



SIR JOHN  
SOANE'S  
MUSEUM  
LONDON

 *fondazione*  
GIORGIO CINI onlus

FACTUM **arte**



**DIVERSE MANIERE:**  
PIRANESI, FANTASY AND EXCESS

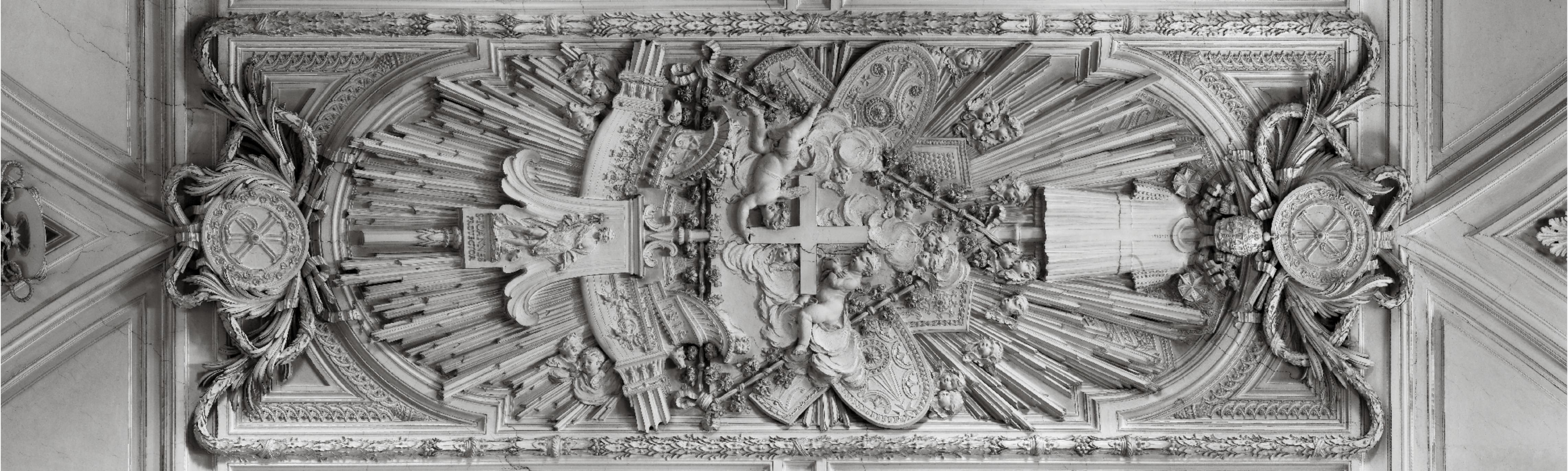
AT  
**SIR JOHN SOANE'S MUSEUM**  
LINCOLN'S INN FIELDS, LONDON

IN CONJUNCTION WITH  
**FONDAZIONE GIORGIO CINI**  
AND **FACTUM ARTE**

INCORPORATING  
A SMALL GROUP OF PHOTOGRAPHS  
MADE IN  
**SANTA MARIA DEL PRIORATO,**  
PIRANESI'S ONLY REALISED BUILDING

8<sup>TH</sup> MARCH - 31<sup>ST</sup> MAY 2014







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Christopher William Hunneman (d. 1793), *Portrait of John Soane*, 1776, oil on canvas, Sir John Soane's Museum, P400. In the past, this portrait was thought to have been painted in 1779, when Soane was in Rome, shortly after he met GB Piranesi. It is now known to have been completed a few years before Soane's educational Grand Tour of Italy.

## FOREWORD

It's a great pleasure to be staging this innovative and thought-provoking exhibition at Sir John Soane's Museum. From its moment of conception, the museum was intended by Soane to provide a space of inspiration, learning and provocation for 'amateurs and students' working within a broadly defined field of architecture and related disciplines. In this spirit of didactic nourishment, and through the use of prints by the 18<sup>th</sup>-century Italian designer and architect Giovanni Battista Piranesi depicting unrealised designs and examples of objects from antiquity, the current exhibition transforms a range of conceptual ideas into full-scale physical reproductions that are 'made flesh' from the flat printed image. Harnessing the capabilities of contemporary 3-D printing technology, the incised and inked line springs up from the page to produce objects some 250 years after their original incarnation. The collecting and display strategies that Soane applied to his house and museum were intrinsically connected to his role as Professor of Architecture at the Royal Academy. His collection was made accessible to his students and applied as a set of tools to educate –not only through his prints and drawings, but crucially through physical objects such as the numerous plaster casts, models and architectural fragments which today seemingly encrust every available surface area in the Museum. Soane was acutely aware of the power that physical, tactile objects had in elucidating design concepts. In light of his keen interest in the new technologies of his time, I believe that if Soane were alive today he would certainly consider himself an 'early adopter' and would be fascinated with the huge potential offered by contemporary rapid prototyping techniques. Many contemporary makers use 3-D scanning, modelling and printing to gain a better understanding of found objects and spaces, much as Soane's students would have used casts and fragments to make sense of historical precedents. Other contemporary designers use digital technologies to 'sketch' in 3-dimensional space, testing out physical ideas and exploring design-cycle iterations in a way that would have been impossible, but surely intriguing, to architects in Soane's time. The casts, models and fragments at No.13 Lincoln's Inn Fields provide a wonderfully evocative mechanism through which one can travel through time and to far-flung regions of the world to examine diverse examples of architecture, and it is fascinating to consider what Soane, a radical collector and a radical thinker, would have done with his museum and collection if it were possible to re-create moments from the past using contemporary technologies such as those showcased here.

This exhibition would not have been possible without the passion and dedication of a number of individuals who have been instrumental in its successful realisation. First and foremost, I would like to thank Adam Lowe, founder and director of Factum Arte, our partners in this collaboration. Adam has generously supported the exhibition, and his crack team of artists, technicians



The Museum Corridor, Sir John Soane's Museum. Photograph: John Bridges.

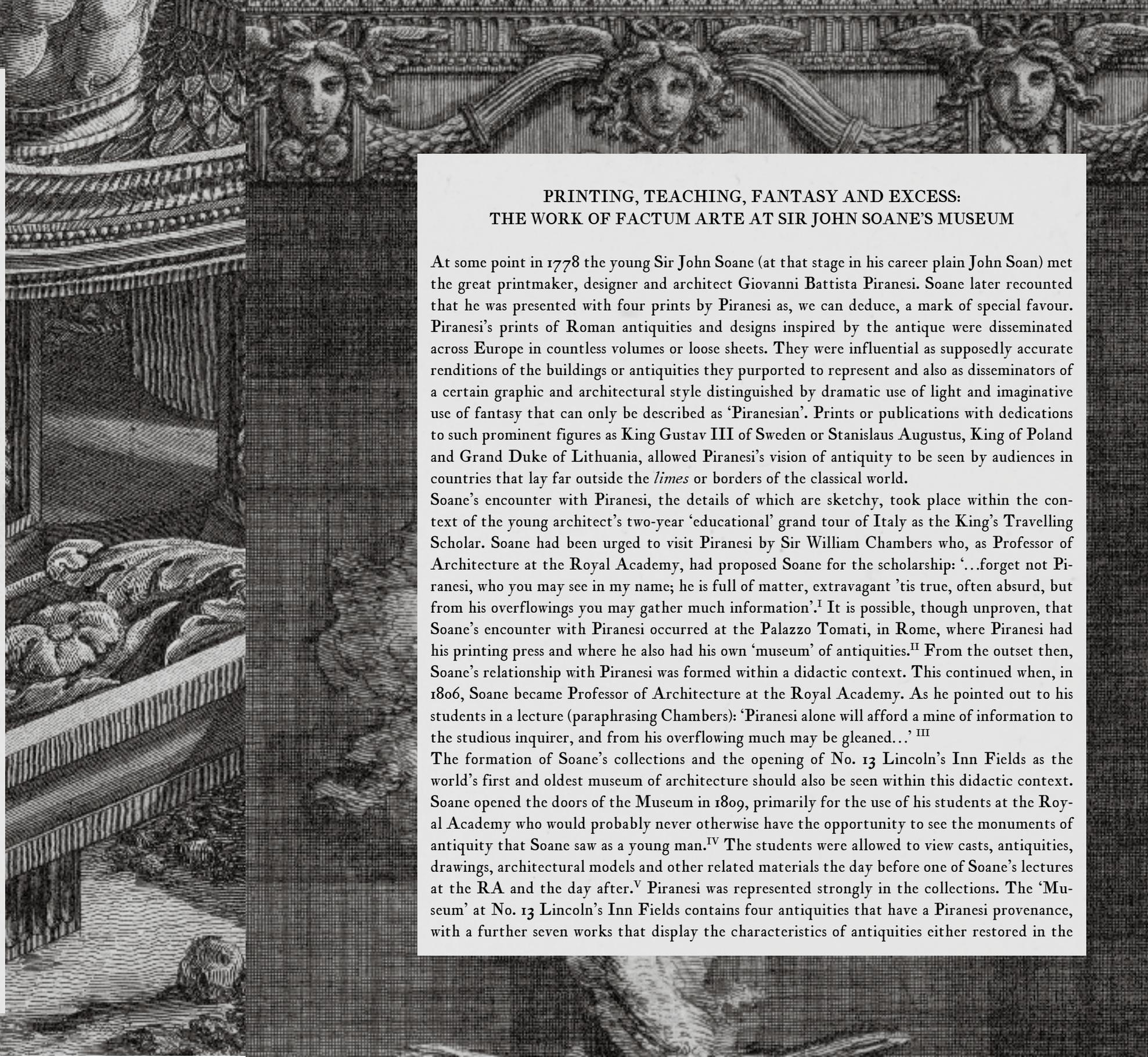
and conservators have worked together to breathe life into Piranesi's printed designs, creating the stunning objects on display here. The idea to use new technologies to realise these designs came from the Italian designer and architect Michele De Lucchi and was supported by Pasquale Galiardi who commissioned the exhibition *The Arts of Piranesi* for the Fondazione Giorgio Cini's exhibition space on the island of San Giorgio Maggiore. I am grateful for their support and that of the team at the Istituto Di Storia Dell'Arte at the Fondazione Giorgio Cini for their cooperation and support. Also to the British Museum's Department of Prints and Drawings, in particular Hugo Chapman and Mark McDonald, for their loans of Piranesi prints which complement the prints drawn from the Soane's own collection. I would like to thank Carolyn Larkin and her team at Caro Communications for their on-going support for the Soane this year and their valuable work on this exhibition.

