



SOFIA BURIN LEONARDOS

PLACES THAT DRIED WATER AND RIO'S PUBLIC SPACES

PLACES THAT DRIED

WATER AND RIO'S PUBLIC
SPACES

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ARQ1109 | 2022.1

Final Project

PUC-RIO

Departamento de Arquitetura e
Urbanismo - DAU



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INTRODUCTION

Why talk about water in Rio's public spaces?

“Na cidade que tem nome de rio, os rios estão canalizados, subterrâneos, invisíveis. E as águas dos chafarizes não jorram.”

ANDERSON, Roberto. “Fontes e chafarizes secos no Rio”. < <https://diariodorio.com/roberto-anderson-fontes-e-chafarizes-secos-no-rio/> >

Fotografia de Augusto Malta. Acervo IM8 1928

The interest behind this research stems from the perception of the use of public space by people in a vulnerable situation. Water is an universal necessity. For the formation of any city, access to water is essential. In Rio de Janeiro, as in many other cities, this access occurred mainly through public fountains. With the privatization of water distribution and collection, urban transformations, and changes in social structure, these public structures fell into disuse and became historical monuments, ornamental, and in most cases, dry.

What is a monument without water? Aqueduct, fountain, source, spout.

Those who pass by one of the remaining fountains in the city of Rio de Janeiro today perceive them as aesthetic elements in space, disconnected from social function or memory.

The fountain and the spout not only had the historical role of supplying water to the city but were also essential for the formation of the public space in Rio de Janeiro.

When a place that was shaped by water dries up, how to reestablish that contact?



And those who dont have access to water?

Many people, in the context of necessity, challenging current social and aesthetic norms, still make use of public water.

voa

Rio

ASSINE

CIDADE

TERRA-AMAR

COMER & BEBER

PROGRAMAR SE

CRANÇAS

GRATIS

COLUNISTAS

Com chafariz que virou casa, Rio tem 192 bens históricos em risco

Levantamento identificou estátuas, fazendas e outros locais abandonados, destruídos ou com perigo de desabamento

Por Sueli Pereira Guimarães 11 de 20/09/2019

“A transformação de um tesouro arquitetônico no humilde lar de dona Jô, como é mais conhecida a ex-moradora de rua, é algo, no mínimo, descabido. É, também, a ponta de um problema bem maior. Um levantamento do grupo SOS Patrimônio, realizado no estado entre janeiro e março de 2018, identificou 192 bens históricos abandonados, destruídos ou sob o risco de desabar.”



6/15 CHAFARIZ DO LAGARTO (1798). No Catumbi, o obra de Mestre Valentim, um dos mais importantes escultores brasileiros do século XVIII, foi ocupada há oito anos por uma moradora de rua. (Sally Yatsuta/Vista Rio)

<https://vejario.abril.com.br/cidade/com-chafariz-que-vice-casa-rio-tem-192-bens-historicos-em-risco/>

EXTRA

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Rio

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Chafarizes do Rio estão sem água e se deteriorando pela falta de manutenção

“Ele disse que ultimamente uma mulher conhecida na região se banhava e lavava suas roupas no local. Além disso, segundo seu relato, outros moradores de rua também fazem do monumento “pia de banheiro”.”

“O município nega que a água dos chafarizes tenha sido desligada para impedir que a população de rua se banhasse neles. Mas a cena era bem comum quando eles estavam funcionando. Sem jorrar uma gota sequer, eles acabam perdendo boa parte de sua função, que é embelezar a cidade e, o que é pior, acabam se deteriorando. Peças enferrujam e encanamentos entopem por falta de manutenção.”



<https://extra.globo.com/noticias/rio/chafarizes-do-rio-estao-sem-agua-se-deteriorando-pela-falta-de-manutencao-23949507.html>

O GLOBO

EU-REPORTER

REPORTER

EX-REPORTER

WhatsApp

Moradores de rua usam chafariz na Praia de Botafogo para tomar banho

O Globo, com informações da letrada Priscila Correa 16/09/2019 - 09:00

“Moradores de rua usam chafariz na Praia de Botafogo para tomar banho e lavar roupas.”



<https://oglobo.globo.com/eu-reporter/moradores-de-rua-usam-chafariz-na-praia-de-botafogo-para-tomar-banho-16453852>

1

RIO DE JANEIRO

Monumento da época colonial na Praça 15 vira abrigo para pessoas em situação de rua no Rio

Chafariz da Pirâmide ou Chafariz do Carmo foi construído a pedido do Vice-Rei D. Luiz de Vasconcelos e Souza no século 18.

Por Patrícia Teixeira, G1 Rio 28/08/2019 08:00 - Atualizado há 2 anos

“Quem passa pela Praça XV pode notar que um importante monumento da época colonial do Brasil virou um local para abrigar pessoas em situação de rua, com roupas penduradas por toda a estrutura, papelão, objetos e até uma churrasqueira improvisada agora faz parte do cenário da obra construída por Mestre Valentim, por volta de 1789.”



<https://g1.globo.com/rj/rio-de-janeiro/noticia/2019/08/28/monumento-da-epoca-colonial-na-praca-xv-vira-abrigo-para-pessoas-em-situacao-de-rua.ghtml>

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Brasil

Cidades

Chafariz da Glória é pichado, destruído e ocupado por vândalos e moradores de rua

Em poucos meses, o monumento de 1772 foi completamente destruído, além de ser ocupado por moradores de rua, camelôs e até mesmo organizações de cunho político. Chocada e impotente, a comunidade da Glória assiste ao descaso das autoridades.

Por Querina Gomes Figueira 9 de setembro de 2021

“Autoridades do IPHAN chegaram a anunciar que instalariam uma parede de vidro de 13 metros de largura por 2,40 de altura, com 16 milímetros de espessura e resistente até a armas de fogo para protegê-lo, mas de toda esta promessa, só foi colocado um vidro laminado nas bordas dos tanques que compõem o chafariz.”

“Do início do ano pra cá, o monumento foi totalmente depredado, e agora chegou ao ridículo de ser ocupado por algum tipo de organização política de moradores de rua, que utiliza o espaço público para “difundir opiniões políticas”, segundo declarou um comerciante vizinho.”



<https://diariodorio.com/chafariz-da-gloria-e-pichado-destruido-e-ocupado-par-vandalos-e-moradores-de-rua/>

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Notícias

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Cidades

Rio gastará R\$ 1 mi para restaurar chafarizes históricos

16 out 2009 23h31

“Usar como lixeira e banheiro não pode. Como chuveiro ou piscina, tudo bem, desde que não suje, segundo a FPJ. De acordo com a arquiteta Vera Dias, chefe da Divisão de Monumentos e Chafarizes da fundação, não existe nenhuma proibição específica, somente “caso ocorra dano considerável ao patrimônio público”.

“O lago aí serve para tudo. Banheiro, banheira, tanque”, comentou a moradora Lúcia Moreira, 52 anos. “Eles não têm onde fazer as necessidades e fazem aí.”

<https://www.terra.com.br/noticias/brasil/cidades/rio-gastara-r-1-mi-para-restaurar-chafarizes-historicos-a9b068f40d94b310VgnCLD200000bbccet0aRCRD.html>

Arquiteto e urbanista analisa essa situação no Rio de Janeiro

Por Roberto Anderson 24 de março de 2022

“Entre aqueles (chafarizes) que ainda resistem, poucos são os que estão em bom estado de conservação, e menos ainda os que jorram água! Há um descuido com esse passado e um mal-estar com o fato de que moradores de rua os utilizem para se limpar. A solução encontrada para esse “problema” é sempre retirar o sofá da sala, ou seja, desativar o repuxo ou demolir o chafariz.”

<https://diariodorio.com/roberto-anderson-fontes-e-chafarizes-secos-no-rio/>

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PLACES THAT DRIED

PLACES THAT DRIED

9

02.

WATER AND THE CITY

A brief historical overview of water in the public spaces of Rio de Janeiro

“ By necessity, public fountains were vital to this city. Designed to be aesthetically pleasing, the major fountains stood in squares or along streets, **and around them a public space came into being.** ”

METCALF, Alida. "Water and Social Space: Using georeferenced maps and geocoded images to enrich the history of Rio de Janeiro's fountains "

Fotografia por Marc Ferrez, Acervo IMS, circa 1898.

The history of the search for drinkable water in the city of Rio de Janeiro can be divided into three moments:

01.

Since the founding of the city in 1567, access to water depended on the efforts of indigenous and/or enslaved Africans responsible for carrying water from springs and rivers to various households.

02.

