

SOUTHERN SLOPE OF THE ACROPOLIS

Stage & Ruin: Alessandro Michele at the Southern Slope of the Acropolis



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Fashion and Heritage Establishing Fashion at UNESCO World Heritage Site, Acropolis

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ABSTRACT

Fashion and heritage share a relationship connected to identity and cultural expression. When this relationship meets with an archeological ruin, it gives a new meaning and value to the site. The aim of this thesis is to examine if a temporary fashion event can add more value and raise visibility of the Southern slope of the Acropolis while respecting UNESCO/ICOMOS rules. The southern slope contains the Odeon of Pericles, the Theatre of Dionysus, and the Stoa of Eumenes II, such structures that were historically dedicated to performance and gathering.
This thesis is a response to the growing interest towards heritage and historical sites among fashion houses, such as Dior at the Panathenaic Stadium and Gucci at the Capitoline Museums. This project's starting point is Alessandro Michele's proposal for a Gucci show at the Acropolis summit, which he got denied by the Greek Ministry of Culture. The design was processed by relocating the interventions to Southern slope, studying the ruins and analyzing the site, combining these with the relationship of heritage and fashion. The project has 3 temporary interventions, a pavilion, a skene, and a podium all connected as a runway hosting a Valentino Couture show for Michele. The design concept is gradual dissolution and requires no excavation , and the interventions are meant to stay for couple of months after the event for public use.
This thesis does not propose a single correct way to build on an ancient site but rather proposes, reading the ruins as layered and with a temporary, reversible design raising sites value and visibility while highlighting its absence and history without permanently altering it.

Keywords: UNESCO, ephemeral, heritage, fashion, archeological ruin, ancient site, valorization

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INTRODUCTION

Fashion and heritage share a powerful relationship that derives from cultural expression and identity. When this relationship encounters an archaeological ruin, it gives the site and the ruin a new meaning. Such a meaning that does not reconstruct the ruin itself, but makes use of it temporarily by means of performance and intervention. Rather than erasing the history, this approach makes them visible again, allowing the fragmented past to remain relevant while giving it visibility without permanently altering it.

Rising approximately 156 meters above the city level, the Acropolis of Athens stands on a rocky hill known as the Acropolis Rock. It is one of the best preserved and complete architectural monuments representative of the Ancient Greek era and a timeless symbol of the Ancient Greek civilization (UNESCO/ICOMOS, 2022, p.64). The area has a sacred meaning, with monuments being dedicated to the goddess Athena. She was seen as the protector of the city, Athena Polias: many myths and cults have been based on the Acropolis related to Athena. The site was added to the UNESCO World Heritage Site list in 1987: the site still, to this day, represents Western ideas because it is associated with the idea of Democracy and philosophy (UNESCO/ICOMOS, 2022, p.64-65).

In my thesis, I will be focusing on the Southern slope of the Acropolis. The area contains ruins of important structures that have been destroyed. Such as the Dionysos theatre, the Odeon of Pericles, and the Stoa of Eumenes II. These are important structures that used to be dedicated to performances and gatherings. Even though currently they are in ruins, historically they shaped the culture, art, and daily life of the ancient Greek civilization.

This makes it a suitable site for a contemporary intervention that is focused on performance and art.

The goal of this thesis is to use the concept of fashion & heritage to enhance the site's existing heritage through temporary architectural installations that highlight the ruins, while carrying a design process that is respectful to the heritage context and the site's UNESCO status. The intervention includes a high fashion couture event. Intended to raise both attractiveness and awareness of the site. In recent years, high fashion houses such as Dior's show at the Panthenaic Stadium and Gucci's Cruise collections at the Capitoline Museums,they have been using these ancient and historical sites for their runway venues, and by doing that, they make significant contributions to these sites' restoration efforts while raising awareness.

Alessandro Michele has been one of the biggest names in the fashion world who showed interest in these ancient and historical sites to showcase his designs because his inspirations often derive from myths and historical events with his Roman background (i-D, 2017) .

In 2017, Michele proposed staging a Gucci show on the Acropolis plateau itself: this request was ultimately denied by the Greek Ministry of Culture. They stated that the site's character was defended as ''a global symbol of democracy and freedom''(Business of Fashion, 2017). This thesis takes Michele's proposal as a starting point and an inspiration, relocating the intervention from the sacred plateau and onto the Southern slope which has less completed monuments and more space for an intervention.

I. HERITAGE



Fig.1 The Acrpolis of Athens

The Acropolis of Athens and the South Slope 1.1

The Athens Acropolis is in the center of the Athenian basin, standing on a massive rock called the Acropolis Rock, with a width of 156 meters and stretching across an area of 270 meters in length. While it is not its tallest peak, with its natural defense and accessibility to the summit over the last 6000 years have made it a focus for human habitation[1]. About the hill's geology: The hill is made out of a thick layer of limestone, and it rests on a softer layer of schist (the rock is separated into layers), sandstone, and marl[2]. Since limestone is a porous material, water percolates downward until it reaches schist's impermeable (waterproof) layer[3]. This natural water supply causes natural reservoirs and springs. The Southern Slope is the lower terrain that can be defined by steep escarpments and natural caves[4]. While the Acropolis summit has the most sacred structures, the southern slope's incline and topographic condition offer public and civic use. Athens placed its major sanctuaries and its public assembly spaces here, such as Dionysus Eleuthereus[5], the sanctuary of Asklepios[6], and later the Stoa of Eumenes II. The key that separates the southern slope from the peak of the Acropolis is its terrain; even though the Acropolis Rocks' northern and eastern parts are steep, they are mostly not accessible, and the southern slope has a gentle incline[7]. This makes the southern slope more accessible and makes it easier for people to use; at its lower parts, there are natural caves and springs. For Classical cult practices, these springs are considered sacred and this might add to the reason why they built the sanctuaries there, such as the Sanctuary of Asklepios[8]. The peripatos, the roadway that surrounds the Acropolis and connects the sanctuaries to one another, crosses the southern slope.

1. Jeffrey M. Hurwit, The Acropolis in the Age of Pericles (Cambridge University Press, 2004), 1.
2.Hurwit, The Acropolis in the Age of Pericles, 4.
3.Hurwit, The Acropolis in the Age of Pericles, 9.
4.Hurwit, The Acropolis in the Age of Pericles, 2, 7.
5.Hurwit, The Acropolis in the Age of Pericles, 2–3.
6.Hurwit, The Acropolis in the Age of Pericles, 10.
7.Hurwit, The Acropolis in the Age of Pericles, 1–2.
8.Hurwit, The Acropolis in the Age of Pericles, 9–11.
9.Hurwit, The Acropolis in the Age of Pericles, 7–9.
10.Hurwit, The Acropolis in the Age of Pericles, 9–10.



Fig2. The Acropolis Rock

Erosion and natural factors can be seen at the limestone, but they are exposed the most at the southern facade; this shaped the terrain, and later the structures were built[9]. The combination of the factors such as accessible terrain, natural shelters, and reliable water supplies separates the southern slope from the rest of the Acropolis and makes it a logical location for the sanctuaries, assembly spaces, and civic structures to be built there for decades.[10]

Type of Typology of the Ancient Greek Theatre 1.2.1

The Greek theatre's kolion is generally favored to be backed into a natural slope of hillside so it can fit a large amount of audience; the theatre at Athens, for example, can hold up to 10,000 and 15,000 people[11]. Where the slope was not steep enough, builders added fill and held it in place with retaining walls[12]. In the late 5th century BC, the audience could sit on rectangular wooden seats on scaffoldings known as "ikria"[13]. The "orchestra" is the performance area: its plan was narrow and long, sometimes straight lines, sometimes like a trapezoid, and it is where the center of the theater is[14].

An area called "prohedria" was reserved for specific officials; this area is made of stone[15]. Behind the orchestra, "the skene" (stage building) is located: this is the background and gave actors a way to go to paradoi directly from the backstage, so they do not have to step out into the orchestra[16]. Late 4th century BC: the Greek theatres featured a semicircular cavea (seating area)[17]. The orchestra was accessible by passageways on the side that are called paradoi; the gates were not closed, so the audience and the performers could move and enter in and out freely. [18]

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11.Jean-Charles Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus in Late Fifth-Century Athens," Illinois Classical Studies 24–25 (1999–2000): 377, 395.
12.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 378.
13.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 382.
14.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 378.
15.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 382–86.
16.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 396–98.
17.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 386.
18.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 378.
19.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 378, 382.
20.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 396.
21.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 386, 389.
22.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 385.
23.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 396.

At the start, during the 5th century BC, early times, the Theatre of Dionysus, the seating did not have cross aisles running through it horizontally; the east extension was neighbouring the Odeon of Pericles. Because of this, it was limited; the western part contained peripatos (the roadway that surrounds the Acropolis)[19]. Behind the skene, there was a wooden crane, and it had 2 simple parts: one straight pole and an arm extension that was connected to the pole, a system similar to a crane that can lift up or lower down the actors into the orchestra or help them to stand at the roof of the skene, acting like a secondary surface[20].

Koilon is arranged like the shape of pi, rather than a continuous curve; there are 3 straight banks of seating. The reason for the arrangement is to accommodate large audiences and for the specific terrain of the slope[21]. During the secondary half of the 4th century BC, once the koilon expanded over part of the periatos, that stretch was turned into diazoma, a horizontal walkway spectators could reach from either side, making it easier to get to upper rows[22]. The orchestra was bordered by a drainage channel so it could carry rainwater; where the orchestra met the paradoi, its east to west span reached roughly 28 meters. [23]



Fig 3.By Spyros Kamilalis, Theatre of Dionysus - Acropolis, Athens

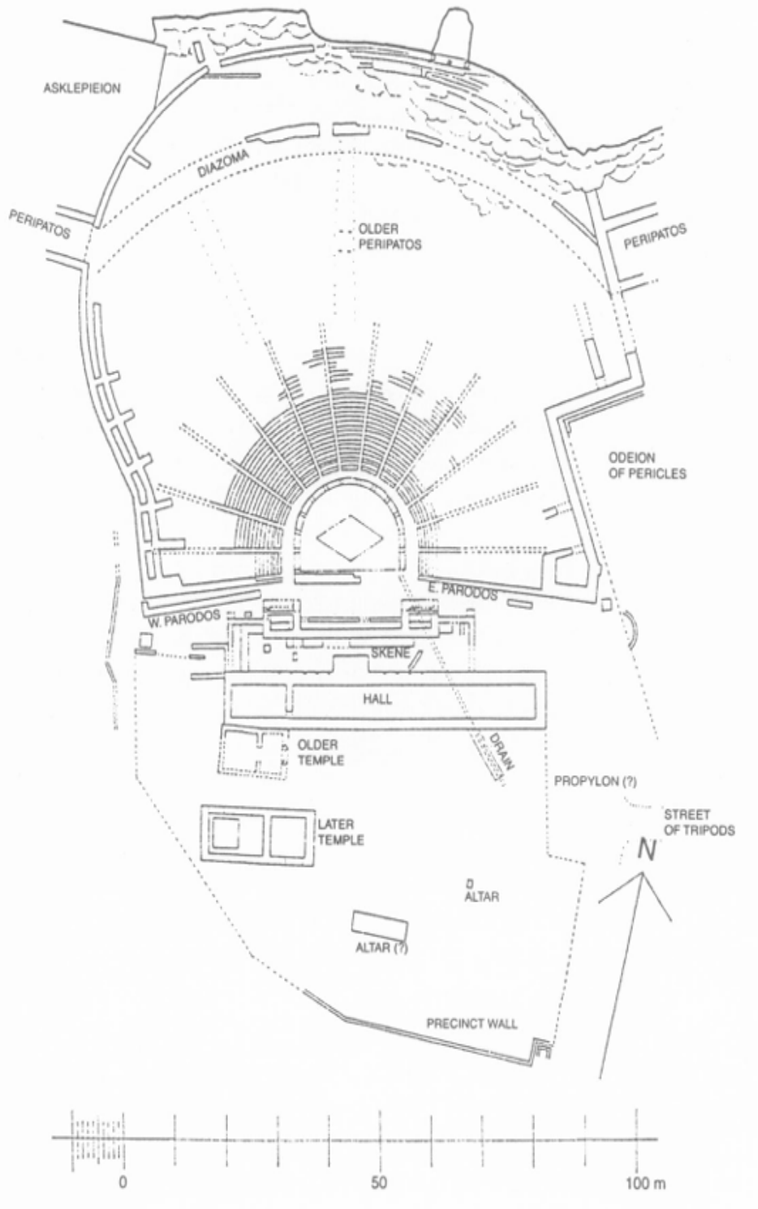
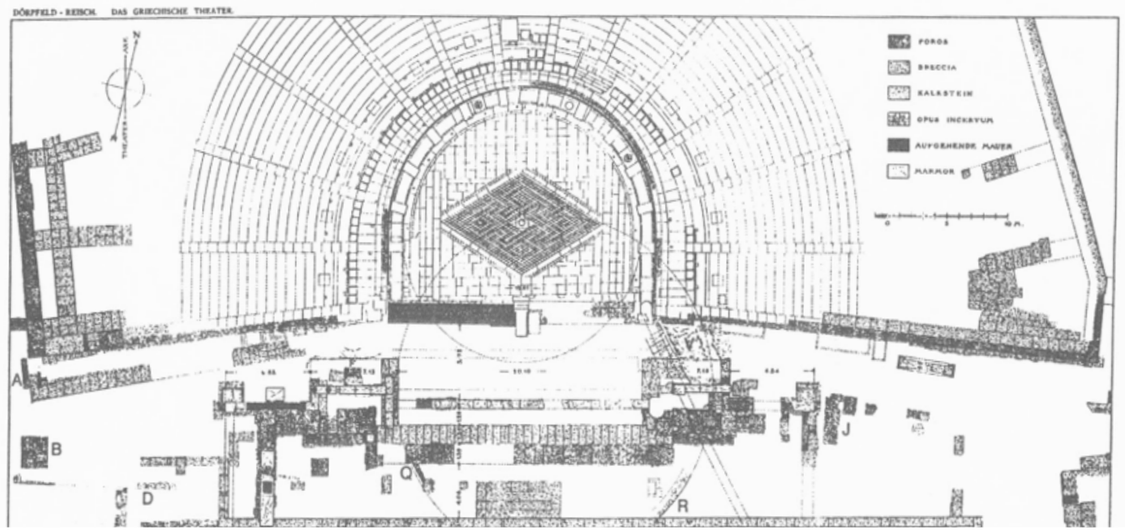


Fig 4.“Plan of the remans of Dionysus Theatre “ Moretti,1999



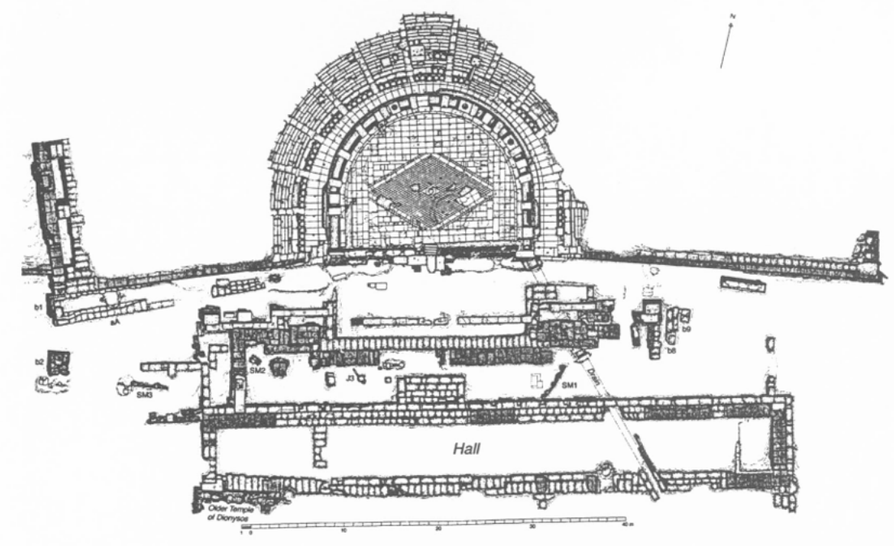


Fig5. “The plan of Dionysus Theatre after Dörpfeld and Reischn1896” Moretti,1999
Fig 6.”The plan of Dionysus Theatre after Fiechter 1935” Moretti,1999

History of the Theatre of Dionysus

1.2.2

The Theatre of Dionysus Eleuthereus was associated with the god of the vine and drama and dedicated to him. The redesign of the stones started under Perikles, but the Peloponnesian War delayed its finish[24]. Adding a cavea and a monumental stage building, the administrator Lycurgus finally finished the stone theatre in 336-324 BC[25]. As a part of the same building program, the city commissioned the official copies of Aeschylus, Sophocles, and Euripides's tragedies, and when they died, they honoured them with bronze statues that were placed so that when the audience walked through the theatre's east side main entrance, they would see them[26]. We know that this stone theatre was finished during 320/319 BC. The reason is the choregic monument of Thrasyllos; the inscription can be dated to that exact year, , so the seating area was already there for the monument to be built into it[27]. Other than plays, the theatre was used as a meeting place for the "Ekklesia" (the Athenian citizen assembly). Since the theatre served both for Dionysiac festivals and the citizens' assembly, the semi-circular shape was chosen for both functions, so that either watching a play or listening to a debate, they could see and hear clearly[28]. In 86 BC, during the sack of Athens, the Roman general Sulla severely damaged the area; this led to big repairs during the Augustan period[29]. The old wooden entrances at the paradoi were replaced with new marble gateways (propyla), and as neighbours, the Sanctuary of Asclepius was rebuilt on a similar scale. [30]

24.Christina Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens: New Data and Observations on Its 'Lycurgan' Phase," in Greek Theatre in the Fourth Century B.C., ed. Eric Csapo, Hans Rupprecht Goette, J. Richard Green, and Peter Wilson (Berlin/Boston: De Gruyter, 2014), 21.
25.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 35, 72.
26.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 30, 35.
27.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 72.
28.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 75.
29.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 45–46.
30.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 45–46.



Fig 7.Birdview of Dionysus Theatre

The Theatre of Dionysus eventually became a total ruin through the centuries [31] until excavation began in 1841[32]. The situation of the ruins was not accidental; during the antiquity period, there were constant invasions happening, for example, in 86 BC, Roman general Sulla's invasion, and in 267 AD, the Herulians' invasion; the function and the architectural form of the theatre kept changing during the millennium[33]. From the early Christian period onwards, because its function for the city changed, the building became very taken apart as a result; when the excavations began, that is why so little of the original structure had survived[34]. The excavation itself did not happen as one attempt, but before there were more systematic work, to locate where the theatre was, there were unsuccessful attempts, untill the end of the year 1840 [35]. During the early 20th century, Nikolaos Balanos directed an extensive program on anastylosis (the re-assembly of fallen fragments)[8]. He directed a very big anastylosis campaign throughout the Acropolis: the Parthenon in two phases (1898-1902 and 1923-1930), the Erechtheion (1902-1909), the Propylaia (1909-1917), and the Temple of Athena Nike (1935-1940)[36]. Unfortunately, his use of ordinary iron reinforcement caused a catastrophe because the iron rusted and expanded over time; this caused the ancient marbles to crack[37]. In addition to this problem, Balanos treated the scattered ancient monuments as if they were ordinary building materials, without properly documenting their original positions; he reused them, which further damaged the monuments[38]. In the year 1975, the Committee for the Conservation of Acropolis Monuments (ESMA) was founded to implement modern standards[39]. This committee brought together, for the first time in Greece, specialists spanning civil engineers, archaeologists, architects, and chemical engineers; they strictly followed interdisciplinary principles and the Venice Charter [40]. Today, the researchers document every architectural member before consolidation with 3D modelling and laser scanning [41].

31.Christina Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens: New Data and Observations on Its 'Lycurgan' Phase," in Greek Theatre in the Fourth Century B.C., ed. Eric Csapo, Hans Rupprecht Goette, J. Richard Green, and Peter Wilson (Berlin/Boston: De Gruyter, 2014), 16.
32.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 378.
33.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 16.
34.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 16.
35.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 16.
36.Acropolis Restoration Service (YSMA), The Restoration of the Monuments of the Athenian Acropolis, 2nd ed. (Athens: Acropolis Restoration Service, 2011), 8.
37.YSMA, Restoration of the Monuments of the Athenian Acropolis, 8–9.
38.YSMA, Restoration of the Monuments of the Athenian Acropolis, 8.
39.YSMA, Restoration of the Monuments of the Athenian Acropolis, 9.
40.YSMA, Restoration of the Monuments of the Athenian Acropolis, 9.
41.UNESCO World Heritage Centre and ICOMOS, Report on the Joint World Heritage Centre/ICOMOS Advisory Mission to "Acropolis, Athens," Greece, 26–29 April 2022 (2022), 42–43.

