

# Givenchy Fashion Feast and Artful Retreat at Villa Adriana



**POLITECNICO**  
MILANO 1863

Politecnico di Milano | Thesis of Master degree  
Candidates: Yixiang Zhang, Minyue Gu  
Thesis Supervisor: Prof. Pier Federico Caliarì  
Co-supervisors: Sara Ghirardini, Stefano Tremolada

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## Abstract

The relationship between fashion and heritage unfolds as a multifaceted interplay from the perspective of aesthetics, culture, and historical preservation.

The evolution of fashion history from 18th century and 20th century mirrors societal advancements, changes in women's roles, and a growing emphasis on the human body's vitality. The mass consumer market also saw a demand for Haute couture, driven not only by technical progress within the industry but also by the influential role of media promotion. This evolution lays the groundwork for the symbiotic collaboration between fashion and heritage.

Recent years have witnessed compelling cases of fashion events integrated with archaeological sites, with the catwalks serving as a bridge between tradition and modernity, and Villa Adriana as an archaeological site that is highlighted by its cultural diversity and subtle spatial arrangement. At the same time, Givenchy fits perfectly with its timeless elegance.

Based on these connections, a project consisting of fashion activities and a exhibition pavilion may arise at an opportune time. This dual intervention seeks to elevate the cultural significance of the site, creating new aesthetic connections and beckoning a diverse audience to witness the convergence of elegance, innovation, and historical resonance.

Evolution of Fashion:  
a continuous search for beauty

This chapter summarizes the transformation of fashion between the 18th and 20th centuries, exploring the key factors behind the relevant transformations, including the impact of social change, cultural movements, and technological advances.

The exploration then extends to the fashion landscape from the 1950s to the 1980s, iconic trends such as Christian Dior's New Look of the 1950s, the free style of the 1960s, the rebel punk movement of the 1970s, and the professional power suit of the 1980s are highlighted.

In-depth discussions include the development of the corset, showing the shift from the restrictive 19th century styles to the liberated 20th century silhouettes. The emergence of the ready-to-wear is also discussed, emphasizing its evolution from cheaply made garments to a significant component of mass consumption in the post-World War II era. Additionally, the driving forces of the fashion industry are also summarized, from technological advances to the influence of the media and global communication.

## 1. The overview of Fashion history from the 18th to the 20th Century

In the 18th century-- The shift from Rococo to revolution

The Enlightenment and the ideas of the French Revolution had a significant impact on fashion. Simple, classical lines became popular as they reflected the ideals of the time. Influenced by changing social and political ideologies, the fashion of the 18th century presents a shift from the opulence of the early century to the simplicity and elegance of the late century.

In the 19th century-- The upswing of industrialization

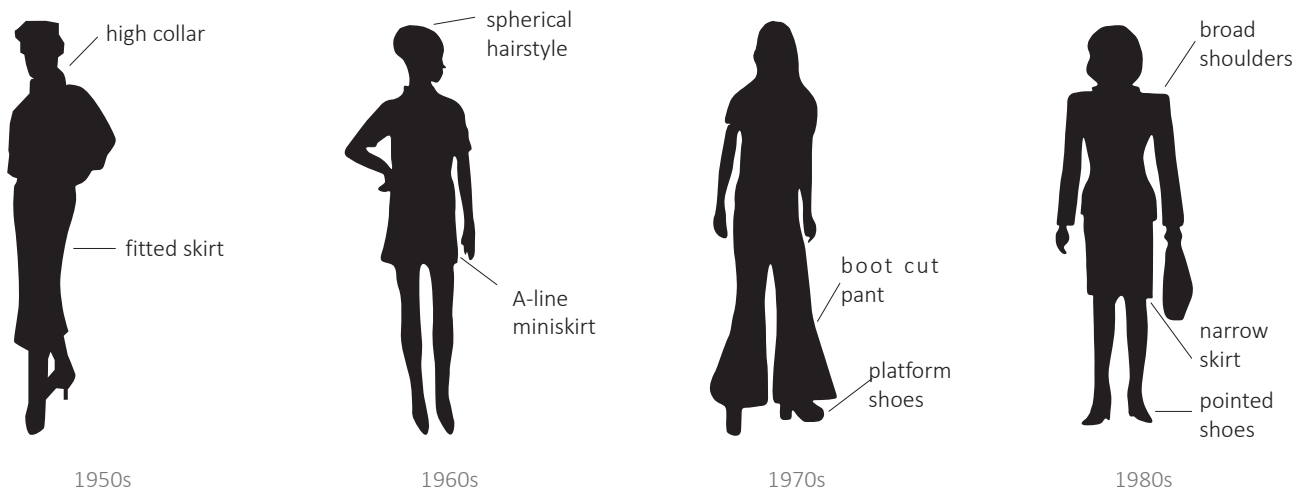
The Industrial Revolution played a significant role in the 19th-century fashion, It enabled the expansion of the production scale of textiles and clothing. Fashion in the 19th century was diverse and reflected the changing roles and expectations of men and women in society. The Victorian era, in particular, was marked by elaborate and restrictive fashions, while the latter half of the century saw a shift towards more practical and natural styles.

In the first half of 20th century-- The influence of Haute couture

In the second half of 20th century-- The age of technological innovation

The 20th century was a time of great creativity and diversity in fashion, reflecting the dynamic nature of society and culture during this period. Each decade has its own unique style, influenced by historical events, music, art, and the changing roles of men and women in society. Fashion in the 20th century was marked by a number of notable characteristics and trends, reflecting the ever-evolving nature of style and its relationship with society, culture, and technology.

## 2. fashion from 1950s to 1980s



1850s: The Commonality of 1950s is format, suits, consumerism. After the second world war, clothing was no longer like the single dress of "men's military uniforms and women's work clothes" before the war. The women's clothing was rebuilt to be gorgeous and luxurious, gradually replaced the simple and practical designs. The most famous serious can be the New Look by Christian Dior. Also, the pencil skirts were popular to show the waists and full hips. In this period, many super stars and models promoted the development of fashion, for example: Marilyn Monroe, Audrey Hepburn. Besides, the price of ready-to-wear has become more affordable, and the cheap clothes made by tailor-made clothing companies imitating high-end fashion have made fashion ferment rapidly among the people.



Dress for Princess Margaret



New look - "Corelle"



Swing Skirts



Pencil skirts



the Cocktail Dress



Polka Dot



Givenchy & Audrey Hepburn

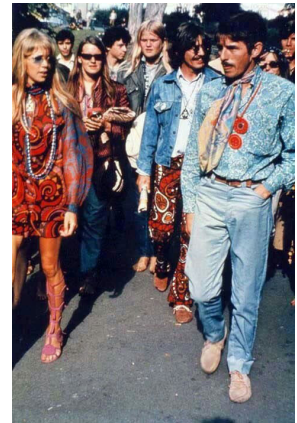
The dominant idea in fashion of 1960s is "liberating the body", including the mini skirts, hippie style, and the space style. This period has a well-known name: the Swinging Sixties. Fashion in the early 1960s still retained some elements of the 1950s, but later evolved into a unisex style characterized by short, straight lines and slim-fitting clothing. New materials such as PVC and plastic are growing in popularity, reflecting trends in space-age aesthetics. This era also incorporated the influence of pop Art and op Art into clothing design. The miniskirt became an iconic trend, reshaping the decade's fashion structure along with shawl hair, tunic tops, tight shorts and baggy trousers.



mini skirts



hippie style



The Space Age ( ..., go-go boots, PVC, ...)

1965 YSL- Homage to Piet Mondrian

In 1970s, because of the depression of economy and the high unemployment rate, Punk style became popular. They dress aggressively, with bald heads, tattoos, and body piercings. Most of the clothing comes from leather, wearing metal accessories, and the whole body is worn in tatters. People in punk clothes don't like to pursue popular ideas, they are very creative, and they show that their personalities are very rebellious, protesting against all dissatisfied things. The prevalence of punk style has made young people continue to become the mainstream of fashion consumption. Warm functional clothing, loose styles, jeans, hot pants, and flared pants coexist in different clothing styles. New technologies in 1970s brought production advances through mass production, greater efficiency, higher standards and uniformity. Generally speaking, the most famous men's and women's styles in the mid and late 1970s were those that were tight at the top and loose at the bottom.





Punk style



flared pants



Hotpants



leather pants



tie-dyed products



jumpsuits



In 1980s, the classical style is the professional women's clothing with exaggerated broad shoulders. It is a time of regression, from turmoil, rebellion, and provocation to a period of stability, conservatism, and the status quo. Compared with the "swaying 60s" and "wild 70s", the 1980s was back from extreme exploration to practicality. People pay more attention to enjoyment, personal career success, and materialism. Compared with the culture of spiritual supremacy and ideology in the previous 20 years, the 1980s was a huge turning point. Designed to ignore a woman's figure, the power suit of the era became one of the most iconic styles in 20th century fashion. Driven by designer Giorgio Armani, a powerful sartorial movement belied feminine figures with exaggerated masculine silhouettes. Padded shoulders, large lapels, sharp and oversized cuts, heavy fabrics and muted colours; everything has become synonymous with power suiting.



A publicity still from the movie Working Girl



Diana Princess of Wales, in 1985



Emporio Armani suit, at a Paris fashion show in 1989





Prime Minister of the U.K. Margaret Thatcher in 1989

### 3. Topics of Fashion history from the 18th to the 20th Century

The following topics are taken from the book *Fashion history from the 18th to the 20th Century*.

Topic 1: The development of the corset.

18th century	<p>During the <a href="#">Rococo</a> period</p> <p>Throughout the 18th century, women's costumes consisted of three parts: a robe, a petticoat and a triangular stomacher. These garments were worn over a pannier and a <a href="#">corset</a>. (The term "corset" did not appear until the 19th century.)</p>	
18th century	<p>During the <a href="#">French Revolution</a>--05/05/1789 – 09/11/1799</p> <p>Women <a href="#">no longer wore the corset</a> and the pannier, and fashion dramatically shifted from rococo to a <a href="#">rational neoclassical style</a>.</p>	
19th century	<p>In around 1804</p> <p>A new type of <a href="#">soft corset without whalebones</a> came into use, the corset became popular once again.</p>	
19th century	<p>19th century,</p> <p>The chemise dress has become dominant fashion. Its simplicity was in stark contrast to the full rococo style. The <a href="#">corset</a> and pannier which had been <a href="#">necessary</a> for the <a href="#">exaggerated shape</a> of the rococo costumes in the 18th century was <a href="#">abandoned</a>. Women preferred to wear <a href="#">thin, almost transparent white cotton dresses with few or no undergarments</a>. The chemise, with its high waistline and single-pieced bodice and skirt, had a clean, tubular silhouette.</p>	
19th century	<p>After about 1810</p> <p>The <a href="#">Brassière</a> (which later became a prototype of the brassiere) came into use, as <a href="#">soft bodices without whalebone reinforcements</a>.</p>	
19th century	<p>By the mid-1820s</p> <p>The <a href="#">raised waistlines</a> of the Empire style dress <a href="#">dropped back down to a more natural position</a>. Meanwhile, <a href="#">the corset once again became necessary</a> for women's fashion since <a href="#">smaller waists</a> were considered as <a href="#">an important feature</a> of the new style.</p>	

19th century

In 1829

The invention of the **Steel eyelets** made corsets extremely effective silhouette-makers. They were considered by women to be the most important underwear until the beginning of the 20th century.