During the colonial period, the so-called “Era of the Fountains” began. The fountains were essential for shaping the urban space of Rio de Janeiro. It was around them that public space was structured and became a social space as well. It began in 1724 with the construction of the first public fountain, the Carioca Fountain, and ended with the abolition of slavery in 1888. This period was marked by the construction of devices to bring water from distant sources into the urban center, including aqueducts, pipes, ditches, fountains, and public spouts. The distribution of this water to the city’s residents was only possible through extensive exploitation of slave labor to carry water from the fountains.

Between the 16th and 19th centuries, public fountains were mostly frequented by slaves responsible for bringing water into the city and washing clothes. More than just serving utilitarian and aesthetic purposes for the people of Rio de Janeiro, the fountains also became a central meeting point for the different groups that frequented them. In many cases, they were the only places where some groups could interact and express themselves. Over time, these places lost their connection to water. What remains are dry structures devoid of memory. The hydraulic structures now lie hidden, and in public space, their memory remains in protected and dry architectures.

03.

In the second half of the 19th century, the development of the water capture and distribution system directly to buildings through “penas d’água” began. This marked the beginning of the commercialization of water.

“A expansão do acesso a água por pena d’água não significou o fim da água nas torneiras e chafarizes, por isso podemos afirmar que a cidade experimentava formas de acesso a água diferenciadas. Água na frente de casa somente para quem podia pagar junto ao governo pela concessão, aqueles que não podiam tinham que se dirigir a umas das torneiras ou chafarizes espalhados pela cidade.”

Almeida, Gilmar Machado. “A Domesticação da água: os acessos e os usos da água na cidade do Rio de Janeiro entre 1850 a 1889.” (2010)



Os Arcos
Pintura Leandro Joaquim. “Boqueirão e Arcos da Lapa”. Óleo sobre tela, final do século XVIII, Museu Histórico Nacional

Gravura Karl Wilhelm Von Thiermin. Acervo Coleção Brasileira Itaú Cultural, 1835



O Chafariz do Mestre Valentin
“Os refrescos do Largo do Palácio após o jantar” Por Jean Baptiste Debret, 1835

A monumentalidade política da fonte foi representada pelos artistas da época, principalmente por Debret. Mais importante, foi extensamente representado o espaço social criado ao seu redor. O trabalho realizado entorno da fonte se destaca mais no trabalho dos artistas do que a fonte em si. As fontes foram pano de fundo para as representações artísticas que retratavam a escravidão no espaço público. O espaço social formado ao redor das fontes públicas era majoritariamente usado por escravos, serventes e negros livres.



Corcovado - caminho do Aqueduto da Carioca
Fotografias por Marc Ferrez, Acervo IMS, circa 1885-90.



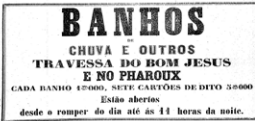
Chafariz da Carioca
Fotografia por José Francisco Corrêa, acervo IMS, circa 1895.

Mesmo após a desativação do aqueduto em 1880 o Chafariz da Carioca continuou em funcionamento até o início do século XX. É possível perceber através da análise das fotografias disponíveis no IMS que ainda era muito usado pela população, fora servir de apoio para outras atividades que aconteciam no Largo.



Novos hábitos
Anúncios do Almanak Laemert de 1875.

Novos produtos vindos da cultura da água privatizada. Com a ampliação do acesso à água foram criadas as casas de banhos, como um espaço de sociabilidade criado pela ampliação do acesso à água.





The Carioca river

Despite its name, the city of Rio de Janeiro was not built along a river. Some cartographers from the early 16th century confused it with the waters of Guanabara Bay. The error was officialized by the Portuguese when they founded the settlement of São Sebastião do Rio de Janeiro atop Morro do Castelo in 1565. The search for drinkable water to supply the new urban nucleus shaped the city and its public spaces. Like the native peoples, the early settlements (Portuguese and French) relied on Rio Carioca for fresh water. The quality and abundance of the waters of Rio Carioca were decisive factors in directing and growing the city of Rio de Janeiro. The dispute over control of the river marked the expulsion of the French.

Its source is at Fonte do Beijo, at the foot of Corcovado, and accumulates in the basin called “Mãe d’Água”. The capture and distribution of this water were carried out by “aguadeiros”, African and indigenous slaves who performed the task of carrying the water.



Ewbank, Thomas. Vida No Brasil. Rio de Janeiro Edições Cruzeiro. 1965 (P.267)

- 1-Talha
- 2-Talha de Cozinha
- 3-Moringa Grande
- 4-Talha de Entrada
- 5-Talha Ornamental
- 6-Moringa Pequena
- 7-Vaso Manual
- 8-Moringa Média
- 9-Taça

“Mãi d’agua (morro de Sta. Thereza)”
Gracura por Pieter Godfried Bertichen, acervo Coleção Brasileira Itaú, 1856.



Mapa produzido a partir do site ImagineRio. Ano 1650



The Aqueduct and the Fountain

As the city's population began to intensify its expansion, the need for a water infrastructure that could bring water into the urban center became evident. In the early 17th century, a project to bring water from Rio Carioca began to be financed. Studies for the construction of aqueducts based on gravitational force began around 1660, reaching Campo de Santo Antônio (now Largo da Carioca). The reservoirs of Carioca and Mãe d'Água date back to between 1733 and 1750.

The first public fountain in Rio de Janeiro was the Carioca Fountain, completed in 1723, serving as the terminal point for the aqueduct and located at the foot of the Santo Antônio monastery in the city center. The flow was so great that the fountain overflowed into the city, creating a temporary urban swamp. Drainage was done through a ditch (Rua da Vala, now Rua Uruguaiana) that emptied into Prainha. Due to its great public utility, the fountain was heavily policed, with physical punishments and imprisonments for those who disobeyed the rules of use. In 1750, the Arcos da Lapa, then known as Arcos da Carioca, were completed, replacing part of the old wooden aqueduct, crossing the valley between Santa Teresa and Morro de Santo Antônio.

The second monumental fountain in Rio was built in the same year in the current Praça XV, then known as Largo do Carmo and the main square of the city. Water came from the aqueducts to the Carioca Fountain and from there passed through underground copper pipes (through Rua do Cano, now Rua Sete de Setembro) to the fountain in Largo do Carmo. It was responsible for supplying water directly to the ships docked in Guanabara Bay, to the Palace of the Viceroys, and also to the central area of the city. The immense flow of slaves, water carriers, and sailors in the middle of the square caused discomfort to the Viceroy. Under the pretext that it interfered with military marches, in 1775, the fountain was moved from the center of the square to the water's edge as part of the port redesign for the transfer of the capital. The current fountain of Mestre Valentin was demolished and built. The square came to be known as Largo do Paço, and the fountain became the first reference point for those arriving in the city.

"The city was largely supplied with water via a single aqueduct finished in the eighteenth century. Known as the Carioca aqueduct, it fed only a few public fountains until the early nineteenth century. By necessity, public fountains were vital to this city. Designed to be aesthetically pleasing, the major fountains stood in squares or along streets, and around them a public space came into being. These public spaces were frequented by many, but the majority were slaves responsible for the delivery of water."

ÁMETCALF, Alida. "Water and Social Space: Using georeferenced maps and geocoded images to enrich the history of Rio de Janeiro's fountains"

Throughout the next century, the main public fountains that supplied the city were all at the foot of the hills of Tijuca Forest. During this period, most residents and businesses were distant from these fountains, so a lot of time, effort, and energy were devoted to distributing this water. The limitations of the water infrastructure system were mitigated by the extensive use of slave labor in the city. Most urban slaves were dedicated to fetching water from the fountains and carrying it to its destination, they were called "aguadeiros". In addition to being responsible for the transfer, slaves also performed some domestic tasks in public spaces, especially washing clothes in the fountain tanks. The daily need for water + total dependence on the few fountains + the use of domestic servants (slaves and free) affected the nature of Rio's public spaces.

The "bica" was a simple and specific device, which could be private or public, its quantity per point (taps) could vary, but this almost always depended on local demand. The most famous, the "Bica da Rainha" (1815), is located on the current Rua Riachuelo. The fountains were more complex devices, where more than one task could be performed, as they had numerous taps for water supply and also a tank for washing clothes and watering animals. The fountains can be considered the first public ornaments that the city had.

Mapa produzido a partir do site ImagineRio. Ano 1750.



The Aqueduct and the Fountain

When the royal family arrived in Rio de Janeiro in 1808, the number of foreigners coming to the city increased considerably. The fountain in Largo do Paço received those arriving at the port and supplied the ships. Its staircase was the transition from sea to city.

To meet the demands of the growing population in the early decades of the 19th century, the construction of a new aqueduct became necessary. A structure was built to bring water from the Maracanã River to the city. The aqueduct ended at the Campo de Santana fountain. The fountain was mainly used by washerwomen, and an open structure was created next to the fountain to assist in washing clothes. It was estimated to support the work of about two thousand washerwomen. After its creation, the area around it urbanized rapidly.