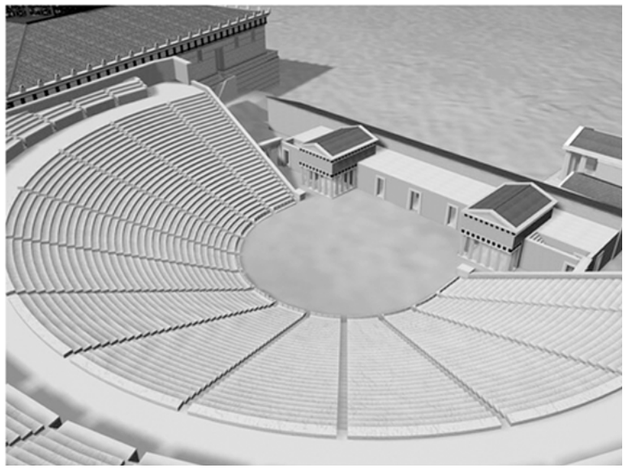


Fig 8.Lycurgan phase by Richard Beacham

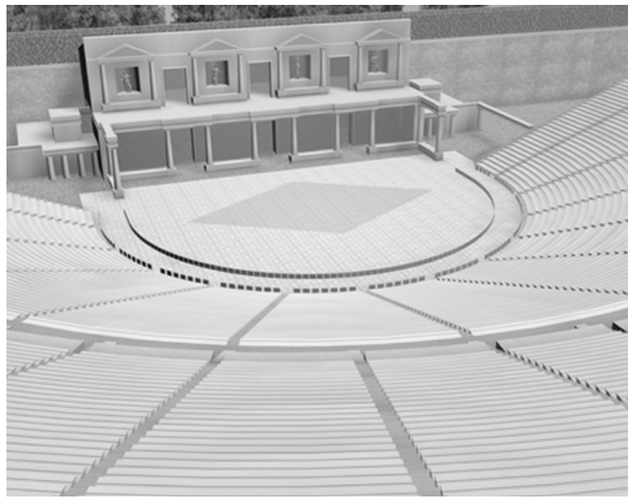


Fig 9. CSA (Compıter Applications Quantitive Methods in Archeology) 1997
based on archeological finds 4th century BC

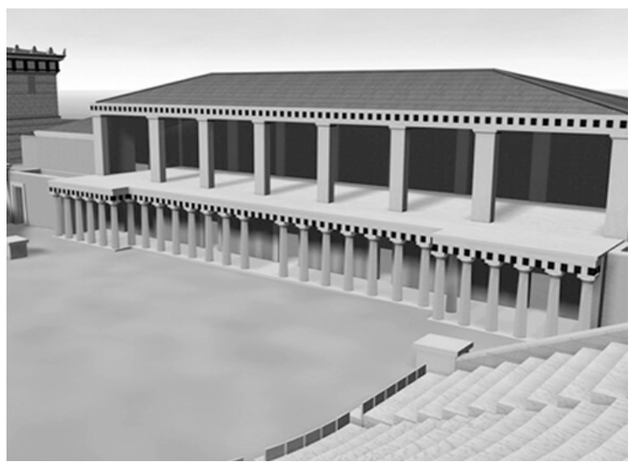


Fig 10. The Hellenistic phase by Richard Beacham

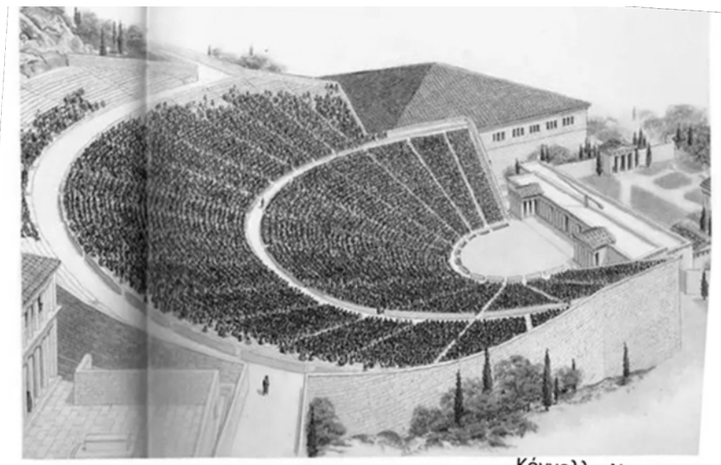


Fig 11.

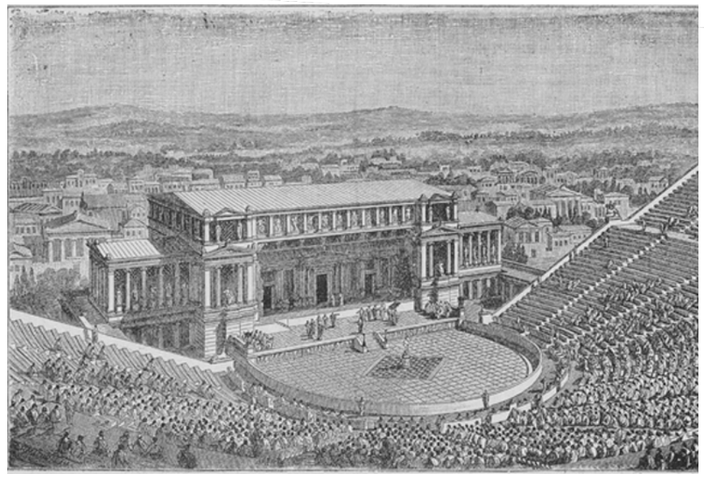


Fig 12.By Georg Rehlender late 19th century interpreatation during Roman era

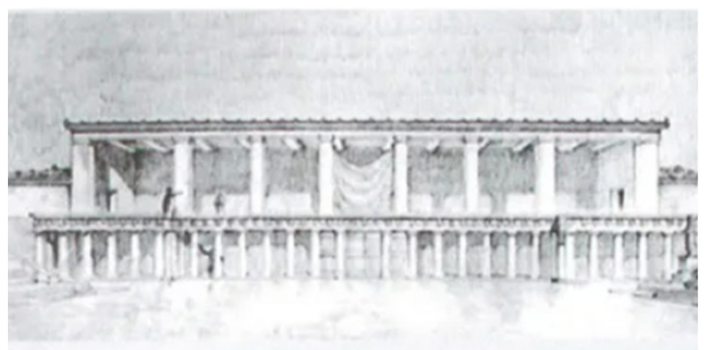


Fig 13. Hellenistic phase hypothesis 160BC

Odeon of Pericles

1.3

In the mid-5th century BC, the Odeon of Pericles was built, right at the east side of the Theatre of Dionysus [42]. This construction was not a stand alone project on its own; it belonged to a larger project launched under Pericles to renew religious and cultural area of the Southern Slope. But this project was not fully carried out; the wooden theatre's prohedria were remodelled with stone seats, but the rest of the plan was unfinished, probably due to financial stress that was caused by the Peloponnesian War[43]. The Odeon itself must have been finished by 450-425 BC ; this can be established from Cratinus's play Tharattai, the comic poet joked about the Pericles " carried the Odeon on his head" here shows the building already was there when the play was being performed [44] .The building was famous because of its interesting roof and many columns; it was designed for music competitions; the Odeum's roof's shape is said to be similar to a Persian's king pavillion. Even today, the Odeon is partly understood because a big part of it is still buried: the thing that confirms its Classical date is western corner physically intrudes on the seating area (koilon) of the fifth-century theatre next to it [45]. Because of its proximity to the theatre and to protect the ''Peripatos'' (the ring road around the Acropolis), it required careful planning. In 86 BC, the building was burned by tyrant Aristion, so the Romans could not use the timbers, but later the King Ariobarzanes of Cappadocia rebuilt it[47]. However, the extent of this destruction is still debated among professionals, since it is not always possible to separate the damage caused between the Sullan sack of 86 BC from that inflicted later, during the Herulian invasion of AD 267, and both of them are known to have affected the structures in this part of the Acropolis[48] .

42.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 385.
43.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 21.
44.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 21.
45.Moretti, "The Theater of the Sanctuary of Dionysus Eleuthereus," 385.
46.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 22.
47.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 47.
48.Papastamati-von Moock, "The Theatre of Dionysus Eleuthereus in Athens," 47.

Fig 14

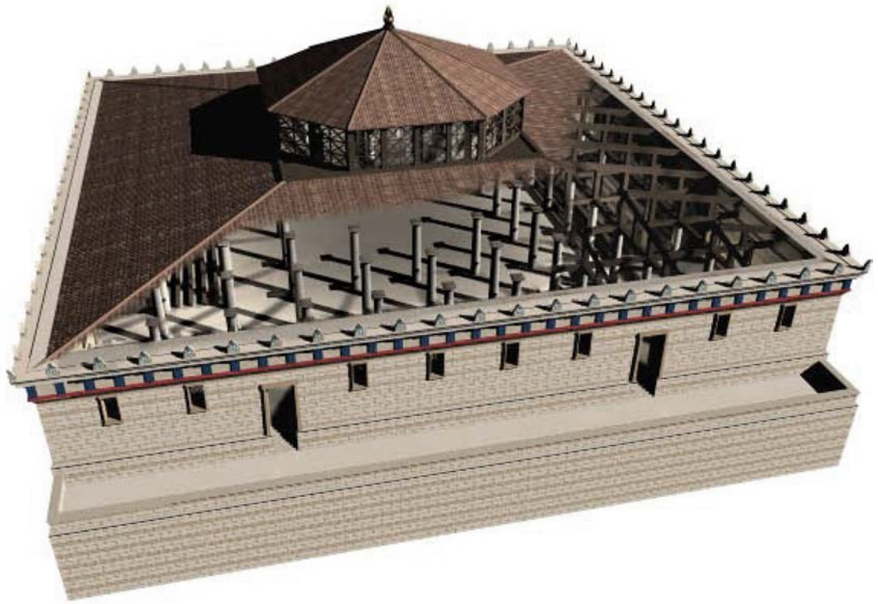


Fig 15

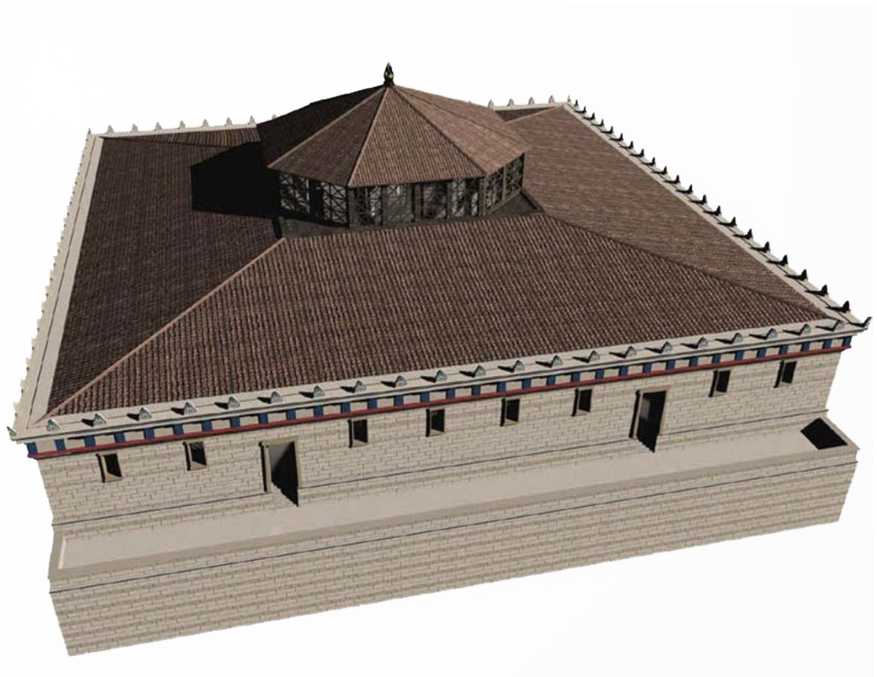


Fig 14./15.3D modeling of The Odeon of Pericles

Stoa of Eumenes II

1.4

Stoa of Eumenes was built around 170 BC, right by the slope; it is a 2 storey collonade with a length extending 166 metres[49]. Fitting a building this size on a southern slope meant clearing 4 city blocks and cutting them into slopes[50]. King Eumenes II of Pergamon gifted this sheltered walkway for theatregoers and provided theatre storage[51]. To build such a massive structure, a reinforced retaining wall with arches to hold back the hillside was needed[52]. Rather than a pediment, the building had a 4 hipped roof, since the ground kept getting deeper towards the west, so the pediment wouldn't be seen anyway[53]. The walls were made out of several types of chosen stones: Piraeus limestone for the retaining wall and buttresses, Hymettian marble for the toichobate and orthostates, and soft Aiginetan stone for the rest, Aigina being itself under Pergamene control at the time.

Many of its architectural parts were prefabricated in Pergamene workshops and were shipped to Athens. For years, professionals mistook these marble blocks for Pentelic marble until Dinsmoor figured they were different; after that, they traced the quarries of Prokonnesos[54]. These blocks had mason's numbers on them (labels like IB or ID) so that it can guide during assembly[55]. The building was certainly identified after the site was uncovered in stages; the first time was around 1857-1858 with Herodeion and later fully in 1876-1877, before Dörpfeld confirmed it as the Stoa of Eumenes in 1888[56]. In the year AD 267, after the Stoa was destroyed, the materials were reused to build Roman defense walls and to repair of the theatre[57]. How much of this destruction was actually caused by fire is still unknown, though ash layers were found during excavation.[58]

49.Manolis Korres, "The Stoa of Eumenes in Athens: Theoretical Restoration," Acta Archaeologica 93, no. 1 (2022): 63–64.
50.Korres, "The Stoa of Eumenes in Athens," 64.
51.Kristen Seaman, "Pergamon and Pergamene Influence," in A Companion to Greek Architecture, ed. Margaret M. Miles (John Wiley & Sons, 2016), 418.
52.Korres, "The Stoa of Eumenes in Athens," 64.
53.Korres, "The Stoa of Eumenes in Athens," 65.
54.Korres, "The Stoa of Eumenes in Athens," 65–66.
55.Korres, "The Stoa of Eumenes in Athens," 67.
56.Korres, "The Stoa of Eumenes in Athens," 63 n. 1.
57.Korres, "The Stoa of Eumenes in Athens," 74–75.
58.Korres, "The Stoa of Eumenes in Athens," 80.



Fig 16.Stoa of Eumenes II

Pikionis Path

1.5

Greek architect Dimitris Pikionis (1887-1968) played a very important role in 20th century architecture, the way he introduced modern principles with historical fabrics[59]. During the Balkan Wars, he may have served in the Hellenic Army's Corps of Engineers; he was an important figure for postwar Greek architecture [60]. He would describe himself as " I am a man of the east" [61].
In the years 1954 to 1958, he designed the paths of the Acropolis and Filopappos, which contain an area of 80,000 square meters. Rather than working with rigid studio drawings, he worked ın-situ (on-site). His work focused on perpatisia (the spiritual rhythmic act of walking)[62]. The paths combined local limestone and marble spolia; the pieces were recovered from neoclassical buildings around[63]. Pikionis arranged the stone in different styles, from rustic to perfect, to create a balance in the landscape[64]. He wrote: " I stoop and pick up a stone. I caress it with my eyes, with my fingers"[65].

59.[Chanis full citation], 35; Argyri Vienna et al., "Geometric Documentation and Virtual Tour to Enhance the Pikionis' Cobbled Path on Filopappos Hill," The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences XLVIII-M-9 (2025): 1572.
60.Chanis, [shortened title], 37–38; Vienna et al., "Geometric Documentation and Virtual Tour," 1572.
61.[Vogel Chevroulet full citation], citing Loukaki, 301.
62.Vogel Chevroulet, [shortened title]; Chanis, [shortened title], 40.
63.Vienna et al., "Geometric Documentation and Virtual Tour," 1571; Vogel Chevroulet, [shortened title].
64.Vogel Chevroulet, [shortened title].
65.Dimitris Pikionis, [1935 original work details], quoted in Vogel Chevroulet, [full/shortened title].

Fig 17. Map of the Pikionis path in the Acropolis



Fig 18. Different styles of designs

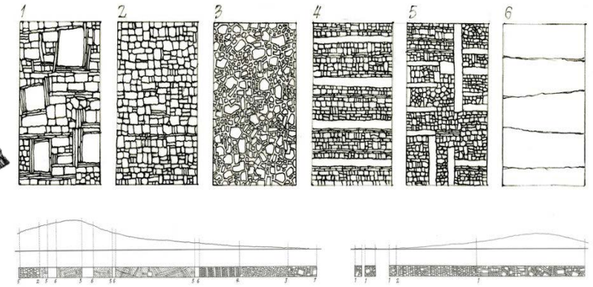




Fig 19.Pikionis path

Fig 17. A map of a pathway made of Pikionis path
Fig 18. Different designs of Dimitris Pikionis
Fig 19.

Restoration and reconstruction are often used as if they have the same meaning, but in conservation theory they describe two different relationships with the original material of a monument. Restoration works with whatever physically survives and with using scientific research, reassembles the original fragments into their real locations; reconstruction, by contrast, replaces the missing parts with a new material and does not rebuild the original substance but the form of the structure [66].

The Venice Charter (1964), formalised this difference for the field internationally. Reassembling the existing but scattered original elements as a conservation technique is defined as anastylosis and is accepted as an appropriate conservation method. On the other hand, reconstruction with new materials is discouraged and excluded, only accepted in exceptional circumstances. In Payne's review of Vacharpoulou's research, this is a hard line to define in real life practice: To restore the structural stability, some degree of completion is generally needed; achieving anastylosis without introducing new materials is nearly impossible [67].

The Italian restoration theory looked at this problem from a different angle. Renato Bonelli's idea of ''Critical Restoration'' treats every restoration as a critical act rather than a neutral technical activity: the restorer was not repairing the building but reading it, and every added material had to be honest, rather than disguising what's missing; it's a creative response to reading [22]. This meant reconstruction; it is understood as remarking what has been missing, treating it with suspicion, while the restoration that keeps the historical object as legible is considered acceptable[68].

The restoration of the Acropolis monuments puts this differentiation into practice. Whatever ancient fragments existed were dismantled, cleaned, and reinforced before being put back to their original location only by using titanium; only when members who cannot regain their structural forms detected new Pentelic marbles were introduced, then they only completed the missing ones; they did not recreate the whole missing section. These new materials are always reversible and distinguishable, so in principle these interventions can be undone, and the visitors can distinguish them from the original fabric of the monument [69].

When looked at together, these positions suggest the difference between restoration and reconstruction is not about how much new material is used but what that new material does and used with what purpose. Restoration, Venice Charter, Bonelli's critical restoration, and the Acropolis programme the sense they share, new materials support and clarify what's standing. This distinction, rather than the original stones fixed percentage that most conservation frameworks ultimately use to draw the line between the two.

66.Emma Payne, "Review of Conservation of Classical Monuments in the Mediterranean Region: A Study of Anastylosis with Case Studies from Greece and Turkey, by Kalliopi Vacharopoulou," Papers from the Institute of Archaeology 27, no. 1 (2017): 2.
67.Payne, "Review of Conservation of Classical Monuments," 2.
68.Romolo Martemucci, "[chapter title]," in Architettura per l'Archeologia. Museografia e Allestimento, ed. Pier Federico Caliari et al. (Rome: Prospettive Edizioni, 2014), 123.
69.Acropolis Restoration Service (YSMA), The Restoration of the Monuments of the Athenian Acropolis, 12; International Council on Monuments and Sites (ICOMOS), "International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)," 1964, art. 12.

Tradition of Restoration 1.6.1

During antiquity, monuments were seen as memorials, deriving from the Greek term mneme (memory). When Alexander the Great conquered Persia, he found Cyrus the Great's tomb pillaged; rather than leaving it in ruins, out of respect for his owner, he restored it, including its original inscription. Similar to this instance, in Egypt, Abu Simbel Ramses II's sculpture with a broken arm and leg was repaired by a successor[70]. In the 1st century BC, after the fire, the Erechtheum was rebuilt with the goal, as conservation architect Manolis Korres later said:"to restore it as a monument of high artistic worth".

This perspective was to replace the destroyed columns with the new ones that were made with their original style to preserve harmony[71]. Sanctuaries were often left in their destroyed state as a symbol of historical memorial. Later, the Roman rulers reinforced this tradition by respecting and preserving the original founder's identity. When Hadrian rebuilt the Pantheon with its new form, he still credited the original builder, Marcus Aurelius, in the inscription[72]. This principle became a law by 458 AD, when an imperial edict punished judges who permitted the destruction of ancient temples with a heavy fine [73].

70.Jukka Jokilehto, A History of Architectural Conservation (Oxford: Butterworth-Heinemann, 1999), 4.
71.Manolis Korres, quoted in Jokilehto, A History of Architectural Conservation, 3.
72.Jokilehto, A History of Architectural Conservation, 4–5.
73.Jokilehto, A History of Architectural Conservation, 5.