Finally, a note of thanks to all those colleagues here at Sir John Soane's Museum who have helped to make this exhibition happen, and a special thank you to Jerzy Kierkuć-Bieliński, our Exhibitions Curator, who has led this project from its inception. I enjoyed seeing this exhibition in its original guise at the Fondazione Giorgio Cini during the 2010 Venice Architecture Biennale, therefore I'm delighted that Jerzy and Adam have found a way to adapt the exhibition intuitively and bring it to Sir John Soane's Museum where, in light of Soane's special relationship with Piranesi, we are able to examine these compelling ideas surrounding the notion of copies, craft, technology and architectural teaching in a fresh context.

Abraham Thomas  
Director, Sir John Soane's Museum



J M Gandy, *View of the Dome Area looking East*, watercolour, 1811, Sir John Soane's Museum, SM P384.



## PRINTING, TEACHING, FANTASY AND EXCESS: THE WORK OF FACTUM ARTE AT SIR JOHN SOANE'S MUSEUM

At some point in 1778 the young Sir John Soane (at that stage in his career plain John Soan) met the great printmaker, designer and architect Giovanni Battista Piranesi. Soane later recounted that he was presented with four prints by Piranesi as, we can deduce, a mark of special favour. Piranesi's prints of Roman antiquities and designs inspired by the antique were disseminated across Europe in countless volumes or loose sheets. They were influential as supposedly accurate renditions of the buildings or antiquities they purported to represent and also as disseminators of a certain graphic and architectural style distinguished by dramatic use of light and imaginative use of fantasy that can only be described as 'Piranesian'. Prints or publications with dedications to such prominent figures as King Gustav III of Sweden or Stanislaus Augustus, King of Poland and Grand Duke of Lithuania, allowed Piranesi's vision of antiquity to be seen by audiences in countries that lay far outside the *limes* or borders of the classical world.

Soane's encounter with Piranesi, the details of which are sketchy, took place within the context of the young architect's two-year 'educational' grand tour of Italy as the King's Travelling Scholar. Soane had been urged to visit Piranesi by Sir William Chambers who, as Professor of Architecture at the Royal Academy, had proposed Soane for the scholarship: '...forget not Piranesi, who you may see in my name; he is full of matter, extravagant 'tis true, often absurd, but from his overflowings you may gather much information'.<sup>I</sup> It is possible, though unproven, that Soane's encounter with Piranesi occurred at the Palazzo Tomati, in Rome, where Piranesi had his printing press and where he also had his own 'museum' of antiquities.<sup>II</sup> From the outset then, Soane's relationship with Piranesi was formed within a didactic context. This continued when, in 1806, Soane became Professor of Architecture at the Royal Academy. As he pointed out to his students in a lecture (paraphrasing Chambers): 'Piranesi alone will afford a mine of information to the studious inquirer, and from his overflowing much may be gleaned...'<sup>III</sup>

The formation of Soane's collections and the opening of No. 13 Lincoln's Inn Fields as the world's first and oldest museum of architecture should also be seen within this didactic context. Soane opened the doors of the Museum in 1809, primarily for the use of his students at the Royal Academy who would probably never otherwise have the opportunity to see the monuments of antiquity that Soane saw as a young man.<sup>IV</sup> The students were allowed to view casts, antiquities, drawings, architectural models and other related materials the day before one of Soane's lectures at the RA and the day after.<sup>V</sup> Piranesi was represented strongly in the collections. The 'Museum' at No. 13 Lincoln's Inn Fields contains four antiquities that have a Piranesi provenance, with a further seven works that display the characteristics of antiquities either restored in the



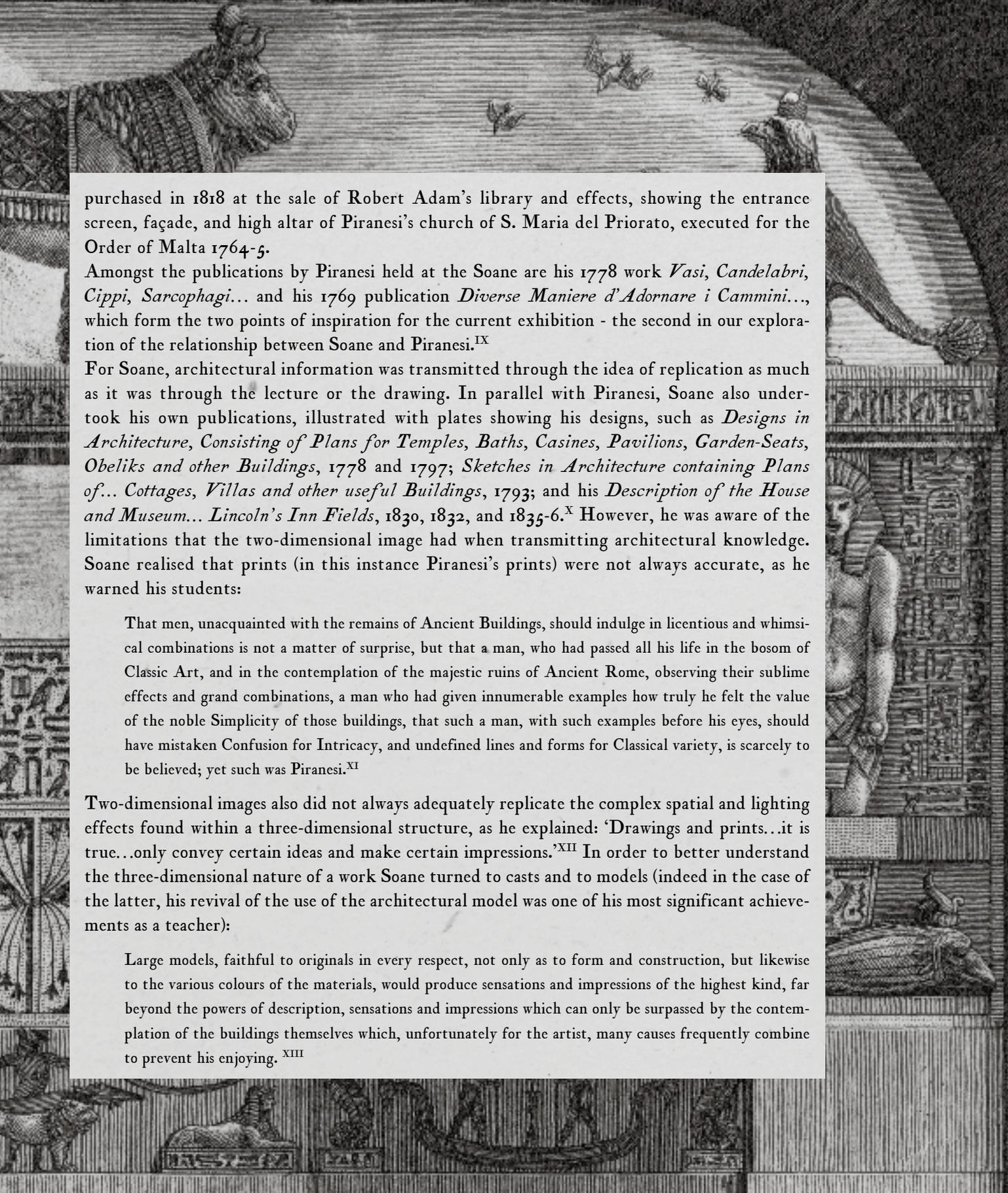
Top image: Foliate 'Palm-leaf' Capital, c. 150 BC, marble or limestone, Sir John Soane's Museum, M76. This capital was illustrated by Piranesi in his 1753 publication *Trofei di Ottaviano Augusto innalzati per la Vittoria ad Actium e Conquista dell'Egitto...*, Wilton-Ely 274. Photograph: John Bridges.

Background image: C J Richardson, *View of the Court of the Tivoli Capital looking Westward*, pencil and watercolour, dated: August 19 1825, SM Vol. 82/72. Richardson's drawing shows the disparate elements that make up the *Pasticcio* in the Monument Court of No. 13 Lincoln's Inn Fields.



Piranesi workshop or illustrated in his publications. These antiquities (along with plaster casts and other architectural and sculptural fragments) were installed within a series of interiors, designed by Soane for his house/museum, that draw strongly upon Piranesian tropes of light, shadow, volume, mass and fantasy. No more so is this evident than in the Dome Area of No. 13 Lincoln's Inn Fields, where Soane's arcuated 'framework' for his vertiginous arrangements of antiquities and casts, the use of dramatic *chiaroscuro*, draw their inspiration from Piranesi's 1750 publication *Carceri d'Invenzione*. Similarly, we can see the influence of Piranesi in two other features Soane created for his house/ museum, situated in the two courtyards of No. 13. The *Pasticcio*, dating to 1819 and located in the centre of the Monument Court, demonstrates a Piranesian approach to composition. It is composed of an antique Roman altar, a medieval Moroccan capital, a Corinthian capital (based on those found at the Temple of Vesta at Tivoli) and which was probably left over from Soane's work on the Bank of England, surmounted by a Soanean cluster of Ionic columnettes crowned by a pinecone. A similar 'column', again incorporating the Corinthian 'Tivoli' order and a cluster of columnettes, can be found in the Monk's Yard that incorporates the tomb of Fanny, Eliza Soane's dog. These two 'columns' recall in their vertical format and use of disparate architectural elements in their construction the candelabra that are illustrated in Piranesi's *Vasi, Candelabri, Cippi, Sarcophagi...* They even use the same technique, characteristic of Piranesi's workshop in the Palazzo Tomati, of arranging disparate architectural or sculptural elements to create new antique compositions (in the case of the *Pasticcio* genuine antiquities are used by Soane).