The Public Works Inspectorate, the institution responsible for water supply services, continued to install new pipelines and increasingly interconnect the parishes to the supply system. In this context, other smaller public fountains began to gain importance in the public space from the middle to the end of the 19th century; such as the fountain in Largo de Moura (near the “calabouço”), with a lower and irregular water flow, and the Marrecas fountain, on the public promenade, which was very ornate and divided into two troughs, one used for domestic tasks and the other for animals, and the fountain on Rua Mata Cavalos (Rua Riachuelo). In addition to smaller public spouts with lower water flow. While the pipelines and fountains built until 1808 were made of stone, marble, and lead, the urgency to supply water to a city that saw its population rapidly increasing led to the use of materials such as clay tiles and wood in water conveyance and fountain construction after the arrival of the court.

In 1820, the Carioca Fountain was demolished and temporarily replaced by another made of wood. In the following decade, the new fountain was built, designed by Grandjean de Montigny with 35 taps and stone tanks. The Carioca Fountain was demolished in 1926 for the widening of the square and the implementation of new landscaping.

In the second half of the 19th century, the dismantling of the slave system began, marked by the

“Qualquer visitante que circulasse pelo Rio de Janeiro nas primeiras décadas da segunda metade do século XIX, identificaria cinco formas de acesso à água convivendo simultaneamente: o rio, o poço, a bicas, o chafariz e a pena d’água. Com certeza, o nosso visitante verificaria que as formas de acesso variavam de acordo com o espaço, e principalmente, que essa variação estava ligada aos atores sociais que nesse espaço viviam.”

De Almeida, Gilmar Machado. “A Domesticação da água: os acessos e os usos da água na cidade do Rio de Janeiro entre 1850 a 1889”, P.35 (2010)

implementation of the Euzébio de Queiroz Law in 1850, until 1888 with the Aurea Law. Consequently, as the Rio water supply system depended on water carriers and washerwomen to function, demands for a new system intensified rapidly. It was during this period that water began to be commercialized. As early as 1840, the first “penas d’água” were implemented, distributing water directly to residences. First to public, religious buildings, and residences in Candelária. The implementation of this structure intensified throughout the 19th century, but did not mean the end of the previous system.

Access to “penas d’água” depended on the socioeconomic recognition of establishments and residences. The difference in access to water became increasingly pronounced. In certain spaces, direct and intermittent supply was received, while the majority of the population was forced to fetch water in buckets from spouts and fountains, often distant.

During this period, the imperial government continued to invest in public water supply with new channeling systems, new spouts, and fountains. In addition to expanding the capacity of the distribution network, decantation and purification tanks were built, providing better water quality. The system still depended on climatic variations, and the population suffered during dry periods. The pressure of urban growth on water sources led the water supply system to the brink of collapse by the 1860s. Even after the addition of the last water sources from the Tijuca Massif to the water supply system, the city needed new sources.

The Construction/Deconstruction of the Landscape

In the 1880s, with the constant increase in the need for more water, they began to fetch water from outside the city, in Baixada Fluminense, rendering the entire old system obsolete. The capture of sources in the mountains of Duque de Caxias and Nova Iguaçu gave rise to the so-called Acari System or System of the Five Black Lines: São Pedro (1877), Rio D'Ouro (1880), Tinguá (1893), Xerém (1907), and Mantiqueira (1908).

The Carioca reservoir was gradually deactivated, the channels through which the water flowed were demolished, the fountains dried up, and with the deactivation of the Carioca Aqueduct, it was reused in 1896 to support the tram. Water now came directly from Baixada Fluminense to the taps. The Carioca Fountain was demolished in 1925. The Mãe D'Água Box, a reservoir built to capture and decant water from the source of the Rio Carioca in the Tijuca Forest, was deactivated in the 1980s. Despite being a historical heritage, it remained abandoned for a long time before undergoing a revitalization process.

Operational since 1880, the Pedregulho Reservoir in São Cristóvão began to cover the South Zone of the city and the North Zone. In 1940, with the inauguration of the first Ribeirão das Lajes pipeline, the Lajes-Pedregulho connection was established, which became the main distribution center in the heart of the city. In the following decade, with the completion of the second Lajes pipeline, and with the capture of water from the Guandu River, the Guandu-Pedregulho connection was also formed. The Guandu Water Treatment Plant, located in Nova Iguaçu, currently supplies about 80% of the water for the Rio de Janeiro metropolitan area.

From the late 19th century to the 21st century, the fountains continue to disappear from the public space of Rio de Janeiro and gradually fade from collective memory. Whether through demolition or deactivation of their water, resulting in dry monuments. They are elements that still cause urban conflict. When used for functionality, mainly by homeless people, to bathe or wash clothes, they generate an aesthetic discomfort and are quickly deactivated. As has been the case for centuries, when it comes to fountains, function and aesthetics are pitted against each other. The social use of space is unsettling.

Reurbanização entorno dos Arcos

Fotografia de Marc Ferrez, Acervo
IMS, 1905.

Arcos da Lapa, já como local de passagem de bondes, durante as obras de reurbanização promovidas pelo prefeito Pereira Passos (1903-1906).



Novos aquedutos

Fotografia de Marc Ferrez.
"Obras do abastecimento
d'água do Rio de Janeiro: Quinta
do Cafú: telheiros das machinas
de experimentar tubos", Acervo
FBN 1877-1882.



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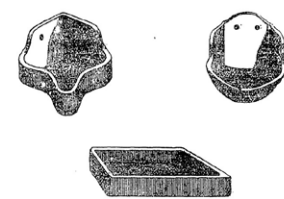
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156 RUA DO RIACHUELO 156

92 NOTABILIDADES

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UNICA AGENCIA NO RIO DE JANEIRO DOS ACREDITADOS FABRICANTES INGLEZES

SRS. HENRY DOULTON & C.

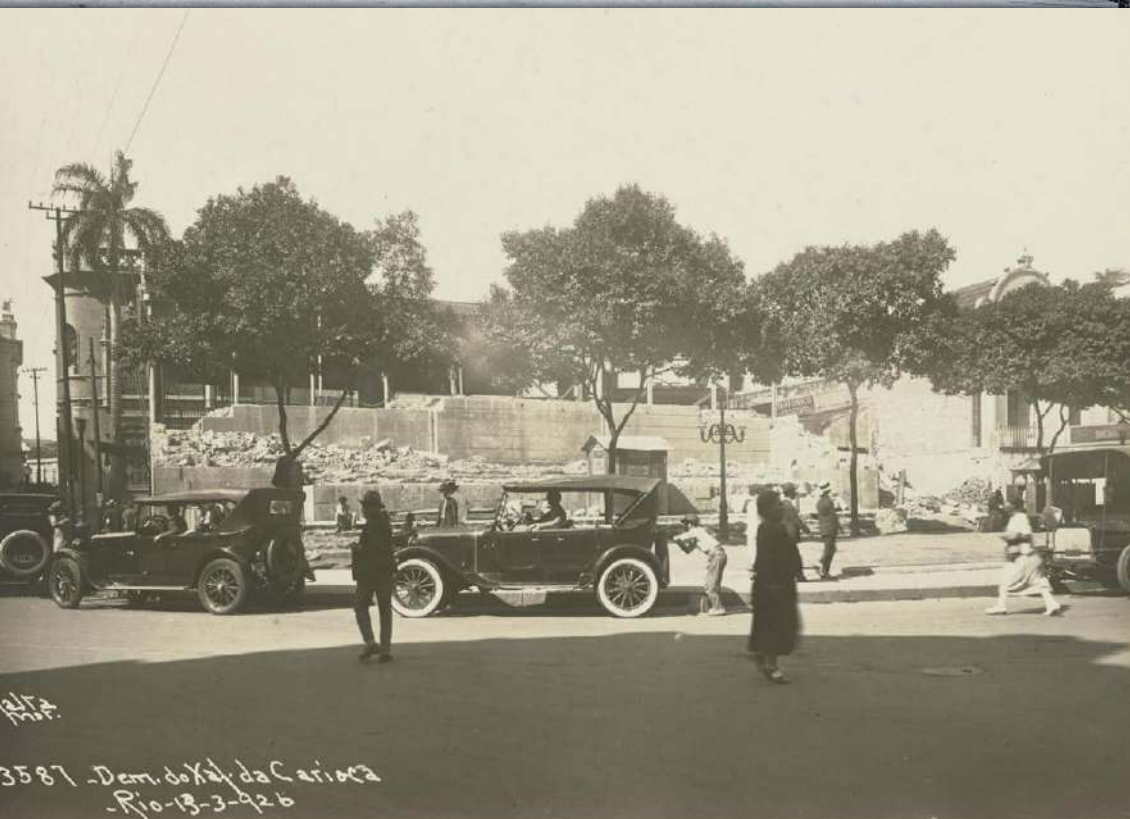
Cujos productos fôrão premiados com as medalhas da primeira classe nas Exposições de Londres de 1851 e 1852; Exposition Universelle, Pariz 1867; Hamburgo 1863; Porto 1865; Nova Zelandia 1865; Auxerre 1866; Caen 1867; Amsterdam 1869; Vienna 1873; Philadelphia 1877 e le Grand Prix de Pariz 1878.

