



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN II

A B A D A E D I T O R E S

**ARQUITECTURA
Y PAISAJE**
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retos contemporáneos

VOLUMEN II

LECTURAS

Serie **H.^a del Arte y de la Arquitectura**

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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Dibujar el agua para ver Roma. Paisaje cultural y fluidez

Drawing the Water to See Rome. Cultural Landscape and Fluidity

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Abstract

Roma es agua. Roma y su paisaje cultural, han fascinado a los viajeros a lo largo de los siglos. El sabio uso de los materiales es ejemplo de contemporaneidad permanente gracias a su misteriosa sencillez, entre ellos, el agua, estructurante del paisaje y origen del asentamiento humano. Proponemos un viaje que desvele el espacio urbano gracias al agua. Para ello, hemos “dibujado para ver”. Hemos tratado de descifrar los códigos que hacen posible el paisaje romano y la liquidez de sus espacios.

Proponemos volver a pasear por Roma, que ya será fluir, y escuchar la alegría del agua ofrecida por la piedra. Volver a mirar Roma como paisaje cultural líquido para, gracias al dibujo, desvelar su emocionante misterio.

Rome is water. Constructive materials have been used with such wisdom that Rome is an example of extemporal contemporaneity. Among materials, the water, is one of the most interesting ones. We propose travelling to the heritage, to understand the essence of water as sound, flux, transparency, reflection or pressure at that time.

“Seeing the water with our hands” would be as decoding the way that the cultural waterscape of Rome has been created. We have been walking around Rome during months, drawing the water of its fountains, river, aqueducts and rain, and reading and visiting different archives in order to create graphic and written information based on different scales. In the following article we show a drawn travel through water spaces. We will listen to the voice of water and understand its language.

Keywords

Agua, Roma, paisaje cultural, dibujo

Water, Rome, cultural landscape, drawing

Introduction

Rome’s cultural landscape has fascinated travellers from centuries who have shown its beauty in drawings, pictures or engravings. Constructive materials have been used with such wisdom that Rome is an example of extemporal contemporaneity. Among materials, the water, which has structured the landscape and the city, is one of the most interesting and enigmatic ones. We would like to understand water, the essence of Rome’s heritage and show it to the new travellers.

We propose travelling to the heritage, to a specific time at a place which has changed along centuries. Travellers should understand the essence of water as sound, flux, transparency, reflection or pressure at that time. From mid-15th century, till mid-18th century, the city enjoyed the *Renovatio Romae*, a transformation of its public spaces. Water was used on a sustainable way for developing the city. Nowadays we could learn from water heritage in order to understand Rome and transmit it to future generations.

As our master Carlo Scarpa said, for “seeing” spaces, hand drawing is one of our best tools. “Seeing the water with our hands”¹ would be as decoding the way that the cultural waterscape of Rome has been created. We would like to show a drawn travel through waterscapes. We have tried listening the voice of water and understanding its language.

We have been walking around Rome during months, drawing the water of its fountains, river, aqueducts and rain, and reading and visiting different archives in order to create graphic and written information based on different scales. We have flown from one water piece to another following the three main renovated water networks. In this article we will focus on the Acqua Vergine as an example of how Acqua Felice and Acqua Paola work. It could be enough for understanding how water pieces dialogue with the liquid and their surrounding spaces.

We have studied Rome’s urban spaces focusing on three different scales. Urban scale shows the relationship between the different public spaces structured by water. These spaces are related by topography, height and canalizations under the pavement. Domestic scale shows the relationship between water pieces, fountains and *mostras* with their urban spaces. Intimate scale shows the relationship between stone and the water drop, the water surface and its sound, and the light and other water features as jets and our perception.

The drawings are made in two different ways. One, more technical, show the exact measures of the fountains, its height in relation with each other and the surrounding spaces, and the height of each spring (fig. 1). This information helps us to understand the design of each piece of water and its relation to the liquid. Other drawings, made *in situ*, try to show how each fountain was built and its dialogue with the squares and how stone and water join and their constructions details. Apart from showing the water heritage, we propose interpreting it in order to relate today’s spaces to the ones created on that period.

¹ Francisco J. del Corral, *Agua. Esencia del espacio en la obra de Carlo Scarpa* (Valencia: TC General de Ediciones de Arquitectura, 2013), 36.

