not the result of heedless, piecemeal work." (1)

Physical Model of Villa, https://it.wikipedia.org/wiki/Villa_Adriana

While the Emperor Hadrian was constructing his villa, he led his designers and artists in a way which all of the materials and techniques were defined. In every detail of the villa whether the sculptures or the paneling works, "he appraises color in art and the power of stone to express strength and mood." (2)overall layout of the villa. In every decision, and every selection preliminary criteria is to create a serene atmosphere, complementing to its users.

"It is in Latin that I have administered the empire; my epitaph will be carved in Latin on the walls of my mausoleum beside the Tiber; but it is in Greek that I shall have thought and lived."[3]

Villa Adriana is one of the exceptional projects of the Emperor Hadrian, displaying an architectural grandeur featuring water, stone, light, and shadow serving as the landscape's major characteriastics. The villa took its place in many sources, engraved into minds as "… a monument that does not lend itself to easy generalizations. The product of a restless, inquiring mind, with a strong bent for architectural experiment and backed by unlimited resources…" (4). The grand villa occupies a huge space, covering 120 hectares with the number of 30 abundant buildings. The functions of the buildings are diverse from housing complexes, leisure buildings, libraries, thermal bats and grand pools to large gardens.

The villa serves every different function, while creating an admirable, serene atmosphere for its residents. To portray the layout of the buildings in the complex in a better way, they can be grouped according to their proximity to one another.

The Greek Theatre and The Temple of Cnidian Aphrodite In the central area of the villa, considering the favorable positioning, the buildings that are placed serving the Emperor, for instance Maritime Theatre (Teatro Maritimo), Winter Palace(Palazzo Inverno), libraries, the Golden Square (Piazza D'oro)

On the other part of the villa baths are located small thermae, Larde Thermae, and the Thermae with Heliocaminus.

The final group of structures includes the 'Lily Pond', 'Roccabruna Tower' and 'Academy'. In addition to these structures, there is a complex of underground elements, including cryptoportici and underground galleries, used for internal communications and storage. There are also a number of large gardens, including the 'Pecile', and monumental nymphaea, as that with the 'Temple of Cnidian Aphrodite' or that in the 'Court of the Libraries' and, of course, dwellings for servants, as the 'Cento Camerelle'.

Every building in the Villa have been constructed in different periods, thus these buildings carry traces from different cultures such as Egypt, Greek, and Rome, complementing to the travels of Hadrian to complete the ideal city in his mind. The landscape and the buildings interweaved into one another as an inseparable whole within a polycentric organization. Contradicting to the idea of a common Roman Villa, polycentric order suggests axes and alignments which connect the buildings to one another, at different levels.

The general planimetry of the villa presents an asymmetrical stance contradicting to the original idea of Roman Villas. Every building position gives a hint of its function, creating an intentional programming identity for the villa. For example, the strategic positioning of the thermal baths as they are positioned to the southwest, to allow an ample amount of sun through the buildings. On the other hand, temples and buildings that are religious are facing the north. Whereas the residential buildings arranged in a way to work with open areas.

Every element of the design is meticulously considered, with no aspect left to chance. The placement of each structure is deliberate, creating a balance of function, form, and environment. Indoor activities typically take place on the ground floor, promoting ease of access and connectivity. However, upper levels are frequently incorporated into the layout, as seen in Hadrian's Villa, where elevated spaces offer both privacy and commanding views of the surroundings.

The design of each room is highly specialized, carefully crafted for its intended purpose. Reception suites are tailored to create a welcoming, formal atmosphere, dining rooms are optimized for social interaction, and bathing rooms are designed with functionality and relaxation in mind. Every space serves a specific function, and together, they form a cohesive architectural narrative that reflects the principles of both utility and beauty. Thus, function wise the villa resembles the general functions of any other Roman Villa, considering the needs of the emperor.

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3.4.1 The Essence of Villa Adriana: Sculptures and Mosaics

Hadrian is famous for not only being a succesful emperor but also known as his contributions and interest of arts. Villa Adriana is one of his masterpiece that epitomizes his interrelated vision of arts. Villa is a top pattern embodies Roman Empire's cultural and artistic diversity.

In the composition of the villa, collector's item brought together from different periods. Inside villa, Hadrian initiated an iconic synthesis in architectural and artistic terms with his influence from varied cultures combined with Roman Empire's extensive historical and cultural richness.

Various built environments are marked with mosaics and various decorations that harmonizes an aesthetic integrity. From sculptures to architecture; mosaics to Wall decorations every piece showcases Hadrian's desire to treat every field of art.

Sculptures: Eclecticism and cultural richness

Sculptures in the villa reflects Hadrian's collectioner characteristic. The majority of these statues are a part of a compilation of various cultural figures under the significance of Roman, Greek, Egyptian and Asian cultures.

Antinous: Hadrian's deified lover Antinous is one of the most significant figues of villa. Statues of Antinous are illustrated by elements of different cultures just as statues of gods in Roman Empire.

Greek Gods and Goddes: Among the sculptures of villa; the figures of Hermes, Dionysus and Athena is found. These statues, present the strong admire of Hadrian into greek culture.

Roman Empires: Hadrian's self portraits and figures of other Roman Empires occupies an major part. This collection symbolizes the unity of roman aristocracy with their admiration of art.
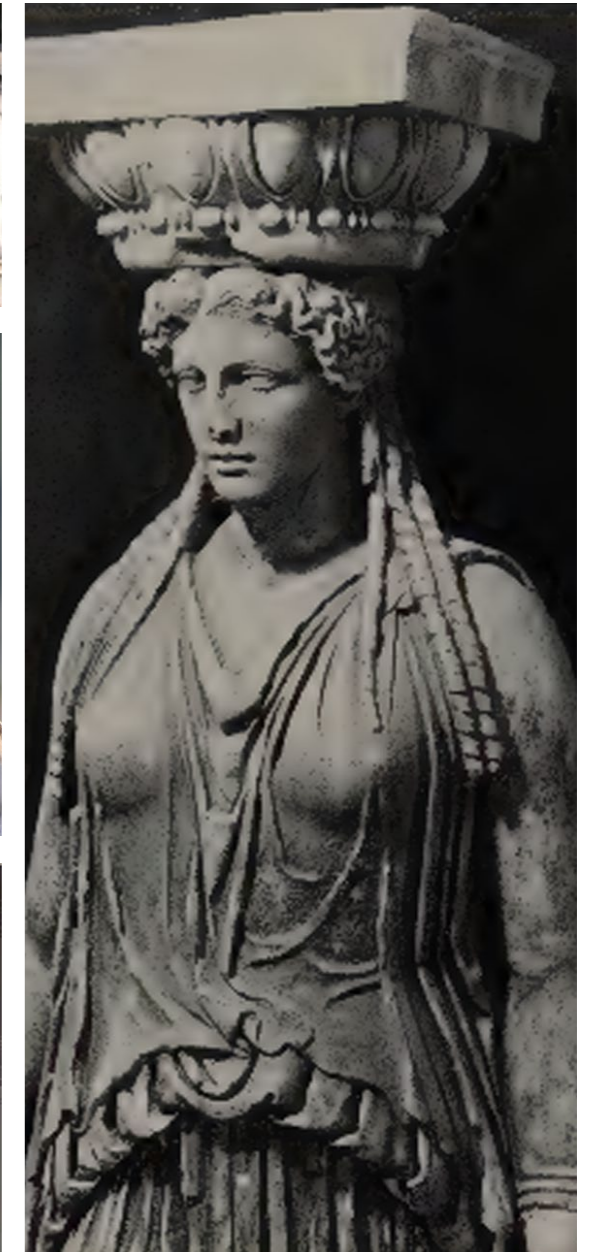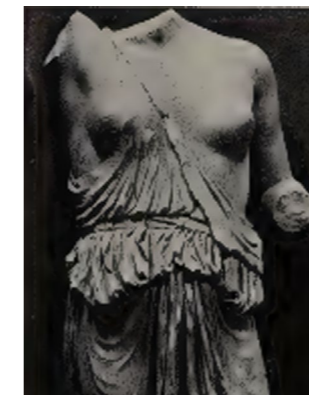
Top Left and Middle Left:
https://villae.cultura.gov.it/i-luoghi/villa-adriana/
Top Right: Head of a Scenic Canal caryatid; now in the Canal Block p.143
Bottom Left: Amazon from the Scenic Canal; now in the Canal Block p.143
MacDonald, W. L., & Pinto, J. A. (1995). Hadrian's Villa and its legacy. Yale University Press.

Mosaico delle Colombe
https://foto.museiincomuneroma.it/details.
php?gid=828pid=2760

Mosaics: A Spectacle of
Magnificence and Aesthetics

Mosaics are by-far one of the most valuable artistic constit-uents amid the villa. Mosaics are not instaled just in floor-ings invariable on walls too. Moreover, every piece adorned with details like an art piece. Figurative storytelling and motifs mimicing nature in the mosaics, mirror histori-cal and mythological anectodes for the villa's residencies.

Opus Vermiculatum

Opus vermiculatum is counted as the most refined way of mosaics in Roman Empire. It is made of small scaled Stones or glass tesseraes delicately composed together as a whole. This technique is usually compound figurative scenes and thorough patterns and preferred for policromi (multicolored) mosaics.

In prestigeous parts of villa, such as in Palazzo Imperiale mosaics are found in policromi and opus vermiculatum detailings. These mosaics, Picture mythological charac-ters like Dionysus and Venus; enhances not only an artis-tic but also a cultural narrative. Emblamata (plural of mo-saic in greek) assembled by vermiculatum has a high level of delicacy and intricate craftsmanship. Especially the case of Mosaico delle Colombe is considered to be the peak of Roman Mosaic art. This mosaic creates an extraordi-nary aesthetic effect by gently placing many thin stones.

Opus Sectile

Opus Sectile is a sophisticated technique for mosaics in villa. This technique involves patchwork of immense Stones or marbles. It is commanly used for vast and imperian areas with high quality material to shape highly durable and aesthetically rich mosaics.

Opus sectile style generally forms geometrical patterns and modular designs. Like in the shapes of Modulo semplice; equilateral triangles, squares and rectangules are formed together. In modulo quadrato reticolore (large squares surrounded by vertical and horizontal rectangles) more complex layouts have been created. These kind of mosaics usually placed in noble buildings and in the central points of rooms and halls. In Villa Adriana, especially in the halls of Palazzo Imperiale and Biblioteca Greca floorings composed by opus sectile represents the time's luxury and abundance of stone and marble culture of Roman Empire.

Opus Spicatum

Opus spicatum is a more basic and functional craft, and commonly used in smaller areas with less decorative places as in secondary buildings in the site. This technique engages with placement of Stones in larger angles frequently shaping herringbone or bricks alligned paralell to each other. For this set of mosaics, low-cost materials are chosen because they are generally used in utilitarian spaces. This technique regularly used in service buildings, storage warehouses and additionally on water canals, roof coverings and etc.

In villa, exemplar of opus spicatum is seen at Centro Camerelle and Grandi terme. This style of mosaic fulfils the basic function and offers a simple but elegant appearance.

Wall Painting in Villa (Rivestimenti)

Rivestimenti (Wall paintings) are a fundamental element of the aesthetical order of villa. Use of materials and techniques in Wall paintings display the luxurious and elegance facet of architecture in Roman Empire. These coverings also symbolize functional differences as well as decorative purposes. The discrepancy of coverings with paints or frescs depending on the function and purpose of each area,   decorated differently to create the atmosphere of the space.

Wall coverings in villa can be categorized into 5 different categories as: intonaci ed affreschi (paintings and frescs) , rivestimenti in marmo (marble coverings), mosaici (mosaics), stucchi (plaster decorations) and tartari (artifical stalactites). Rich variety of coverings product each space form aesthetically and functionally a unique area.

Intonaci ed Affreschi:

Frescs are one of the most widespread techniques used in villa. Frescs are applied on plaster bases and these Wall painting creates picturesque views reflecting Rome's allegorical figures, natural landscapes and geometric motifs. The evidence of frescs mostly found in the Ninfeo Stadio and Piccole Terme.

Rivestimenti in Marmo:

Marble covering is an alluring and luxurious factor of villa Adriana. It is favored to intensly use in excessive halls and rooms, thermal spaces and deluxe spaces. As well as bringing aesthetic richness to areas such as the soggiorno (halls) and peristyle (porticos), marble flooring also offered durability and prestige. Moreover, marble is commonly used on the exterior facades of the buildings manifests the grandeur of the emperor.

Mosaici (Mosaics)

Mosaics are splendid elements of rivestimenti category. They are exceed their use on floorings to Wall coverings. Particularly opus vermiculatum is chosen fort he significant areas and usually decorated with figures and natural themes.

Stucchi

Stucchi are three dimensional decorations made by plaster. This technique is especially used on ceiling and walls for aesthetical functions. Grandi Terme's ceiling is covered by stuchhi. Stuchhi with their elegant and detailed workmanship, emphasise the grandeur and magnificence of the space. In detailings, mostly shown figures are in natural concepts such as badges, palmets (a decorative element resembling the fan-shaped leaves of a palm tree) and ghirlande (garland).

Tartari

Tartari is a method that mimics natural cave walls. Amid villa, evidence of tartari is found in Inferi and Padiglione di Tempe buildings. Tartari is a testimony of Roman Empire's fascination on nature and creates a one of a kind visual effect on the interiors. These artifical stalactites, are decorated with the aim of creating a natural sense and frequently used in the areas in relation with water.

Left: Modified Corinthian capital in a Triclinium (dining hall) of the Imperial Palace
Right-above: Ionic capital in the main hall of the Great Baths;
Right-below: base of a column in the Building with Three Exedrae
https://www.romeartlover.it/Tivoli7.html
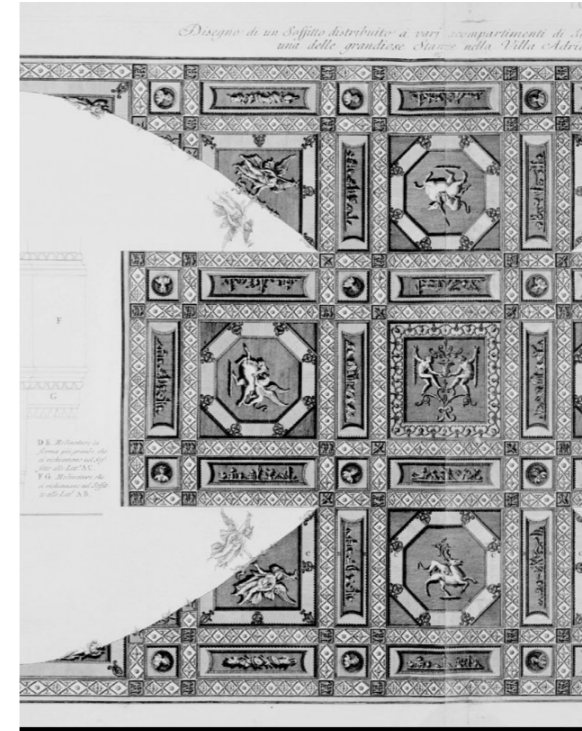
Drawing of a ceiling distributed in various stucco compartments that can be seen in one of the very large rooms in Hadrian's Villa
Engraver:
Piranesi Giovanni Battista
CA Petrucci, GENERAL CATALOGUE OF PRINTS FROM ENGRAVED COPPERWORKS OWNED BY THE NATIONAL CHALCOGRAPHY, 527-8, p. 273, 1953
MISITI, Maria Cristina; SCALONI, Giovanna (ed.), Giambattista Piranesi: dreaming the impossible dream , Central Institute for Graphics, Rome, 2022, multimedia book.
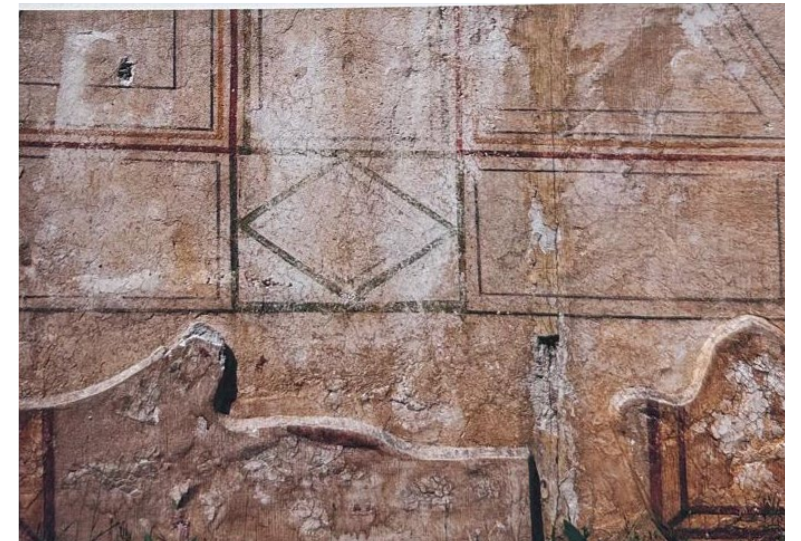
3.5 Tractatus & Planimetry: The Geometry of a Masterpiece

"It is not just the omission of half the site that makes conventional Villa plans inadequate. They are simpli-fied archaeological records, showing only those parts of the surviving fabric that have been measured and then reproduced on the drawing board. ... The result is like a map of overlapping flo sam, bound more by wind and weather than by any conceptual framework and thus likely to be rearranged at any moment... Its apparent disorder, however, is not the result of heedless, piecemeal work." (1)

Illustrations: Caliari, P. F., Torricelli, A., & Basso Peressut, L. (2013). Tractatus Logico Sintattico: La Forma Trasparente di Villa Adriana. Edizioni Quasar.
Edited by the author.
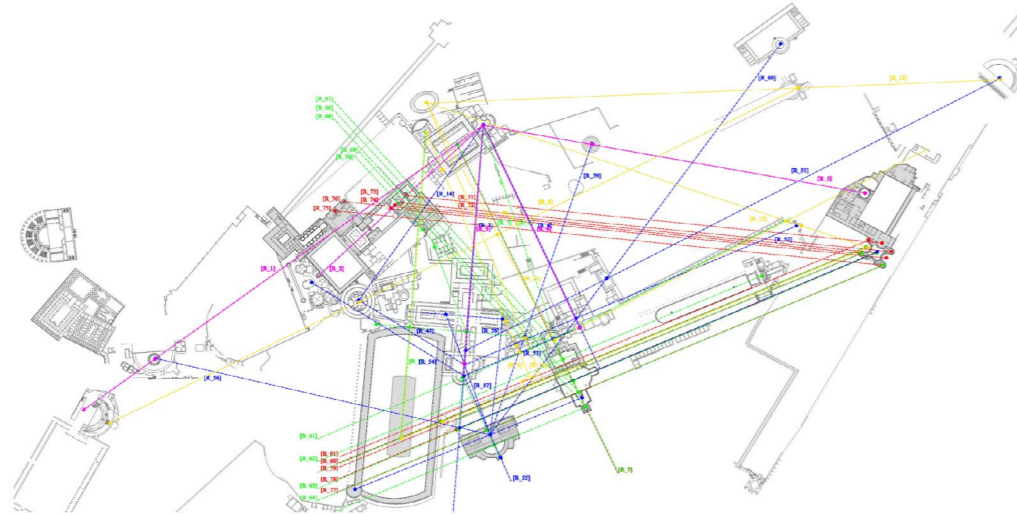
The definition for disorder on the context of Villa Adriana is not merely means from its dictionary meaning but in contrast incapsulates a more well-thoughtout overall plan that is hard to see in modern, fragmented site maps. It's visionary holds an intentional aim, using a detailed framework underlies beyond typical typologies and symmetry. The Plan of Villa Adriana showcases a new era for the traditional architectural rules of its time. Hadrian's Villa has its own unique order, which may seem unusual but creates a unified and immersive experience when viewed as a complete work.