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Novos hábitos

Anúncios do Almanak Laemert de 1875.

Novos produtos vindos da cultura da água privatizada. Com a ampliação do acesso à água foram criadas as casas de banhos, como um espaço de sociabilidade criado pela ampliação do acesso à água.



Demolição Chafariz da Carioca
Fotografia por Luciano Ferrez. Arquivo
Família Ferrez, 1925.



**USO DE JATO D'ÁGUA NA
DERRUBADA DO MORRO
DO CASTELO**
Fotografia de Augusto
Malta, Acervo IMS, 1928.

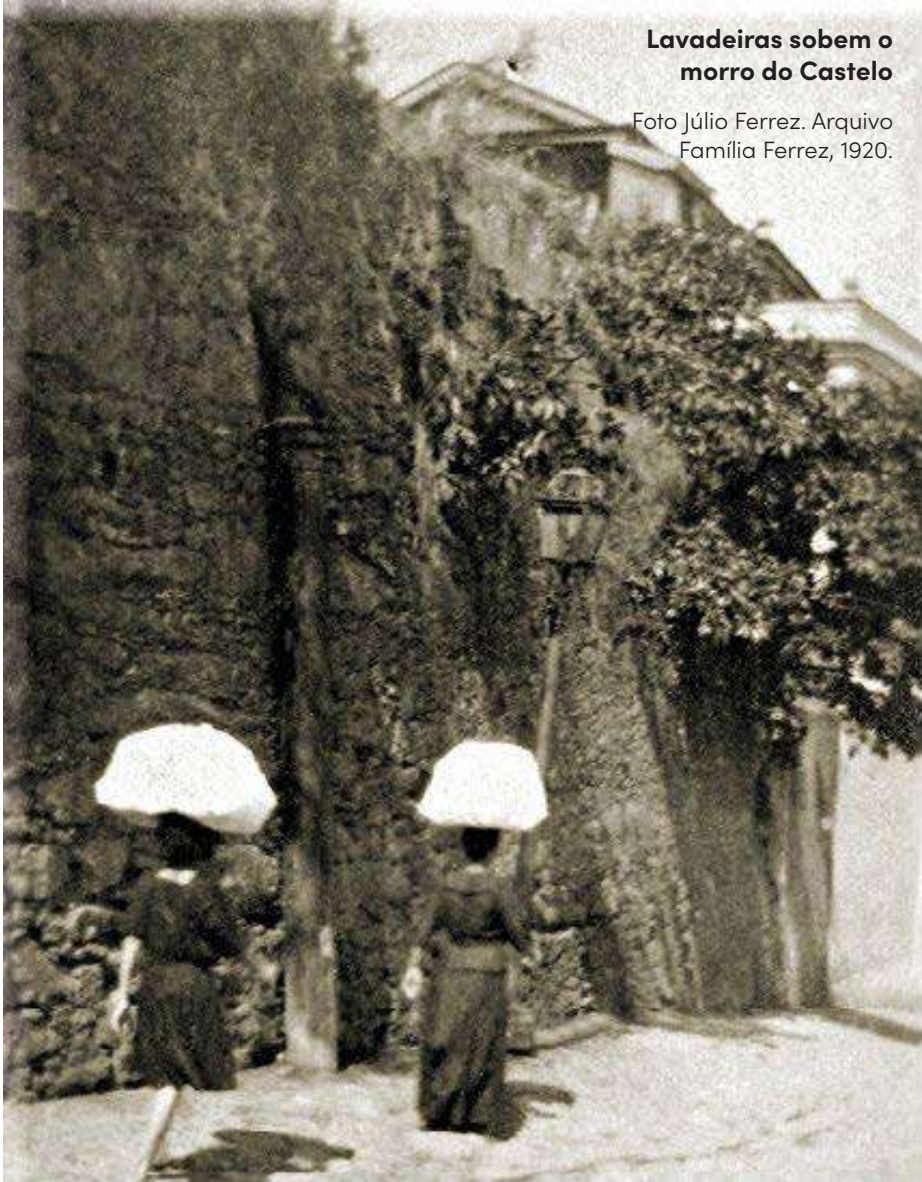


DEMOLITION OF MORRO DO CASTELO



CHAFARIZ DO DO CASTELO
Fotografia Júlio Ferrez.
Arquivo Família Ferrez, 1921.

Fotos bebedouros
Arquivo Família Ferrez, 1920.



Lavadeiras sobem o morro do Castelo
Foto Júlio Ferrez. Arquivo Família Ferrez, 1920.



Falta d'água.
Favela. No Morro da Gamboa, região central do Rio, crianças carregam latas e baldes de água na cabeça devido à falta de água /1956/ AGÊNCIA O GLOBO.

03.

PLACES THAT DRIED

Questions about spaces rich in history but
disconnected from memory.

**“O sentimento de continuidade torna-se residual nos
locais. Há lugares da memória porque não existem
mais meios de memória”**

Nora, Pierre Nora. “Entre memória e história:
a problemática dos lugares” .” Revista Projeto
História. São Paulo (10), 1993.

Places of memory

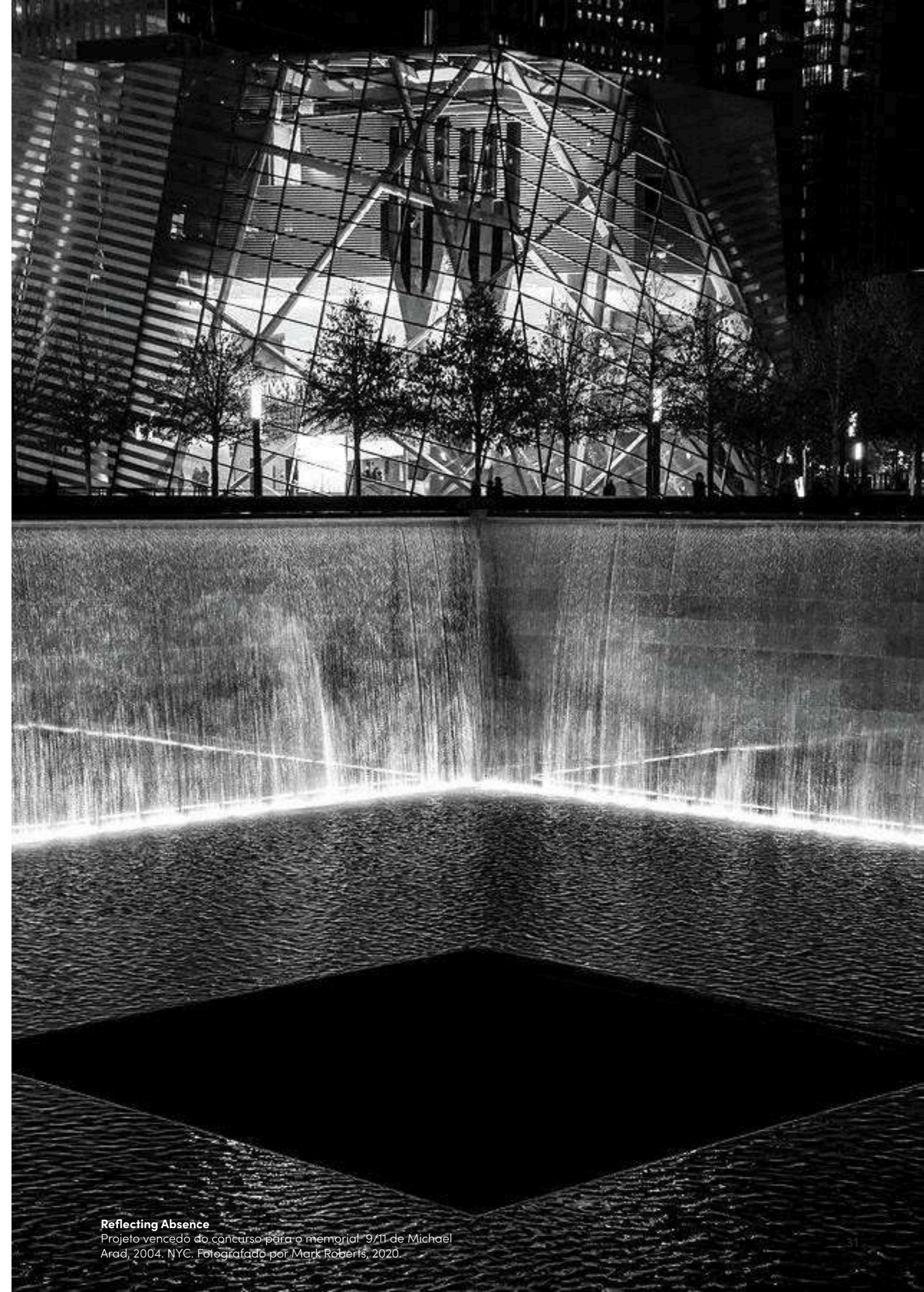
The fountains, once sites of intense sociability, are now dry in every sense of the word. No one drinks anymore, no one bathes. Should one try...