After the mid-19th century

Dresses at this time mostly consisted of two separate pieces, a bodice and a skirt. In the later period, every fold of the skirt was **decorated** with intricate ornaments, so the wearer's **natural body lines are barely noticeable**.

Between the end of the 19th century and the World War I

Various corsets were produced to achieve the tiny waist sought after by the **S-shaped silhouette**. It emphasized **an extremely small waist** by forming large, forward-projecting breasts and protruding rear, in order to achieve a shift from 19th-century **artificial** clothing characterized by **structural undergarments** to 20th-century styles that **pursued the expression of the female body itself**.

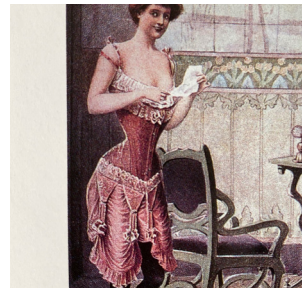
the end of the 19th century

The **artists** of the Pre-Raphaelite and the Aesthetic Movements were the first to **propose the movement to release the female body from the corset**. Their goal was to create a simple dress with a loose silhouette.

first half of the 20th century

In the early 20th century

The female body was **squeezed most tightly into corsets**. The body had to be forced to fit the **artificial S-curve** of the dress, which emphasized the bust and hips, while making the **waistline as small as possible**.



In 1906

**Poiret** introduced the **corset-free dress**, which were supported by a **long straight steel busk** at the front and **solid boning** around the body. These reinforcements were needed to suppress the abdomen and emphasize the hips.



first half of the 20th century

After World War I

The **corset**, which had constricted the female body so long, was **completely abandoned**. The **brassiere** then **replaced the corset** as supporting undergarment. The brassiere was more suitable for the free and active fashion of *garçonne* in the 1920s because of its **less restrictive structure** and flat silhouette. During this period, the **slip**, another piece of contemporary underwear, was also invented.

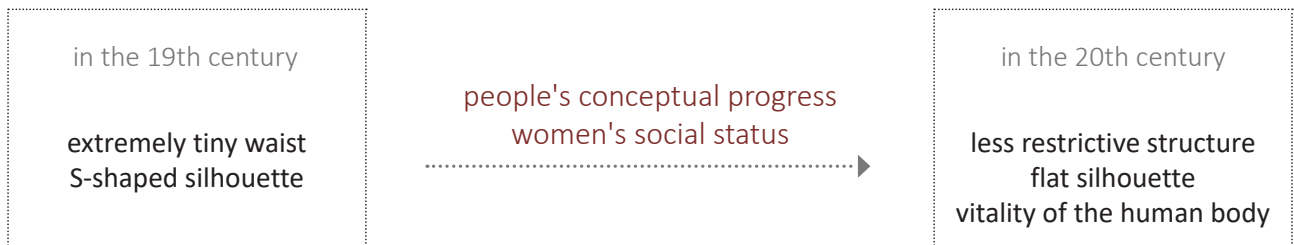


second half of the 20th century

in the 1980s

In this era of "**body awareness**," Some underwear have taken the form of outerwear. Some avant-garde designers transformed **traditional underwear** such as corsets and garters into **modern outerwear** designed to **express the vitality of the human body**.

Conclusion:



In the whole 18th Century, the corset is necessary for women. During the French revolution, they didn't wear corset and turned to a rational neoclassical style. In the early 19th century there were continuous changes such as using the soft corset without whalebone, improving the comfort and changing the position of waistline. By the mid-1820s, the corset once again became necessary because smaller waists were considered as an important feature of the new style. At that time the female body was squeezed tightly into corsets to form an extremely small waist and S-shaped silhouette. Actually, in the end of the 19th century, some artists had proposed the movement to release the female body from the corset. Later, in 1906, Poiret introduced the corset-free dress. The most real and complete abandonment of the corset is after World War one, then the brassiere replaced it. In the era of "body awareness" the traditional underwear were even transformed into modern outerwear.

In this topic the most significant feature is the shift from the extremely tiny waist and S-shaped silhouette in the 19th century to the less restrictive structure and flat silhouette in the 20th century. It reflects the people's conceptual progress and women's social status, more and more women could wear comfortable clothes and express the vitality of the human body.

Topic 2: The Ready-to-wear.



In the 1970s

The sharp change in [social aesthetics](#) has promoted the public's pursuit of new clothing. Ready-to-wear proposed everyday outfits for active [working women](#) and take fashion to a new level of popularity.

[Street fashion](#) is also an important source of inspiration for ready-to-wear.

From the 1970s on, ready-to-wear made possible the growth and diversification of the fashion industry.

In the 1970s

[Hippie and folk fashion](#), including jeans, prevailed. [Jeans](#), in particular, became [symbols of American prosperity](#), Hollywood movie stars, and rebellious youth. Parisian designers have embraced new trends, presenting [folkwear](#) and [ripped jeans](#) as fashion items.

The ready-to-wear industry has been growing in many countries.

In 1973

[Ready-to-wear designers](#) began to [show collections](#) in Paris twice a year, following a similar schedule to haute couture. They were later held in places such as New York and Milan.




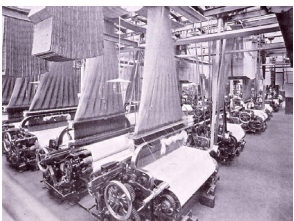

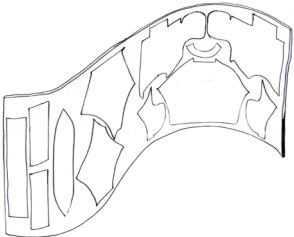
## Conclusion:

At the very beginning, people's clothes were sewn by seamstresses and tailors for individuals. In the 19th century, with the mass producing of military uniforms, the development of the sewing machine, the opening of the "maison" and the establishment of the modern fashion system, finally the term of "Ready-to-wear" naturally generated. However, they were considered cheap and poorly made until the second half of the 20th century, people were undergoing a mass consumption after the World War two. The technological innovation accelerated the development of man-made fibers, resulting in affordable and high-quality ready-to-wear. In the 1970s, there were also some changes in social aesthetics. The popularity of the outfits of working women is a notable feature. At that time, designers were good at embracing new trends of the society such as the street fashion, Hippie and folk fashion. They produced many fashion items such as the folkwear and ripped jeans. Later, they also began to show their collections all over the world.

In this topic, a demand for Haute couture in the mass consumer market emerged. Besides, women in that period were becoming more and more independent and actively involved in social work and activities.

Topic 3: The driving force of the Fashion industry.

1) From a technical perspective

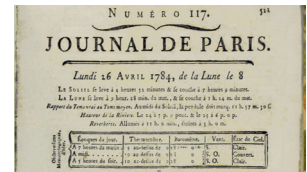
18th century	<p>Great advances in <b>steel manufacturing</b> have prompted the appearance of steel wires and springs in underwear.</p> <p>e.g. The invention of Steel eyelets ( in 1829)</p>	
19th century	<p>In the late 19th century</p> <p>With the development of advanced <b>printing technology</b> and <b>rail transportation system</b>, fashion magazines became an even more important source of trends.</p>	
19th century	<p>In 1856</p> <p>The invention of <b>the first synthetic dye, aniline</b>, brought dramatic changes to clothing color schemes.</p>	
19th century	<p>In the end of the 1850s</p> <p>The development of <b>steel wires</b>, major advances in the <b>textile industry</b> and the practical use of <b>sewing machines</b> meant that crinoline were enlarged even further. Continuing improvement of <b>looms</b> and <b>dyes</b> also influenced the variety and quantity of material for skirts.</p>	
19th century	<p>At the end of the 19th century</p> <p>As the <b>weaving industry</b> developed and <b>machinery</b> improved, technology caused a shift in the development of premium fabrics and made it possible to create intricate and high-quality designs.</p> <p>From about 1900, the use of lightweight materials such as <b>chiffon</b> and <b>lace</b> became fashionable.</p>	
20th century	<p>In 1999</p> <p>Issey Miyake launched "A-POC", proposing a new future clothing ethics. He combines <b>modern computer technology</b> with <b>traditional weaving methods</b> to create one-size-fits-all garments that come in the form of knitted tubes. The wearer cuts the desired shape of the garment from the tube, automatically customizing the garment.</p>	

2) From a media and trade perspective

18th century

In the 17th century

There were already **periodicals** presenting the latest fashions in Paris.



In the second half of the 18th century

Several important fashion **magazines** appeared, such as Le Journal du Goût (1768-1770) 、 Le Cabinet des Modes (1785-1786) and La Galerie des Modes et du Costume Français In (1778-1788) .



19th century

In 1850

The **department store** was invented in France, which greatly promoted fashion trends to **reach the lower classes**.



In 1851

The **International Exposition** (first held in London in 1851) and the development of public transport allowed international commerce to experience an unprecedented boom.



In 1857

A British couturier Charles Frederick Worth opened his "**maison**" in Paris and introduced the practice of showing new collections designed by yourself every season. It also puts clothes on **live models**, which fundamentally changes the way clothes are presented.



At the turn of the 19th century

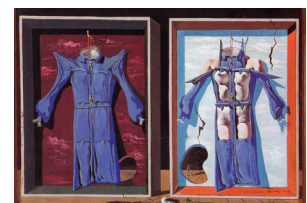
The media for spreading fashion developed. **Vogue** (1892, New York) and other fashion magazines were founded.



first half of the 20th century

In the first half of the 20th century

Collaborations with **avant-garde artists**, influences from **surrealism** and **futurism**, bringing radical artistic designs to clothing.





first half of the 20th century

in the 1930s

Films also had an impact on fashion. Gradually, the number of women in the general public who watched Hollywood movies and followed fashion tips exceeded the number who read fashion magazines featuring Parisian fashions.



In the 1930s

The color photography first appeared. The primary images in fashion magazines became photographs, not paintings or drawings. Through the efforts of many photographers, personal expression flourishes.



At the turn of the 20th century

Thanks to media such as television and the Internet, fashion clothing can be instantly seen, ordered and sent all over the world.



second half of the 20th century

Some fashion activities were held in architectural heritage.