From the first day, Villa Adriana is adresses great unknows and maybe this is one of the feautures that makes this place such a unique icon. It has a multi faceted interagute with diverse kind of fields, and had been topic for numerous researches through the centruies. Archeologists, engineers, architects were playing the key role for these researches but it was not only limited to these areas. The Tractatus Logico Sintattico by Pier Federico Calliari, creates the connection between these different oppositions: it endures the extensive collection of Works on Hadrian's life and achievements, and architectural analysis with a historical focus. The Tractatus puts finger on the problem of archeological studies made on Villa Adriana obscure the architectural methadologies. It completely takes Villa Adriana as an architectural icon, capturing its essence as a design that exists vbetween the initial idea and final construction.
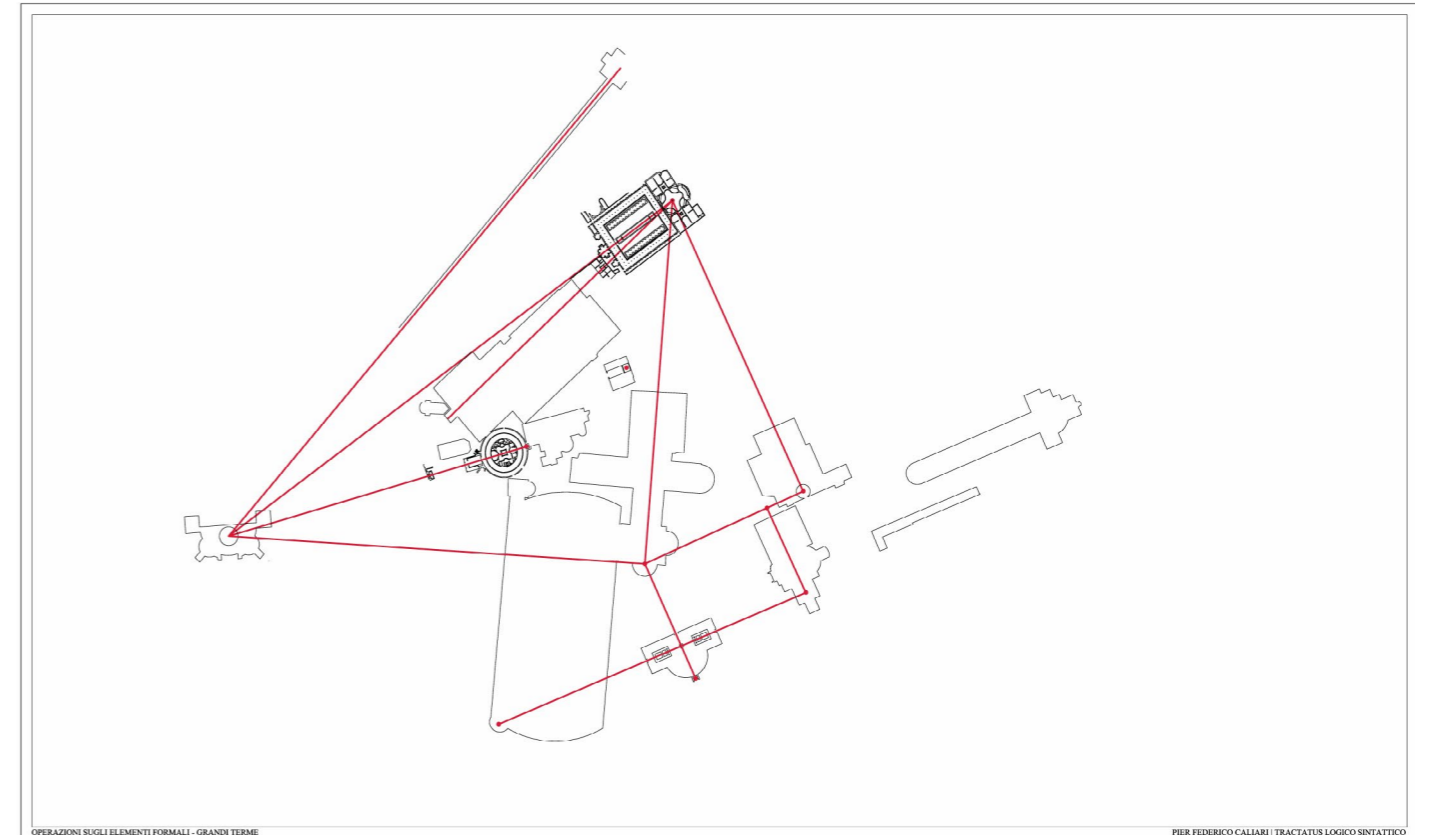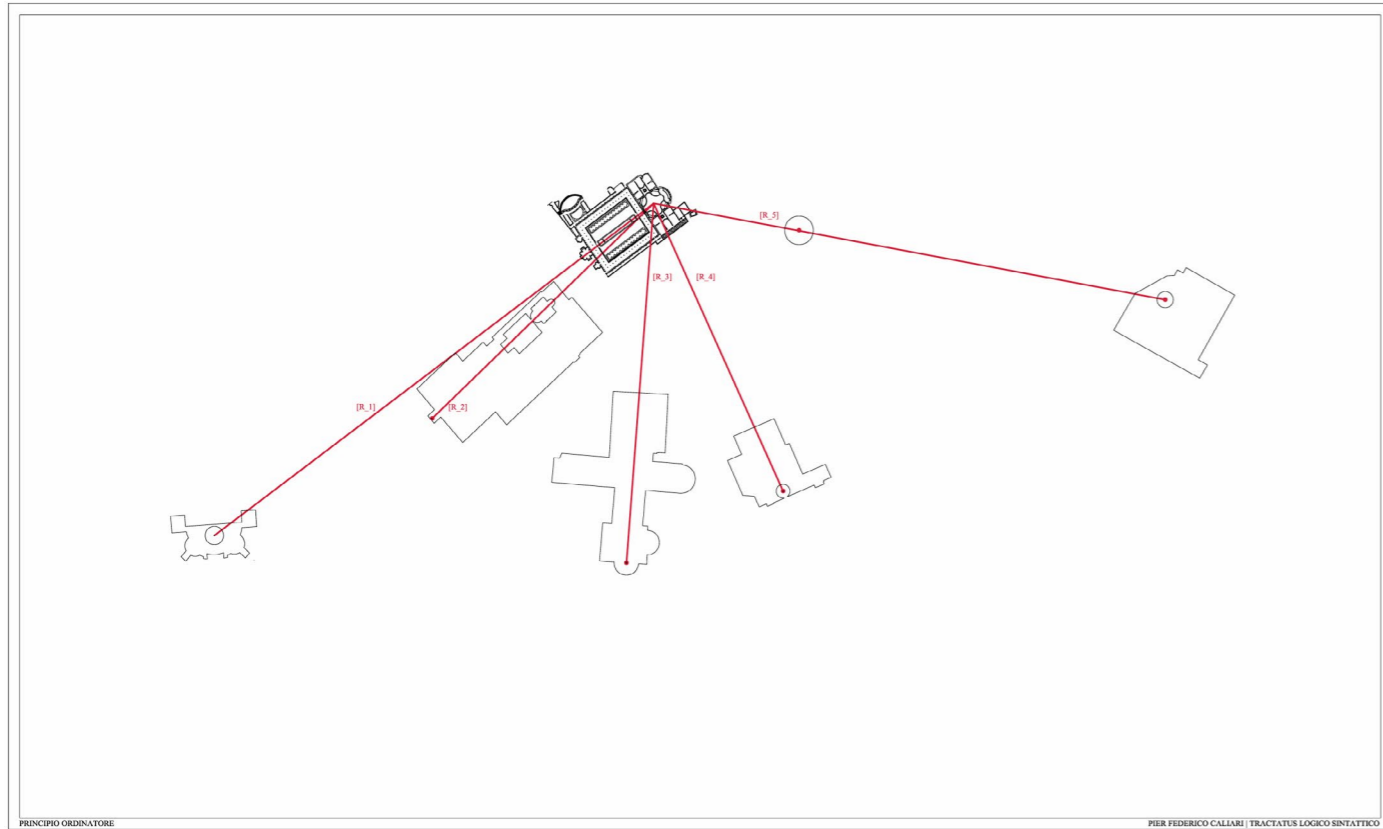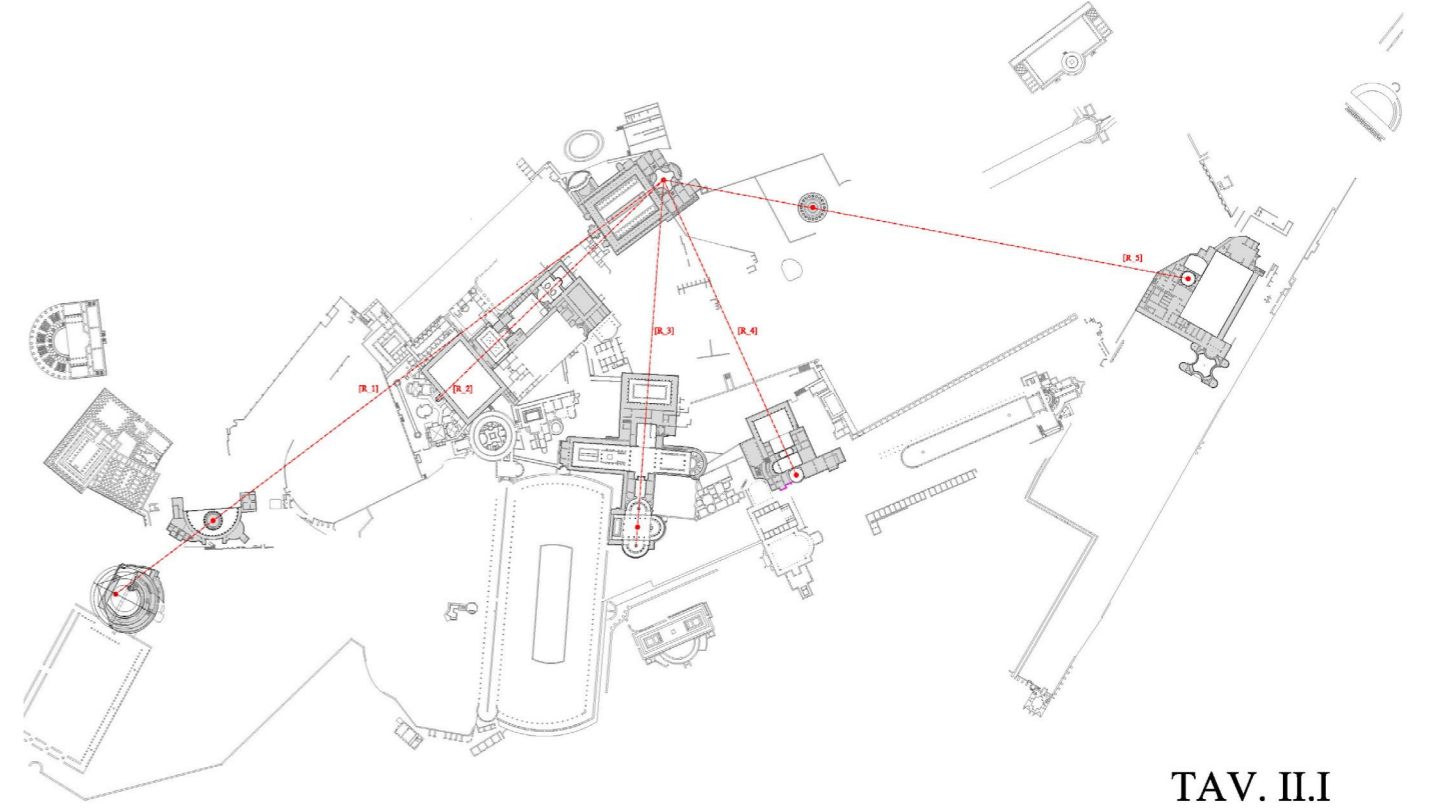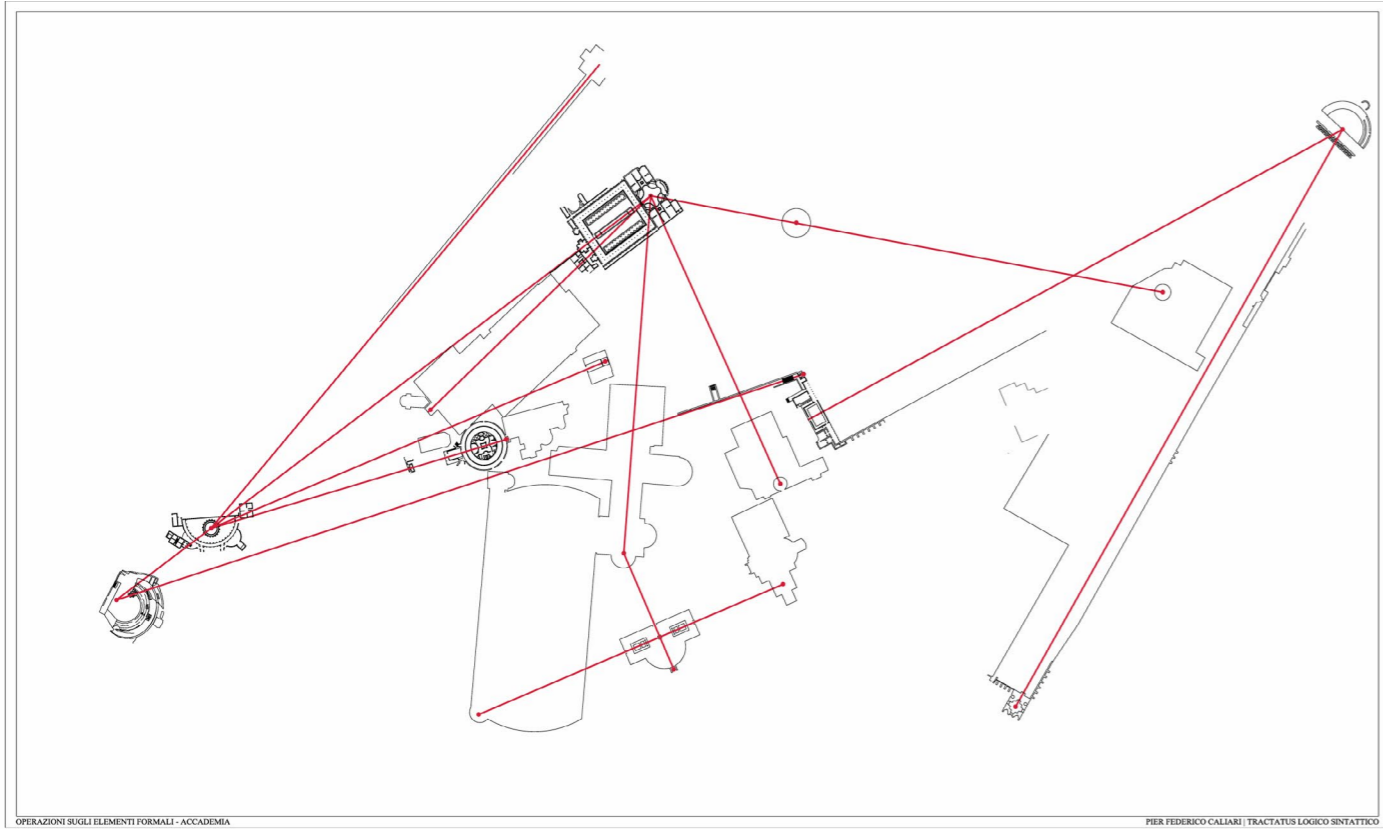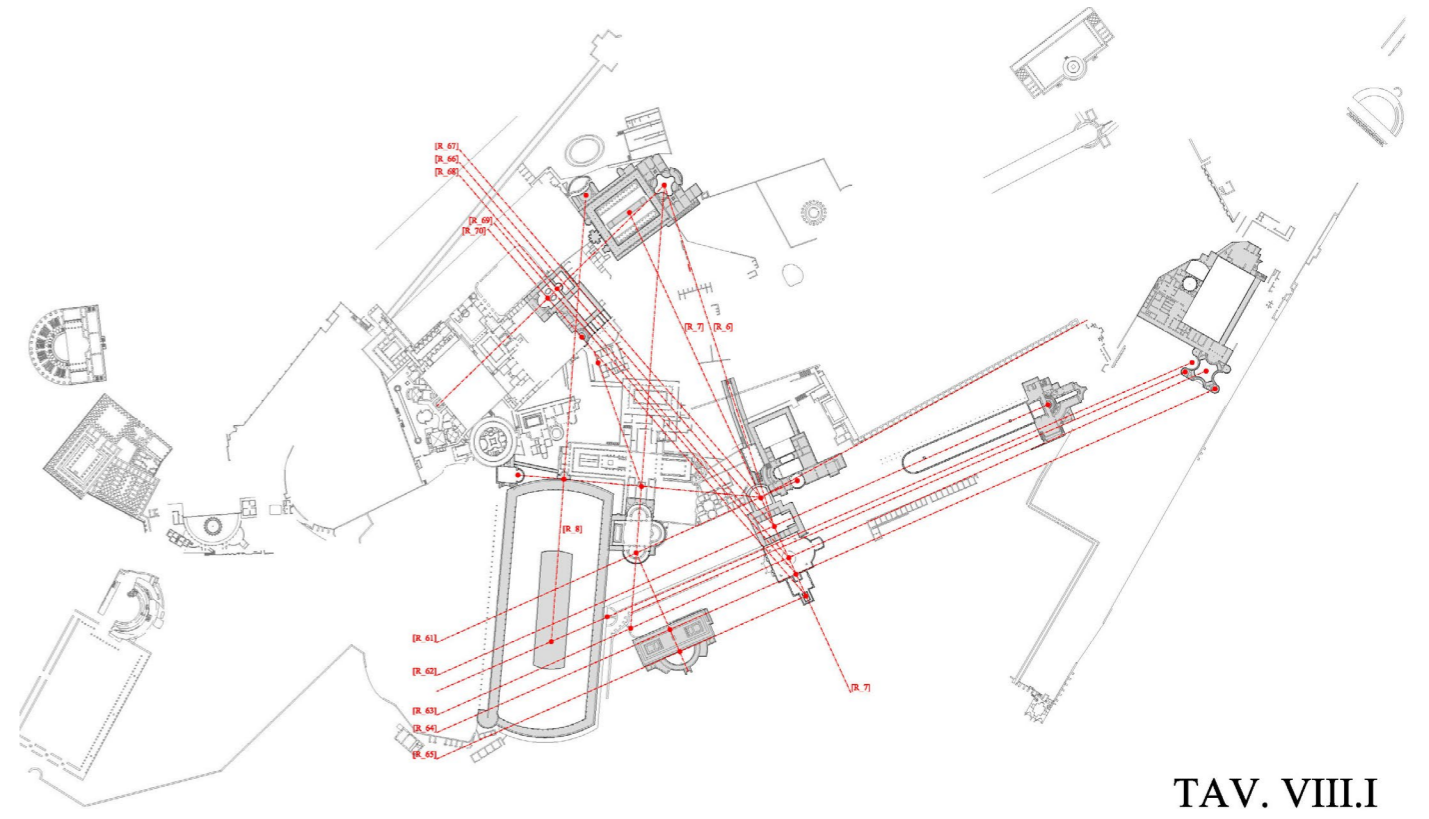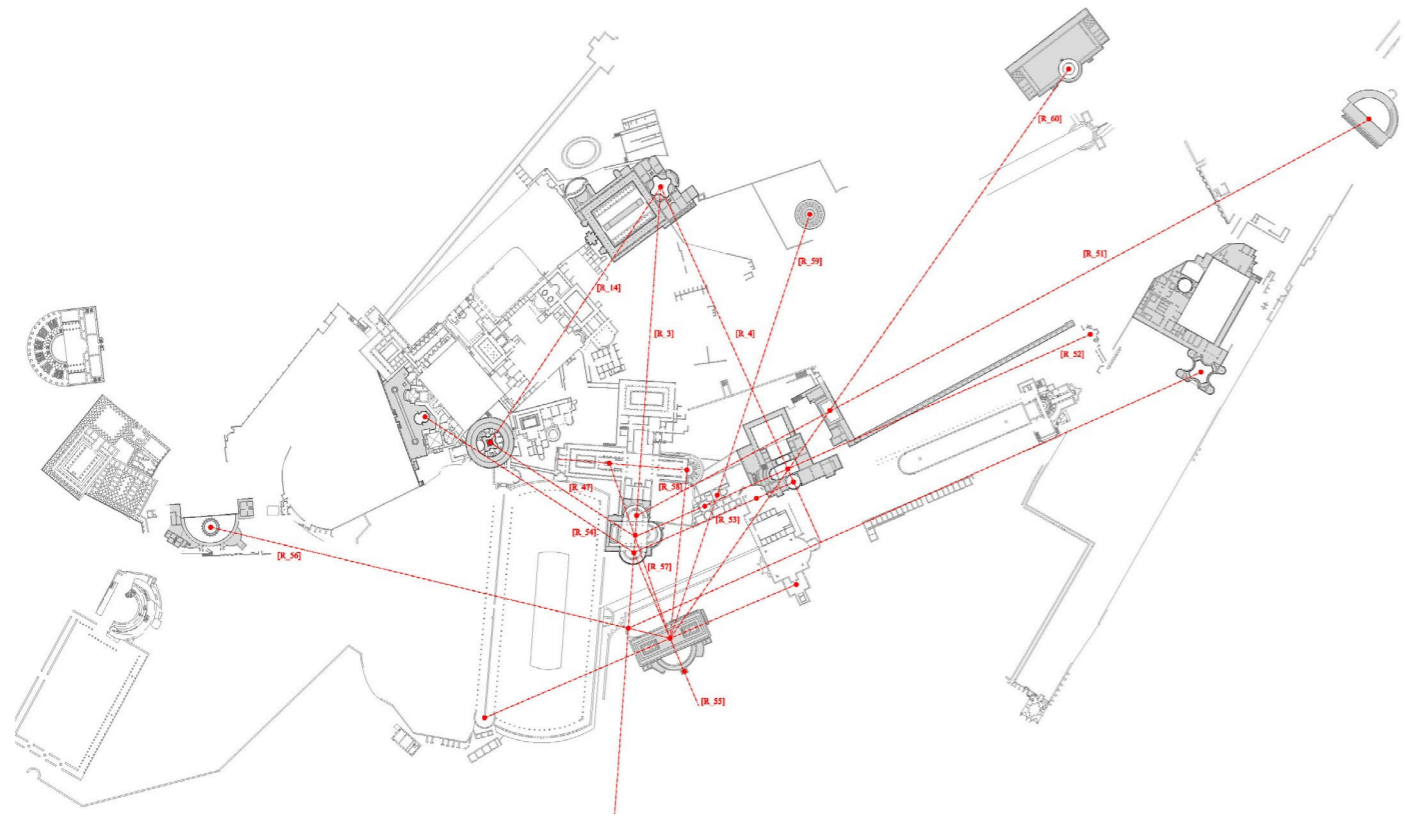
[R_5]

[R_3] [R_4]

[R_1] [R_2]

[R_1] [R_2] [R_3] [R_4] [R_5]

TAV. II.I

TAV. VIII.I

One key concept explored in the "Tractatus" is the villa's layout as a syntactic system, where each component is interconnected within a meticulously controlled geometric framework. This design approach aligns with the paradigm shift towards viewing architecture not merely as a sequence of isolated structures but as an integrated spatial narrative reflecting a cohesive and hierarchical design ethos(2)

"Building plans are fashioned almost entirely from squares and other rectangles and of circles and circular curves; eccentric, irregular forms are rare. Structures with simple, single-shape plans exist at the Villa—freestanding round buildings, for example, or terraces and peristyles—but most of the buildings rise from plans of greater complexity." (3)

In the plan of Hadrian's villa, we see dominant basic geometries, sometimes solely sometimes in a combination which create complex designs that go beyond basic forms. This complexity is intentional and the richness of Villa Adriana's identity; it gives the villa depth and diversity while maintaining a cohesive and obvious structure.Keeping in mind that the villa's sophisticated design which will latter be an influence for various architectural styles stands on a both well-organized and captivating foundation and is achieved by combining straightforward shapes with more complex patterns.