Thirst.

Understanding the importance and functionality of water in public space, there is still an important aspect to be addressed. It would be inappropriate to discuss Rio de Janeiro's fountains without understanding these monuments as heritage and the weight that this designation carries. Therefore, before proposing an intervention, it is important to incorporate the complexity of the relationships in places of memory.

In "Between Memory and History: The Problematic of Places" (1993), Pierre Nora conceptually separates "history" from "memory". This terminological distinction is essential for understanding the contradictions of the spaces analyzed. Spaces shaped by water, but that have lost their connection, laden with history, but disconnected from memory. Nora defines memory as a living phenomenon, in permanent evolution, dialoguing with remembrance and forgetfulness. "Memory is rooted in the concrete, in space, in gesture, in image, in object." (p.09). It is linked to the present and the future, in eternal construction. Memory finds a connection in affectivity and the sense of belonging and depends on collective experience to exist, thus being related to the idea of social identity. While history is linked to the past. It consists of the reconstruction of what no longer exists. Just as it belongs to everyone, history belongs to no one, as it does not open the door to subjectivity. Therefore, unlike history, which is considered factual, memory can disappear. There is no spontaneous memory, hence the need for tangible support instruments, places of memory.

"Sem vigilância comemorativa, a história depressa os varreria. São bastiões sobre os quais se escora. Mas se o que eles defendem não estivesse ameaçado, não se teria, tampouco, a necessidade de construí-los. Se vivêssemos verdadeiramente as lembranças que eles envolvem, eles seriam inúteis. E se, em compensação, a história não se apoderasse deles para deformá-los, transformá-los, sová-los e petrificá-los eles não se tornariam lugares de memória. É este vai-e-vem que os constitui: momentos de história arrancados do movimento da história, mas que lhe são devolvidos. Não mais inteiramente a vida, nem mais inteiramente a morte, como as conchas na praia quando o mar se retira da memória viva." (P.13)



Reflecting Absence

Projeto vencedor do concurso para o memorial 9/11 de Michael Arad, 2004. NYC. Fotografado por Mark Roberts, 2020.

What is a monument without water?

- Aqueduct
- Spout
- Fountain
- Tap
- Pipe
- River
- Dock
- Ruin



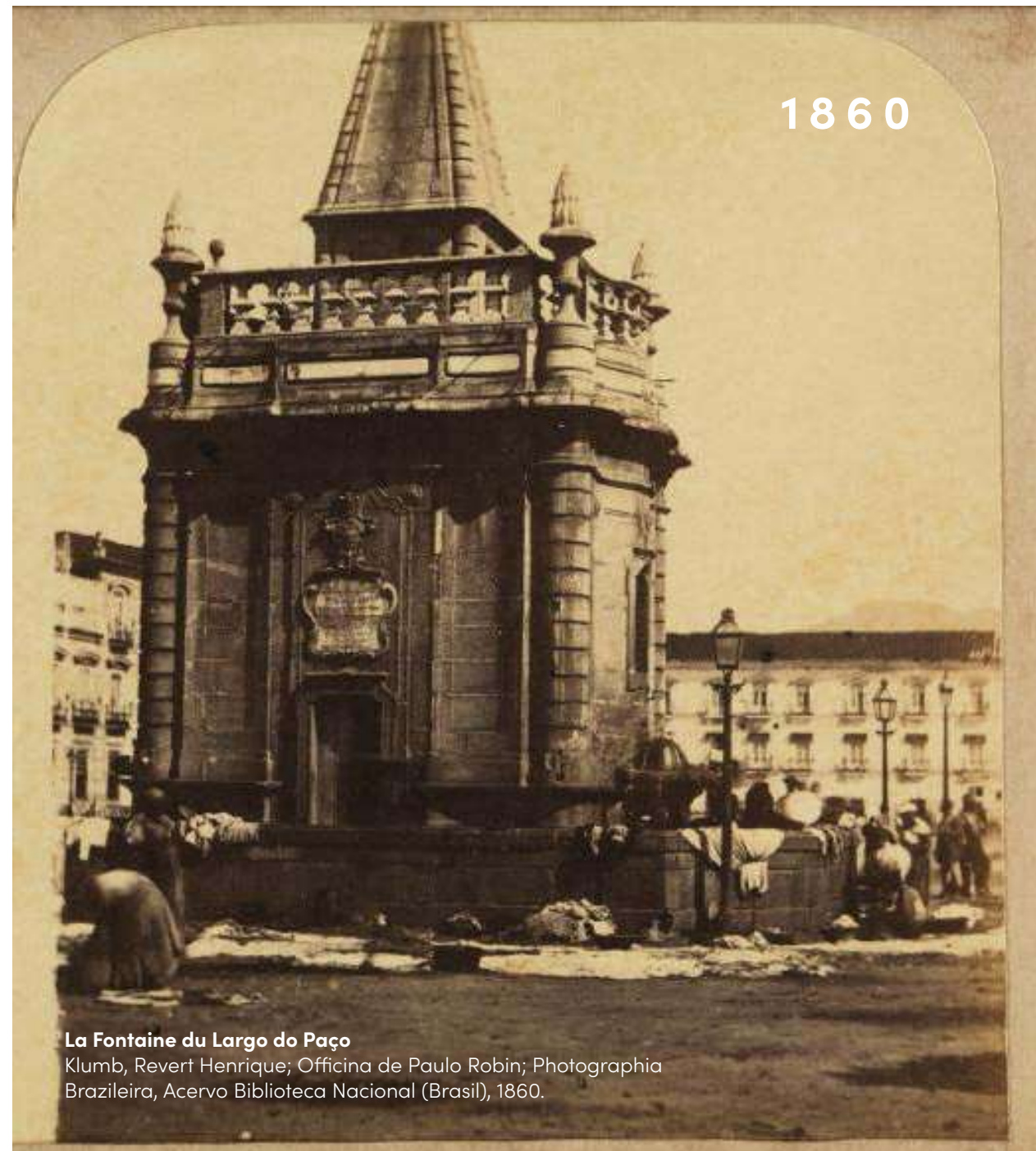
Mitolorgias Urbanas: Águas Férteis.
Coletivo Líquida Ação



In these places, there is a mixture of belonging and detachment. In them, water is an element of historical distancing. It's a memory in which we no longer dwell, without active participation in the space, but still present in its absence. There is then the need to reactivate what Nora refers to as "true memory". Derived from experience, it is immediate, residing in gesture, habit, and the body. In contrast, what happens today would be indirect, voluntary, and deliberate memory. It's a relationship no longer spontaneous with the place but rather a conscious effort to understand its history.

That the arches carried water is common knowledge, but it's a distant past, with no more evidence. The Chafariz do Mestre Valentim is only identified as a fountain for those who know its name. The Carioca Fountain left no traces in the square. For those who are now in the dry place, why think about water? History requires memory.

Hence, the desire arises to bring back the lived/spontaneous memory to the place, through the participation of the body in space. Creating tangible support for memory. The intervention is conceived as a way to resignify the place, understanding water as the main element of the intervention and all other proposed structures as support for it.



The article criticizes the use of the fountain by homeless people to wash clothes. The photo used in the article is ironically similar to Klumb's (1860), which depicts washerwomen using the fountain. For over a century, the Chafariz da Praça XV was responsible for directly supplying water to the ships docking in Guanabara Bay, to the Vice-royal Palace, and also to the water carriers and washerwomen in the central area of the city.