1951

Dior-- the Acropolis in Athens  
 Photoshoot



1973

American and French fashion designers-- the Palace of Versailles  
 the Battle of Versailles



Since 2005

Chanel-- the Grand Palais in Paris  
 Chanel's fashion shows



2017

Gucci-- the Westminster Abbey  
 Italian fashion brand's pre-spring/summer 2017 fashion show



2017

Fendi-- the Trevi Fountain in Rome  
 fall/winter 2017 haute couture show



2018

Schiaparelli-- the Opéra Palais Garnier in Paris  
 fall winter 2018 fashion show

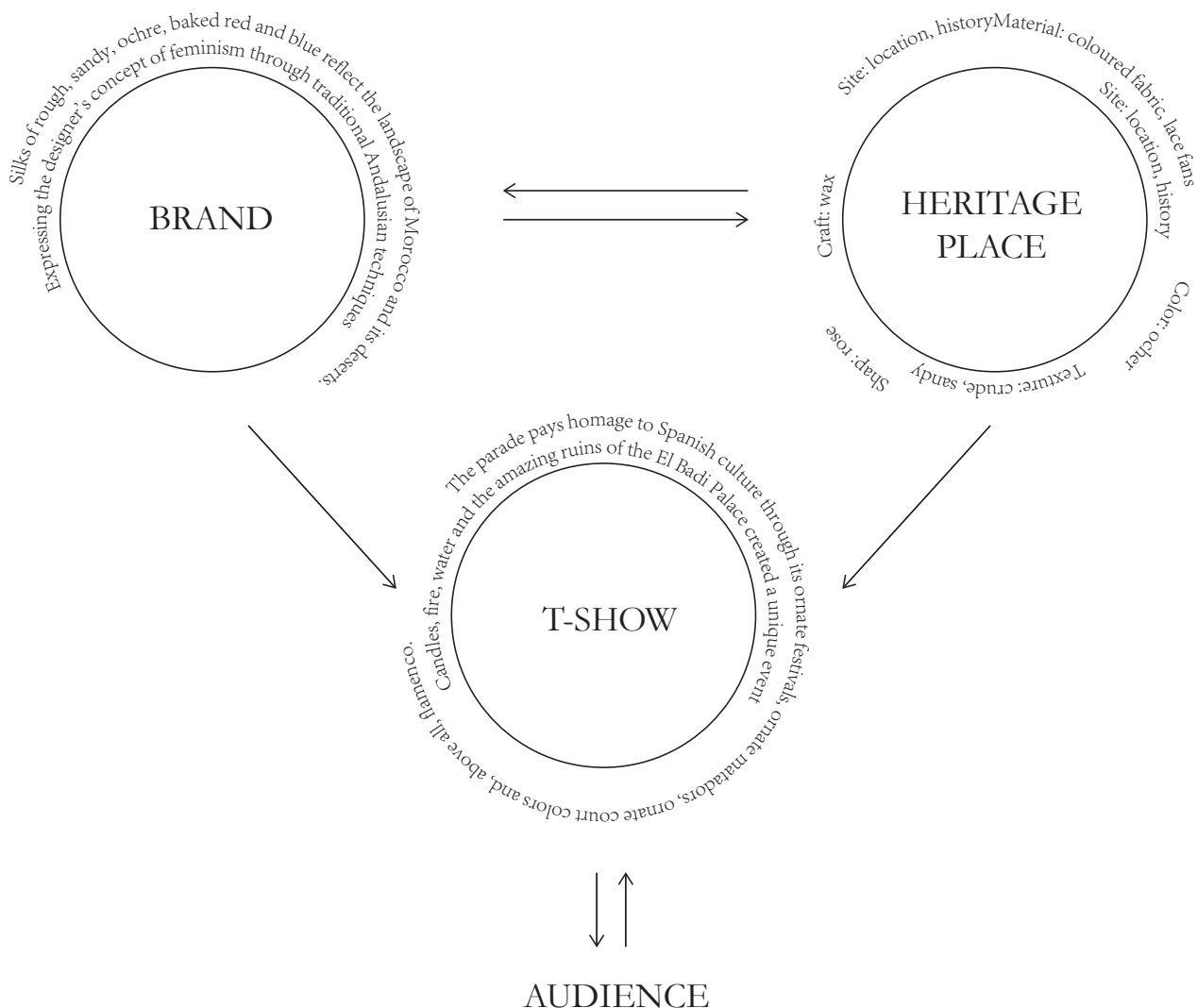
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Conclusion:

Firstly, from a technical perspective, some types of industry had very huge influence on the fashion. For example, the steel manufacturing, the printing technology, the transportation system, the textile industry, the new material produced by the advancing sewing and weaving machine. Also, designers began to combine modern computer technology with traditional weaving methods.

Also, Many industries were promoting the diversity of fashion and accelerating the spread of fashion. People could buy the periodicals and the magazines, go to the international exposition to get the fashion information directly. They could go to the department stores which greatly promoted fashion trends to reach the lower classes. They could also go to the “maison” to watch the clothes which were directly on live models. The avant-garde artists, the films, the color photography were all promoting the spread of Fashion. Thanks to the media such as television and the Internet, fashion clothing can be instantly seen, ordered and sent all over the world.

Besides, more and more fashion shows were held in architectural heritage.



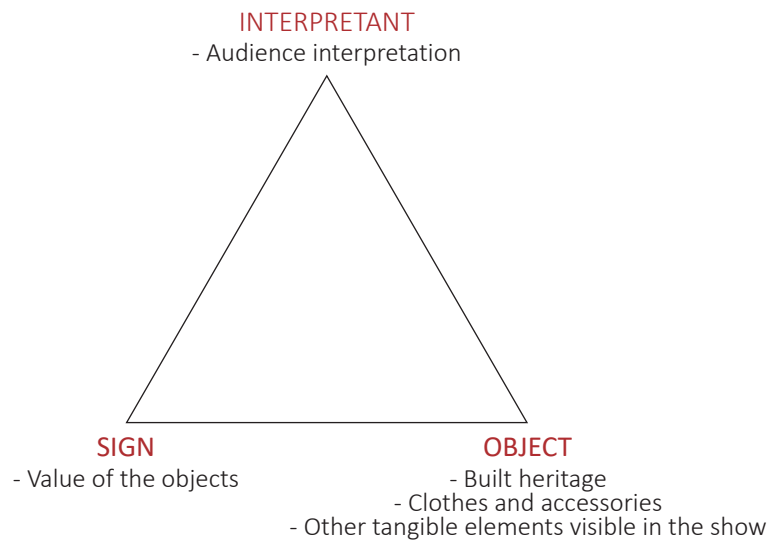
Crossing excellences: fashion  
and heritage

This chapter explores the intricate relationship between fashion and architectural heritage. The chapter investigates how fashion activities in heritage buildings, such as fashion shows, photography, and cultural festivals, benefit from each other in terms of tangible and intangible aspects of the architectural environment. The collaboration between fashion brands and architectural heritage is explored, highlighting examples where restoration projects have contributed to both cultural preservation and community engagement. However, challenges arise as some heritage committees reject such collaborations because of their concerns about the cultural consistency.

The chapter also delves into the delicate balance between the past and the future in architectural heritage design. Drawing on historical perspectives, theories, and practices spanning two centuries, it discusses the current debate on the fusion of the old and the new. Some case studies are mentioned here to illustrate how designers draw inspiration from heritage sites, incorporating local culture, materials, and craftsmanship into their collections.

Fashion shows act as a bridge between designer vision and heritage, providing an immersive experience that preserves and celebrates tradition in a contemporary context. There is a dynamic interplay between fashion, architecture, and culture.

## 1. Fashion activities and architectural heritage



Peirce's triadic model

Fashion activities held in buildings of heritage value make full use of tangible and intangible phenomena. These intangible aspects of the environment benefit the show, visitors and the site itself. The heritage site provides additional information about the site that the audience can interpret along with the fashion show based on the meaning of the architectural heritage.

Fashion activities and architectural heritage can complement each other in various ways, such as fashion photography, cultural and heritage festivals, heritage-inspired collections, and the fashion shows in historical buildings where the contrast between modern fashion and historic architecture can be visually stunning. Haute couture brands link their image to specific places through different forms of projects. To achieve the cooperation of fashion brand and the heritage, the fashion industry contributes to the restoration and preservation of architectural heritage. Fashion brands or organizations may invest in the renovation of historical sites as a way of giving back to the community and maintaining a connection with the local culture.

However, not all the committees of heritage agree with this kind of cooperation. Some of them refused because they thought the brand was inconsistent of the heritage's cultural character, and sometimes the fashion shows will degrade their cultural symbol. One case is the failure in the cooperation between Gucci and Parthenon. Gucci tends to offer a 2-million-euro grant for restoration or any other project which will result in great publicity, for holding a 15-minute show. However, Parthenon Reject: "The unique cultural character of the Acropolis monuments is inconsistent with this event, as its monuments are symbols of civilization and UNESCO monuments of world cultural heritage." They also said, "The Parthenon and the Acropolis do not need advertising. There would be no benefit from such an event. The point is to not degrade the (cultural) symbol by putting up a stage there, because the main subject would be the catwalk, not the Acropolis."

In general, only through appropriate and reasonable cooperation can fashion brands and architectural heritage work together to achieve a win-win situation. In this way, incorporating fashion activities into architectural heritage can enhance the cultural and historical value of both fashion and architectural sites. It creates opportunities for people to engage with history, design, and creativity in a more immersive and meaningful way.

## 2. Balancing the past and the future of architectural heritage

The relationship between the new and the old, the past and the future has always been base point of designing in heritage, and the materials arising from its different views, architectural continuity and other discussions are important topics of design related to architectural heritage. Over the past 200 years, such discussions, theory and practice have been ongoing. From Valadier and Salvi's intervention in the Colosseum to the Venice Charter of 1964 to Giorgio Grassi's restoration of the Roman Theatre in Sagunto, different architects and scholars gave different theories and practices.

"The Valadier and Salvi interventions will be considered as textbook interventions to ensure static coherence through the restoration of the original images by redesign missing parts (Valadier, 1823-1826) and arousing constructive parts (Salvi and Canina, 1831-1852). To adhere to the original work in form is intended not only to clarify the difference between the old and the new, but also to introduce conceptual limitations and attenuation as an attitude and design behavior." (Pier Federico Calviari, *Il disegno della rovina. Architettura, archeologia e progetto identitario*, 2014). In the restoration of the Arc of Triomphe, Stern and Valadier clearly present the original face of the Arc of Triomphe of Titus with similar and harmonious materials, while showing the difference between the new and the old in detail by simplifying the original form to form new parts. This method can be found in the restoration of ancient relics in Rome and Athens, with similar materials integrating with the relics and restoring the original architectural appearance and function. A closer look can show that the new buildings are simpler, different from the complex state of the ruins. This relationship between the new and the old is vague and clear. They deeply respect the attributes of the relics as the material of the past, and give the historical importance to the physical inheritance of the relics after the integration of the old and the new.