Bringing Ruins Back to Life 1.6.2

Preserving Ancient monuments is a symbol of national and cultural identity. For Greece, the Acropolis stands as proof of their democracy and artistic peak [80](UNESCO World Heritage Centre," Acropolis, Athens"). Accessibility seems to be more prioritised for the modern restoration projects. A modern elevator has been installed on the north side of the Acropolis for disabled visitors. The aim is, while protecting the original rock, to let more people to visit and enjoy the site: this process ensures to keep the essence and the spiritual wealth of the site are kept for next generations[81]. These interventions are reversible[82]. To be able to do this without harming the authentic material, they removed the sculptures and the fragile materials to the Acropolis Museum for protection, and they replaced the ones on the site with precise copies so visitors can still experience the complete building while the original pieces remain safe[83]. This display and protection balance became formal in 1975, when the Committee for the Conservation of the Acropolis Monuments was established[84]. As a result of this scholarly and transparent methodology, the Acropolis's restoration gained international recognition, and modern Greece became at the forefront when it comes to the restoration of ancient monuments[85]. This change created a wider demand for comprehensibility; putting back scattered monuments makes the monument clearer to the public for educational purposes, rather than making them more structurally stable [86].

80.Acropolis Restoration Service (YSMA), The Restoration of the Monuments of the Athenian Acropolis, 2nd ed. (Athens: Acropolis Restoration Service, 2011), 7; UNESCO World Heritage Centre, "Acropolis, Athens."
81.YSMA, Restoration of the Monuments of the Athenian Acropolis, 5.
82.YSMA, Restoration of the Monuments of the Athenian Acropolis, 12.
83YSMA, Restoration of the Monuments of the Athenian Acropolis, 14.
84. YSMA, Restoration of the Monuments of the Athenian Acropolis, 9.
85. YSMA, Restoration of the Monuments of the Athenian Acropolis, 9.,
86.YSMA, Restoration of the Monuments of the Athenian Acropolis, 5.

Anastylosis and Restoration of Acropolis 1.7

Anastylosis is the primary method for restoring the Athenian Acropolis's monuments. It can be defined as reassembling the existing architectural parts to their original positions. The Committee for the Conservation of the Acropolis Monuments (ESMA) was founded in the year 1975, the aim is to raise the standards of restoration to academic and modern standards [75]. Implementation of this modern work was needed to fix the damage Nikolaos Balanos's restoration work made during 1898 and 1940 . Even though his work has given the form to the monuments we recognize today, he used normal iron clamps; these clamps rusted and oxidized as a natural reaction to humidity and oxygen over time. This rusting harmed the marbles[76]. Current restoration efforts strictly follow the Venice Charter 1964: it is an international guide for heritage sites.

One of the main principles of these restorations is reversibility (the ability to return a monument to its previous state without causing permanent damage) . As said in the Venice Charter, " ...Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted" [77]. To achieve this, modern restorers use titanium reinforcements and inorganic mortar (a binding material made from minerals rather than organic compounds) because titanium rods won't rust over time[78]. Before any physical intervention, there is an extensive process of 3d scanning and using a computer database; systematic documentation is performed [29].This careful method is to preserve the site's Outstanding Universal Value (the cultural importance so exceptional it transcends national boundaries) so the Acropolis can be preserved for the future [79].

74.UNESCO World Heritage Centre and ICOMOS, Report on the Joint World Heritage Centre/ICOMOS Advisory Mission to "Acropolis, Athens," Greece, 26–29 April 2022 (2022), 39–40.
75.UNESCO World Heritage Centre and ICOMOS, Report on the Joint World Heritage Centre/ICOMOS Advisory Mission, 16, 39–42.
76.Acropolis Restoration Service (YSMA), The Restoration of the Monuments of the Athenian Acropolis, 2nd ed. (Athens: Acropolis Restoration Service, 2011), 5, 8–9.
77.UNESCO World Heritage Centre and ICOMOS, Report on the Joint World Heritage Centre/ICOMOS Advisory Mission, 40–41; YSMA, Restoration of the Monuments of the Athenian Acropolis, 12.
78.YSMA, Restoration of the Monuments of the Athenian Acropolis, 12.
79.UNESCO World Heritage Centre and ICOMOS, Report on the Joint World Heritage Centre/ICOMOS Advisory Mission, 8.

Fig 20. Iron reinforcement in Propylaia beams is removed.



Fig 21. Installing an architrave block on the Parthenon's north side



Fig 22. Installing a new marble insert into a column capital of the northern colonnade of the Parthenon.



Fig 23. Working on a filling for a column capital of the Parthenon pronaos



IL FASHION

Alessandro Michele

2.1

Alessandro Michele was born on November 25th, 1972, in Rome. In his home life, his father worked as a technician for the airline Alitalia, while his mother was working in the film industry; this environment shaped his interest in costume design. About his education, he attended Accademia di Costume e di Moda in Rome [88], his education consisted of a combination of theatre costumes with fashion apparel. This combination later shaped his view of seeing a runway as a staged event.

Michele started his professional career in 1994 in a knitwear company called Les Copains.In 1997, he transferred to Fendi, where he worked alongside Karl Lagerfeld and Silvia Venturini Fendi.

In 2002, he caught Tom Ford's attention, so he invited him to work for Gucci in their London office, where his job involved working with accessories. Over the years, he advanced in the House, and in the year 2011 he was appointed as associate creative director; this job gave him an intimate familiarity with Gucci's archives and codes. Later, in January 2015, he was appointed to be the creative director [88]. Until 2022, he was the creative director of Gucci [87], during those years, his interest in antiquity and history was very apparent. He described himself as ''an archeologist of things to come''[89]. In March 2024, he was appointed to be the creative director of Valentino, where he continues to develop his designs with historical and antiquity references.

87. M. Grobe, "Alessandro Michele: Things to Know About Gucci's Creative Director," Highsnobiety, 2022, https://www.highsnobiety.com/p/alessandro-michele-gucci/.
88. "Alessandro Michele, the Whole Story of the Well-Known Roman Designer," Firenze Made in Tuscany, 2022, https://www.firenzemadeintuscany.com/en/article/alessandro-michele-the-whole-story-of-the-well-known-roman-designer/.
89. A. de' Navasques et al., "Fashion & Antiquity," Grey Magazine, 2023, https://grey-magazine.com/fashion/fashion-and-antiquity-museo-nazionale-romano-naba-sapienza/.





Fig.24. Chiara Dainese, “Gucci, Alessandro Michele è il nuovo direttore creativo,” Pambianconews, January 22, 2015, https://www.pambianconews.com/2015/01/22/gucci-conferma-alessandro-michele-nuovo-direttore-creativo-167708/.
Fig.25. “Gucci e Alessandro Michele, FW15 realizzata in una settimana,” Professional Luxury, January 21, 2015, https://www.professional-luxury.com/2015/01/alessandro-michele-gucci-fw15/.





Fig.26/27Istituto Marangoni, “2015-2022: Alessandro Michele’s ‘I Feel Gucci’ Days,” Maze35, November 30, 2022, https://www.istitutomarangoni.com/en/maze35/fashion/2015-2022-alessandro-micheles-i-feel-gucci-days.

Fig.28/29/30/31/32/33 Gucci Fall/Winter 20 016 RTW

Fig.34/35/36/37/38/39 Valentino Spring/Su er 2025 RTW Michele's first Valentino Show

The Gucci Years: Maximalism and Historical-Mythological Aesthetics 2.1.1

Michele worked as the creative director of Gucci from 2015 to 2022 [90]. He took over from Frida Giannini[91]. He transformed the house from a sex and glamour aesthetic that belonged to Tom Ford to a center of eccentricity and maximalism. His collections involve clashing prints, historical silhouettes, eclectic references, mythology, and Roman ornaments. These combinations are not just decorative. Maximalism, for him, is a stylistic choice to be able to allow multiple historical periods to coexist without one dominating the other. This logic is similar logic to the concept of myth itself: myths are created, and they stay alive by retelling and with new combinations, not alone as themselves.

This interest in antiquity can be seen most at choices for historic settings for his editorials and runway shows. For example, His runway setting at Rome's Capitoline Museums, the oldest museum complex in the world, where he created the set among Hellenistic style sculptures and Roman artifacts[92]. The reason why he chose this location is "Capitoline Museums being a place reminiscent of his own childhood"[93].

He turned his personal memory into collective memory. Michele explained his work method by comparing himself to an archeologist: "My work sometimes is like being an archeologist. I discover things that hide in the darkness"[92]. Another similar runway choice he made was for his last collection with Gucci, Cosmogonie. In 2022, he chose a 13th century medieval castle in Puglia, Castel del Monte [94]. Even the name of the collection is a reference to ancient cosmological myth, and the collection is also derived from that.

Him describing himself as an archeologist is the reason why he is the topic of my thesis. Michele doesn't see antiquity just as a backdrop; alongside his personal connection with the topic, he is trying to place the historical fragments into the present and to live in context with his designs. This is also a similar outlook to how this thesis sees ruins. Not just fixed ruins, but reactivating it by temporarily occupying them and with contemporary interventions.

90.M. Grobe, "Alessandro Michele: Things to Know About Gucci's Creative Director," Highsnobiety, 2022, https://www.highsnobiety.com/p/alessandro-michele-gucci/.
91."Alessandro Michele, the Whole Story of the Well-Known Roman Designer," Firenze Made in Tuscany, 2022, https://www.firenzemadeintuscany.com/en/article/alessandro-michele-the-whole-story-of-the-well-known-roman-designer/.
92.J. Moss, "Alessandro Michele's Gucci Cruise Collection Was a Historic Ode to Freedom," AnOther, 2019, https://www.anothermag.com/fashion-beauty/11741/alessandro-micheles-gucci-cruise-collection-was-a-historic-ode-to-freedom.
93.W. Bauck, "Gucci's Cruise 2020 Show to Take Place in Rome," Fashionista, 2019, https://fashionista.com/2019/03/gucci-cruise-2020-location-rome.
94."Gucci Cosmogonie Lands at Browns Fashion for Final Alessandro Michele Hurrah!," SHOWstudio, 2022, https://www.showstudio.com/news/gucci-cosmogonie-lands-at-browns-fashion-for-final-alessandro-michele-hurrah.



Fig.40 Michele's house interior



Fig 41.Gucci Fall/Winter 2018-19



Fig 42.Gucci's Fall/Winter 2017 " The Empress"



Fig 43.Gucci Resort 2016

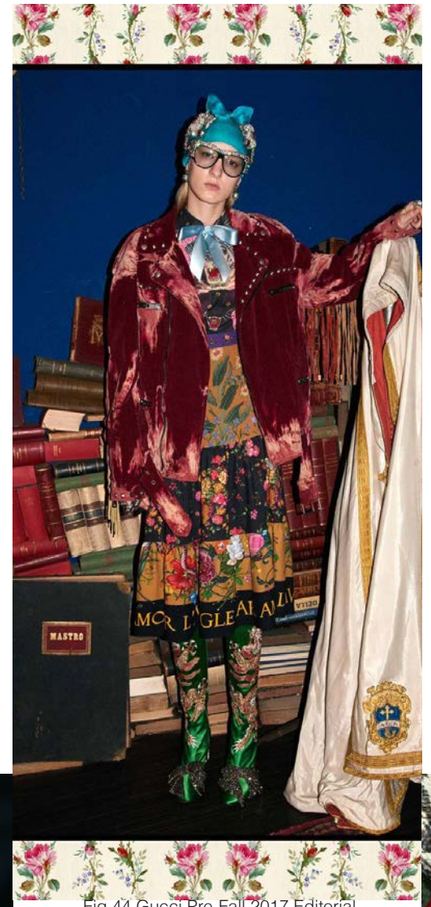


Fig 44.Gucci Pre-Fall 2017 Editorial

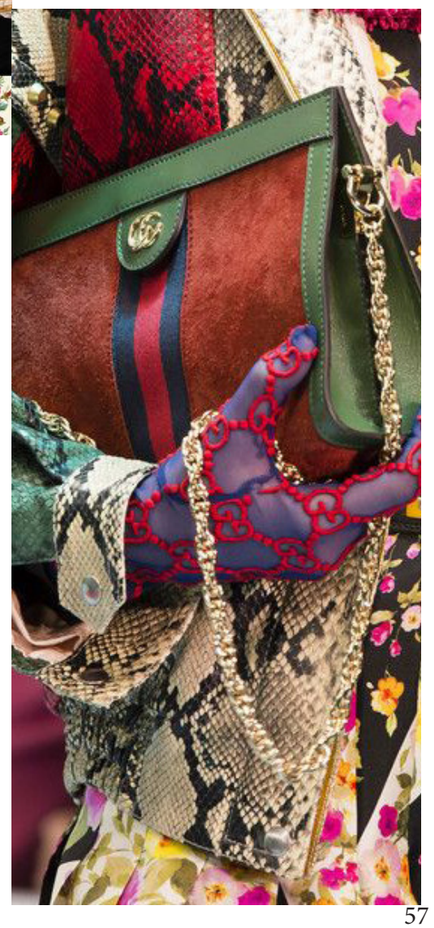


Fig.45 Runway styling for Gucci AW 2018/12019



Fig 46.“Hera, the Goddess of Women and Marriage”



Fig 47.“Hippogriff, a legendary creature”



Fig 48.“Cerberus, guardian of the Underworld”

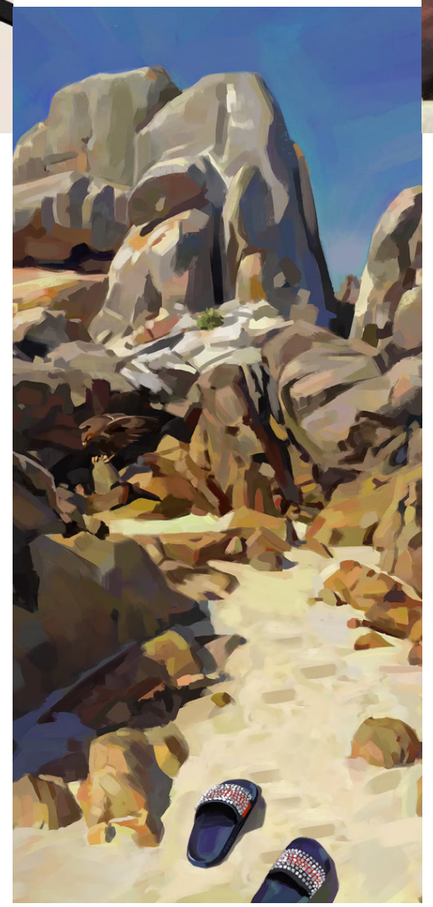


Fig49.“Cerberus, guardian of the Underworld”



Fig 50.“Europa and Zeus, King of the Gods represented as a bull”

Fig 51.“Artemis, Goddes of Hunting, the Moon and Naturel”



Fig.46/47/48/49/50/51. Gucci, “Cruise 2018 Gifts: Mythology,” Gucci Stories, https://www.gucci.com/us/en/st/stories/article/cruise-2018-gifts-mythology-shoppable.

The Valentino Couture Years and the Return to Antiquity
2.1.2

In March 2024, Michele was appointed to be the creative director of Valentino . Successing it from Pierpaolo Piccioli after his work at the house for 25 years. Valentino was founded in 1960 in Rome by Valentino Garavani, and Michele is also from Rome and returned to the city where he was born and raised [95]. This time, to a house whose brand is associated with restrained, sculptural elegance. After his years of maximalism with Gucci [98]. Pier Piccioli himself spent two decades at Valentino shaping the brand's contemporary identity, first alongside Maria Grazia Chiuri and later alone [95]. Michele's arrival was not just a designer change for the house, but it also meant a huge change for the aesthetic direction of the house. His appointment here raised a lot of curiosity in the industry, because for the longest time Valentino's aesthetic was based on restraint and precision tailoring that was led by Piccioli. So the question was, how Michele's maximalism is going to play out in Valentino's elegance and polish? In the Fall/Winter 2026 show held at Palazzo Barberini in Rome, it was the first fashion show in the 17th century palace's history[96]. The palace is the home of Galleria Nazionale d'Arte Antica, Italy's national collection of Antique paintings [96] . This choice of runway setting matches the pattern he had back in Gucci, such as the Cruise 2020 collection at the Capitoline Museums [99,100]: in both cases, history is not a passive backdrop, but the collection is in dialogue with antiquity. The name of the collection is Interfrenze, which gets its name from the two competing staircases inside, one built by Borromini and the other built by Bernini. Michele said how the building lets "divergent forces cohabit without neutralising one another"[102]. This architectural tension was based on a well documented historical rivalry: Bernini's square, monumental staircase and Borromini's oval, spiraling one were both designed for the same place in the palace, before the two architects, who worked together for a short time, eventually became lifelong professional rivals;

95.Pavarini, M.C. "The People: Alessandro Michele is Valentino's newly named creative director." The Spin-Off, 28 March 2024. https://www.the-spin-off.com/news/stories/The-Brands-Alessandro-Michele-is-Valentinos-newly-named-creative-director-17985
96. WWD. "Valentino to Stage Fall 2026 Show at Rome's Baroque Palazzo Barberini." https://wwd.com/fashion-news/fashion-scoops/valentino-fall-2026-show-alessandro-michele-rome-palazzo-barberini-1238559934/
97. nss magazine. "The Richness of Contradiction in Valentino's FW26 Show." https://www.nssmag.com/en/fashion/44617/the-richness-of-contradiction-in-valentino-s-fw26-show
98.FashionUnited. "Maximalism, Romanticism and Nostalgia: The best of Alessandro Michele at Gucci." 2022. https://fashionunited.com/news/fashion/maximalism-romanticism-and-nostalgia-the-best-of-alessandro-michele-at-gucci/2022112550887

both had different visions for the Baroque form [101]. Michele's choice of venue therefore talks about a conflict that already existed within the building itself, long before the collection was created. He extended the idea to the collection itself, while describing it as built on contrasts between "code and deviation, lightness and gravity"[102]. While he explained his collection, he made a connection between fashion and architecture: "Like architecture, fashion too stabilizes and destabilizes, orients and decenters, affirms and puts into crisis"[97]. This suggests both fashion and architecture can be unstable practices.

The show also had another meaning for the House of Valentino; the show was held weeks after the founder Valentino Garavani passed away, its widely suggested that the show was a tribute to him. That year, out of respect for the passing of the owner, Valentino was not on the official Paris Fashion Week schedule; before that, Michele staged his show independently in Rome [96]. A decision that further shows that the collection was a deliberate homecoming. In a way, Michele returned to antiquity and kept his ownself of style and adapted to the House of Valentino, not a continuation of Gucci.

99. AnOther. "Alessandro Michele's Gucci Cruise Collection Was a Historic Ode to Freedom." 2019. https://www.anothermag.com/fashion-beauty/11741/alessandro-micheles-gucci-cruise-collection-was-a-historic-ode-to-freedom
100. Fashionista. "Gucci's Cruise 2020 Show To Take Place In Rome." 2019. https://fashionista.com/2019/03/gucci-cruise-2020-location-rome
101. Palazzo Barberini official site. "The Great Staircase Duel: Bernini vs. Borromini." https://www.palazzobarberini.info/the-great-staircase-duel-bernini-vs-borromini
102. nss magazine. "The Richness of Contradiction in Valentino's FW26 Show." 13 March 2026. https://www.nssmag.com/en/fashion/44617/the-richness-of-contradiction-in-valentino-s-fw26-show

Fig 52. Michele's first Valentino show ending, Spring/Summer 2025 RTW













Fig.53/54/55/56/57/58 Valentino Spring 2026 Couture by Alessandro Michele
Vogue Runway, “Valentino Spring 2026 Couture Collection,” Vogue, https://www.vogue.com/fashion-shows/spring-2026-couture/valentino.

Fashion as an Event: The Runway Show

2.2

Modern fashion shows are not just about displaying a product, but it is a complex form of communication while showing brands' power and DNA with monumental sets and strategic spatial choices[103]. This process started with Charles Frederick Worth in the 19th century; he displayed his gowns by brightening the salon lights more than they should be and showing how they would look in real life and social settings . Later, Lucile (Lady Duff-Gordon) hired the first professional models to show the dresses worn in real life and also used an innovative stage and light design to create a specific atmosphere . Paul Poiret would not only stage his shows but also his personal life, by feeding into the image of himself as a visionary designer [104]. Throughout the century, the relationship between theatre and fashion continued in different forms: In 1965, designer Andre Courreges told his models to move and pose in an unconventional way while dancing to avant garde music plays in the background, effectively " freeing the fashion show from its strict utilitarian and commercial purpose" [105].