"Quando está sol, o local fica mais cheio, penduram roupas como se aquilo fosse um varal, fica uma zona. Nos dias mais frios, não vejo muita movimentação ali. Mas acho que precisam conservar mais aquela obra tão grandiosa, que traz uma pedaço da história"

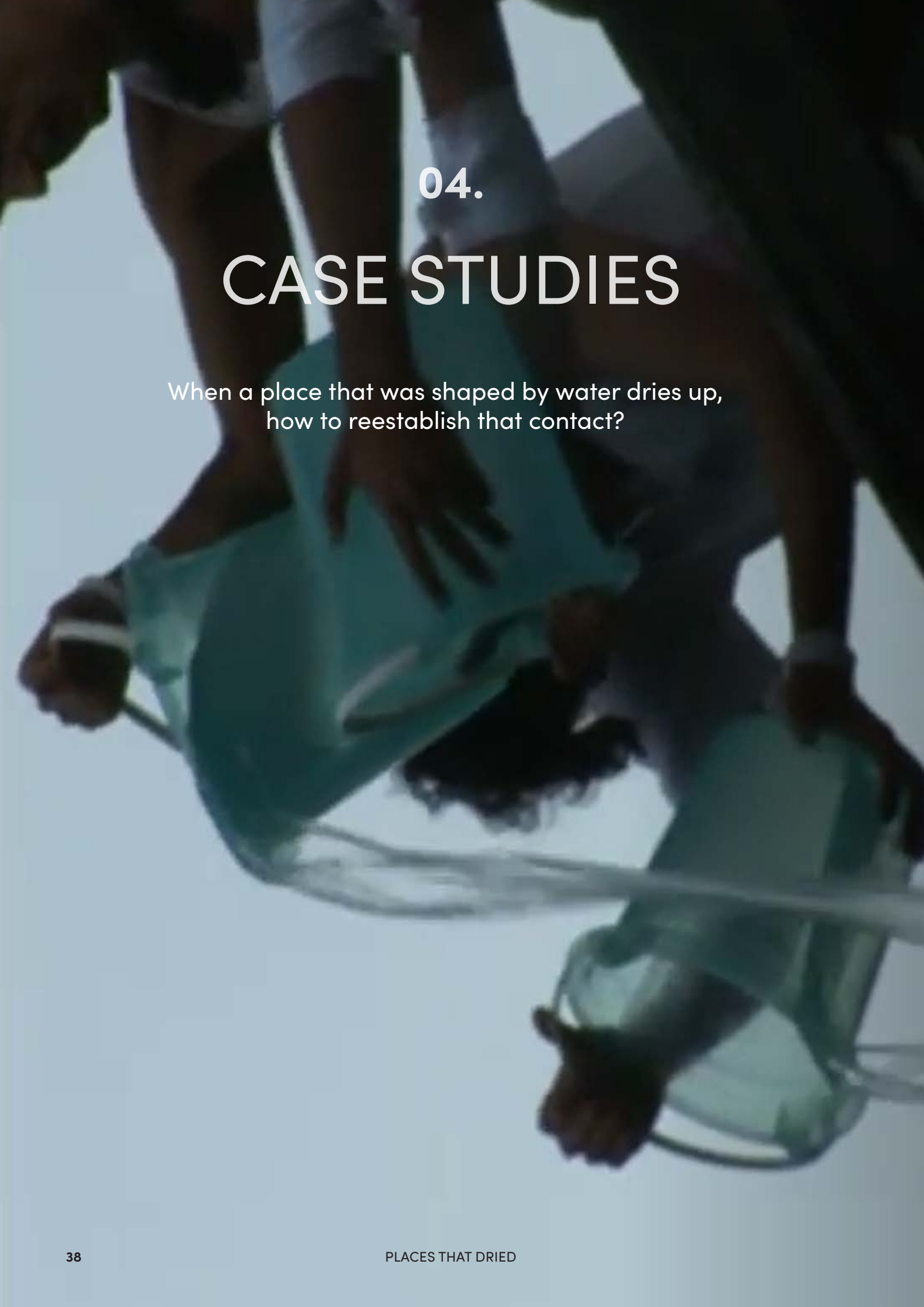


MITOLOGIAS URBANAS: Águas Férteis.

Coletivo Líquida Ação

Prêmio Funarte Artes Cênicas na Rua 2009
- maio 2010

“Restauração efêmera dos chafarizes barrocos que distribuía água potável para a população carioca até o século XIX. A ação coletiva reavive três chafarizes construídos pelo Mestre Valentim com a presença de 280 baldes de água, incorporando as formas arquitetônicas e as atuais condições de secura dos monumentos-chafarizes: Praça XV, Fonte dos Amores e Saracuras. Estas performances de restauração efêmera contaram com a participação ativa dos próprios moradores da cidade, que ajudaram no transporte da água para os chafarizes secos.”



04.

CASE STUDIES

When a place that was shaped by water dries up,
how to reestablish that contact?

PRAÇA XV DE NOVEMBRO

O Chafariz do Mestre Valentim

As ruínas do Cais do Carmo

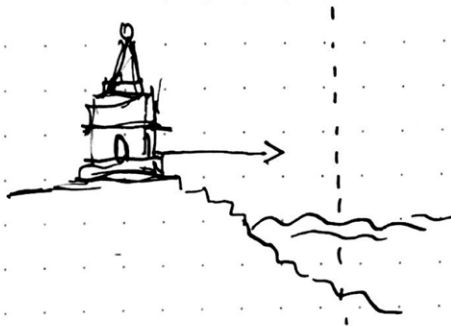
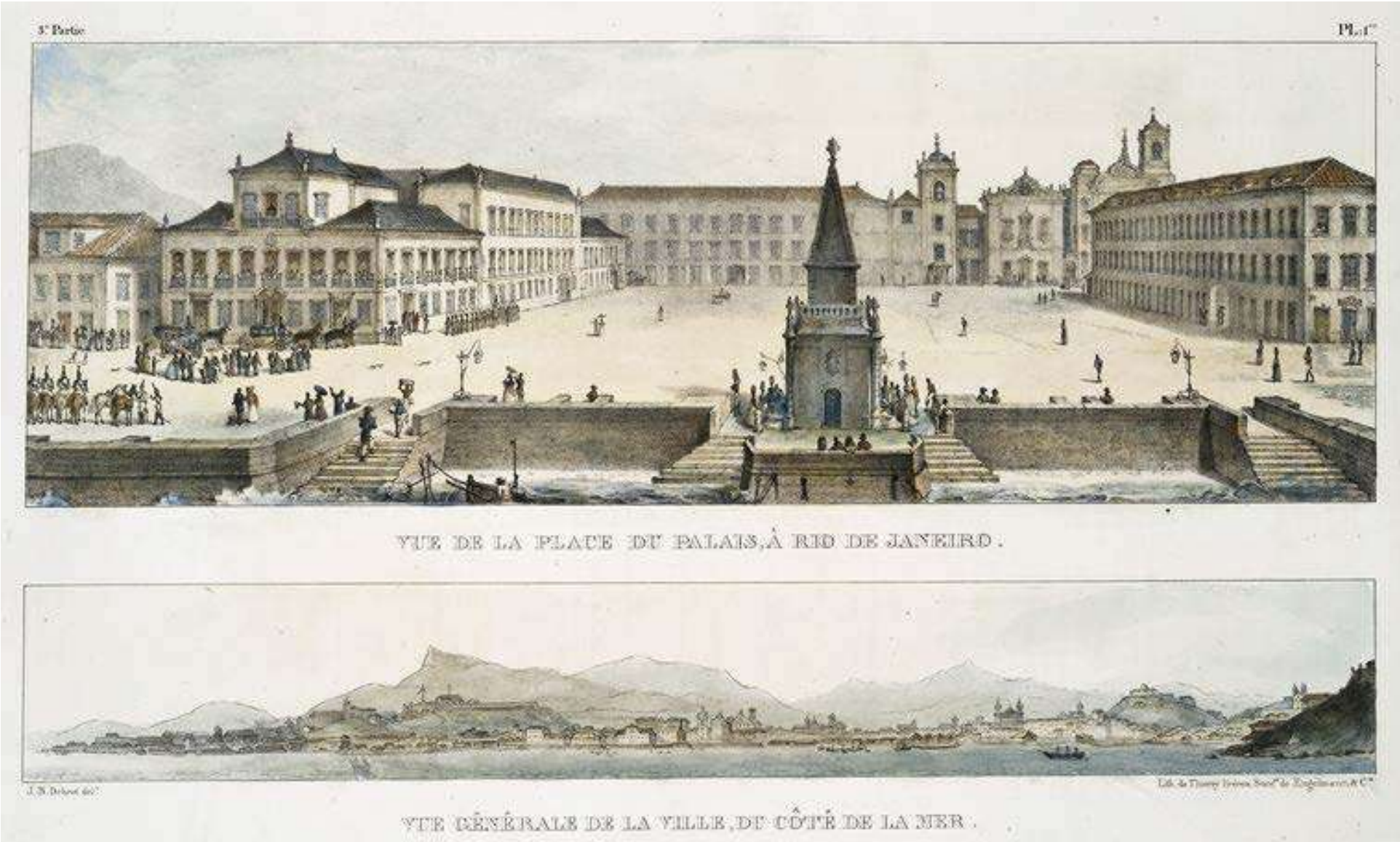
O mar e a água

Currently, Praça XV functions as a place where there is a convergence of urban dynamics and historical layers. The various urban transformations have led to the neglect or even obstruction of important historical landmarks on the site. The persistence of the Chafariz da Praça XV in the space is notable, even with the successive transformations that have occurred over the last three centuries around the monument.