Villa Adriana was no way like the typical Roman Architecture which usually exhibits an orthogonal or grid-like layout. Because of this, it should be presented as a unique composition. With the biographic background of the emperor Hadrian, the design interagurates with Hadrian's admiration for Greek culture. The design inspiration comes from sacred Greek sites like the Acropolis in Athens and Olympia's Altis. The architects used an advanced "polar composition," a rare and sophisticated style in ancient times, defined by a radial, layered arrangement where key parts of the villa radiate from central points.

The Tractatus shifts the way we interpret Villa Adriana's layout. Rather than seeing it as a scattered collection of buildings, it suggests a connected "polycentric radial hypotactic" composition. This means that the villa's layout revolves around multiple centers, with each center (like the Piazza d'Oro and the Temple of Venus Cnidia) playing a crucial role in the overall structure. The design isn't just about placing buildings next to each other; it's about creating a flowing, interconnected network of spaces. This approach reflects Hadrian's influence and a level of design sophistication inspired by Greek architecture, which he encountered on his travels. The architects translated this into Villa Adriana's distinctive form, blending Hadrian's vision with techniques developed in places he visited and admired.

1. MacDonald, W. L., & Pinto, J. A. (1995). Hadrian's Villa and its legacy. Yale University Press. p.32

2. Caliari, P. F., Torricelli, A., & Basso Peressut, L. (2013). Tractatus Logico Sintattico: La Forma Trasparente di Villa Adriana. Edizioni Quasar.

3. MacDonald, W. L., & Pinto, J. A. (1995). Hadrian's Villa and its legacy. Yale University Press. p.48

## 3.6 Curated Spaces: Selecting and Interpreting Villa Adriana's Architectural Gems

"But here it happens – almost as a reaction to the sense of transience, as rejection of death – something unexpected that concerns the aesthetic judgment on the ruin of a building. This is perceived not as a sad image of the end of a life, but on the contrary as the result of a process of aestheticization that transforms the dead shape and in a state of decomposition in the "beautiful ruin". Ruin generates surprise and admiration, not so much for its resistance to events and Time but as for its intrinsic formal quality as a vehicle of meaning that shows itself as a trace of the universal. But above all, the beautiful ruin raises questions. How beautiful was this beautiful dead shape in life? What were its profiles? How high was it? Where have his marbles gone? And his mosaics? It begins here, always generated by a deep reproductive will of the shape, the aesthetic dialectic between visible, the ruin, and not visible, the original artifact. As a great still life recomposed on the table of the I think, the shape persists aesthetically in the idea of reconstruction activating a journey – first mental and then represented – aimed at covering the distance between what is seen and what is not seen."

(Caliari, P. F. (2022). La forma della bellezza. In edibus. p.30)

The underlying concept of the "beautiful ruin," as expressed, provides teh essential structure for our thesis project in Villa Adriana. His argumentation on the aesthetic dialectic amongst the visible remnants and the absent original structure highlights the connotation of ruins not merely as vestiges of the past but as stimulant for intellectual and artistic reconstruction. By conducting research within the ruins of Villa Adriana, our project participates with this dialogue, seeking to connect the tangible remains with their historical and architectural context. This approacximation alines with Caliari's assertion that ruins, instead of symbolizing mere decay, recall a process of reinterpretation and aesthetic reflection, conclusively engaging to a deeper understanding of their former grandeur

Villa Adriana has made its name in history with its unique architecture and glorious heritage. Countless researches have been and continue to be carried out on it. Our main priority in the design process we carried out in this unique site to offer new experiences in accordance with the spirit of the area while preserving its authentic identity.

3.6.1 Pretorio
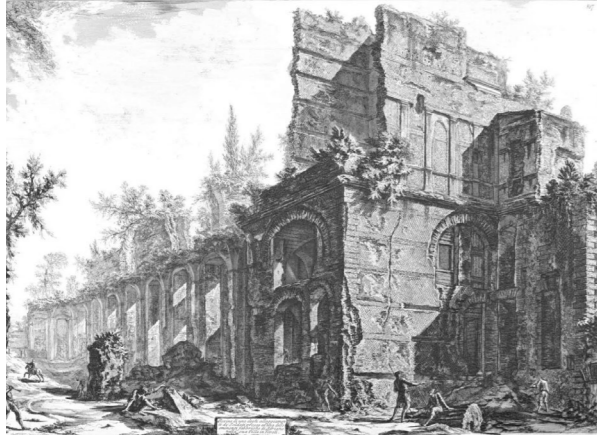
Pretorio is a structure that accomodates servants and also functions as a storage warehouse in Villa Adriana. In the first stages, it was believed to designed to faciliate as a settlement for guardians of emperor. After detailing the analyzis of this building, it was made certain that it is fort he slaveries. The lower part of the structure was built as a retaining wall of a large rock mass and articulates with 3 storey narrow and isolated bed spaces for the accomodation. The architype of the structure was believed to be influenced from the Centro Camerello in Rome. In contrast, the upper part design enriched with a large central hall, internal colonnades and spaces opening onto a terrace. It is also presumed to have incorporated a panoramic tower.
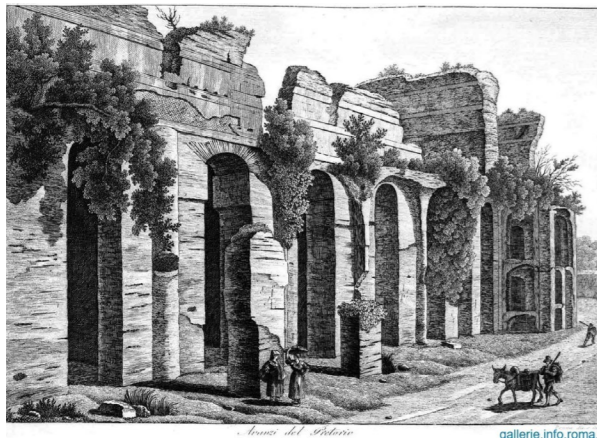
The small workshops are for the use of the craftsmen who are in charge of the work in the villa. Situated in the front line of Pretorio, between Grandi Terme and the main building of Pretorio, it comprises eight small rooms for craftsmen, connected by a central corridor. The traces found on the internal façades are two layered frescoes in two shades of red and white, although there is no complete and detailed information on the excavations of this work. It is believed that this room was used as a marble and mosaic workshop, with evidence of marble pieces used for mosaics and opus sectile decorations. In addition, a marble maquette of the stadium was found during the excavations of this site.

Returning to the main space of pretorio, an entire brick constructed stair structure supplies different level's of the building Access and also to the porticoed gallery opening to the esplanade of pretorio. The traces found from opus spicatum tiling technique and basic plaster coverings supports the objective that the people who stayed here belonged to the lower class compared to the villa aristocracy. It is a unique piece of architecture in the perspective of the whole building functions as a retaining Wall and reinforces the hill.

In conclusion, Praetorium with its main and sub-structures was an important place functioning as service and production aid for the villa. It was a center both used for residency and the craftmanship of the slaveries. As an architectural analyze, the building designed in a way that enhannces both functionality and resilience, which hihglights that Hadrian had in mind not only luxury but also practical functioning in the organisation of the villa.
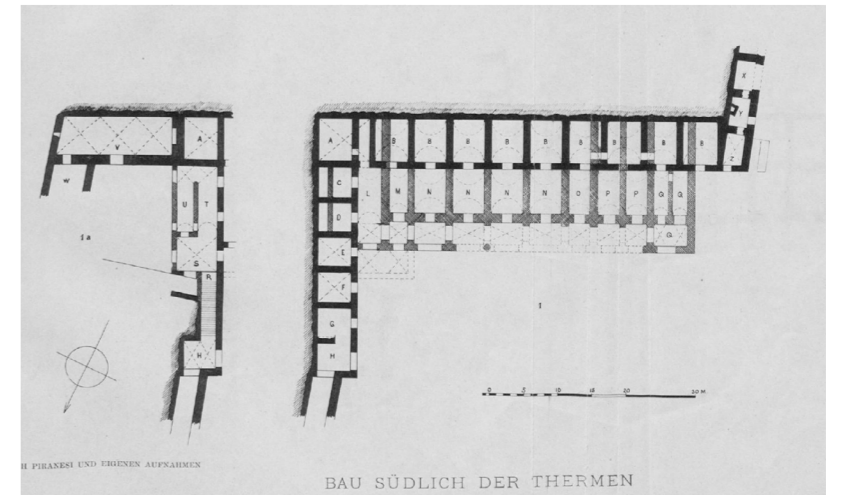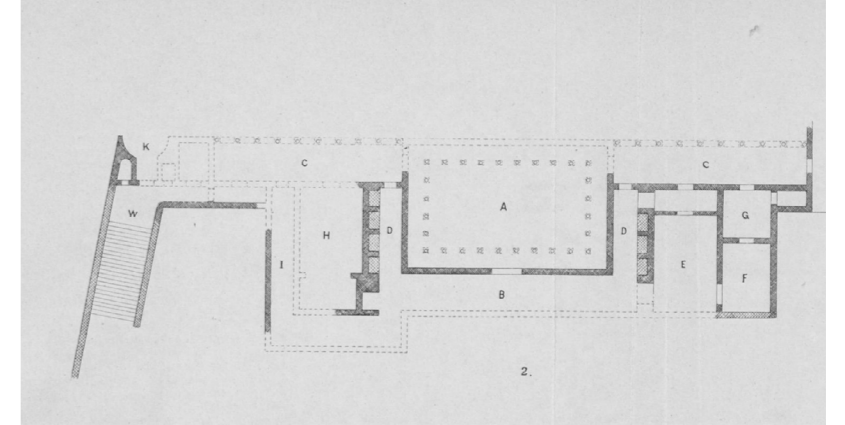
Information based on this chapter:
1. Marina De Franceschini, Hadrian's Villa - Mosaics, floors, buildings. Rome 1991, p. 536
2. Salza Prina Ricotti 1982 p. 39-40; Salza Prina Ricotti 1997, pp. 107-153
3.Caliari, P. F. (n.d.). Louis Kahn / Villa Adriana. essay. p.27

The recognizable architecture of Praetorio, does not only showcase the antique Rome's strcutural wiz but also stands out as an ikon of influences during the modern architecture period. The structures located in the the same ground level of Grandi Terme, While forming the load-bearing elements of Palatium Estivo, it creates a strong vertical cavity system by integrating with the natural texture of the tuff. This system provides as a solid base for the rising volumes above while behaving as an uniterrupted support of the Wall masses. We can see the direct influence in the case of First Unitarian Church and School by Louis Kahn in 1959. In this design, as in Hadrian's Praetorium, Kahn adopted the idea of showing the organisation of the interior space in cross-section to the outside. The situation of First Unitarian Church have the similar behavior, four main structure captures the sunlight from excessive ceiling Windows rises from the rhythmic continuity of the side volumes, revealing the organisation of the interior space. While the deep and high cracks exposed by the collapse of the Praetorium in Hadrian's Villa reveal the original volume of the Palatium, a similarly expressive architectural narrative is captured in Kahn's building through receding masses and extruded vertical elements. This parallelism proves that the Praetorium is not only a relic of the past, but also a timeless structure that helped to shape modern architectural thought. (3)

Caliari, P. F. (n.d.). Louis Kahn / Villa Adriana. essay. p.27

3.6.2 The High Ground

Villa Adriana is a colossal and intertwined villa complex of the history. While villa accomodates varied architectural and landscape feautures, its masterplan and built environment creates an aesthetic and functional relation in between each other. High Ground area of the villa, starts amid the Grandi Terme and Water court. It covers around 180.000 squaremeter vast area. High ground distinguishes among the other parts of the villa with its elevated level and planar topography. Plans of this space, an authentic design principle is behaved.

Upper Park

Upper Park is a garden and recreational landscape space located on the east side of the villa and dwells important built forms such as Rotunda, Grotto and Platform structure. The Upper Park has a more open and landscaped layout with colonnaded paths, gardens and ceremonial areas.Upper Park can be accessed by the stairs next to the Pretorio or cryptoporticos from the back of Grandi Terme. Pretorio acts as a border for upper park. With it's high-rised elevation and limited acces, Upper Park becomes a more private and controlled area, separating it from the rest of the High Ground. With its controlled Access and feautures, it is believed to be The Upper Park stands out as an area designed for the private use of Hadrian and the relaxation of aristocratic guests.

Upper park is a fascinating examples of the romans landscape architecture. Rotunda is one of the significant structure of this area and calls attention to its circular design with marble covered facade. Grotto, forms an earthly cave and covered with water cannals surrounded by endemic flora. It is a recreational area that is interwoven with nature. On the other hand, Platform Structure is believed to be used mostly for ceremonial or ritualistic purposes. The Service Building, located to the west of the park, has a large inner courtyard, surrounded on three sides by colonnaded galleries. The fourth side consists of a large terrace opening onto the Upper Park. The building is integrated with the service corridors and connecting roads of the villa.

These are the functional uses of Upper Park Area:

1.   Ceremonies and Rituels: In ancient Rome, open gardens are frequently used for state ceremonies and religious activities. Grand structures inside the upper park supports these activities could be held on during the Hadrian's period on the upper park.

2.   Recreational Spaces: Park, offers an isolated and peaceful environment while holding scenic views. These factors create a serene atmospher where Hadrian and his guests spend time surrounded by nature. It is considered that the grotto and its surrounding gardens to be a favourite place to cool off During the summer months.

3.   Strategical Location and Views: The High Ground is located at a higher point compared to the other parts of the villa and therefore has a broader angle of sight. This suggests that it may have also been used as an observation point.

Top Right:
https://villae.cultura.gov.it/i-luoghi/villa-adriana/
Top Left: Park Grotto, looking southeast
Bottom Left: Park Grotto, detail (1987)
MacDonald, W. L., & Pinto, J. A. (1995). Hadrian's Villa and its legacy. Yale University Press. p.

3.6.3 Underground Galleries

One of the most remarkable feautures of the villa is underground galleries and cryptoporticos which are still not completely discovered. These cryptoporticos are not only used for circulation but also believed to host rituals and religious activities.

One of the engineering marvels of Hadriens reign is the existence of these galleries. The galleries which is created by carving out 20000 cubic metres of rock shows the advanced construction system in Rome. Moreover, it is a completely isolated and independant structure unlike cryptoporticos and other underground passages

Throughout history Various researchers studied these galleries and different theories have been developped arounda them. In the 16 and 18th centuries, it was believed that these galleries were part of a mythological narrative symbolising the dead spirits.On the other hand, in the modern era the researchers think of these galleries as a fully functional service tunnel.

The underground galleries are carved in tufo rocks and latter some parts are reinforced by concrete vaults. Main axis of the galleries are averaly 300 meters in length and 5 meter in width. (1)

In addition, it is found narrow water channels and wooden frame remainders during the excavations inside the underground galleries. Further, these cryptoporticos are encapsulates around seventy oculusus, which are openings that accomodate light and air circulation. Today, most of these occulus are even destroyed or enclosed.

The underground galleries in villa is an evidence of a complex networks that performs several different functions. Classic Criptoportici (Crptoporticos), are designed for the Imperial court, decorated with painting and stuccos. They serve aesthetic spaces for nobles. Connecting Ambulacra (Ambulacrum) – are tunnels create connections inbetween different buildings in the site. They are often used by servants of the emperor and used for food,wood and any other necessery material transportation. Underground roads for transportation (Viae Tectae) – these networks are for varrier of supplies for buildings. Eventhough, this kind of passages do not Access most of the internal spaces they enter various buildings. It's probable that they ended up in storage facilities for transported commodities. Lastly, hypogean service elements- used for the maintenance of tunnels, aquaducts and storagewarehouses and some functions as manger and barns. These structures have become a functional and integral part of the underground system, ensuring the continuity of services within the villa. (2)

Top Left: staircase in the pedestrian passageway under the large vestibule.

Top Right: Staircase leading to the courtyard of the Grandi Terme.

Bottom Left: Southwest passage of the underground galleries, towards the south-east. (1987)

Bottom Right: Underground galleries, section and plan of the back of the ceiling by Pier Leone Gbezzi, 1724. Rome, Vatican Library, cod. Ottoboniano Lat.3108
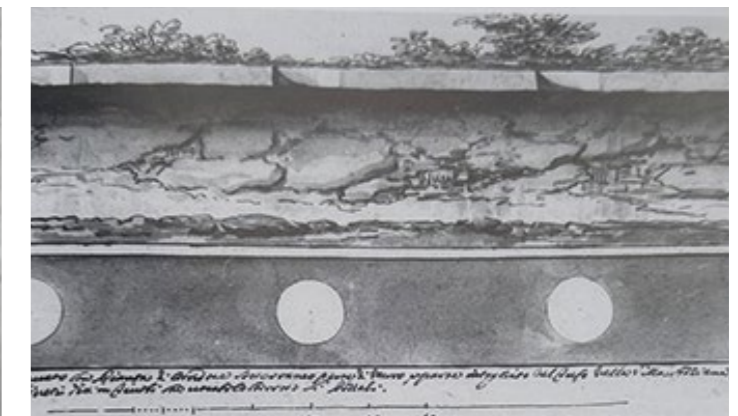
Underground passage behind the Baths (Cryptoporticus)

The tunnel behind the baths, next to the Gymnasium is one of the most remarkable underground passages in Hadrians Villa. Some discussions are made around this cryptoporticus whether it was used by the nobility or as a service passage. The scholars who suggest this tunnel is used as a service passage by servants claims their ideas with the structures connection to other logistic passages within the villa and the lacking ornate decorative elements. However the passageway could have served both logistical and pedestrian purposes over time like many buildings used during the Roman period.

The passage is completely covered with marble. Vaulted ceiling in this passage which is covered with plaster, creates a visual spaciousness enhancing the elegance of the building. 5 small Windows 8 at this place provides cool and allows the natural airflow providing relief.

However, some scholars suggest that this tunnel may have been a service passage used by servants and slaves. This is because this structure was connected to the network of logistic passages within the villa, and there were relatively few ornate decorative elements. As many buildings were used for different purposes during the Roman period, it is possible that this passageway may have served both logistical and pedestrian purposes over time.

Information based on this chapter:

1. MacDonald, W. L., & Pinto, J. A. (1995). Hadrian's Villa and its legacy. Yale University Press.

2. Verdiani, G. (2017). Cryptoporticus. La rete delle strade diventa sotterranea a Villa Adriana, Tivoli. Firenze Architettura,

21(1), 162–169. https://doi.org/10.13128/FiAr-210713.Caliari, P. F. (n.d.). Louis Kahn / Villa Adriana. essay. p.27

Top: Vestibule view towards the Grandi Terme
https://www.villa-adriana.net/edifici-dettaglio.aspx?id=127
Bottom: Enterance of the cryptoportico in front of Grandi Terme
Taken by the author

3.6.4 Grandi Terme

Grandi Terme with its unique spacing and structure is one of the most fascinating termal complexes of Roman Architecture. This complex, starts with Palestra (also called as Gymnasium) which was a big open-air space faciliated for sports activities. Palestra is framed with a portico and middle part had a vast courtyard space with a opus spictatum flooring. Beside it was functioning as a sports area, it is known that moreover used as a socializing and relaxing place for users.

Passing Palestra will reach you a wide hall with symetrical esedras on both sides. This attractive hall with its authentic feautures made it possible to transfer into the different areas of Grandi Terme. After the central hall, Frigidarium starts. Frigidarium is the place where cold baths took place. It consists of two large cold water pools. Originally, these pools were covered in White marble and elevated from the ground that took only Access with stairs. Besides pools, the atmosphere Frigidarium serves is one-of a kind. Although a large part of the cross-vaulted ceiling has collapsed, the parts still standing show the robustness of ancient Roman engineering.