The Venice Charter is an international principle for the protection of cultural buildings and historic locations. It is the International Charter for the Protection of historic buildings and historic locations. The charter is divided into six parts: definition, protection, restoration, historical location, excavation and publication, consisting of 16 articles. The concept of historical relics buildings is clear, and at the same time, it is required that all science and technology must be used to protect and restore cultural buildings. It is emphasized that restoration is a highly specialized technology, and the original data and solid literature must be respected, and there must be no speculation. Its purpose is to fully protect and reproduce the aesthetic and value of historical buildings, and also emphasizes that all the protection, restoration and excavation of historical buildings should have accurate records, illustrations and photographs. This means that by showing the original appearance of the ruins and witnessing the common presence of each architectural historical event, stratification becomes the main theme. Under this influence, light, reversible, materials discontinuous with the original relic gradually get attention. Tarraco The ancient theater archaeological site was excavated in 1885, located at the edge of the ancient Roman ruins extending along the form of the original site. After being excavated, the site made a series of important changes, creating new conditions for modernization for the accumulation of time and events. The architect uses the corrugated steel structure and horizontal sand land as the linear structure and main structure of the seating staircase and other components, reshaping the geometric form and scale characteristics of the ancient Roman "cavea" relic.

After 1980, with the calm of postmodernism, people rethink the relationship between the new and the old, and a complete theory and practice of relic restoration comes back to the past. Rossi questioned the post-war results of the modern movement through profound reflection on history, while the architectural practice of Giorgio Grassi and Raphael Mono, elaborated the theoretical and methodological paths directly related to the modern movement. Both the in-depth discussion

of typology and the topic of "from comparison to analogy" show a great tendency to restore the relics and fully display the original buildings, but they are not limited to the rough reproduction of the original functions. On the relationship between the new and the old, " the design of the relics includes introducing a two-pronged way of thinking: one to explain the past and the other to explain how best to present and experience memory." (Presentazione, Romolo Martemucci, 2014)

### 3. Case study-- How designers connect the fashion show and the heritage

#### Case study 1: Dior cruise 2020 in marocco

All garments were made up with one type of material, which is a coloured fabric, stained with wax to fix the dye on both sides. This technique mirrored a symbolic and clear reflection of Moroccan tannery. Silk, silkgauze and silk shantung gave form to pleated skirts, coats, suits and pants. Crude, sandy, ocher, toasted red and blue colors reflect the landscapes of Morocco and its desert. Candles, fire, water and the amazing ruins of the El Badi Palace created a unique event that marks a before and after in Moroccan fashion and fashion in general. The inspiration for these designs emerged from the desert and the Moroccan landscape, with the concept centered around these natural elements.



#### Case study 2: Dior cruise 2023 in Seville's palace de Espana

Spanish culture such as ornate festivals, ornate matadors, ornate court color become the main ideas of those clothes. Spanish fan become the point of this show, designer work with local workshop to create lace fans. The designer collaborated with Orfebrería Ramos, who uses traditional metal techniques to make and decorate ceremonial objects. Orfebrería Ramos has developed an entire jewelry collection with the Granville rose as a tribute to Mr. Dior. The parade pays homage to Spanish culture through its ornate festivals, ornate matadors, ornate court colors and, above all, flamenco.





## Conclusion:

In fact, heritage sites provide a wealth of inspiration for designers, who draw on elements such as culture, history, local artifacts, materials and patterns. The fusion of these influences can create unique and culturally rich designs. In addition, with the wide dissemination of public media, these works are shown to a wider audience, thereby influencing and preserving the heritage itself.

In the context of the fashion show, it is an important bridge between the vision of the fashion designer, the clothes themselves and the heritage sites. The show is an expressive medium that expresses the interplay between clothes and the cultural contexts from which they draw inspiration. It takes the idea of fusing fashion with tradition and creates a charming atmosphere that immersing the audience in this unique blend of creativity and tradition.

Ultimately, fashion shows provide an immersive experience that allows viewers to not only witness, but also feel and connect with the cultural and historical elements that inspire designers. It is a powerful way to preserve and celebrate heritage in a contemporary and engaging way.

Villa Adriana:  
an architectural masterpiece

Villa Adriana is a UNESCO World Heritage Site, known for its ancient Roman architecture and cultural significance. Its structures and grounds are preserved for educational and historical purposes. Fashion events may draw inspiration from this extraordinary complex.

Villa Adriana was built by the Roman Emperor Adriana during the 2nd century A.D. The villa's extensive grounds host a fusion of Roman, Greek, and Egyptian structures, including the iconic Canopus, Serapeum, Pecile, Maritime Theater, Great Thermae and Piccole Thermae. Each structure demonstrates Roman luxury, innovation, and proficiency in architecture and design.

the spatial arrangement reveals axial, radial, and sequential elements. A more intuitive feel is gained by analyzing the various elements on the plan: straight lines define the axes, circles act as connectors, and arcs reinforce the visual focal points. This demonstrates the versatility and thoughtfulness of the design.

## 1. Introduction of Villa Adriana

The Villa Adriana (at Tivoli, near Rome) is an exceptional complex of classical buildings built during the 2nd century A.D. by the Roman emperor Adriano as his retreat and a lavish countryside residence. It combines the best elements of the architectural heritage of Egypt, Greece and Rome in the form of an 'ideal city'. This sprawling estate covers over 120 acres and is renowned for its exceptional architecture, artistic features, and extensive grounds.

Villa Adriana blends Roman, Greek, and Egyptian architecture, with palaces, temples, theaters, baths, libraries, and lush gardens. Notably, the Canopus, an Egyptian-style reflecting pool, stands out. Adriano used the villa as a luxurious home and a place for contemplation and study. Its diverse design makes it a UNESCO World Heritage Site for Roman architectural and cultural study. Today, Villa Adriana showcases Roman opulence and innovation, drawing visitors worldwide for its historical and artistic significance.



### The Pecile:

It is characterized by a vast rectangular courtyard, encircled by a double row of impressive Corinthian columns. These columns support a roof or pergola, creating a covered walkway that provided shade and a sense of grandeur to the space. The central courtyard was often adorned with statues, fountains, and other decorative elements, adding to its visual appeal. The Pecile was used as a central gathering and leisure space within the extensive villa complex. It was used for strolling, conversation, and relaxation, and it was often the backdrop for lavish banquets and gatherings. The setting of this courtyard, with its rows of columns and open sky above, created a harmonious blend of architecture and nature.



### The Canopus:

Canopus is designed to emulate elements of Egyptian style, featuring a long, rectangular pool or canal, surrounded by colonnades and adorned with statues and decorative elements. At one end of the pool, there's a large, Egyptian-style, semi-circular building, typically interpreted as a temple. Canopus was used for grand banquets, social gatherings, and leisure activities, making it a hub of entertainment and recreation. The design of it, with its water features and statues, evokes an atmosphere of luxury and extravagance, befitting the elite and dignitaries who frequented the villa.



### The Serapeum:

The Serapeum's design is characterized by its eclectic architectural style, blending Egyptian and Roman elements. It features a large central courtyard surrounded by colonnades, with a central building that served as a temple dedicated to Serapis. The temple's façade is adorned with Egyptian-inspired decorative motifs, including lotus flowers, papyrus plants, and Egyptian-style columns.



**The Maritime Theater (or Teatro Marittimo):**

The name "Maritime Theater" is derived from its nautical theme, with the central villa symbolizing a ship on an island. It is not a theater in the traditional sense, as it was not designed for theatrical performances. Instead, it is a circular, island-like structure surrounded by a water-filled moat, creating the illusion of an island retreat. Access to the theater is provided through an underground corridor, adding to the sense of exclusivity and privacy. The central island is adorned with a miniature villa, complete with rooms, a central courtyard, and beautifully designed living spaces, meant for private relaxation, dining, and leisure.



**The Great Thermae:**

It served as a central hub for bathing, relaxation, and socialization during the 2nd century AD. It was a monumental structure which offered a variety of facilities such as hot and cold baths, saunas, exercise areas, and changing rooms. Its well-preserved ruins reveal intricate heating systems, mosaics, and marble decorations, showcasing Roman expertise in construction and hygiene. Beyond its functional aspects, the Great Thermae featured sculptures and decorative elements that enhanced the luxurious atmosphere, making it a gathering place for Roman aristocrats, nobility, and Emperor Hadrian's guests for relaxation and socialization, emphasizing the villa's role as a center of diplomacy and culture.



**The Piccole Terme:**

It was a complex of smaller baths, designed to provide a more intimate and private bathing experience in contrast to the grandeur of the larger Great Thermae within the villa. These baths were used by the emperor and his guests, showcasing the opulence and luxury associated with the Roman elite. The complex features various rooms, including hot baths, tepid baths, and cold baths, reflecting the Romans' appreciation for the benefits of water therapy. Visitors can still see the remnants of the intricate heating systems and beautifully decorated mosaics that once adorned the Piccole Terme, demonstrating the attention to detail and artistry that characterized Roman architecture.



**The Golden Square (or Piazza d'Oro):**

It earned its name from exquisite gold and precious material decorations. This lavishly adorned courtyard, surrounded by marble colonnades and porticoes, served as a gathering place for social and cultural activities. Romans' architectural and artistic mastery is evident in the splendid atmosphere of elegance and opulence, with statues and intricate detailing adorning the colonnades. The central open space likely hosted various activities, from banquets to intellectual discussions.



#### Apollo's Temple:

It is dedicated to the Greek and Roman god Apollo. The temple's design is in the Corinthian order and is characterized by its grand colonnade with tall, slender columns supporting a pediment. The columns and the temple's façade are adorned with intricate details and carvings, showcasing the Romans' dedication to architectural beauty and symmetry.



#### The Hospitalia:

The term "Hospitalia" comes from the Latin word "hospes," meaning "guest" or "host," reflecting its purpose as guest quarters for dignitaries, diplomats, and important visitors. It consists of elegantly decorated rooms around a central courtyard or garden, adorned with mosaic floors, frescoes, and architectural details. Its presence underscores Villa Adriana's dual role as both a private retreat for the emperor and a hub for hosting foreign dignitaries and fostering diplomatic relations, aligning with Hadrian's interest in cultural exchange and international cooperation.



#### The Courtyard of Libraries (or Cortile delle Biblioteche):

They were designed to house collections of books and manuscripts in their respective languages, making them centers of learning and intellectual activity. The architecture of these libraries is marked by their elegant colonnades and architectural features typical of Roman construction. The Courtyard of Libraries is not only a place for scholarly pursuits but also a testament to the cultural and intellectual richness of Villa Adriana. The presence of these libraries underscores the Romans' dedication to literature, philosophy, and the arts.