In addition, Soane's library contains a comprehensive collection of bound volumes of Piranesi's great graphic works.<sup>VI</sup> In total Soane collected 72 volumes of Piranesi prints, representing, by and large, all of Piranesi's output as a printmaker.<sup>VII</sup> And certain aspects of Piranesi's graphic style informed the manner in which Sir John Soane presented his architectural vision to his audience. This is particularly the case in a Soane Office drawing relating to the Bank of England by Joseph Michael Gandy, Soane's assistant and greatest draughtsman. *An Imaginary View of the Rotunda in Ruins*, 1798, shows the Rotunda of the Bank and the Four and Five Percent Office as a highly evocative 'Piranesian' ruin with four figures in the foreground who seem to be engaged either in excavating the ruins of the Rotunda, or possibly, judging by the fire they have lit in the empty shell of the structure, they are lime-burners engaged in the Bank's further ruination. Gandy's composition is comparable to Piranesi's 1760 etching showing the Canopus of Hadrian's Villa at Tivoli. It is not without coincidence that this drawing was displayed in the Picture Room of No. 13 Lincoln's Inn Fields where the fifteen drawings by Piranesi relating to his final, posthumous publication, the *Différentes vues de Pesto...*, 1778, along with the four prints he was said to have presented the young Soane, were also displayed.<sup>VIII</sup> Finally, the Museum also possess three unattributed drawings, which Soane



purchased in 1818 at the sale of Robert Adam's library and effects, showing the entrance screen, façade, and high altar of Piranesi's church of S. Maria del Priorato, executed for the Order of Malta 1764-5.

Amongst the publications by Piranesi held at the Soane are his 1778 work *Vasi, Candelabri, Cippi, Sarcophagi...* and his 1769 publication *Diverse Maniere d'Adornare i Cammini...*, which form the two points of inspiration for the current exhibition - the second in our exploration of the relationship between Soane and Piranesi.<sup>IX</sup>

For Soane, architectural information was transmitted through the idea of replication as much as it was through the lecture or the drawing. In parallel with Piranesi, Soane also undertook his own publications, illustrated with plates showing his designs, such as *Designs in Architecture, Consisting of Plans for Temples, Baths, Casines, Pavilions, Garden-Seats, Obeliks and other Buildings*, 1778 and 1797; *Sketches in Architecture containing Plans of... Cottages, Villas and other useful Buildings*, 1793; and his *Description of the House and Museum... Lincoln's Inn Fields*, 1830, 1832, and 1835-6.<sup>X</sup> However, he was aware of the limitations that the two-dimensional image had when transmitting architectural knowledge. Soane realised that prints (in this instance Piranesi's prints) were not always accurate, as he warned his students:

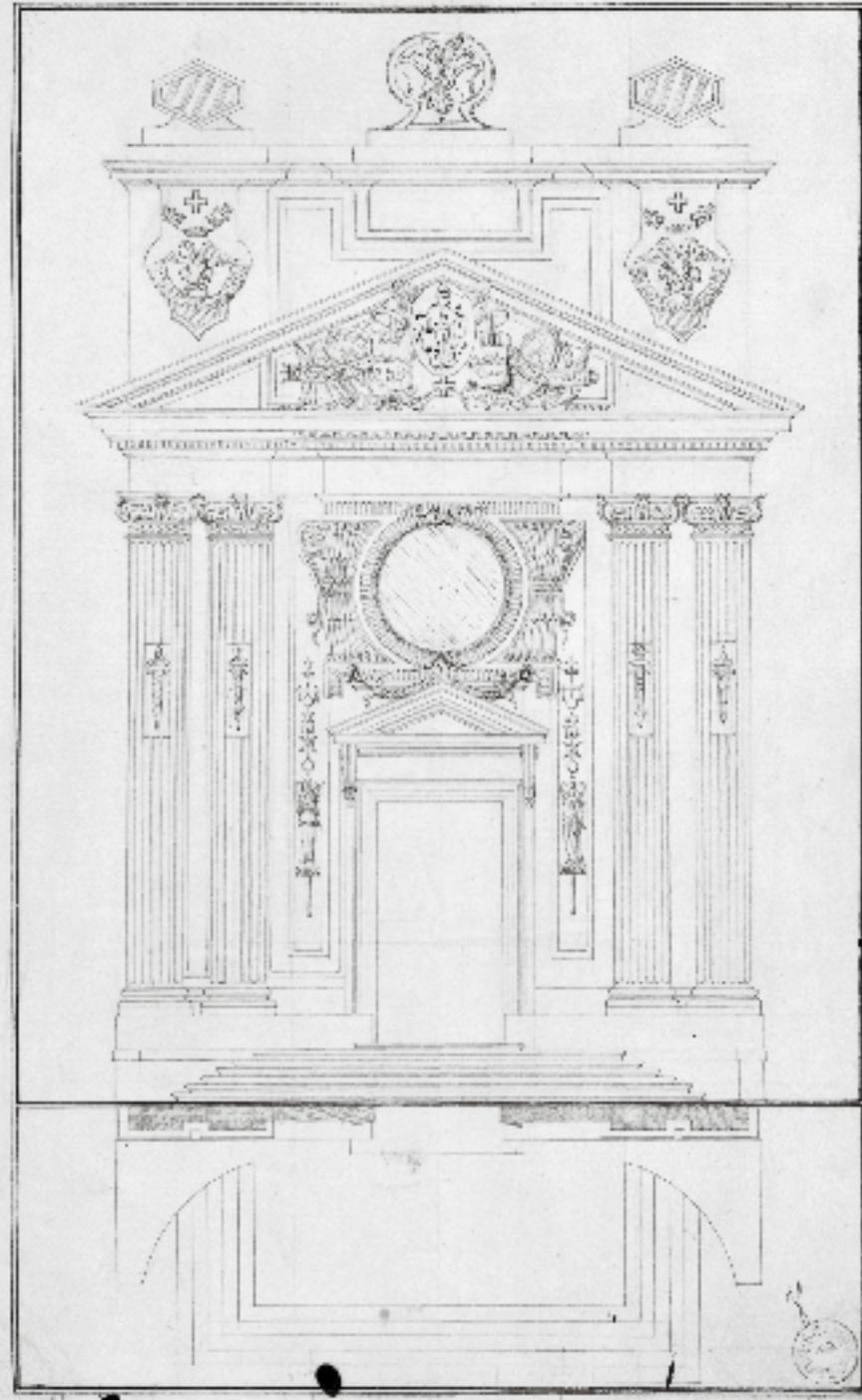
That men, unacquainted with the remains of Ancient Buildings, should indulge in licentious and whimsical combinations is not a matter of surprise, but that a man, who had passed all his life in the bosom of Classic Art, and in the contemplation of the majestic ruins of Ancient Rome, observing their sublime effects and grand combinations, a man who had given innumerable examples how truly he felt the value of the noble Simplicity of those buildings, that such a man, with such examples before his eyes, should have mistaken Confusion for Intricacy, and undefined lines and forms for Classical variety, is scarcely to be believed; yet such was Piranesi.<sup>XI</sup>

Two-dimensional images also did not always adequately replicate the complex spatial and lighting effects found within a three-dimensional structure, as he explained: 'Drawings and prints...it is true...only convey certain ideas and make certain impressions.'<sup>XII</sup> In order to better understand the three-dimensional nature of a work Soane turned to casts and to models (indeed in the case of the latter, his revival of the use of the architectural model was one of his most significant achievements as a teacher):

Large models, faithful to originals in every respect, not only as to form and construction, but likewise to the various colours of the materials, would produce sensations and impressions of the highest kind, far beyond the powers of description, sensations and impressions which can only be surpassed by the contemplation of the buildings themselves which, unfortunately for the artist, many causes frequently combine to prevent his enjoying.<sup>XIII</sup>



J M Gandy, *View of the Dome Area by Lamplight looking South-East*, pen and watercolour, 1811, Sir John Soane's Museum, SM 14/6/5. This highly evocative drawing is arguably the most Piranesian depiction of Soane's arrangements of antiquities and casts in the Dome Area of the Museum.



After G B Piranesi, *Plan and Elevation of the Façade of S. Maria del Priorato, Rome, c. 1763*, pen and grey washes on tracing paper, Sir John Soane's Museum, Adam Vol. 27/48.

In relation to the casts, several examples appear in the Museum that afford a glimpse of what experiencing the original monument must have been like. In particular, this can be seen in the full-size plaster cast of a section of the entablature and one of the capitals of the Temple of Castor and Pollux in the Forum Romanum – a very well-known ruin represented (apart from the aforementioned cast) in model form in the Museum, in one notable lecture drawing produced to illustrate one of Soane's Royal Academy lectures and also as the subject of several prints by Piranesi (again represented in the Museum's collections). To heighten the '...power of description, sensations and impressions which can only be surpassed by the contemplation of the buildings themselves...' Soane illuminated the Museum Corridor, with its Piranesian installation of the casts from the Temple of Castor and Pollux surrounded by fragments of antiquities, by a skylight with yellow glass. The aqueous, grey sky of London was replaced by the golden glow of the Eternal City. Thus the print, the cast and the architectural model are all present in the Soane. They speak to one another and in the interplay of these modes of disseminating knowledge regarding antiquity and architecture a series of resonances is created. All three media replicate an external structure either real or imagined. In the case of the Temple of Castor and Pollux the models and the prints show what survived of the monument; the casts are fragments of a larger, though fragmentary, whole. The process of making a print or creating a cast can be understood as being analogous: an original work undergoes some form of mechanised replication. This replication, in the case of the print or the cast, can theoretically be undertaken any number of times.<sup>xiv</sup>

As much as the displays of works in the Soane owe a debt to certain Piranesian tropes, they also point towards modern developments in the way in which antiquity can be represented in the museum – developments which had their origin in the Regency period. Soane wanted to transport the visitor of his Museum (be it student, architect or amateur) into the antiquity of his imagination through installations that evoked the classical world. He was not alone in attempting this at the time. In 1821 the pioneer Egyptologist Giovanni Battista Belzoni opened his 'Great Tomb' exhibit in the Egyptian Hall, Piccadilly, London. Belzoni had, in 1817, discovered the entrance to the Tomb of Seti I in the Valley of the Kings. Though empty of 'gold' the tomb did contain treasure – the most extensive and complete murals, which adorned the corridors, stairs and chambers of the tomb, and the empty alabaster 'sarcophagus' of the king. Belzoni shipped the sarcophagus to London and, having drawn and taken wax moulds from the painted bas-reliefs, he arranged for a scale model of the tomb to be displayed and full-size plaster cast reconstructions of the so-called Entrance Hall, Hall of Beauties, and Hall of Six-Pillars to be installed in the exhibition. There is an indication that Belzoni wanted to create a full-scale replica of the entire tomb, which could then be shown in Europe.<sup>xv</sup> A small number of Egyptian antiquities (unrelated to the Tomb) were displayed in the reconstructed chambers; Belzoni had initially hoped to place the alabaster sarcophagus on display in the reconstructed tomb.<sup>xvi</sup> He utilised the latest gas lighting