Throughout the 20th century, theatricalization of fashion turned ***sfilata*** into a cultural phenomenon; this phenomenon created a deep association between art and architecture [106]. In the 1980s, fashion shows started to get into pop culture; designers such as Thierry Mugler and Jean-Paul Gaultier started renting concert halls and venues and selling tickets to fans for a seat [107]. Today, the function of fashion shows often creates "other spaces" to remove audiences from normal settings and put them in a dream like atmosphere; Foucault calls this heterotopia [108]. Since then, the brands continued to take things further, even though sometimes it resulted in a bad way. For example, in 2013, Louis Vuitton put a huge trunk in the middle of Red Square in Moscow; this trunk blocked the view

103.Mendes, "Fashion Shows and Spatial Communication," 1.
104.Grumbach, cited in Mendes, "Fashion Shows and Spatial Communication," 4; Evans, cited in Mendes, "Fashion Shows and Spatial Communication," 4; Mendes, "Fashion Shows and Spatial Communication," 4.
105.Kamitsis, cited in Mendes, "Fashion Shows and Spatial Communication," 5.
106.Linfante, cited in Allegretti et al., [eser balıı], 39.
107.Bott, cited in Mendes, "Fashion Shows and Spatial Communication," 5.
108.Foucault, cited in Mendes, "Fashion Shows and Spatial Communication," [sayfa].
109.Mendes, "Fashion Shows and Spatial Communication," 12.
110.Mendes, "Fashion Shows and Spatial Communication," 2.
111.Mendes, "Fashion Shows and Spatial Communication," 17.











Fig.59/60/61/62/63/64 Jean-Pual Gaultier Fall/Winter 1984 Cirque d'Hive with 4000 people in the audience











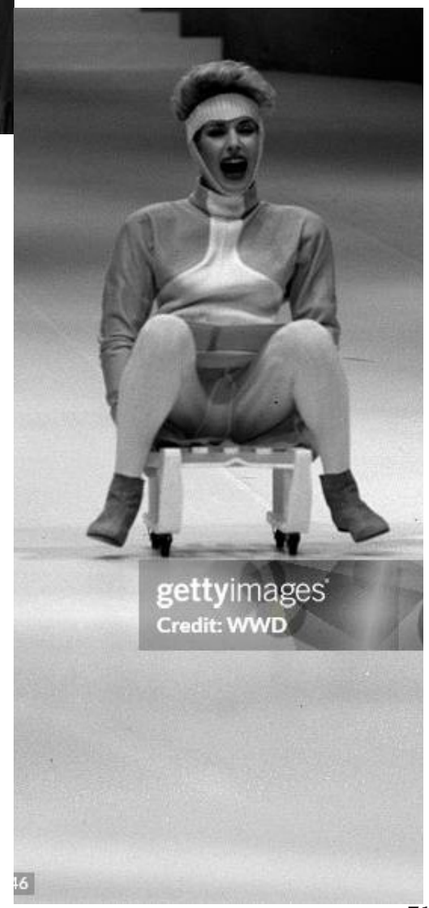


Fig.65/66/67/68/69/70 March 24 1984 Theiry Muglier in Zénith stadium, Paris. For brands 10th years anniversary he rented a concert hall with 6000 people in the audience

of St. Basil's Cathedral, and this created public hostility that the Kremlin ordered it to be removed [109].

Fendi's Spring/Summer 2007 show on the Great Wall of China is another example where a brand affirms its global presence, staged at a moment when the house wanted to reassert itself among the leading names in luxury [110].

Today, the concept of ''Instagrammability'' of the runway has become a trend, meaning that every technical and visual part of the runway is designed to be photographable from every angle so this can create a viral impact and give the brand artistic capital [111].



Fig.71 Louis Vuitton 2013 Moscow Red Square structure

Fig.72 Fendi 2007 Fashion Show Great Wall of China



The Environment of the Fashion Show: Catwalk, Backstage and the Audience Space 2 .3

The function of the setting of fashion shows is semiotic, shaping and adding meaning to the event by a combination of physical and intangible elements[112]. Important historical venues would let fashion brands to utilize their site so the shows could be more impactful; two important examples, venues such as the Opéra Palais Garnier used by Schiaparelli (a monument since 1923) or the Conciergerie used by McQueen (a national monument since 1862)[113]. At Palais Garnier, regardless of how much the audience was aware of the history of the site, the venue's glamorous interior, such as dangling chandeliers, a ceiling with classical paintings, and low lighting of Schiaparelli's signature designs, combined made the show impactful[114]. The Conciergerie has a complicated history, French monarchy used the place as their residence, the palace later became a prison for them, including Marie Antoinette, were held there before execution: McQueen's collection was staged at the Hall of Guards, it is widely read as drawing attention to this dark history of the palace through its colors, designs and overall styling of the collection [115].

Creative director Alessandro Michele picked Westminster Abbey for his Gucci Cruise 2017 collection on purpose because of the location's ''cool history''[116] and used the Gothic cloister as a runway to show ''kaleidoscopic vision'' alongside English eccentric tradition. From a semiotic perspective, Peirce's triadic model of sign, object, and interpretant, the heritage site shapes the audience's experience so it is in the signifier role [117]. The role of backstage is to be the hidden space of the ritual; it can ''veil or disguise'' the event's commercial underpinning [118]. Now, modern shows often try to catch an ''Instagram moment'' at the finale of the show, where the models remain on the runway so the audience can approach and photograph the models; the aim here is to create a symbolic proximity between the audience and the brand [119].

112.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 1.
113.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 7–8.
114.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 7.
115.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 8.
116.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 9.
117.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 11.
118.Evans, cited in Mendes, "The Instagrammability of the Runway: Architecture, Scenography, and the Spatial Turn in Fashion," 4–5.
119.Pfeiffer, cited in Mendes, "The Instagrammability of the Runway: Architecture, Scenography, and the Spatial Turn in Fashion," 17–18.
120.Calinao, "Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage," 6.
121.Mendes, "The Instagrammability of the Runway: Architecture, Scenography, and the Spatial Turn in Fashion," 13.

When the viewer sees this contemporary collection through the lens of historical and cultural value, an ‘‘awe and wonder’’ sense might appear [120]. Brands start to hire more and more ‘‘starchitects’’, for example Rem Koolhaas for Prada; their goal is to merge fashion and architecture,their partnership goes beyond just designing runways; OMA with Rem Koolhaas also shapes Prada’s retail identity, such as the Epicentre showroom in New York (2001). For Prada’s Spring/Summer 2015 show, ‘‘Outdoor/Indoor/Outdoor’’ Koolhaas built large purple sand dunes for models to walk around, making the show itself an architectural installation [121].



Fig.73 Schiaparelli haute couture Fall/Winter 2018–2019 at the Opera Palais Garnier in Paris, France

Fig.74 Gucci Resort 2017 at the Westminster Abbey in London, UK



Origins of the Fashion Show and Its Role In Heritage Enhancement

2 .4

Using heritage sites as high-profile promotional tools became iconic when Dior staged a shoot at the Parthenon in 1951; around the same time, the Italian fashion system started to rise under Giovan Battista Giorgini at Sala Bianca of Palazzo Pitti[122]. To communicate prestige, authority, and immortality by using antiquity and history, luxury brands adapted the concept of "musei tempio" (museum temple)[123]. This strategy allowed brands to "own the time" in a constantly changing industry and helps them to survive and stay relevant by linking their contemporary creations to heritage frameworks [124].

However, this relationship is strictly governed by legal and institutional frameworks. In Greece, commercial use of ancient sites is governed by Law 3028/2002 (Article 46); under specific situations, an approval from the committee is needed [125]. Even though Mary Katrantzou was able to get an approval for her show in the Temple of Poseidon in 2019, where she held a charity fundraiser for the ELPIDA association, others,the most interesting, also the most relevant one for this thesis, is Gucci's case; for their 2018 Cruise show they made a proposal for the Acropolis, which they got rejected for because it was "incompatible with the values"[127].

In Italy, these types of shows had mixed reactions; for example, Dior's Cruise 2021 show in Lecce (Piazza Duomo) created controversy with local authorities criticizing the "luminarie" (traditional lights) for concealing the Baroque character of the piazza [128]. In contrast, Dolce & Gabbana's 2016 show in the Temple of Concordia (Agrigento) got good reactions; the brand used a raised wooden catwalk without touching the "sacred ground", with that the models were able to walk around the columns [129]. Similar to this, Fendi shows a similar pattern with its ties to Rome, such as the 2016 show at the Trevi Fountain and the 2019 event at the Temple of Venus; in both cases, the brand paired the event with funding for restoration of the sites [130]. These historical precedents can provide a methodological basis for analyzing fictional or conceptual scenarios on an academic grounds.

122.Spadaccini, "The Fortune of the Ancient World's Heritage Within the Context of Fashion Museums' Communication in Italy," 129–130.
123.Spadaccini, "The Fortune of the Ancient World's Heritage Within the Context of Fashion Museums' Communication in Italy," 122–131.
124.Spadaccini, "The Fortune of the Ancient World's Heritage Within the Context of Fashion Museums' Communication in Italy," 131.
125.Allegretti, Diatta, and Ghirardini, "Fashion and Heritage. Fashion Shows for the Enhancement of Mutual Beauty," 40–41.
126.Freeman, cited in Allegretti, Diatta, and Ghirardini, "Fashion and Heritage. Fashion Shows for the Enhancement of Mutual Beauty," 42–43.
127.Allegretti, Diatta, and Ghirardini, "Fashion and Heritage. Fashion Shows for the Enhancement of Mutual Beauty," 43.
128.Tadicini, cited in Allegretti, Diatta, and Ghirardini, "Fashion and Heritage. Fashion Shows for the Enhancement of Mutual Beauty," 43.
129.Allegretti, Diatta, and Ghirardini, "Fashion and Heritage. Fashion Shows for the Enhancement of Mutual Beauty," 43.
130.Allegretti, Diatta, and Ghirardini, "Fashion and Heritage. Fashion Shows for the Enhancement of Mutual Beauty," 40–41.



Fig. 75 Fendi Fall Couture 2016 in Trevi Fountain

III. FASHION&HERITAGE

Fashion as Cultural Expression

3.1

The previous chapters looked at fashion and heritage separately; this chapter will bring them together. Chapter I explored what the Acropolis's Southern slope is, how it is protected, and with restoration and reconstruction theories, how it was reactivated. Chapter II followed with how Alessandro Michele engaged with mythology and antiquity throughout his career in Gucci and Valentino, and looked at runway shows through the lens of it being an architectural, cultural event itself.

In this chapter the fashion events are seen as tools that can be utilized for heritage sites cultural valorization (the process of making a site more valuable or relevant, whether financially, culturally, or in terms of public visibility) heritage sites are not treated as a passive backdrop. There are two patterns for the sites I will look into at this chapter.

The first is one that is economical and direct:a high fashion house funds the restoration and conservations of the site and this enables them to use the site, so in effect the show becomes a form of sponsorship. The second pattern is more indirect: the media exposure of the show itself becomes the valorization without being linked to the financial contributions that gives visibility to the site.

The reason why I picked these 4 cases, Gucci at the Capitoline Museums, Valentino at Palazzo Barberini, Dior at the Acropolis and the Panathenaic Stadium, and Fendi,Rome Colosseo/ Tempio di Venere & Trevi Fountain, is they are interesting examples showing different models of how fashion intervention in a historical site can engage without permanently altering the area. These patterns of valorization's are directly relevant to the thesis's own site and design proposal.



Fig. 76 Dior's 1951 photoshoot at the Acropolis



Fig. 77 Dior's 2021 photoshoot at the Acropolis

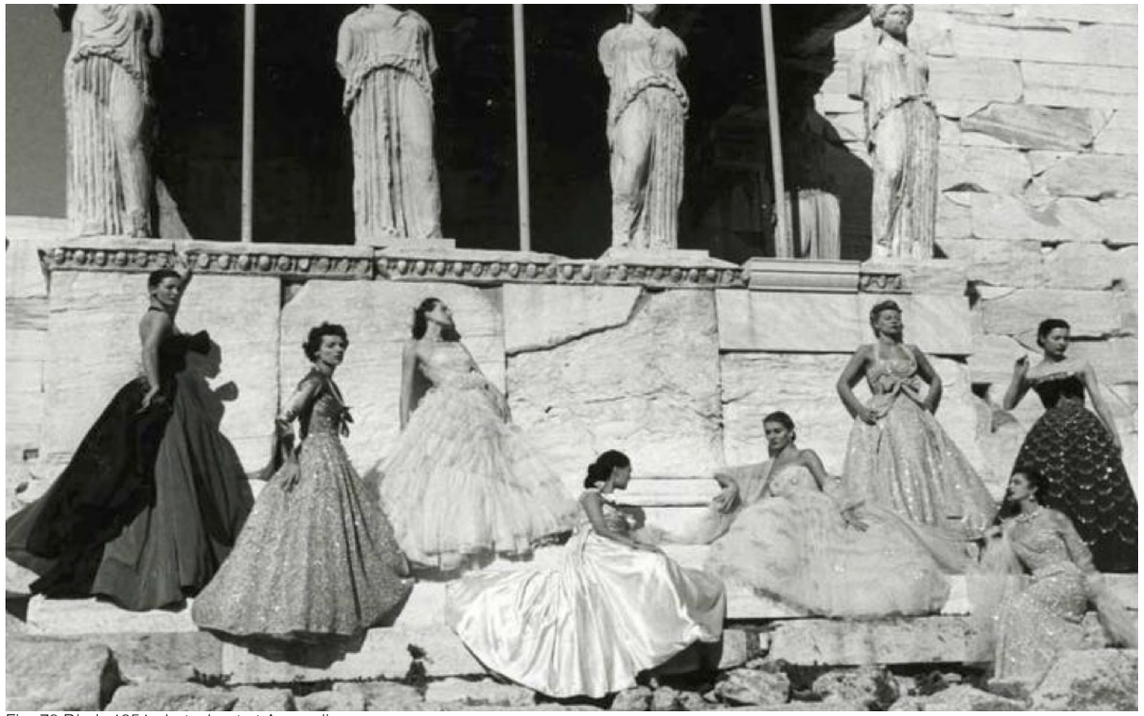


Fig. 78 Dior's 1951 photoshoot at Acropolis

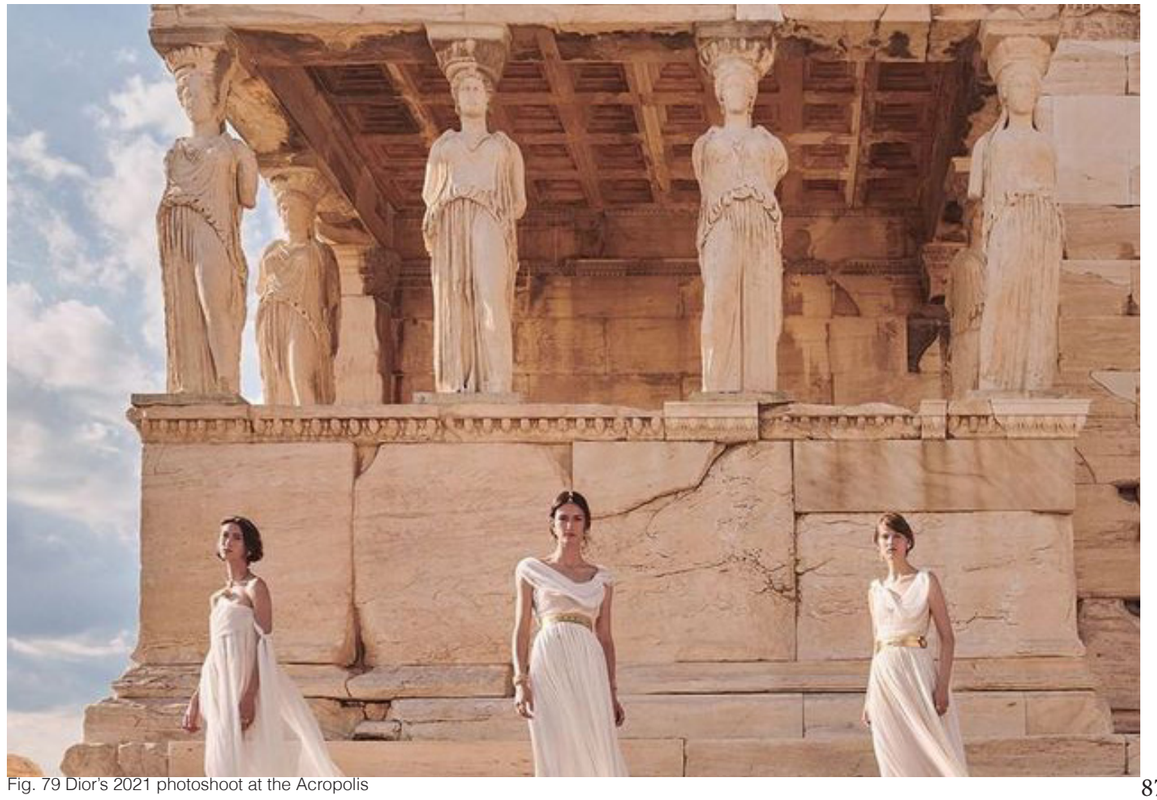


Fig. 79 Dior's 2021 photoshoot at the Acropolis

Gucci, Capitoline Museums (Cruise 2020) 3.1.1

By the year 2019, Alessandro Michele's Cruise shows had a recognizable pattern: Every year he would move his shows out of Milan to some sort of historical site, for example, Westminster Abbey in London, the Palatine Gallery at Palazzo Pitti in Florence, and the Roman necropolis of Les Alyscamps in Arles [131]. For Cruise 2020, the brand returned to Italy, Rome; they picked the Capitoline Museums as their venue [132]. This wasn't an accidental choice but a personal one; the brand explained that the designer, who was born and raised in Rome, picked it because of his childhood [133].

Located on Capitoline Hill at Piazza del Campidoglio, the museum dates back to 1471 when Pope Sixtus IV gifted the city a group of bronze sculptures. In the year 1734, the museum opened to the public . It is 2 buildings connected by an underground gallery and contains Roman sculptures and Medieval and Renaissance art [134].

The show took place on the 28th of May 2019; Michele's maximalist, historically referenced silhouettes with the brand's eclecticism were apparent in the collection, and, at the finale, they closed by addressing a contemporary social issue with a jacket that has the slogan "My Body My Choice" [135].

The difference between this case and renting a normal venue is the restoration commitment. Gucci paid 1.6 million euros in 2 year installments for the restoration of The Rupe Tarpea (The Tarpeian Rock), which is located on the southern side of the Capitoline Hill and looks at the Roman Forum. This project was developed with Sovrintendenza Capitolina ai Beni Culturali (Rome's cultural heritage authority) and Roma Capitale; Gucci funded the restoration of the Belvedere Garden at Villa Tarpea, which was closed for a very long time [136] and the reopening of the panoramic viewpoints that have become inaccessible;

131.Luisa Zargani, "Gucci to Hold Cruise 2020 Show in Rome," Women's Wear Daily, accessed August 26, 2026, https://wwd.com/fashion-news/fashion-scoops/feature/gucci-to-hold-cruise-2020-show-in-rome-1203081500/.
132.Hypebeast, "Gucci Announces Cruise 2020 Location in Rome," https://hypebeast.com/2019/3/gucci-cruise-2020-rome-show-announcement.
133.Whitney Bauck, "Gucci's Cruise 2020 Show To Take Place In Rome," Fashionista, March 2019, https://fashionista.com/2019/03/gucci-cruise-2020-location-rome.
134.Rome.net, "Capitoline Museums," https://www.rome.net/capitoline-museums.
135.Wonderland Magazine, "What Went Down At Gucci's Cruise Runway Show In Rome," May 29, 2019, https://www.wonderlandmagazine.com/2019/05/29/gucci-cruise-2020-show/.
136.Luisa Zargani, "Gucci Pledges to Contribute 1.6M Euros on Restoration Project," WWD, https://wwd.com/fashion-news/fashion-features/feature/gucci-pledges-to-contribute-1-6m-euros-to-restoration-project-1203154423/.
137.The Luxury Chronicle, "Italy – Gucci and Rome City Council Collaborate to Restore Historic Rupe Tarpea and Belvedere Gardens," June 7, 2019, https://www.theluxurychronicle.com/gucci-restore-historic-rupa-tarpea/.
138.Wanted in Rome, "Gucci Sponsors Restoration of Rome's Tarpeian Rock," June 6, 2019, https://www.wantedinrome.com/news/gucci-sponsors-restoration-of-romes-tarpeian-rock.html.

the project was finished in 2021[138]. The prior CEO and the president of Gucci at the time explained this contribution as a civic gesture of gratitude for the city that raised and shaped the creative director but also contains their design studio [137].

They never disclosed the amount of money they spent to use the museum, and they only revealed the amount of the restoration contribution months after they announced the venue [132,136]. This pattern is happening in Rome a lot: the brand Tod's 25 million euro donation for Colosseum's restoration, Fendi funding 2 million euro for the cleaning of Trevi Fountain, and Bulgari financing 1.5 million euro for the Spanish Steps and the Largo Argentina archeological site [138].