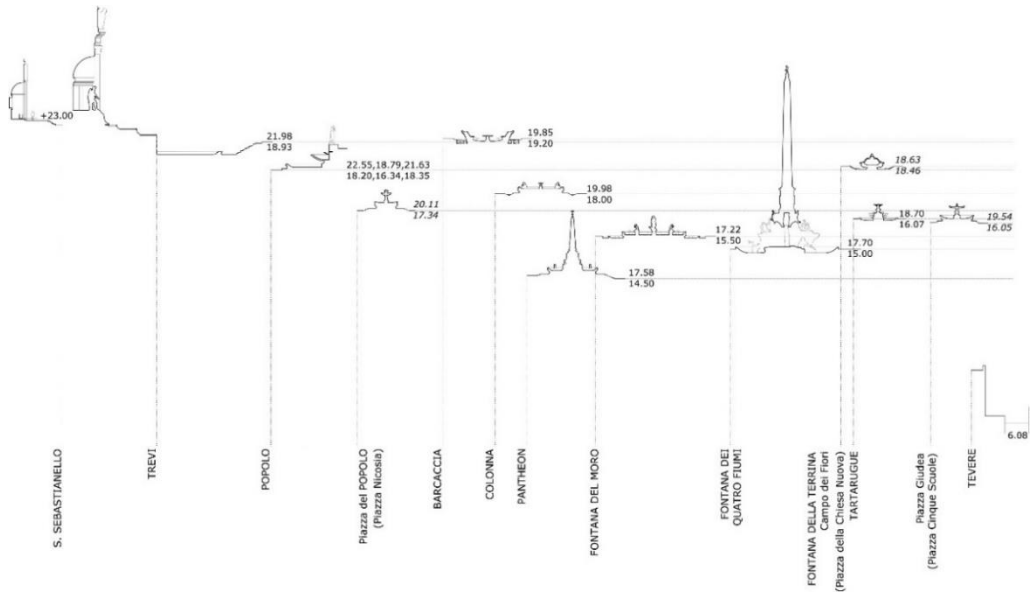


Figure 1: Francisco J. del Corral del Campo and Carmen Barrós Velázquez, *Acqua Vergine. Topography and fountains*, 2016. Levels: basement and upper water jet. In italics the present level which is different from the original.

Gaston Bachelard shows to us two different imaginations; “one imagination feeds the formal reason and the other feeds a material one”². When water find other materials appears the form. Rome is an example of liquid materiality. Along our liquid pilgrimage through its urban landscapes, we have tried flowing with the fluid and make a travel guides by time, gravity and water.

Rome is water, nature and topography

The best way to understand Rome is looking at the water. Thanks to the man hand its natural landscape has turned into a cultural one. Water and stone, together, create the city, explains Marino Manieri³. The roman hills, made in tufa stone, thanks to its volcanic porosity, leave water feeds the Tiber and also the creation of a friendly topography for the human settlement. To the east of Rome, a young woman shown the spring to Agripa’s soldiers. That would be the born of Acqua Virgo, one of the eleven aqueducts during the roman period. Appia, Annio Vetus, Marcia, Tepula, Iulia, Alsietina, Claudia, Annio Novus, Traiana and Alexandrina named the others. Water conduits intervene the natural cycle to irrigate the city and guarantees life. The channel, aqueduct, is a topographic line which underlines landscape. Afterwards, it creates an inhabited water filter, liquid net which defines the urban fabric which pours the water to the Tiber. Rome would be a sequence of landscapes joined thanks to natural and conducted waters.

² Gaston Bachelard, *El agua y los sueños* (Mexico: Fondo de Cultura Económica, 1988),7.

³ Marino Manieri, *Roma, dall’acqua alla pietra* (Rome: Carocci, 2009), 112.

Acque. Liquid sceneries

The barbaric invasions left a dried city. The Tiber, its main spring, had become unhealthy. The mills inhabited its riverbanks till 17th century, and the *aquareoli* (water carriers) where the joint between the river and the hills.

Nowadays, Rome doesn't embrace the river. From the end of 19th century is canalized, namely banalized. Today, its inhabitants have to descend along the big walls in order to dialogue with the liquid or cross Cestio or Fabricio bridges to arrive to the Isola Tiberina, still a water landscape. Close to the stream, under its flotation line, we understand that the island was a boat. In its bow, a keel made in travertine show its draft.

