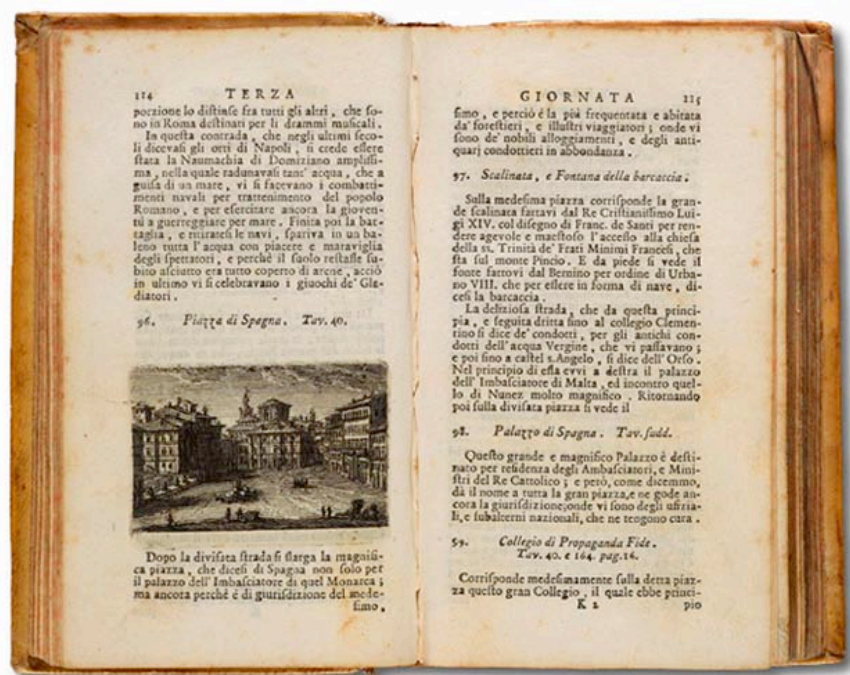


The Grand Tour



Itinerary for the third day in Rome from Giuseppe Vasi's *Itinerario Istruttivo*

Teacher Resource Guide
Friday, October 8, 2010





UNIVERSITY OF OREGON

October 8, 2010

Dear Educator,

We are pleased you are attending one of the Jordan Schnitzer Museum of Art's teacher professional development workshops.

This teaching packet has been developed to augment your teaching and has thematic connections to geography, architecture, visual arts, language arts, music, and theater. Museum Educator, Sharon Kaplan has contributed an array of lessons and book recommendations to this packet in order to assist you with finding ways to introduce this exhibition and works into your curriculum. Any of these lesson prompts could be used to prepare artwork for this year's *NewArt Northwest Kids – The Grand Tour* exhibition.

We are committed to offering quality programs for teachers and students. We will be growing even more in our teacher programs in the next few years with the support of grants from the Oregon Arts Commission and as collaborators with the UO's Center for Asian and Pacific Studies and the US Department of Education's Title XI support.

Finally, we would like to invite you to bring your students to the museum for a field trip and participate in an interactive tour and studio activity. We recognize the challenges for transportation and budget cuts and are thankful to the many donors who have supported our "Fill Up the Bus" campaign. Scholarship money is available for transportation from schools across Oregon and we hope you will take advantage of this opportunity.

Thank you for making the museum a part of your teaching process.

Lisa Abia-Smith
Director of Education

Sharon Kaplan
Museum Educator

WE WOULD ALSO LIKE TO THANK THE CHERYL AND ALLYN FORD ENDOWMENT FOR THEIR SUPPORT OF THE MUSEUM'S EDUCATION PROGRAMS. SPECIAL THANKS ARE EXTENDED TO UO GRADUATE ART HISTORY STUDENT CASSIE TINSLEY FOR HER RESEARCH AND TIME ON THE VASI EDUCATION LESSON PLANS AND PROGRAMS AND TO SARAH BROTHERS FOR HER WORK DEVELOPING A LESSON UNIT ON VASI AND CARTOGRAPHY.

JORDAN SCHNITZER MUSEUM OF ART

1223 University of Oregon, Eugene OR 97403-1223 T (541) 346-3027 F (541) 346-0976 <http://jsma.uoregon.edu>

An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act

Agenda

Friday, October 8, 2010

- | | |
|-------------|--|
| 8:45-9 a.m. | Check in & coffee |
| 9:00 a.m. | Museum Dragon Puppet Theatre presentation |
| 9:15 a.m. | Welcome
Exhibition Overview
Curriculum Packet Review |
| 10:15 a.m. | Gallery Activity |
| 11:00 a.m. | Studio Activity |
| 12:00 p.m. | Adjourn |

JORDAN SCHNITZER **MUSEUM OF ART**

JSMA Mission Statement

The Jordan Schnitzer Museum of Art enhances the University of Oregon’s academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

JSMA Arts Education Philosophy

Education is an integral component to the JSMA and is central to its vision. We believe that education should be included in the development and design of each tour, exhibition, and program we create. We value museums as learning environments in which curiosity, discovery, and contemplation are encouraged. Our aim for each visitor, regardless of age, background or ability, is to experience the museum with enthusiasm and success, empowered by new perspectives.

Our programs focus on family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor. We are committed to providing exceptional programs that promote museums as sources for life-long learning.

Alignment with State Standards for Visual Arts

The lessons in this curriculum unit support the content standards for visual arts.

- **Aesthetics and Art Criticism:** Respond to, explain and analyze works of art, based on technical, organizational and aesthetic elements.
- **Historical and Cultural Perspectives:** Understand how works of art relate to the time periods and cultures in which they are created and how certain works of art from various time periods and cultures are related.
- **Create, Present and Perform:** Use ideas, skills and techniques in the arts.

Introduction to the Exhibition

Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour

September 25, 2010 - January 3, 2011

Curated by two University of Oregon faculty members—James T. Tice, professor of architecture, and James G. Harper, associate professor of art history—*Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour* breaks new ground in our understanding of a significant Italian artist and of Rome's urban and social fabric in the eighteenth century.

Giuseppe Vasi (1710-82) was a prolific and influential printmaker who recorded the appearance of Rome more thoroughly than any artist had before. His etchings include *vedute* (realistic cityscape views), architectural documentation, maps, and images of the elaborate temporary structures built for festivals. Official printmaker to the King of the Two Sicilies, he also worked for the Vatican and developed a clientele among the international visitors to the Eternal City during the age of the Grand Tour.

Vasi's Rome was the capital of the Papal States and the seat of the Catholic Church. Layered on top of the ancient city, the modern city often referenced the grandeur and authority of the old Roman Empire. Rome had always been a destination for religious pilgrims, but in the eighteenth century, responding to a world where the dominance of the papacy was no longer secure, the popes were refashioning Rome as a model city and a capital of culture. Vasi's prints capture this moment, mingling grand monuments with the common details of everyday life.

The exhibition is organized into the following sections:

Vasi's Formation and Major Works. Born in Corleone, Sicily, and trained in Palermo, Vasi got his first big break illustrating a festival book for the coronation of the King of the Two Sicilies. Using the connections from this project, he moved to Rome and worked for the Vatican's printing office. Eventually, he set himself up as an entrepreneur, issuing (among other works) a ten-volume set of views of Rome, the *Magnificenze di Roma*.

Cartography. View making is related to map making, as both reflect an interest in recording the city as it was. Vasi's views are compared to the maps of his associates G.B. Nolli and G.B. Piranesi, as well as to his own map, the 1781 *Nuova Pianta*.

Vedutismo. No matter how "truthful" a cityscape view may appear, it is conditioned by the tastes and priorities of the individual artist who created it. This section compares Vasi's works to prints and paintings by his predecessors (including Falda, Silvestre, Specchi and van Wittel), his contemporaries (including Canaletto and Piranesi), and his successors (including Ruga and Rossini).

Festivals. A large body of Vasi's work treats the festival life of the city, showing the large and often extravagant set pieces erected by popes, aristocrats, and foreign rulers to entertain the Roman public. Prints recorded these ephemeral structures for posterity and enabled their often-propagandistic messages to reach audiences well beyond Rome.

Social History. In the margins of his city views, Vasi included vignettes of everyday life, showing markets, processions and even knife fights. His interest in the depiction of everyday life was typical of the eighteenth century and can also be seen in work by the genre painter Gaspare Traversi and the caricaturist Pier Leone Ghezzi.

Patronage. Vasi was dependent on the sponsorship of powerful patrons. The King of the Two Sicilies gave him an official title, a stipend, and a residence, while cardinals and other aristocrats sponsored the production of individual works. Vasi's negotiation of patronage networks culminated in the knighthood he received from Pope Clement XIII.

The Grand Tour. Vasi's audiences included northern European (and even some American) visitors. These Grand Tourists were participants in an educational ritual of travel in which Rome was a primary destination. The final section of the exhibition juxtaposes Vasi's prints with other souvenirs, from tabletop bronzes to plaster plaquettes to elegant portraits. All served as means by which to remember Italy and to enhance one's own status by sharing the experience with friends at home.

Multimedia Theater & Other Technology. *Cinema Roma* offers a selection of short videos that enhances major themes. Two touch-screen kiosks invite visitors to explore the complete *Magnificenze*, Vasi's 8-day tours of Rome, and vignettes of Roman society as seen in the prints. iPads complement key works on display, using digital visualizations to deepen visitors' interaction with the works of art. Tours and audio tours are available in English, Spanish, and Italian.

For more information visit the following websites:

Imago Urbis: Giuseppe Vasi's Grand Tour of Rome: <http://vasi.uoregon.edu>

Rome in the footsteps of a 1750 traveler: <http://www.romeartlover.it>

The interactive Nolli map of Rome website: <http://nolli.uoregon.edu>

Giuseppe Vasi's Rome (8 short films made by Jason Way to accompany the exhibition on view in the "Cinema Roma" room at the JSMA and on YouTube):
<http://www.youtube.com/watch?v=3lsxds7LdNk>

Celebrate the City

'Giuseppe Vasi's Rome' at the J-Schnitz shows off the Eternal City

by Suzi Steffen

Ah, tourist postcards and brochures. They tease with their Photoshopped perfection and overwrought descriptions of a city or country's wonders. We know they're not 100 percent true to life, but given enough money and time, who could resist that glow on the limestone of Dublin, the moon shining down on the Brooklyn Bridge on a perfect night, the pyramids of Giza arising out of the shimmering sands?


Then, of course, there's Rome. City of empire, city of republic, city that gave its name to one of the world's largest religions, city of Mussolini, Eternal City, city of the gladiators, city of the Spanish Steps, city of art and architecture and design and myth. "Giuseppe Vasi's Rome," the fall exhibit at the Jordan Schnitzer Museum of Art, combines the joys of Rome with the joys of knowing that even 18th century travelers found something like postcards of Rome to send home to those left behind.

For the wealthy young men of Europe in the 18th century, tourist brochures arrived in the form of prints and paintings of stops along the Grand Tour, which culminated partly with a stay in Rome. If not postcards to the parents, the travelers of the time might pick something heavier, a painting or a framed print or lovely bound books composed of many prints, perhaps to entice friends to get their rear ends at last to the great, central city.

Their Rome brochure Photoshopper could have been Giovanni Battista Piranesi, an artist fond of the grand views, a man who so altered some images that when the German writer





La vedute della Basilica di S. Paolo fuori della Mura ed adiacenze dal Monte, e dal Fiume Tevere, 1771


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 Amy

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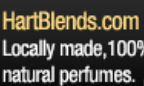
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Jazz at Newport

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Goethe made it to Rome, he was disappointed by what he found. But their printmaker, the artist whom exhibit co-curators James T. Tice and James G. Harper say was a man who so deeply loved his city that he showed tiny details of many neighborhoods, was likely to be Vasi.

Eugene and Rome

Rome's a far stretch from Eugene. We don't have seven hills, a founding myth involving a man fleeing the end of the Trojan War, a wolf suckling abandoned twin babies, city walls or ancient ruins and Baroque paintings in every chapel. We do have a university and a university museum that's learning to live up to its potential, the co-curators say, under the leadership of museum director Jill Hartz. One thing that the major remodel of the early 2000s accomplished was a security and climate control upgrade, and in this show, the museum realizes the benefits of that work.

"Logistically, here we are making a major loan exhibition," says James Harper, the art history half of the curatorial team. "If you look at the list of the people and museums lending us work, it's on the scale of a small National Gallery show."

That list includes the Philadelphia Museum of Art, the Getty Museum in L.A., Rome's Studium Urbis, the Yale Center for British Art, Houston's Museum of Fine Art, the Wadsworth Atheneum Museum in Hartford, Conn., and many private collections. In addition, thanks to the Marion Dean Ross Endowment (created specifically for the purchase of art), co-curator and professor of architecture Tice bought a copy of those very books, prints worth more than \$40,000, in Rome and brought them home to Eugene "very carefully," he says.