Largo do Paço
A partir de desenho de Victor Barrat,
Friedrich Salathé executou e coloriu a
mão esta água-finta, editada por Johan
Steinmann de Basileia, 1826/32.
Coleção Gilberto Ferrez



In 1750, the same year the Arcos da Carioca were constructed, the second monumental fountain in Rio was built in what is now Praça XV, then known as Largo do Carmo and the main square of the city. Water came from the aqueducts to the Carioca fountain and from there passed through underground copper pipes (along Rua do Cano, currently Rua Sete de Setembro) to the fountain in Largo do Carmo. It was responsible for directly supplying water to the ships docking in Guanabara Bay, to the Vice-royal Palace, and also to the water carriers and washerwomen in the central area of the city. The immense flow of slaves, water carriers, and sailors in the middle of the square caused discomfort to the Viceroy. Under the pretext that it disrupted military marches, in 1775 the fountain was moved from the center of the square to the water's edge, near the Cais do Carmo, as part of the port redesign for the transfer of the capital. The old fountain was then demolished, and the current fountain of Mestre Valentin was built. The square came to be known as Largo do Paço, and the fountain became the first reference point for those arriving in the city. It was on the steps of the Cais where the royal family arrived.



**O aqueduto improvisado**

Desenho por Pustkow, 1850.

Structure built to supply the vessels and overcome the distance between the fountain and the sea imposed by landfill.

Disabled since the 1880s, briefly reactivated with the water mirror in 1970, transformed into an archaeological site in 1988 with the discovery of the old dock. In 1994, the car underpass was built, and the monument began to be used for pedestrian access with a new staircase. In 2016, with renovations in the underground tunnel, existing pedestrian access and ventilation disappeared, and the section was filled and grassed over. And that's how it stands today, the staircases that once welcomed everyone disembarking in Rio now descend to the lawn surrounded by high granite walls. The fountain that once had the sea at its feet gradually dried up. It no longer overlooks the sea from its lookout and no longer carries water in its spouts. Those who do not know its history do not perceive the monument as a fountain or the ruins as a dock.

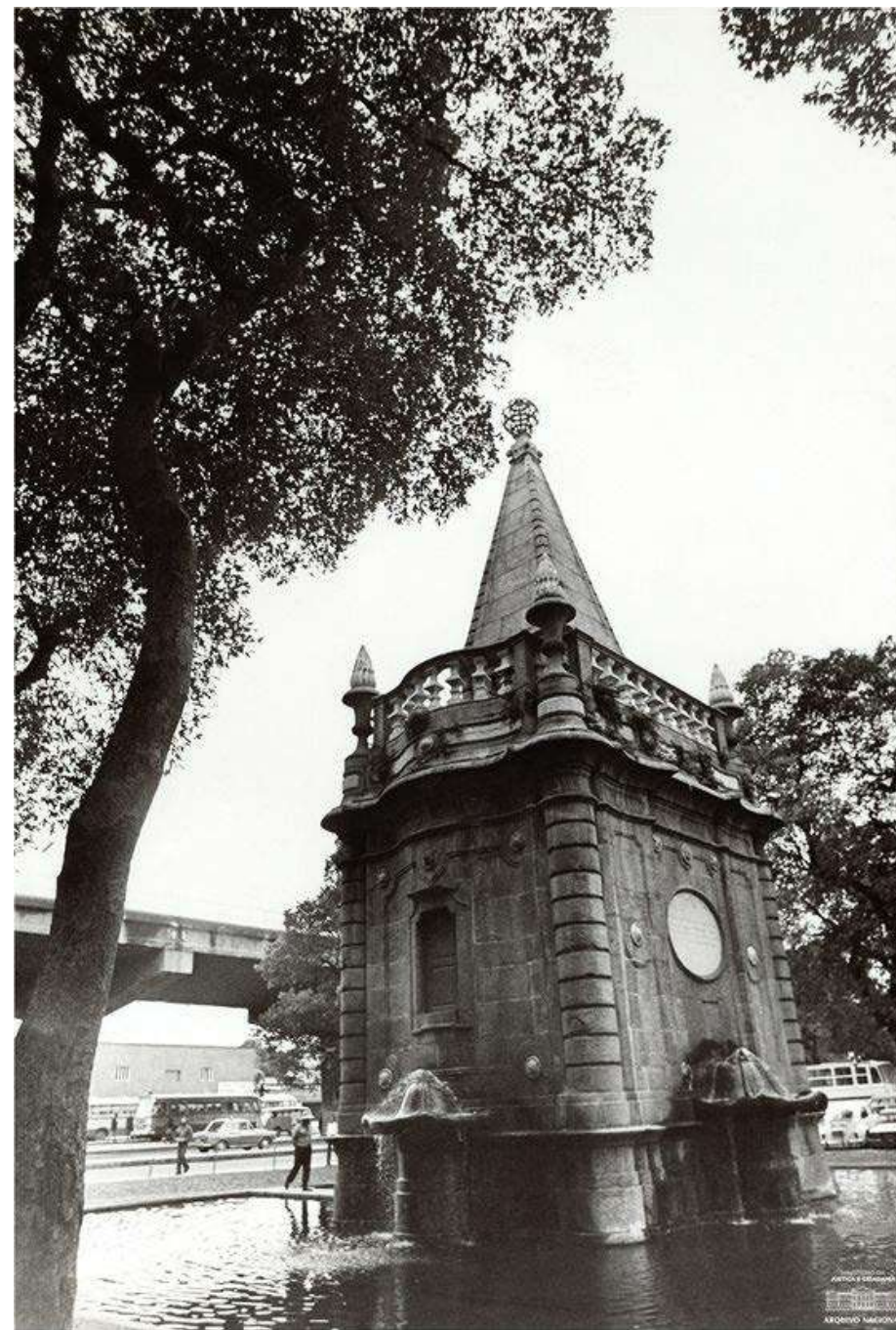
**O espelho d'água**

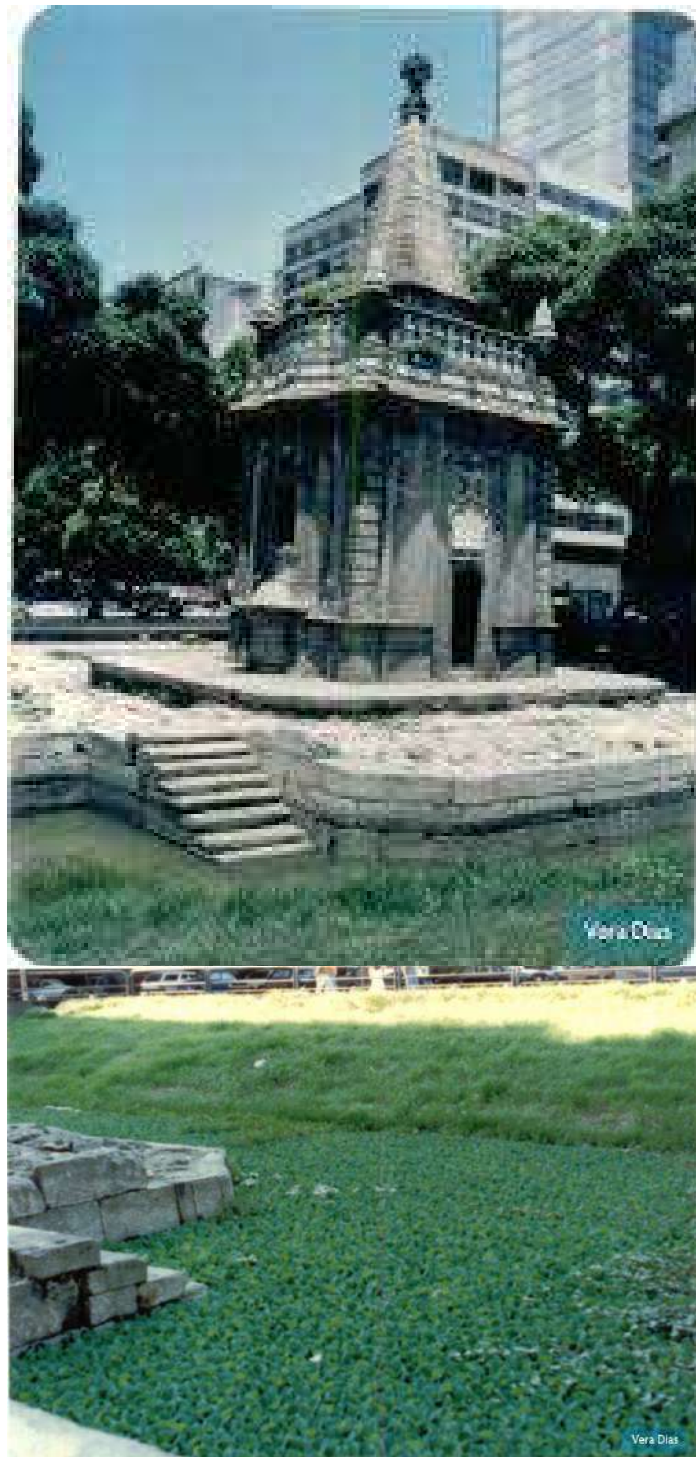
Foto Jaime Klintowitzm , Arquivo Nacional, Fundo Correio da Manhã, 1972.