Before the protecting walls were built, the river overflowed several times creating a kind of liquid topography map. Inscriptions along the city testify the events. Some signals say “Tiberis sereno aere ad hoc signum crevit” (“In a clear day, the Tiber rises up here”). Others say “Huc Tiber ascendit iamque obruta tota fuisset Roma nisi huic celerem Virgo tulisset opem” (“Tiber rises up here and Rome would have been completely flown if the Virgin had not interceded”). Sometimes, is god's hand the one who shows the level in the stone, horizon, water and air joint.

Thanks to these water levels, Rome shows a related topography between its squares. As different architects from the 16th century understood, water pressure data were essential for creating water pieces.

Arriving to the 15th century, Rome needed a complete hydric renovation. For the popes, also a moral one. Nicolo V, Parentucelli (1447-1455), began the *Renovatio aquae romae*, a complete feeding and distribution system based on the renovation of three aqueducts: Acqua Vergine, Acqua Felice and Acqua Paola.

Thanks to Pio V, Ghisleri (1566-1572), during mid-16th century, the water returned to Trevi. Giacomo Della Porta, guiding the Water Committee, made the plan for seventeen new fountains related to the Acqua Vergine. He listened to the liquid, followed its rules and shown it as the main matter in dialogue with stone. Each fountain is a kind of palimpsest. Thanks to its shapes, materials or place, they tell us a story. Thanks to the water, they could be seen as alive, but sometimes with a voice and volume really different than the originals.

We have visited most of the liquid sceneries. We have flown trying to discover pressure, reflexions, refractions, water drops, splatters, jets, waves and other forms related to the liquid. It has been kind of travel through the shapes of water guided by stone.

In this article, we will show some pieces to illustrate the dialogue between Giacomo Della Porta's and Bernini's pieces.

Piazza Navona. Confluence of waters

Before arriving to Navona, the wall inscriptions talk about its original use, the Stadio di Domiziano, its name comes from the roman *circo agonale*. Thanks to Innocenzo X, Pamphilj (1644-1655), the *piazza* was structured by San Agnese in Agone, the palazzo Pamphilj and three fountains. The two fountains on its sides were the first intervention. Because of the low pressure, Giacomo Della Porta designed in 1575 two small basins in *portasanta* marble. Water and stone were the main elements in the first fountain made by the architect without chalice. Thanks to its shape, the southern fountain received four tritons designed by Della

Porta who blew water from their double trumps. They occupied the water next to the semicircles in order to dialogue with the curved limits. There were also placed four figureheads surrounded by dolphins and dragons inside the basin symbolizing Gregorio XIII.

Until the end of the Fontana dei Quattro Fiumi there were not news in the square. Then, Bernini created a new low basin surrounding the original one and change the position of the figureheads for leaving them pouring water on it. As if it was a flow, the fountain limits were extended. It remembers ancient *naumachie*, precedent of the *piazza allagata*; celebration which changed the square during the summer sundays. Closing the water escapes, the square shows a venetian appearance which dialogue with fountains and inhabitants. Bernini also designed the central sculpture called *moro* who fights against a dolphin. It shows one of Bernini's mottos; the dynamic and harmonic relationship between liquid and sculpture. The body rotation canalizes the effort towards dolphin's mouth; a gargoyle which blows water. The fountain transforms the traditional structure of a chalice inside a basin. On the other side of the square, another basin, leaved empty until the 19th century, when was occupied by a Neptune on a rocky composition.

After several proposals for square interventions, Innocenzo X call for a fountain competition on the centre. It should incorporate an obelisk and be as important as a *mostra*. Thanks to a crafty movement, Bernini was the winner. The fountain shows a rocky composition of a planisphere placed on a low elliptical basin, "sea", which rises the obelisk on four stone legs. The *scogliera*, structural boast, is sculpted stone looking for its naturalization. Bernini listens to the water and sculpts the travertine following natural energies. He worked by his own using a kind of "scalpelo acquatico"⁴ instead of leaving the work to his pupils. On the top of the *scogliera*, four brilliant, but academic marble sculptures, represent the rivers Nile, Danube, Rio de la Plata and Ganges.

The fountain is a complex and dynamic piece. The water springs from the stone over our heads. Thanks to different compositions and rhythms, the water guides our contemplation. Two laminar streams appear from the Rio de la Plata, just veils that capture light and air. A third one transforms a shadowy fissure into light (fig. 2).