#### The Teatro Greco (or Greek Theater):

It differed from typical Greek-style theaters meant for dramatic performances. Instead, it served as a semicircular gathering space for various forms of entertainment, including music and poetry recitals. This Roman adaptation of Greek theater reflects the cultural blending of the time, with the Romans embracing and reinterpreting Greek artistic and architectural elements. Designed in a Greek architectural style, the theater featured tiered seating carved into the hillside, a central stage area, and an orchestra pit. The seating area offered a breathtaking view of the surrounding landscape, creating a picturesque and serene setting for gatherings and performances.

## 2. Key words about Villa Adriana

### 1. Architectural Diversity:

One of the most prominent features of Villa Adriana is its eclectic architectural design. The villa incorporates a wide range of architectural styles and influences, including Greek, Egyptian, Roman, and more. This diversity reflects the cosmopolitan and eclectic tastes of Emperor Adriana, who sought to recreate elements of his travels throughout the Roman Empire within the villa's grounds.

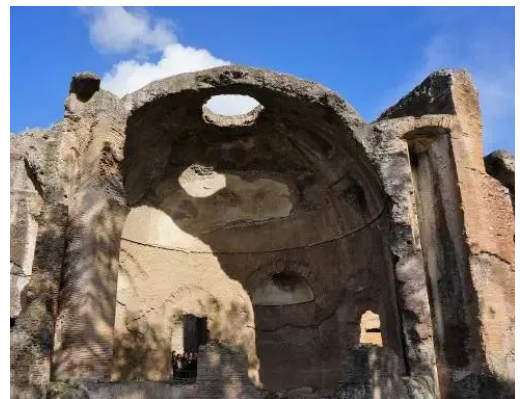
(Figure 1: Ancient Greek Style. Caryatids of the Temple of Erechtheion in the Acropolis of Athens. Figure 2: Ancient Egyptian style. Among the two river gods beside the pool, one is leaning on the Tiber River god, which symbolizes the Roman wolf, and the other is the Nile River god wearing the skin of an African lion. Figure 3: Ancient Roman style. This thermal bath, like the Pantheon in Rome, has a circular opening in the roof. )



Ancient Greek Style



Ancient Egyptian style



Ancient Roman style

### 2. Luxurious Residences on Extensive Grounds:

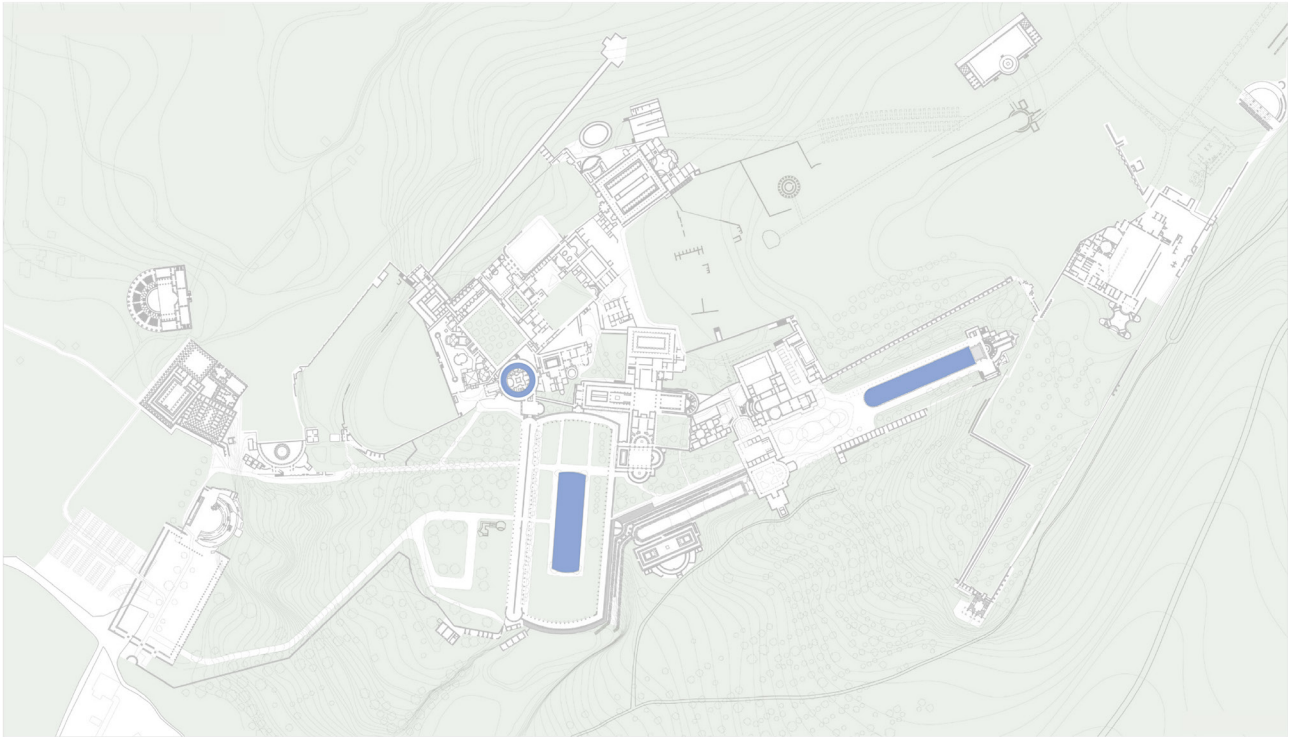
Villa Adriana covers a vast expanse of over 120 acres, making it one of the largest Roman villa complexes ever constructed. The expansive grounds are dotted with various buildings, structures, gardens, and outdoor spaces, offering a comprehensive view of ancient Roman leisure and luxury. These buildings are adorned with intricate mosaics, frescoes, and marble decorations, showcasing the grandeur of Roman imperial life.

### 3. UNESCO World Heritage Site:

In recognition of its historical and architectural significance, Villa Adriana was designated as a UNESCO World Heritage Site. It serves as an invaluable resource for scholars, historians, and archaeologists studying ancient Roman culture and architecture. It allows people to step back in time and experience the opulence and grandeur of ancient Roman life while exploring the rich history and cultural heritage of the region. In summary, Villa Adriana stands as a testament to the grandeur, diversity, and cultural significance of ancient Roman architecture and lifestyle, offering a glimpse into the world of Emperor Adriana and the Roman Empire at its height.

#### 4. Beautiful Gardens:

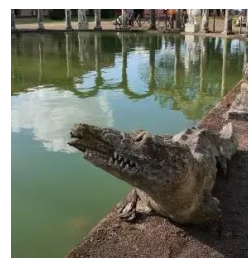
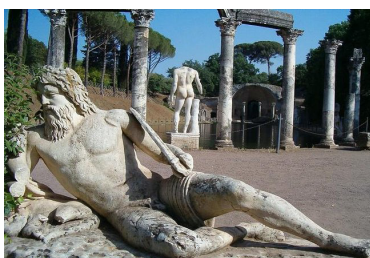
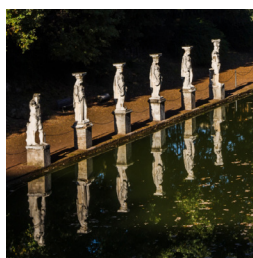
Villa Adriana boasts meticulously designed gardens and landscapes, with lush vegetation, fountains, and water features. The gardens are a testament to the Romans' appreciation for aesthetics and their mastery of horticultural techniques.



#### 5. Water element and statue element:

The water and statue elements in Villa Adriana were integral components of its overall design. Statues and water elements are combined in a variety of ways: placed in the center of a pool or fountain; arranged along the edge of a pool; and statues are incorporated into the architecture of villas, including along colonnades, facades, and niches. In some cases, water features were incorporated into the architectural design.

The combination of specific statues with water elements often held symbolic meaning. For example, statues of water deities or mythological figures associated with water might be strategically placed near fountains or pools to enhance the thematic coherence of the design. Also, the reflections of statues in the calm waters of pools created a sense of doubling, adding a layer of visual complexity. The fluidity of the water combined with the durability of the sculpture creates an environment that is not only visually captivating, but also rich in cultural and symbolic meaning. It showcased the Romans' mastery in blending architecture, sculpture, and water engineering to create a truly immersive and luxurious retreat for Emperor Adriana.

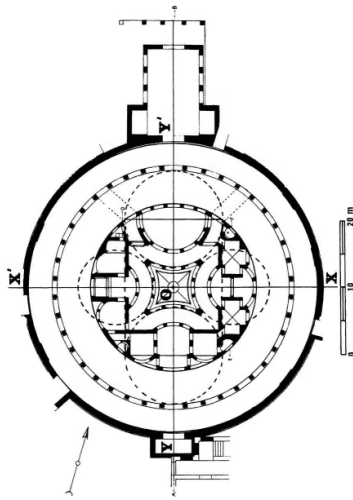




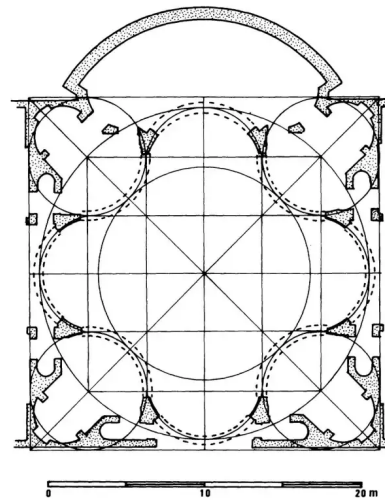
## 6. Geometric plan:

Vitruvius tells us that in his day, in architectural drawing (ichnographia), it is common to use correcting devices, rulers (euthygrammum, regula) and compasses (circinus) to draw architectural plans, and then use ropes, lines, and stakes to draw the plans. The scheme above is marked out on the ground. Essential elements in Vitruvius' method for centralized architectural design:

- (1) Constant use of rulers and compasses;
- (2) Using the column diameter ratio (modular proportions)



