

ROMA & BORROMINI

Jenna Johansson • David Johansson



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2012



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SPQR Fellowship • 2012

Architecture • College of Design

University of Minnesota

Enter Rome

David Johansson ~ May 26, 2012

AS OUR GROUP enters Rome, I finally enter the blog-o-sphere. Up until now the rest of our group has been providing an excellent and lively account of our journey through Italy and I have focused on taking photos and preparing them for the blogs. I've followed each entry closely and offered my input when needed but I must thank the rest of my group who not only have had a great recall of each day, but the speed and precision to deliver an account of our travels in a timely manner. In other words... I'm slow. Thankfully, Jenna is here to help cover up my weaknesses. As she has already provided you with a great round-up of today's events, I will try give you a few of my thoughts as I enter Rome for the second time.

I have been thinking a lot about the power of Rome. As we walked around the city today I was very aware of all the other tourists sharing the city. I could not help but wonder what keeps us all coming to this city, participating in the great event that is Rome. What interest do non architect's have in all the historical buildings here? Is it the same interest that draws me to the art that I have little or no knowledge of? Certainly there is a great deal of grandeur and beauty here but as I watched some people quickly pass by buildings and artworks that held others in complete awe I began to understand that within Rome there is a more far reaching draw. It seems that people come to Rome to participate in the idea that is Rome – to participate in something that is bigger than themselves. An idea that created new forms of governance, buildings more articulate and grand in scale than imaginable, and

Photography and text are from the blog entries Jenna and David posted while in Rome. All of their posts can be found at www.spqrfellowship.org/blog.



artwork that transcends language. In other places these ideas may have been considered “mad” and quickly dismissed. In Rome, they became a reality that has lasted thousands of years and affected most of western culture. I look forward to our short time here and the chance to let a little of that “madness” into my thinking.

Excerpt from:

Back in Rome and Loving It!

Jenna Johansson ~ May 26, 2012

WE BEGAN OUR walking tour once more and headed toward the **Trevi Fountain**, which was spectacular! The “people watching” was great for a while as we waited for Dave to take some sweet pictures. It is funny to me, the popularity of some sites in Rome over others... I guess having a background in architecture helps to broaden what I'm interested in seeing, but I think it is just amazing the crowd that packs into places like the Trevi. On this visit the fountain did not receive any of our coins... I didn't want it to jeopardize my seeing Sant Ivo. I might just save my monetary contribution for that church anyway.

Following the Trevi, we went to another huge attraction of the city, the Pantheon. I had chills as we approached the building. In a lifetime, everyone should

witness the Pantheon. Honestly, I don't have words... It is astounding to say the least. I once joked about the most romantic proposal that could ever happen to a girl. It would happen in the rain under the oculus of the Pantheon. My proposal, which did happen in Rome to my surprise, did not happen that way, however we have plans to sprint to the Pantheon if it starts to rain just to experience it. I think everyone enjoyed that visit. We made a quick stop at S. Ivo – because I couldn't resist – on the way to **Piazza Navona**. I had read in Borromini that S. Agnese on the west side of the piazza had had design work done on it by Borromini. So, of course we had to check it out. This one will likely be visited again so I'm going to wrap up...

There were three more stops made in our day, all sort of related in a way. The first, I refer to as the cat sanctuary, which it is, however, historically it was the location of four ancient temples. It is now an archeological site filled with cats about a story and half to two under street level. The second was the Crypta Balbi – another museum Dave and I hadn't been to and another museum on the archeology of Rome. Before I describe what we saw I'm going to tell you the last site of the day which was the Capitoline Hill where we went to get a higher view of Rome both ancient and now. These last three I relate because they all present the ancient side of Rome in all its worn-down wonder. Having seen both the cat sanctuary and the Roman Forum (ancient Rome view) before, it registered to me that there have been massive changes to the city since the beginning of its time. The missing link, I think was the Crypta Balbi which illustrated the layers of time that have physically taken shape over the 2000+ years that have been uncovered, documented, and displayed in the museum. We were actually taken below ground into parts of Rome that were buried for some time and have now been excavated so as to preserve the history of the city. I am glad for that experience.





*As it was currently 1pm-3pm when most of the churches close, we walked up to the **Borghese Gardens** and rented a 4 person bike thinking it would allow us to view more of their massive expanse in the short time we had. The bike turned out to be more of an adventure in itself but we were out of time for visiting the Borghese's museum's so I'll say the injected fun and silliness didn't really hurt our viewing of the gardens.*

~ David

*In Rome – Critical Mass – the mass of bikers filling **Via dei Nazionale**, coming together in an effort to bring safer bike ways to the people of Rome.*

~ Jenna

*We hit up the **Spanish Steps** and **Piazza del Popolo** before heading home where I crashed pretty early. Getting some good sleep allowed me to wake up and get these posted though!*

~ Jenna







*What we missed two years ago on our **Colosseum** visit, because we had a tour guide, was the artifact exhibits, which I thought were really informative and interesting. I read that a lot of the artifacts were found in the drains because after events in the Colosseum slaves would clean out the stands and deposit the garbage/treasures into the drains. Interesting! What would one find digging around in the drains of today? I had similar thoughts the other day, actually that went sort of like this: will anything that we trash last for over 500 years? will it be as awesome to look at as some of the stuff we've seen in the archeological museums in Rome? where will our things be found? what will people think of my era when looking back at it through archeology? crazy!!!*

~ Jenna



*After lunch, we made our way to the entrance to the Palatine Hill and **Roman Forum**... For centuries, the Forum acted as the heart of public life and you might argue, embodied the idea SPQR. It was filled with banks, markets, judicial buildings, and temples. Walking around ruins can be difficult at times. It really takes some imagination on the part of the observer to understand what the pile of ruins were really about. In the case of the Forum, there are still some massive structures standing, if only in bits and pieces. These pieces help to imagine the scale and epic-ness of what would have existed 2000 years ago.*

~ David



Following the Trevi, we went to another huge attraction of the city, the **Pantheon**. I had chills as we approached the building. In a lifetime, everyone should witness the Pantheon. Honestly, I don't have words... It is astounding to say the least. We will be spending more time there for drawings in the next few days, so I'll attempt at better thoughts on it then, however I'll leave you with this picture my thoughts of it in the meantime: I once joked about the most romantic proposal that could ever happen to a girl. It would happen in the rain under the oculus of the Pantheon. My proposal, which did happen in Rome to my surprise, did not happen that way, however we have plans to sprint to the Pantheon if it starts to rain just to experience it.

~ Jenna



We have returned from our night walk. It was slightly rushed due to curfew time to meet up with the others... only one set of keys for the room we're living in. We saw the Trevi though which was hopping, the Pantheon, which was haunting, and the Piazza Navona, which was slightly less populated that I had thought it would be. It was a good walk.

~ Jenna





Raphael. The colors of Raphael are seared in my mind. Their vibrance is still astounding in their present form. While I enjoyed immensely Raphael's room of paintings on the life of Constantine and stood for some time wondering on the great faces and knowledge represented in the School of Athens, it was his painting, "The Transfiguration" that left me transfixed. Here, not only the vibrance of colors, but light, shadow, and expression are used to create a painting that literally radiates, and transcends this world. The faces in this painting will haunt me – their wide eyes and extreme expressions cast in great light and shadow. Jesus and his surroundings exude holiness and otherworldliness; part heaven and part man. One other important note: As I looked at The Transfiguration painting I heard a tour guide telling this group (and you should know that I love latching on to tour guides when possible) that the artists of Raphael's time could not simply decide to paint Jesus. In fact, they needed to become religious scholars, able to understand and work within the nuances, events, and symbolism of Christianity and then bring forth those ideas into their art. I have been enjoying thinking of the Renaissance master's in this way.

~ David

Every surface (slightly exaggerated) in St Peters is mosaic by the way. A wonder really, because until you look closely, it is difficult to tell. Getting to go into the dome of the church reveals this. The tesserae are about a 1/4 inch square – maybe 1/2 inch in some places. Wouldn't it have been a sight to see the mosaic makers working on Michelangelo's dome! or to have been one! So high above the ground working with the tiniest of pieces creating a masterpiece of scenery. Needless to say the experience blew us all away.

~ Jenna

A statue by an unknown artist of Roman antiquity. Missing both it's arms and legs but clearly of great power by the way in which it's muscles and figure was shaped. I heard a tour guide telling a story of how Michelangelo was asked by the Pope to complete the statue by adding arms and legs. According to the story, Michelangelo refused, stating that what was remaining of the figure was enough to tell all of the story.