Harper can also tell a tale of bidding on a print for the exhibition — this time from his couch, online, after a lot of what he calls almost miraculously quick work by the UO's approval apparatus when he found the print in a catalog.

Speaking of catalogs, the guys and the museum, along with several other scholars from colleges as far-flung as the University of Illinois, Princeton and Smith, wrote essays for and created a catalog for the show, a major undertaking that Harper believes will alter the way the art historical world looks at Giuseppe Vasi. Indeed, the show travels to Princeton after closing at the UO, so if you miss it in Eugene, take a red-eye flight to that other, generally more academically renowned coast to see the exhibition that began right here.

And if you can't do either, which would be a shame beyond compare, definitely get online and check out the marvelous world of free information brought to you in a thick, layered fashion by Tice and others at the UO.

Maps and Legends — and iPads

Tice, who's a research fellow at Stadium Urbis in Rome, is no stranger to the city or its representation. A couple of his previous projects, completed with the Erik Steiner of the UO Department of Geography's InfoGraphics Lab, provide eye-poppingly fascinating looks at the city.

To be a little geeky for a minute: Maps look easy to end users when they work well, but conceptualizing a city doesn't mean a simple matter of drawing a bird's-eye view look on a piece of paper. Good maps appear transparent — yes, this looks *exactly* like where I am! I can see this landmark precisely where the map says it is! — but require a lot of work from the cartographer.



Church of S. Maria in Trevio, from the series *Delle Magnificenze di Roma antica e moderna* (Book VI, Plate 104), 1756

EUGENE WEEKLY'S
NEXT BIG THING IS HERE
A CONTEST TO FIND THE BEST ORIGINAL HIT SINGLE

PRESENTED BY:

ROLLING ROCK
Extra Pale

Pro Sound & Video
Lucky's
DARBY'S DOWNTOWN LOUNGE

BRUNO'S
CHEF'S KITCHEN
SEE THIS WEEK'S FRESH AND LOCAL MENU

That said, in 2005, Tice and Steiner took mapmaker Gianbattista Nolli's 1748 Map of Rome (or *La Pianta grande di Roma*) and made it into a living document, a remarkably branched and enjoyable web of knowledge at <http://nolli.uoregon.edu> that could take your brain and suck it in for hours.

That website led to even more electronic wizardry, and in another smart combination of 18th-century and 21st-century technologies, Steiner and Tice created a site using Vasi's *vedute* (views) of Rome — <http://vasi.uoregon.edu> (obviously!). As Tice writes, Giuseppe Vasi utilized what he learned from Nolli's plan views in creating his urban views — his street-level depictions of everything from pubs to churches to houses in the neighborhoods of Rome.

Vasi chronicled the city so exhaustively between 1747 and 1761 that his 238 prints, collected in a book called *Della Magnificenze di Roma*, made up 10 volumes worth of work. But he wasn't the only artist working in views of the city at the time; obviously, selling prints to the Europeans (and some from the U.S. as well) on the Grand Tour meant big business for the *vedutisti* of Rome in the 18th century. We may not be able to go on the Grand Tour, tracing the remains of the Roman Empire and the great artists of the Renaissance and Baroque, but most of us can make use of the museum exhibit's six iPads, one of which holds a specific app that compares Vasi's work to that of other *vedutisti*.

The iPads unlock in a way that the museum's PR person described to me as “a pattern of touches, [as] when Hagrid took Harry into Diagon Alley.” Each one, which Tice, Harper and the InfoGraphics folks (especially Ken Kato) worked on for uncounted hours, hosts a different set of information. “Imagine walking up to a work of art,” Tice says. “There's a wall label, which, because of patience and endurance, has to be brief.” But the iPads create “dynamic wall labels,” Tice says. They're ADA compatible, and though the apps can't yet be downloaded onto personal iPods or iPads (sadly for those of us who would like to use our own devices in the exhibit), the show's up for a few months before it moves to Princeton, so that should provide nearly enough time for every child, woman and man in the Eugene/Springfield area to play with the tech in the midst of the warmly mounted prints.

In Living Color, or At Least Ivory and Black

The iPads don't take away from the experience of seeing the prints, which frankly might sound a bit boring or perhaps didactic to those who haven't seen them. But art has a way of looking a lot different in person than it sounds on the page, or appears on the screen.

Let me describe this scene: The co-curators and I had spent an hour over coffee discussing the show a couple of weeks before it opened, before we descended a well-guarded museum elevator into the vault to see the Vasi prints that were ready for the show. When Jean Nattinger, the museum's registrar, let us in and started to pull out the rolling walls on which the recently mounted prints have been hung, Jim Tice's face changed to a look of pure happiness, and Jamie Harper started skidding, running from print to print, trying to take in the glory of standing in front of the pieces finally at the JSMA. When we walked up to a massive, detailed map of Rome, which contains nearly 390 numbered sites for Grand Tour aristocrats to visit (they could, and did, buy the 10-volume *Della Magnificenze* if they wanted to know more about specific places) we were all struck dumb by the force of Vasi's ability. Perhaps, as both curators willingly admit, Piranesi was a greater artist; but Vasi loved Rome with a passion that shines through the prints. So do Harper and Tice, who each have stories about the city and Vasi's views of it that show their affection for and admiration of the printmaker I like to think of as an early creator of those “In the Know” guides to cities by people who live in them.

Indeed, Tice stood at each of the 238 places at the same time of day (as deduced by the lighting in the prints) depicted in the *Della Magnificenze*; and in the Papé room of the museum, visitors can compare about 20 of his views to those of Vasi. With an international symposium, programs just about every Wednesday of the fall term and other assorted things to do (see sidebar), the show packs in academic and popular appeal.

“Frank Lloyd Wright said that Eugene has to live up to its natural beauty,” Tice says. “Just as we have our Bach Festival — German music: What does it have to do with us in Eugene? — well, what does Rome have to do with Eugene? Everything. Rome has stories we can use and transform and make our own.”



Prospetto dell' alma città di Roma (Detail), 1765

So Much to Do!

Vasi exhibit spins off a zillion programs

This major show at the J-Schnitz requires the coordination of campus and community to share music, theories, films and the joy of knowing more about the Eternal City. You can find even more events at jsma.uoregon.edu; we plucked out some faves. All events at the Jordan Schnitzer Museum of Art unless otherwise noted.

Sept. 24 Opening Reception, 6 to 9 pm

Oh yes, you want to be there. The J-Schnitz' receptions have come to be known for their artistic lighting, their artistic drinks, their (free) artistic food and their popularity with people who wear a lot of black. (Liven it up with your funky colors, *Weekly* readers and Fair-goers!) This one will also sport lines of people dying to try out the Sekrit iPad Keyz. No, we won't tell you the combinations! Go find out for yourselves.

Oct. 6 Curator's Gallery Talk: James Tice, 5:30 pm

Jim Tice, prof of architecture, knows his stuff, and the man followed Vasi (centuries later) around Rome, taking photos from the *exact spots* Vasi made his prints. You want to hear what he has to say.

Oct. 20 Lecture: "The Idea of Rome," John Nicols and Nick Camerlenghi, 5:30 pm

All roads lead to Rome, or so those in Europe would have it (and Roman roads and aqueducts hold up so well, they're probably right). Nicols, a history and classics prof, and Camerlenghi, art history prof, explain how the very concept of Rome transformed art, philosophy, writing and politics.

Oct. 23 Curator's Gallery Talk: James Harper, 2 pm

If Jim Tice knows the architecture of Rome better than the back of his hand, Jamie Harper's love for the politics of Rome and the maneuvers of Vatican City's residents should infuse this second curator's talk with high energy.

Oct. 27 Lecture: *The Musical Grand Tour*, by Marc Vanscheeuwijck, 5:30 pm

What would those wealthy college-aged and 30-something young men on the grand tour have listened to on their iPods, er, if they'd had them in the 18th century? Vanscheeuwijck, School of Music and Dance prof, will reveal the playlists of the boys of the Grand Tour.

Oct. 29 Tour of InfoGraphics Lab and Knight Library Map Collection, 3 pm

OK: limited to 20-25 participants? Clearly, you need to sign up fast for this exploration of mapping on the UO campus with Ken Kato and Erik Steiner of the Department of Geography and Vasi co-curator Jim

Tice. Call 346-6410 to register.

Nov. 3 The Literary Grand Tour, 5:30 pm

Romans and other Italians had (sometimes unflattering) thoughts about the lads on the Grand Tour. Find out more from Italian prof Nathalie Hester and literature/honors college prof Mai-Lin Cheng. Hott (in his day) poet Byron included in lecture!

Nov. 12-13 Symposium: “*Una Roma Visuale: New Research on Giuseppe Vasi and the Art, Architecture and Urbanism of Eighteenth-Century Rome*”

Um, yes, this is the big one. The PR says “scholars of national and international reputation” are coming. See you there? Keynote at 5:30 pm on Friday, Nov. 12, and then the symposium on Saturday.

Nov. 17 Oregon Meets Italy A Culinary Grand Tour, 5 to 7:30 pm

Food and wine tastings; music of Rome, Venice and Naples by the spectacular faculty of the UO School of Music and Dance; guided tours of the Vasi exhibit at 5 and 7 pm by UO art history students. Noms for the tongue, nose, ears and eyes. Win!

Nov. 20 Lecture: City Views — Venice, Dresden, and London, 2 pm

What about other cities? Apparently the two co-curators James weren't enough; the two co-lecturers Kenneth (German/comp lit prof Kenneth S. Calhoon and landscape architecture prof Kenny Helphand) apply some of the exhibit's lenses on Rome to images of Dresden, Venice and London.

Dec. 11 “Roman Holiday” Family Day and Holiday Open House, noon to 3 pm

Free! Arts and crafts for kids, theater by kids and a scavenger hunt grand tour of the museum galleries. Did we say free?

What Rome Can Teach Eugene

I asked Jim Tice to expand on his statement to me that Rome has a lot to teach Eugene about urban design and expansion.

Here's the list Tice sent back:

- The city can be a work of art.
- The city should embody the highest aspirations of its citizens through its physical form.
- A city (especially one like Eugene) should live up to the beauty of its natural setting.
- The city should not “just happen.” It should be guided by a vision of a better place to live.
- The city's past should be a living legacy that inspires the future. Individual buildings are less important than building ensembles.
- The space of the city — its squares, streets, and parks — should be designed as carefully as its buildings.

SELECTED WORKS

Note: The images included in this resource guide will be posted in the Teacher Resource Center page of the JSMA's website in pdf format.



Giuseppe Vasi (1710–82),
*Prospetto dell'alma città
di Roma (View of the city
of Rome,)*, 1765, etching
18 sheets combined with
keyed index of 390 sites,
collection of Vincent J.
Buonanno.

GISUEPPE VASI'S PANORMIC VIEW OF ROME

Vasi used multiple sheets of paper to attain the ambitious scale of his panoramic *Prospetto* (40 9/16 x 104 inches), and a close look reveals the joints between them. Vasi dedicated the work to Charles III of Spain, whose coat of arms appears at the lower center. A tablet praising Charles's virtues is set in the foreground. Nearby sits a figure of an artist sketching, which, it appears, Vasi meant as a reference to himself.

The view is taken from the heights of the Janiculum hill, a long ridge that rises at the western edge of the city. The Latin inscription below quotes the ancient Roman poet Martial (in translation): "The seven hills stand in majesty, and Rome is assessed in one sweep of the eye." The tiny numbers that hover beside buildings are keyed to the index at the bottom, and correspond to those in Vasi's 1763 guidebook, the *Itinerario Istruttivo* (Instructive Itinerary). Vasi's guidebook included 8 days of touring, and actually covered more sites than even the most ambitious traveler could have seen in that period of time.

Viewers can identify St. Peter's Basilica and the Castel Sant'Angelo at left and the gardens of the Palazzo Corsini in the center foreground. To the right, the Tiber River snakes its way to the sea.

Although Vasi's eastward view is distorted to include portions of Rome not actually visible from the artist's station point, the view is remarkable for its comprehensive scope and careful detail, much imitated by others in the following decades.

Discussion questions:

- Why do you think Vasi dedicated this work to Charles III? Why do you think he included the tablet praising him?
- How is this image like a map? How is it like a cityscape?
- What do you think are the most important features Vasi has stressed? Why?
- Why might Vasi have distorted his image? How do these distortions affect the way this map might be used?
- How does Vasi incorporate views of nature and the landscape in this print?



Giovanni Battista Nolli (1701–56) *La Pianta Grande di Roma* (The great plan of Rome with 1320 sites identified), 1748, Etching and engraving in a bound volume, Collection of Vincent J. Buonanno.