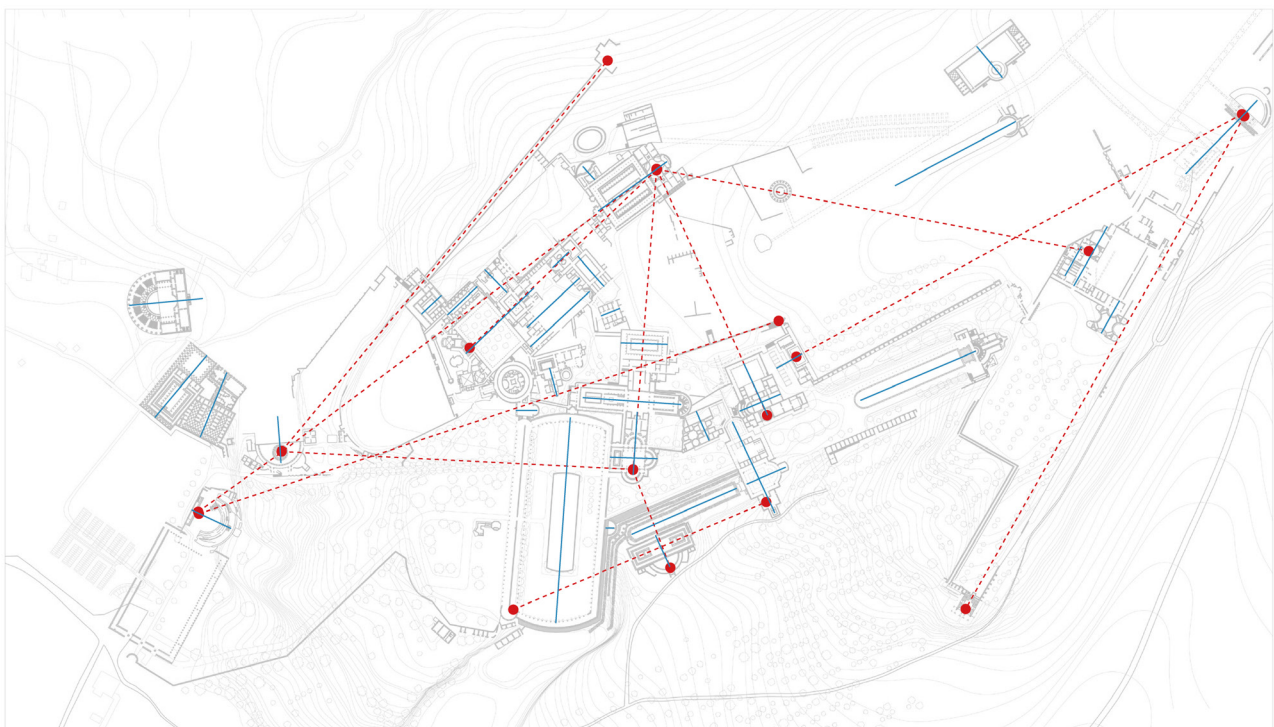
plan of Teatro Marittimo



plan of Piazza d'Oro

## 7. Building axis:

Although the construction period was very long, and it was not certain that there is an overall layout plan before the construction, the spatial composition of Adriana's Palace is still axial, radial and sequential. The most important ones are the Temple of Venus, the Golden Square and the Three Temples, among which the Golden Square alone manages the relationship of the entire villa.



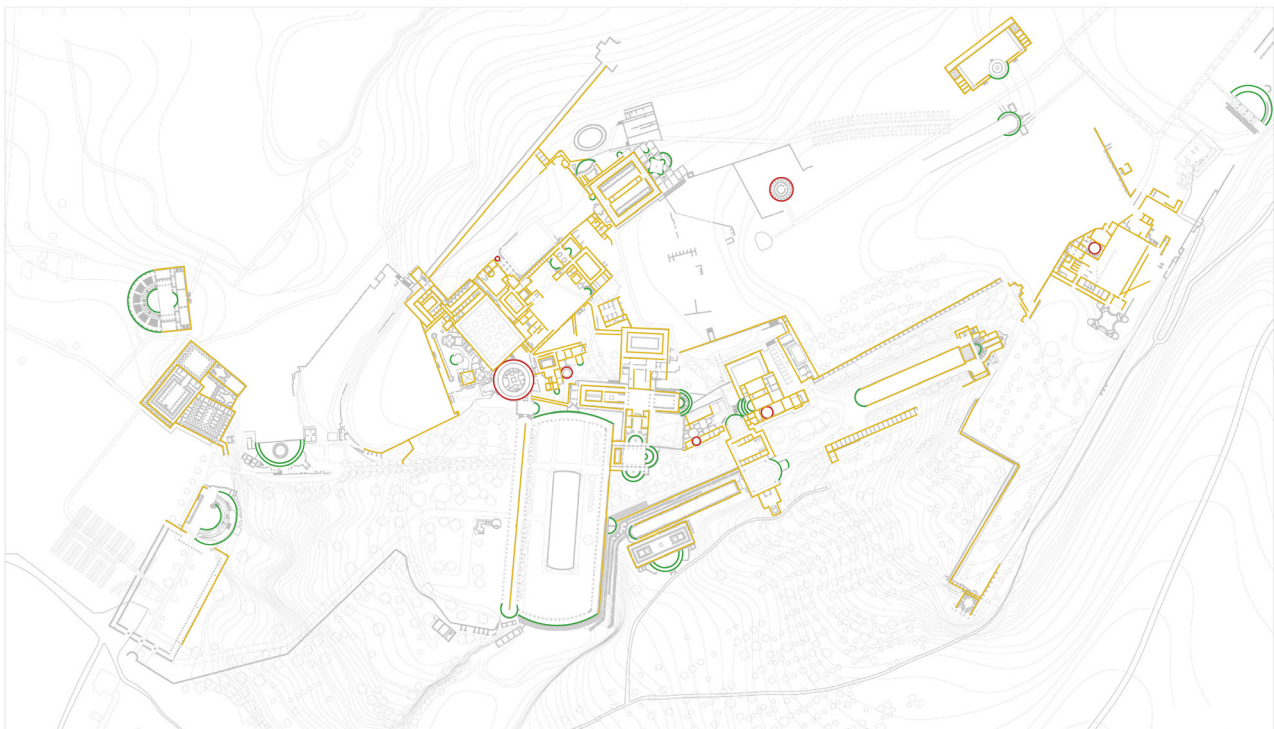
## 8. Different shapes-- Straightness; Circle; Arch:

A large number of straight lines and auxiliary curves form the basic architectural elements of Villa Adriana. Straight lines undoubtedly define the direction of the axes in the layout of the building, and curves are often placed at the end of the axes and at the connectionsthat that usually being put important sculptures.

The complete rectangular wall encloses the main features of Villa Adriana such as Nymphaeum Stadium, Imperial Palace, Gold square, and so on. The symmetrical layout of the rectangular space makes it easier to shape the monumentality of the space. In contrast, the main spaces are connected by long, narrow corridors, which are usually an extension of one side of the rectangular courtyards and serve to connect them to other courtyards. The presence of the corridor does not diminish the monumentality of the rectangular space.

The circle, controlled by only one radius, is the most perfect shape, it has no sharp corners and no directionality. the circular element in Villa Adriana often becomes a connector between several axes, connecting several sharp right angles with a circle, less of its fragmentation of space.

The arc shape is often located at the end of an axis and has the effect of reinforcing the axis and creating a visual focal point. It reconciles the hard and sharp shapes that would be created if the building were composed only of straight lines.



Givenchy:  
innovation and elegance



In conjunction with the period and characteristics mainly studied in Chapter 1 and the key elements in Villa Adriana mentioned in chapter 3, one fashion brand can be selected for in-depth study-- Givenchy.

This chapter delves into the evolution of Givenchy and significant contributions of Hubert de Givenchy who founded this fashion brand in 1952. Hubert de Givenchy's emphasis on clean lines, architectural silhouettes, and luxurious fabrics forms the foundation of the brand's aesthetic.

The key words associated with Givenchy highlight the brand's defining features, including its dedication to timeless elegance, the launch of haute couture products, and the significant association with Audrey Hepburn. Givenchy's innovations, such as the "Little Black Dress" and the "Sack Dress" are explored, along with the launch of the iconic perfume "L'Interdit" and the introduction of ready-to-wear series in the 1960s.

A case study on Givenchy's recent shows reveals a preference for folded model paths and geometric stage shapes. Furthermore, some cases about hosting shows in historic buildings illustrates how Givenchy's runway presentations are thoughtfully integrated into their chosen environments, enhancing the overall thematic experience and creating a unique interaction with the surroundings.

## 1. History of Givenchy



In 1952, Hubert de Givenchy founded his own luxury house and launched a new collection Les Séparables with some floaty skirts and puffy blouses made from raw cotton.



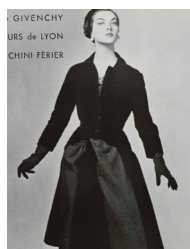
In 1952, Givenchy achieved critical acclaim with Vogue magazine praising his "wonderful first collection" 14. The collection included the Bettina Blouse a white shirt named in honour of Bettina Graziani, which was then painted in one of René Gruau's works.



In 1953, Audrey Hepburn in the film Sabrina wearing a Givenchy designed gown, 1953. Image via Paramount Pictures.



In 1953, Model Myrtle Crawford shows us a glamorous Givenchy designed dress-and-coat ensemble of taffeta.



In 1954, Hubert de Givenchy presented the first shirt dress (which later evolved in to a sack dress in 1957). He was the first high fashion designer to create a luxury ready-to-wear clothing line, called "Givenchy Université", which was produced in Paris using machinery imported from the United States.



In 1957, Givenchy and Cristóbal Balenciaga, jointly developed a new shape called "Sack", which they launched in their new collections at the same time. This kind of dress was born out of a popular dress skirt (Shirt Dress) in the 1950s.



In 1961, Givenchy short dress and hat were worn by Audrey Hepburn in the film Breakfast at Tiffany's.



In 1968,  
Seeing the potential of the ready-to-wear market, Givenchy opened a vv boutique.



In 1969,  
Hubert de Givenchy launched his fashion line for men, "Gentleman Givenchy". The boutique was opened in November on Avenue George V.



In 1982,  
a retrospective presided by Audrey Hepburn was organized by the Fashion Institute of Technology of New York.



In 1988,  
after 36 years of independent operation, Givenchy sold Givenchy Couture Group to LVMH Group for \$45 million, and then continued to serve as creative director for 7 years.



In 1995,  
Hubert de Givenchy left office.  
After that, the Givenchy brand fell into 10 years of chaos.

.....

The brand saw several changes in creative direction, with designers like John Galliano, Alexander McQueen, Julien Macdonald, and Riccardo Tisci taking the helm.

## 2. Key words of Givenchy

Givenchy was established by Hubert de Givenchy in 1952. Hubert created a fashion "a perfect combination of innovation and elegance.", characterized by clean lines, architectural silhouettes, and the masterful use of luxurious fabrics.

Here are some key words about his most remarkable and profound contributions:

1, Timeless Elegance: Hubert de Givenchy epitomized timeless elegance, defining the brand's aesthetic with clean lines, architectural silhouettes, and impeccable tailoring.

2, Advanced customized items: Givenchy has introduced the concept of "single items", allowing women to mix and match various clothing to create versatile and fashionable clothing. This innovation reflects Givenchy's dedication to practical yet elegant design.

3, Connection with Audrey Hepburn: Givenchy's close friendship and collaboration with actress Audrey Hepburn played a key role in shaping the brand's image. He designed many of her iconic film costumes and had a lasting impact on fashion and pop culture.

4, Little Black Dress: Givenchy's iconic contribution is the creation of the "little black dress," famously worn by Audrey Hepburn in *Breakfast at Tiffany's*, cementing its status as a fashion icon.

5, Sack Dress: Another innovative contribution from Givenchy is the "Sack Dress". This comfortable, unstructured dress style made a splash in the 1950s, giving women an easier and more flattering silhouette than a fitted designs.