The Nile river throw another laminar flux against the rock, it bounces as water works and create a new flowing course throw the stone. From the feet of the sculpture, water slides, jumps and pours into the basin creating a deep gush.

The Ganges' stick is watershed of two laminar fluxes that goes straight to the basin. Next to it, a liquid umbrella seems to build a hole, spring that feeds a thirsty dragon. Definitively, Bernini used a liquid *scalpelo*. Guided by the master, the water is the designer (fig. 3).

Close to the Danube, a dolphin opens its mouth to confirm the end of the liquid cycle. A door for new springs along the city.

⁴ Marcello Fagiolo, *Roma Barocca. I protagonisti, gli spazi urbani, i grandi temi* (Rome: De Luca, 2013), 186.

The liquid pilgrim also flows along Rome. The street follows again the hydric net. The via dei Condotti shows its liquid origin written in marble. Rome is a fluid map where water draw the spaces.

The fountain in Piazza Colonna it's one of Della Porta's masterpieces (fig. 5). It had a simple design but a masterly construction. Because its low pressure, the architect decided using a big basin made in *portasanta* marble which shows the water without inhabitants, except a central overflowing chalice and four small jets. The architect left water sings. Its vibrant surface could be contemplated from the next palaces. The basin not only shows its content but also admits its effort expanding its limit of stone. It is a solid and undulating mass rhythmmed thanks to sixteen bands made in white marble ended by lion heads and claws seeming supporting it. The limit between water and stone is natural thanks to its curved section. The edge is like a river bank, temporal joint of water, stone and air. The masterpiece is a "urban oasis"⁵ which presents water and shows its weight.



Figure 4: Francisco J. del Corral del Campo, *Fontana della Barcaccia*. *Soft stone and liquid*, 2015.

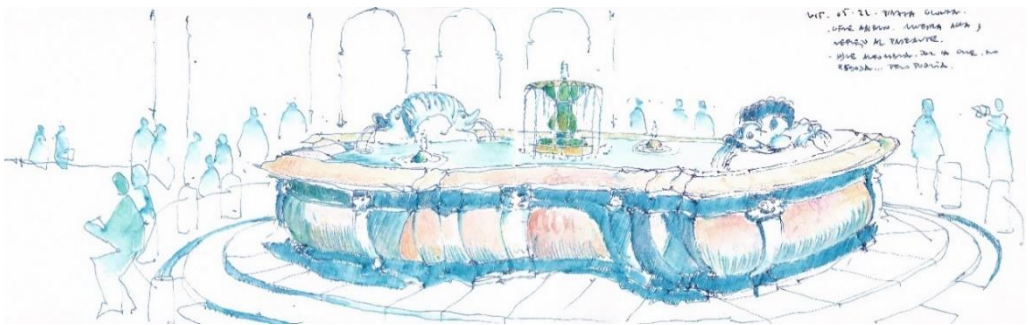


Figure 5: Francisco J. del Corral del Campo, *Fontana in Piazza Colonna*. *Swollen marble, oasis*, 2015.

In front of the Pantheon, the centre of Piazza della Rotonda shows another piece designed by Della Porta, but it is so changed. Originally, the multilinear basin was not as full as today.

⁵ Katherine Wentworth Rinne, *The waters of Rome. Aqueducts, fountains and the Birth of the Baroque City* (Virginia: Yale University Press, 2010), 97.

The grey African marble with white veins was occupied by the symbolic anxiety of the pope, Clemente XI, Albani (1700-1721), who didn't want listening the water and built an obelisk on a rockery. Nevertheless, the jets that blow from masks, the fluxes that do from dolphins and the tiny ones that seem whistling, purpose a rich sound landscape that invites the traveller resting around the fountain.

The basin receives the water pleasantly. Its borders are edges that receive waves. Its section expands to receive the liquid. Then it leans on the soil with three travertine steps made as parallel waves from the basin creating a place for the contemplation of the matters that build the Pantheon; light, stone and also water. Inside the temple a nine-meter-wide circle links sky and earth thanks to light and rain. Outdoors the nine-meter-wide fountain does the same. Water and light guide our emotions. The stone is their mediator.