GIOVANNI BATTISTA NOLLI'S MAP OF ROME

Vasi and Nolli worked in Rome during the same time and even collaborated with each other on various projects. These collaborations generally ran smoothly, except for the time Vasi took Nolli to court in 1745, (unsuccessfully) suing him for payment. Vasi and Nolli's images of Rome often overlap and Vasi even used *La Pianta* to help him create his own *Views of Rome*.

Nolli's plan of Rome was a technological breakthrough and used advanced surveying techniques to measure and represent the city with a nearly perfect accuracy. The map was so accurate, in fact, that the Italian government used it as the official map of Rome until the 1970s. Nolli was trained as both an engineer and surveyor and his understanding of how cities function inspired him to give the same straightforward treatment to streets, squares, courtyards, and church interiors alike. The 1,320 numbers that appear throughout correspond to an index that came with the map.

An enthroned allegorical figure of ancient, pagan Rome at the lower left contrasts with an enthroned allegorical figure of modern, Christian Rome at the lower right. Each is paired with appropriate monuments: the ruins of the Colosseum and Forum to the left and the recently completed façade of the Lateran Basilica (the cathedral of the Church of Rome) and the Palazzo Nuovo on the Capitoline Hill to the right.

Discussion questions:

- What do you see here?
- For whom do you think the map is intended?
- What do you think it is supposed to communicate?
- Do certain shapes or objects 'pop' out?
- What symbols does Nolli use?
- How do you think Nolli's training as an engineer and cartographer influenced the way he chose to portray the city in this image?

Discussion questions for comparing Vasi's *Prospetto* and Nolli's map:

- Compare Nolli's map with Vasi's *Prospetto*. How are they alike or different?
- How do you think the intentions and motivations of the two artists in mapping the city were similar or different? What details in the images support this?
- While Vasi uses the point of view as if looking at the city from the top of a hill, Nolli uses a bird's eye view of the city. Why do you think each artist chose this point of view? How does the point of view change the way we see the city?
- Does one map seem more accurate than the other? Why or why not? Which map would you rather use to navigate Rome and why?

TWO VIEWS OF ST. PETER'S BASILICA



Plate 41 from
Giuseppe Vasi's
*Delle Magnificenze
di Roma Antica e
Moderna*, 1753



Photograph by
James Tice, 2007

This encompassing view of the Vatican area is one of Vasi's most photographically realistic prints, making it an ideal candidate for comparison to an actual photograph of the same view. In addition to the grand scale of the architecture, as shown by the tiny figures in the foreground, Vasi's accurate portrayal of the morning light helps capture the magnificence and spectacle of the location.

Visible in both Vasi's print and Tice's photograph are the sweeping colonnades built by famous Baroque sculptor and architect, Gianlorenzo Bernini, which reach out, like arms, to embrace approaching visitors. Also visible are two fountains flanking an obelisk, which was moved from the ancient Circus of Nero by Pope Sixtus V to give some focus and coherence to the vast space between the colonnades.

Discussion questions:

- Why do you think Vasi would have chosen this specific view of Rome to draw?
- Why do you think Vasi included people in this image? What are the people doing? How do they compare to the people in the photograph?
- If this print could record sounds and smells, what might you hear and smell?
- How has Vasi depicted the sky and clouds in his print? How does it compare to the sky in the photograph?
- Looking at the photograph, how has this view changed over the years? Why do you think so much has stayed the same? What does that say about these buildings and this place?

TWO VIEWS OF PIAZZA DEL POPOLO



Gaspar van Wittel (ca. 1653–1736), *Piazza del Popolo*, ca. 1683, Oil on canvas, Memphis Brooks Museum of Art, Memphis, TN; Gift of Mr. and Mrs. Hugo N. Dixon 54.4



Giuseppe Vasi. *Piazza del Popolo*, from the series *Delle Magnificenze di Roma Antica e Moderna* (Book II, Plate 21), 1752.

Gaspar Van Wittel, a Dutch painter who changed his name to Gaspare Vanvitelli after he settled in Rome, specialized in *vedute* (highly detailed, usually large-scale images of a cityscape or some other vista). Like many of van Wittel's other works, this painting uses an elevated viewpoint as well as framing elements (in this case rows of buildings on either side of the painting and tress in the foreground) to emphasize the feeling of receding space.

Although van Wittel died the year Vasi arrived in Rome, van Wittel's compositions were still clearly an important influence on the younger artist, as evidenced by a comparison between van Wittel's views and Vasi's later *Magnificenze*.

The Piazza del Popolo was the first glimpse of Rome for most visitors arriving from the north. The grand obelisk, twin churches, and trident of streets leading to key points in the city were laid out to provide an impressive introduction to the papal capital.

Like van Wittel, Vasi uses the framing elements of two rows of buildings on either side of the image, as well as the two lines of horse-drawn carriages, to emphasize the recession of space. While both artists place the obelisk in the center of their compositions, Vasi's point of view places the two churches flanking the obelisk and creating an emphasis of symmetry. Both artists also make the sky an important part of their composition—van Wittel with his use of hazy atmospheric light and Vasi with his use of dramatic clouds.

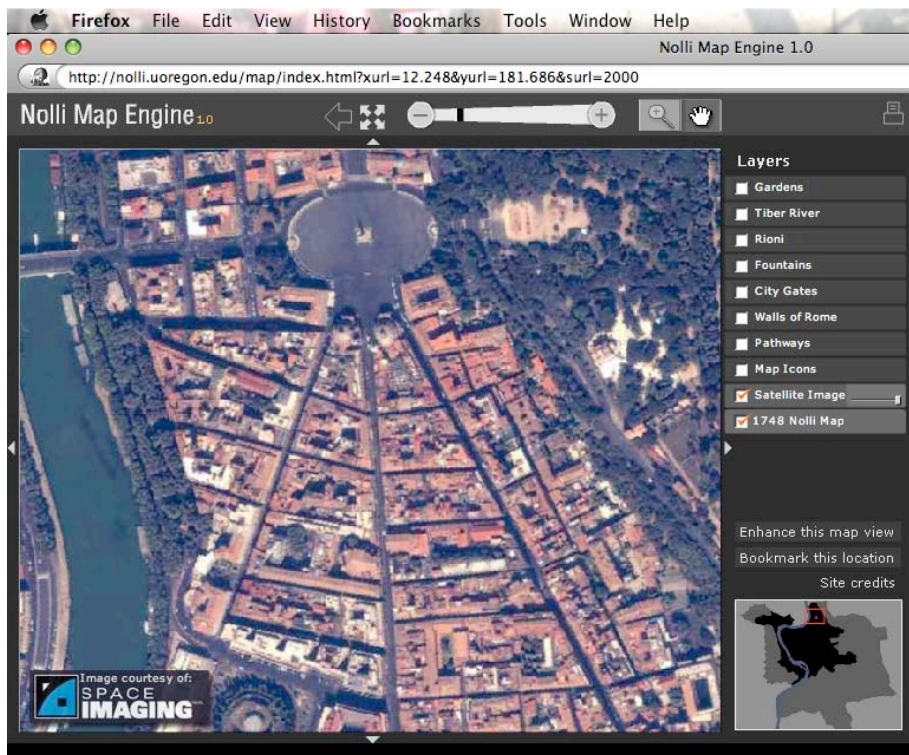
Questions for discussion:

- Observe closely the details of van Wittel's painting and Vasi's print. What about the two views is similar? What is different? How do the artists' different approaches to the same scene create a different effect?
- What are the figures in the foreground of the images doing? What do these details tell us about daily life in 18th century Rome?
- How does the use or lack of color affect the feeling of each artwork?
- Compare Vasi and van Wittel's views of Piazza del Popolo with the representations of maps on the next pages. What kind of information is conveyed better by a map? What is conveyed better in a cityscape? How has this square changed over time? What has remained the same?

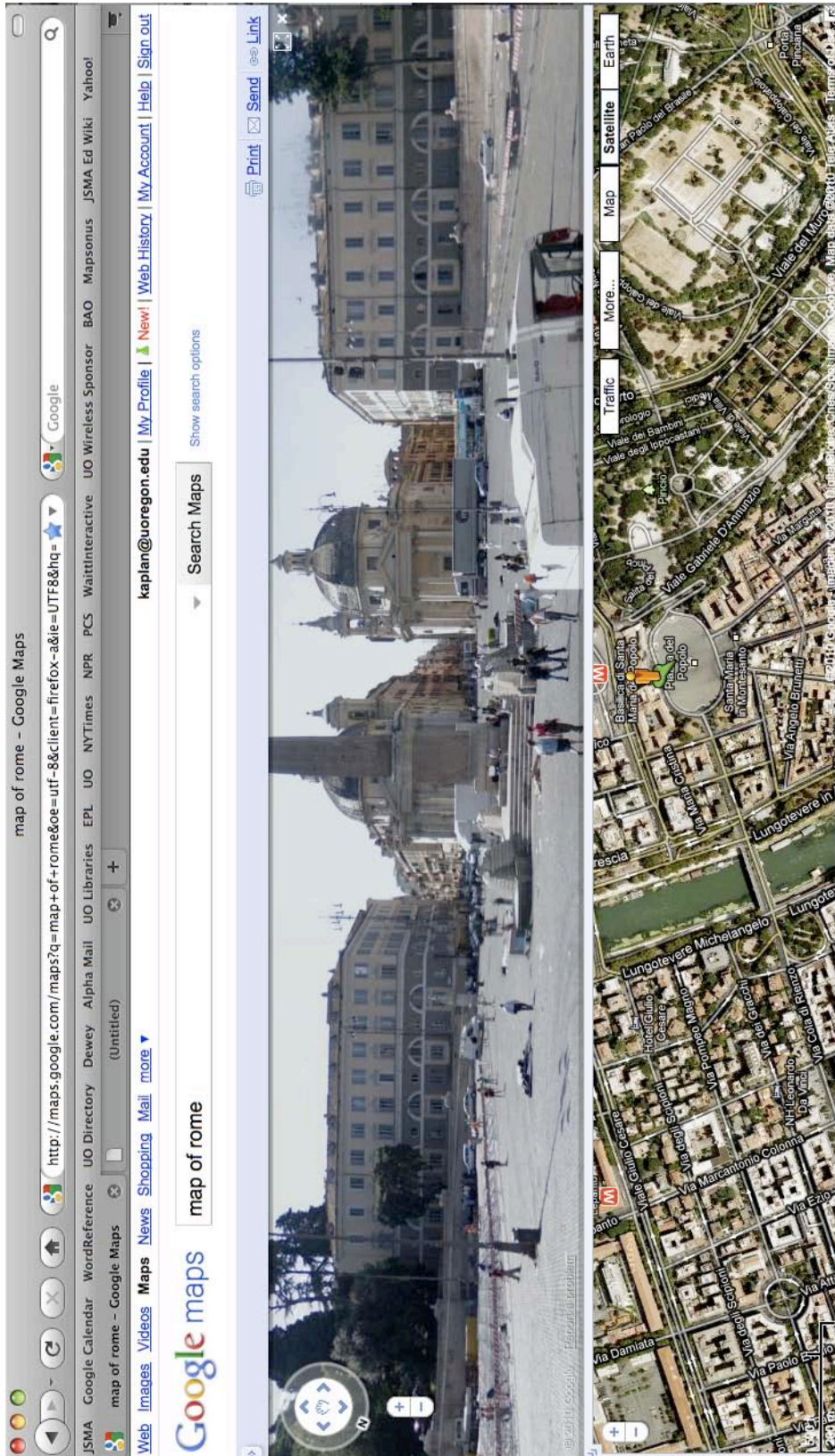
DETAIL OF NOLLI'S MAP SHOWING PIAZZA DEL POPOLO



SATELLITE VIEW SHOWING ACCURACY OF NOLLI'S MAP



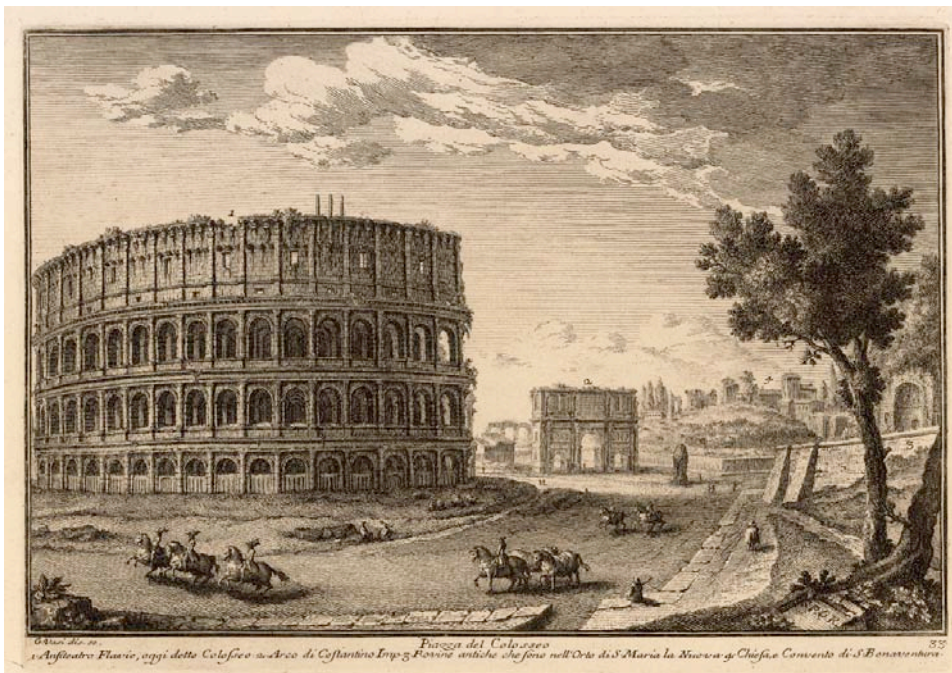
GOOGLE MAPS STREET VIEW OF PIAZZA DEL POPOLO



TWO VIEWS OF THE COLOSSEUM



Giovanni Battista Piranesi (1720–78), *View of the Interior of the Colosseum*, 1766, engraving, collection of Keith Achepohl



Giuseppe Vasi, *View of the Colosseum*, from *Delle Magnificenze di Roma Antica e Moderna*, (Book II, Plate 33), 1752

Piranesi was fascinated by ruins and returned to the Colosseum again and again as a subject. Constructed in the first century A.D., the arena could seat more than 50,000 people. Vasi's contemporaries believed that the ancient Romans threw Christians to the lions here, and in 1749 pope Benedict XIV declared it a sacred site, outfitting it with the altars that are visible in the print.