Top image: J M Gandy, *An Imaginary View of the Rotunda in Ruins*, 1798, pen and watercolour, SM P127.  
Bottom image: 'Design for a Royal Palace to be erected on Constitution Hill', Plate IV, in *Designs for Public and Private Buildings by J. Soane*, London, 1827. Soane's unrealised project for a Royal Palace, whilst also looking to Vanbrugh, takes much of its inspiration from Piranesi, especially in the complex ground plan and repeating motif of Roman triumphal arches.



techniques to illuminate the exhibition, which Sir John Soane visited on 8 June 1822. Two years later, in 1824, Soane purchased the 'Belzoni Sarcophagus' and installed this superlative antiquity in the Sepulchral Chamber at the centre of his 'Piranesian' Museum – an evocation of a burial chamber if not an attempted full-size replica of one. Now, nearly two hundred years after Belzoni's partial reconstruction in plaster of Seti's Tomb on London's Piccadilly, and Sir John Soane's evocation of a tomb in No. 13 Lincoln's Inn Fields, another full-size replica of one of the tombs in the Valley of the Kings is about to open. In April 2014, the Madrid-based company Factum Arte, along with a Swiss philanthropic foundation, will invite visitors to enter their facsimile of the Tomb of Tutankhamun, located just over a mile from the original tomb in the Valley of the Kings.<sup>xvii</sup> The laser-scanning technology developed by Factum Arte and their unusual approach to the relationship between two and three dimensions has been used to transform etchings from Giovanni Battista Piranesi's *Vasi, Candelabri, Cippi, Sarcophagi...* and *Diverse Maniere d'Adornare i Cammini...*<sup>xviii</sup> The creations, in noble materials like bronze and silver and on a one-to-one scale, interpret Piranesi's unrealised designs for furniture, decorative objects and also for antiquities which form the present exhibition at the Soane. Factum Arte's development of the three-dimensional print extends the power of Piranesi's fantastical visions – replicating in solid form griffin-headed vases, gilt helix tripods and sphinx-supported porphyry altars. Placed within the *carceri*-like spaces of his Museum, the 'printed' replicas also realise Soane's wish to have casts and models that would be '...faithful to originals in every respect, not only as to form and construction, but likewise to the various colours of the materials', which would inspire the imagination of visitors to his collection. Factum Arte's three-dimensional prints make concrete the relationship between image, cast, model and original that formed the heart of Sir John Soane's Museum as an '...Architectural Academy...'.<sup>xix</sup> They extend the power of the replica by, to paraphrase Sir John Soane, realising Piranesi's unrealised visions through works that '...produce sensations and impressions of the highest kind'.

Jerzy Kierkuć-Bieliński  
Exhibitions Curator



Plate X, Fig. 1, in Soane, J., *Plans, Élévations et vues en perspective, du Domaine de Pitzhanger, ainsi-que des ruines d'un edifice d'architecture Romane, qui y a été découvert en 1800*, London, 1833. This illustration of the Roman ruins 'discovered' adjacent to Soane's country villa of Pitzhanger Manor are the closest in feeling to Piranesi's etchings in terms of subject and in the handling of the medium. However, even here Soane rejects the use of dramatic *chiaroscuro* that characterised Piranesi's etchings. Although Soane's published output was modest in comparison to Piranesi's, this French edition of Soane's description of Pitzhanger demonstrates the English architect's desire to reach an international audience.

<sup>I</sup> Sir John Soane's Museum, Private Correspondence I.C.7.1. Soane's design for a Triumphal Bridge, for which he was awarded the Royal Academy Gold Medal in December 1776, has clear affinities with Piranesi's own designs for a *Ponte Magnifico* published in *Prima Parte di Architettura*, 1743. Having been awarded the Gold Medal Soane was eligible to become the King's Travelling Scholar to Italy, which led to his meeting with Piranesi in 1778.

<sup>II</sup> The Palazzo Tomati is located in the Via Sistina, near the British Quarter of the Piazza di Spagna. Piranesi regularly welcomed dignitaries and other guests to view his collections and business there.

<sup>III</sup> Sir John Soane, Royal Academy Lecture III, reprinted in: *Sir John Soane: The Royal Academy Lectures*, Watkin, D., ed., Cambridge University Press, Cambridge, 2000, p. 86.

<sup>IV</sup> When Soane opened the Museum in 1809, Britain was cut off from the Continent due to the Napoleonic Wars. The Royal Academy's own collections were not considered as rich for architectural students as those held at No. 13 Lincoln's Inn Fields. This was commented upon by John Britton in the first published 'guide' to the Museum: *The Union of Architecture, Sculpture and Painting*, 1827.

<sup>V</sup> The Private Act of Parliament, which formalised this museum status dates to 1833.

<sup>VI</sup> The Museum also possesses seventeen significant drawings by Piranesi.

<sup>VII</sup> It is not clear when or from whom Soane purchased these volumes.

<sup>VIII</sup> The other great Bank of England drawing by Gandy, *The Bank in Ruins*, 1830, SM P267, is strictly speaking an axonometric cutaway and does not show the Bank as the type of ruin Gandy depicts in *An Imaginary View of the Rotunda in Ruins*. The title under which this work is currently often known was given to the drawing after Soane's death and is thus misleading.

<sup>IX</sup> See: *Piranesi's Paestum: Master Drawings Uncovered*, 2013.

<sup>X</sup> Unlike Piranesi's etchings which utilise dramatic effects of *chiaroscuro* Soane preferred the clarity that line engraving afforded.

<sup>XI</sup> Sir John Soane, Royal Academy Lecture VIII, reprinted in: op. cit., p. 191. In Lecture XI of his series given at the Royal Academy, Soane even accuses Piranesi of '...architectural blasphemy...'

<sup>XII</sup> Sir John Soane, Royal Academy Lecture XII, reprinted in: *ibid.* p. 274.

<sup>XIII</sup> *Ibid.*

<sup>XIV</sup> Of course, soft copper plates, such as those used by Piranesi in his printmaking do wear out. However, one should note that prints were being pulled from Piranesi's original plates, held in the Regia Calcografia, Rome, until the early decades of the twentieth century.

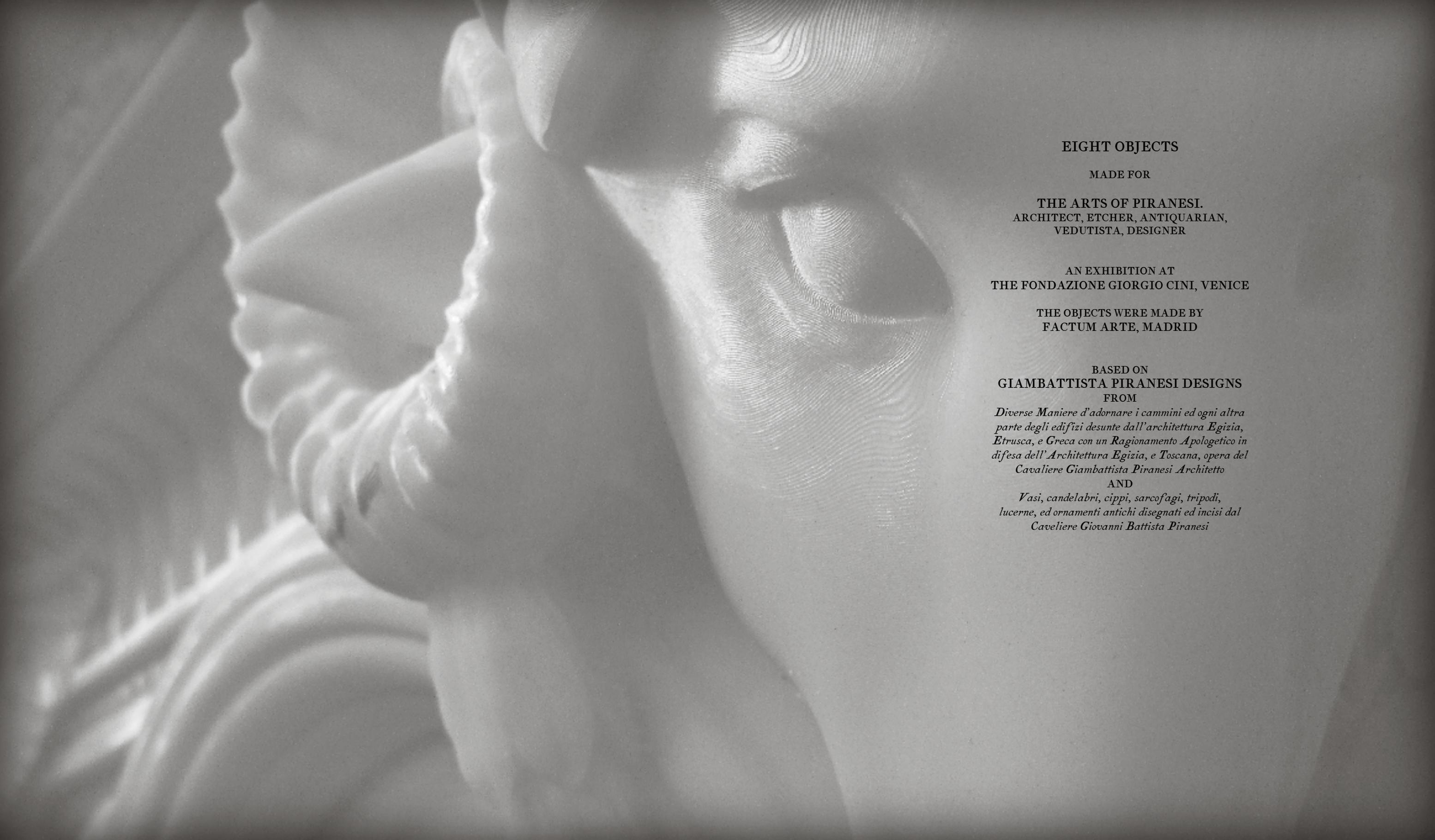
<sup>XV</sup> Belzoni, G. B., *Narrative of the Operations and recent Discoveries within the Pyramids, Tombs and Excavations in Egypt and Nubia, and of Another Journey to the Coast of the Red Sea in Search of the Ancient Berenice, and Another to the Oasis of Jupiter Ammon*, Siliotti, A., Ed., The British Museum Press: London, 2001, p. 204.

