

The background of the slide is a light-colored marbled paper with a complex, organic pattern of veins in shades of beige, cream, and light brown. The pattern resembles natural stone or aged parchment.

Francesco
Borromini

Baroque Architect
(1599-1667)



San Carlo alle Quattro Fontane

A new spirit and a new approach to architecture characterize Borromini's great rival, Francesco Borromini. Borromini had worked with him on the baldachin in St. Peter's, but was disgusted by the architecture of his competitor, which he considered extravagant, fantastic, and contrary to the tradition of using human proportion.

The blurring of distinctions between the component parts of a building was begun by Borromini.



San Carlo alle Quattro Fontane,
1665-67

The entire façade of S. Carlo alle Quattro Fontane swings in and out as though it had been set into motion.

It is far bolder in geometric intricacy and less encrusted with figurative decorations than Bernini's Sant'Andrea al Quirinale, which lies just down the street.



Sant'Ivo alla Sapienza

is a church in Rome. The church is considered a masterpiece of Roman Baroque church architecture, built from 1642–1660 by the architect Francesco Borromini. Notice the curves of the walls, dome, and lantern.

Borromini was forced to adapt his design to an 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.



Sant'Ivo alla Sapienza:
corkscrew lantern atop the dome.



Sant'Ivo alla Sapienza:

The decoration is a mixture of novel organic (six-winged cherubic heads) and geometric (stars), compared to the gilded and plaster excesses of Bernini.



Borromini's designs, such as this dome, involved ovals, rather than circles and squares. This was not in line with classical thinking, and seen to be very revolutionary, especially when combined with other geometric shapes.



The famous elicoidal staircase by Borromini,
Palazzo Barberini, Rome



The Palazzo Spada in Rome, built in 1638 by Francesco Borromini, is an illuminating example of how perspective can be used to deceive the eyes. A view of the Palazzo Spada in Rome.

From this view, it appears as if the pathway is rather long, leading to a statue at the end.



The Palazzo Spada

This puzzling phenomenon can only be explained if one realizes that the two doorways are of vastly differing heights. However, as the tunnel seems to be constructed in perfect perspective, we are tricked into believing that both doorways are of

the same height.

The sculpture at the end of the corridor is about 24" tall.



The Palazzo Spada

With the help of a mathematician, Borromini made the front arch larger, and the back arch much smaller, with angled walls and ceilings, so that it appeared that the hall is over 100 ft. long, while in reality, it is only 24 ft. long.



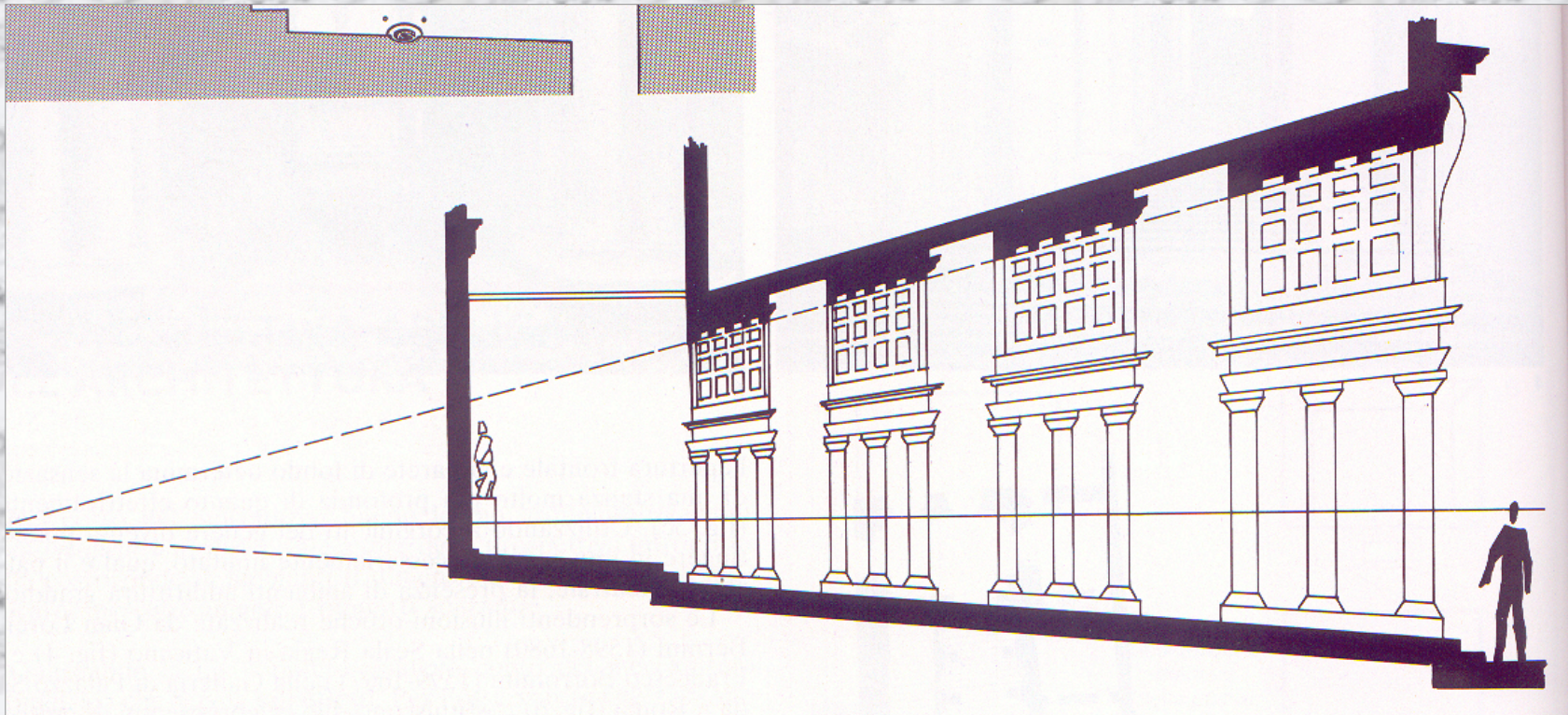
The Palazzo Spada

If you don't see the illusion, imagine this – How tall would the man at the back be, if he were standing in the arch closest to you, and the arches are the same height?

(answer: over 12 ft. tall)

The Palazzo Spada

Now a favorite destination for tourists, this hallway is called Borromini's Perspective, or Borromini's Deception.



The Palazzo Spada - Galleria Spada



These are Baroque facades inspired by Borromini (Rome.) Borromini and Bernini's rivalry, along with Bernini's great success, may have contributed to Borromini's suicide in 1667. However, **Borromini** is today remembered as the greatest **architect** of the Baroque period.

