



**Politecnico  
di Torino**

## **Honors Thesis**

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**Master's degree Science in Architecture Construction City**

### **Abstract**

The outcomes of the relationship between Fashion and Architecture in recent years have demonstrated how this synergy constitutes an effective means of enhancing and promoting cultural heritage, understood in its broadest sense from small Made in Italy ateliers to major architectural and archaeological complexes. By examining the parallels between the evolution of sites of cultural valorization and the contribution of haute couture houses, it is possible to identify multiple points of intersection where the synergy generates mechanisms of promotion and enhancement for both parties. The analysis of exemplary interventions whose results have significantly influenced and reshaped the perspective on the fashion-architecture nexus lays the groundwork for reflections that establish a dual-level system, in which both actors operate simultaneously within the architectural project dedicated to the valorization of archaeological heritage.

The archaeological site of Hadrian's Villa in Tivoli represents one of the most important Roman complexes of the second century CE. Unique in its kind, both in compositional approach and in its settlement-urbanistic logic, the Villa, despite more than two millennia of history marked first by thefts and spoliations and later by excavations still retains its architectural magnificence and, even more, the aura of mystery surrounding the genius who conceived its form. While the hypocentric and paratactic structure of the Villa is today most clearly perceived through the remains of its enclosures and domes, now preserved as splendid ruins, less apparent is a second, more concealed compositional level, composed of excavations, embankments, and terraces interconnected by masterfully designed subterranean passages. These, in fact, constitute the Villa's true architectural DNA.

**This thesis thus aims to operate within this substratum of dual readings of the Villa, drawing upon the artistic approach of Haute Couture in order to develop a strategy in which landscape design encounters the creativity of fashion within an architectural system that interweaves the Villa's DNA with a museographic project.**

**Assuming a "zero moment" in which the Villa would exist solely through its orographic configuration, the focus is directed toward the enhancement of a district still today difficult to interpret and access located in the southwestern sector of the archaeological area. This is achieved through the insertion of a semi-hypogeal intervention, in close dialogue with the compositional network of the hypocentric plan and conceived from the same architectural DNA of the Roman Villa. At the same time, the creative role embodied by the Maison Louis Vuitton, particularly apt for its strongly analogous qualities interacts with the enclosures and domes forming the skeletal structure of the Villa through the visionary, architectural gaze of Virgil Abloh.**

**Formae is not merely an exhibition project, but rather a new mode of valorizing Hadrian's Villa.**

**Title**

**FORMÆ**

**Settlement Strategy between Fashion and Architecture:**

**A New District for the Enhancement of the Landscape and Cultural Heritage within the Archaeological Area of Hadrian's Villa**

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