Most of the floorings of sesquipedali bricks are conserved untill today, and in part by part the traces of mosaics tiled on suspensurae can be found. The two other parts of Grandi Terme which is Tholos and Sudatio, can be counted as particularly rare points of the structure. This circular structure, covered with an exclusive dome crowned with an occulus in the middle. Still in the present-day, there are two niches in which the original frescoes can still be seen. These frescs are valuable hints from the Roman Bath's architecture's decoration.

Top Left: Fragment of stucco ceiling
Top Right: Grandi Terme, suspended vaul
Bottom Right: Capital in Frigidarium
https://www.villa-adriana.net/edifici-dettaglio.aspx?id=83&idCat=44&d=GRAN-
DI%20TERME

On the South-west side of the complex, as described by Vitrivius there were a series of heated baths. Heated bath areas named as "Caldarium", rest on two major segments. First part dwells warm water pools, on the other hand second part is significantly bigger and equipped with two pools. Caldarium spaces are connected to the heating supply systems through a series of underground corridors.

Grandi Terme's functionality is not bordered with only thermal spaces. Accessed via a long corridor from portico, you can enter "latrina" (public toilets) which handles for multi-users. Beyond that, with underground service roads heating infrastructure is supplied. These underground passways are interconnected with the neighbouring buildings.

Grandi Terme is completely decorated with unadorned White mosaics, time to time framed by black strips. This uncomplicated and quiet design symbolizes the balance amid purpose and aesthetic. The bath complex is still largely intact today and is of great interest to archaeologists and tourists alike as one of the best examples of Roman bath culture.

Grandi Terme reveals its typology when its archetype and decorations are examined. Simple White mosaics, the straight and sharp defined plan layout and the presence of multiple latrinas indicate that this bath complex was designed to serve the villa staff and slaves.

This evidence decays the indication of Grandi Terme is reserved for man, piccole Terme is reserved for women. On the other hand, these two structure diverses in between each other in the case of position of status.

Marina De Franceschini, Villa Adriana - Mosaici, pavimenti, edifici. Roma 1991, pp. 254-283 e 548-553

Extensive research and analysis have led to a deeper understanding of the ancient stoa that once stood in this area. The project meticulously explores the stoa's typology, reviving its lost volume and reinterpreting its spatial presence. One of the most significant pieces of evidence supporting its existence was discovered in the villa's historical model, which, alongside various cartographic sources from different periods, affirms its presence throughout history.

It is believed that this structure once functioned as a corridor, connecting the upper level of the Peschiera and the Pretorio, serving as both a transitional and architectural element within the villa's design.

Today, only a small part of the stoa's retaining wall remains standing. This remnant has been preserved in its original state, seamlessly integrated into the pavilion's semi-open architectural composition, allowing it to become an integrated part of the new structure. By embedding the traces of the past without altering them, the project initiates the creation of a gallery space through an archaeological approach—respecting the site's historical integrity while reimagining its contemporary function.
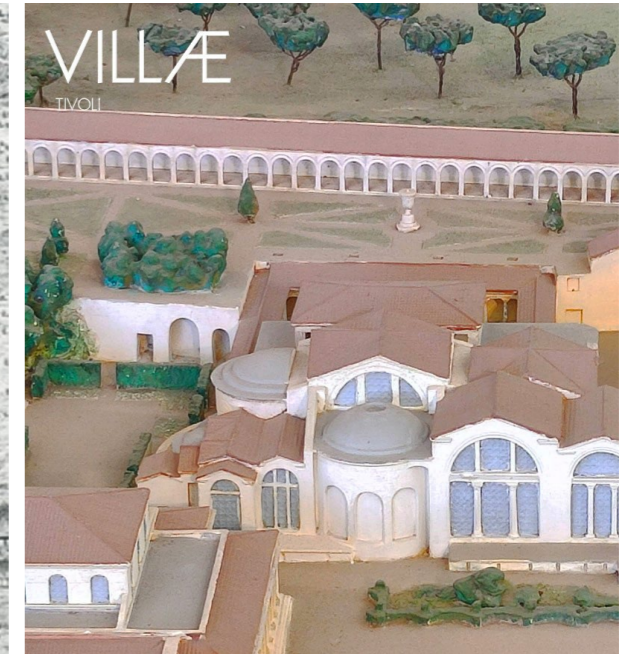
Top Left: "Pianta delle fabbriche esistenti in Villa Adriana", 1781. Fonte: W. L. MacDonald, J. A. Pinto (a cura di), Villa Adriana. La costruzione e il mito da Adriano a Louis Kahn, pag. 284, 285.

Top Right : Model of Villa Adriana, Source: http://www.villa-adriana.net.

Bottom: Italo Gismondi, Plastico di Villa Adriana, 1937, Museo della Civiltà Romana. Fonte: A. M. Liberati, "La fortuna della Villa", in Adriano. Architettura e progetto, pag. 194.
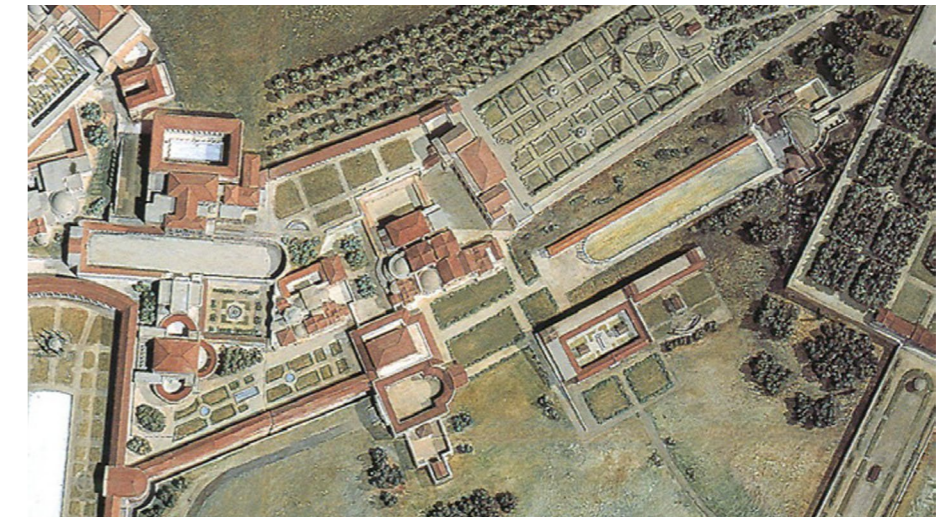
3.6.6 Premio Piranesi Workshop

Premio Piranesi Workshop is founded in 2003 in Italy , it is an architectural and archeological education program that combines prestigeous academics and international students for more than 20 years. (1) Based on the idea of how ancient sites can be reimagined and preserved through contemporary architecture, the program is held annually in Rome and Tivoli, It grants its participiant a unique environment full of creativity and experience in design, restoration and conservation in the UNESCO World Heritage sites such as Villa Adriana.

We participated the 21th edition of Premio Piranesi workshop in the summer of 2024, under the guidance of our professors Pier Federico Caliari and Francesco Leoni. We had the chance of spending 2 weeks in Villa Adriana, full of diverse lectures and multiple sitevisits conducted with eye-opening navigations from our academics. Within this duration, we we had the opportunity to study and analyze Villa Adriana from diverse perspectives and angles from preliminary experience. This workshop has a beyond price contribution on developing a project and our thesis

The project we carried out as part of the workshop was based on three different areas and concepts. First stage was consisting a water pavilion that reflects one of the most characteristic elements of Villa Adriana: "water architecture". Then, secondary concept was a stone exhibition area to display the numerous stones and objects excavated from the ongoing archaeological excavations. Finally, the last part was designing a fashion walkway that will contribute to the promotion of Villa Adriana and bring together historical texture and modern art.

The knowledge and experience we gained in this process played a major role in the development of our thesis and project into what it is today. We would like to thank all our academicians and colleagues who contributed.

1.https://www.accademiaadrianea.net/piranesiprixderome/studenti/

Premio Piranesi Workshop 2024
Group 16

First Prized Premio Piranesi Project: The Circle

GRUPPO 16:

ALESSANDRO DE CESARIS, AZRA DEFNE EROGLU, NICOLÒ MILESI, CHIARA SCAREL, ELIF NAZ SÜRÜCÜ,

NEZIHE ARZU TASIN, EZGI TEZER
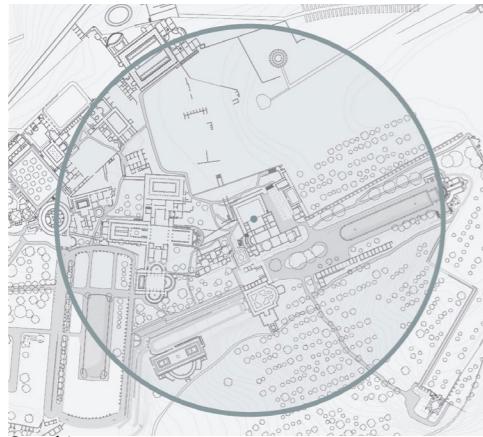
Curated Areas
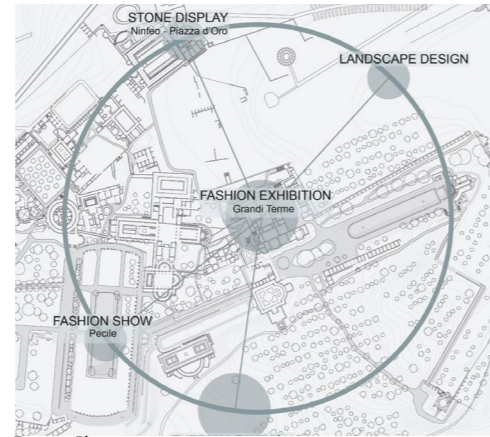
Function Placement

Masterplan
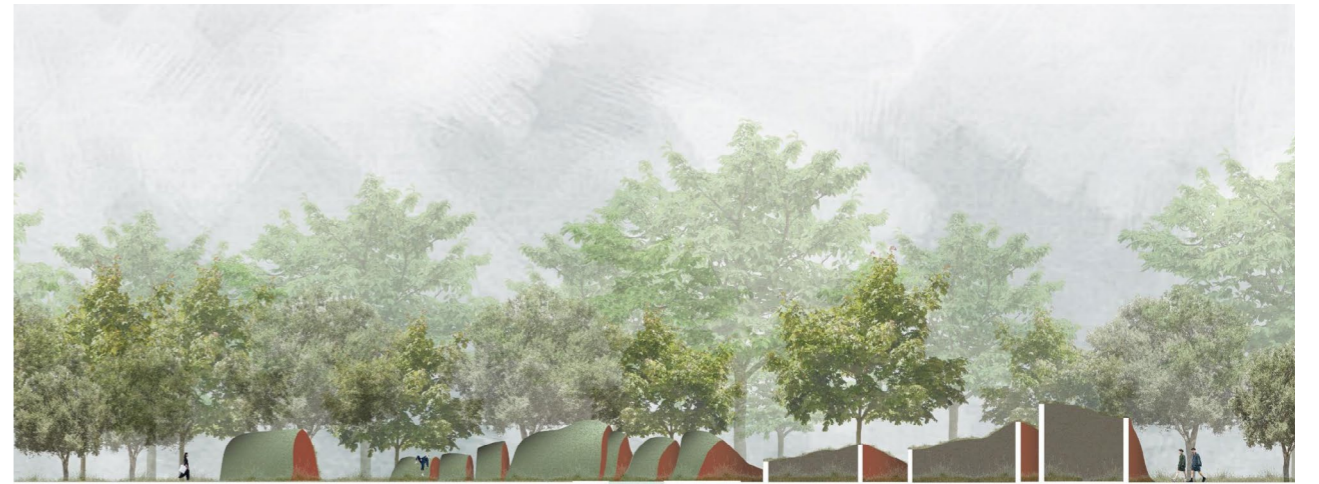
Artifical Hills, Landscape Design

Part 1. Water Architecture: Thermal Pavillion in The Villa
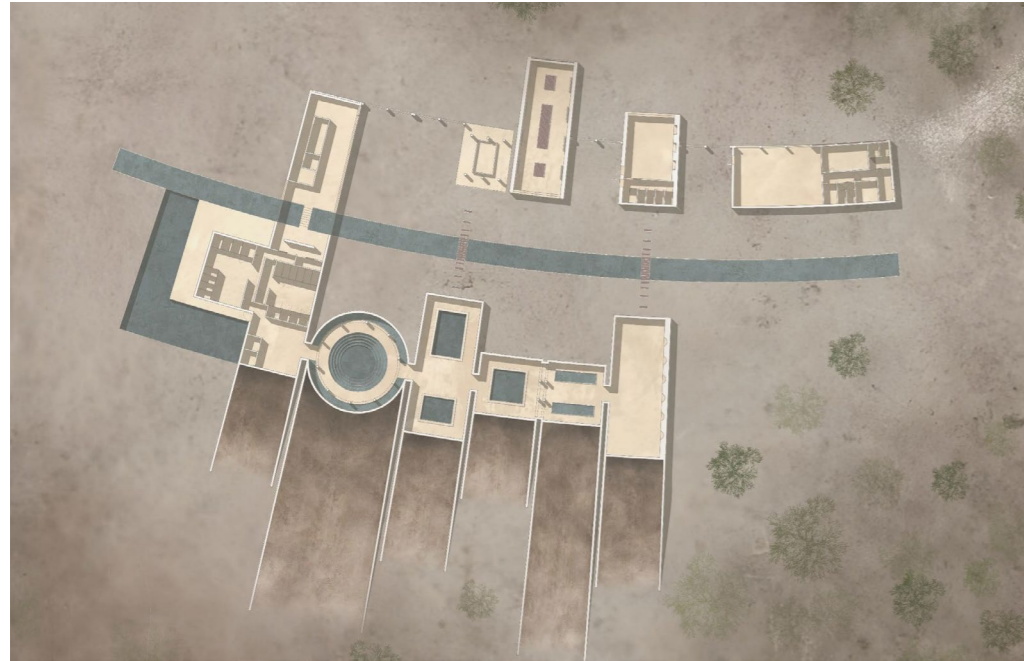
Ground Floor Plan

THERMAL PAVILLION
- Reception
- Changing room
- Sauna
- Calidarium
- Tepidarium
- Frigidarium
- Relax area

EXPOSITION PAVILLION
- Exposition area
- Cultural area
- Restaurant

Thermal Pavillion Section

3.6.7 Curated Spaces
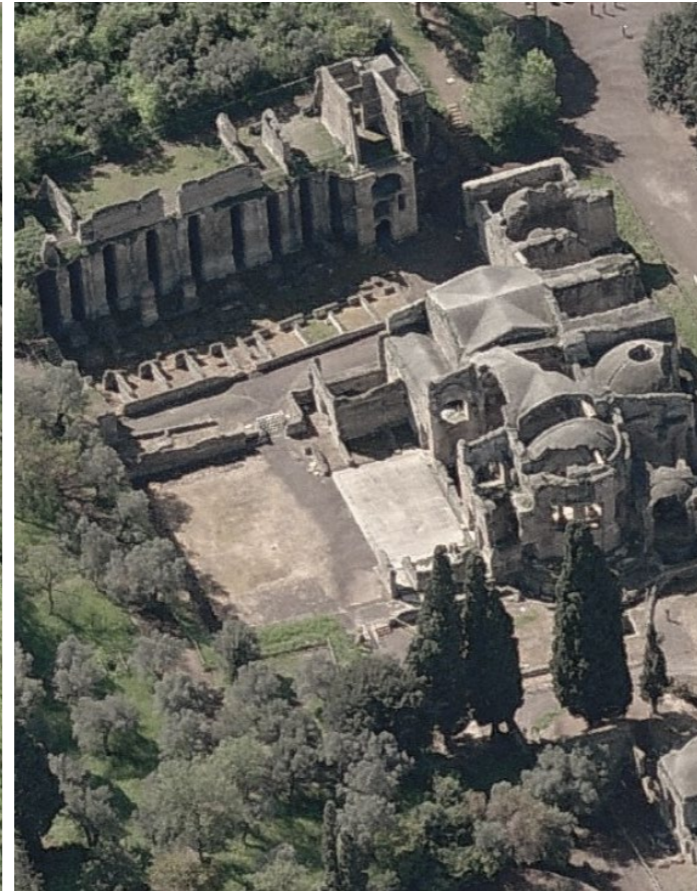
The Gem of Villa

In our thesis project, we focused on the Gymnasium's surrounding, which can be considered as the center of the existing building sprawl in Villa Adriana. Choosing the central point was a tribute to the important designing principle of Villa Adriana that always highlighs the centrality. This is why our site of intervention will be called "The Gem" afterwards in this thesis. Another significant conclusion for choosing this area was that it is a vast space,it is a neighbour for foremost splendid points in villa Adriana that are the most visited places by the visitors. The Gymnasium is surrounded by the Pretorio, the Grandi Terme and the Old Stoa.

The intended use of the buildings have a clear seperation in between the user type which is emperor and his servants. The structures were designed for emperor still remains their scenic atmospheres and they are the mostly renowed places of villa Adriana. On the other hand, the site we chose for our design is framed by Pretorio and Grandi terme where meticulously user-typed for servants. Other than Grandi Terme, Pretorio and its substructures are closed for public for several years, so we are indicating this part for a re-evokening process and opening to the visitors for a brand new participation.

Recognizing that any intervention in an archaeological site comes with its unseen risks, we have designed with lightweight, removeable and flexible structural techniques and materials that will always be convertable to what it was used to before and intouch with the historical skin of the environment . In the placement selection of the new gallery site, top priority was to minimize the risk of damaging any new remains can be found during excavations in the future. For this reason, we chose the area that was formerly used as a Stoa (passageway corridor) connecting Peschiera and High Park. The place was the nonattendance of any surviving remains of the Stoa. Since it was only used as a passage, it is not even visible in most of the historical mappings and only shown in the physical maquette that is exhibited in villa Adriana. In the most referenced mapping, this place indicated as a fountain park that connects with the front garden design of pretorium esplanade. In addition, the presence of underground tunnels structured for the circulation of servants on the lower level made it unlikely that any new remains would be uncovered during excavations. This provided a reliable reference point for the selection of the gallery space, allowing us to develop a design approach that maximized the benefit of the historic fabric with minimal intervention.

3.6.7.1 The Guiding Axis: Spatial Logic in Design Process

The following studies have been guided in light of The Tractatus Logico Sintattico. As beforehand noted, the Villa is formulated around a set of rays and polarities that characterize the spatial arrangement of its buildings. With its hypotactic, radial, and polycentric framework,, it is essential to outline key focal points to explain the role of the chosen site within the overall configuration. The chosen range is established within the triangular formation created by The Pescheria, Pretorio, and Grandi Terme.

A significant perspective of the study includes re-evoking the spatial substance of Pretorio, which has impacted various iconic architects, while concurrently tracing the historical marks left by Hadrian. The reference axis obtained from The Tractatus played a constitutional appearance in portraying historical proof and reinterpreting it through a contemporary architectural objective. The core hypothesis starts with the reference line that bridges Teatro Greco with Pretorio, indicating the Stoa Alley, which once linked The Pescheria with the upper terrace of Pretorio Pavilion. Even though today just fragments of this structure sustain, noticeably a part of a retaining wall, prevalent analysis of historical maps by Piranesi, Rodolfo Lanciani, the Engineering School of Rome, Charles Louis Boussois, and George S. Koyl, between others, has allowed for a certain identification of the state and designation of this space.

Given its hypotactic, radial, and polycentric syntax, it is crucial to introduce the principal centralities that aid in contextualize the designated area within the total composition. The reference axes R_4, R_6, R_51, and R_60 present as primary structuring components within the field.

• R_4, the primary axis, traces the central node of Piazza D'Oro and engages with the centrality of Grandi Terme. It intersects with R_59, composing the first prominent focal point of the design process—the central point of the old Stoa. This point retain specific importance due to its direct correlation with the essence of Grandi Terme.

• The second focal point appears through the intersection of R_60 and R_51, for essence a mid-junction at the center of Pretorio.

• The third focal point is recognized at the crossing of R_4 and R_51, pointing the central space of Gymnasium.
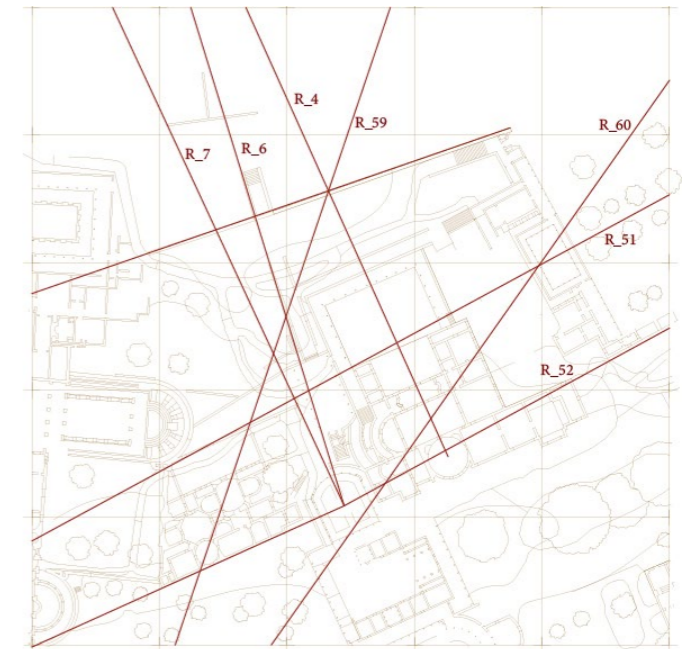
Tractatus Axis Passing Throught The Intervention Area

Estimated Focal Points

These three focal points, arised from The Tractatus, act as the foundation for defining key attraction nodes within the design process. According to these reference points, the project is shaped around three main interventions

Furthermore, R_6 plays a staminal role in directing the Cryptoportico, which engages Grandi Terme with the Upper Park. This axis works as a guidance in the design, enabling user navigation and re-imagining the Cryptoportico's efficacy within the contemporary context.