Downstream from Navona

The Acqua Versine system flows down the Tiber. Next to Piazza Navona, in the popular Campo dei Fiori, it was one of the last fountains created by Della Porta. It was placed one meter down the street level in order to leave water springs. It could influence the design of the Barcaccia, several years later. The lower basin could have been oval shaped and surrounding steps⁶. The last fountain fed by the Acqua Vergine, had a marble chalice on its centre containing a small jet through the sky and four through the ground, placed on the expanded surface. At the very beginning, there were four dolphins prepared for the Fontana delle Tartarughe, but removed in 1622, when the fountain was covered by a travertine coverture. That's why it was called Fontana della Terrina. From that age, the water sprouted from four roses through carved stones that mitigate its impact. The fountain was removed because of the placement of Giordano Bruno's sculpture in the centre of Campo dei Fiori. It was replaced in 1889 close to the Oratorio dei Filipini dialoguing with a leafy and sumptuous *pawlonia*.

The water net continued through the Jewish ghetto. In its heart, in the Piazza Giudea, Della Porta created another interesting piece which show the design evolution from its predecessors (fig. 6). It still has a classical composition of steps, lower basin and chalice with vertical jet, but the stone is carved in clear relationship with the stone. Done from roman columns, Della Porta search about the way it receives the liquid and the importance of water sheet. The basin has a lobulated edge with different curvatures in order to kindly receive the liquid waves. The composition of a successive join of vessels hiding its base, create a lightness effect in order to receive water happiness.

It was finally fed by four *oncie* of water thanks from the Acqua Felice. At the end of 19th century, because of the renovation of the Jewish ghetto, Piazza Giudea was demolished. After being disassembled, the fountain was placed in the near Piazza Cinque Scole where nowadays sleeps between vehicles.

⁶ A drawing in the *pianta di Roma* from Maggi show the fountain as a piece placed inside an oval and stepped hole. Maria Pia Sette, *Sisto V. Architetture per la città* (Rome: Multigrafica Editrice, 1992), 210.

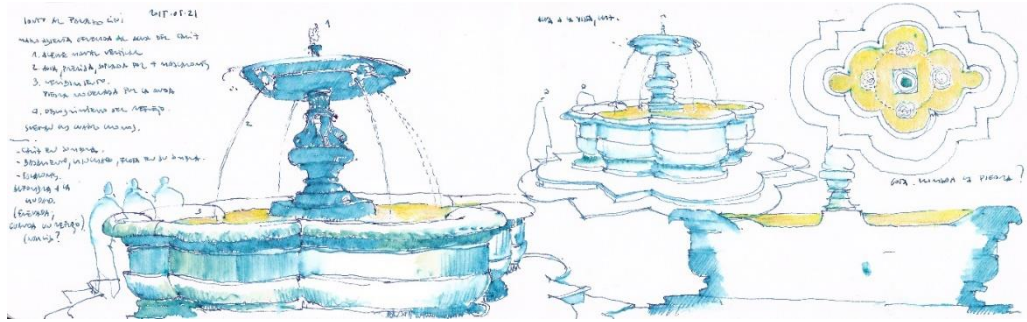


Figure 6: Francisco J. del Corral del Campo, *Fontana in Piazza Giudea. Liquid geometries*, 2015.

Not far from Piazza Giudea, is Piazza Mattei, inhabited by one of the most subtle fountains in Rome, the Fontana delle Tartarughe. Giacomo Della Porta change previous designs and creates a more aerial and sculptural piece which seems fighting against the lower pressure offering a high vertical jet (fig. 7). Four ephebus made in bonze, placed in front of a beige African marble, seem supporting a black chalice with four angel masks which blow water through the lower basin. They ride on dolphins, also springs through four marble valves made in *portasanta* marble. The swollen valves overflow the liquid calmly. The fountain is a summatory of delicate elements and materials joined by the water. It offers an unusual visual and sound dynamism announcing the next baroque period. Four turtles, attributed to Bernini, seem climbing to the chalice thanks to ephebus hands. Thanks to this detail, we perceive the fountain as a stopped instant. The small turtles climb from the ground to the water. A travel that, thanks to Bernini, activates the hole between their hands and the chalice.