This case is a good example of economic valorization that I mentioned at the beginning of this chapter: the show became a public platform for a restoration that normally many people wouldn't know about and raised its visibility; at the same time, the donation they made helped the Capitoline Superintendence to reopen the site. Here, the contribution Gucci made is informally a part of the pattern, where fashion houses help restore the heritage sites in Rome; it is not an isolated event but a pattern.

Fig. 80 Gucci Cruise 2020 Show in Capitoline Museums

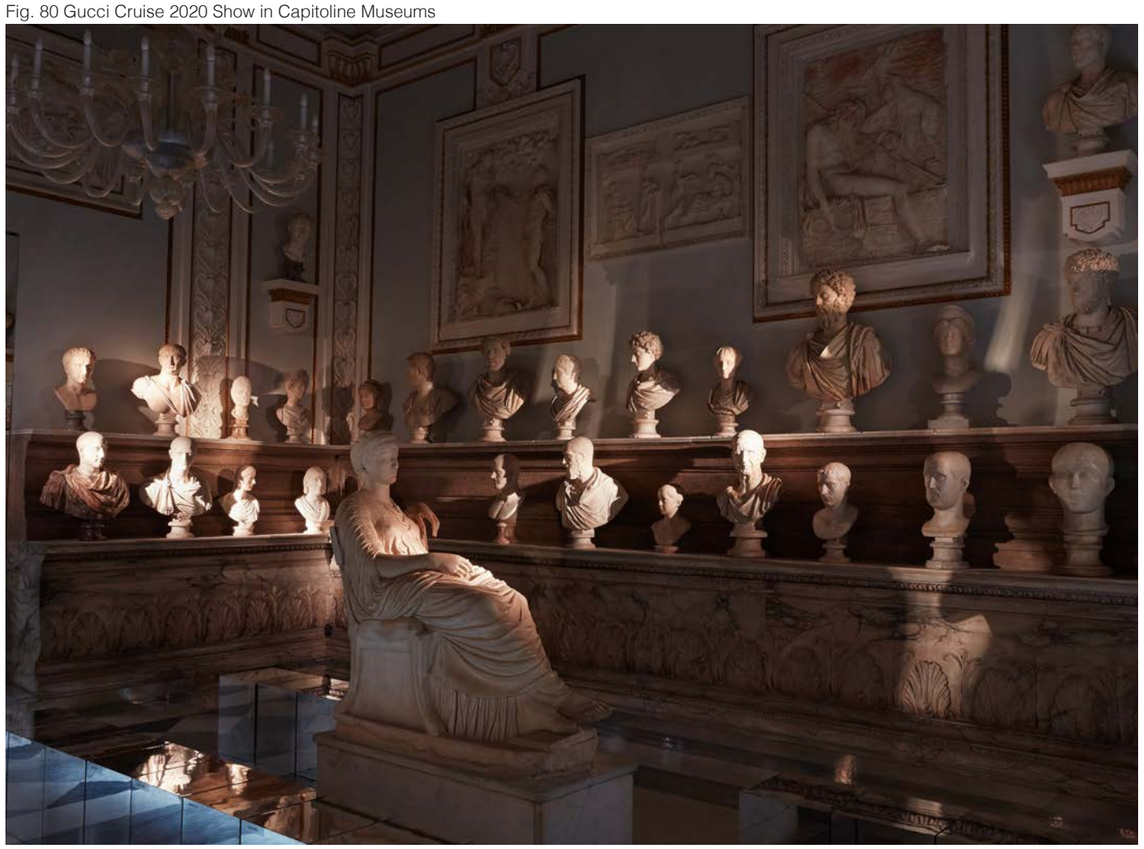




Fig. 81 Gucci Cruise 2020 Show in Capitoline Museums













Fig. 82/83/84/85/86/87 Gucci Cruise 2020 Show

Valentino, Palazzo Barberini (AW 2026) 3.1.2

The House of Valentino was founded in 1960,in Rome,but its shows have mostly been held in Paris[139]. In March 2026, the house broke the pattern and held its Fall/Winter 2026 ready-to-wear shows in Rome instead, at Palazzo Barberini [140]. This decision was made by Michele before the founder Valentino Garavani died at age 93, and this was the first show they held after his passing. This choice of venue was like a homecoming tribute for Michele[140]. The creative director Alessandro Michele, who was born and raised in Rome, had already held a show in Rome before, at Gucci Cruise 2020 show in the Capitoline Museums; for him, this was the second time he came to his hometown for a major runway event[139].

The name of the collection is Interferenze (Interferences); the show was held on March 12th, 2026, and it was the first fashion show that was held in the history of Palazzo Barberini [140]. This 17th century Baroque palace was built by ,Carlo Maderno, Gian Lorenzo Bernini, and Francesco Borromini; today, it's the home of Galleria Nazionale d'Arte Antica [141]. The collection was shown under Pietro da Cortona's ceiling fresco, the Triumph of Divine Providence[140]. The inspiration for the concept of the show was directly drawn from the historical rivalry between Borromini and Bernini, who each built 2 different staircases at the opposite end of the palace. This show tries to tell that fashion itself is a field of opposing forces cohabiting in one body [141].

139.Luisa Zargani, "EXCLUSIVE: Valentino to Stage Fall 2026 Show at Rome's Baroque Palazzo Barberini," WWD, February 12, 2026, https://wwd.com/fashion-news/fashion-scoops/valentino-fall-2026-show-alessandro-michele-rome-palazzo-barberini-1238559934/.
140.Sumnima Kandangwa, "Style Edit: Valentino Returns to Rome for Alessandro Michele's Fall/Winter 2026 Collection," South China Morning Post, March 23, 2026, https://www.scmp.com/magazines/style/fashion/fashion-news/article/3347288/style-edit-valentino-returns-rome-alessandro-micheles-fall/winter-2026-collection.
141.Gea Politi, "Valentino's Baroque Interference," Flash Art, March 23, 2026, https://flash---art.com/2026/03/valentino-baroque-interference/.
142.Gallerie Nazionali Barberini Corsini, "A Record-Breaking 2025," February 3, 2026, https://barberinicorsini.org/en/a-record-breaking-2025/.

Unlike the Gucci case discussed before, Valentino simply rented this venue like a normal event; they did not disclose whether they paid anything extra for the restoration or conservation efforts. This collaboration was not tied to any conservation project; the fact that the brand was present there did not affect the museum's collection or its structure.

The only thing that the show added to the value was visibility. Around 700 guests, including big names such as Gwyneth Paltrow, were in attendance for the show; the media constantly covered the collection, framing Palazzo Barberini as part of the collection, not just as a backdrop, but it was broadcasted as part of the story [141]. In 2025, the attendance at the museum extended to 700,000 people; this was possible because of the exposure of an internationally covered runway show, and normal conservation donations or the effort could not make that possible [142].

This case introduces the second, more indirect model of valorization that I mentioned at the beginning of this chapter. Rather than funding the restoration, the contribution Valentino made to this historical building was reputational: the show linked the Palazzo Barberini's baroque architecture to a major international fashion moment. Instead of financial or physical intervention, they raised its visibility via media coverage.

Fig. 88 Models on the baroque staircase of Palazzo Barberini





Fig. 89 Borromini's baroque staircase

Fig. 90 Runway passing through the historic interiors





Fig. 91 A model walking through the monumental doorway











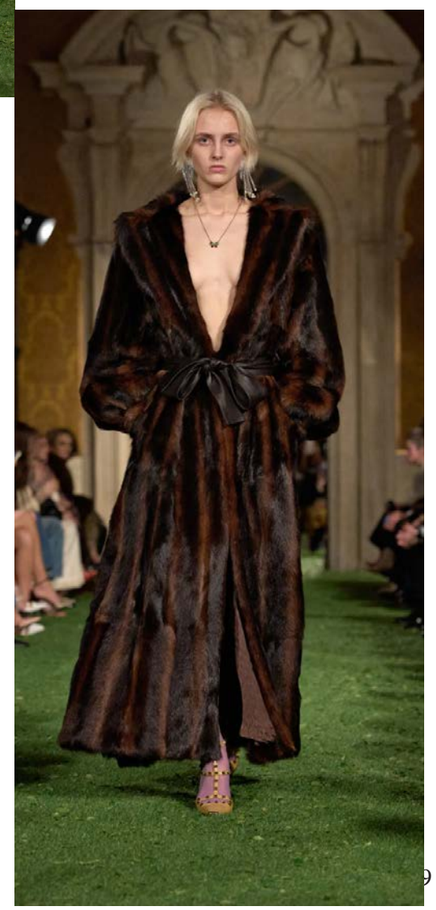


Fig. 92/93/94/95/96/97 Fall 2026 RTW

Dior, Acropolis 1951 / Panathenaic Stadium 2021 3.1.3

Dior's relationship with Greece started many years ago. In 2021, it returned to Athens. In 1951, photographer Jean-Pierre Pedrazzini shot Christian Dior's fall haute couture collection against the backdrop of the Acropolis for Paris Match; those images are still the most iconic pictures of the house [143]. 70 years later, under the creative director Maria Grazia Chiuri, Dior directly revisited its history: As a tribute to the 1951 photoshoot, the house staged its Cruise 2022 show in Athens, around the 200th anniversary of Greece's independence (1821) [144]. Unlike Gucci returning its creative director's hometown or Valentino's tribute to his founder, Dior's motivation here was not biographical but archival; the brand didn't return to its roots in Greece, but they restaged their history inside a site that was previously used only for a photoshoot but never for a runway event.

The event itself took 2 forms. Central Archeological Council allowed Dior to have a photoshoot inside several protected sites; the Acropolis itself is included, the Odeon of Herodes Atticus, the ancient Agora, the Temple of Poseidon at Sounion, and the Temple of Zeus at Nemea.Some of these are the same locations as the 1951 photo shoot, and some of them expand across Athens[145]. The runway show itself was held on June 17th 2021, inside Panathenaic Stadium. This marble stadium was the home of the first Modern Olympics, which was held in 1896, and was originally built as a racecourse around 330BC [146]. Physically, 400 guests attended the show, including Catherine Deneuve, Cara Delevingne, and the President of Greece, Katerina Sakellaropoulou. At the same time, the show was live broadcasted on public screens across several cities in Greece so it could reach a wider audience outside the invited guest list. The collection itself was styled with the themes of sports, freedom of movement, and Greek mythology.

Some garments made by Greek artisans were also included, such as a tailor from Argos, a silk producer from Soufli, and a fisherman's cap maker from Piraeus [147].
Financially, this case is different from the Gucci model that I mentioned at the beginning of this chapter. For the show and the editorial, Dior did not make any donations for the restoration or the conservation of the site; the house only paid a standard fee of 700,000 euros to use the archeological sites and the stadium [148]. Unlike the Rupe Tarpea Project, there were no physical interventions made in the name of Dior, and alongside this event, they did not announce a multi-year long restoration project. This collaboration's value was not economical but promotional, and it was on a big scale. Journalist Dimitris Rigopoulos reported that Dior's content about the Panathenaic Stadium was viewed more than 85 million times across the globe; the live broadcast is not included in this figure [150].

Creative director at the time, Maria Grazia Chiuri, while describing the show, she did not speak about finances but more about the craft itself;
she simply told the AFP that she was " very interested in the craftsmanship, "[147] calling it her "passion" [147].
The best comparison for this case is Valentino's Palazzo Barberini; it is an example of the second, indirect model of valorization that I mentioned at the beginning of this chapter. Value has been added as visibility, not with funding. For Gucci's Rupe Tarpea, the show provided a measurable physical value alongside the media and press coverage. Dior's collaboration with the Acropolis and the Panathenaic Stadium did not leave any traceable sign at the site. What they created was an association between the Acropolis and Dior's name, an association that had been in place for 70 years prior with a single photoshoot; now they revived it on a bigger scale.

143.Ioanna Zikakou, "1951: Dior Photoshoot at the Acropolis," Greek Reporter, October 12, 2014, https://greekreporter.com/2014/10/12/1951-dior-photoshoot-under-the-acropolis/.
144.Godfrey Deeny, "Christian Dior Cruise Show Set for Greece," FashionNetwork, April 23, 2021, https://us.fashionnetwork.com/news/Christian-dior-cruise-show-set-for-greece,1297177.html.
145.Joelle Diderich, "EXCLUSIVE: Dior to Hold Cruise Show at Panathenaic Stadium in Athens," WWD, June 1, 2021, https://wwd.com/fashion-news/fashion-scoops/feature/dior-cruise-show-panathenaic-stadium-athens-1234832943/.
146.Alexander Fury, "How Dior Brought Ancient Greece Into the 21st Century," AnOther, June 22, 2021, https://www.anothermag.com/fashion-beauty/13402/dior-cruise-resort-2022-show-collection-greece-maria-grazia-chiuri.
147.Agence France-Presse, "Dior Channels Ancient Greece for Cruise Collection," Malay Mail, June 20, 2021, https://www.malaymail.com/news/life/2021/06/20/dior-channels-ancient-greece-for-cruise-collection/1983547.
148.The Greek Herald, "Dior Hosts Mesmerising Photoshoot at the Acropolis," July 10, 2021, https://greekherald.com.au/culture/dior-hosts-mesmerising-photoshoot-at-the-acropolis/.

Fig.98



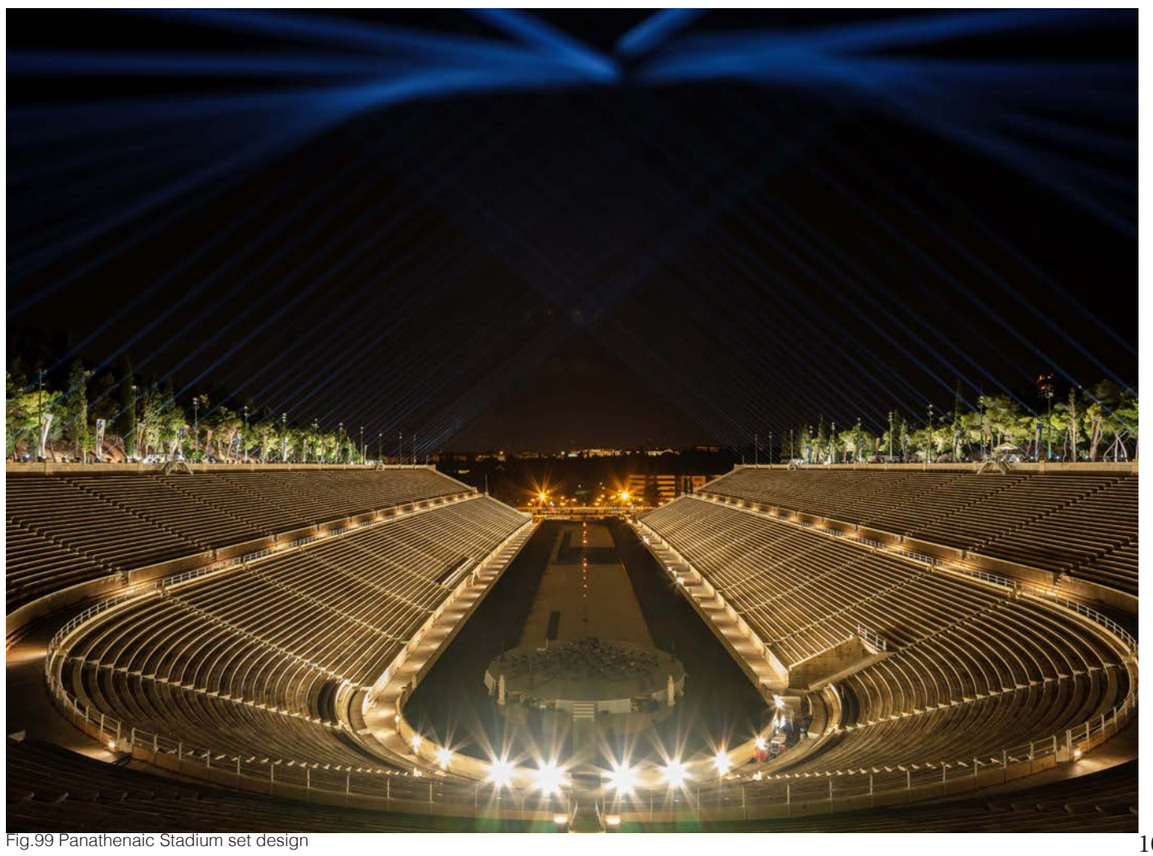


Fig.99 Panathenaic Stadium set design

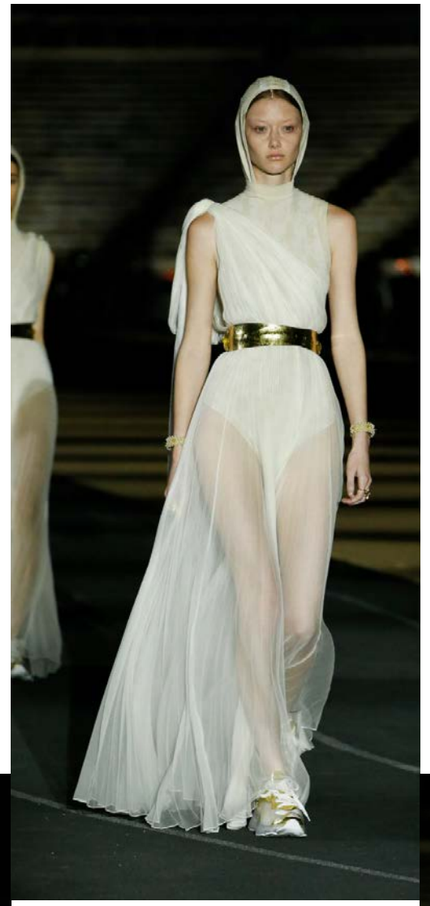
Fig.100





Fig.101











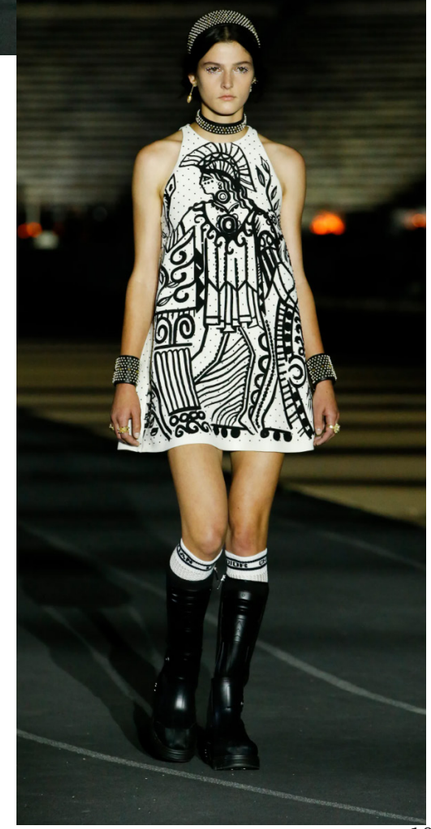


Fig.102/103/104/105/106/107 Dior Resort 2022

Fendi, Rome (Colosseo/Tempio di Venere e Roma) & (Trevi Fountain) 3.1.4

Fendi's connection with Rome is foundational; the house is founded in the city, and its identity has been built around it. They use the Roman capital as their reference point, not as a destination[149]. This bond was apparent during the prior years, with the Trevi Fountain restoration. Fendi announced the project in January 2013 as a wider part of their ''Fendi for fountains'' initiative; they donated 2.18 million euros, which also included Quattro Fontane, which is nearby [157]. This work took approximately 17 months, and the fountain reopened to the public in November 2015. Rome's top culture official at the time, Claudio Parisi Presicce, described the event as an example of how private funding could help its heritage at a time with difficult financial times [158]. At the unveiling of the fountain, Silvia Venturini Fendi noted that ''the house is becoming a specialist in fountains''[160], framing this as not an isolated gesture [160], but this project is just an extension of what Fendi has been doing for the city.

Next year, on July 7th 2016, Fendi staged their runway show inside of the restored fountain, on a glass runway they built embedded in the water, to mark the house's 90th anniversary, framing the project as a natural extension of Fendi's identity rather than a one off gesture [161]. CEO Pietro Beccari called the setting the best way to celebrate the anniversary, saying it expressed the house's ''roots and DNA while transmitting daring creativity and craftsmanship'' [159].

In the Temple of Venus and Rome project, they repeated the pattern but this time on a bigger scale and in different circumstances: the show happened after the death of long term creative director Karl Lagerfeld in February 2019; this was the first show they did after his death [150].
On July 4th 2019, Fendi staged their 2019-2020 show there; the collection was named ''The Dawn of Romanity'', and the show in the Temple of Venus was a part of the Colosseum Archaeological Park on the Palatine Hill[150].

The collection had 54 looks, for each year Karl Lagerfeld spent working for the house. 600 guests attended the show while the Colosseum itself was visible in the background [151]. Silvia Venturini Fendi, the creative director of accessories and menswear who also took over after Lagerfeld and the granddaughter of the founders of the house, explained the reason why they chose this site by describing the Palatine Hill as lying ''at the very heart of our Roman mythology, '' calling it ''the spiritua birthplace of our city [151].