Unlike Vasi, Piranesi liked to exaggerate for dramatic compositional effect. Here, for instance, he suppressed the oval curve of the arcade to lend a grander isolation to the mass of masonry at the right. In contrast to Vasi's more documentary image of the same site, Piranesi's print is a poetic meditation on the decay of civilization.

Questions for discussion:

- Compare Vasi's and Piranesi's views of this scene. How are they alike? How are they different?
- Consider the quality of line used in each artist's print. What words would you use to describe them?
- How do the two artists' attitudes towards their subject differ? What message might each be trying to convey?

FANTASY VIEW OF ROME



Giovanni Paolo Panini, (1691–1765), *Fantasy View with the Pantheon and Other Monuments of Ancient Rome*, 1737. Oil on canvas. Museum of Fine Arts, Houston. The Samuel H. Kress Collection.

The *capriccio* was a type of playful fantasy view popular in the eighteenth century. Here, **Panini** removes the Pantheon from its actual urban context and places it in a pastoral country setting. Arranged around it are other monuments from different locations in and around Rome. Part of the fun of such images is in the game of recognizing monuments like the Farnese Hercules or Capitoline Marcus Aurelius (two must-see artworks for grand tourists), despite the impossibility of the combination. Figures throughout the composition gesture at the monuments animatedly, as if discussing them.

Discussion questions:

- The title tells us this is a fantasy view, what in the painting seems to be fantasy? What seems to be real?
- What types of architecture can you see? During which time periods do you think they were made?
- What mood or effect might the artist have been trying to convey with this image?
- What kinds of people do you see in this painting? What might they be talking about?
- What important monuments or statues might a *capriccio* of your city have in it?

THREE GRAND TOURIST PORTRAITS



British Gentlemen in Rome, unknown artist, c. 1750, Oil on canvas, Center for British Art, Paul Mellon Collection

This canvas, which shows a group of English Grand Tourists conversing in the Roman Forum, is a “friendship portrait.” Such works were commissioned to commemorate not only one’s own tour of Rome but also the company with which one shared the experience, much like souvenir postcards and group snapshots would today.

Perching upon and standing among the fragments of antiquity, these gesticulating figures could be discussing the lessons of the rise and fall of empires. In the background are the Colosseum and the Arch of Constantine.

Discussion questions:

- What do you think these men are doing? How do their poses and gestures give clues as to what they might be talking about?
- Who might these men have been? What do their clothes say about them?
- Can you recognize any famous monuments behind them? Why would these men have posed in front of these monuments?



Pompeo Batoni
(1708–87).
Thomas Tayleur,
Viscount of
Headfort, 1782,
oil on canvas,
collection of the
Sarah Campbell
Blaffer
Foundation,
Houston.

Pompeo Batoni was the most fashionable portraitist of his day. He painted popes, cardinals, princes and Grand Tourists, like this Irish nobleman and his wife. He combined a keenly accurate knack for likeness with a set of poses and devices (like the fawning dogs) that flattered his subjects and made them look urbane and casually superior.

Batoni often filled his portraits with evidence of the sitter's trip to Italy. Here, the young viscount sits at a table reading a volume on the ancient emperor Valerius. He looks up at us, the viewer, as if we have just interrupted him. Visible through the window is the Temple of Vesta at Tivoli, a popular destination on the Grand Tour, and on the desk a globe suggests the Viscount's worldliness.



**Pompeo Batoni (1708–87),
Mary Quin Tayleur,
Viscountess of Headfort
Holding Her Daughter
Mary, 1782, oil on canvas.
Sarah Campbell Blaffer
Foundation, Houston.**



**A painting such as this one
may have inspired Batoni's
portrait of the Viscountess.**

**Raphael (1483-1520)
Aldobrandini Madonna, 1510,
National Gallery, London**

While most Grand Tourists were unmarried young men, the viscount traveled to Italy with his wife and daughter. Women did not typically go on the Grand Tour, so it is interesting to note the different treatment Batoni gives to Mary Quin Tayleur's portrait. While her husband (*Thomas Tayleur, Viscount of Headfort*) is shown among Italian artifacts, the Viscountess of Headfort is shown *as* an Italian artifact. Punning on her name, Batoni interprets her as a Virgin Mary from the school of Raphael. The Renaissance architecture enhances the effect. In place of the baby Jesus is the couple's infant daughter, also named Mary. In place of the Italian souvenirs and scholarly objects found on the desk in her husband's portrait are a vase of flowers and a knitting basket—objects suggesting domesticity.

This portrait and its pendant were shipped to Ireland and installed in the Robert Adam-designed dining room at Headfort House. There, they served as vivid reminders of the couple's trip to Italy and the status that went along with participation in the Grand Tour.

Questions for discussion:

- How is the portrayal of the man's portrait different from that of the woman's? Why might Batoni have chosen to represent them in this way?
- What adjectives would you use to describe the Viscount? The Viscountess? What details in the paintings suggest this?
- How is the portrait of the Viscountess similar to the painting of the Madonna by Raphael? How does it differ?
- How do you think the portrait sitters felt about how Batoni represented them?

THEMATIC UNIT: ROADS, ROUTES, AND TRAVELERS

Unit Overview

Why do people travel? Who were some famous travelers? What might a traveler experience during his or her journey? What were some famous routes? Starting from an exploration of the Grand Tour, this unit offers a variety of avenues for exploring the theme of travel. The lessons in this unit connect to the social studies, language arts, visual art and performing arts curriculum.

The Grand Tour

The exhibition *Giuseppe Vasi's Rome* focuses on the Grand Tour, a rite of passage of upper class northern Europeans (and even some Americans). In the 1700s, the European cultural phenomenon of the Grand Tour reached its culmination. Wealthy Europeans, especially young British noblemen, undertook the challenging journey across northern Europe to reach Italy. Most would travel through France (stopping in Paris) on their way, but Italy was generally the primary destination.

Italy was revered for its art and culture and its ancient heritage. Some Grand Tourists would spend up to eight years on their cultural pilgrimage, which possibly included a lengthy period of study. Thus, in contact with the touchstone of the classical past, these aristocrats forged their personal, intellectual, and civic identity.

A typical Grand Tour included stops throughout Italy, including the cities of Milan, Florence, Venice, Genoa, Naples, and Rome. With the discoveries of Pompeii and Herculaneum, as well as a heightened interest in Mt. Vesuvius, the focus of the Tour shifted south to Rome and Naples. An experience of the classical past was very important in one's Grand Tour education.

The Grand Tour, however, was not merely a sightseeing vacation or a purely educational trip. It included many court appearances where networking was very important. Many cities, Rome especially, held elaborate religious and civic festivals with public processions and lavish temporary architecture. Trips to the theater and to the opera were also essential for any aristocrat on the Grand Tour.

As Grand Tourists entered Rome and partook of its splendors and celebrations, they accumulated mementos to commemorate their journey. They commissioned portraits in oil, pastel, and marble, which depicted themselves in notable Roman sites or with Roman artifacts. They collected ancient objects along with contemporary artworks copying classical forms or motifs, often from artists who also acted as dealers, restorers, and scholars. And they purchased prints, such as Giuseppe Vasi's bound volume *Delle*

Magnificenze di Roma, depicting splendid Roman city views. Once home, Grand Tourists would exhibit their portraits and other souvenirs in their homes to show off their wealth and cultural prowess, to share their experience with friends, and to recall their time abroad. Many Grand Tourists also published their letters or journals for the benefit of later generations.

Below is a list of comments made by participants on the Grand Tour. After reading them, imagine that you have been asked by a journalist to share your experience from a vacation or family trip. What was the most memorable experience you had from the vacation?

Quotes from Grand Tour Journals

From Black, Jeremy. (2003). *Italy and the Grand Tour*. New Haven: Yale University Press.

“It was at Rome on the fifteenth of October 1764, as I sat musing amidst the ruins of the Capitol while the barefooted friars were singing Vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the City first started to my mind.” – Edward Gibbon, *The Decline and Fall of Rome*

“No place in the world can afford so inexhaustible a fund of amusement or so much variety.” – Henry, 2nd Viscount Palmerston, Rome, 1764

“A man who has not been in Italy is always conscious of an inferiority, from his not having seen what it is expected a man should see. The grand object of traveling is to see the shores of the Mediterranean.” – Samuel Johnson, who did not visit Italy, in *Boswell’s Life of Johnson*, 1776

“it is much better for those who go this way into Italy to come by land from Marseilles to Nice and there take a felucca [wooden sailing boat]. . . in the winter it is so bad a way of going that I would not advise anyone to go in one of those boats: not that there is any great danger at any time in them from the sea; the Genoese being so great cowards: but there is danger of being put on shore and being obliged to continue several days where you can neither get house to cover you, bed to lie on, or bread to eat. Then again they are in continual apprehensions from the Barbary corsairs. . . I would not advise any one to defer his passage by sea into Italy later than the middle of September.” – W.H. Sneyd, 1754

“As we were never a mile from shore, these rugged rocks, which hang over the sea, with the falls of water, which rolled down the sides in so many natural cascades, with the goats, and other wild animals, skipping from rock to rock, afforded a most enchanting scenery. Where there was any little valley or hollow amongst the mountains, there was always a village or hamlet, with groves of oranges and olives and vineyards, that nothing can be imagined more romantic or more delightful.” – Francis Drake, 1750

“I was much disappointed in seeing Rome. The streets are narrow, dirty and filthy. Even the palaces are a mixture of dirt and finery intermixed with wretched mean houses. The largest open places in Rome are used for the sale of vegetables. The fountains are the only singular beauties. . . Rome has nothing within, nor without its walls, to make it desirable for an English person to be an inhabitant.” – Sarah Bentham, 1793

“I am in high spirits at the thought of seeing Italy in so short a time, ever since I can remember I have been wishing to go into a country where my fondness for painting and antiquities will be so indulged.” – George, Viscount Nuneham, 1725-32

A Community Grand Tour

Lesson Overview

Giuseppe Vasi created an early guidebook to Rome highlighting the significant sights throughout the city. If you are planning a trip today, you would likely also seek out a guide that tells you the most important and interesting things to do and see along the way. In this activity students will think about what it meant to be on the Grand Tour and what or who was important to see. They will then create their own guidebook for a Grand Tour of their own (of their state, of their community, or another place they have visited or would like to travel). Their Grand Tours will include visits to significant places, events, and/or people. Students will present their tours to the class at the end of the lesson.

Learning Objectives

Students should be able to:

1. Identify sites that will comprise their own Grand Tour
2. Write and illustrate a guidebook of their Grand Tour
3. Present their tours to the class explaining their choices of destinations.