Each section of Villa Adriana works as an self-governing element within the design while preserving a network of interwoven parallels. Owing to widespread research and analysis, the architectural approximation intends to acquire the most efficient design solutions customized to the pronounced segments of the Villa. This careful process maintains that the interventions harmoniously integrate into the natural and historical fabric, conserves authenticity while sparing any sense of alienation from the site's intrinsic personality.
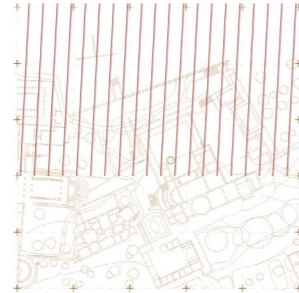
Allignment of Pesceria
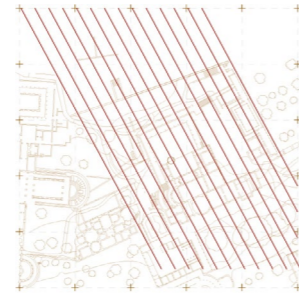
Allignment of Pretorio
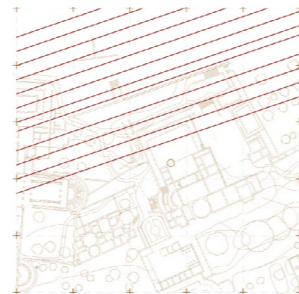
Allignment of Old Stoa
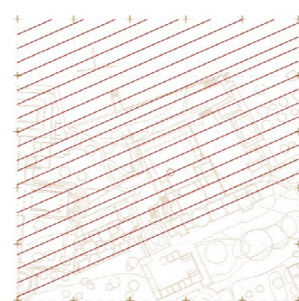
Allignment of Grandi Terme
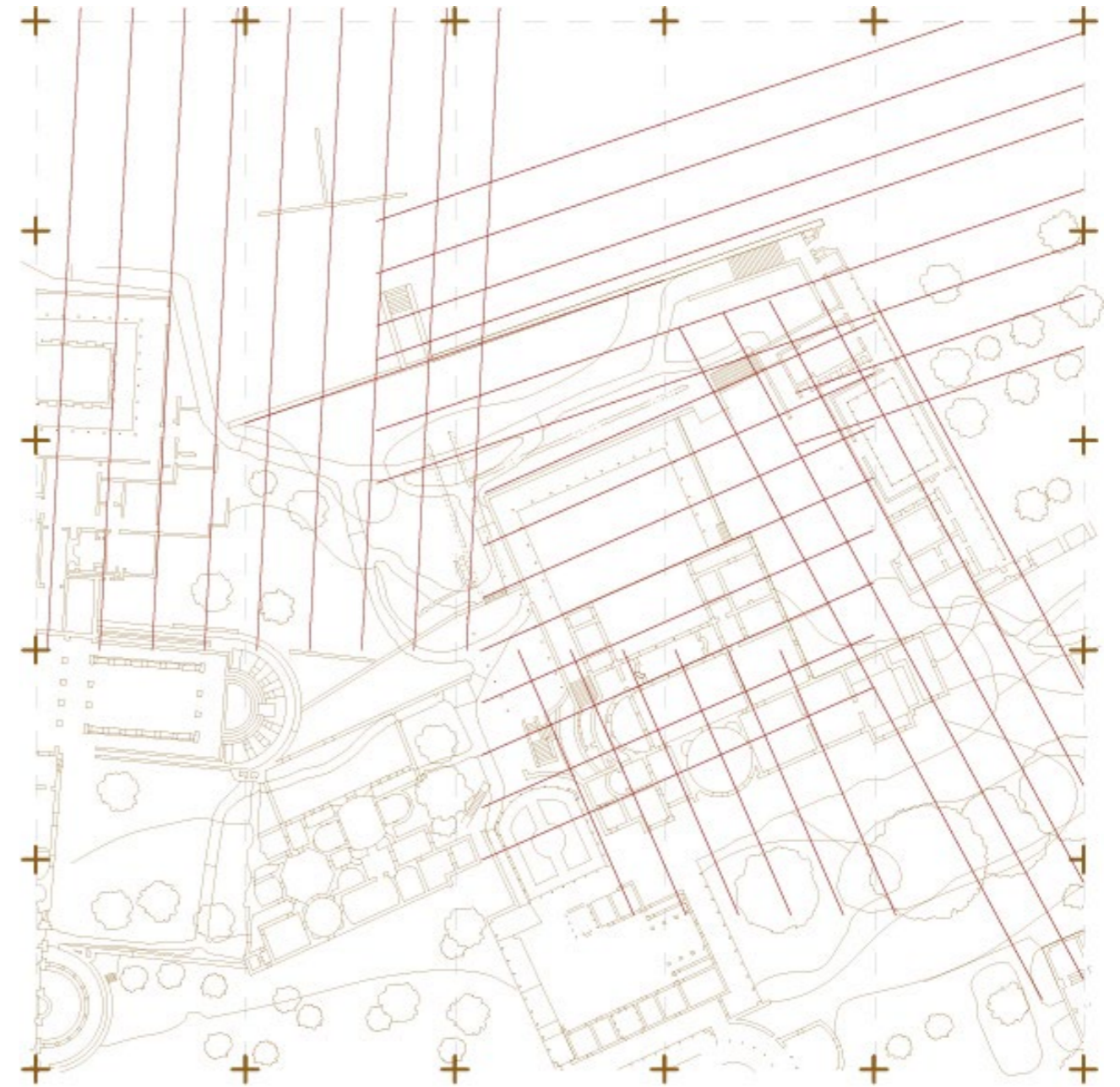
Referenced Allignments
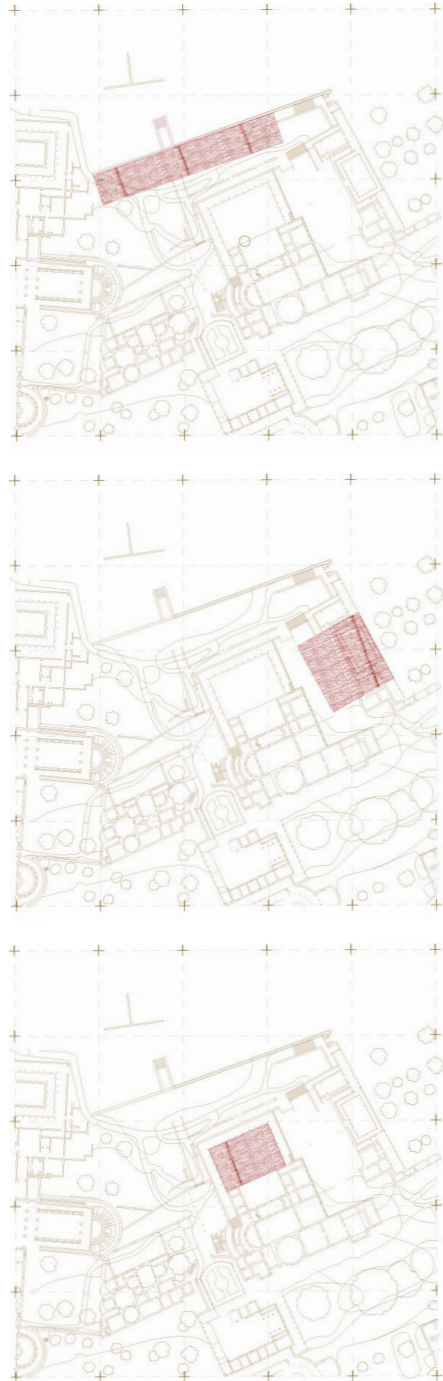
Part 1. Gallery Space:

Allocated within the footprint of the old Stoa, reinforcing its historical continuity.

Part 2. Temporary Exhibition Space:

Conceived by re-paving and re-opening the Pretorio cubicles, offering a dynamic platform for cultural displays

Part 3.Landscape Design: Conceived

Designed to host assorted attractions, seamlessly integrating with the historical and natural fabric of Villa Adriana.

Intervention Area
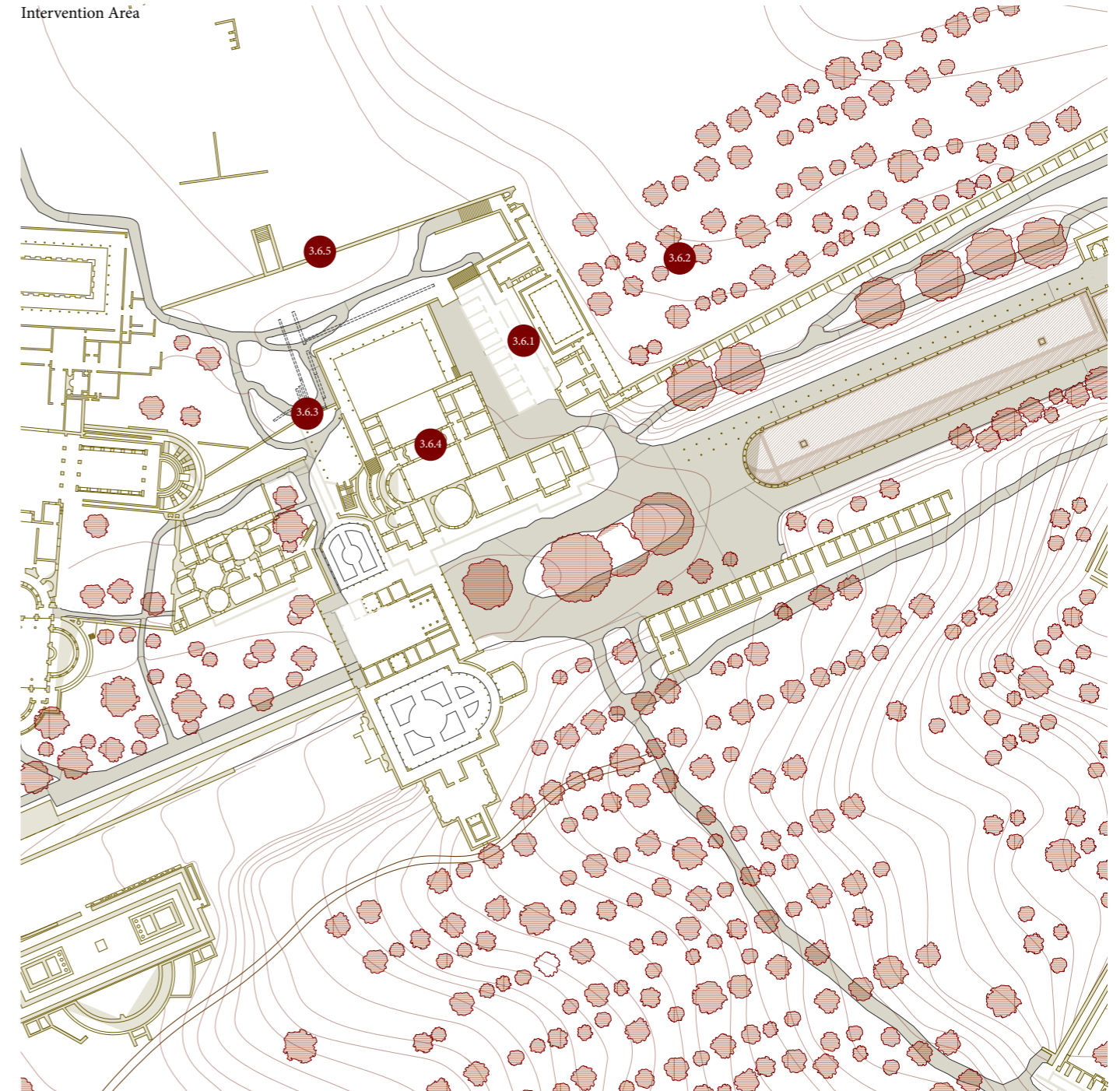
*Name:*Moritzburg Museum

*Location:*Halle (Saale), Germany

*Year of Establishment:*1484–1503, converted into a museum in 1904

*Architectural Renovation:*Nieto Sobejano Arquitectos (2008–2010)

Bridging History and Contemporary Vision

Moritzburg Museum portrays how modernization meets the preservation of history. The building is a fortress that have been built in the late 15th century.as the years passed, the building has been damaged due to environmental conditions and especially gone through major damage during the 30 years' war. In the beginning of the 2oth century the building was converted into a museum. The function of museums both complemented its former use and amplified its value of cultural heritage. Later, in the 21st century another architectural firm, Nieto Sobejano Arquitectos, offered a new project. The renovation preserved the inner structure which had Gothic features and offered new functional elements contradicting and amplifying the historical integrity of it.

Museums ground floor offer an open plan creating flowing architectural concept. The wayfinding of the museum implies a flow of spaces where galleries open to one another. At first glance the new additions are easily recognizable. The metal roof allows the passage of light through the interior, creating a subtle environment for the art gallery spaces. Structurally, a modern approach is sustained through intervention. The additional roof is supported by its own structural system and acts separately from the existing part of the castle, which is another solution suggested for cultural heritage enhancement.

The new interventions enhanced the spatial connection of the museum, whereas acted as a tribute for adaptive re-use. With its diverse collection of art and special techniques that have been applied for the restoration it offers a contemporary cultural heritage experience.
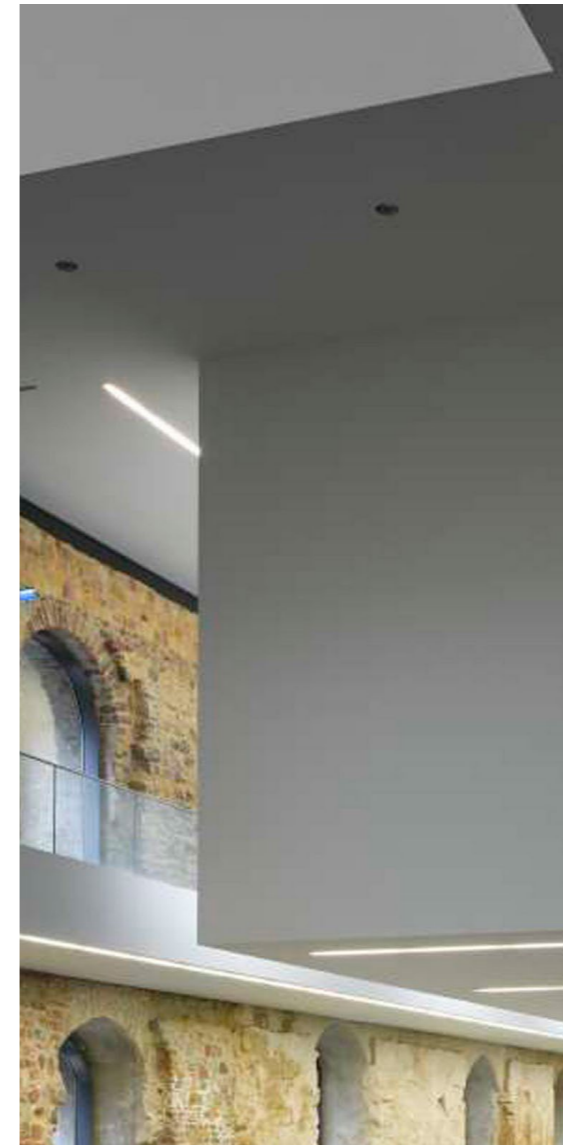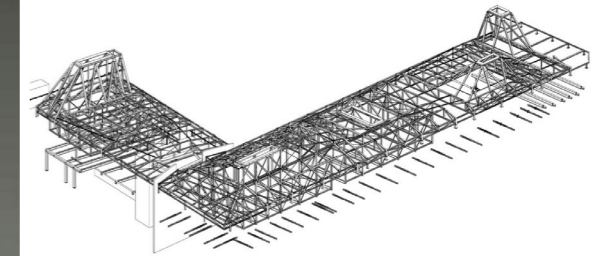
Name:Beyeler Foundation Museum

Location:Riehen, near Basel, Switzerland

Year of Establishment:1997

Architect:Renzo Piano

A Museum in Dialogue with Its Surroundings

Beyeler Foundation is situated in a natural environment, designed by Renzo Piano, and offers experience to its visitors, where art and architecture meets in the realm of nature. The foundation creates a nature like environment both in the inside and the outside of the museum. The placement of roof and the use of transparent materials allows the passage of natural light and creates a flow of spaces. Instead of projecting a massive presence, the structure adopts a quiet refinement that lets visitors concentrate on the artworks and how they interact with the surroundings.

The museum's open-plan exhibition arrangement, which was created to allow for easy mobility throughout the space, is one of its defining features.The exhibition spaces flow naturally together, guiding guests through a thoughtfully designed experience free from strict restrictions.The building's linear layout guarantees a constant flow, with each area flowing naturally into the next and keeping a visual link to the gardens beyond.A characteristic of the museum's architecture is its lightweight roof structure, which acts as a sophisticated daylighting system.The result is an environment where art is illuminated with a clarity that mimics natural outdoor conditions, fostering an authentic viewing experience.

One of the most remarkable aspects of the Beyeler Foundation Museum is its relationship with the environment. Unlike traditional museums that impose themselves upon their sites, this building gently interacts with its natural setting, creating a continuous interralation between art, architecture, and landscape. The expansive glass facades provide uninterrupted views of the surrounding parkland, allowing nature to become part of the art inside.

The museum extends beyond its walls into a sculpture garden, featuring water elements and carefully placed artworks that enhance the sensory experience of the space. This deliberate blending of the built and natural environments evokes a sense of serenity and contemplation, reinforcing the idea that the museum is not merely a space for art but an extension of the landscape itself. Through its transparent facades, light-filled interiors, and deep connection to nature, it redefines the museum experience as one that is fluid, immersive, and profoundly connected to the world outside

https://www.fondationbeyeler.ch/en/home
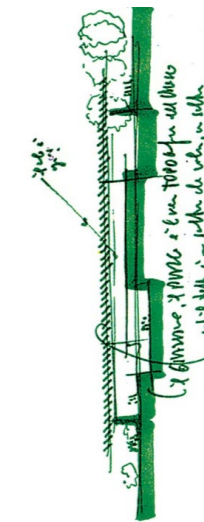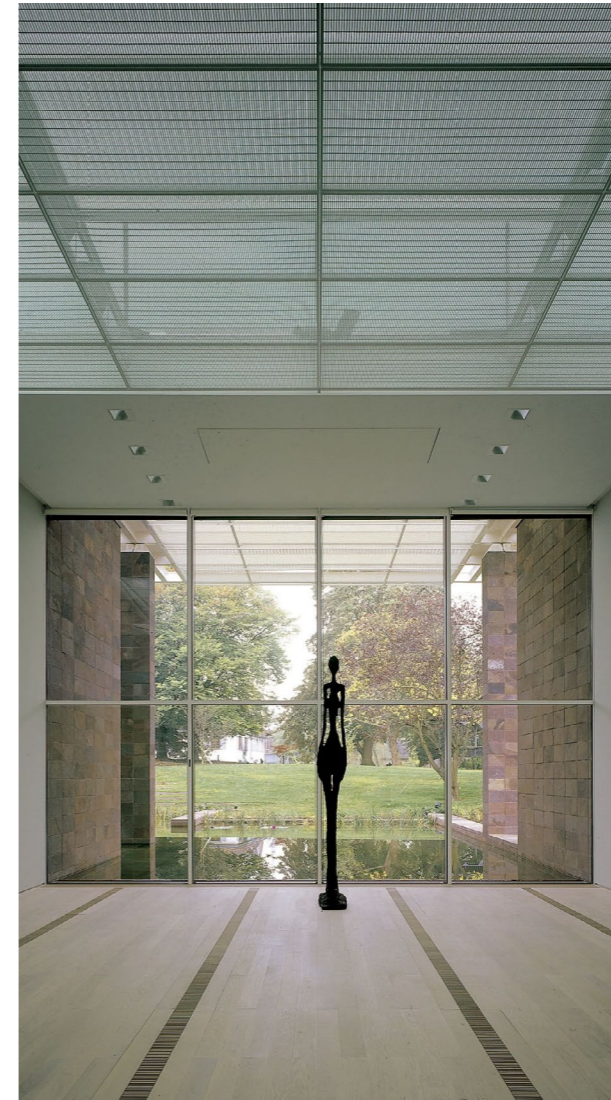
*Name:*Tomba Brion

*Location:*San Vito d'Altivole, Treviso, Italy

*Year of Establishment:*1978

*Architect:*Carlo Scarpa

A Poetic Fusion of Space, Time, and Symbolism

Carlo Scarpa's Brion Tomb is not merely a burial site but an architectural masterpiece that harmonizes modernist sensibilities with historical and symbolic depth. Commissioned by Onorina Brion to honor her late husband, Giuseppe Brion, Scarpa designed a complex that transcends mere function, transforming it into a meditative landscape of memory, spirituality, and architectural innovation.