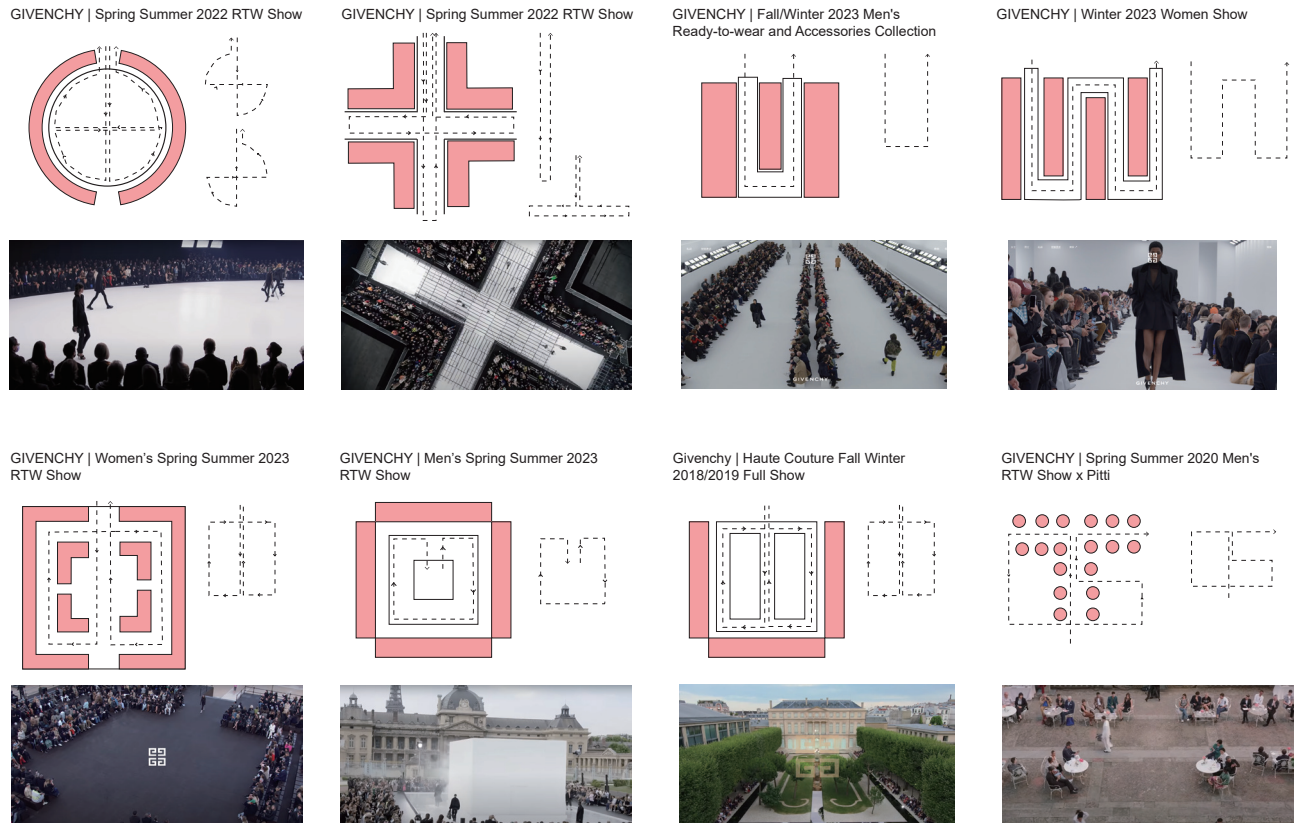
6, Perfume "L'Interdit": Givenchy launched the iconic perfume "L'Interdit" in 1957, which became a classic in the perfume industry and contributed to the brand's expansion into the beauty and fragrance industry.

7, Ready-to-wear series: In 1960s, Givenchy recognized the changing structure of the fashion industry and launched a ready-to-wear series. This decision makes high fashion more accessible to a wider audience, further expanding the brand's influence.



### 3. Case study-- Givenchy's shows

#### 1) The flow of model and audience



The flow of model and audience in GIVENCHY shows

From Givenchy's shows in recent years, it can be seen that they prefer to use a folded model path. The shape of the stage is mostly in geometric shapes including circle, rectangle and square, often showing a cross-flow of models. Also, the plans of stage and Audience seats form the Givenchy logo. These arrangements are more like a tribute to Givenchy's logo.



2) Shows in historical buildings



Givenchy Spring Summer 2017  
 Full Fashion Show  
 Site: Jardin des Plantes



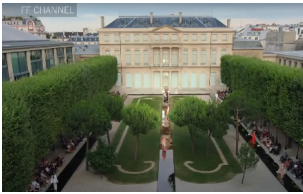
Givenchy SpringSummer 2016



Givenchy Fall Winter 2018 RTW  
 Show  
 Site: Palais de Justice, Paris



Givenchy Spring Summer 2018  
 RTW Show  
 Site: Palais de Justice



Givenchy Haute Couture Fall  
 Winter 2018/2019  
 Site: Villa Palmieri, Florence



Givenchy Fall Winter 2019  
 Couture Show  
 Site: The Musée des Arts  
 Decoratifs



Givenchy Spring Summer 2020  
 RTW Show  
 Site: The Garde Républicaine



Givenchy Spring 2020  
 Menswear  
 Site: Villa Palmieri, Florence



Givenchy Fall Winter 2020  
 Men's RTW Show  
 Site: Givenchy's Haute Couture  
 Salon



Givenchy Women's Spring  
 Summer 2023 RTW Show  
 Site: Jardin des Plantes



Givenchy Men's Spring Summer  
 2023 RTW Show  
 Site: The École-militaire



Givenchy Fall Winter  
 2020/2021, Full Show

GIVENCHY's Shows in history building

From the information on the locations of recent Givenchy shows, it can be seen that from 2017 onwards, there is an increasing tendency for shows to take place in historic buildings, although they are not heritage. Most of them happened in Paris, but also Florence.

One case is the Givenchy show took place in Florence in 2020, the site was Villa Palmieri, the palace where Queen Victoria stayed in the late 1880s and early 1890s. The show was not simply a straight or folded mod flow, but in an environment (the garden) with a good interaction with the surroundings, which of course has something to do with the theme of the clothes.



#### 4. Relation between Villa Adriana and Givenchy

Firstly, the logo is formed from four “G”s which mean: Genteel, Grace, Gaiety, and Givenchy. Hubert de Givenchy always made clever use of elegant embroidery and ornate beading. It’s Simple yet elegant, subtle yet casual. Givenchy has continued his implicit and elegant style, working with many noble people, including the president's family. This elegance fits into the identity of palace in the site, Villa Adriana.

Villa Adriana made of many building axis and the golden square manages the relationship of whole villa, similar to Givenchy, although there are many style and many clothes, it has the main core language which are genteel, grace, gaiety. We also noticed the most of building in villa Ardiana has the geometric plan is similar with givenchy, give people a sense of active but gentle dignified.



Secondly, Hubert Givenchy’s cooperation and friendship with Audrey Hepburn.

Givenchy were good at using exaggerated colors, but the costumes is quite simple. His style was in line with Hepburn's needs. In many of her films, she wear Givenchy’s designs. The film's success is inseparable from the costumes. At that time, they created a “Hepburn style”. It’s not only the wealth of the clothing industry but also of the film industry. Hepburn once said: "Your clothes give me inspiration and life in the movie characters. When I wear your clothes, I can enter the life of the characters." From their comments on each other, we can see the meaning of fashion when it was involved in film industry. The couturier is more like a personality creator. It can give actors the inspiration and life to the characters in the movie.

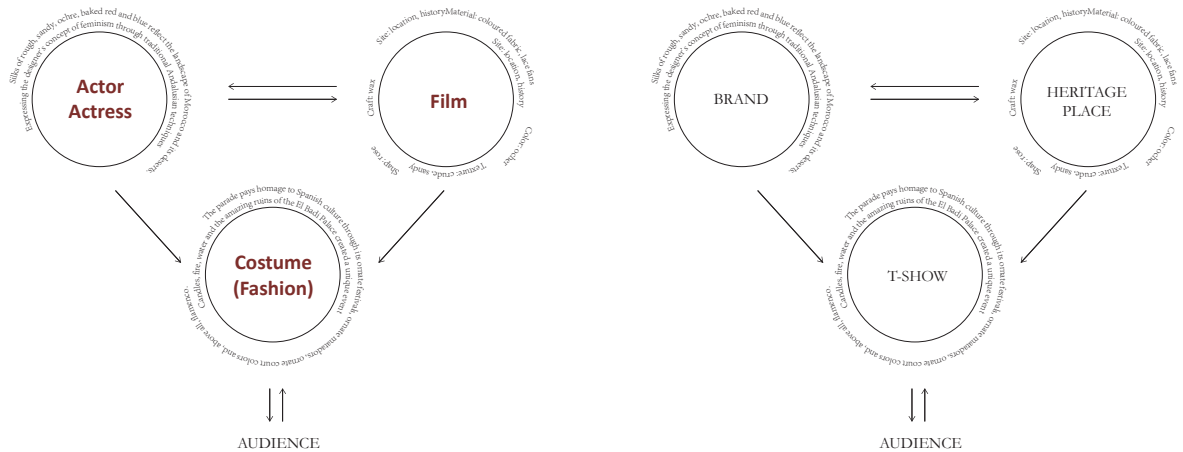


In 1954, "Sabrina" Academy Award for Best Costume Design



In 1961, costumes for *Breakfast at Tiffany's*

Two relational graphs can derive. One is the relationship between actors (actress) and the films. Costumes are a powerful tool to provide visual cues about a character's personality, social status and emotions. Costumes can not only serve practical functions but also have a profound impact on storytelling, character development, and the overall cinematic experience. The other one shows the similar relationship to describe the connection between the brand and the heritage place and indicate the importance of fashion for providing additional information about the site, and then the audience can interpret along with the fashion show based on the meaning of the architectural heritage.



Thirdly, the diversity of styles. After the dimission of Hubert de Givenchy, the brand were injected with some new styles. The evaluation of these new elements includes approval and opposition. Many people said, these clothes were different from the beauty, simplicity and elegance as they thought. It was not until Riccardo Tisci became the creative director in 2005 that Givenchy ushered in the second glory in history. His secret is to give up luxury and add street element prints. Especially In the autumn and winter show in 2015, the models were full of personality beauty, in line with the current public opinion environment for the attention of diverse values and choice. Later, the new designer Clare Waight Keller recreated the elegance of Givenchy by using fake fur. So now the Givenchy is a brand that incorporates many different elements. From this we can link to one of the key word of Villa Adriana. It is multi-style.