~ David







Sant Ivo della Sapienza

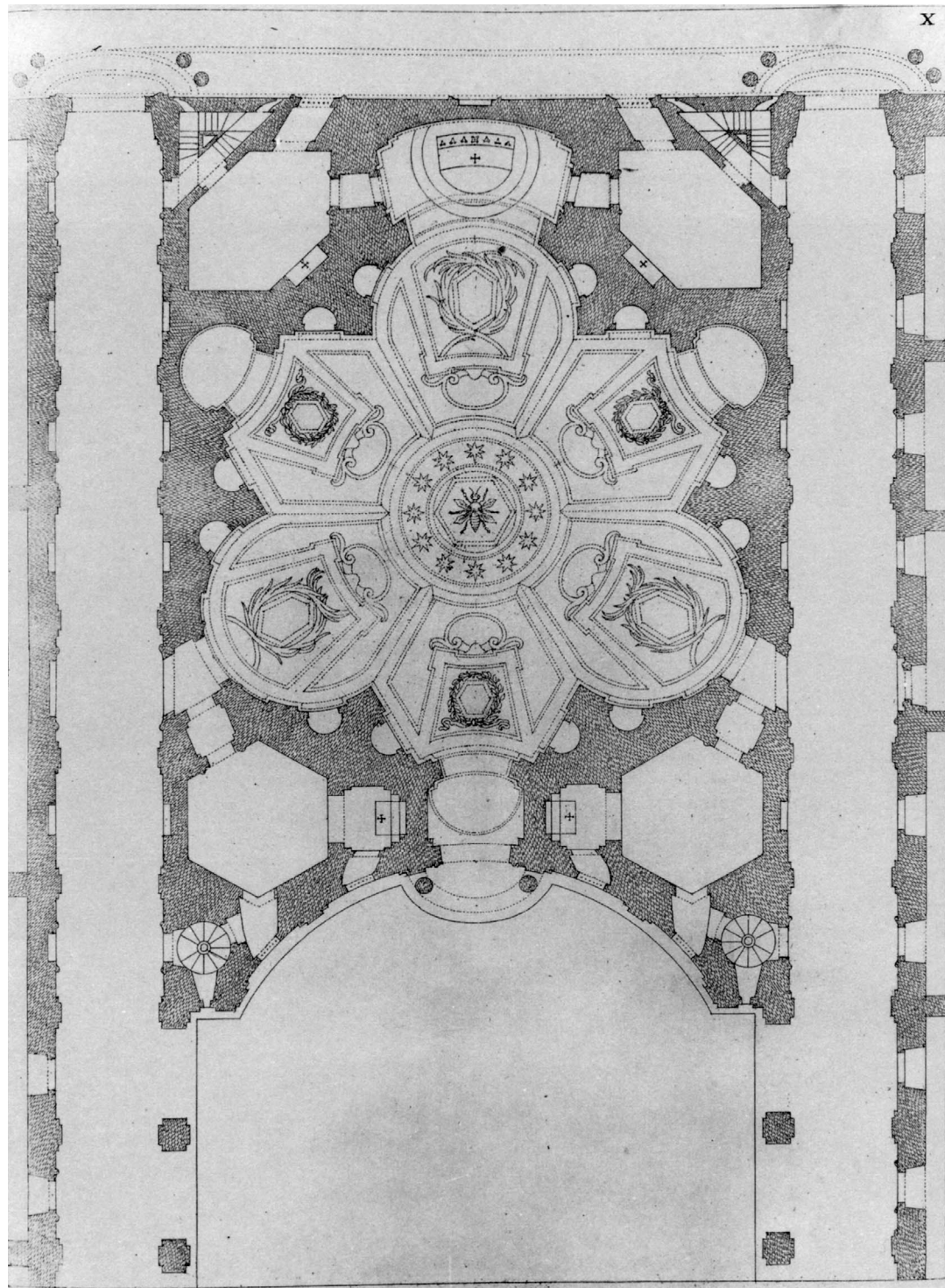
Jenna Johansson ~ May 28, 2012

YOU MAY HAVE ALREADY picked up on the fact that Borromini is one of my favorite architects and most definitely my favorite Baroque architect. S. Ivo is one of Borromini's few works that we were not able to enjoy two years ago and for that reason, yesterday morning was a very special one for me. We were on the road by 9 am because the church only opens for three hours on Sunday mornings, no other time during the week. I realized walking that we should have left an hour earlier so as not to be sketching during the mass. We ended up being there all through mass though which gave me many mixed feelings. Firstly, I thought it was special to be able to be in the work of architecture during the event for which it was built. The congregation that participates at this church however was meager to say the least.

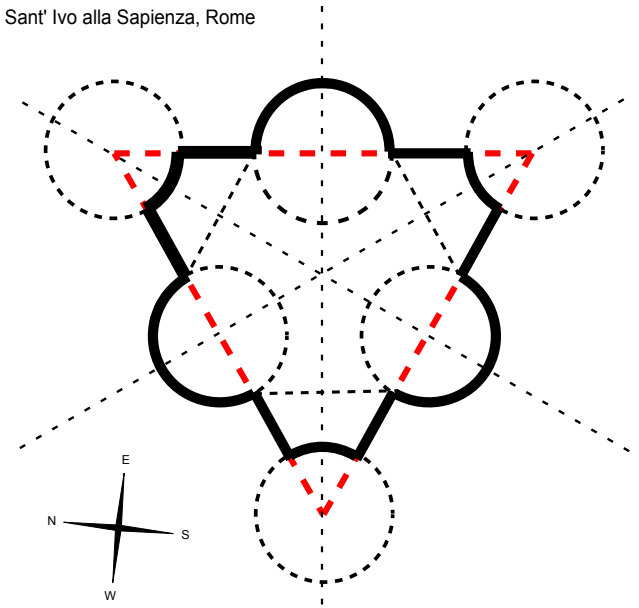
I think the reason why people would choose to go elsewhere has to do with the fact that the church is catering to two sets of people at the same time – something I thought to be exceptionally unfortunate. Because the church only opens one time a week for three hours – part of which mass is going on – tourists are allowed to continue coming in to take their pictures – shuffle around – and yes, sketch. There were actually a lot of sketchers that were doing much the same as Dave and I, but noise making cameras... terribly sad and disturbing. We left the church a little after mass was over – not before giving an offering to the priest, who laughed at us – we'll never know why. I just wanted to help the church out... I don't know where that money goes, but if they were able to open it up for one more day a week for tourists like me, I feel that their congregation could grow – everybody wins? Anyway, Sant Ivo was everything I hoped it would be from an architectural standpoint. Thank you Borromini for another fantastic work of genius!







Sant' Ivo alla Sapienza, Rome

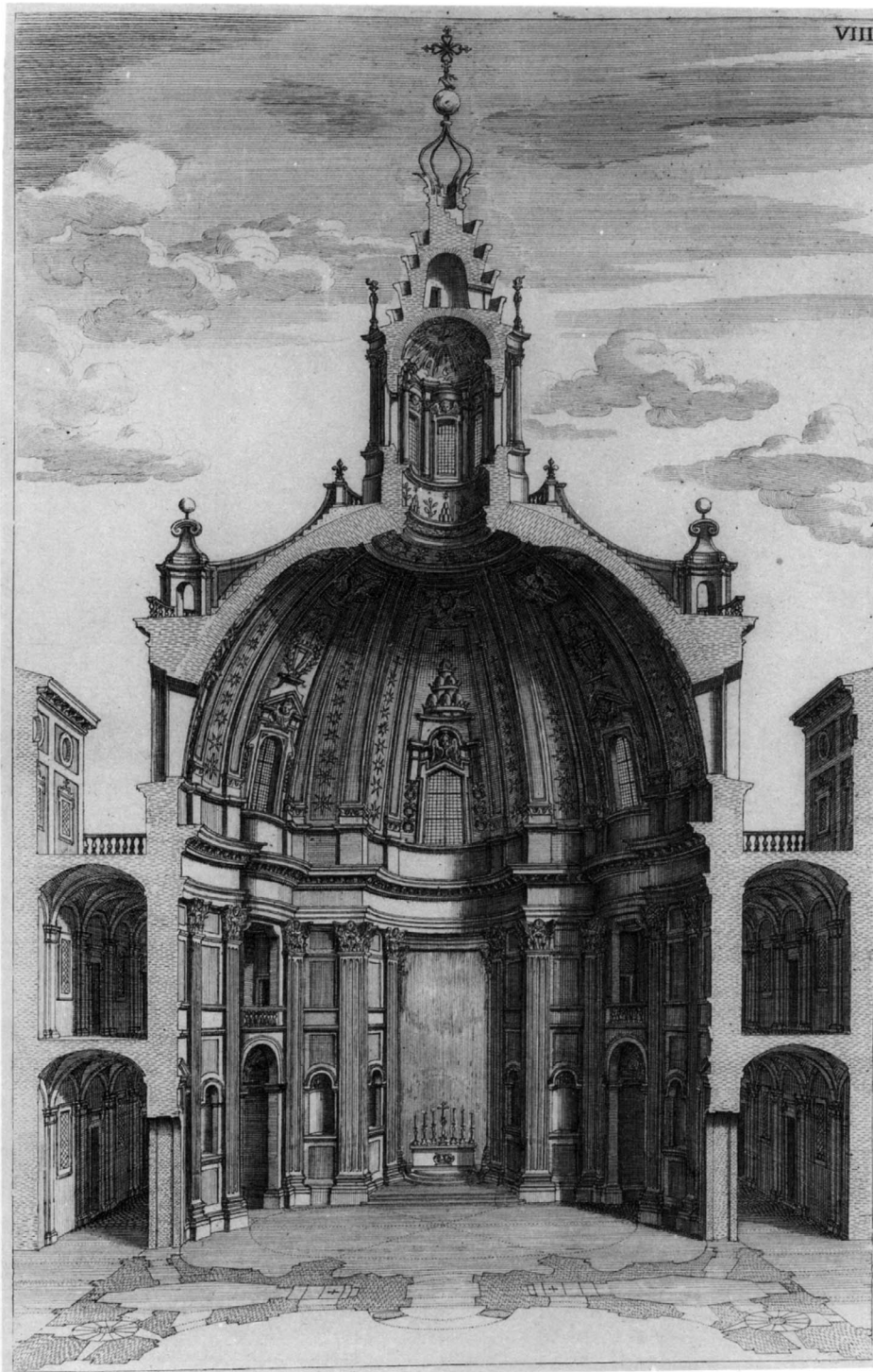


The Church of Saint Yves at La Sapienza (Italian: Chiesa di Sant'Ivo alla Sapienza) is a Roman Catholic church in Rome. The church is considered a masterpiece of Roman Baroque church architecture, built in 1642-1660 by the architect Francesco Borromini.