The Brion Tomb consists of several interconnected structures, including a chapel, meditation pavilion, reflecting pools, and burial chambers, all arranged within a serene garden. Scarpa masterfully blends architectural elements with nature, incorporating water as a reflective and spiritual element, reminiscent of traditional Japanese and Venetian influences. The iconic "infinity portal" (the interlocking circles motif) symbolizes eternal love and continuity, reinforcing the contemplative nature of the space.

Scarpa's attention to materiality is evident in the use of raw concrete, intricate mosaics, patinated metals, and handcrafted details, which create a tactile and deeply expressive environment. The transitions between different spaces are carefully curated, leading visitors on a sensory journey through narrow passageways, framed vistas, and tranquil resting places. His signature layered approach to design is seen in the way light filters through perforated surfaces, casting ever-changing patterns that enhance the site's ephemeral beauty.

One of the most profound aspects of Brion Tomb is its seamless integration with the landscape, making it not just an architectural entity but a living, evolving sanctuary. The site is surrounded by lush greenery, soft moss, and delicately placed stone pathways that lead visitors through a contemplative journey. Rather than imposing itself on nature, the tomb appears to emerge organically from the earth, blurring the boundaries between built form and landscape.

Water is a key design feature that elevates the meditative quality of the space. Reflecting pools mirror the sky and surrounding foliage, enhancing the tomb's sense of serenity. The water serves both a symbolic and functional purpose—it represents the passage of time, eternity, and the fluid connection between life and death. Scarpa designed shallow canals that guide water gently through the site, echoing the sound of Venetian waterways and further reinforcing the theme of transcendence and continuity.

The tomb's landscape elements and water features transform it into a spiritual retreat rather than a place of sorrow. The presence of vegetation, the soft rippling of water, and the constantly shifting patterns of light create a space that is deeply personal, reflective, and poetic. By designing the Brion Tomb as a harmonious dialogue between architecture and nature, Scarpa offers visitors an experience that is timeless, weightless, and profoundly moving.

https://www.archdaily.com/991218/architecture-that-hides-stories-a-look-at-the-brion-tomb-b-by-carlo-scarpa

3.6.8 BVLGARI & Villa Adriana: A Dialogue of Prestige and Preservation

Bvlgari and Villa Adriana are inextricably linked by the art and decoration created by Bvlgari. Both creations symbolise luxury, elegance and splendour. The architecture and art of Hadrian's Villa Adriana is like a great art gallery displaying the wealth of the Roman Empire. Bvlgari brings the same visual and aesthetic understanding to the modern world, bringing the elegance of art to its jewellery.

The colours, stones and symbols used in Bvlgari designs, like the mosaics in Villa Adriana, present historical references from a modern perspective. Particularly large, striking stones and geometric designs reflect the classical elements of Roman art, as in Bvlgari's jewellery. The mosaics and decorations at Villa Adriana are a fitting complement to the glamour and luxury of Bvlgari's designs. Both artistic concepts offer a roadmap that combines elegance and luxury, while reconstructing the cultural heritage of the past in the modern world.

As a result the whole structure and decoration Villa Adriana owns is one of the finest examples as a culture and a monarchs interest in the arts. This heritage recreated by brands such as Bvlgari , shows us historical elegance and aesthetics can be revived in the modern age.
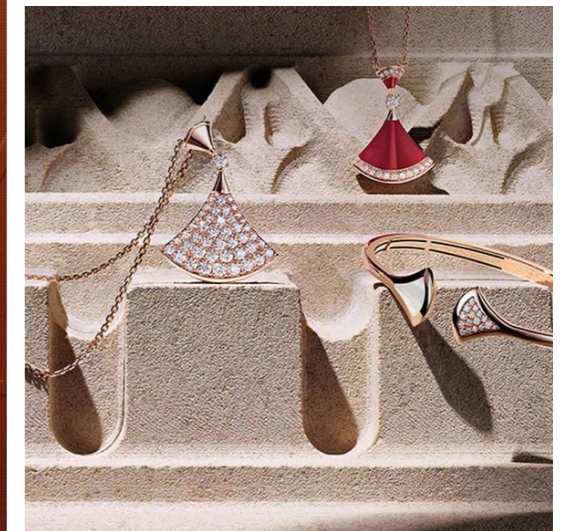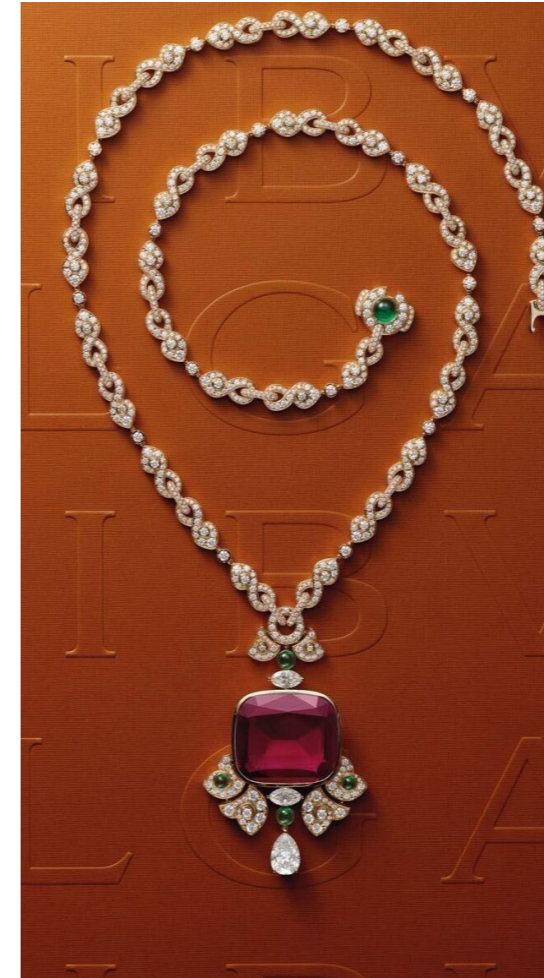
IV

Villa Æ x Ætra x BVLGARI

Ætra Mission Statement

Our mission at Villa Adriana is to maintain and pride the cultural and architectural heritage of this UNESCO World protected site while bridging the modern view point to connect varied visitors. We want to deepen connections between then and now by innovative exhibition designs, fashion influences and cutting edge storytelling techniques in order to make Villa Adriana a vibrant place for cultural exploration, education and inspiration for next generations.

Ætra Gallery Manifesto

At Etra Gallery we honour the historical aspect of villa Adriana with a transformative touch of modern creativity, while maintaning the fragile balance between protection and innovation. Our approach not only consists of mere protection but also allow the fashion,design and technology breathe new life into this masterpiece.

Storytelling is the focus of our approach. We believe that history is not a static record but a breathing narrative and we are determined to uncover the layers of villa Adrianas past through challenging and emotinally resonant experiences. We create exhibitions that connects time by mixing classical heritage with modern artistic explication, also protecting the originality of this extraordinary cultural landmark.

The intersection of fashion and architecture is where our philosophy thrives. Both disciplines shape identity, evoke emotion, and challenge conventions. By merging the fluidity of fashion with the permanence of structure, we craft spaces that are not only aesthetically compelling but also deeply meaningful. Villa Adriana thus becomes more than a historical site; it transforms into a canvas for artistic dialogue, where culture is both preserved and continuously redefined.

Our visitor-centric approach enables every interaction with Villa Adriana is designed to inspire curiosity, participation and reflection. From meticulously curated exhibitions to interactive installations, every component is made to create an enviroment where history is not just observed but experienced. Beauty and meaning exist together, nourishing a deeper connection between now and then.

Innovation is woven into our commitment to engagement. We utilize the power of cutting edge technology augmented reality, digital storytelling and immersive installations- to propose reviving perspectives on Villa Adriana's significance. These tools serve not as a distraction but as bridges, improving the way visitors engage with and explicate its rich heritage.

Villa Adriana is not just a relic of antiquity; it is a breathing entity that continues the evolve. By combining protection with modern creative expression, we made sure that it is still relevant for nest generations. It is our aim to maintain its legacy not just as a historical site but as a guide of inspiration- where history, fashion, architecture and storytelling engage to brighten the past and re-form the future.

Our aim is to cooperate with globally known brands and artists, re shaping Villa Adriana into a worldwide cultural icon. By strategic partnerships and branding, we seem to richen this historical treassure with the needs of the nwe World, making sure that villa Adriana is not only protected but enriched. We position Villa Adriana as a icon of cultural evolution with embracing innovation and global affects where history meets the future in a dynamic and smooth dialogue.

Ætra Brand Identity

The name Aetra originates from Latin, meaning "bright sky" or "serene air." This name was chosen to reflect the gallery's ethereal and ephemeral design, seamlessly complementing the enchanting beauty and atmosphere of Villa Adriana. The use of Latin underscores the gallery's deep-rooted connection to Roman heritage, ensuring that its rich history and architectural grandeur are preserved while being reimagined through a modern lens. Every aspect of the project has been carefully considered to honor the site's legacy, blending classical influences with contemporary aesthetics. To enhance global recognition, a strong branding strategy has been developed, positioning the gallery as a timeless yet forward-thinking cultural space. As the gallery is located atop Villa AE, its logo integrates the distinctive "AE" symbol, a direct nod to its origins. The typography, selected from the serif font family, reflects the elegance of the Roman alphabet, yet with refined, slender lines that modernize its classical essence, striking a balance between historical depth and contemporary sophistication.

Logo

Icon Designs

Poster Design for *Ætra x BVLGARI:* PRETORIO REVIVED, A
TEMPORARY ART SANCTUARY exhibition
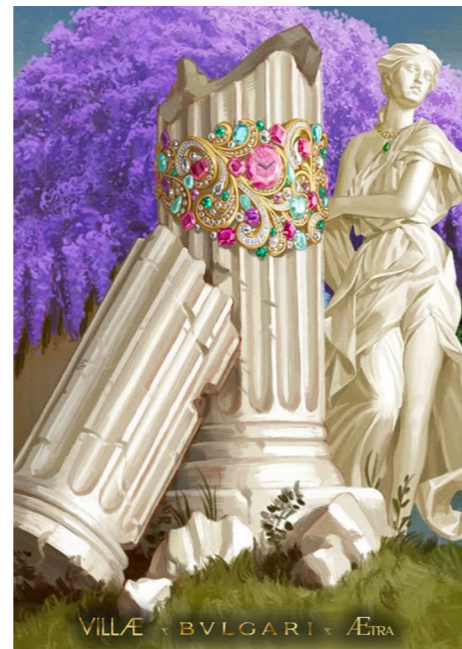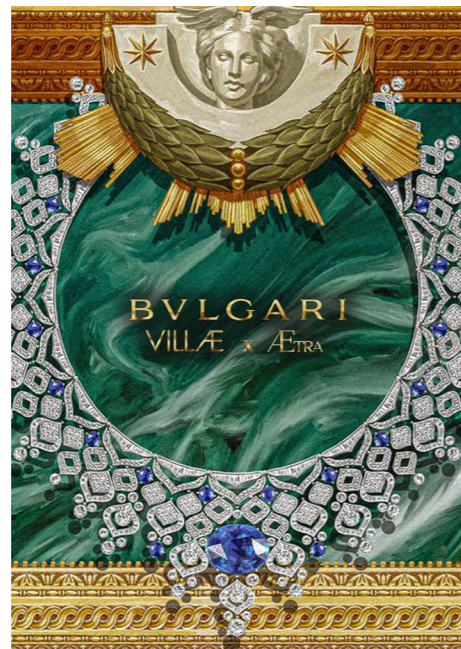
Poster Design for *Villa Adrian x BVLGARI* La Gemma
dell'Imperatore fashion show

Postcard Design for *Ætra x BVLGARI:* PRETORIO REVIVED, A
TEMPORARY ART SANCTUARY exhibition

0   20   40   60   80   100   200 m

0   10   20   30   40   50   100m
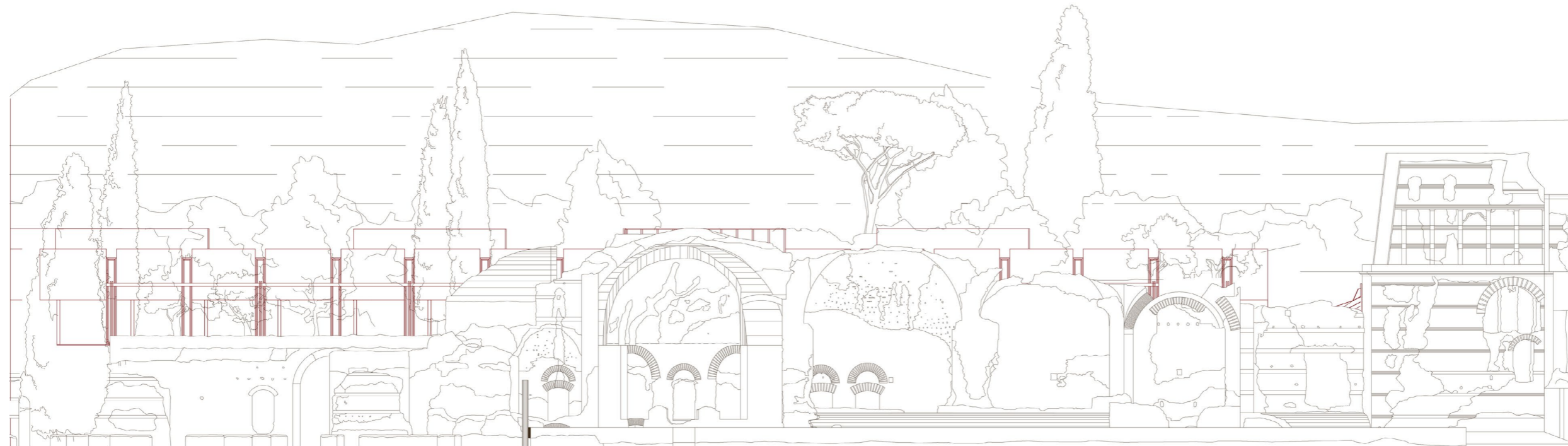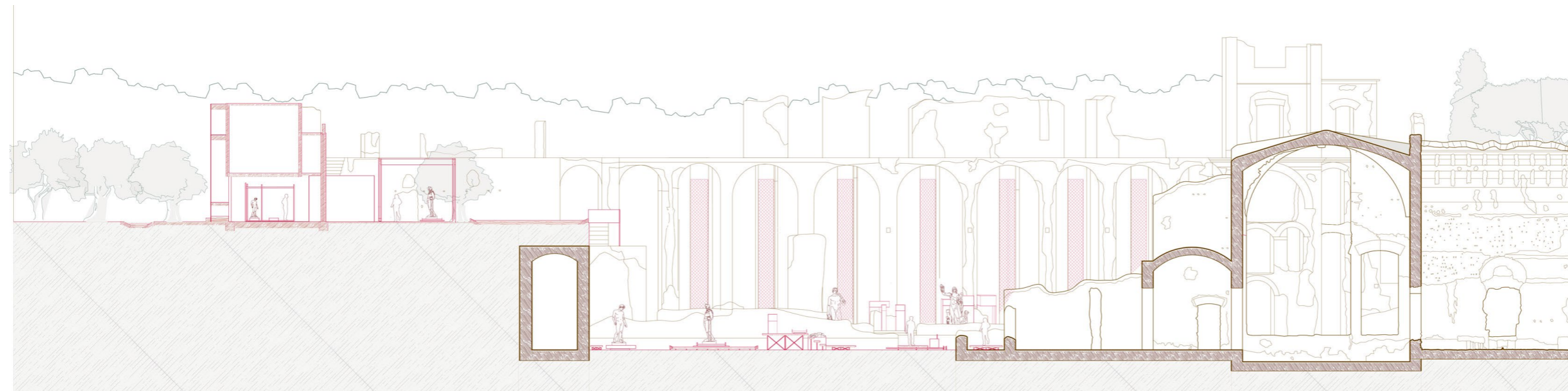
PART 1: *Ætra Gallery Space*

STOA REBORN, FROM ANCIENT HALLS TO MODERN GALLERY

Ætra Gallery Project Definition

At Aetra Gallery, we embrace the delicate balance between preservation and innovation, honoring the historical essence of Villa Adriana while infusing it with the transformative energy of contemporary creativity. Our vision extends beyond mere conservation; we reimagine heritage through the lens of modernity, allowing fashion, design, and technology to breathe new life into this architectural masterpiece.

Storytelling lies at the heart of our approach. History is not a static record but a living narrative, and we are committed to unveiling the layers of Villa Adriana's past through immersive and emotionally resonant experiences. By blending classical heritage with contemporary artistic interpretations, we create exhibitions that bridge time—engaging today's audiences while safeguarding the authenticity of this extraordinary cultural landmark.

The intersection of fashion and architecture is where our philosophy thrives. Both disciplines shape identity, evoke emotion, and challenge conventions. By merging the fluidity of fashion with the permanence of structure, we craft spaces that are not only aesthetically compelling but also deeply meaningful. Villa Adriana thus becomes more than a historical site; it transforms into a canvas for artistic dialogue, where culture is both preserved and continuously redefined.

The new gallery space's identity relies in the hidden lines of the history of Villa Adriana. The architectural context of Villa is analyzed deeply, and a new interpretation of Villa's composition is implemented. The architectural planning of the villa follows a polycentric organization. The complex is distributed across a large, sloping landscape, and instead of directly intervening with the topography, the architecture is adjusted throughout the space, with buildings that are organically integrated into the landscape. This approach generates a flowing design idea overall, blending the natural topography into the Villa Adriana. According to this, after the intervention area is defined, the Tractatus lines served as a guideline for the development of the project.

Thus, through the research phase, the presence of a Stoa building located on the High Park is justified through various resources. Taking it as a reference, the trace of the late existed Stoa is reinterpreted. A new suggestion for the area is a contemporary gallery space, which composed of a stoa that becomes a gallery.

In the essence of the building, different aspects were considered. For instance, as a starting point the existing "cryptoportici", the underground tunnels that have served the villa in the past were redefined as an entrance and a temporary exhibition hall for the gallery. The main entrance serves as a connection between the Gymnasium (the lower area in front of the Grandi Terme), and the High Park, where the old Stoa once existed. The archeology of Villa Adriana served as another parameter for the design and intervention limits. The new Stoa, both material wise and structural wise, has the identity of ephemeral architecture. In the overall design the structure material is composed of precast steel elements. On the outer skin the steel panels are used as cladding for the skeleton of the building. The material selection allowed us a unique, and a lighter design foundation to work with.

Thus, the reversibility and interchanging ideas of structure of the building revealed itself on the concept of the Stoa Gallery, too. The gallery consists of an open plan on the ground floor. The linear formation of the Stoa created a linear gallery in its nature, opening to a pavilion facing the North end. This interchanging flowing plan identity continued through the building.

On the main façade rotating doors are placed consequently opening to the Stoa. This way how 'Stoa becomes the gallery's concept is investigated. The rotating doors connect both the outdoor gallery and the gallery space on the inside. These spaces serve as great examples of the contemporary art gallery identity. As the gallery serves different exhibitions and different organizations, the interchanging nature of the doors serves as different mediums according to their rotations.

On top of the idea of rotating doors, to define the outdoor area, water elements used neatly to close the open borders. Taking its reference from Carlo Scarpa's Tomba Brion, the water element is applied very thoroughly in a linear concept. The water element both act as a guideline for the visitors, since linear thin waters becoming larger ponds, identifying different space allocations. Since water is essential for the general identity of the villa, the use of water also complemented the idea of revitalizing the historical traces of Villa Adriana, besides the Stoa.

On the second floor, the open ground floor turns into closed floating boxes, made up of cage steel structures. These boxes display a different identity on top. One of them serves as a bookshop and a gift shop, the other is a dark room, and the last one exhibits a permanent collection of galleries. Although the boxes act more permanent than the rest of the complex, both structurally and functionally, their design idea is aligned with the concept of ephemeral architecture. The boxes are designed to float on the inside, and they give the same analogy on the facade as they pop out of the building.