The show was announced with a restoration commitment. Fendi, with their parent company LVMH, announced that they would donate 2.5 million euros for the temple's restoration. The Temple of Venus is believed to be the biggest religious building in ancient Rome and was built during Emperor Hadrian's rule, 121 and 141 AD [152]. This work was done in the Colosseum Archeological Park; it took 15 months with more than 60 professionals,

from the roof to wall surfaces to marble floors, they covered the 2 parts of the site with architectural and decorative elements. A new lighting system was installed, and in 2021, after decades, the site opened to the public. .After the restorations were done, Silvia Venturini Fendi described the Palatine Hill: ''the spiritual birthplace of our city ''[153]. In 2019, she described the reason why they chose this site with the same tone [153]. Fendi's president, Serge Brunschwig, when they first announced their contribution to the site he framed it in a similar way, saying that the house was ''super happy to commit'' to the project and ''reaffirms the ties to Rome'' [150].

Fendi's commitment to Rome is not just about restoring individual ancient sites in the city but includes different buildings from different architectural periods. In 2015, the house carried its global headquarters to Palazzo della Civiltà Italiana,

149.Kettj Talon, "The Everlasting Love Between Fendi and Rome," nss magazine, June 28, 2019, https://www.nssmag.com/en/fashion/19009/fendi-rome-haute-couture-show.
150.Luisa Zargani, "Fendi's Couture Show to Be Held at Rome's Temple of Venus and Roma," WWD, June 24, 2019, https://wwd.com/fashion-news/designer-luxury/feature/fendi-to-hold-couture-show-at-romes-temple-of-venus-and-rome-1203200580/.
151.Agence France-Presse, "Fendi Celebrates Lagerfeld at Rome's Temple of Venus," Malay Mail, July 5, 2019, https://www.malaymail.com/news/life/2019/07/05/fendi-celebrates-lagerfeld-at-romes-temple-of-venus/1768451.
152.Lorenzo Salamone, "Fendi Signs the 2.5 Million Euro Restoration of the Temple of Venus in Rome," nss magazine, December 21, 2021, https://www.nssmag.com/en/fashion/28476/fendi-temple-rome.
153.Sandra Salibian, "Fendi Completes Restoration of Rome's Temple of Venus and Rome," WWD, December 20, 2021, https://wwd.com/eye/lifestyle/fendi-unveils-restoration-of-romes-temple-of-venus-and-rome-1235021689/.
154.ArchDaily Editorial Team, "Fendi Fashion House Relocates to the Palazzo della Civiltà Italiana in Rome," ArchDaily, October 27, 2015, https://www.archdaily.com/776091/fendi-fashion-house-relocates-to-the-palazzo-della-civilta-italiana-in-rome.

located in the EUR district in the “Square Colosseum”,made of travertine, and it is 6-storey. It was built under Benito Mussolini’s Fascist regime for the 1942 world exhibition, but because of the war, the exhibition never happened [154]. The building was vacant for over seventy years, with a fifteen year contract leased to Fendi; each year they pay 240,00 euros. The restoration took more than 18 months and was led by Marco Costanzi: he kept the original marble floors and the staircases, while adapting the interior for 450 employees who are working there. This move had some criticism for occupying a monument with ties to the Fascist regime; the CEO, Pietro Beccari, directly addressed the situation, saying the political association of the monument is now faded and its value today is architectural, not ideological. He described the monument as “a masterpiece of architecture” and that it would cost more than 500 million euros to rebuild today[155].

Unlike the Colosseum and the Trevi Fountain projects, this wasn’t a temporary sponsorship just for one show, but it was a physical, permanent claim to a historical structure.

This case has the same direct model of valorization as the Gucci case that I mentioned at the beginning of this chapter. Like the Rupe Tarpea project, the runway function was to announce the restoration project to the public platform; otherwise, these efforts wouldn’t grab the attention it did. The donation had a measurable physical outcome, and with a fixed timeline, the site opened to the public decades later, fully restored. Alongside the Trevi Fountain restoration, the Temple of Venus and Rome projects confirmed that Fendi is the head of engaging with Roman heritage. This is not just an isolated gesture but a pattern that keeps happening and a strategy for the house’s identity.

155.Alice Morby, “Fendi Moves Headquarters into Iconic Mussolini-Commissioned Building,” Dezeen, October 27, 2015, https://www.dezeen.com/2015/10/27/fendi-headquarters-palazzo-della-civilta-italiana-rome-italy-mussolini-building/.
156.Malay Mail, “Rome’s Trevi Fountain Opens After Fendi Makeover,” November 3, 2015, https://www.malaymail.com/news/travel/2015/11/03/romes-trevi-fountain-opens-after-fendi-makeover/998543.
157.CBC News, “Fendi to Fund the Restoration of Rome’s Trevi Fountain,” January 28, 2013, https://www.cbc.ca/news/entertainment/fendi-to-finance-2-8m-trevi-fountain-restoration-1.1348957.
158.Fox News, “Water Flows Again at Rome’s Restored Trevi Fountain After 17-Month, $2.4 Million Restoration,” https://www.foxnews.com/world/water-flows-again-at-romes-restored-trevi-fountain-after-17-month-2-4-million-restoration.
159.Alessandra Turra, “Fendi to Host Anniversary Runway Show at Rome’s Trevi Fountain,” WWD, July 1, 2016, https://wwd.com/fashion-news/fashion-scoops/feature/fendi-runway-show-at-romes-trevi-fountain-10477722/.
160.Luisa Zargani, “Restored Trevi Fountain in Rome Unveiled by Fendi,” WWD, November 3, 2015, https://wwd.com/fashion-news/designer-luxury/restored-trevi-fountain-unveiled-by-fendi-10273009/.
161.Ted Stansfield, “Models Walk on Water at Fendi’s Trevi Fountain Show,” Dazed, https://www.dazeddigital.com/fashion/article/31978/1/models-walk-on-water-at-fendi-s-trevi-fountain-show.



Fg.108 Restoration of Temple of Venus, funded by Fendi



Fg.109 Restoration of Temple of Venus, funded by Fendi



Fg.110 Temple of Venus after the restoration



Fg.111 Temple of Venus after the restoration



Fg.112 Fendi Fall/Winter 2019–2020 Couture

IV. PROJECT

Fig. 113.Current Masterplan of Athens



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ATHENS
Current State of Athens and Southern Slope of Acropolis

1:1000
20m 0 20m 40m

Concept and Objectives

4.1

Architecture and archeology are strangers, but they have an interesting way of meeting. One builds, the other protects and remains. This thesis starts from the idea that they can meet in a different way. Not opposites, but they can be read in 2 different ways on the same ground: one written in stone and the other absent.

After studying the history of the Southern Slope of the Acropolis and the relationship between fashion and heritage sites, the project's design phase began. The intervention is based on the site's remaining ruins of the Odeon of Pericles, the Theatre of Dionysus, and the Stoa of Eumenes II and what can be added or cannot be added to these protected sites. The main goal is to add even more value with this project; this project does 2 things: a fashion event, with its nature a short event, and a temporary experience and a longer architectural presence. After the event itself, interventions stay longer for the everyday public to use of the area.

Some heritage theorists describe an area like this as a palimpsest; this describes an old paper that has already been written on and erased and written again, so what was written before can be faintly seen under what is written[162]. Khirfan directly applies this idea to Athens[163]: every historical period leaves a layer of itself without erasing the one before. The Odeon, the Theatre of Dionysus, and the Stoa all do the same; fragments of different periods exist together on the same slope.

This project is not trying to turn these fragments into a complete or the ''original'' version. This idea belongs to a different tradition, best represented by Eugène Viollet-le-Duc, stylistic restoration[163]. This thesis is written with the opposite outlook: a conjectural, temporary reconstruction, where new volumes are proposed but only ones supported with evidence and hypotheses and left incomplete on purpose so it will not be confused with the original ones.

The designer and the fashion house he works for, and the site's character have a connection. Valentino, which is led by Alessandro Michele, regularly works with historical and archeological sites as settings for his runway shows or editorials, during his Gucci days, he used the Capitoline Museums or the Hadrian Villa. During his years at Gucci, he used several archeological sites. In 2017, Gucci wanted to set up a runway between the Parthenon and the Erechtheion in the Acropolis; Greece's Central Archeological Council rejected the request [165]. This thesis's interventions started with this refusal, moving the event from the Acropolis's summit to the Southern slope.

This project has 2 objectives: First, putting a temporary architectural intervention in memory of what is lost by not replacing it. Second is to test to see if a temporary, fashion driven program can support or weaken the act of remembering.

162. Mike Crang, "Envisioning Urban Histories: Bristol as Palimpsest, Postcards, and Snapshots," Environment and Planning A 28 (1996): 429–452, quoted in Lucie Khirfan, "Traces on the Palimpsest: Heritage and the Urban Forms of Athens and Alexandria," Cities 27, no. 5 (2010): 315.
163. Lucie Khirfan, "Traces on the Palimpsest: Heritage and the Urban Forms of Athens and Alexandria," Cities 27, no. 5 (2010): 315–325.

164. Jukka Jokilehto, A History of Architectural Conservation (Oxford: Butterworth-Heinemann, 1999), 151.
165. Agenzia Giornalistica Italia, "Gucci Is Denied Catwalk on Acropolis," February 15, 2017, https://www.agi.it/international/news/2017-02-15/gucci_is_denied_catwalk_on_acropolis-1497515/.

Fig.114 Masterplan after the interventions

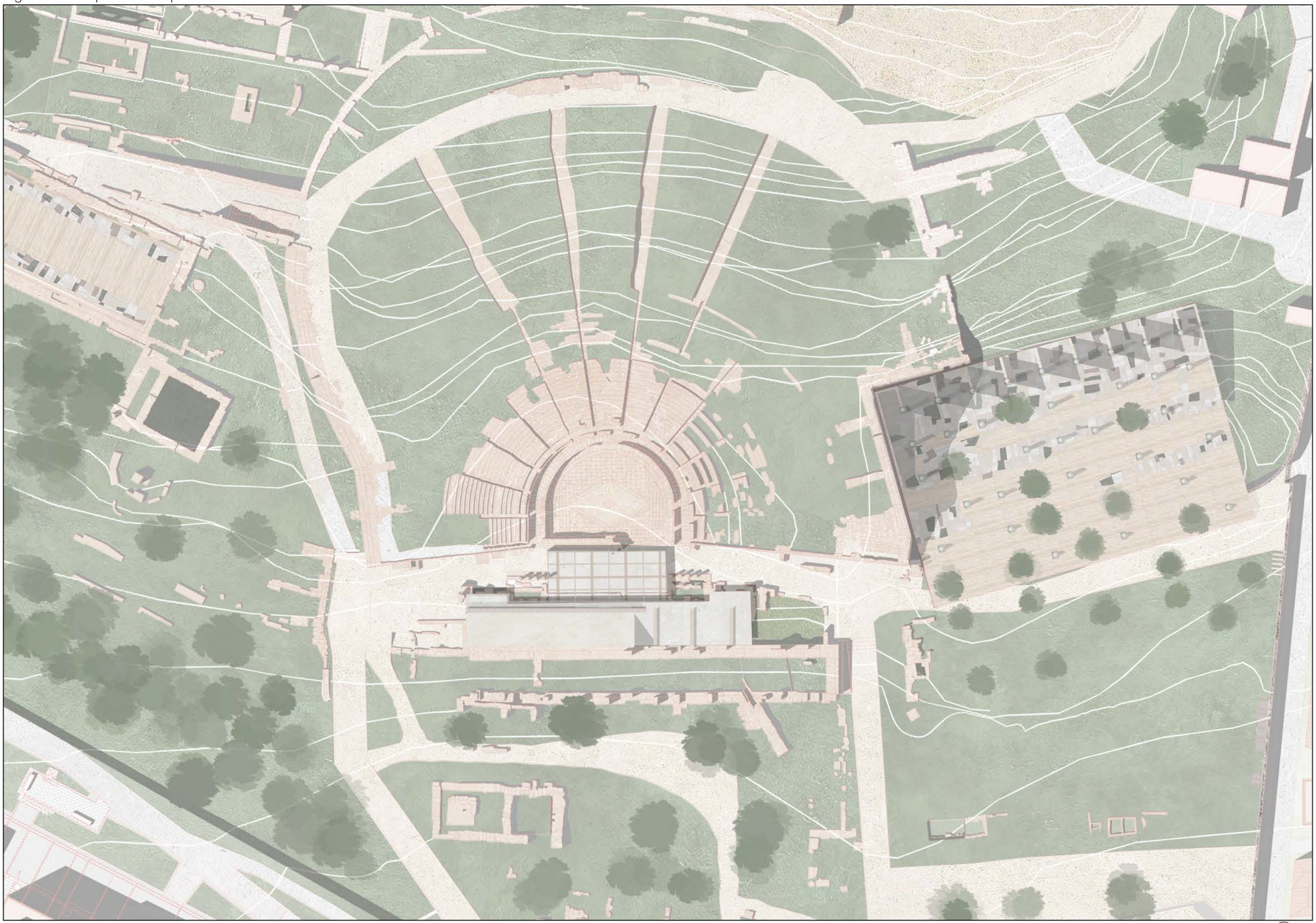


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ATHENS
Current State of Athens and Southern Slope of Acropolis

1:1000
20m 0 20m 40m

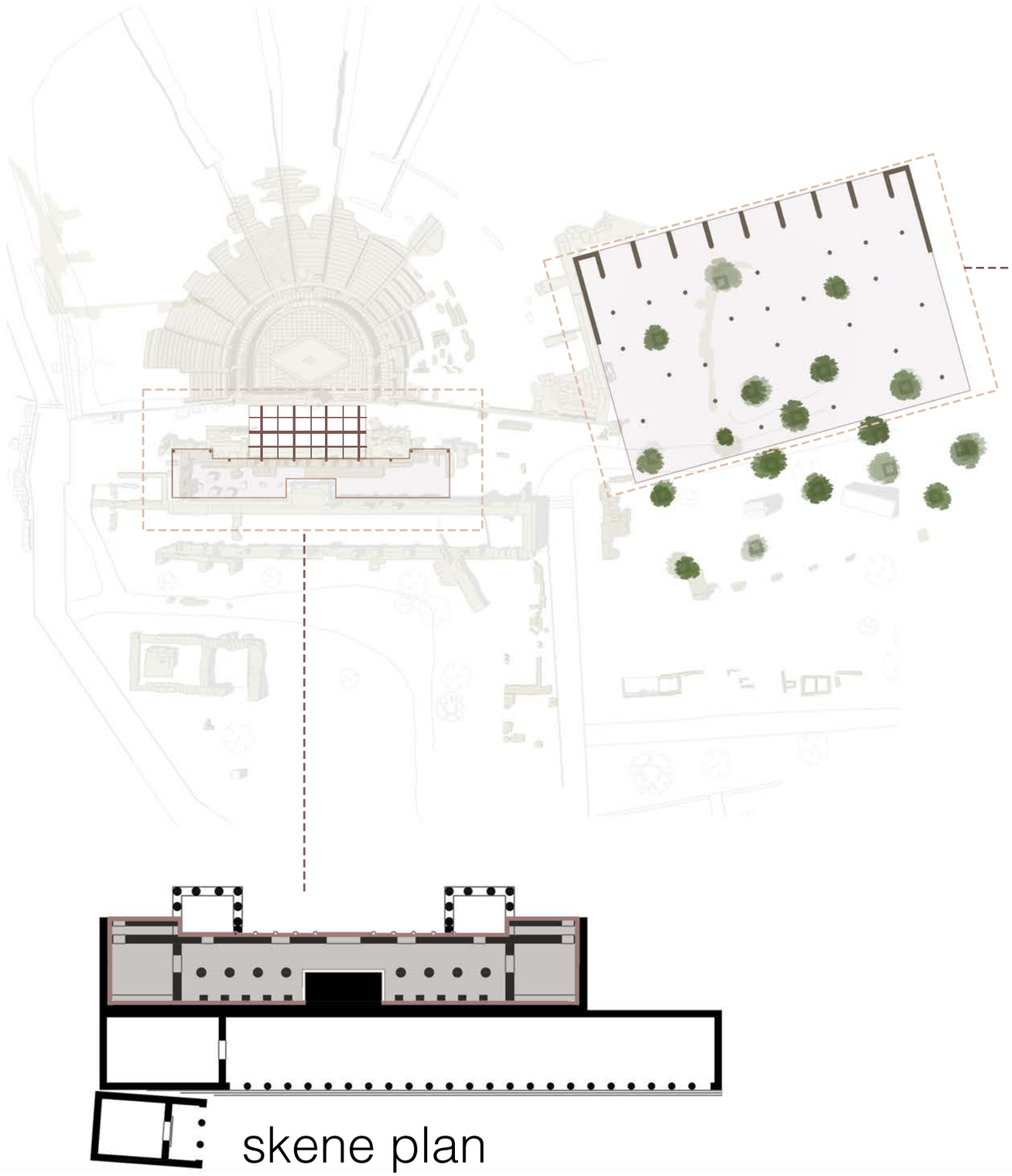
Fig.115 Masterplan close up to Pavilion and Skene



Temporary Skene and Pavilion design

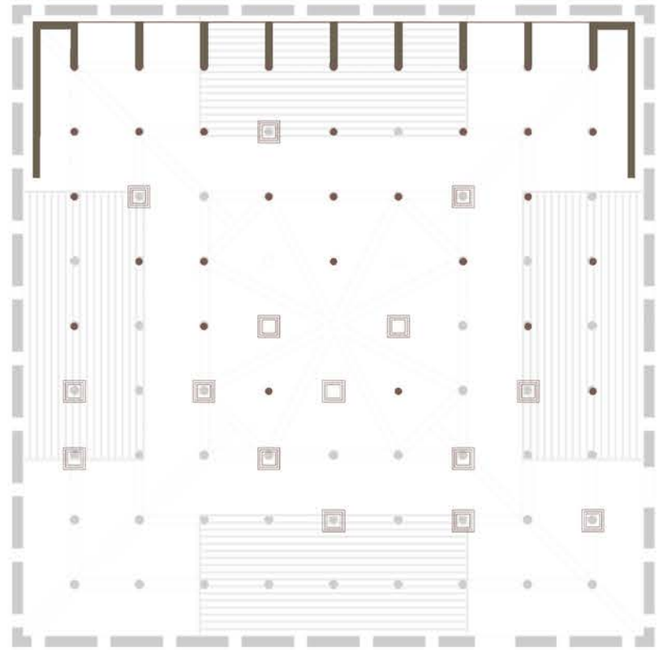
Fig.116 Diagrams explaning the design process

occupying the memory



skene plan

pavilion within the Odeon



gradual dissolution

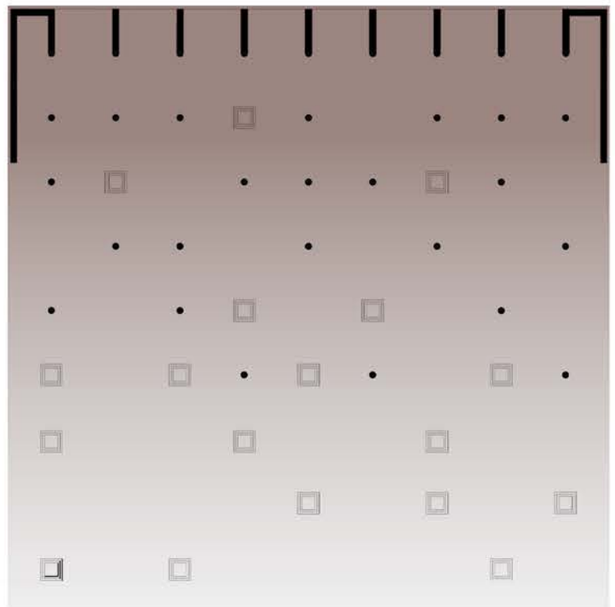


Fig.117 Explanition of the design process of the pavement

PIKIONIS-INSPIRED FLOOR DESIGN

Translation of the Acropolis path logic into two contemporary architectural surfaces

REFERENCE LOGIC

Pikionis assembled irregular stone fragments, reused marble and linear bands into a continoıus path. The continiuous pathç The composition changes, sometimes with dense mosaics to calmer compositions. The two floor designs keeps this contrast: fragmented edges transitioning to travertine slabs.