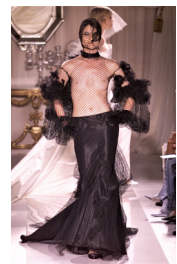
As we know, Emperor Adriana likes travelling and he introduced many different architecture style to his villa, therefore, Villa Adriana is including many styles like Ancient Greek Style, Egyptian style and Roman style. This diversity reflects the cosmopolitan and eclectic tastes of Emperor Adriana.



1995, by John Galliano



1997, by Alexander McQueen



Julien MacDonald

Givenchy Fashion Feast and  
Artful Retreat at Villa Adriana

Having demonstrated the social impact and cultural value of the villa adriana as an archaeological site and highlighted the shared characteristics between it and Givenchy, the synergy between the fashion brand and the archaeological site, as well as the potential resulting from their combination, becomes evident. Therefore, a project consisting of fashion activities and a exhibition pavilion may arise at an opportune time.

The project aims at valorizing the site of Villa Adriana through the insertion of a dual intervention involving a spa pavilion and a fashion show. This intervention creates new aesthetical relations and appeals to new visitor targets.

## 1. How the dual intervention valorize the Villa Adriana

### Part1: Fashion show

A fashion show can be designed in the archeology site Villa Adriana. This show is aimed at taking the Givenchy's classic trend during the period from 1962 to 1995 when the brand was charged by Hubert de Givenchy. The clothing design will also inherit the style of that period. Besides, a landmark is created according to the silhouette which was shaped by Givenchy's dress (the most remarkable types are "Sack"- shirt dress and Hepburn's black dress). The landmark is set in Pecile, surrounded by one part of catwalk, it can be a conspicuous point of the photo. The catwalk part begins from Tre Esedra, passing by Pecile and end at Tre Esedra. Moreover, even though the fashion show is temporary, most of the installments will be reversed. They will be served as a reception, seats and models' preparing room. After the show they will be the outdoor exhibition stages displaying stones and statues. They are expected to stay there for at least one year.

This part of the intervention can creatively blend historical and modern elements to create vibrant and culturally rich experiences for the audience. This can contribute to the local economy and tourism.

### Part2: Water-statue pavilion

As mentioned earlier in Chapter 3, the combination of water elements and statue elements is one of the key words of Villa Adriana. This language can be continued into the intervention, as an pavilion which can be maintained for several years, holding an exhibition function .

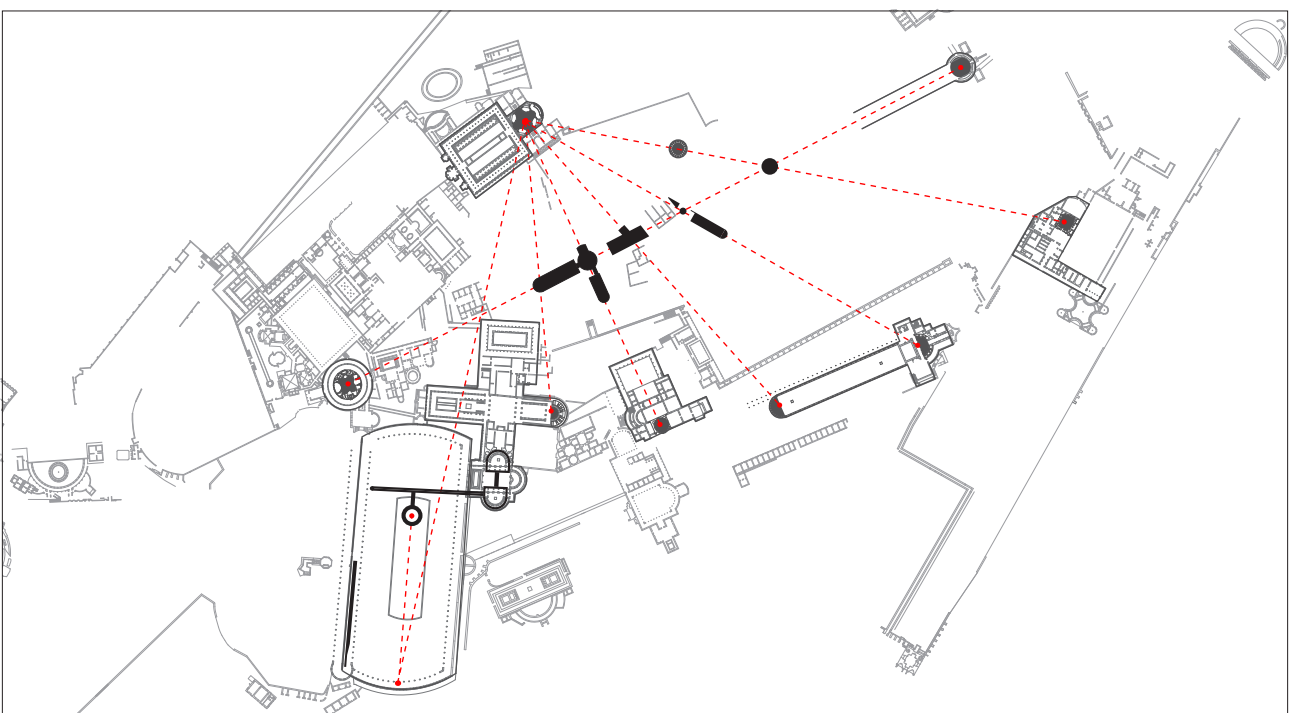
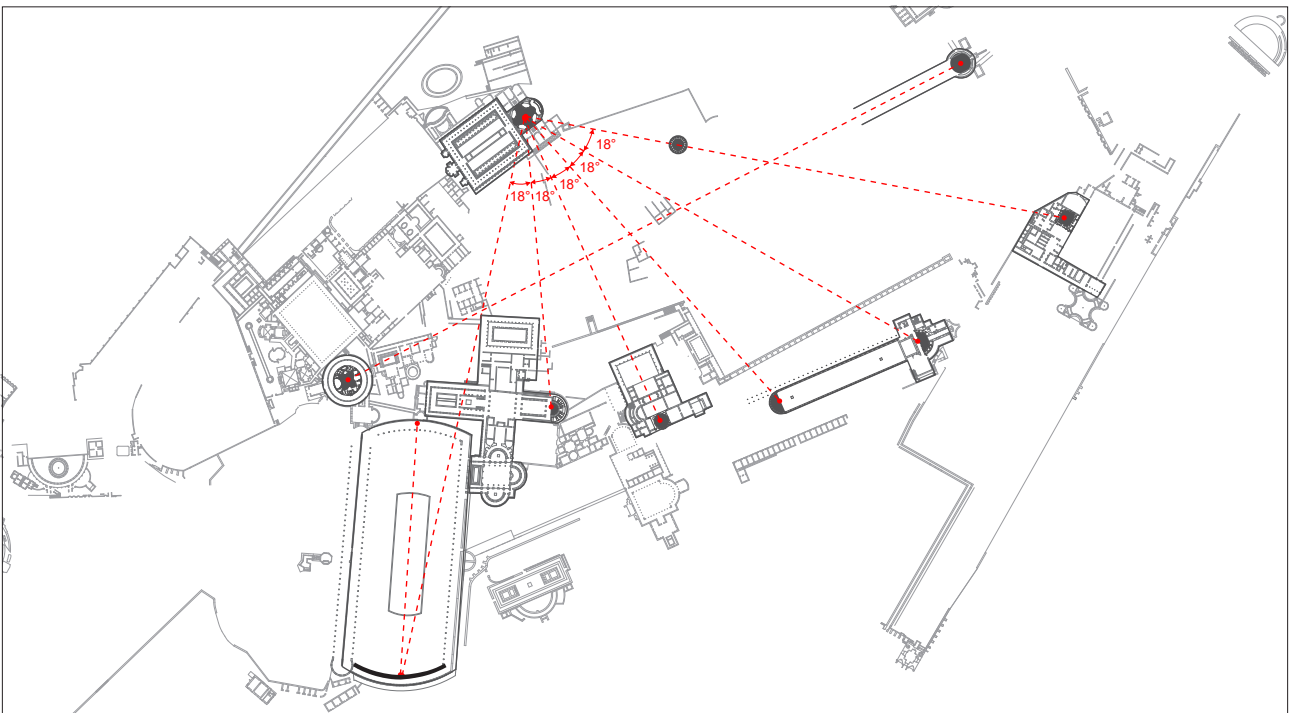
Renowned for its architectural and artistic significance, the Villa Adriana provides an ideal setting for exploring the theme of Water and Statuary. The exhibition provides an archaeological backdrop to show how statuary and water features were integrated into daily life at the Villa Royale, delves into the history of Roman art and engineering, and emphasizes the management of water and the use of statuary in ancient Roman culture and architecture.

The gallery engages visitors through interactive displays, information panels and multimedia presentations that help them gain a deeper understanding of Roman culture's reliance on water and statuary. This promotes cultural appreciation and highlights the artistic and cultural achievements of the Roman Empire.

In addition, it promotes tourism, attracting visitors and scholars interested in Roman history and art. This in turn contributes to the local economy and enhances the cultural reputation of the region.

## 2. Project layout in villa adriana and streamline

The project can be divided into two parts: fashion show and Spa-pavilion. Considering that the axis is the significant theme of Villa Adriana, firstly we extracted some representative points on the plan which are related to important buildings with circle or arc elements, including the center point of a circle or an arc, the midpoint of a straight line and the midpoint of an arc. Then we tried to connect them and find out the relationship between them. A relationship. An interesting relationship between the various points become clear. If we set Gold square as a beginning point, then connect it with the boundary of Pecile, the center points of circles in Nymphacum-Stadium, Great Thermae, Canopus, Serapeum and Apollo's Temple, we can find that each angle is about 18 degree. Then we connect the center point of Maritime Theater and Inferi and get some points of intersection. We can design pavilion at five points in the open space and design the fashion part on Pecile.



### 3. Streamline:

Along the most classic routes, guests will pause at the large enclosure wall near Pecile. Upon passing through the arched entrance, a reception will become visible. Here, guests will register and have their memorable photograph taken at a designated location. Following this, they are free to explore at their leisure. They may choose to continue their tour by visiting Villa Adriana or visiting the water-statue pavilion. In the evening, guests will take their seats and wait for the commencement of the fashion show. Concurrently, the models will be changing outfits and applying makeup in the preparation room, which is situated in Tre Esedra. After dark when the fashion show begins, models will walk out from the hole of Tre Esedra, passing the pecile and go to the stage above the water, around the landmark, then walk back to the backstage of the show. In addition to the fashion show at Tre Esedra and Pecile, an immersive projection display is scheduled to take place at Teatro Marittimo, featuring videos to be showcased on the circular wall. Most of the fashion activities will be temporary. After the show, machines, preparing room, some parts of catwalk and seats will be removed. Tourists can still visit the landmark, panels for catwalk. It can be marked that the retained seats are planned to become the showcase of stones and statues in Villa Adriana. The showcase and the water-statue pavilion will hold an enduring exhibition for several years.