Hence, the building complements the design of the stoa, whereas the stoa acts as a complementary element of the building. They are interwoven to one another conceptual wise. On the structural level they separate from one another. the stoa is designed to be a self-standing light structured canopy, and the building part relies on strip foundation.
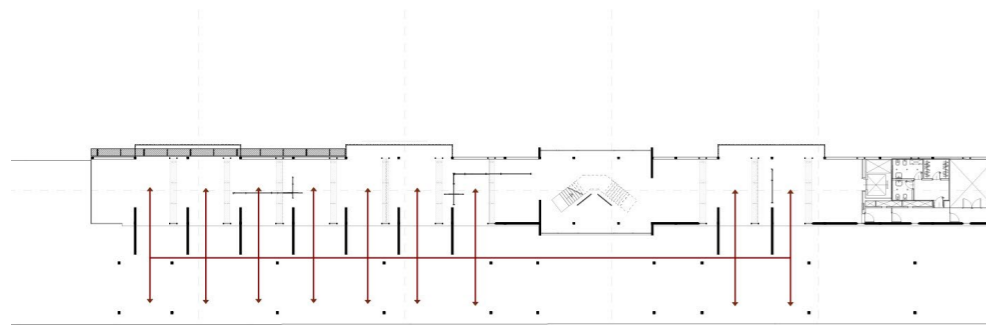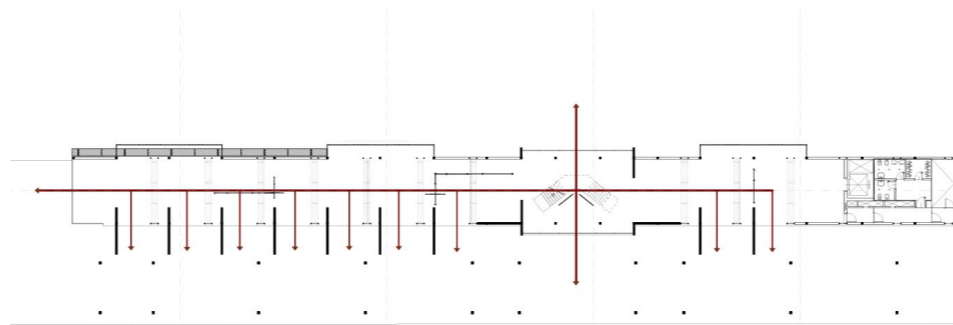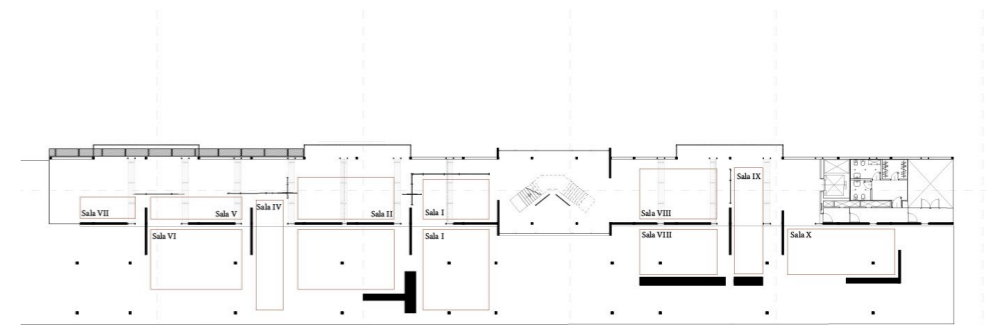
Ground Floor Plan

First Floor Plan

Pivot Door Circulation

Circulation

Interchanging Spaces

Sala VII
Sala VI
Sala V
Sala IV
Sala III
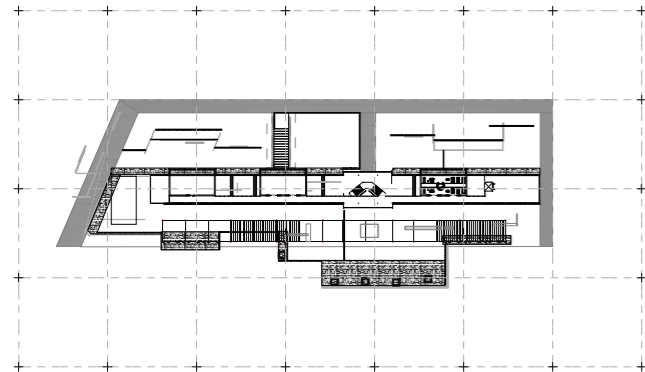Sala I
Sala I
Sala VIII
Sala VIII
Sala IX
Sala X

+8.40
+7.00
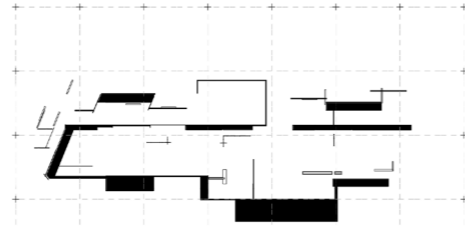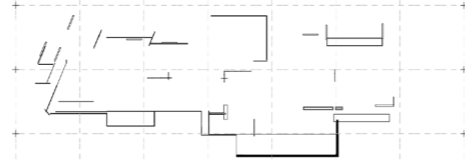+6.51
+4.45
+3.75
+-0.00
-8.18

Section BB'
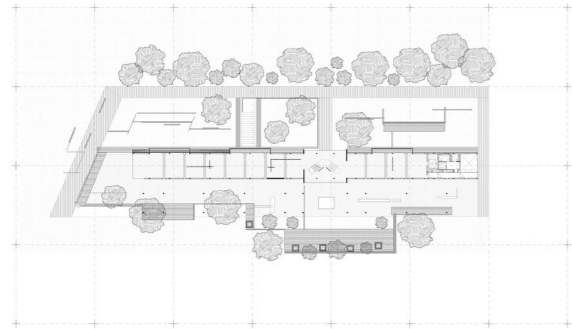
Schematic Planimetry Ground Floor

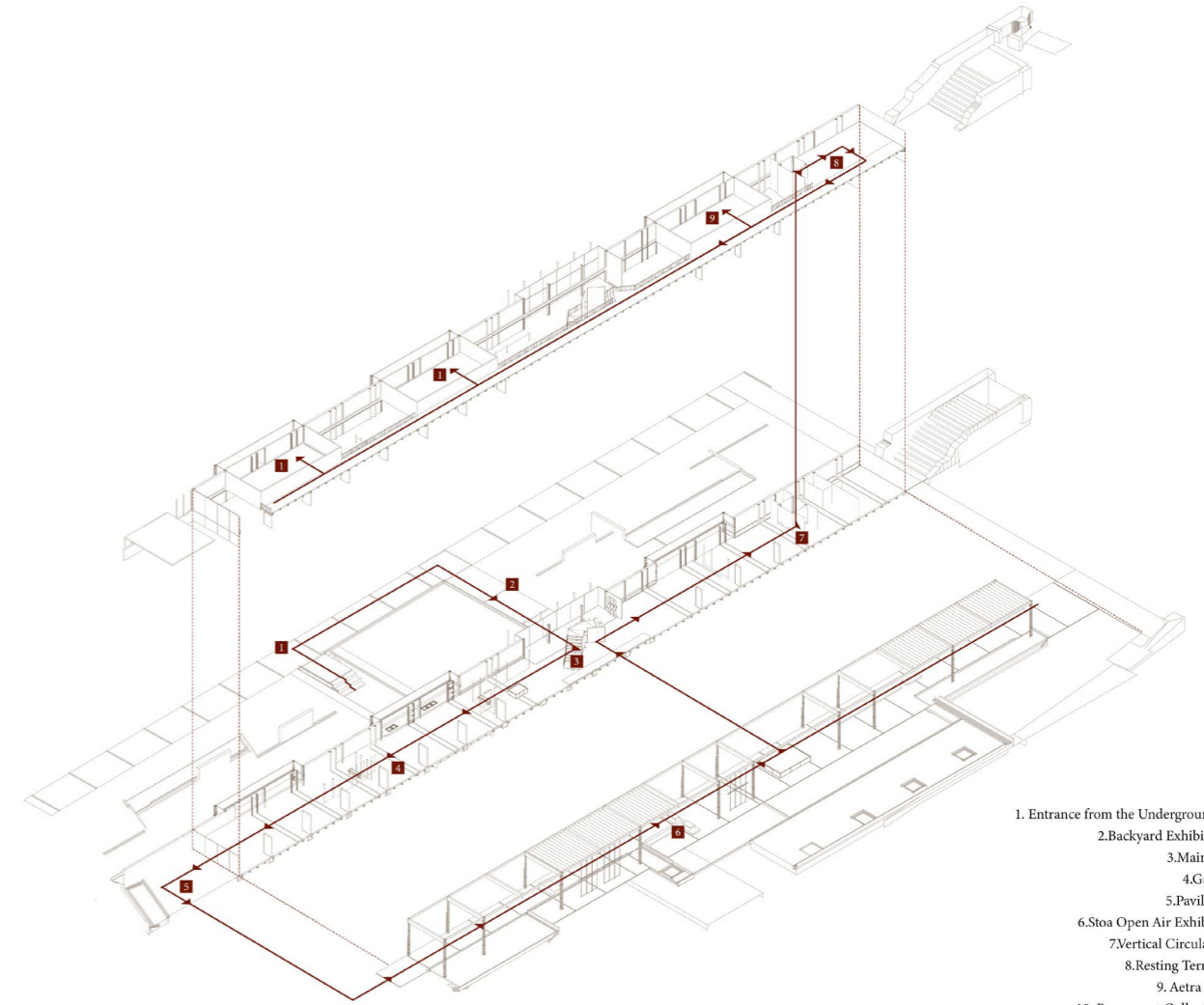Schematic Planimetry First Floor

Space Defining Elements

Stone Wall

Water Canal

Visitor Route Diagram
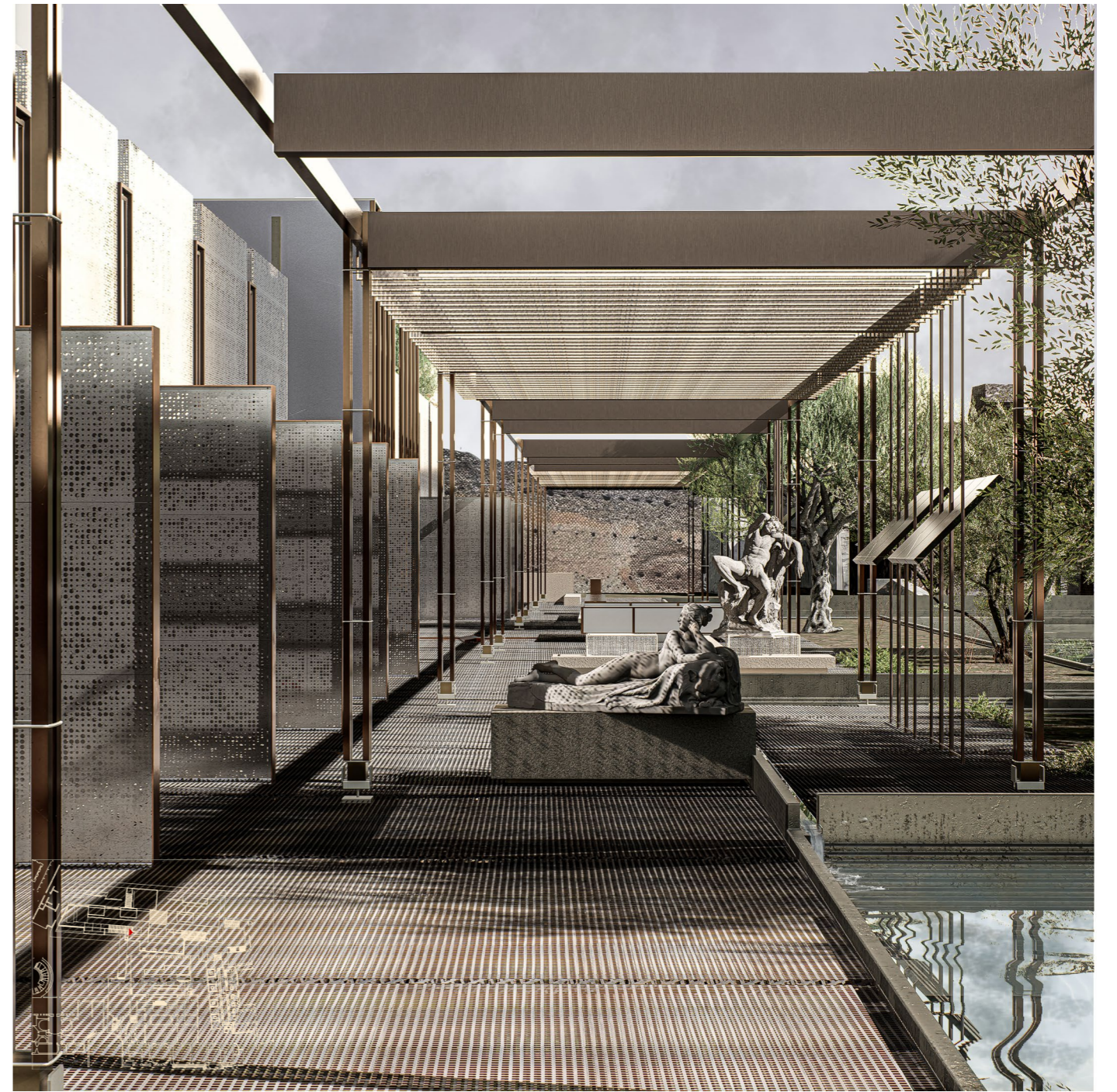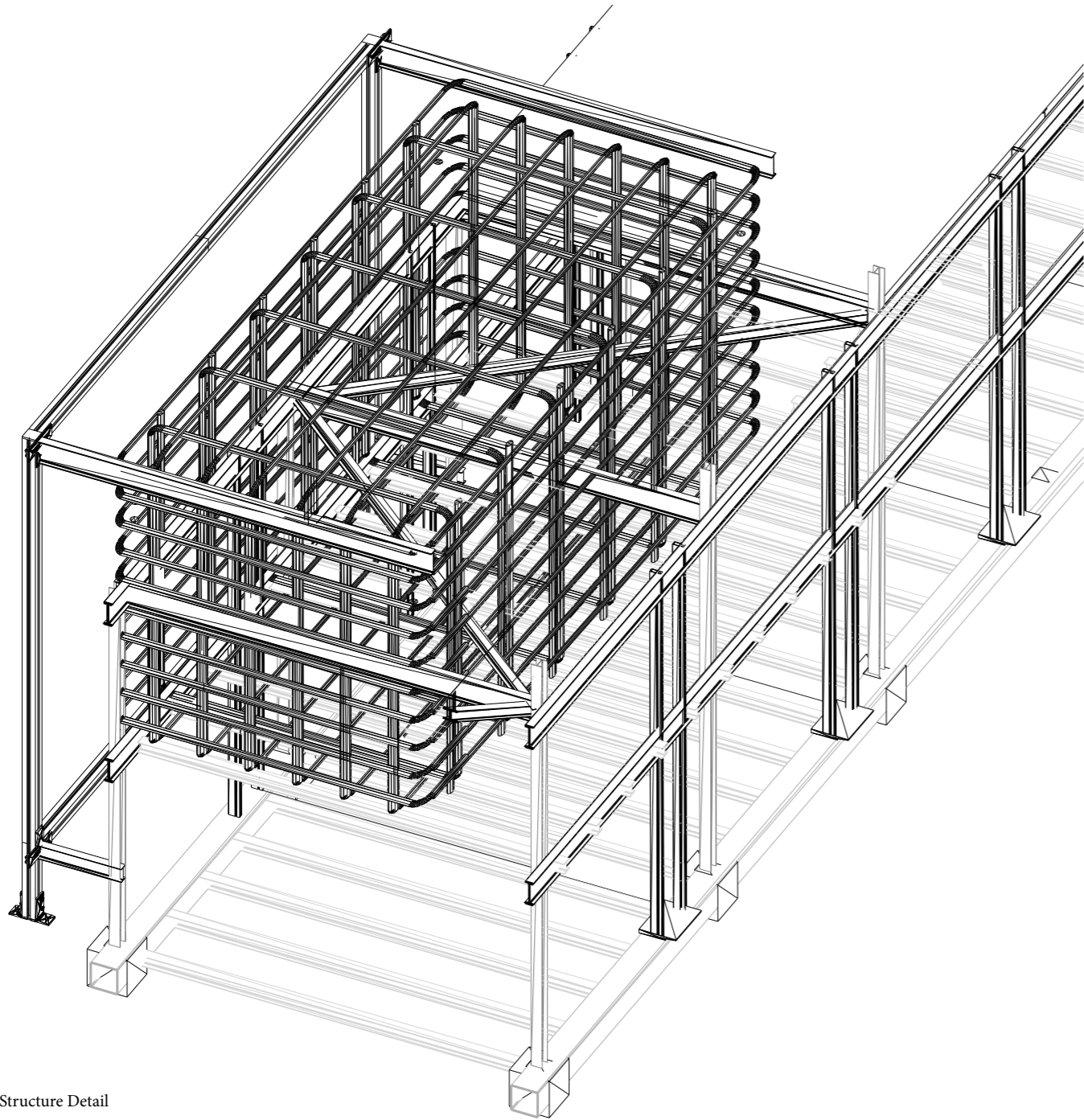

1. Entrance from the Underground Gallery
2. Backyard Exhibition Space
3. Main Entrance
4. Gallery Hall
5. Pavillion Space
6. Stoa Open Air Exhibition Hall
7. Vertical Circulation Core
8. Resting Terrace / Cafe
9. Aetra Bookshop
10. Permanent Collection Room
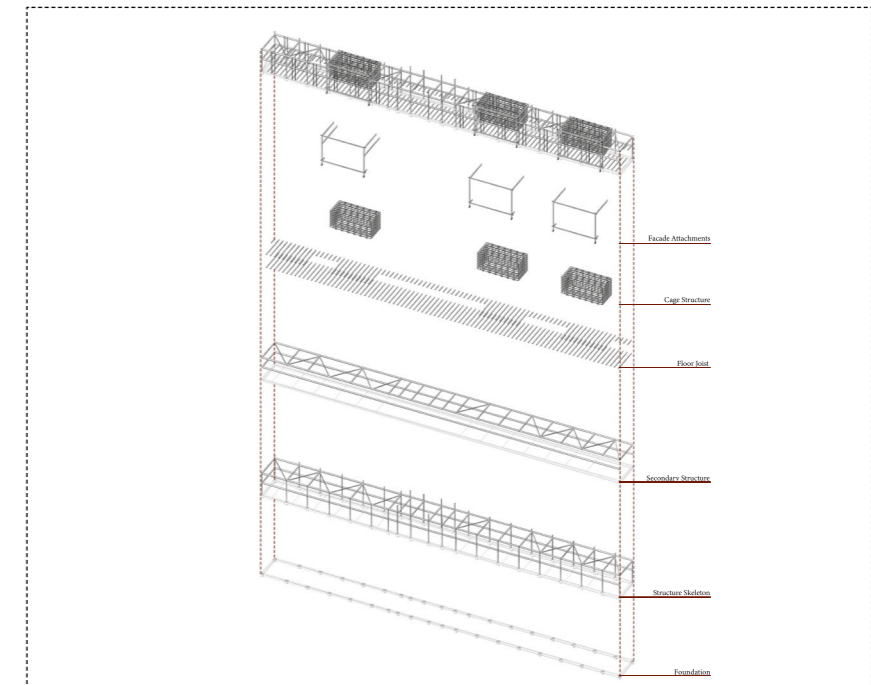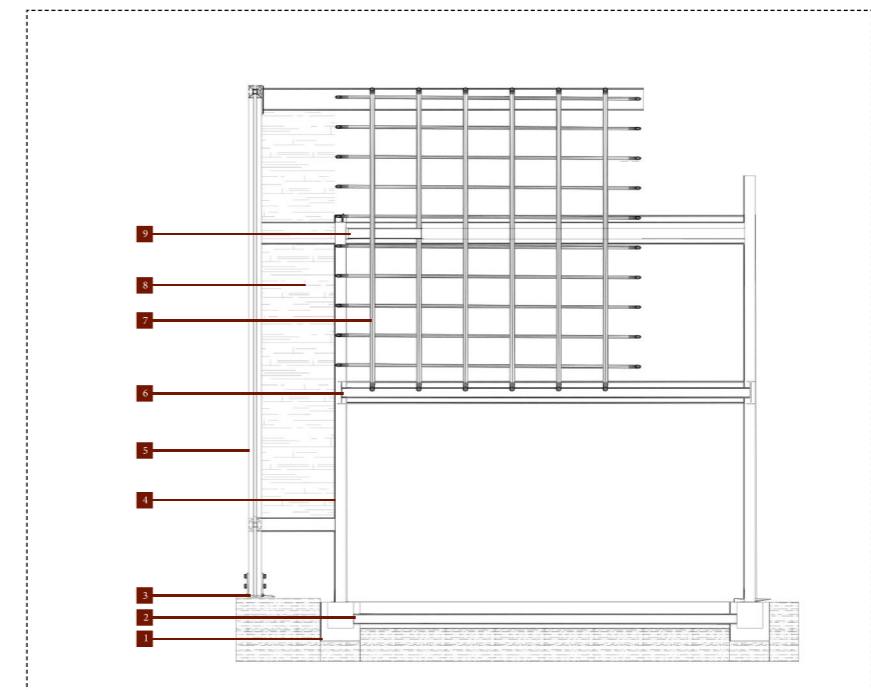11. Dark Room / Multimedia Space
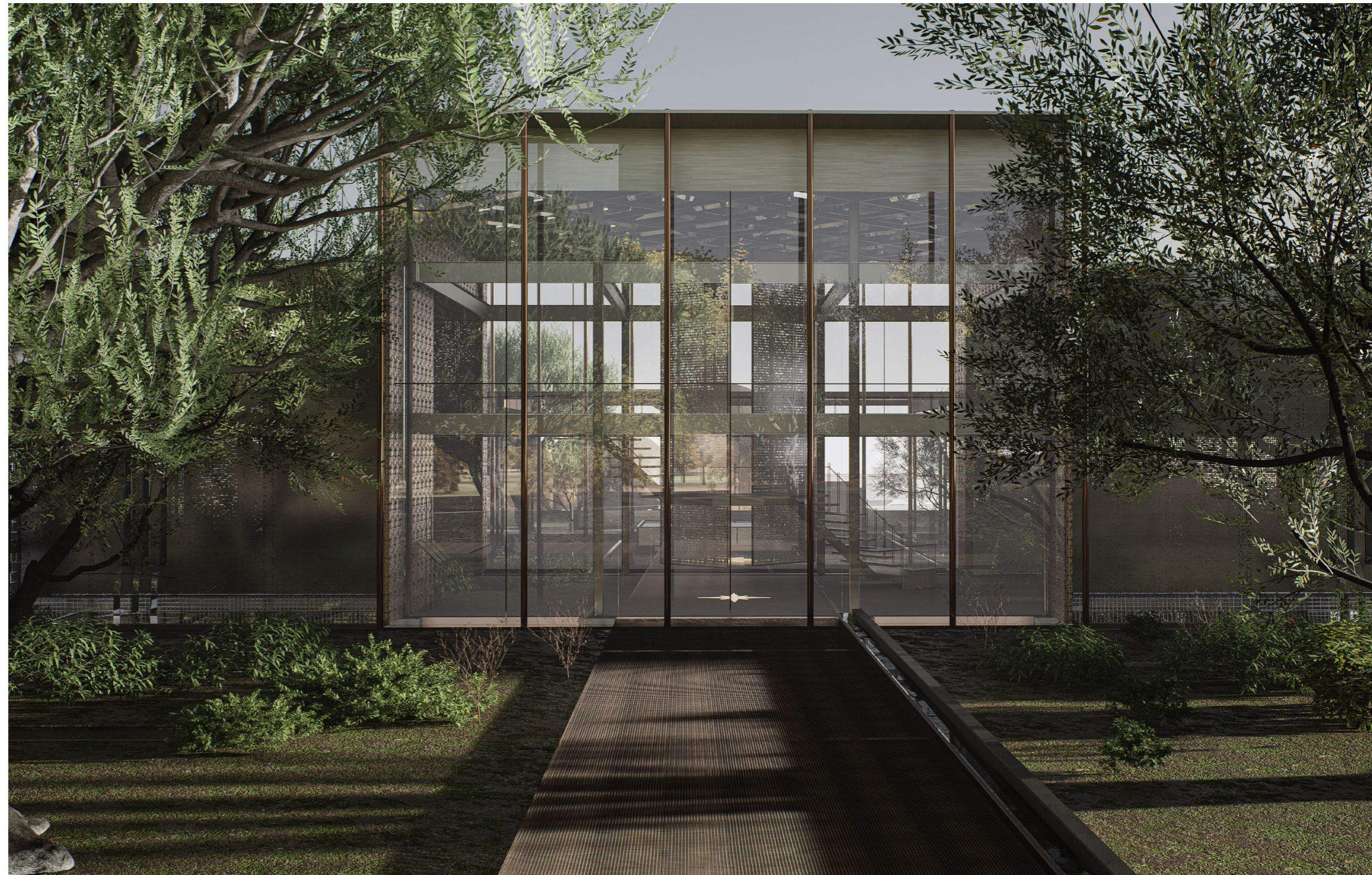
Cage Structure Detail