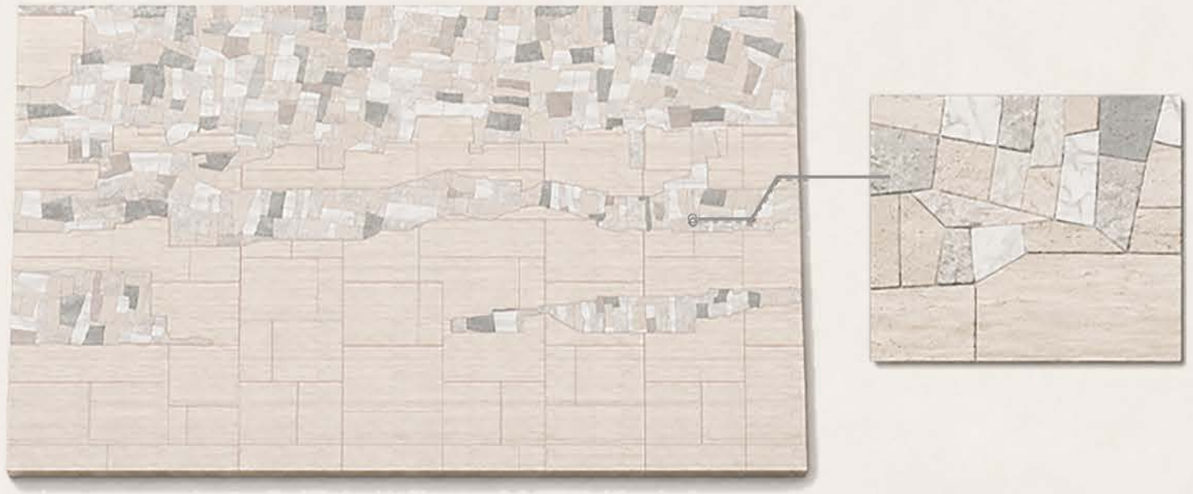
MATERIAL AND COMPOSITION STUDY

Irregular offcuts desfines the designs identity. Limestones ,gray stones and sometimes red tones creates a low contrast design. Straight tarvertine slabs creates a clear circulation and a calmer design for the Pavilion and teh podium.



1 PAVILION SURFACE

Fragmented stone dissolves into travertine slabs



2 STOA OF EUMENES II PODIUM

A linear podium with a central strip and stone borders





FRAGMENT

Irregular stone pieces creates a dense. tactical perimeter.

TRANSITION

Bounderies softens the shift between mosaic and slab fields

ORDER

Large travertine units creates a direction, scale and calm design

Fig.118 Fashon show board

Fashion Shows

Les Alyscamps, Arles

Gucci Cruise 2019

Ancient Roman necropolis/burial ground ruins



Capitoline Museums, Roma

Gucci Cruise 2020

The world's oldest archaeology/art museum complex



Palazzo Barberini, Roma

Valentino Couture 2026

17th-century Baroque palace, (Galleria Nazionale d'Arte Antica)



Editorial

Selinunte Archaeological Park, Sicily

Gucci Cruise 2019

Symposium in Selinunte



Villa Adriana, Tivoli

Gucci Cruise 2018

The Emperor's Villa



Archaeological Parks of Herculaneum & Pompeii

Gucci Pre-Fall 2019

Harmony Kormine



3 interventions mentioned in this chapter are all connected to one another; each responds to different conditions on the site. The pavilion occupies and is designed within the footprint of the Odeon of Pericles; there is almost no trace of it above ground. The skene stands directly in front of the Theater of Dionysus, on the site of a structure whose form is only known through hypothesis. The podium runs through a certain part of the Stoa of Eumenes II, all connected through already existing pedestrian paths across the slope. Below, each section of this chapter explains the reasoning behind each intervention. Their positions, structural logic, and the materials used to build them without touching the ground beneath it.



Fig.119 Render of the fashion show in Stoa of Eumenes II

Odeon of Pericles — The Pavilion

4.2.1

The pavilion sits at the footprint of the Odeon of Pericles; it was a roofed concert hall, but today almost nothing survives above the ground. The design plan follows the old plan that used to exist. A 60x40 m rectangle slightly against the main axis of the theatre. This choice ties the new structure to a real, surviving trace on the ground rather than inventing a new geometry.

The Odeon of Pericles was built around 443 BC; it was a roofed hall for music contests, interior structure with a dense grid of internal columns that supported the pyramid timber roof [166]. The building was burned down in 86 BC by Sulla, and after it was rebuilt, but today only the ground level fragments of perimeter walls and the base of columns exist [166]. This near total loss is what allows the pavilion to be there without competing with a legible ruin; there is almost nothing there to contradict. Intervention with dense columns works with the memory; here, columns dissolve, and many of them are either replaced by trees or are just missing.

The pavilion starts complete at the northern axis with inward walls that hold complete Doric columns, and the structure gradually dissolves through the south. The pavilion's north has perimeter walls carrying the sculptural relief panels. These walls are not built of solid stone. They are cast in GRC (Glass-Reinforced-Concrete); a thin shell makes the surface appearance of carved stone without the weight. Among the columns, the same gradual dissolution used across the thesis is applied here through different heights. There are 6 rows of columns running north to south. In the northern part, in the first row, the columns are complete with 6 meter height; each row towards the south loses 1 meter of height, until at the end they disappear.

The Odeon's 9x10 grid still exists here [166] but as a landscape: olive trees are placed at some points of this grid and missing at others, sometimes replacing the columns and sometimes leaving them missing; the reason for this choice is to give the feeling of gradual dissolution and being taken over by nature.

This site won't allow for foundation excavation. To meet this standard, none of the columns or the walls are buried to the ground. Instead, steel beams are embedded under each column base, tied into the floor's own joist grid; the thickness and the length of these depend on the height of the column. Over the ancient surface, the floor's weight resists and functions as a counterweight against the column's overturning moment; a protective layer is always between the base and the ground. Since longer columns have more wind load, their bases widen accordingly. A 1 meter column's base spreads 0.6 meters, but the longest 6 meter columns base spreads 2.5 meters; this relation is proportional.

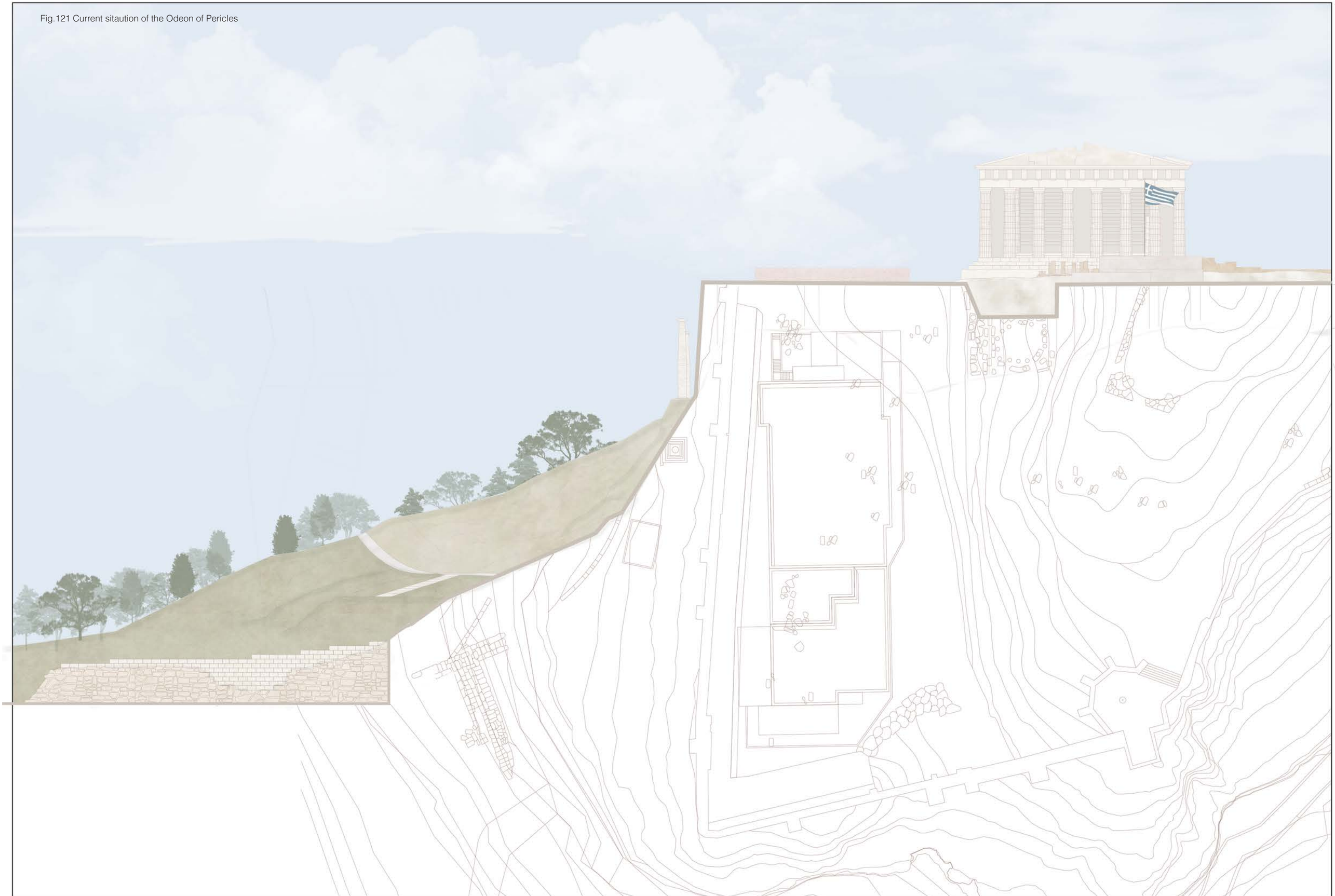
Stone seating and tree guards are located under the trees; this helps the pavilion to be used as a public space. Other than the fashion event, people can sit and rest under the shade during the day, and later in the night they can enjoy lighting. The floor design carries a similar logic: irregular stone pieces, following the composition of Dimitri Pikionis ' paths around the Acropolis[166] dissolve into regular travertine slabs, and at the north the Pikionis pattern is more apparent; it also dissolves more towards the south and, at the end, is taken over by travertine slabs. The floor finishes earlier than the original footprint and continues as landscape.

The entablature at the top of the columns has a galvanised steel cladding finish; this choice has the same logic as the rest of the structure; it is a light, easy to remove material. During the fashion show, this pavilion's function is the final act.

166. 1. Sean Trainor, "The Odeon of Pericles: A Tale of the First Athenian Music Hall, the Second Persian Invasion of Greece, Theatre Space in Fifth Century BCE Athens, and the Artifacts of an Empire," Theatre Symposium 24 (2016): 21–40.
167. Isabelle Vogel Chevroulet, "The Paths of Gods and Architects: From Japan to the Acropolis—The Landscapes of Dimitris Pikionis," Journal of Landscape Architecture (2020).

Fig.120 Plan and elevation of the Pavilion in the Odeon of Pericles

Fig.121 Current sitaution of the Odeon of Pericles



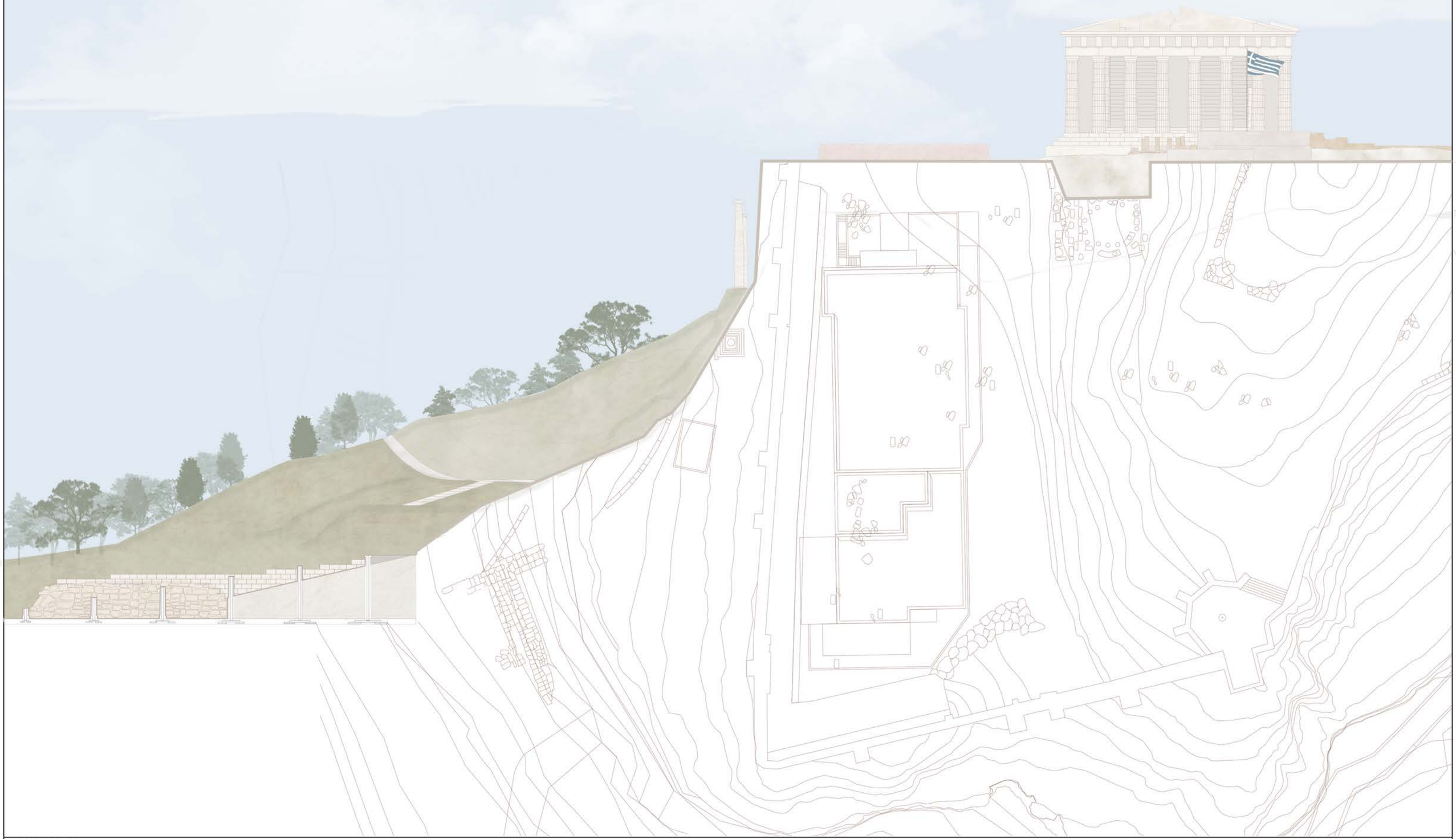
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ATHENS
Current State of Southern Slope of Acropolis

0 1:200 10m

Transversal Section
Odeon of Pericles

Fig.122 The Odeon of Pericles after intervention and the section of the Pavilion



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ATHENS
State of Southern Slope of Acropolis After Intervention

0 1:200 10m

Transversal Section
Odeon of Pericles

Fig.123 The Odeon of Pericles after intervention and the section of the Pavilion/Close up



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ATHENS
State of Southern Slope of Acropolis After Intervention

0 1:200 10m

Transversal Section
Odeon of Pericles

Fig.124 Pavement design of the Pavilion inspired by the Pikionis path

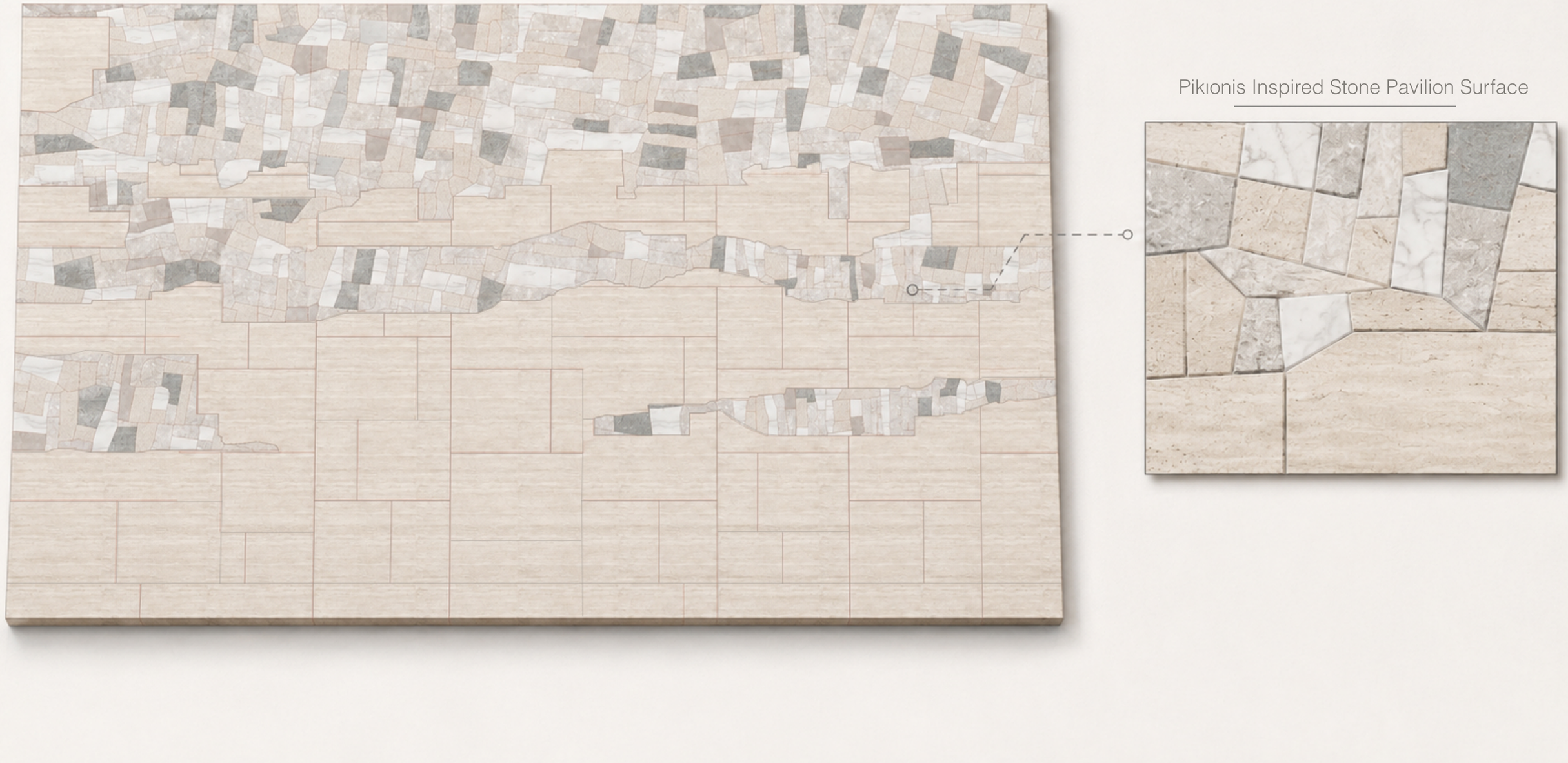




Fig.125 Day render of the Pavilion



Fig.126 Night render of the Pavilion



Fig.127 Public use of the Pavilion during the day



Fig.128 Fig.127 Public use of the Pavilion during the day



Fig.129 The Pavilion during the fashion show

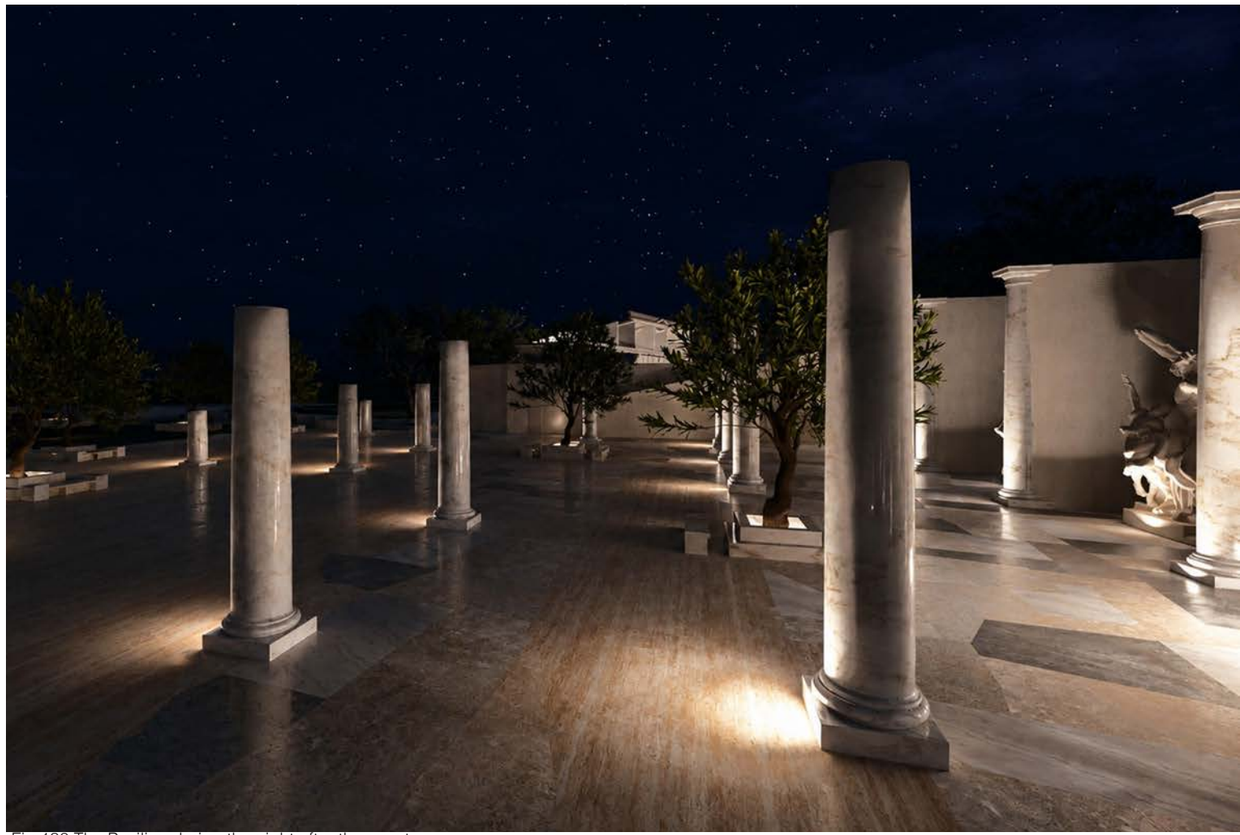


Fig.130 The Pavilion during the night after the event

The Skene — Temporary Stage on Ruins 4.2.2

The skene directly stands in front of the theatre, on the site of the ancient stage building. Today, almost no physical trace exists above ground; its form is only known through hypotheses. In this thesis, the design of the skene is based on the form of a 4th century BC hypothesis [168]. Using this as a starting point for the proportions of a two storey form.