<sup>XVI</sup> He was prevented from doing this as the sarcophagus had been deposited in the British Museum awaiting purchase.

<sup>XVII</sup> Factum Arte already undertook a full-size replica of the Burial Chamber of Tutmosis III, in 2003.

<sup>XVIII</sup> For a discussion of this process see Adam Lowe's essay in *The Arts of Piranesi. Architect, etcher, antiquarian, vedutista, designer*, 2012, p. 181.

<sup>XIX</sup> Britton, J., *The Union of Architecture, Sculpture and Painting*, London, 1827, p. xiv.



EIGHT OBJECTS

MADE FOR

THE ARTS OF PIRANESI.  
ARCHITECT, ETCHER, ANTIQUARIAN,  
VEDUTISTA, DESIGNER

AN EXHIBITION AT  
THE FONDAZIONE GIORGIO CINI, VENICE

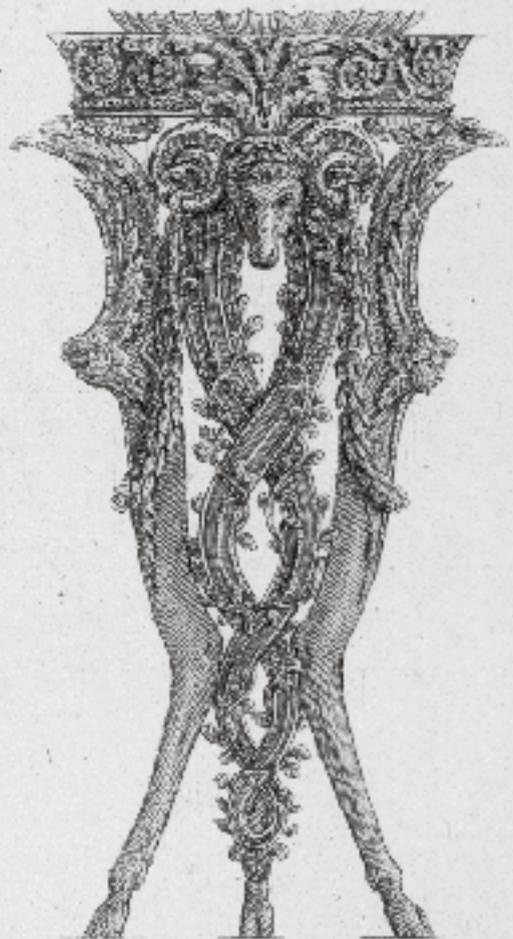
THE OBJECTS WERE MADE BY  
FACTUM ARTE, MADRID

BASED ON  
GIAMBATTISTA PIRANESI DESIGNS  
FROM

*Diverse Maniere d'adornare i cammini ed ogni altra  
parte degli edifizii desunte dall'architettura Egizia,  
Etrusca, e Greca con un Ragionamento Apologetico in  
difesa dell' Architettura Egizia, e Toscana, opera del  
Cavaliere Giambattista Piranesi Architetto*

AND

*Vasi, candelabri, cippi, sarcofagi, tripodi,  
lucerne, ed ornamenti antichi disegnati ed incisi dal  
Cavaliere Giovanni Battista Piranesi*

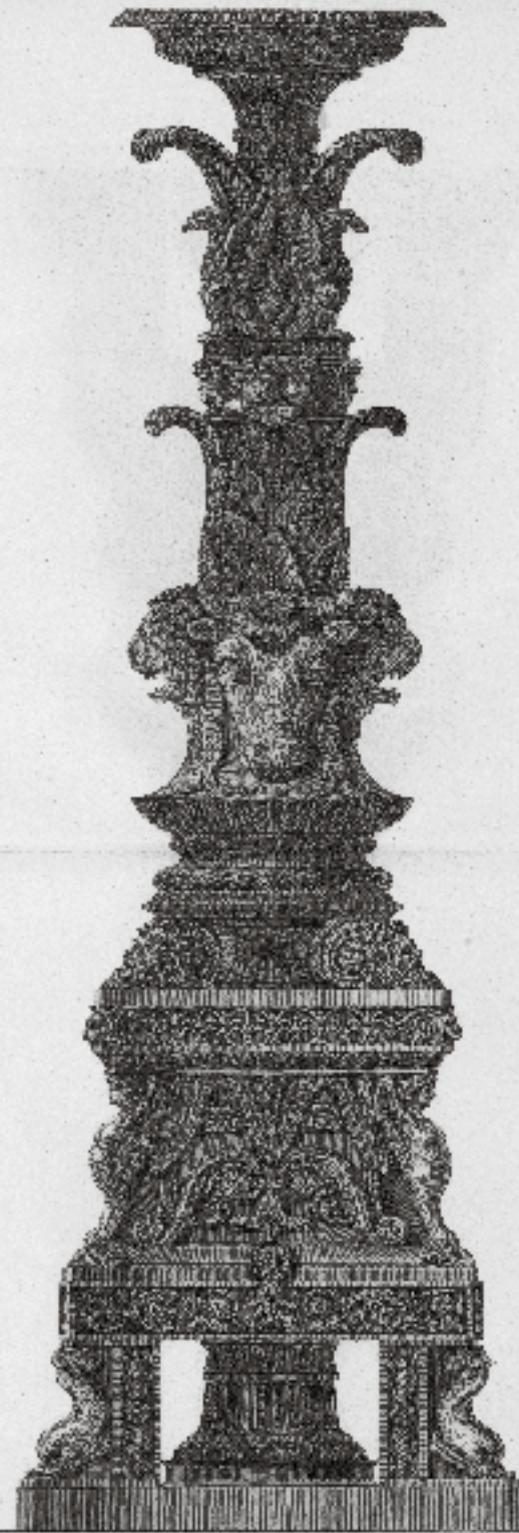


**HELICAL TRIPOD, GOLD-PLATED BRONZE WITH ALABASTER TOP**

From *Diverse Maniere d'adornare i cammini ed ogni altra parte degli edificii desunte dall'architettura Egizia, Etrusca, e Greca con un Ragionamento Apologetico in difesa dell'Architettura Egizia, e Toscana, opera del Cavaliere Giambattista Piranesi Architetto* (Rome, 1769) Wilton-Ely 878

Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid  
3D realisation using a stereo-lithographic printer at Materialise, Leuven  
Cast in bronze by Fademesa, Madrid. Gold plated by Arte Granda, Madrid  
Alabaster from Fuentes de Ebro, Zaragoza. Patination by Elena Arias and Adam Lowe

Edition of 6 copies  
90 cm high (46 cm wide at the top)  
2010



*A Sua Eccellenza il Sig. Principe D. Antonio de' Borbone  
 Signore di Parma e Piacenza, delle dote etc.  
 da Gio: Maria Biondi scultore, ed. Gio: Maria Biondi*

*iva dell'  
 Museo*



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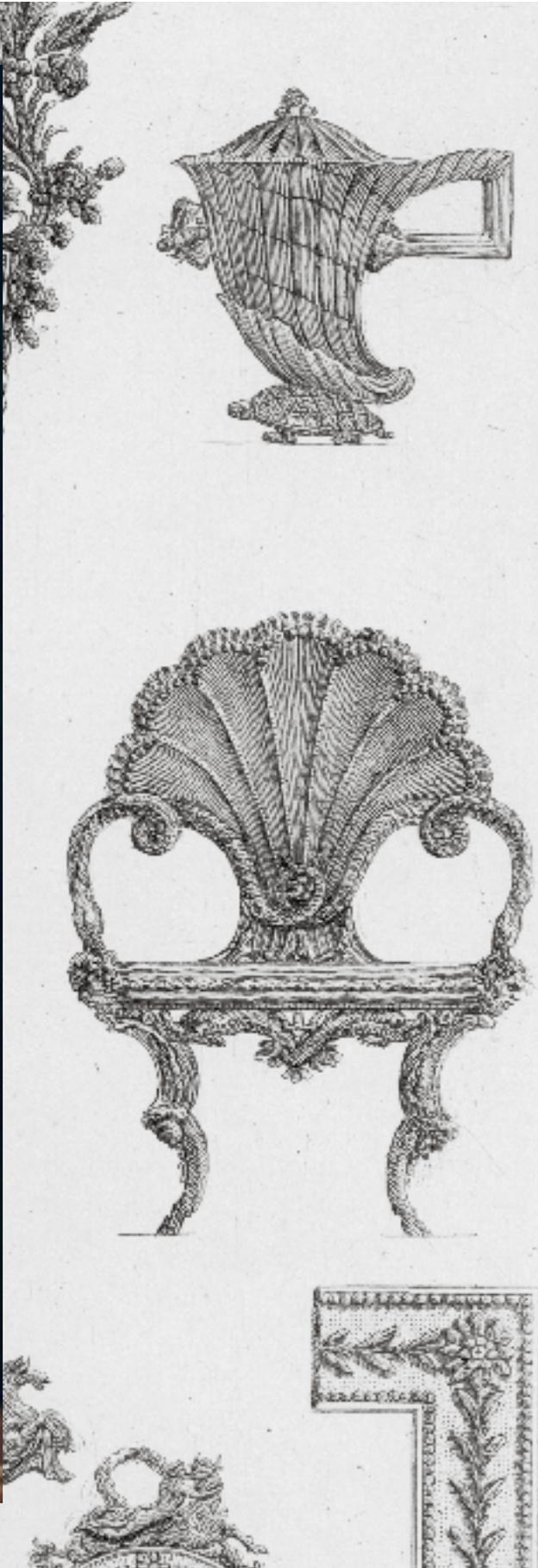