History

The church started out, around the 14th century, as a chapel of the palace of the University of Rome. The University is called La Sapienza, and the church is devoted to Saint Yves (patron saint of the jurists), giving the church its name. Borromini was forced to adapt his design to the already existing palace. He chose a plan resembling a star of David, and merged the facade of the church with the courtyard of the palace. The dome, with its corkscrew lantern, is remarkable in its novelty. The complex rhythms of the interior have a dazzling geometry to them. It is a rational architecture- intricate to view, but on paper the overlap of a circle on two superimposed equilateral





triangles creates a basis for a hexagonal array of chapels and altar in a centralized church. The undulations, both concave and convex of the interiors, create a jarring yet stunning appeal. The decoration is a mixture of novel organic (six-winged cherubic heads) and geometric (stars). Rising along the base of three of the dome's pillars are the symbol of the papal Chigi family, the "six mountain beneath a star". The main artwork of the interior is the altarpiece by Pietro da Cortona, portraying St. Yves.

Interior

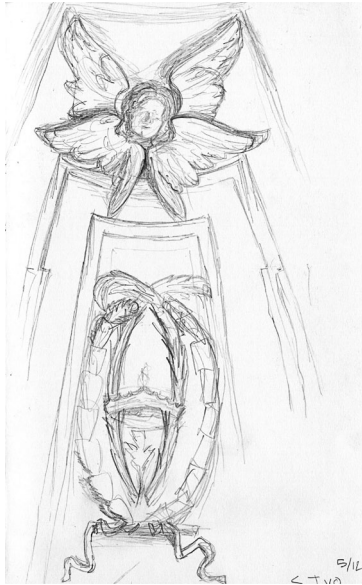
The interior of Sant Ivo Della Sapienza is in one word unique because of the shapes incorporated into the rotunda. Francesco Borromini was well known for his fusing of geometrical shapes as well as his pairing of columns in order to facilitate curves, incorporating them in an almost harmonious manner in his previous project, "San Carlo alle Quattro Fontane". In his later church project of Sant Ivo Della Sapienza however, Borromini did not blend the different shapes used in the making for the rotunda like he did with San Carlo. The rotunda of Sant Ivo is contrived of distinct shapes, a triangle with its three angles cut as if bitten off, and semi-circles located in between the triangle's three lines. Despite the shift from the smooth geometrical alignments of San Carlo to the sharper abrupt geometrical bends in Sant Ivo, both building still exhibit harmony between the sharp edges and the curves and spheres. As the photograph of the ceiling of the dome shows, Borromini utilized curves (semi-circles) and edges (clipped triangle tips) in equal amounts to define the shape of the rotunda. This harmonious blending of edges and curves is arguably Borromini's most distinguishable signature. Paying closer attention to detail, there are bigger windows associated with the round sections of the dome and smaller windows associated with the edgy sections. One of the edgy sections is where the entrance is located while the round section on the opposite end is where the altar is located. The two other round and edgy sections to the sides are identical in features. The center hole in the dome is called the lantern, sunlight enters into the lantern providing a lighting effect to the dome. Francesco Borromini had a talisman with the shape of a flying bee portrayed at the roof of

the lantern because the bee was the family coat of arms of Urban VIII who patronized the construction of Sant Ivo Della Sapienza. The aisles of arches surrounding the right and left wings of Sant Ivo are themselves not halted by the church. The space between the aisles' arches and the aisles' walls still continues and goes past the church's sides and there is one lateral entrance to the church on each the left aisle and right aisle. These hindered side entrances lead to hexagonal rooms(one on each side), and these hexagonal rooms are connected to the rotunda as well as the smaller façade windows. Behind the Altar to the rear of the cathedral lies two more hexagonal rooms with windows aligned on the back of the church. To the rear wings of the altar are the passages leading to the two separate hexagonal rear rooms. Borromini paid a lot of attention to detail in Sant Ivo Della Sapienza, the inside walls and dome of the rotunda is marked with many sculptures and motifs. On each edge and round section there are columns of stars leading up to an angel's face with wings. One close observable difference between the round segments and the edgy ones is that the round ones exhibit a motif of six eggs in a pyramid formation with three crowns holding them together while the edgy segments exhibit a bouquet of flowers held together by a single crown.

Exterior

From the exterior, Sant Ivo Della Sapienza is a perfect example of baroque architecture¹. The church is established at the end of the alley of buildings so that the façade of the building can be seen throughout the alleyway which suggests a decentralized planning on Borromini's part. Baroque architecture was marked from a change in renaissance centralization to different orientations, shifting the buildings; such as churches, from the main stage to the background while maintaining similar importance in society. In Sant Ivo Della Sapienza this is especially the case as it is very much hidden within the confines of its encapsulating alley. The courtyard, known as "the courtyard of Giacomo della Porta" leading to the entrance of Sant Ivo Della Sapienza is enclosed in the alley to which Sant Ivo is attached to at the end. Arguably, the courtyard and surrounding edifice framing San Ivo serve to create a

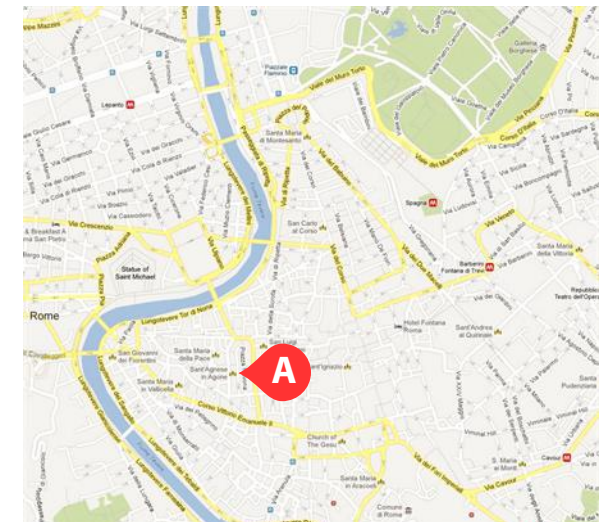




separate dimension inside the alley where the towering dome above the façade of the church is the dominating focus point granting the building a form of captivating power via the focus the alley provides. The façade of San Ivo Della Sapienza is concavely rounded away from the alley, molding the church into the alleyway as if completing it rather than disrupting it. The façade itself looks like a continuation of the alley arches except with the openings filled in with small windows, a door, and a larger glass window above the door. Above the façade is a large parapet structure which adds towards the effect of the almighty dome by hindering it just a little more so that only the higher stages of the church is seen past the façade. A key exterior aspect is the top of the church, the lantern of Sant Ivo Della Sapienza is topped with a swirling spiral shape like whipped cream, with the cross of Christ elevated over the tip.

Influence

The corkscrew lantern of the church is the direct inspiration for the also spiralling spire of Vor Frelsers Kirke in Copenhagen, Denmark. ~ wikipedia.com





S. Ivo Alla Sapienza



INNOCENTIUS DEUS PATRI ET FILIO
+ SANCTISS. TRINITATI BEATO Q. CAROLO
FORROMEO. D. AN. SAL. M. DC. XI



Excerpt from:

