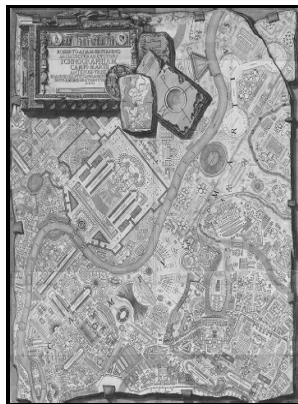


Piranesi as interpreter of Roman architecture and the origins of his intellectual world

L.S. Olschki - Image and Narrative



Description: -

-
Rome (Italy) -- In art.
Architecture, Classical -- Influence.
Architecture -- Italy -- Rome.
Aesthetics, Modern -- 18th century.
Piranesi, Giovanni Battista, -- 1720-1778 -- Aesthetics.Piranesi as interpreter of Roman architecture and the origins of his intellectual world

-
122
Sage focus editions ;
Eighteenth century -- reel 3644, no. 18.
Pocket library of studies in art -- 36Piranesi as interpreter of Roman architecture and the origins of his intellectual world
Notes: Includes bibliographical references (p. 281-301) and index.
This edition was published in 2006



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Tags: #Piranesi #Mocks #You

Image and Narrative

The critique of Roman architecture in terms ornament is equivalent to critiquing the Empire State Building in terms of which animal adorns the finials about its spire, in other words the ornament is minor in comparison to the scale of the building and has no bearing on the profundity of the architecture at hand. The realm of ideas is analogous to what for the ancients was the Aegean Sea and to what for Vico was history; a labyrinth.

Review: Piranesi's on JSTOR

Description The Heliocaminus Baths date to 118-125 AD. In 1762 the Campo Marzio dell'antica Roma collection of engravings was printed. New York: New York University Press, 1979.

Topography of ancient Rome

In 1769 his publication of a series of ingenious and sometimes bizarre designs for chimneypieces, as well as an original range of furniture pieces, established his place as a versatile and resourceful designer.

View, Italy, Rome, Piranesi, Vedute di Roma, Serapeum, Hadrian's Villa, Antique Print, 1835

If anyone of you have had a thorough and clear up-close look at this piece, or at least a good enough understanding of it, please chime in here, before I go on. He was an important antiquities dealer. So now it's exploration of the possibilities of the space-time.

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