**CANDELABRUM, PLASTER WITH LIONS' AND BULLS' HEADS**

*From Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal  
 Cavaliere Giovanni Battista Piranesi (Rome, 1778) Wilton-Ely 912*

Modelled and cast in plaster (Alamo 70) by Angel Jorquera, Factum Arte, Madrid

220 x 75 x 75 cm  
 2010



COFFEE POT, STERLING SILVER

From *Diverse Maniere d'adornare i cammini ed ogni altra parte degli edifizii desunte dall'architettura Egizia, Etrusca, e Greca con un Ragionamento Apologetico in difesa dell'Architettura Egizia, e Toscana*, opera del Cavaliere Giambattista Piranesi Architetto (Rome, 1769) Wilton-Ely 878

Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid  
3D realisation using a stereo-lithographic printer at Materialise, Leuven  
Made in cast silver by Pangolin Editions, Gloucestershire

Edition of 9 copies  
25 cm high  
2010



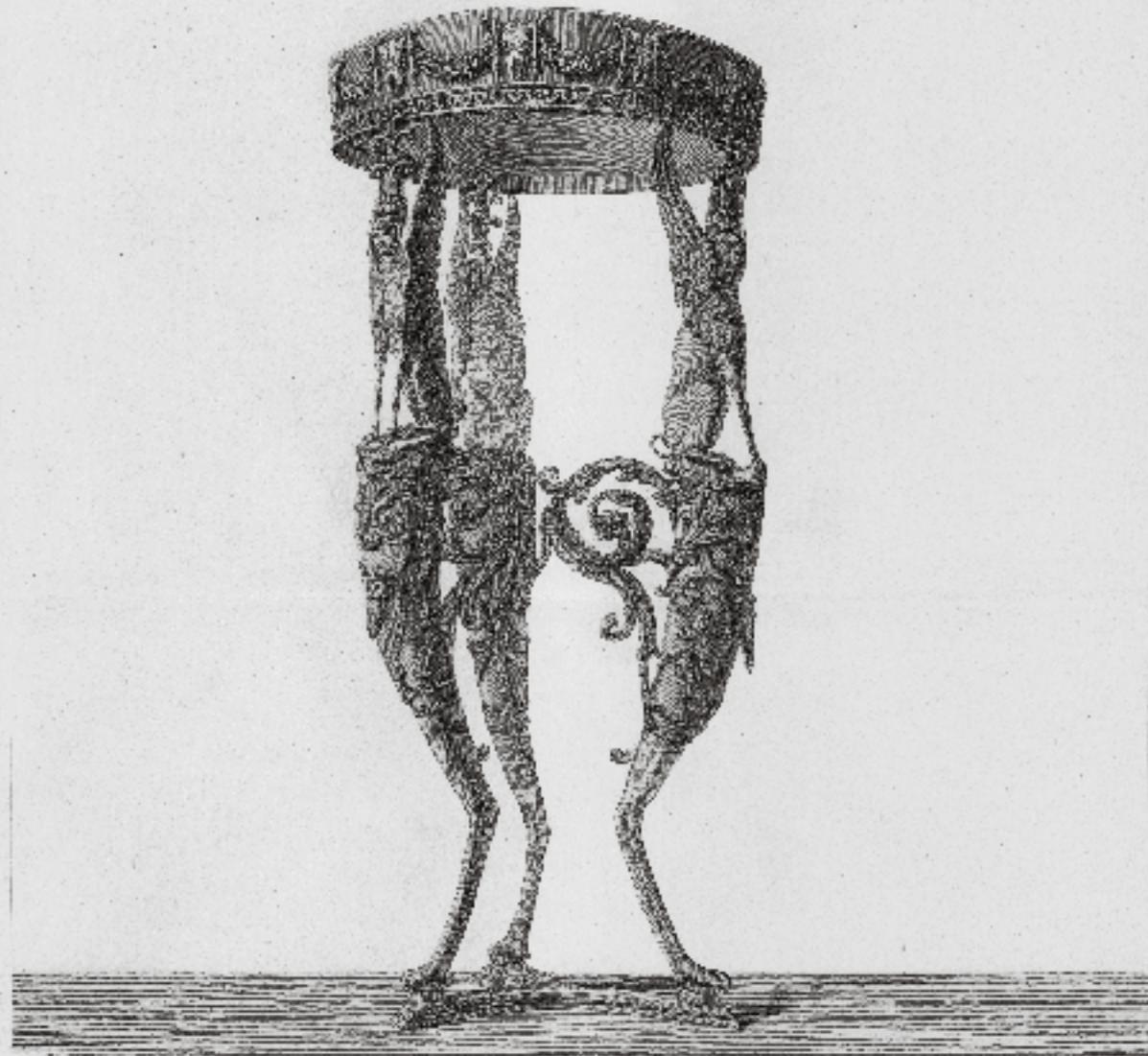
GROTTO CHAIR, WATER-GILDED RESIN

From *Diverse Maniere d'adornare i cammini ed ogni altra parte degli edifizj desunte dall'architettura Egizia, Etrusca, e Greca con un Ragionamento Apologetico in difesa dell'Architettura Egizia, e Toscana*, opera del Cavaliere Giambattista Piranesi Architetto (Rome, 1769) Wilton-Ely 878

Modelled, moulded and casted in synthetic wood epoxy resin by Juan Carlos Andrés Arias, Factum Arte, Madrid  
Water gilded by Eva María Segovia, Factum Arte, Madrid

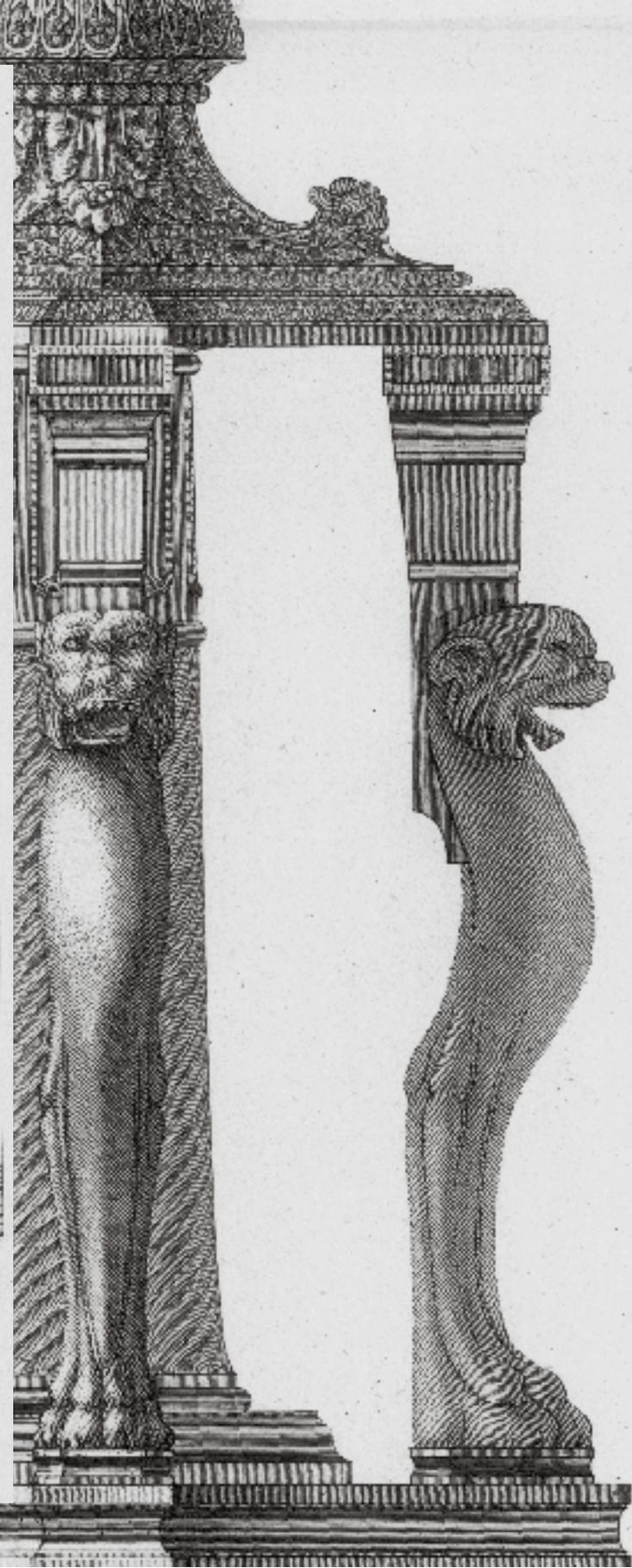
Edition of 6 copies  
115 x 85 x 80 cm  
2011

*Tripode antico di Perona che si conserva a Portici  
nel Museo Reale di San Marco il Re delle due Sicilie*



*Al Signor Cavaliere Roberto Smyth Inglese  
amatore delle belle arti*

*Per uno di disegno di invetrate. Gio. Maria Pannini 1772*



**ISIS TRIPOD, SILVER-PATINATED BRONZE WITH ALABASTER TOP**

From *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cavaliere Giovanni Battista Piranesi (Rome, 1778)* Wilton-Ely 929

Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid  
3D realisation using a stereo-lithographic printer at Materialise, Leuven  
Patination by Elena Arias and Adam Lowe  
Alabaster from Fuentes de Ebro, Zaragoza

Edition of 6 copies  
90 cm high (32 cm diameter at top)  
2010

*Dedicato a Sua Eccellenza Milord Fortrose  
Peritissimo in tutte le Arti liberali  
In atto d'Ossequio il Cavaliere Gio. Battista Piranesi*



*Vaso antico di marmo che si vede in Inghilterra  
presso il Signor Dalton Cavaliere Inglese.*