One More Road Into Rome

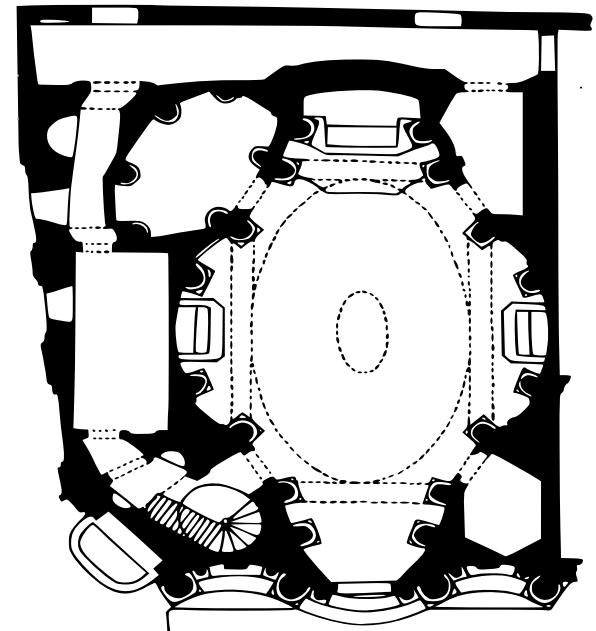
David Johansson ~ May 31, 2012

WHEN CONSIDERING what we might see in Rome, Jenna and I had come up with a plan to focus some of our attention on Borromini's work. We had both taken a liking to Baroque architecture and especially Borromini during Leon Satkowski's class on Baroque Architecture in our undergraduate studies at the UofM. Not only was Borromini a true pioneer of architecture and widely misunderstood during his time, but to this day his churches are beautiful on a level not achieved by other architecture in the city. A great example of this idea can be found in Borromini's San Carlo alla Quattro Fontane (S. Carlino for short because it is tiny) and Bernini's San Andrea Quirranale, located a block apart from one another. We had both these churches yet to visit so we headed over to them. Inside S. Quirranale, there is a wide array of materials and colors, rich red marbles and gold gilding. The oval plan culminates in an oval dome covered in gold pattern and lit from a cupola filled with yellow glass. The effect does have a beauty but there is also a certain heavy handedness to it. Inside S. Carlino is an entirely different story. Everything is white and Borromini has relied on geometry, shadow, and light to create a space that becomes transcendent. The oval dome is coffered with a pattern of crosses, hexagons, and hexagons within ovals – each shape reflecting the floor plan which contains a complexity to it, a combination of oval, cross, and hexagon. We have been reading up on Borromini and apparently many of his designs that were considered somewhat wild and outlandish at the time are in fact, highly intricate and exacting works of geometry.

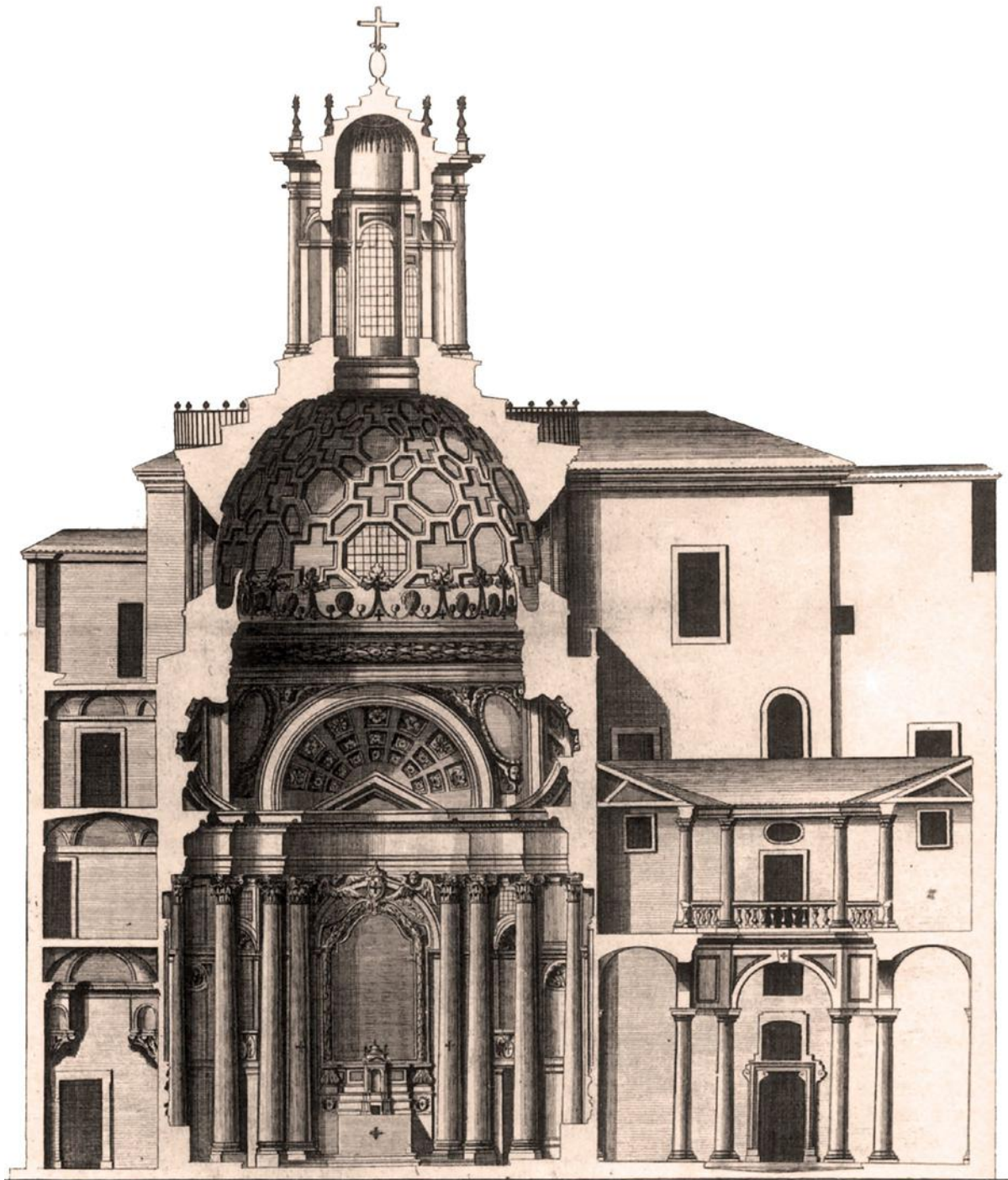




The Church of Saint Charles at the Four Fountains (Italian: Chiesa di San Carlo alle Quattro Fontane also called San Carlino) is a Roman Catholic church in Rome, Italy. Designed by the architect Francesco Borromini, it was his first independent commission. It is an iconic masterpiece of Baroque architecture, built as part of a complex of monastic buildings on the Quirinal Hill for the Spanish Trinitarians, an order dedicated to the freeing of Christian slaves. He received the commission in 1634, under the patronage of Cardinal Francesco Barberini, whose palace was across the road. However, this financial backing did not last and subsequently the building project suffered various financial difficulties[1]. It is one of at least three churches in Rome dedicated to San Carlo, including San Carlo ai Catinari and San Carlo al Corso.



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History

The monastic buildings and the cloister were completed first after which construction of the church took place during the period 1638-1641 and in 1646 it was dedicated to Saint Charles Borromeo. Although the idea for the serpentine facade must have been conceived fairly early on, probably in the mid 1630s, it was only constructed towards the end of Borromini's life and the upper part was not completed until after the architect's death. The site for the new church and its monastery was at the south-west corner of the "Quattro Fontane" which refers to the four corner fountains set on the oblique at the intersection of two roads, the Strada Pia and the Strada Felice. Bernini's oval church of Sant'Andrea al Quirinale would later be built further along the Strada Pia.

Exterior

Section of San Carlo alle Quattro Fontane, ca. 1730

The concave-convex facade of San Carlo undulates in a non-classic way. Tall corinthian columns stand on plinths and bear the main entablatures; these define the main framework of two storeys and the tripartite bay division. Between the columns, smaller columns with their entablatures weave behind the main columns and in turn they frame niches, windows, a variety of sculptures as well as the main door, the central oval aedicule of the upper order and the oval framed medallion borne aloft by angels. Above the main entrance, cherubim herms frame the central figure of Saint Charles Borromeo by Antonio Raggi and to either side are statues of St. John of Matha and St. Felix of Valois, the founders of the Trinitarian Order. The plan and section show the layout of the cramped and difficult site; the church is on the corner with the cloister next to it and both face onto the Via Pia. The monastic buildings straddle the site, beyond which Borromini intended to design a garden.

Interior

Floor plan the Church of San Carlo alle Quattro Fontane. The church interior is both extraordinary and complex. The three principal parts can be identified vertically as the lower order at ground level, the transition zone of

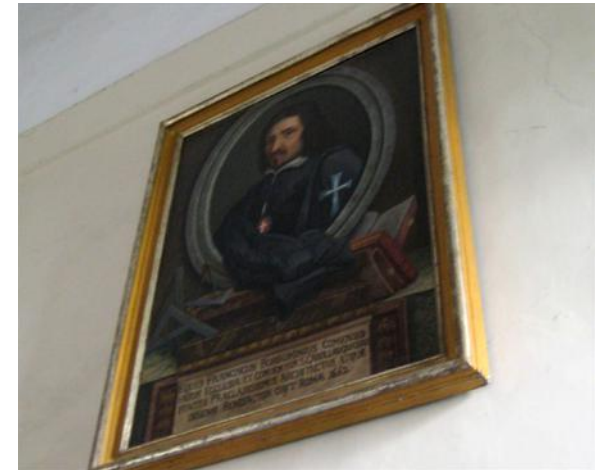
the pendentives and the oval coffered dome with its oval lantern.