One hundred twenty years was the time spent in renovating the Acqua Vergine. The water flown and the Campo Marzio was a sponge. Years later, during mid-18th century was built the Fontana di Trevi, the great liquid scenography of Rome, confluence of the evolution of the forms of water along Rome's history and the last symbol of the liquid renovation. Trevi is the great basin that satiates our dream of returning to the liquid city. We would like returning to walk, flow, along Rome and listen the happiness of the water guided by the stone. Returning to look at Rome as a liquid cultural landscape and reveal, thanks to drawings, its amazing mystery.

Water is Rome

We would like that this article, part of a next book, could be as a guide for travellers flowing along Rome's beauty. "Seeing the water with our hands" has been the way we could have decodified the cultural waterscape of the city and the liquidity of its urban spaces and water pieces. We have understood that Rome is an echo of water materiality. Our "water pilgrimage", thanks to gravity, time and topography, has flown following the travel of the liquid. We would like having learned from traditional values in order to be more respectful with future interventions.

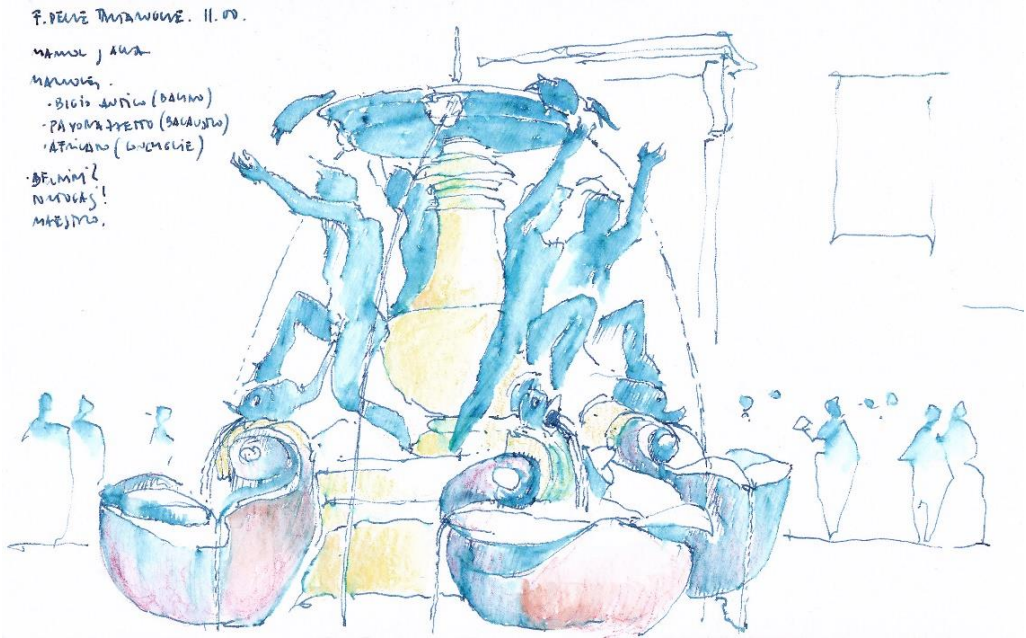


Figure 7: Francisco J. del Corral del Campo, *Fontana delle Tartarughe. Dialogue between stone and water. Della Porta and Bernini speaking*, 2015.

El paisaje es hoy un tema crucial en el debate arquitectónico, urbanístico, artístico, territorial, político, ecológico y antropológico. En la pregunta sobre qué es un paisaje se entrecruzan muchas de las grandes cuestiones que tienen que ver con la construcción y con la percepción de nuestro entorno, en un momento determinado por una crisis global que convierte a la mirada sobre nuestro hábitat en un asunto marcado por la urgencia. La centralidad del paisaje en la cultura contemporánea es un fenómeno tan reconocido que ha dado lugar a elaboraciones teóricas específicas tendentes a dar cuenta del mismo. Está claro que hoy las cuestiones relacionadas con el paisaje, en su sentido más amplio, constituyen uno de los núcleos conceptuales en los que en mayor medida se entrecruzan naturaleza, cultura, historia y contemporaneidad.

La complejidad y variedad de temas que el paisaje convoca solo puede abordarse desde una mirada transversal y desde la complementariedad de diferentes saberes y disciplinas. Tal fue el objetivo que se propuso el Congreso Internacional *Arquitectura y paisaje: transferencias históricas, retos contemporáneos*, celebrado en Granada del 26 al 28 de enero de 2022, cuyas aportaciones se recogen en el presente volumen.



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