Materials

Colored Pencils

Pencils

Writing Paper

Lesson Steps:

1. Review the basics of the historical Grand Tour and emphasize that it wasn't just places to visit, but it was equally if not more important to visit certain people and experience certain events. Explain that in each city tourists would meet important people who lived there, have meals with them, go to balls, attend theater or opera performances, and much more.
2. Have students brainstorm and individually write about a place in their community that is most important to them and why. Have a few students share aloud to the rest of the class.
3. Have the students think of their favorite places, people and activities in their community that they would recommend someone visit.
4. Determine the format of the students' guidebooks:
 - The class may decide collectively on their class' Grand Tour by brainstorming lists and then determining as a group the stops to be included in it. Encourage the students to justify their reasoning for why a particular person, site, or activity should be included.
 - Each student may be assigned to contribute one page on an important person, place, or activity to be done in this community. These can then be compiled into a class book.
 - Or students may be encouraged to design their own individual Grand Tours. These may be of their communities generally, or may be themed such as "A Grand Tour of Oregon for the Nature Lover" or "A Grand Tour of Restaurants in Eugene."
 - Each student may research a different state or country and create a Grand Tour of it.
5. Whatever format of guidebook is selected, be sure that students consider the following as they write and illustrate their Grand Tour guidebooks.
 - Where is this place, person, or event? Indicate its location on a map.
 - What practical information should a visitor know? (For example, when is the best time to visit? What events that happen in this location at certain times of year? What should a visitor bring with him? What is recommended to do or eat there?)
6. Consider sharing your completed guidebooks with others in your community:

- Partner with a classroom at another school to exchange your community Grand Tours guide books. Did they choose similar or different places and activities? Why do they think they chose what they did? Follow your class' Grand Tour as a field trip or invite your students and their families to do so outside of school.
- Use Google maps or another online mapping program to share your Grand Tours with others in your community.

Grand Tour Extensions

Excerpts from Grand Tour Journals

Examine paintings and prints on Grand Tourists and the some of the sites they visited and read the quotes of Grand Tourists in their travel journals.

Imagine that you are a wealthy young British aristocrat or a guide (called a “bear-leader”) accompanying a young aristocrat on his or her Grand Tour. From your chosen character’s perspective, write a journal entry telling what happens to you on your trip.

- Who were most interesting people you met on your trip?
- What monuments, events, or buildings most affected you?
- Did anything unexpected happen?
- What kind of company did you keep? Describe your travel companions.
- What would you want to tell your family back home?

You may also want to include sketches or maps showing where you traveled and what you saw. Encourage the students to make their stories vivid by recounting their experiences using all their senses.

Patronage and Portraits

Examine the three portraits of Grand Tourists included in the curriculum packet using the discussion questions to guide you. One of the souvenirs a Grand Tourist might bring home from his journey was a portrait of himself that he had commissioned from an artist like Pompeo Batoni.

Choose one of the figures and write a paragraph from his or her perspective. Use details in the portrait to inform your characterization.

Have some of the students share their short perspectives with the class.

Writing a Commission Letter

1. Explain that a patron is a person who supports an artist by commissioning artworks (that is asking for a specific work of art to be made) or by purchasing already-made artworks. Patrons were often very specific with their requests for the paintings they were commissioning, especially when the commissions were for portraits rather than other genres. These specifications were often written in letters to the artist and often written right into the contract for the painting or sculpture.
2. Compare the Batoni portraits as a class discussing how accurate they think some of the perspectives are based on the props, pose, costume, countenance, etc. Compare the different figures pointing out certain similarities and differences and what might have inspired them (e.g. each figure seems to be a wealthy aristocrat, some seem to prize education based on the inclusion of certain props, or some prize hunting or other pursuits, etc.)
3. Have the students think about how they would want to be painted and have them draft a formal commission letter to an artist.
4. Each letter needs to clearly describe the following:
 - the setting of the portrait
 - what the student wants to wear
 - how the student will stand or sit
 - what gestures the student might make
 - how the student's body language will communicate something about him or her
 - any props that might tell a viewer more about him or her
5. The formal commission letter should contain an imagined address and proper salutations.

Dramatic Play and Improvisation

Ask students to break into groups of 4 people. Give each group a reproduction of a group portrait, such as that of the British nobles. Have them spend 10-15 minutes creating an improvisation. Each person in the group needs to pick a character from the

painting or a character not pictured but who might have been involved (such as the artist, the sitter's friend, servant, or family member) and become that person. Ask the students to create a storyline where they act out the scene. Have them consider the following before they begin their practice.

- What happened in the moments leading up to this scene?
- What is occurring now? Is there a conflict? Is this the climax of the story or leading up to it? Has it just passed?
- Identify with the character you are imitating. Consider how the person talks, walks, and relates to others.
- Work together to create your skit and be prepared to perform it in front of the class.

(Skit should be no longer than 4-5 minutes)

Fine Arts Extension

- Based on the class discussion about body language, props, and settings, have students create their own self-portrait in the style of Batoni like the one they would have commissioned.

Extensions Beyond the Grand Tour

Fantastic Tales of Fantastic Cities

The famous Venetian explorer, merchant, teller of tales, Marco Polo (1254-1324) journeyed along the Silk Road from Venice to the court of Kublai Khan, the mighty ruler of the Mongols, in Shandgu, in modern day eastern China. The stories of Marco Polo's travels were transcribed in a book called *The Description of the World*, which introduced Europeans to the cultures to the east, and also left countless skeptics doubting the truth of his word. Marco Polo acquired the nickname "the man of a million lies," and his fantastic accounts, whether truthful or exaggerated, have continued to captivate the imagination.

Read a book recounting Marco Polo's journey. Three recommended texts are Demi's *Marco Polo*, Russell Freedman's *The Adventures of Marco Polo*, and Sandra Markle's *Animals Marco Polo Saw: An Adventure on the Silk Road*.

Italian novelist Italo Calvino (1923-1985) was one who was intrigued by the tales of Marco Polo. In Calvino's book *Invisible Cities*, Marco Polo describes to Kublai Khan the fantastic cities of his (Calvino's) imagination. Write your own sketch of an imagined city.

The Italian animator, illustrator, and set designer Emanuele Luzzati (1921-2007) created a film entitled *Genova simfonia della città* (Genoa symphony of the city) - <http://www.youtube.com/watch?v=FXAbV6a5Ku4> - which shows Luzzati's city of Genoa, Italy as a worthy rival for any of the fantastic cities recounted by Marco Polo and Calvino. Imagine you are a traveler like Marco Polo. What makes your city fantastic? (Feel free to exaggerate; Marco Polo would surely have done the same.)

Observing Everyday Life

Often when experiencing a new culture, it is the little things of daily life that are done differently that we find most intriguing.

In Venice (see *This is Venice*) taxis, street cleaners, gas stations, buses, wedding and funeral processions all conduct their work by boat.

In *Ciao America*, the Italian humorist, Beppe Severgnini, writes of his experience (or "inexperience," as he terms it), living for a year in Georgetown. His acute commentaries on American life – from the American passion for ice in beverages to the American overuse of numbers and statistics, reflects says as much about Italian culture as it makes us think about our own.

- Write about a familiar aspect of your daily life. How might it be perceived as unusual by a visitor from other country, culture, or even by a member of another family living in your neighborhood?
- Tell of a personal experience in which you encountered a different way of doing something routine. Who was it that presented this other approach to you? How did you respond?

Language Barrier

When encountering a new culture, sometimes we must also navigate in a different language. Consider a time when you had to explain yourself to someone who did not speak the same language as you, or assume the perspective a character from a book who experiences a language barrier. Describe the situation. How did you negotiate? Did you find an alternative way to communicate, and if so, how? How did you feel?

Forced to Travel

Not all travelers travel by choice. Throughout history, and continuing to the present day, people have been forced to move from one place to another whether by family circumstances, war, natural disasters, and other reasons. Escaped slaves followed a loose network of clandestine routes and safe houses known as the Underground Railroad, to make their way to freedom in Canada or free states. The Cherokee, Choctaw, and other Native Americans were forced from their lands east of the Mississippi to resettlement on reservations in Oklahoma. Their exodus was termed the Trail of Tears.

Tell the story of someone you know or assume the voice of a fictional character and tell your (or their) story. Under what circumstances was travel forced upon you? What happened along the way to your new home? How do you feel about the new place where you now live?

Rest Stop Stories

At a tourist site or a rest stop along the way, many different people come together briefly. Each has a different story, a different voice, a different destination, a different reason for being on the road. Chicago Public Radio's "This American Life" episode *Rest stop* tells the stories of travelers at one highway rest stop:

<http://www.thisamericanlife.org/radio-archives/episode/388/Rest-Stop>

Imagine a scenario in which the lives of at least three travelers cross paths at one of these sites. Through writing or through a small group creative drama activity, briefly tell the stories of three travelers. (How) do the characters interact? Do the characters notice each other or make assumptions about their fellow visitors? Students may choose characters from a group photograph or by pulling character sketches from a hat.

The Material Culture of Tourism

Souvenirs are a mainstay of tourism. Whether a postcard, a flattened penny, or a small object purchased or found, travelers collect mementos of their journeys as personal reminders or to share with friends.

- Bring to class an object that you purchased while traveling or were given as a souvenir from someone else's trip. What does this object mean to you? Might it mean something different to you than it did to the person who gave it to you (if you got it as a gift) or it would to someone else (if you purchased it)? Write a poem or narrative describing the object, the story it tells, and the significance it holds for you.

- “Provenance” means the story of an object – its origin and the history of its ownership. Write a story of one of the artifacts in the exhibition *Giuseppe Vasi’s Rome*. Who acquired it? How was it cared for or displayed? What did the owner think of it? What did others think? What happened to it over time? (For inspiration, you may wish to view the film *The Red Violin*, which tells a fictionalized story of the violin’s provenance.)

Stories in Letters

An epistolary is a collection of letters. If you and a friend were to collect your correspondence over a period of time, you could assemble an epistolary of your relationship. Many authors choose to write epistolary stories, stories told entirely through letters.

Read an epistolary story such as Nick Bantock’s *Griffin and Sabine* or *Meerkat Mail* by Emily Gravett. Then write and/or illustrate your own epistolary story in which the characters share the experience of a place or a journey. You may wish to create your own faux postcards on which to write your correspondence. You will find Nick Bantock’s *Urgent Second Class: Creating Curious Collage, Dubious Documents, and Other Art from Ephemera* to be an inspirational how-to book.

Travel Marketing

The allure of travel has, since the age of the Grand Tour, been aided by the work of savvy marketers (like Giuseppe Vasi). In the United States in the 1800s, entrepreneurs of the Transcontinental Railroad used the vast and pristine panoramas of the Hudson River School artists’ to lure settlers west. You have been charged with the task to increase the number of tourists visiting your community or encouraging people to move to a new area. How will you pitch it? What are the most salient points you will emphasize? Create a poster, advertisement, or other marketing material. You may draw inspiration from the website *Graphic design from the 1920s and 1930s in travel ephemera* - <http://www.travelbrochuregraphics.com/>

Road Tripping in the USA

The highway and the automobile are central to American life. How did the culture of the road come to be and what objects of material culture tell its story? Check out John Margolies’ *Pump and Circumstance: Glory Days of the Gas Station*. Whether one is on the road for the thrill of a road trip or out of necessity to get from one place to the next, the road can inspire creative writing and drama activities.

- Listen to songs of the road. Richard F. Weingroff, compiled a list of “Some road songs” on the US Department of Transportation Highway Administration website: <https://www.fhwa.dot.gov/infrastructure/roadsong.cfm>
How do the songwriters feel about the road? What different emotions do their songs evoke?
- Write your own poem about a particular road trip you’ve taken, a road you travel daily, or any another experience “on the road.” (You can even set one of your poems to music to create your own road song.) For other poets’ road poems, see Tamara Broberg’s article “Poetry of the Open Road” on the US Department of Transportation Highway Administration website: <http://www.fhwa.dot.gov/publications/publicroads/96summer/p96su20.cfm>

Fantasy of Place

Observe and discuss Panini’s painting “Fantasy View with the Pantheon and Other Monuments of Ancient Rome.” Then create your own “capriccio” by combing aspects of your city or place you have visited into one scene either by drawing or through photocopy collage. Before deciding on your final composition, make at least 3 sketches arranging the architectural elements in different ways.

Hearing Place

- What are the sounds of your home? The sounds of your school? The sounds of your community? Using Paul Showers *The Listening Walk* or Yumi Heo’s *One Afternoon* as inspiration, document the sounds. Write the sounds (spelling them as you hear them) and illustrate your sound journal.
- “Program music” is the term for music that tells a story. Listen to a composition that was written to evoke a place, such as Respighi’s “The Pines of Rome.” What do you “see” in the music? What do you hear that suggest these images to you?

Poetry of Place

Have students compare the two versions of the Colosseum as depicted by Vasi and Piranesi and use the discussion questions to aid their conversation.

As a class then read the poems about the Colosseum by Lord Byron and Edgar Alan Poe (or another work of poetry or prose inspired by travel from Alice Leccesse-Powers’ book *Italy in Mind*, an anthology of writing inspired by Italian travel or another source. Discuss the types of feelings each writer evokes in his work. How did the experience of

Italy affect each writer? What words or phrases do they choose which give you this indication of their emotions?

The poet Lord Byron visited the Roman Colosseum (spelled in his version the Coliseum) in the early nineteenth century. He writes of his feelings on seeing the ruins as part of his tour de force, *Childe Harold's Pilgrimage*.

