DIVERSE MANIERE:
Piranesi, Fantasy and Excess

at
SIR JOHN SOANE'S MUSEUM
LONDON

in conjunction with
Fondazione Giorgio Cini and Factum Arte

Incorporating
a small group of photographs
Busta Si. March, 2014

SIR JOHN
SOANE'S
MUSEUM
LONDON

FONDAZIONE GIORGIO CINI

FACTUM ARTE

8th March - 31st May 2014
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AT
SIR JOHN SOANE’S MUSEUM
LINCOLN’S INN FIELDS, LONDON

IN CONJUNCTION WITH
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AND FACTUM ARTE

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

8TH MARCH - 30TH MAY 2014
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 18th-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

Christopher William Hone (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.
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 Instituto 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 Kierkucz-Bielinski, 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
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’. 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. 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…’

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. 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. 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
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, Sarcofagi… 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. In total Soane collected 72 volumes of Piranesi prints, representing, by and large, all of Piranesi’s output as a printmaker. 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. Finally, the Museum also posses 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, Sarcofaggi...* 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.\(^{11}\)

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.*\(^{12}\) 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.\(^{11}\)

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.*\(^{12}\) 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.\(^{13}\)
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.xIV

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.xV 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.xVI He utilised the latest gas lighting
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. 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, Sarcofagi... and Diverse Maniere d'Adornare i Cammini*. 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...'. The 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...'. 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 Kierkut-Bielinski
Exhibitions Curator
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 Architetture, 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.

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.


When Soane opened the Museum in 1829, 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.

The Private Act of Parliament, which formalised the museum status dates to 1833.

The Museum also possesses seventeen significant drawings by Piranesi.

It is not clear when or from whom Soane purchased these volumes.

The other great Bank of England drawing by Gandy, The Bank in Ruins, SM P267, is strictly speaking an axonometric cutaway and does not show the Bank as the type of ruin Gandy depicts in the Imaginary View of the Ruins 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.


Unlike Piranesi’s etchings which utilise dramatic effects of chiaroscuro Soane preferred the clarity that line engraving afforded.

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…’.


He was prevented from doing this as the sarcophagus had been deposited in the British Museum awaiting purchase.


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/discoveries 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 repeats the use of dramatic chiaroscuro that characterized Piranesi’s etchings. Although Soane’s published output was modest in comparison to Piranesi’s, this French edition of Soane’s descriptions of Pitzhanger demonstrates the English architect’s desire to reach an international audience.
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 edifici 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


Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid.

3D realisation using a stereo-lithographic printer at Materialise, Leuven.


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
CANDELABRU, 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 Ángel Jorquera, Factum Arte, Madrid

220 x 75 x 75 cm

2010
From Diverse Maniere d'adornare i cammini ed ogni altra parte degli edifici dovute 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

COFFEE POT, STERLING SILVER

From Diverse Maniere d'adornare i cammini ed ogni altra parte degli edifici dovute 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 caminii ed ogni altra parte degli edifici dessute dall’architettura Egipta, Etroica, e Grecia con un Ragionamento Apologetico in difesa dell’Architettura Egipta, Etorca, opera del Cavaliere Giambattista Piranesi Architetto (Rome, 1769) Wilton-Ely 878

Modelled, moulded and casted in synthetic wood epoxy resin by Juan Carlos Andres Arias, Factum Arte, Madrid
Water gilded by Eva Maria Segovia, Factum Arte, Madrid
Edition of 6 copies
115 x 85 x 80 cm
2011
ISIS TRIPOD, SILVER-PATINATED BRONZE WITH ALABASTER TOP

From Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ad ornamenti antichi disegnati ed incisi del 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 (35 cm diameter at top) 2010
Dedicated to Sua Eccellenza Milord Fortreyce
Pertegiano in tutte le Arti liberali
Si acc. l'Uscio del Cavaliere Dr. Belli Piranesi

Vase antico di marmo che si vede in Inghilterra
presso il Signor Dalton Cavaliere Inglesi.

VASE, PLASTER WITH THREE GRIFFIN HEADS

From vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cavaliere Giovan Battista Piranesi (Rome, 1778) Wilton Ely 951

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 Ángel 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 edifizi derivate dall'architettura Egizia, Etrusca, e Grecia con un Ragionamento Apologetico in difesa dell'Architettura Egizia, d’Etrusca, opero del Cavaliere Giambattista Piranesi Architetto (Rome, 1769) Wilton-Ely 824 and 848

Digitally modelled using ZBrush by Adam Lowe with Voxelstudios, Madrid

3D realisation using a stereo-lithographic printer by Materialise, Leuven

Cast in iron, scagliola with gypsum crystals by Sebastián Beyró and polished and finished by hand by Sebastián Beyró and Eduardo Cerezo, Factum Arte, Madrid

All the sculptural elements modelled by Lauren Canales, Factum Arte

The bed of the grate was developed by Pedro Míri, 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
ALTAR, SILVER-PATINATED BRONZE WITH BASIN IN BLACK MARBLE SCAGLIOLA

From Font, candelabri, cippi, sarcofagi, tripodi, lucernae, ad ornamenti antiqui designati ed incisi del Cavaliere Giovanni Battista Piranesi (Rome, 1778) Wilton-Ely 916 and 917

Legs, column and base modelled by Juan Carlos Andrés Ariza, Ángel 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 Beyrú and polished and finished by hand by Sebastián Beyrú and Silvia Rosende, Factum Arte, Madrid
Edition of 6 copies
90 x 75 x 55 cm
2011
The Arts of Piranesi: architect, etcher, draftsman, designer for which the "Framers" 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.

**ACKNOWLEDGEMENTS**

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**PHOTOGRAPHIC REFERENCES**

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