In the lower part of the church, the main altar is on the same longitudinal axis as the door and there are two altars on the cross axis. Between these, and arranged in groups of four, sixteen columns carry a broad and continuous entablature. The arrangement seems to refer to a cross plan but all the altars are visible as the two central columns in each arrangement of four are placed on the oblique with respect to the axial ordering of the space. This creates an undulating movement effect which is enhanced by the variation in treatment of the bays between the columns with niches, mouldings, and doors. Architectural historians have described how the bay structure of this lower order can have different rhythmic readings and the underlying geometric rationale for this complex ground plan, as well as discussing the symbolism of the church and the distinctive architectural drawings executed by Borromini.

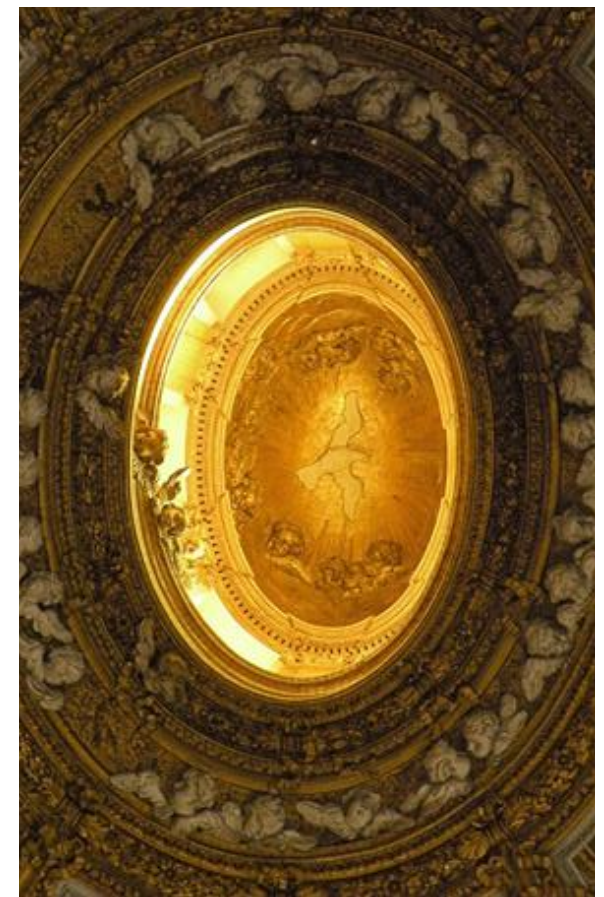
The dome with its intricate geometrical pattern

The pendentives are part of the transition area where the undulating almost cross-like form of the lower order is reconciled with the oval opening to the dome. The arches which spring from the diagonally placed columns of the lower wall order to frame the altars and entrance, rise to meet the oval entablature and so define the space of the pendentives in which roundels are set.

The oval entablature to the dome has a 'crown' of foliage and frames a view of deep set interlocking coffering of octagons, crosses and hexagons which diminish in size the higher they rise. Light floods in from windows in the lower dome that are hidden by the oval opening and from windows in the side of the lantern. In a hierarchical structuring of light, the illuminated lantern with its symbol of the Holy Trinity is the most brightly lit, the coffering of the dome is thrown into sharp and deep relief and light gradually filters downwards to the darker lower body of the church. ~ wikipedia.com



*Comparison photo:
Exterior of Bernini's San Andrea al Quirinale*



*Comparison photo:
Cupola inside Bernini's San Andrea al Quirinale*





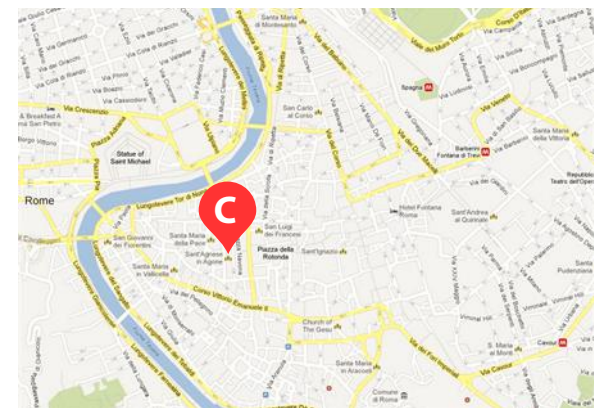


San Agnese in Agone is a 17th century Baroque church in Rome, Italy. It faces onto the Piazza Navona, one of the main urban spaces in the historic centre of the city and the site where the Early Christian Saint Agnes was martyred in the ancient Stadium of Domitian.

The rebuilding of the church was begun in 1652 at the instigation of Pope Innocent X whose family palace, the Palazzo Pamphili, faced onto the piazza and was adjacent to the site of the new church. The church was to be effectively a family chapel annexed to their residence (for example, an opening was formed in the drum of the dome so the family could participate in the religious services from their palace).

A number of architects were involved in the construction, including Girolamo Rainaldi and his son Carlo, and two of the foremost Baroque architects of the day; Francesco Borromini and the sculptor Gianlorenzo Bernini.

The name of this church is unrelated to the 'agony' of the martyr: in agone was the ancient name of Piazza Navona (piazza in agone), and meant instead, from the Greek, 'in the site of the competitions', because Piazza Navona was built on the form of an ancient Roman stadium on the Greek model, with one flat end, and was used for foot-races. From 'in agone', the popular use and pronunciation changed the name into 'Navona'.

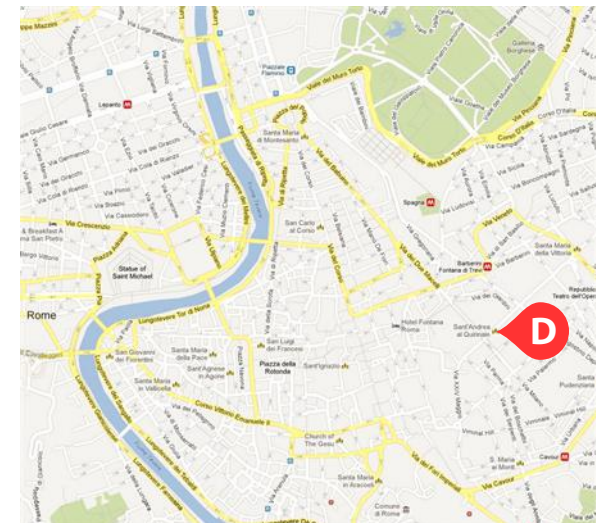




San Andrea delle Fratte is a 17th-century basilica church in Rome, Italy, dedicated to St. Andrew. The Cardinal Priest of the Titulus S. Andreae Apostoli de Hortis is Ennio Antonelli.

The current church was built over a pre-existing one, erected in 1192, called *infra hortas* (“between orchards”, whence the name *fratte*, “woods”) for it was located in a countryside area. It was the national church of the Scottish people in Rome, until 1585, when Pope Sixtus V assigned it to the Minim friars of Saint Francis of Paola.

In 1604 the construction of the new church was begun, to the design of Gaspare Guerra. The project, halted eight years later, was revamped in 1653 by Francesco Borromini, who is responsible of the apse, the tambour of the cupola and the square campanile with four orders. After his death, the construction was continued by Mattia De Rossi. The late Renaissance-style façade, with two orders divided by pilasters, was completed in 1826.