Structural Plan

Legend
1. Steel Footing
2. Strip Foundation
3. Steel Sub-Structure Footing
4. Steel I Column

5. Steel Facade Attachment
6. Floor Joist
7. Self Standing Cage Structure
8. Vitrated Block Glass
9. Roof Structure

Axonometric Diagram

Structural Section

PART 2: *Ætra x BVLGARI*

PRETORIO REVIVED, A TEMPORARY ART SANCTUARY

Project Definition

The second part of the project lies beneath the Stoa, located on the Gymnasium area facing the Pretoria and the Grandi Terme. The ephemeral architecture essence continued the design of the lower part too. As the entrance tunnel leads to another open space, another reversible design has emerged. A fashion show is curated in front of the Grandi Terme, using reversible and modular metal structures to create platforms. These platforms lead up to Pretoria, turning the place an exhibition space for the fashion show. In the correlation of this thesis project, a hypothetical collaboration with the luxury jewelry designer Bulgari, is curated. As the brand takes their inspiration from Rome and Roman heritage, showcasing their jewelry on the exhibition space of the Pretoria and creating a fashion show for them on the Gymnasium area was in line with the main ideology of the Villa Adriana.

Starting with the fashion show, this temporary fashion show at Villa Adriana, integrated with Bulgari, takes an innovative approach that emphasizes the capacity of fashion for spatial transformation. Enriched with the element of water, both stage and exhibition spaces are created using demountable metal platforms.

These platforms transform into exhibition spaces, following the fashion show, increasing the functionality of the space and adding a dynamic dimension to the concept of ephemeral architecture. As an example of ephemeral architecture, these structures not only provide an aesthetic presentation, but also reveal how fashion interacts with cultural heritage.
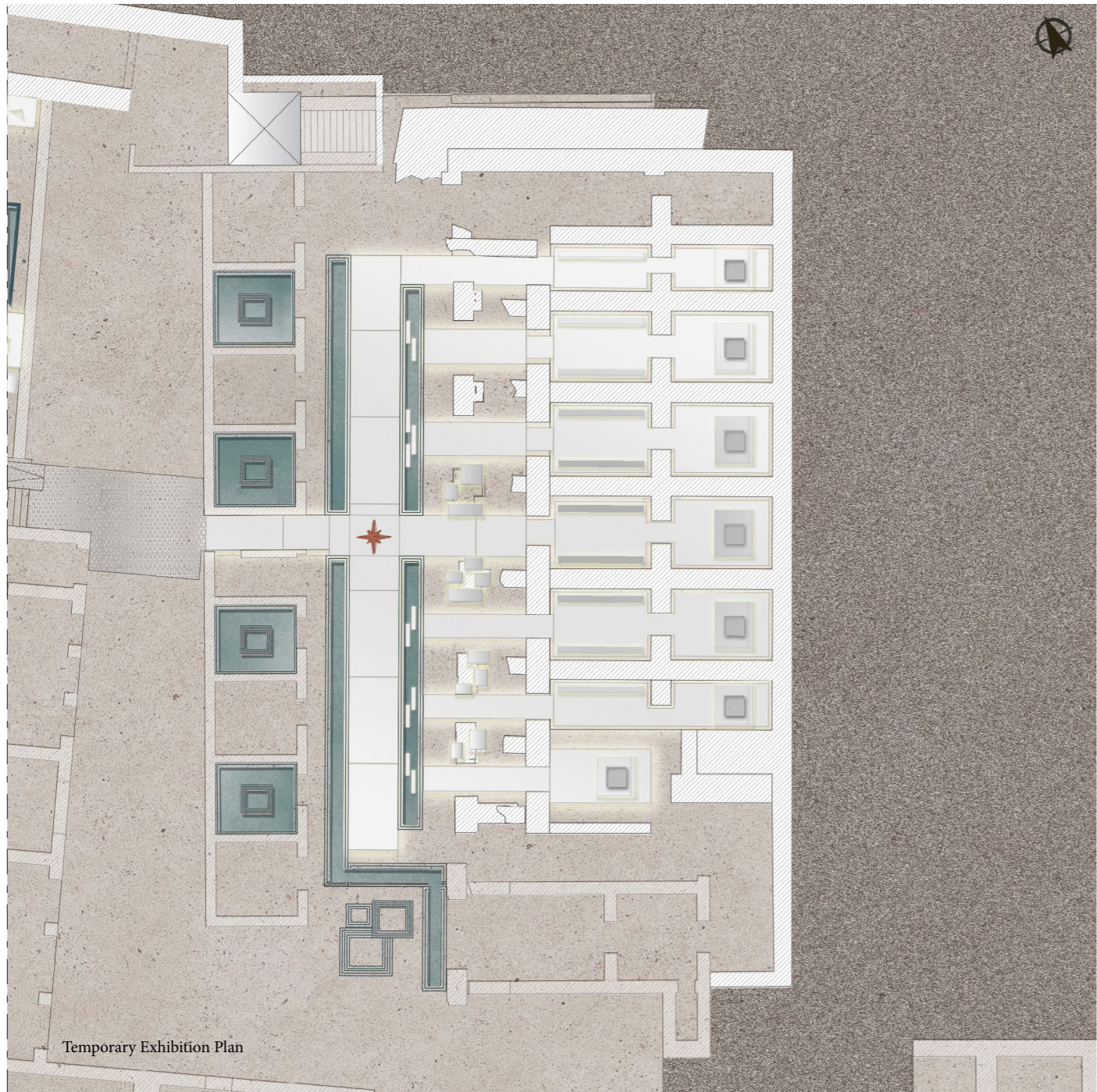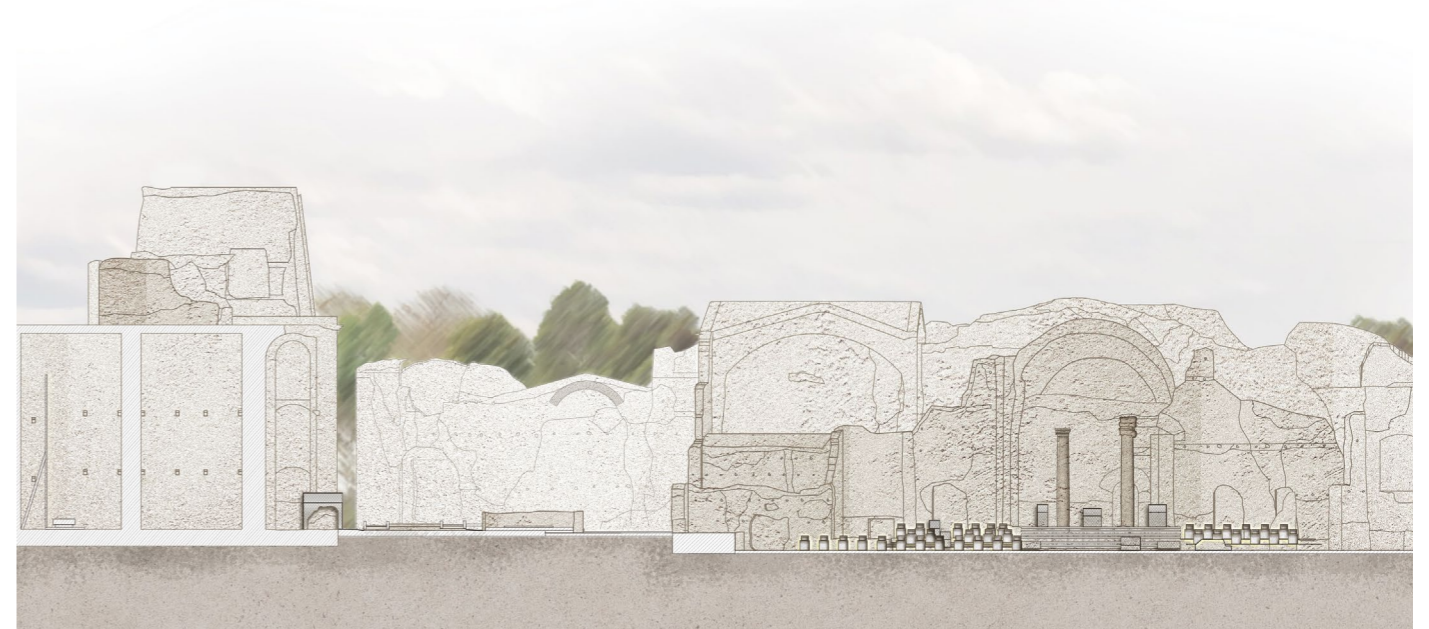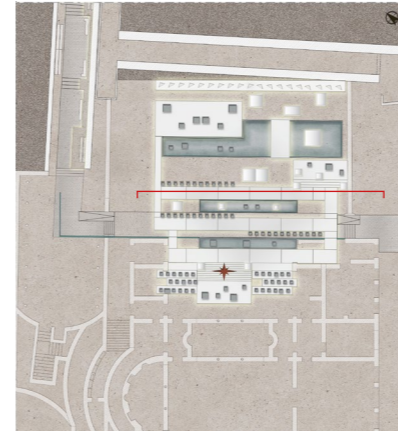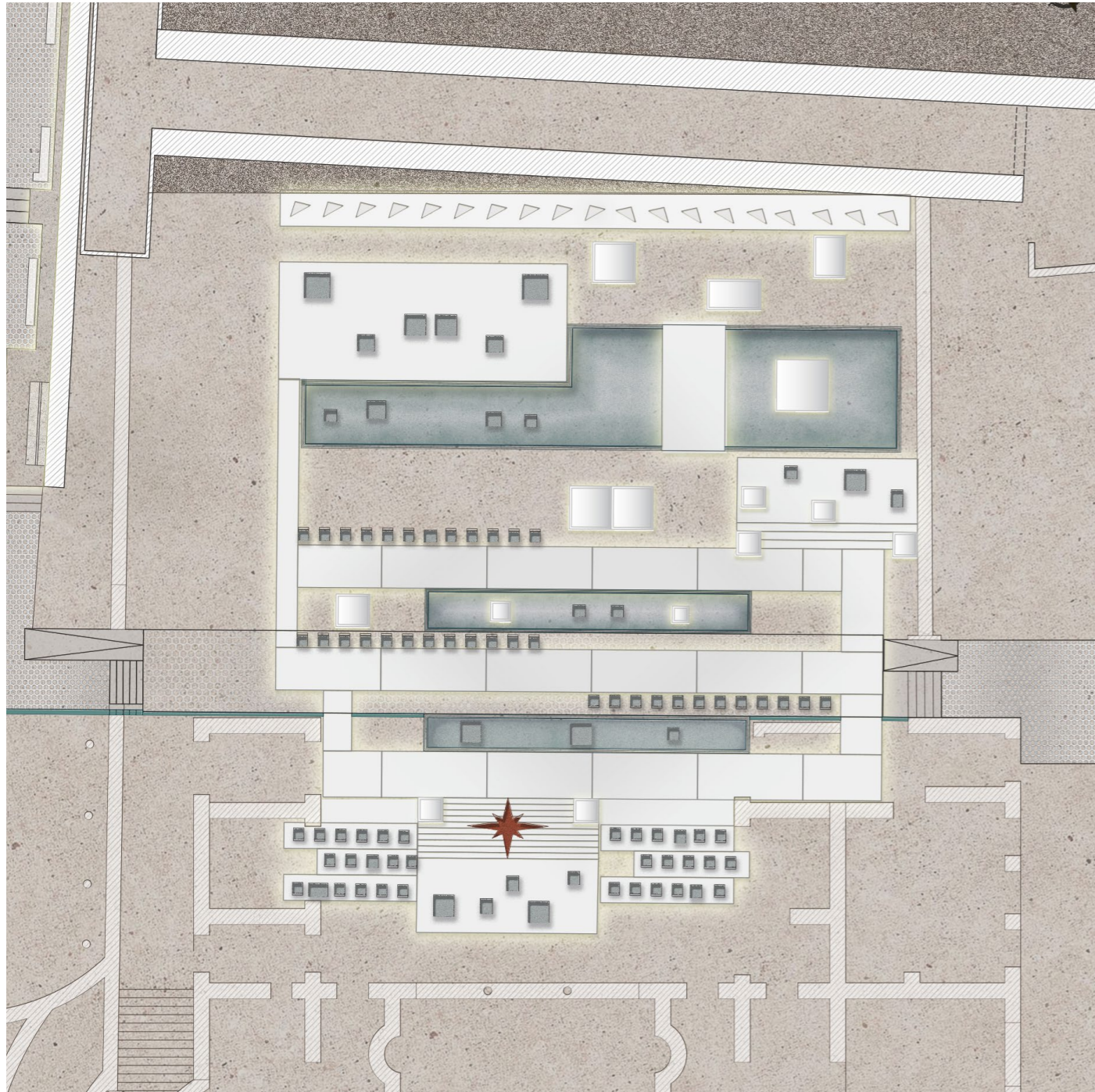
Temporary Exhibition Plan

0 1 2 3 4 5   10m
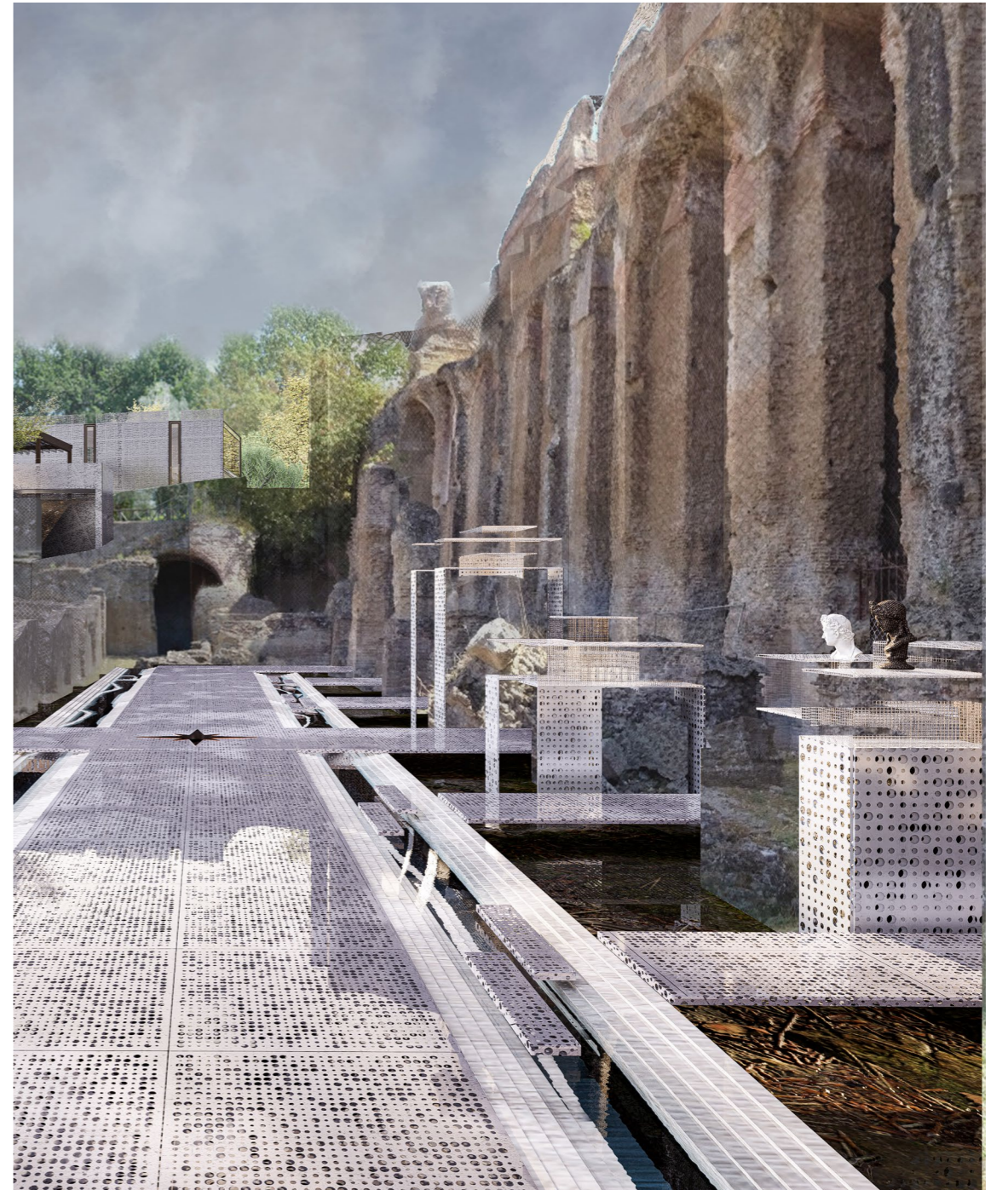
PART 3: *Ætra x BVLGARI*

La Gemma dell'Imperatore

0 1 2 3 4 5   10m

BVLGARI X AETRA X VILLA ADRIANA

CONCLUSION

Throughout this thesis, the intersection of cultural heritage, fashion and exhibition design is examined within the context of Villa Adriana. Different methods of preservation and cultural enhancement are illustrated with two distinct concepts. One of these methodologies is based on analyzing the existing structure of the villa in the past and revitalizing the lost traces. The Stoa, which used to exist in the building and connected two different buildings, was re-functionalized and transformed into a contemporary gallery space. With this method, it was aimed at revitalizing the villa and preserving its spatial continuity.

In the second phase, a different approach was adopted by addressing the brand identity of brands and the relationship between fashion and cultural heritage. In this example of ephemeral architecture, a fashion show and exhibition were organized in collaboration with Bulgari. The aspect of reversibility proliferates in material selection and how the design is implemented.

This study examines the connection of luxury brands with cultural heritage through temporary architectural practices and how this interaction transforms spatial experience. Cultural preservation is implemented within the relationship of contemporary design, artistry, and heritage. Thus, Villa Adriana has become a place, which not merely serves as an archeological area, thus allows a reimagination of ephemeral architecture intertwined with brand identity and fashion heritage. This study emphasizes the value of cultural patronage in maintaining and reimagining heritage by investigating the connection between luxury branding and historical conservation. The partnership between BVLGARI and Villa Adriana is a prime example of how luxury brands use creative storytelling and design to both support preservation initiatives and recontextualize historical narratives. Consequently, this thesis argues that heritage is not confined to the past but is continuously shaped by the present. Through the integration of fashion, architecture, and exhibition design, Villa Adriana is revitalized and became a contemporary place for future.

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