*Cavaliere Piranesi del. e inc.*

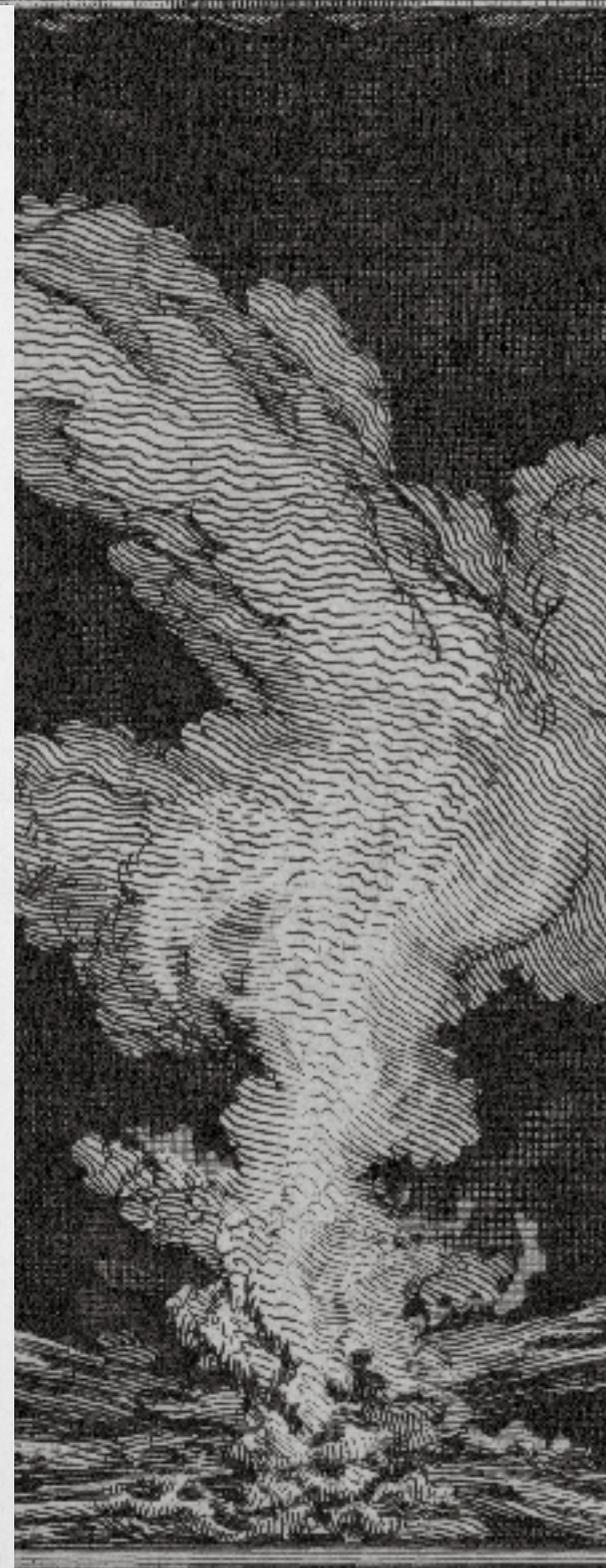
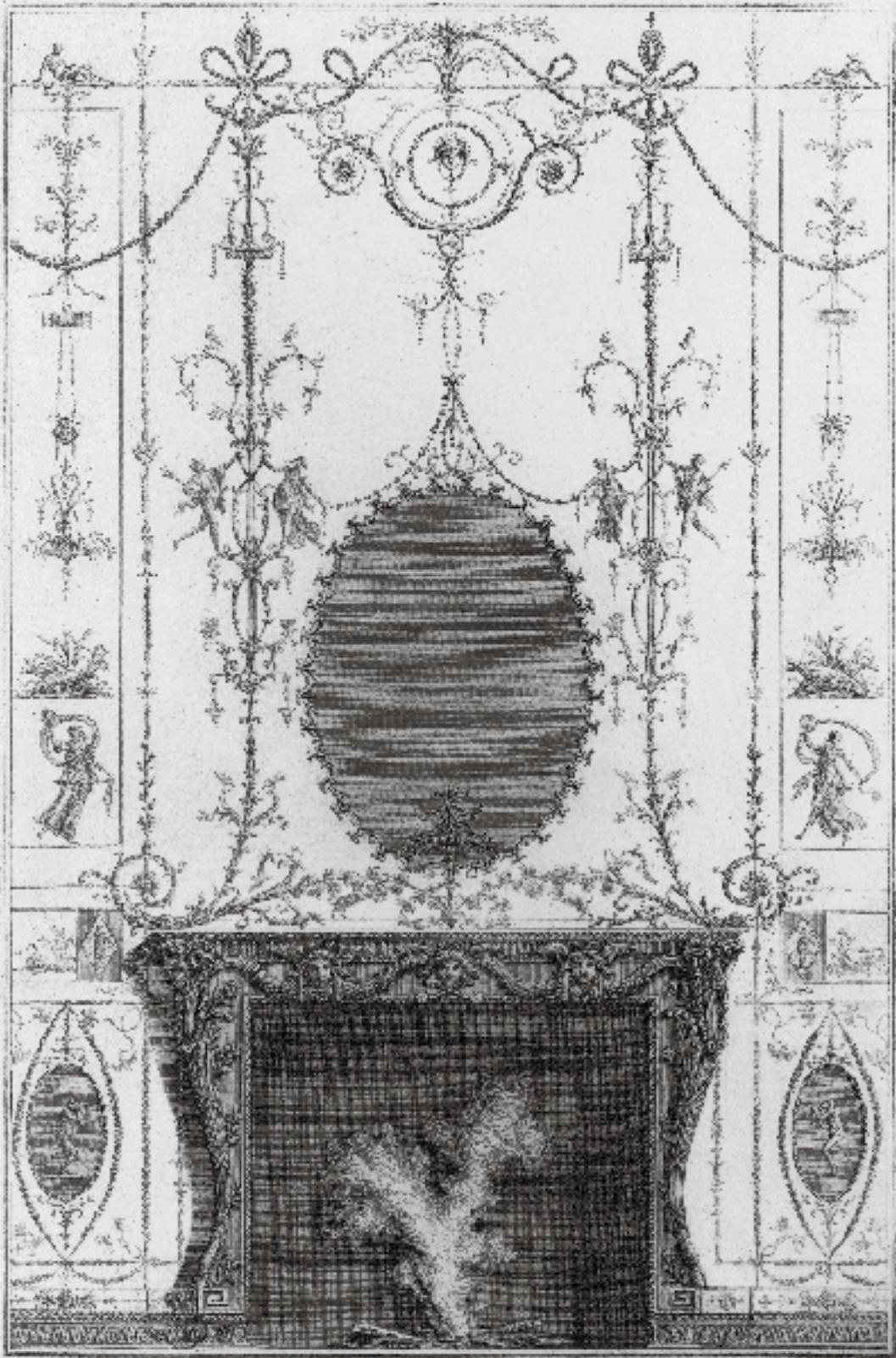


VASE, PLASTER WITH THREE GRIFFIN HEADS

From *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cavaliere Giovanni Battista Piranesi* (Rome, 1778) Wilton-Ely 95f

Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid  
3D realisation using a stereo-lithographic printer by Materialise, Leuven  
Cast in plaster (Alamo 70) by Angel Jorquera, Javier Barreno and Juan Carlos Andrés Arias, Factum Arte, Madrid  
The size of this vase is based on another large marble vase reproduced in *Vasi, candelabri, cippi* now in front of the church of Santa Cecilia in Trastevere (Wilton-Ely 922)

220 x 160 x 160 cm  
2010



**CHIMNEY-PIECE, MADE IN SCAGLIOLA WITH THASSOS MARBLE TOP AND CAST-IRON FIRE GRATE**

From *Diverse Maniere d'adornare i cammini ed ogni altra parte degli edifizii desunte dall'architettura Egizia, Etrusca, e Greca con un Ragionamento Apologetico in difesa dell'Architettura Egizia, e Toscana, opera del Cavaliere Giambattista Piranesi Architetto* (Rome, 1769) Wilton-Ely 824 and 842

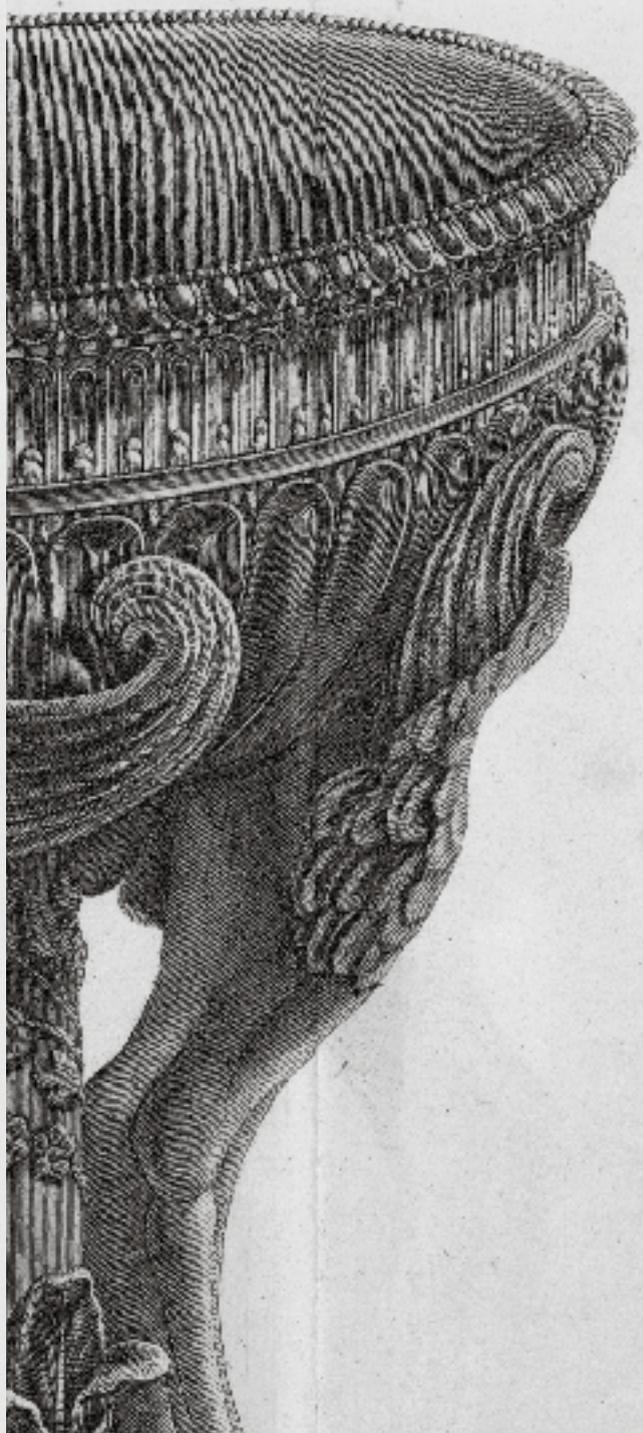
Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid  
3D realisation using a stereo-lithographic printer by Materialise, Leuven  
Cast in a white scagliola with gypsum crystals by Sebastián Beyró and polished and finished by hand by Sebastián Beyró and Eduardo Corrales, Factum Arte, Madrid