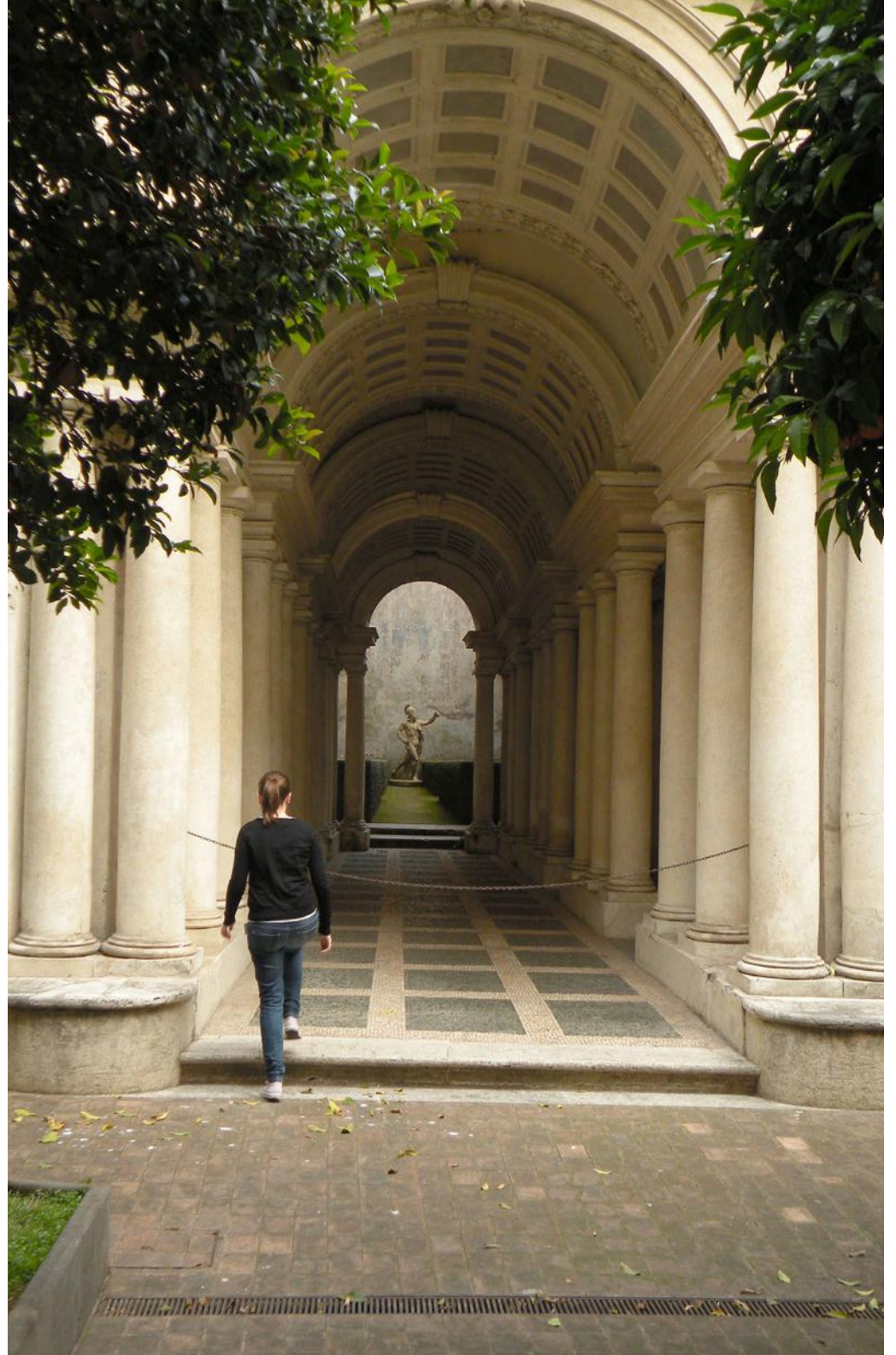


The dome and Borromini's bell tower

The interior has a single nave. The decoration of the cupola is by Pasquale Marini. Along the nave in the first chapel is a wooden "tempietto" (temple) (1674) painted by Borgognone and on the wall is a "Baptism of Christ" of Ludovico Gimignani. In the third chapel is the funeral monument of Cardinal Pierluigi Carafa sculpted by Pietro Bracci. In the cloister, the lunettes are frescoed with stories from the life of Saint Francesco by Marini, Francesco Cozza, and Filippo Gherardi. In the transept, the altar (1736) was designed by Filippo Barigioni, the altarpiece of Saint Francis of Paola was painted by Paris Nogari, the stuccoed angels were added by Giovanni Battista Maini. The presbytery dome has a fresco of the Multiplication of the loaves and fishes by Marini. Behind the altar, is a Crucifixion of Sant'Andrea by Giovanni Battista Lenardi, the Entombment of Sant'Andrea by Francesco Trevisani, and a Death of Saint Andrew by Lazzaro Baldi.

At the sides of the presbytery are Angels (1668-1699) designed by Bernini for the Ponte Sant'Angelo, but later moved here and replaced on the bridge with copies (of the two, only the "Angel with the Crown of Thorns"). The altar in the left transept was designed by Luigi Vanvitelli and Giuseppe Valadier with an altarpiece of Saints Anne, Young John the Baptist, and Mary by Giuseppe Bottani. In the third chapel on the left is a Madonna of the Miracle by Domenico Bartolini, to commemorate the place where allegedly, on 20 January 1842, the Blessed Virgin Mary appeared to a young Jewish man, Maria Alphonse Ratisbonne, leading him to convert to Catholicism. He later founded the Congregation of Notre-Dame de Sion (Our Lady of Sion), a group of Catholic priests, lay brothers and Religious Sisters dedicated to work for the conversion of Jews to Catholicism. In honor of this apparition, the pews of the church are oriented to this altar. ~ wikipedia.com







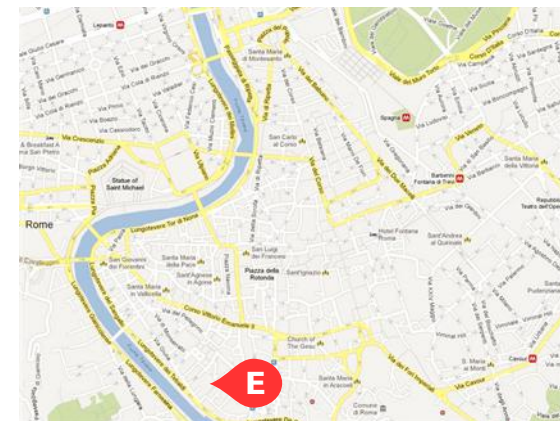
The **Palazzo Spada** is a palace in the historic centre of Rome, Italy. It is located in the rione Regola, at Piazza Capo di Ferro, 13, very close to the Palazzo Farnese. It has a garden facing towards the River Tiber.

The palace accommodates a large art collection, the Galleria Spada. The collection was originally assembled by Cardinal Bernardino Spada in the 17th century, by his brother Virgilio Spada and added to by his grandnephew Cardinal Fabrizio Spada,

History

It was originally built in 1540 for Cardinal Girolamo Capodiferro. Bartolomeo Baronino, of Casale Monferrato, was the architect, while Giulio Mazzoni and a team provided lavish stuccowork inside and out.

The palazzo was purchased by Cardinal Spada in 1632. He commissioned the Baroque architect Francesco Borromini to modify it for him, and it was Borromini who created the masterpiece of forced perspective optical illusion in the arcaded courtyard, in which diminishing rows of columns and a rising floor create the visual illusion of a gallery 37 meters long (it is 8 meters) with a lifesize sculpture at the end of the vista, in daylight beyond: the sculpture is 60 cm high. Borromini was aided in his perspective trick by a mathematician. ~ wikipedia.com





Excerpt from:

One More Road Into Rome

David Johansson ~ May 31, 2012

AS OUR FINAL, and fitting, stop in Rome, we headed west towards the river to visit Borromini's grave. Borromini requested to be buried in San Giovanni dei Fiorentini along with his relative and mentor, Carlo Maderno. On the outside of the church we were able to read that many architectural master's had worked on the church over time. These included Carlo Fontana, Maderno, Michelangelo, and Borromini himself (he did the high altar). Upon walking inside, it was easy to see why he had requested this church as his final resting place. It was fairly unelaborate in nature; with little color and some wonderful lighting from the main dome and the high altar. With a sense of closure we walked over to the Piazza Navona and shared a drink and some people watching as the sun set around us. Tomorrow, we'll head for home but you may still here a few more words from us yet.





Excerpt from:

One More Road into Rome

David Johansson ~ May 31, 2012

OUR FINAL FULL DAY in Rome was a good change of pace. With only six days in the city, we did some serious walking (20+ miles a day) to pack in all the sites we wanted to see. The tone of today was slightly different – everything slowed down and we got one last chance to take in Rome and reflect on an excellent 15 days in Italy. After waking up, Jenna and I walked to the Pantheon from our hostel, which was located a few blocks east of Termini station. I sat down at one of the restaurants located in the piazza in front of the Pantheon and ordered an espresso. It came with some apple tart treats and a glass of water, which was a nice surprise. I got out the sketchbook and spent the next hour and a half working my way through a drawing and a several more espressos. I must say, that as much as planning out drawing sessions in our short time in Rome seemed like a lot to tackle, it was during these drawing sessions that everything slowed down for me, and I was able to find some clarity on the particular building and its significance to me.

Excerpt from:

Rounding Out the Trip

Jenna Johansson ~ June 1, 2012

I AM ACTUALLY going to start by saying that we made it back to Minneapolis after a long, long day of traveling. I am glad to be home. There is something about coming home to Minnesota that is as exciting as venturing off to other countries to explore different cultures – comfort I guess. This intro is a procrastination of sorts. I know the trip is over, i'm sitting in my own living room, but wrapping it up on the blog is the 'period' to our adventure. My hope now is that our stories and experiences in Italy will inspire those



around us to embark on similar travels.

Most generally, my favorite part of this trip was all of the new things Dave and I were able to experience that we hadn't on our last visit to Italy. I like to see as much as I can of new places and things so the more new things the better! The list is very long on what this actually includes so I'll give an example. Ostia Antica, and generally more ruins in Rome. Ostia Antica was cool because it was like a playground as ruins go. Barely anything was blocked off so climbing on the ruins and walking within them was allowed and we had a lot of fun doing it. I really liked seeing more ancient history explained as well. Clues to ancient times are often buried until a group of people feels the urgency to unearth it. The people of Rome are proud to share the history beneath them with visitors.

An important part of my time in Rome was when David and I would stop to take in, through sketch, what we were seeing. Those sketch moments allowed us to rest our running feet, but we also slowed down enough to consider the architecture. We were slowed enough to represent the architecture through drawing and make observation of the people around us – to get a sense of other people's experience of the space.

When walking around Rome, I couldn't help but to spot every instance of 'SPQR' all across the city. It was kind of fun – a little distracting, because I just

couldn't stop! :) Kelly's last post from her trip put this in my head as something that I wanted to look out for. I didn't realize that it would consume my mind so effectively. She had noted that this has been a banner of sorts since ancient times all the way to now. I kept seeing 'SPQR' and thinking about it as the banner that marked the services to the people of Rome and those of us visiting. A label that announces that someone is keeping the lights on in the dark of night, the water running and clean, the streets clean, public transportation running, historic sites preserved and ready for thralls of tourists. It is a symbol that unifies the city.