The Coliseum by Lord Byron
Cantos CXLII-CXLV, of Childe Harold's Pilgrimage (1818)

But here; where Murder breathed her bloody steam;
And here, where buzzing nations choked the ways
And roar'd or murmur'd like a mountain stream
Dashing or winding as its torrent strays;
Here, where the Roman million's blame or praise
Was death or life, the playthings of a crowd,
My voice sounds much--and fall the starts' faint rays
On the arena void--seats crush'd--walls bow'd--
And galleries, where my steps seem echoes strangely loud.

A ruin--yet what a ruin! from its mass
Walls, palaces, half-cities have been rear'd
Yet oft the enormous skeleton ye pass,
And marvel where the spoil could have appear'd.
Hath it indeed been plunder'd, or but clear'd?
Alas, developed, opens the decay,
When the colossal fabric's form is near'd:
It will not bear the brightness of the day,
Which streams too much on all--years--man--have reft away.

But when the rising moon, begins to climb
Its topmost arch, and gently pauses there;
When the stars twinkle through the loops of time,
And the low night-breeze waves along the air
The garland forest, which the grey walls wear,
Like laurels on the bald first Caesar's head;
When the light shines serene but doth not glare;
Then in this magic circle raise the dead:
Heroes have trod this spot--'tis on their dust ye tread.

"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls--the World." From our own land

Thus spake the pilgrims o'er this mighty wall
In Saxon times, which we are wont to call
Ancient; and these three mortal things are still
On their foundations, and unalter'd all;
Rome and her Ruin past Redemption's skill,
The World, the same wide den--of thieves or what ye will.

Now read Edgar Allan Poe's poem "The Coliseum." Does Poe respond similarly to the experiencing the Colosseum? What figurative language does he use that seems most powerful to you?

"The Coliseum" by Edgar Allan Poe (1835)

Type of the antique Rome! Rich reliquary
Of lofty contemplation left to Time
By buried centuries of pomp and power!
At length, at length — after so many days
Of weary pilgrimage, and burning thirst,
(Thirst for the springs of lore that in thee lie,
I kneel, an altered, and an humble man,
Amid thy shadows, and so drink within
My very soul thy grandeur, gloom, and glory.

Vastness! and Age! and Memories of Eld!
Silence and Desolation! and dim Night!
Gaunt vestibules! and phantom-peopled aisles!
I feel ye now: I feel ye in your strength!
O spells more sure than e'er Judæan king
Taught in the gardens of Gethsemane!
O charms more potent than the rapt Chaldee
Ever drew down from out the quiet stars!

Here, where a hero fell, a column falls;
Here, where the mimic eagle glared in gold,
A midnight vigil holds the swarthy bat:
Here, where the dames of Rome their yellow hair
Wav'd to the wind, now wave the reed and thistle:
Here, where on ivory couch the Caesar sate,
On bed of moss lies gloating the fowl adder:
Here, where on golden throne the monarch loll'd,
Glides spectre-like unto his marble home,

Lit by the wan light of the horned moon,
The swift and silent lizard of the stones.

These crumbling walls; these tottering arcades;
These mouldering plinths; these sad, and blacken'd shafts;
These vague entablatures; this broken frieze;
These shattered cornices; this wreck; this ruin;
These stones, alas! — these gray stones — are they all —
All of the great and the colossal left
By the corrosive hours to Fate and me?

“Not all,” — the echoes answer me; “not all:
Prophetic sounds, and loud, arise for ever
From us, and from all Ruin, unto the wise,
As in old days from Memnon to the sun.
We rule the hearts of mightiest men. We rule
With a despotic sway all giant minds
We are not desolate — we pallid stones;
Not all our power is gone; not all our fame;
Not all the magic of our high renown;
Not all the wonder that encircles us;
Not all the mysteries that in us lie;
Not all the memories that hang upon,
And cling around about us as a garment,
Clothing us in a robe of more than glory.”

Have the students then think of a time and place where they were similarly affected by a place, such as on a favorite vacation, in a favorite place at home, or at a favorite moment. Then have each student write a poem about his or her experience at this place. Add illustrations, if desired. Students can share their poems in small groups or in front of the class or in a class anthology.

Exploring Architecture Inside and Out

With the next two lessons on architecture (“Model Homes” by PBS’ Art 21) and “The Roman Empire in the First Century” by PBS), use the following books and others listed on the bibliography as supplementary materials:

- David Macaulay’s *Rome Antics and City*
- Daniel Pinkwater’s *The Big Orange Splot*



art:21

art21 on pbs: films the artists education events discuss

search...



teaching materials:

search the online lesson library:

online lesson library:

Home & Displacement

Pages for this Topic

Related Artists

Online Resources



Andrea Zittel:
A-Z Administrative Services



Pepón Osorio:
Home Visits

overview

LESSON TITLE:

Model Homes

ARTISTS:

Osorio, Suh, Zittel

LEVEL:

Grades 9-12

SUBJECT AREA:

Visual & Performing Arts

NATIONAL STANDARDS:

#1—Media & processes

#2—Structures & functions

#3—Symbols & ideas

#4—Visual arts, history & cultures

#5—Assessing the merits of work

#6—Making connections between

visual arts & other disciplines

THEMES:

Place, Stories, Loss & Desire

LESSON CONTRIBUTORS:

Thi Bui, Visual Art and Social Studies

Teacher, Bayside High School,

Brooklyn, NY

Lesson 3—Model Homes

This lesson uses the architectural model as a means of exploring how a home can suggest or inspire the identity of its inhabitants, whether through metaphor or spatial considerations, decoration or simplicity. Students will look at artists who have used the structure of a house to describe the histories, personalities, and aspirations of themselves and others.

The artists featured in this lesson include Pepon Osorio who created "Tina's House," a tabletop sized artwork that tells the story of the night a fire devastated a house and the lives of those who had lived in it; Do-Ho Suh whose work, "Seoul Home/L.A. Home" recreates his childhood home in Korea out of green silk; and Andrea Zittel who transforms her living spaces into sculptures, installations, and living experiments.

objectives

- Students will explore how buildings can reflect the identities of its inhabitants, designers or builders.
- Students will explore how architecture is influenced by the people who design and inhabit it, and the environment that surrounds it.
- Students will design a home that represents particular dreams, desires, or interests.
- Students will design a second home that incorporates their ability to creatively problem-solve within a set of constraints.

materials & resources

Art:21 Web Site

- [Home Visits](#) – Pepón Osorio interview & clip
- [Seoul Home/L.A. Home...](#) – Do-Ho Suh interview & clip
- [Pocket Property](#) – Andrea Zittel interview & clip
- [Influences](#) – Andrea Zittel interview & clip
- [1995 Travel Trailer Units](#) – Andrea Zittel art work

Additional Web Sites

- <http://www.moma.org/exhibitions/1999/un-privatehouse/>
Online catalog of home design exhibition at the Museum of Modern Art
- <http://www.howstuffworks.com/house.htm>
How house construction works
- http://andyshowto.com/house_styles.htm
Various house styles
- <http://www.exploris.org/learn/activities/minix/architek/>
Influences of and inspirations for architecture
- http://www.architectureweek.com/2003/0122/design_3-1.html
Architecture Week, article on portable architecture
- <http://www.realityeducation.com/homeless.html>
Design your home lesson plan
- <http://www.ruralstudio.com/intro.html>
Edward Mockbee's Rural Studio designs and plans

Classroom Materials

- Drawing materials
- Graph paper
- Rulers
- Thin Styrofoam (plates)
- Glue
- Scissors

critical questions

- What factors must be considered in designing and building a home?
- How do inhabitants relate to their home on an emotional level? A physical level?
- How is architecture influenced by the people who design it, the people who inhabit it, and the environment that surrounds it?
- In what ways does a home represent the identity of its inhabitants?
- How are people's personal philosophies revealed through the way they design their living spaces?
- What is the function of the objects we put inside our homes, i.e. the trinkets, furniture, and other belongings that make up the interior culture of our homes?
- What are the ideal qualities of a home?
- What are the physical limitations of a home?

activities**The Home in Art**

Have students look at the video segments of the following artists, Do-Ho Suh, Andrea Zittel, and Pepón Osorio, and specifically study the specific works that represent different aspects of the idea of home: [Seoul Home/L.A. Home, 1995](#) [Travel Trailer Units, A-Z Administrative Services, Pocket Property, and Home Visits.](#)

- What are the similarities and differences between each of these artists' physical constructions?
- What are the similarities and differences in their intentions?
- What are the similarities and differences between the meaning or significance of each of their homes?
- How does each of their homes represent a particular idea, philosophy, event, or identity?

Visit the Web site for the architect Edward Mockbee's [Rural Studio](#) project. Discuss

"People talk about my work a lot as having to do with these European, Modernist ideals, but in reality, what I'm interested in is how I grew up in this very generic, very capitalist culture, and how the values that are instilled in me relate to these very utopian thoughts at the beginning of

the century."

— Andrea Zittel

"How do people collect? These pieces that people have in their homes are so valuable to them, and somehow all of a sudden they lose them all due to a dispossession, or lose them all to fire, stolen, or whatever occasion or event might have occurred."

— Pepón Osorio

how the buildings this architectural studio designs and builds relate to the works of art made by the three artists. Do students consider the Rural Studio buildings art? Ask students to discuss the previous list of questions about the Rural Studio building. Compare and contrast the Studio buildings with those by the artists. (Time: Two 45 minute sessions)

Design Your Dream Home

Have students brainstorm a list of the attributes and elements of their ideal house. Where would it be located? Who would live in it? What would it look like? How big would it be? What would it have inside? What would it say about you? Look at architectural drawings of building plans and elevations, and discuss the process of translating them into physical space. Have students generate a series of drawings and diagrams that explain how their dream home would look and function. Drawings and diagrams could include both drawn and painted elements as well as collage incorporating found images and textures. (Time: One to two 45 minute sessions)

Design a Portable, Temporary Home

What if you lost your home to a fire or other catastrophe? Where would you live temporarily until you could find another home? Make a list of the least number of things you would need to live in your temporary home for an indefinite amount of time, anywhere between a week and several months. In a space of no more than 10 feet cubed, how can you design a living space that will meet your needs in this time of transition? Generate sketches and build a three-dimensional model using very thin Styrofoam, which can be easily cut, bent, and glued into both organic and hard-edged forms. Have students compare and contrast the designs and models for their two different versions of a home. Have them present each version to the class and ask them to present how each version might relate to their current home. (Time: Five 45 minute sessions to long-term project)

reflection & evaluation

- Have students articulated how buildings can reflect the identities of its inhabitants, designers or builders?
- Have students articulated an understanding of how architecture is influenced by the people who design and inhabit it, and the environment that surrounds it?
- Have students created designs for two different homes?
- Have students demonstrated creative problem-solving within a set of constraints?
- Have students created both a two-dimensional drawing of their idealized house and a three-dimensional model of their temporary shelter?
- Have students articulated the reasons behind their design choices?

Find out how this lesson plan correlates to your state's education standards! On [PBS TeacherSource](#) do a search for "Art in the 21st Century" and click on the Standards Match icon.

going further

Further designs for a house could include a portable residence, a floating residence, an underground residence, a flying residence, a residence designed using only recycled materials, a residence portable by backpack, a residence constructed out of natural materials and organic matter, a residence in a tree, a residence on wheels.

This lesson could be expanded to form a unit of lessons with the following:

[Understanding Home](#)
[Migrating Viewpoints](#)
[Public Façades, Private Interiors](#)

Did you use this lesson or generate your own activities based on ideas inspired by

the lesson? Submit student [art work](#), [new lesson plans](#), and your [comments](#) to Art:21 and have them posted on the site. Help the Online Lesson Library grow!

additional lesson plans on featured artists

Pepón Osorio
Migrating Viewpoints
Model Homes
Understanding Home
Personal Stories in the Public
Describing the Real

Do-Ho Suh
Honoring Heroes & History
Migrating Viewpoints
Model Homes
Understanding Home
Traditional Crafts, Contemporary Ideas
Wartime Voices
Yearbook Tribes & Nomads

Andrea Zittel
Model Homes
Understanding Home
Systems of Style
New Tools, New Materials

THE ROMAN EMPIRE

IN THE FIRST CENTURY

Rome Lesson Plan 7: Technology and Medicine

Introduction:

Students will learn about Roman architecture, technology, and medicine by becoming teachers for a day. Students will participate in a class discussion about Rome's contributions in these areas and then work in small groups to become experts in one aspect of Roman technology or medicine. They will then share this knowledge with their classmates by teaching what they have learned and having their classmates participate in an activity where they will have to apply what they have learned. Students will then practice their evaluation skills by reviewing one another's performance. A final class discussion about the technological and medical contributions of the ancient Romans will summarize the ideas learned.