All the sculptural elements modelled by Lauren Canales, Factum Arte  
The bed of the grate was developed by Pedro Miró, Factum Arte, Madrid, and water-jet cut from a sheet of steel by Arm Waterjet, Guadalajara  
Cast in iron by Fademesa, Madrid

160 x 214 x 30 cm  
2010

*Al Signor Tommaso Barro Cavaliero Inglese  
amatore e seguace delle belle arti  
In atto di farvi il Cavalier Gio: Battista Piranesi L.D.*

*in Dama Inglese Inter  
orta di Arti Liberali  
Ta Piranesi in atto d'Ossequio D.D.D.*



**ALTAR, SILVER-PATINATED BRONZE WITH BASIN IN BLACK MARBLE SCAGLIOLA**

*From Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal  
Cavaliere Giovanni Battista Piranesi (Rome, 1778) Wilton-Ely 916 and 917*

Legs, column and base modelled by Juan Carlos Andrés Arias, Angel Jorquera and Tahiche Díaz, Factum Arte, Madrid  
Cast in bronze by Fademesa, Madrid  
Various patinas by Elena Arias and Adam Lowe

Basin in black marble scagliola with white veins:  
Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid  
3D realisation using a stereo-lithographic printer by Materialise, Leuven  
Cast in veined black and porphyric scagliola by Sebastián Beyró and polished and finished by hand  
by Sebastián Beyró and Silvia Rosende, Factum Arte, Madrid

Edition of 6 copies  
90 x 75 x 55 cm  
2011

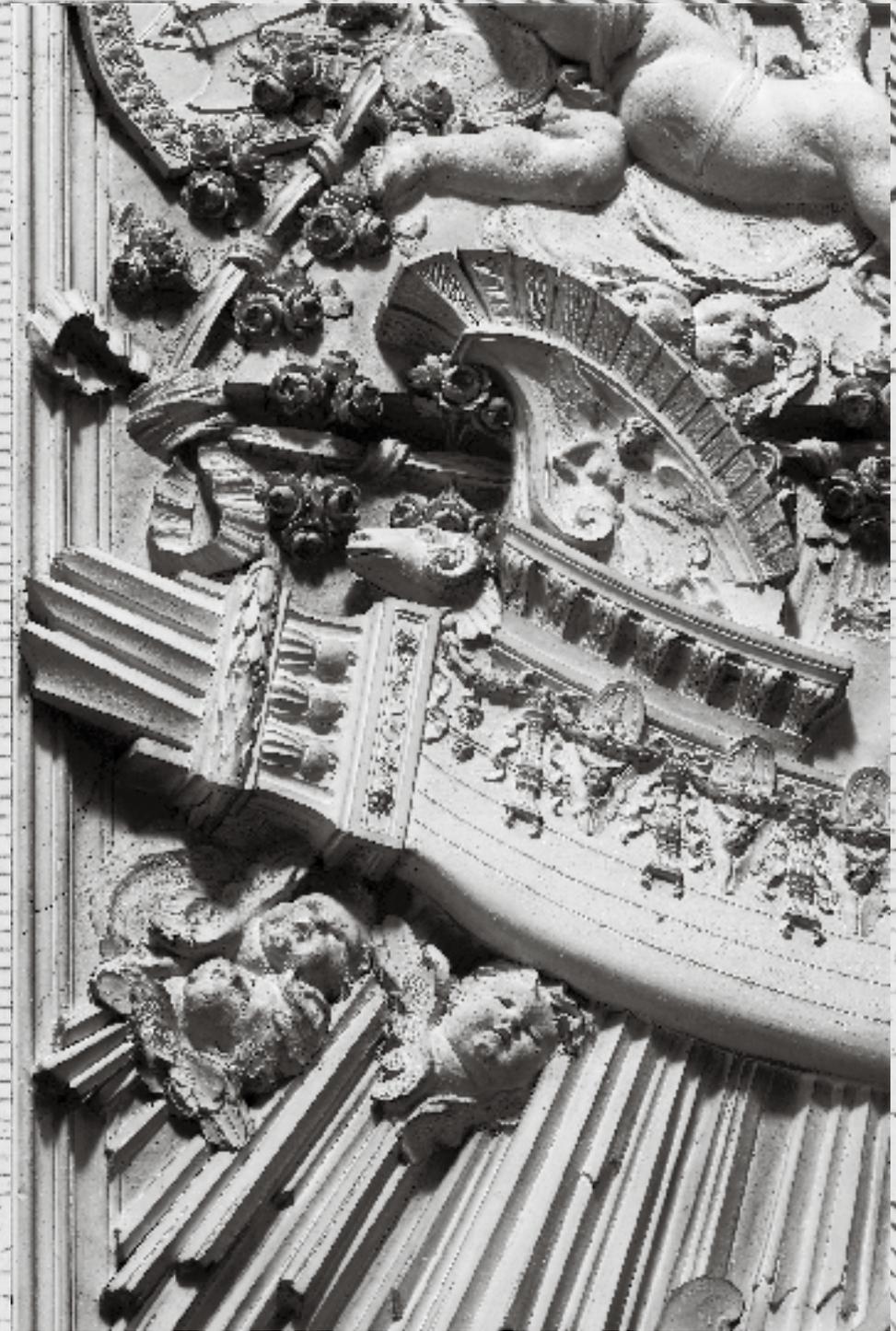
*Questo candelabro di bronzo riproduce il disegno della Villa Albani nel sito detto l'Arco della Pace. In cui si vede un  
candelabro, e si veggono le due figure di Giunone, e Cerere, pendenti al cielo, fidele della terra al tempo  
del diluvio. Questo Altare, ed il candelabro, sono di Gio: Battista Piranesi. Il disegno, che vede  
questo Altare è stato disegnato da un Monarca, come che si vede nella facciata del Palazzo Montecitorio verso il Giardino*



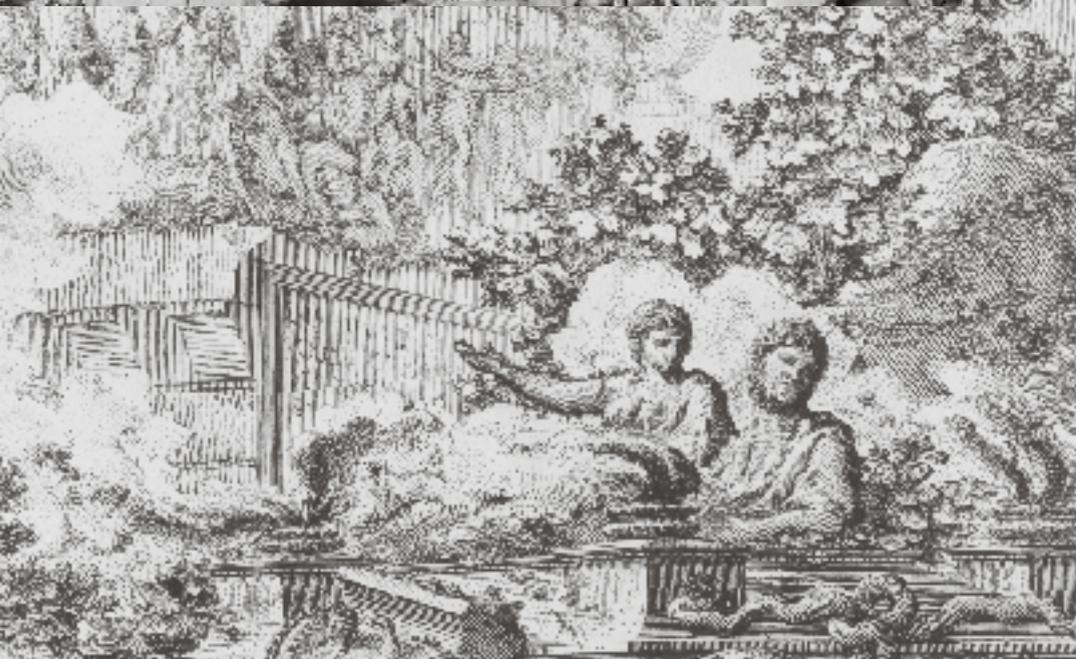
SANTA MARIA DEL PRIORATO  
INTERIOR DETAILS  
FROM PIRANESI'S ONLY COMPLETED BUILDING  
COMMISSIONED BY  
GIAMBATTISTA REZZONICO,  
GRAND PRIOR OF THE ORDER OF MALTA

PHOTOGRAPHS BY  
ALICIA GUIRAO DEL FRESNO





C





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*The Arts of Piranesi:*  
*architect, etcher, antiquarian,*  
*vedutista, designer*

for which the 'Piranesi' objects  
were made was originally staged on  
the Island of San Giorgio Maggiore,  
Venice in 2010.

The exhibition was based on an idea by  
Michele De Lucchi  
and produced by  
Fondazione Giorgio Cini  
and Factum Arte

aMDL



FACTUM **arte**

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Factum Arte, Madrid  
Michele De Lucchi, Venice

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Ibarrá Font is the result of a  
collaboration initiated by the printer  
San Francisco Artes Gráficas and  
the Technological Institute of  
Aragon (ITA). The aim was to  
recover an ancient Spanish font  
commissioned by the renowned 18th-  
century Aragonese printer Joaquín  
Ibarrá y Marín from the engraver  
Antonio Espinosa de los Monteros.  
The work was carried out by Nacho  
Pulido and Sandra Baldassarri,  
both involved with the Advanced  
Graphic Computing Group at CPS-  
UZ; managed by Francisco José  
Serón Arbeloa.



2PORCAR

Handwritten scribbles and illegible text.