We witnessed a lot of other cool examples of communities coming together to make things happen. In Rome – Critical Mass – the mass of bikers filling Via dei Nazionale, coming together in an effort to bring safer bike ways to the people of Rome. Cinque Terre showed the most amazing community togetherness. I didn't write about Cinque Terre originally. I had been there two years ago, before the mudslides. I remember the color, the bustle of happy people, the paradise that is Cinque Terre. The hotel we had stayed in two years ago was totally gutted along with many other shops coming into Monterosso al Mare. The devastation of the mudslides made this visit particularly hard for me. I did enjoy the hiking we did and the rental lady we worked with, the sea always visible, and the random cat roaming around, but I couldn't get out of my mind the memories of what the towns had been like before. The thing that kept my spirits up was the way in which we could see the people working so hard to get the towns back to that place. It was good to see the strength of that community.

The last favorite thing I'll leave you with is how Dave and I sought out all of Borromini's work. Some of the sites we visited without the others - I liked having that time with my best friend to really be able to take in the work of that Baroque genius.

that I could get a little more info on everything I was seeing. So many great works by great artists! Borromini designed the iron gates leading into the chapel of the Blessed Sacrament and quite possibly pieces of the Baldacchino – altar of the pope.

We climbed to the cupola – not as treacherous as the one in Florence, but exciting all the same. Every surface (slightly exaggerated) in St. Peter's is mosaic, by the way. A wonder really because until you look closely, it is difficult to tell. Getting to go into the dome of the church reveals this. The tesserae are about a 1/4 inch square – maybe 1/2 in some places. Wouldn't it have been a fight to see the mosaic makers working on Michelangelo's dome or to have been one! So high above the ground working with the tiniest of pieces creating a masterpiece of scenery. Needless to say the experience blew us all away.

We hit up the Spanish steps and Piazza del Popolo before heading home where I crashed pretty early. Getting some good sleep allowed me to wake up and get these posted though!

Christina's Coconut Cream
Jenna Johansson May 29, 2012

Today was rainy. We had planned out at Camp Roma three/four days ago to see the Colosseum, Palatine Hill and the Roman Forum today. Lucky us every outdoor thing that we had planned to see occurred on the rainiest day! We've been in Italy, two unfortunate times: 1) walking around the ancient sites in the rain – not entirely fun and 2) couldn't get the spirit on top to the Pantheon... I actually enjoyed the rain for the most part after we bought umbrellas and ponchos – which are not hard to come by two seconds after the first raindrops. We walked from Christina's Residence because we wanted to make a stop at Santa Maria Maggiore. Bernini is buried there – I still want to visit Borromini's tomb.

So we walked the Colosseum and the Palatine Hill and the Roman Forum. Dave is going to blog more about this when he writes. What we missed two years ago on our Colosseum visit, because we had a tour guide, was the artifact exhibits which I thought were really informative and interesting. I read that a lot of the artifacts were found in the drains because after events in the Colosseum slaves would clean out the stands and deposit the garbage/treasures into the drains. Interesting!

What would one find digging around in the drains of today? I had a similar thought the other day, actually, that went sort of like this: will anything that we trash last for over 500 years? will it be as awesome to look at as some of the stuff we've seen in the archeological museums in Rome, where will our things be found? what will people think of us when they're looking back at them in archeology class??

Dave and I went to the Mamertime Prison, the old Roman Forum, we paid for a tour to see the cistern/prison and a few audio and visual tours and a chapel which holds a relic, crucifix. The audio was slightly hard to follow at times, but the message of building up of Rome seemed clear – through the eyes of the stones that were the foundation of the city. There was a strong religious influence in the message that was being given. St. Peter had lived at the prison and was buried there – the cistern was important to the happenings in the prison during his time. The cistern was important in the history of building the city.

After the Mamertime we went to the Pantheon to sketch. I really messed up the first drawing I was doing – not paying attention to what I was seeing. My second attempt went much better. The Pantheon is another one of those sites that people do not think to respect as a space that people use for worship. So much talking, the noise and at intervals of 5 or 10 minutes the loud speaker saying in Italian, English, French, German, and Spanish to please respect the space and not people do not care to listen. I even heard loud comments from fellow English speakers about these messages – obviously ignoring them. I am not perfect, but totally disgruntled that these places that are allowing you free entry is something that I cannot understand.

We met up with the others at around 7 and Kj brought us in some of the most interesting flavors than I had ever seen in one stop. I bought and ate chocolate coconut and champagne. The champagne was quite strong... I loved the chocolate/coconut and I want to go back to buy a large bag tomorrow thanks to Kj bringing me into a store that carries these things. The bags I will be good as my 2nd personal carry-on on the plane.

Tomorrow Dave and I will be taking a sketch rapid tour of the Palatine Hill, the Vest of the Borromini's and the Colosseum. Our afternoon walk will be a sketch rapid tour of the Borghese Gardens. Haven't been there yet so I'm excited. My feet had a lot of wear and tear from the mud and didn't really get any today so I'm ready for the gardens tomorrow!

Small Stones. Big Buildings.
David Johansson May 29, 2012

As I have mentioned yesterday, we visited the Colosseum, Palatine Hill, and the ancient Roman Forum. I had been to these places before on our last visit to Rome but was eager to revisit them! After a wet morning walk, we arrived at the site, now fully equipped with colorful umbrellas and ponchos that we were assured, "weren't made in China." Rain certainly had not held back the crowds but we were able to see an "all access" pass we had bought to circumvent the ticket line and start exploring the building. One of the things that amazed us as we were coming back to visit these sites is that even though we had learned about them in class (and I swear I was paying attention) I didn't know that underneath all these animals and they created over time. Between reading everything I could get my hands on, the Colosseum had a nice exhibit and digging around in the internet, I managed to get a good idea of what went on.

The Colosseum was begun around 72 AD by the emperor Vespasian. He chose to locate the structure on the Roman forum where the previous and crazy emperor Nero had his rich private residence. The location suggested that Vespasian was making a gesture to the citizens. Originally called the Flavian Amphitheatre (after the ruling Flavian dynasty), the Colosseum name is thought to be being named that after a colossal bronze statue that was located just outside the building. It also started starting info on what the Colosseum was used for, which is constant classes of people and how it changed over the years. A very interesting stuff that I will be sure to explore on my own. The experience of walking around this 2000 year old building was pretty cool. Not only is the size still impressive, it could hold 87,000 people! but there is a beauty in the form of the arches used as the structure of the building and now exposed today. I wondered how many of those long flat, Roman bricks were used in the massive structure. Looking at them, there was something powerful about the

idea that such a grand building was made from objects that could be held in the hand. After getting our share of the Colosseum we walked a few blocks and found a place to eat. As we sat in ate, we watched about 20+ locals come in and order food so we felt that we had done well with our pick. After lunch, we made our way to the entrance to the Palatine Hill and Roman Forum. Flanked on the West by the Circus Maximus, in ancient times the Palatine Hill was covered by emperor palaces and/or wealthy peoples residences. North of the Palatine Hill is the Capitoline Hill which in ancient times housed the most important temple, the Temple of Jupiter. It was the swampy lowland in between these two hills that would slowly get filled in and become the Roman Forum. For centuries, the Forum acted as the heart of public life and you might argue, embodied the idea SPQR. It was filled with banks, markets, judicial buildings, and temples. Walking around ruins can be difficult at times. It really takes some imagination on the part of the observer to understand what the pile of ruins were really about. In the case of the Forum, there are still some massive structures standing. If only in bits and pieces. These pieces help to imagine the scale and epic-ness of what would have existed 2000 years ago.

In the case of the Colosseum, the research on the Roman Triumph event, Triumphs were used to celebrate the military victories of Roman commanders. To get a picture, one can imagine a incredibly lavish parade that started outside the city gates in the Campa Martius, went east away from the south side of the Palatine Hill moved through the Forum proper, and eventually up the hill to the Temple of Jupiter. The reality of the Roman Triumph was much deeper and more ritualistic. In ancient Rome, the city walls (boundary lines) and gates were extremely important. The very idea of the Roman Senate (SPQR) again, was that matters in the city were conducted in a non-military fashion: military was to be housed outside the city proper. The Triumphal celebration was a ritualistic act where for one day, the city (the senate and people) gave up their power and authority to the triumphant commander who was allowed to enter through the city gates in military garb make his way through the city collecting gifts and finally climb the Capitoline Hill and symbolically capture the city. In short, the triumph was a significant Roman event that took place right on the very paths we were now walking on. Imagining the ancient events in this light was a great way to bring the ruins to life for me. I should note that I did my best to summarize the triumph form what I researched and that there is still plenty of debates on the exact proceedings and meanings behind it.

Anyway, I hope this gives you an okay idea of our experience at the colosseum and ancient forum

David J.