Subject Areas:

World History, Social Studies, Science, Math, Engineering Education, and Communication Arts

Grade Level: 6-12

Lesson Objectives:

Students will:

1. View video clips illustrating the importance of education and learning in ancient Rome and sharing these discoveries with others.
2. Participate in a class discussion about the pursuit of knowledge and technology in ancient Rome.
3. Work as a class to create a scoring guide that will be used as an evaluation tool by both the teacher and students' peers.
4. Work in small groups to conduct research and become experts on an assigned topic related to the technology or medicine in ancient Rome.
5. Work in small groups to design a lesson that they will use to teach their classmates about the topic they have researched.
6. Be teachers for a day and teach their classmates about a topic related to ancient Roman technology or medicine.
7. Participate in assorted classroom activities that require them to demonstrate their learning about the topics presented by each group.
8. Evaluate the effectiveness of their classmates using a scoring guide created by the class.
9. Participate in a class discussion about the technological and medical contributions of the ancient Romans and their impact.

THE ROMAN EMPIRE

IN THE FIRST CENTURY

Relevant National Standards:

McRel Compendium of K-12 Standards Addressed:

World History

Standard 9: Understands how major religious and large-scale empires arose in the Mediterranean Basin, China, and India from 500 BCE to 300 CE.

Standard 11: Understands major global trends from 1000 BCE to 300 CE.

Historical Understanding

Standard 2: Understands the historical perspective.

Mathematics

Standard 1: Uses a variety of strategies in the problem-solving process.

Standard 2: Understands and applied basic and advanced properties of the concepts of numbers.

Standard 3: Uses basic and advanced procedures while performing the processes of computation.

Science

Standard 13: Understands the scientific enterprise.

Language Arts

Writing

Standard 4: Gathers and uses information for research purposes.

Reading

Standard 5: Uses the general skills and strategies of the reading process.

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts.

Listening and Speaking

Standard 8: Uses listening and speaking strategies for different purposes.

Thinking and Reasoning

Standard 1: Understands the basic principles of presenting an argument.

Standard 3: Effectively uses mental processes that are based on identifying similarities and differences.

Standard 6: Applied decision-making techniques.

Working with Others

Standard 1: Contributes to the overall effort of a group.

Standard 4: Displays effective interpersonal communication skills.

Standard 5: Demonstrates leadership skills.

THE ROMAN EMPIRE

IN THE FIRST CENTURY

Estimated Time:

This should take four 90-minute class periods or seven to eight 50-minute class periods, plus additional time for extension activities.

Note: The amount of time needed will vary depending on the number of groups and the length of their presentations.

Materials Needed:

- Video clips necessary to complete the lesson plan are available on The Roman Empire in the First Century Web site [<http://www.pbs.org/empires/romans/index.html>]. If you wish to purchase a copy of the program, visit the PBS Shop for Teachers [[Purchase DVD or Video](#)].
- Teachers for a Day handout [[Download PDF here \(220k\)](#)], part of this lesson plan.
- Access to Internet and other primary library resources for conducting research.
- Access to word processing and multimedia presentation software (such as Power Point).
- Assorted art and craft supplies.

Procedures:

1. Begin by explaining to students that while the Romans were not great inventors of machines and tools (because they had so much slave labor), they are well known for their use of technology in their architecture as well as their medical system. In addition, they gave the world Roman numerals and the upper classes held education and the pursuit of knowledge in high regard. This can be seen by having students view the clips Episode 4: Pliny the Elder and Pompeii [<http://www.pbs.org/empires/romans/resources/video.html>].
2. Discuss the importance of the pursuit of knowledge and use of various technologies in ancient Rome using questions like:
 - How was Pliny the Elder's pursuit of knowledge supported by the Emperor Vespasian?
 - How did Pliny the Elder's quest for knowledge lead to his death with the eruption of Mt. Vesuvius?
 - What sorts of discoveries were made by Pliny the Elder, and how scientific do you think these discoveries were, based on what you saw in the video clips?
 - From the video clips, how do you know that learning about the world around them was important to the ancient Romans?

THE ROMAN EMPIRE

IN THE FIRST CENTURY

3. Using content from The Roman Empire in the First Century [<http://www.pbs.org/empires/romans/index.html>], including Baths [<http://www.pbs.org/empires/romans/empire/baths.html>], as well as the Related Resources section [<http://www.pbs.org/empires/romans/educators/lesson7.html#resources>] in this lesson plan, explain to students that they will become teachers for a day. They will work as a small group to instruct other students about a specific aspect of Roman technology or medicine. Distribute the Teachers for a Day handout [[Download PDF here \(220k\)](#)] and review the requirements for completion of the project.
4. Assign students to groups and have each group draw a number between one and seven. Groups will be assigned their teaching topic for the day by matching their number with the corresponding topic on the Teacher for a Day topics list.
5. Provide students with class time to complete their research and develop their lessons. Assign each group a specific day to “teach” their classmates about what they have learned. Stress the importance of having a hands-on activity for students to practice and demonstrate their learning.
6. Before presentations begin, work as a class to devise a scoring guide that will be completed by the teacher and all students after each group teaches its class. Categories for students to be evaluated on could include:
 - Accuracy of the information presented
 - Inclusion of all lesson planning elements listed above
 - Participation of all group members
 - Organization and preparedness
 - Quality of presentation and materials
 - Overall effectiveness – Did students really learn from your class?
7. Have students teach the class and grade their classmates’ performance on the practice activities. Students should complete a scoring guide to evaluate the group’s effectiveness in presenting what they have learned.
8. As a closing activity, facilitate a class discussion about the impact of the technology and medicine developed by the ancient Romans using questions such as:
 - When you look at the characteristics of Roman architecture, how are these still used in modern construction and why are they important elements?
 - How could adopting an ancient Roman point of view about diet, exercise, and caring for the body benefit the American public if we made it common practice today?

THE ROMAN EMPIRE

IN THE FIRST CENTURY

- When looking at the design of traditional Roman cities and how they compare to cities in America today, what are the similarities that can be drawn between the two?
- Clean water was critically important to the Roman Empire, as it is today. Discuss how the developing countries of the world could use the basic ideas learned and practiced by the ancient Romans to provide clean water sources for their people.
- Of the topics you studied, which do you think had the greatest impact on the Roman people? The world? Which still continues to impact us today?

Assessment Suggestions:

1. Students could receive participation grades for class discussion activities and being attentive during group presentations.
2. Completion grades could be assigned for each scoring guide that is completely finished.
3. Time on task or group work grades could be given in the form of points or participation grades for the completion of all aspects of the group teaching project.
4. All groups will receive a completed scoring guide from the teacher and their classmates evaluating their performance. These grades could be averaged and recorded in terms of points or percentages.
5. Students could receive a completion grade for doing all activities assigned by “student” teachers.

Extension Activities:

1. Think about the technological advances that have taken place in the world over the past ten years. Make a list of items that are common today but were not typically part of the American lifestyle ten years ago. Discuss how these advances have changed our lives in both positive and negative ways. Look at the list and decide which of these inventions will be considered the most significant when students 200 years from now are studying history.
2. Working as a class, construct a scale model of a Roman city. It could be a fictional city or one from history. In it, include all of the architectural elements you learned about in class. Be sure to use Roman numerals when labeling anything requiring numbers. Be sure the layout of the city is consistent with that of a Roman city.

Related Resources:

NOVA Online: Baths of Caracalla

[\[http://www.pbs.org/wgbh/nova/lostempires/roman/day.html\]](http://www.pbs.org/wgbh/nova/lostempires/roman/day.html)

provides a detailed tour and a description of all areas of the bath house.

THE ROMAN EMPIRE

IN THE FIRST CENTURY

NOVA: Roman Bath [<http://www.pbs.org/wgbh/nova/lostempire/roman/>]
describes the construction of a Roman bath. There is also information on aqueducts, including a game where students can construct an aqueduct.

Ancient Roman Architecture

[<http://www.geocities.com/SoHo/Workshop/5220/ancient/roman.html>]
provides information about typical Roman design features as well as pictures of some of Rome's most famous structures.

Nova Roma: On Roman Numerals

[http://www.novaroma.org/via_romana/numbers.html]
describes the number system developed by the ancient Romans. It also provides a conversion feature that allows you to type in a number and see it represented as a Roman numeral.

Ask Dr. Math: Roman Numerals [<http://mathforum.org/dr.math/faq/faq.roman.html>]
explains how Roman numerals are read and used to work out a variety of math problems. It also explains the use of an abacus to calculate complex math problems.

Teacher Net [<http://members.aol.com/TeacherNet/AncientRome.html>]

has a complete listing of resources related to Rome and various aspects of Roman technology and life.

The Medicine in Ancient Rome Web pages

[http://www.historylearningsite.co.uk/medicine_in_ancient_rome1.htm on the History Learning Site [<http://www.historylearningsite.co.uk>] explore various medical practices. They also show what the Romans did to prevent disease when designing cities and caring for themselves.

THEMATIC UNIT: MAPPING YOUR WORLD

Unit overview

It is practically unimaginable to us now that at one time the world was not completely mapped. Today we take it for granted that precise cartographic images will be readily available to us through GPS devices and sites such Google Maps.

Looking back to Vasi and Nolli's 18th century maps of Rome, it is remarkable how skilled and precise they were as cartographers and documentarians. Their maps are now art pieces, as well as historical documents.

Maps are used chart visually many different kinds of information. This unit starts with an investigation of 18th century maps, and then offers a variety of cartography-inspired activities to extend the exhibition themes.

A Grand Tour Community Map

Lesson overview:

After viewing samples of varying 18th century community maps, students will be able to critically examine the purpose, messages, intended audiences of the maps and prints, and verbally articulate the nature of the pieces and how they reflect the real world around them both accurately and inaccurately. Students will then apply the knowledge gained toward creating their own contemporary community maps from their perspective, using linoleum printing techniques, they will construct their own portions of individual segments of the Eugene map, create detailed drawings of their places of importance, and combine them collaboratively into a large -scale map of their community.

Materials:

- 12" x 16" drawing paper (enough for each student to have 2)
- Printing ink
- Maps of the students' community
- Rollers/brayers
- Plexiglass palettes
- 6" x 9" Linoleum blocks (1 per student)
- Cutting tools
- 36" Brown Butcher Paper Roll
- Pencils
- Black Sharpie Markers
- Glue sticks

Lesson steps:

1. Look carefully at Nolli's map and Vasi's *Prospetto*. Refer to the discussion questions to guide the conversation.
2. Ask students to look at current maps of their community:
 - a. Compare Noll's map of Rome and Vasi's *Prospetto* to contemporary maps. Have students make a list of the similarities and differences so that they are more aware of them (in style, what is depicted, and how things are represented).
 - b. Investigate the source of the maps encountered. Who is responsible for making the map? How does this affect the content and highlighted places?
3. Ask students to split up into groups and have them brainstorm and write down some places for each of the following categories:
 - Nature
 - Social gathering spaces
 - Culture
 - Recreation
 - Learning and religious institutions
 - Stores/utilitarian needs
4. As an entire class, determine:
 - a. What KIND of map to make (i.e. social gathering spaces, parks, etc.)
 - b. What range of the community to depict, how detailed, and what the key places will be, so that the entire map may be divided into equal plates for each student to print (to be linked together as Nolli did with his plates)
 - c. As a class decide on standardized symbols for paths, streets, water, gardens, walls, special features, etc. Have them agree on standard map key as well.
5. On computers: divide up map segments – each student gets one numbered segment.
6. Have students print out their (reversed) segment 6" x 9"
7. Ask students to identify the location of their map segment, and find a 'place of importance to emphasize.
8. Provide tips for searching for specific places in Google maps and images using Google images.

9. Ask students to begin to sketch their ideas for their printed map portions with pencil on paper, thinking about architecture, buildings included in the area, sizes of buildings, textured areas for empty spaces, and dimensions.
10. Discuss positive and negative space in printing, and show examples of how it works with printing. Remind students that ANY TEXT PRINTED HAS TO BE DONE BACKWARDS! (recommend writing in street names after printing)
11. As a class demonstration, show students how to sketch designs onto the linoleum, and how to best use the measuring and cutting tools.
12. Demonstrate how to ink the brayer, and linoleum block, and how to print onto the butcher paper.
13. Allow students to complete their sketches and then outline onto the linoleum and carve their block. When ready, students may ink and print their maps.
14. They can then write in street names and with RED paint drawing their number in a circle to identify the exact location of their special place of interest.
15. Once complete, students write a page on why the place they chose to include in their community map is important to them and to the community.
16. Have students begin to sketch their place of importance on drawing paper, if they need to, allow them to find a digital image on line as a reference.
17. Partner with another classroom to exchange and/or present your community maps.