According to the measurements drawn by Hesperia, the structures are 2 storey: 7 metres for the lower storey, 5 metres for the upper storey, with a total height of 12 meters [169]. The lower storey is defined by a colonnade, and the upper storey originally carried the scaenae frons, an architectural backdrop behind which the ancient performances took place. The Greeks and Romans did not build the same skenes; under Lycurgus, in the 4th century BC, the skene was built from stone for the first time, and the Romans, during the 1st century AD under Nero when they remodelled it, enlarged the skene to be monumental. A Roman style staged was built, and the orchestra was reshaped in marble; this was made for a Roman spectacle, rather than for Greek drama. In these 2 periods, they did not build on top of what existed; they were replacing it with a different one, built for a different kind of performance. This historically repeated rebuilding is the reason why a fixed reconstruction is avoided here: the skene was never one thing, only a sequence of temporary solutions to the same problem.

Unlike the pavilion, the front of the skene is facing the audience and the runway. The colonnade is open, and it's not like a finished stage front, but the structure behind can be seen. This decision keeps the building legible as a temporary addition. Behind the colonnade, the skene is not a thin wall. Solid walls run back, attached to the columns, with the same logic as the pavilion: walls receding behind it, rather than a flat façade.

The elevation follows the same gradual dissolution as the rest of the thesis, but here it runs in length at the upper storey, rather than height.

At one end the structure is complete: curtain covers that part of the storey, and the walls are finished, reaching the same level and covered with entablature and a pediment referencing the original design. Along the elevation, the entablature and the pediment above it stop and cut in the middle rather than continuing until the end. The walls at the upper storey get shorter in the same direction until they stop appearing at all to give the sense of gradual dissolution. The curtains hanging by the bay become lower.

The skene has the same structural logic as the pavilion. This site won't allow for foundation excavation. Because of this, none of the columns or the walls are buried to the ground. Instead, steel beams are embedded under each column base, tied into the floor's own joist grid, and the weight of the floor acts as a counterweight against the columns' overturning moment. A protective layer is kept between every base and the ancient surface. The columns themselves are built with a steel core and a GRC (Glass-Reinforced-Concrete) shell.

The same technical system as the pavilion and the podium. The reason for choosing these materials is that they are lightweight, and after the structure needs to be removed, they are easy to disassemble.

The platform floor in front of the skene is designed with mosaics, and it is like a part of the podium for the show. During the fashion show, the skene functions as the stage backdrop, framing the runway that runs from the pavilion, along the podium and into the theatre itself.

168. Rhys F. Townsend, "The Fourth-Century Skene of the Theater of Dionysos at Athens," Hesperia 55 (1986): 421–438.
169. Ancient Theatre Archive, "Athens, The Theatre of Dionysus (Dionysos)," Whitman College Ancient Theatre Archive Project, tarihini buraya ekle], https://ancienttheatrescom.wpcomstaging.com/theatre/athens-dionysos/.

Fig.132 Plan and elevation of the Skene of the Dionysus Theatre

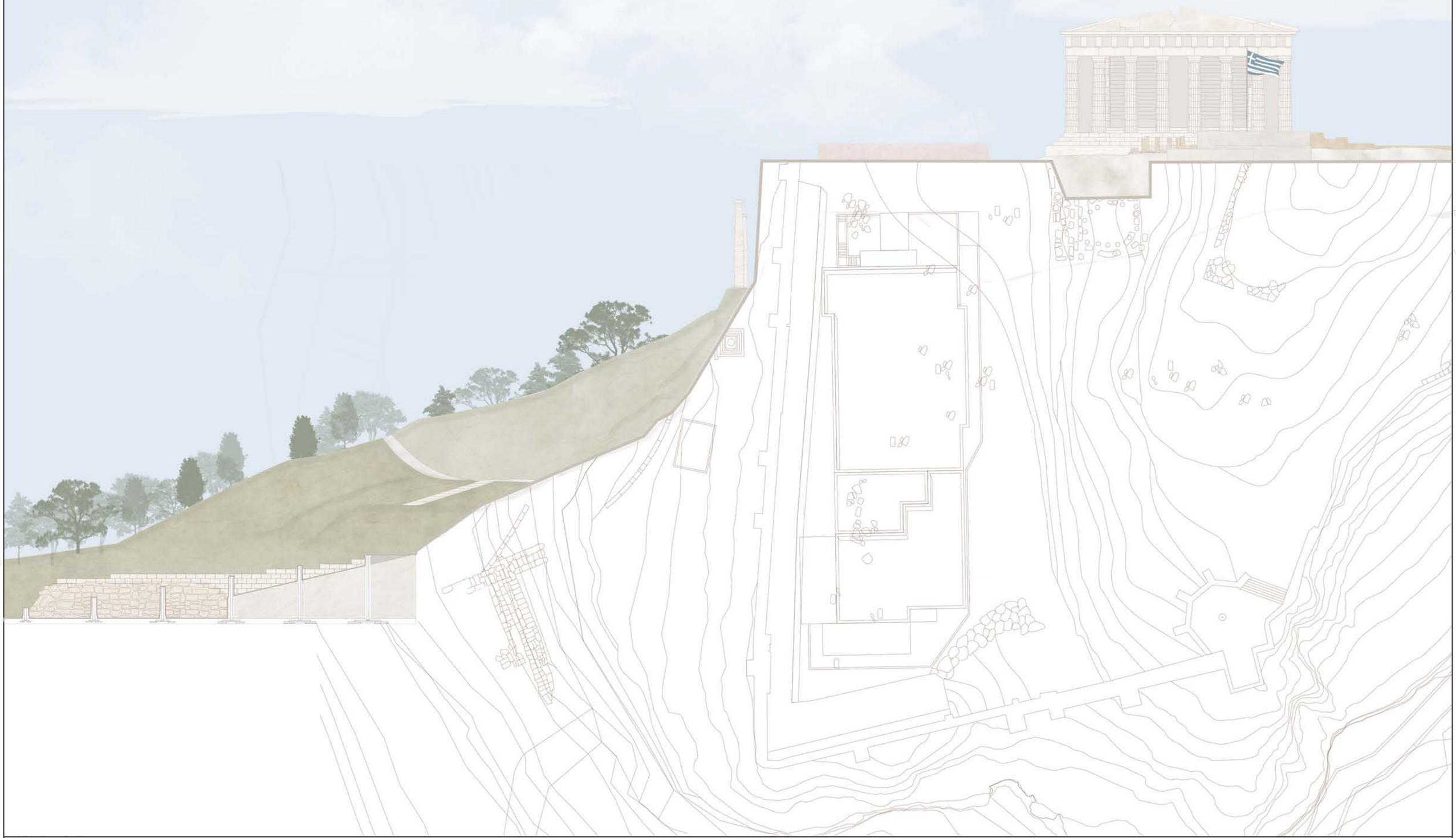


Fig.132 Current sitaution of the Theatre of Dionysus



Fig.133 Theatre of Dionysus after Intervention



Fig.134 Theatre of Dionysus after Intervention/ Close up





Fig.135 The Skene duting the fashion show

Stoa of Eumenes II — Podium

4.2.3

Stoa of Eumenes II, was a gift from King Eumenes II of Pergamon to the city of Athens, it was built around 160BC [170]. It was between the Theatre of Dionysus and the Odeon of Herodes Atticus; it is almost 163 meters long and was a two storey, covered promenade that functioned as a path for theatre goers. Today, only its retaining wall and lower foundation exist.

The podium does not go all the way through the Stoa. It covers only 100 meters out of 163, close to the part towards the Dionysus theatre. A runway that covers all of the Stoa would make the event impractically long, given the models also have to walk through the Dionysus theatre and the pavilion, making all event paths more than 300 meters long already. A curtain separates where the runway starts from the rest of the Stoa, separating the 60 meters of the Stoa from the 100 meters stretch used for the event. This curtain follows the same material logic as the pavilion and the skene, making all three interventions consistent.

At the left part of the podium, towards the Stoa's wall, there are six sculptures: the Belvedere Torso, the Borghese Gladiator, the Boxer, the Discobolus, a figure of Zeus, and the Apollo Belvedere. The reason sculptures were used as decor is that creative director Alessandro Michele used sculptures at his runway settings as decorations several times. For example, for his Cruise 2020 show at Gucci located in the Capitoline Museums, the runway was surrounded by sculptures and Roman artifacts displayed on stone plinths. In this project, each sculpture is displayed on plinths that are made out of Pentelic marble; the base of these displays are the same design as the pavilions' tree guards, so the decorative element repeats at both interventions.

The height of the plinths is adjusted so the sculptures can align with the arches at Stoa's wall. The sculptures are framed directly within the opening rather than staying below it. There is lighting above the arches to highlight the sculptures. Those six sculptures were not chosen individually to correspond to the ones in the pavilion or for any narrative. Together, they represent a general condition rather than a sequence of meaning.

The podiums' floor design is inspired by Dimitris Pikionis's paths surrounding the Acropolis; the design was made with the same compositional logic. The paving of the podium in total has the width of 14 meters: 8 meters of central strip with travertine slabs, highlighting the main line of movement, bordered on both sides by a narrower strip of irregular, mosaic like stone work derived from Pikionis's path; each strip is 3 meters wide. The edges are more dense and more fragmented, where it is located closest to surviving ruins nearby, and calmer, more regular, further from them in the center; there are travertine slabs.

The podium itself is not treated as the main destination, but more of a starting point for the event and a connective element to the other interventions. The floor system follows the same no excavation logic, without requiring its own separate structural approach. During the nights, especially for the event, the sculptures and the arches behind them have lighting from above and below for a dramatic effect. Every niche of the wall is individually picked with equal distance between them, turning the walk along the podium into a sequence of illuminated moments rather than a single flat wash of light. The function of the podium for the show is that it is the runway itself, the route that models walk.

170.John M. Camp, The Archaeology of Athens (New Haven: Yale University Press, 2001), 172.

Fig.136 Masterplan of the Stoa of Eumenes II utilized as the podium



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Stoa of Eumenes II after Intervention

Fig.137 Floor design of the podium inspired by the Pikionis path

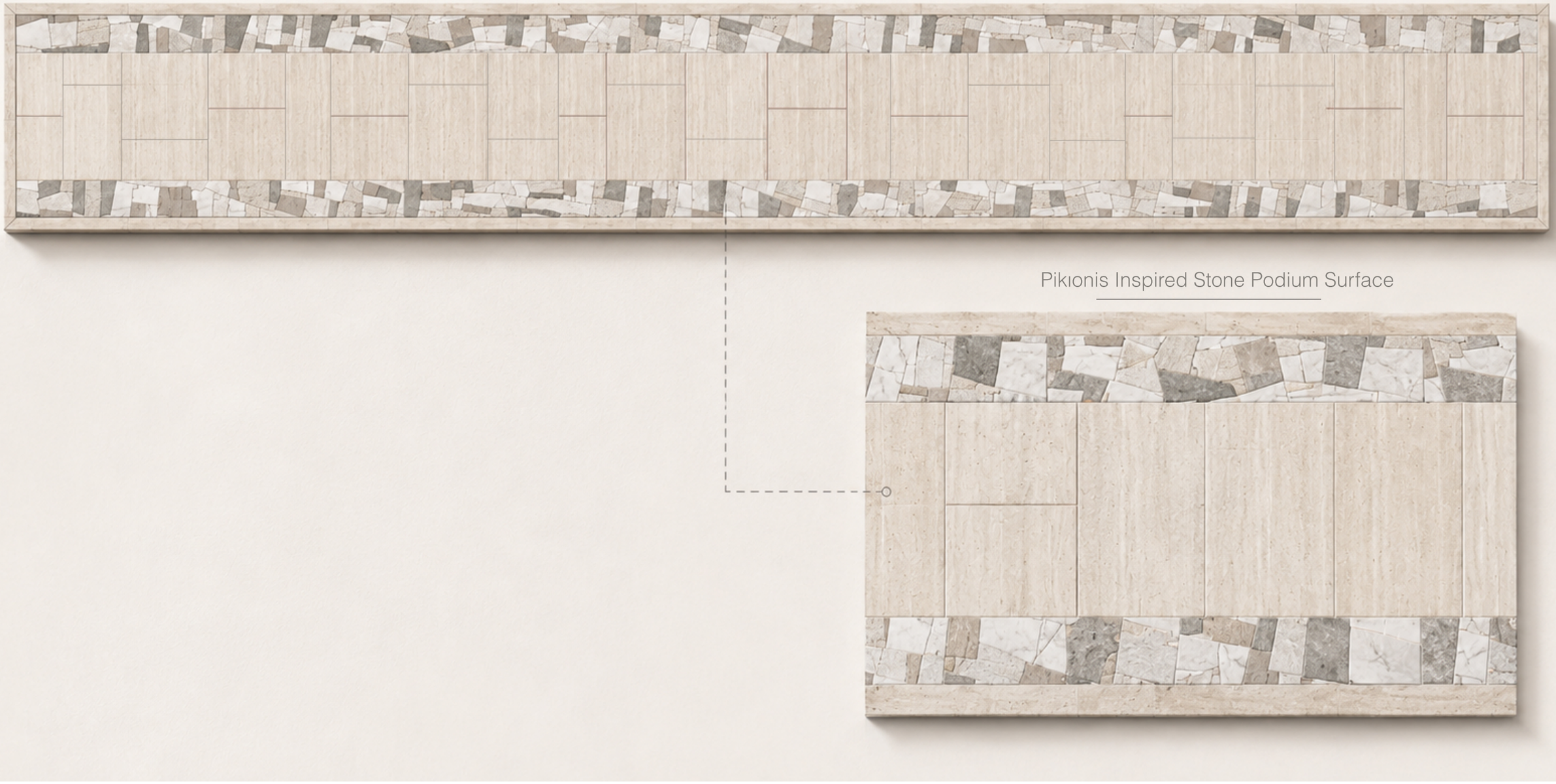


Fig.138 Fashion show render

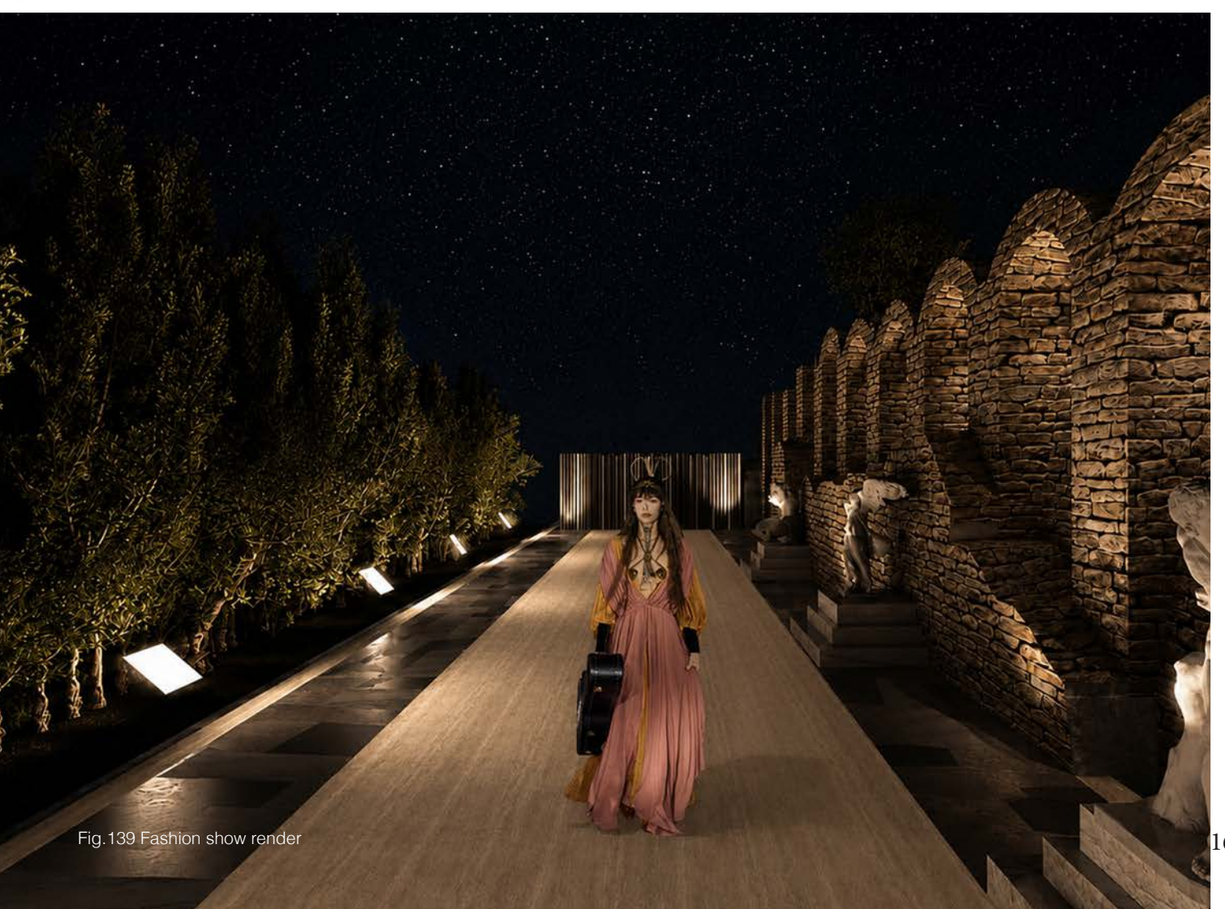


Fig.139 Fashion show render



Fig 140. Fashion show render

Conclusion

The goal of this thesis was to add even more value to this archeological site, which already has incredible historical and cultural value, on the southern slope of the Acropolis, without pretending to reconstruct what has been lost. The results are based on studying the site's history, surviving fragments, and the building constraints of this protected site, and combining this information, and as a parallel to that, studying the relationship between fashion and heritage. Rather than reading these three sites, the Odeon of Pericles, the Theatre of Dionysus, and the Stoa of Eumenes II as single finished monuments, studying their fragmented different periods helped to develop these 3 interventions: the pavilion, the skene, and the podium. Each was designed with gradual dissolution and no excavation structural system rules.

The fashion event is staged across all these three interventions. Valentino, under Alessandro Michele, provides the occasion, but the relationship between the brand and the site is temporary: these interventions are not made just for a couple of hours of the event; each one is built to stay for months after the event, open to daily public use, before being fully removed.

The materials chosen, GRC panels, steel cored columns, travertine slabs and small irregular stone pavements have the same intentions: they are light enough to be taken down easily without leaving a permanent mark on the ground beneath them.

This project does not claim to find a single correct answer to the question of how to build correctly on an archaeological site. It just proposes a method: reading ruins as layered, rather than solving a problem by reading it as unfinished, and designing interventions that stay legible as an addition, not mistaking them for the original. In doing so, this thesis positions itself with a real and recent refusal: in 2017, Gucci requested to do a runway show in the Acropolis but was rejected. Rather than using the summit of the Acropolis, this thesis offers the Southern slope as an alternative with a design that is evidence based, with temporary interventions that won't damage what remains.

In conclusion, these interventions only occupy the Southern slope of the Acropolis for a short amount of time, not replacing what has been lost but making its absence and its layered history visible to the public who walk through it.

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