One more road into Rome.
David Johansson May 31, 2012

Our final full day in Rome was a good change of pace. With only six days in the city, we did some serious walking (20+ miles a day) to pack in all the sites we wanted to see. The tone of today was slightly different – everything slowed down and we got one last chance to take in Rome and reflect on an excellent 15 days in Italy. After waking up, Jenna and I walked to the Pantheon from our hotel, which was located a few blocks east of Termini station. I sat down at one of the restaurants located in the piazza in front of the Pantheon and ordered an espresso. It came with some apple tart treats and a glass of water, which was a nice surprise. I got out the sketchbook and spent the next hour and a half working through a drawing and a several more espressos. I must say, that as much as planning out drawing sessions in our short time in Rome seemed like a lot to tackle, it was during these drawing sessions that everything slowed down for me, and I was able to find some clarity on the particular building and its significance to me.

After our sketch session, Jenna and I reunited with the group and set off to see a final few sites around the city. As it was currently 1pm-3pm when most of the churches close, we walked up to the Borghese Gardens and rented a 4 person bike thinking it would allow us to view more of their massive expanse in the short time we had. The bike turned out to be more of an adventure in itself but we were out of time for visiting the Borghese's museums so I'll say the injected fun and silliness didn't really hurt our viewing of the gardens. At 3pm, we returned the bike carriage and headed off to a few final churches. We hadn't yet visited the Ecstasy of St. Teresa by Bernini and located in Santa Maria Della Vittoria. The church was hopping with tours and we were able to hear a few compelling accounts of the statues history by guides.

When considering what we might see in Rome, Jenna and I had come up with a plan to focus some of our attention on Borromini's work. We had both taken a liking to Baroque architecture and especially Borromini during Leon Satkowski's class on Baroque Architecture in our undergraduate studies at the UoM. Not only was Borromini a true pioneer of architecture and widely understood during his time, but to this day his churches are beautiful on a level not achieved by other architecture in the city. A great example of this idea can be found in Borromini's San Carlo alla Quattora Fontane (St. Carlo) for short because it is tiny) and Bernini's San Andrea Quirinale, located a block apart from one another. We had both these churches yet to visit so we headed over to them. Inside St. Quirinale, there is a wide array of materials and colors, rich red marbles and gold gilding. The oval plan culminates in an oval dome covered in gold pattern and lit from a cupola filled with yellow glass. The effect does have a beauty but there is also a certain heavy handedness to it. Inside St. Carlo is an equally different story. Everything is white and Borromini has relied on geometric shadow and light to create a space that becomes transcendent. The oval dome is coffered with a pattern of crosses, hexagons, and hexagons within ovals – each shape reflecting the floor plan which contains a complex to it, a combination of oval, cross, and hexagon. We have been reading up on Borromini and especially many of his designs that were considered somewhat wild and outlandish at the time are in fact, highly intricate and exacting works of geometry.

As our final, and fitting, stop in Rome, we headed west towards the river to visit Borromini's grave. Borromini requested to be buried in San Giovanni dei Fiorentini along with his relative and mentor Carlo Maderno. On the outside of the church we were able to read that many architectural master had worked on the church over time. These included Carlo Fontana, Maderno, Michelangelo, and Borromini himself (he did the high altar). Upon walking inside, it was easy to see why he had requested this church as his final resting place. It was fairly time laboring in nature, with little color and some wonderful lighting from the main dome and the high altar. With a sense of closure we walked over to the Piazza Navona and shared a drink and some people watching as the sun set around us.

Tomorrow, we'll head for home but you may still hear a few more words from us. Get David J.

Rounding Out the Trip
Jenna Johansson June 1, 2012

To start, we owe you a couple days of pictures and sketches.

I am actually going to start by saying that we made it here to Minneapolis after a long, long day of traveling. I am glad to be home. There is something about coming home to Minnesota that is as exciting as venturing off to other countries to explore different cultures – comfort I guess. This trip is a procrastination of sorts. I know the trip was over, I'm sitting in my own living room, but whenever it is up on the blog is the period of our adventure. My hope now is that our stories and experiences in Italy will inspire you around us to embark on similar travels – that has, after all, been our goal all along. So I think what I'll do as the sign-off of our section of the SPQR blog is to wrap some of my favorite moments of the trip including some that really helped to give me a sense of life in Italy and specifically in Rome as well.

Most generally, my favorite part of this trip was all of the new things Dave and I were able to experience that we hadn't on our last visit to Italy. I like to see a new place, see new places and things so the more new things the better! The list is very long on what this really includes so I'll give a few examples: Ostia Antica, and generally more ruins in Rome. Ostia Antica was cool because it was like a playground as ruins go. Barely anything was blocked off so chomping on the ruins and walking within them was allowed and we had a lot of fun doing it. I really liked seeing more ancient history explained as well. Clues in ancient times are often buried until a group of people feels the urgency to unearth them. The people of Rome are proud to share the history beneath them with visitors like me.

Giving Florence a chance. The first time we were in Italy, Florence was a very abbreviated stop because of time constraints. This time Florence was an important first stop and I'm really glad for that. Seeing David, climbing the dome, residing right in the middle of the city center. There are some of the highlights from our stay.3 – Venice was entirely new to me and completely worthwhile.

A city on the water – fascinating. I continue to think about the effort that the architects put in to dealing with the Aqua Alta – where only the building facades show evidence that the salty sea has a less than positive effect on life there.

Getting the answers to our daily questions was another part of the trip that I really enjoyed. Constantly questions would come up that we couldn't as a group answer, so they would be stored away in our brain for nightly wiki-faris. Information at the tip of our fingers using the internet and our group was curious to have all questions answered before starting the next day. I think this really allowed us to pack in as much knowledge on many different things during the day knowing that later that night we would be able to get the story on everything that was not immediately presented.

Another extremely important part of my time in Rome was when David and I would stop for periods of time to take in, through sketching what we were seeing. Not only did those sketching moments allow us to rest our running feet, but we slowed down enough to consider the architecture. We were slowed enough to represent the architecture through drawing and throughout our time drawing, make observation of the people around us – to get a sense of other peoples experience of the space. A couple very specific events that stand out in my memories are the Panda moving and the choir in Sienna. That was a good day in Sienna! The day we visited the Fiat Panda was probably one of the funniest things that happened on our trip. It is a good thing that small cars are the way to get around on the road otherwise that may not have happened at all. Other funny car things to note: we saw multiple muris cars corner backed into a parallel parking spaces (they were perpendicular to the edge of the road) Italians making up their own parking spaces in the middle of the roads, smaller cars might make people drive more crazily. The Sienna Cathedral choir performance was a pretty cool experience to get to witness. I was so impressed by them and the building being able to take their voices and project them – very cool.

When walking around Rome, I couldn't help but to spot every instance of 'SPQR' all across the city. It was kind of fun – a little distracting because I just couldn't stop! Kelly's last post from her trip, I think put this in my head as something that I wanted to look out for. I didn't realize that it would consume my mind so effectively. She had noted that this has been a banner of sorts since ancient times all the way to now. I kept seeing 'SPQR' and thinking about it as the banner that marked the services to the people of Rome and those of us visiting. A label that announces that someone is keeping the lights on in the dark of night, the water running and clean, the streets clean, public transportation running, historic sites preserved and ready for thralls of tourists. It is a symbol that unites the city.

We witnessed a lot of other cool examples of communities coming together to make things happen. In Rome – Critical Mass – the mass of bikers filling Via dei Nazionale, coming together in an effort to bring safer bike ways to the people of Rome. Many times we saw shop workers working with each other to come up with change when all we had to give them was 50 euro bills. Even the street vendors worked together in an effort to move their product. We never really figured out what kind of network was going on between them, but we saw vendors on phones communicating location of polizia so they knew to get out of the area if any were near by. In Venice we saw many guys with illegal knock off bags springing down the street... Cinque Terre showed the most amazing community togetherness. I didn't write about Cinque Terre originally. I had been there two years ago, before the mudslides. I remember the color, the bustle of happy people, the paradise that is Cinque Terre. The hotel we had stayed in two years ago was totally gutted along with many other shops coming into Monterosso al Mare. The devastation of the mudslides made this visit particularly hard for me. I did enjoy the hiking we did and the rental lady we worked with, the sea always visible, and the random cat roaming around, but I couldn't get out of my mind the memories of what the towns had been like before. The thing that kept my spirits up was the way in which we could see the people working so hard to get the towns back to that place. We were told how the surrounding towns of Cinque Terre had taken in residents left homeless by the mudslides and how people were volunteering their time to make things right again. It was good to see the strength of that community.

The last favorite thing I'll leave you with because I could go on and on, is how Dave and I sought out all of Borromini's work. I think I will plan to do an additional post just on this to really finish things off, but for now I can say that I really enjoyed this time with Dave. Some of the sites we visited without the others and I liked having that time with my best friend to really be able to take in the work of that Baroque genius. I would have liked to have shared all of the spots with the others, but I think it worked out to show them our sketches and pictures.



SPQR Fellows Jenna and David Johansson traveled to Rome in May 2012 where they collected this material with an emphasis on the work of the baroque architect Francesco Borromini.



The SPQR Fellowship is funded by the University of Minnesota College of Design through donations by past SPQR Fellows and their supporters.

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