Mapping Extensions

Literary Mapping

- When reading a work of literature, make a note of the significant places that are featured in the story. Students might draw, for example, a map showing the important places in the Natalie Babbitt's book *Tuck Everlasting*, and then sketch the route of Winnie Foster's journey.
- *Tuck Everlasting* also gives the reader a sense of how the city of Treenap changed over time. Have students draw a picture, create a map, or describe in

prose how Treegap was different in the 1800s and the 1900s, or how the Foster house and property looked in comparison to the Tuck house and property.

The Map as Art

Map as art is not a new concept. Art has always been present in cartography as demonstrated in the works of Nolli in *Vasi's Rome* exhibition. By definition, maps are considered utilitarian but they illustrate so much more than information. Mapmakers (*cartographers*) understand that the more artistic a map is, the more effective it can be for the viewer. In the last 50 years, artists have produced a significant body of work using the map as inspiration. (Please look up the artists from the Timeline who use maps as part of their work)

Extension for Map As Art for Primary Grades (Students grades 1-5)

- Have students read Sara Fanelli's *My Map Book* and discuss how the author uses the notion of map to document favorite places, family members, and interests.
- Ask students to create a drawing that illustrates any of the following themes that Fanelli uses.
 - *Map of My Tummy*
 - *Map of My Neighborhood*
 - *Map of My Family*
 - *Map of My Dog*

Use colored markers, pens, collage pieces and place on a large 11" x17" paper.

Extension for Map as Art for Middle/Secondary Grades (Students grades 6-12)

- Investigate the artists listed on the timeline below and discuss with your students how these artists use the concept of maps for inspiration.
- Provide students with copies of Katherine Harmon's book, *The Map as Art: Contemporary Artists Explore Cartography* to further demonstrate these artists and their work.
- Assign an artist or ask students to research one of the artists from the book and ask them to write a few paragraphs how this artist imbeds cartography, maps, and the notion of place in his or her work.
- After students have reviewed the work of modern and contemporary artists, have them spend time creating a map-themed work of art.

Possible Themes for Inspiration:

- *You Are Here, Somewhere*
- *Inner Visions*
- *Animal, Vegetable, Mineral*
- *My Past, My Present, and My Future*

TIMELINE OF ARTISTS WHO USE MAPS 1920-present

1920s	Salvador Dali Surrealists' Map of the World
1930s	Max Ernst (through 1970s)
	Joseph Cornell (through 1958)
1940s	Marcel Duchamp
	Piet Mondrian
	Arshile Gorky
1950s	Ellsworth Kelly
1950s	Robert Rauschenberg
	Christo and Jean-Claude
	Nancy Holt
1960s	Yves Klein
	Yoko Ono
	James Turrell
1970s	Agnes Denes
	Nancy Graves
	Sol Le Witt
1990s	Barbara Kruger
	Lordy Rodriguez
2000s	Tonel
	Kiki Smith
	Guillermo Kuitca

BIBLIOGRAPHY

Ajemera, Maya & Ivanko, John. (2004). *Be my neighbor*. Watertown, MA: Charlesbridge.

No matter how different neighborhoods throughout the world may appear, they also have much in common – they have families and festivals, shared spaces and private homes, schools, and civic duties. Illustrated with beautiful photographs of children at work and play around the world, this book offers a positive message about the shared experiences of all people. Introduction by Fred Rogers.

Eugene Public Library: J 307.3 AJMERA 2004

Anno, Mitsumasa. (1978). *Anno's journey*. New York: Collins World.

This wordless picture book presents a delightful looking game. It is rich with detailed observations and humorous vignettes, much like the highly detailed works by Giuseppe Vasi. The book's action swells lyrically from the journey's quiet beginning in the country, crescendoing to its climax in the middle of the busy metropolis, and then returning to the calm of the country. Anno is a Japanese artist and an intelligent creator of children's books. His work is inspired by the work of M.C. Escher. Excellent for any age.

Eugene Public Library: J-PIC ANNO MIT ANNOS JO

Babbitt, Natalie. (1975). *Tuck everlasting*. New York: Farrar, Straus, Giroux.

In this vivid tale, a place, a journey, and the visible passage of time on a community are central themes.

Eugene Public Library: J BABBITT NAT TUCK EVE

Baker, Jeannie. (2004). *Home*. New York: Greenwillow Books.

This wordless picture book tells the story of urban renewal of a neighborhood over the course of a generation. It begins with expectant parents moving into a house in a rundown neighborhood and in the sequence of images follows, readers watch as the child and her garden grow. By the time the child herself brings her own child and husband back to visit her childhood home, the neighborhood has been revitalized.

Eugene Public Library: J-PIC BAKER JEA HOME

Bantock, Nick. (2004). *Urgent second class: Creating curious collage, dubious documents, and other art from ephemera*. San Francisco: Chronicle Books.

A how-to book which presents a variety of techniques for making art from old maps, stamps, documents, photographs and other ephemera. Illustrated with examples by the author.

Eugene Public Library: 745.54 BANTOCK 2004

Bierman, Carol, & McGraw, Laurie (illus.). (1998). *Journey to Ellis Island: How my father came to America*. Toronto: Madison Books Press.

Narrated from the perspective of the author's father at the age of 11 years, this

book combines narrative and illustration with documentary photographs.
Eugene Public Library: J 921 WEINSTEIN JULIUS 1998

Calvino, Italo. (1974). *Invisible cities*. New York: Harcourt, Brace & Co.

In this poetic book, Calvino imagines Marco Polo, the great traveler, telling Kublai Khan of the fantastic cities seen on his travels. Calvino's imagination rivals the tales of the real Marco Polo.

Eugene Public Library: CALVINO ITA INVISIBL

Demi. (2008). *Marco Polo*. Tarrytown, NY: Marshall Cavendish Children.

Demi is known for her picture book biographies of famous historic and spiritual leaders, and her account of the life and travels of Marco Polo is characteristically beautifully told and illustrated. Includes a detailed map of Marco Polo's journey.

Eugene Public Library: J 921 POLO MARCO 2008

Fanelli, Sara. (1995). *My map book*. Hong Kong: HarperCollins Publishers.

With maps of the author's family, bedroom, stomach, dog, neighborhood and more, this playful book introduces children to maps of all kinds.

Eugene Public Library: J-PIC FANELLI SAR MY MAP B

Fleischman, Paul. (1997). *Seedfolks*. New York: Joanna Cotler Books.

A child plants lima beans in a vacant lot to connect to a father whom she never knew and following her lead, residents of this mixed-ethnic Cleveland neighborhood are connecting to their neighbors and tending to a flourishing community garden and a thriving (renewed) sense of community.

Eugene Public Library: J FLEISCHMAN PAU SEEDFOLK

Freedman, Russell & Ibatoulline, Bagram (illus.). (2006). *The adventures of Marco Polo*. Arthur A. Levine Books of the cultures

This well-researched telling of the life and journey of Marco Polo is also nicely designed with illustrations that stylistically reflect the art of the countries in which Marco Polo traveled.

Eugene Public Library: J 910.4 FREEDMAN 2006

Gravett, Emily. (2006). *Meerkat mail*. New York: Simon & Schuster Books for Young Readers.

Meerkat lives in Kalahari Desert where it's too hot and too crowded with members of his family. And so he sets off on a journey to visit his far-flung relatives, sending his family postcards along the way. Each postcard (which is fastened onto the page) includes a personal note to his family and information about related species of mongooses (i.e. the relatives whom he visits).

Eugene Public Library: J-PIC GRAVETT EMI MEERKAT

Harmon, Katharine & Clemans, Gayle. (2009). *The map as art: Contemporary artists explore cartography*. New York: Princeton Architectural Press.

This anthology presents the works of 160 international contemporary artists who

incorporate maps into their very diverse artistic practice.
Eugene Public Library: 760.0449912 HARMON 2009

Heo, Yumi. (1994). *One afternoon*. New York: Orchard Books.

Minho and his mother run errands in their neighborhood one afternoon. Korean author Yumi Heo captures the sounds and energy of the community through her colorful collage illustrations and visual representations of the sounds of the city.
Eugene Public Library: J-PIC HEO YUM ONE AFTE

Johnson, Crockett. (1955). *Harold and the purple crayon*. New York: Harper.

Harold's imagination and a purple crayon lead him on an adventure-filled journey and then back home.
Eugene Public Library: J-PIC JOHNSON CRO HAROLD A

Juster, Norton. (1965). *The phantom tollbooth*. New York: Random House.

A classic story of a journey through the imagination (and the dictionary).
Eugene Public Library: J JUSTER NOR PHANTOM

Leccese-Powers, Alice. (1997). *Italy in mind: An anthology*. New York: Vintage Books.

Poetry and prose by noted writers inspired by their Italian travels.
Eugene Public Library: 808.8393245 ITALY IN MI 1997

Macaulay, David. (1974). *City: A story of Roman planning and construction*. Boston: Houghton Mifflin Company.

How did the ancient Romans plan and build their cities? David Macaulay creates the imaginary city of Verbonia and through detailed drawings and clear descriptive texts, shows us how superbly the Romans built new cities, a lesson which can inform how we think about urban planning today.
Eugene Public Library: J 913.7 MACAULAY 1974

Macaulay, David. (1997). *Rome antics*. Boston: Houghton Mifflin Company.

Illustrated in the black and white line drawings which are his trademark (and a red line indicating the pigeon's route), David Macaulay tells the story of a homing pigeon who takes the scenic route through Rome. This book is a great fly-by introduction to the Eternal City – both its ancient heritage and contemporary life. Each structure the pigeon experiences en route to her destination is labeled; at the end, Macaulay maps the entire route and provides historical information about each site.
Eugene Public Library: J-PIC MACAULAY DAV ROME ANT

Markle, Sandra & Terrazzini, Daniela Jaglenka (illus.). (2009). *Animals Marco Polo saw: An adventure on the Silk Road*. San Francisco: Chronicle Books.

Tells the story of Marco Polo's travels with a focus on the animals he would have encountered on the way, from silkworms to horses, elephants, camels and whales.
Eugene Public Library: J 591.95 MARKLE 2009

Margolies, John. (1993). *Pump and circumstance: Glory days of the gas station*. Boston: Little Brown.

This highly-illustrated book will give you a new appreciation for the gas station and its history. Starting from the development of gas pump technology in the early 1900s, the book is full of information and trivia about an institution that completely transformed American culture.

UO Knight Library: TL153 .M36 1993

Munro, Roxie. (1985). *The inside-outside book of New York City*. New York: Dodd, Mead & Company.

This picture book guide to New York City presents architecture and urban spaces through views seen from both outside and inside (for example a view of the bustle of activity on the steps and sidewalk in front of the American Museum of Natural History is followed by an interior view of the imposing elephant diorama in one of the Museum's halls). Includes information on all the buildings depicted. Excellent book discussing point of view.

UO Knight Library Juvenile Collection: ND1839.M864 A4 1985

Munro, Roxie. (1992). *The inside-outside book of Paris*. New York: Dutton Children's Books.

Eugene Public Library: J-PIC MUNRO ROX INSIDE O

Pinkwater, Daniel Manus. (1977). *The big orange splot*. New York: Scholastic, Inc.

Mr. Plumbean lives on a very neat street where all the houses are the same. One day a seagull passing overhead drops a can of orange paint on Mr. Plumbean's roof, inspiring Mr. Plumbean to personalize his house in a unique way. In time, his neighbors follow suit, so that their street reflects each of them and their dreams.

Eugene Public Library: J-PIC PINKWATER DAN BIG ORAN

Rosenberg, Daniel & Grafton, Anthony. (2010). *Cartographies of time: A history of the timeline*. New York: Princeton Architectural Press.

Co-authored by UO Honors College professor Daniel Rosenberg, this fascinating illustrated book charts the history of man's attempts at mapping time.

Eugene Public Library: 902.02 ROSENBERG 2010

Sasek, Miroslav. (1961/2005). *This is Venice*. New York: Universe Publishing.

One book in the series of "This is" books (see also *This is Rome*) created by the Czech illustrator Miroslav Sasek, *This is Venice* introduce readers to real life in city in the lagoon, its notable buildings, and civic lore. Sasek captures the magic of Venice with his light-filled watercolor illustrations and musical flow of text.

Eugene Public Library: J 914.531 SASEK 2005

Showers, Paul, and Aliko (illus.). (1961). *The listening walk*. Scott, Foresman, and Company.

A boy takes a walk with his father and observes the sounds he hears along the way. This book has been republished with updated, but uninspired, illustrations; if

possible seek out the original 1961 edition.

Eugene Public Library: SHOWERS PAU LISTENIN

Zaunders, Bo, & Munro, Roxie (illus.). (2004). *Gargoyles, girders & glass houses: Magnificent master builders*. Scott, Foresman, and Company.

This book tells the story of seven world-famous architectural projects and the master builder behind them. The narratives familiarize readers with the challenges of design that the architects faced, the historical context in which the project was undertaken, and public opinion of the buildings.

Eugene Public Library: J 720.9 ZAUNDERS 2004