Projeto aprovado pelo IPHAN, recebeu premiação - Hors-Couours- do IAB, em 1970.

A Escavação

O Jornal O Globo em 1988 noticia a descoberta dos degraus.



**1991**

Fotografias por Vera Dias.

With the rescue of the ruins of the old dock, a small lake was created in the area, taking advantage of the groundwater seepage.

**1998**

Fotografias por Vera Dias.

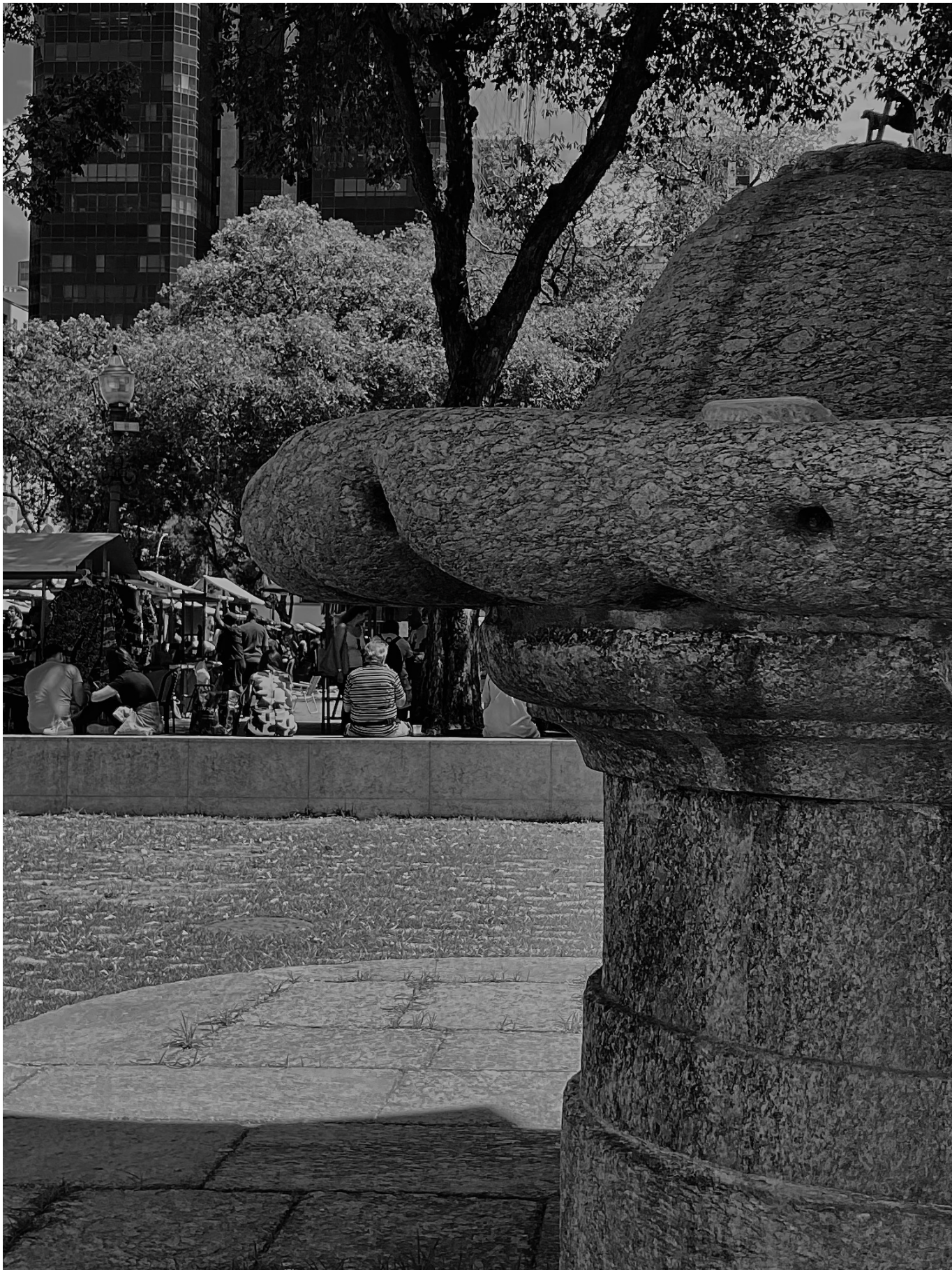
In 1994, the construction of the city's first underground roadway began, practically in front of the fountain. To provide pedestrian access to the roadway, a main staircase was built next to the fountain and another in front of the ferry terminal.

**2016**

Fotografias por Vera Dias.

With the construction of the Marcelo Alencar Tunnel, the existing pedestrian access and ventilation were removed, and the section was filled and replaced with a grassy, walled space, preserving the ancient retaining wall and the steps leading down to the sea.







04.

THE INTERVENTION



Understanding the context of memory deconstruction and hostile architecture (dryness), the intervention is proposed with the idea of urban hospitality. Bringing water to the public space as an invitation. An invitation for use, for welcoming. It echoes the popular tradition of offering a glass of water to visitors in one's home or space. The intervention seeks to be inclusive in its invitation, making both the circulating population and the inhabitants of the city center feel welcomed, whether they seek water out of necessity or have the power to choose.

The importance of reactivating the Chafariz do Mestre Valentim is evident, as well as the many other dry fountains and water taps scattered throughout the city. Given the current state of the monument, it is necessary to consider a structure to receive its water. The primary solution is a structure covered by a set of electro-forged grid panels at the base of the fountain, set back 10 cm from its feet and respecting its access. Under this surface, water is collected and directed to the drain.

Considering the historical importance of the Chafariz do Mestre Valentim, the Cais do Carmo, and its strong relationship with the sea, there is a desire to reconnect with this memory. The connection of the place with the sea has been strongly interrupted. It is a very distant memory, navigating a mix of belonging and dis-belonging.

The current void, resulting from the various urban operations in the square, allows for re-signification, space to bring water back. Extended level with the last step of the old Cais, the water mirror stretches out. The dark stone creates the illusion of depth, but in reality, the water surface is shallow and allows walking on it. The intervention uses a sprinkler system along with the water mirror, making the presence of water almost intangible, hovering between the gaseous and liquid state, filling and highlighting the void.

Descending the steps of the dock, one is no longer confronted with either the sea or the current dry void, but with water in an unstable state and mutable presence. The intervention stimulates the senses and memory, arousing curiosity for immersion.

With the aim of expanding the presence of water in the square, a pipe system is proposed to pump part of the water from the fountain, permeating the voids of Praça XV and enabling new experiences. Functioning as an aqueduct, the system ends at the sea, reconnecting fountain and sea, square and water.

From this Fountain-Sea axis, taps, showers, sprinklers, and water fountains branch out, meeting the different demands for water in the space. The project seeks, through the aesthetics of exposed piping, to generate discomfort. Provocatively inviting dialogue about the use and necessity of water in space. Understanding the discomfort generated by certain uses, it seeks to test the limits of public space and stimulate reflection on places that have dried up.

Highlighting a structure usually hidden, the intervention aims to bring back, in the water's journey between the fountain and the sea, a connection between these two elements while also meeting the demands of the square and its users. An invitation to immersion, to reappropriate the space, remember its history, and create a new use.

04. THE INTERVENTION

1- REATIVAÇÃO:
CHAFARIZ E CAIS

6- CONEXÃO MAR

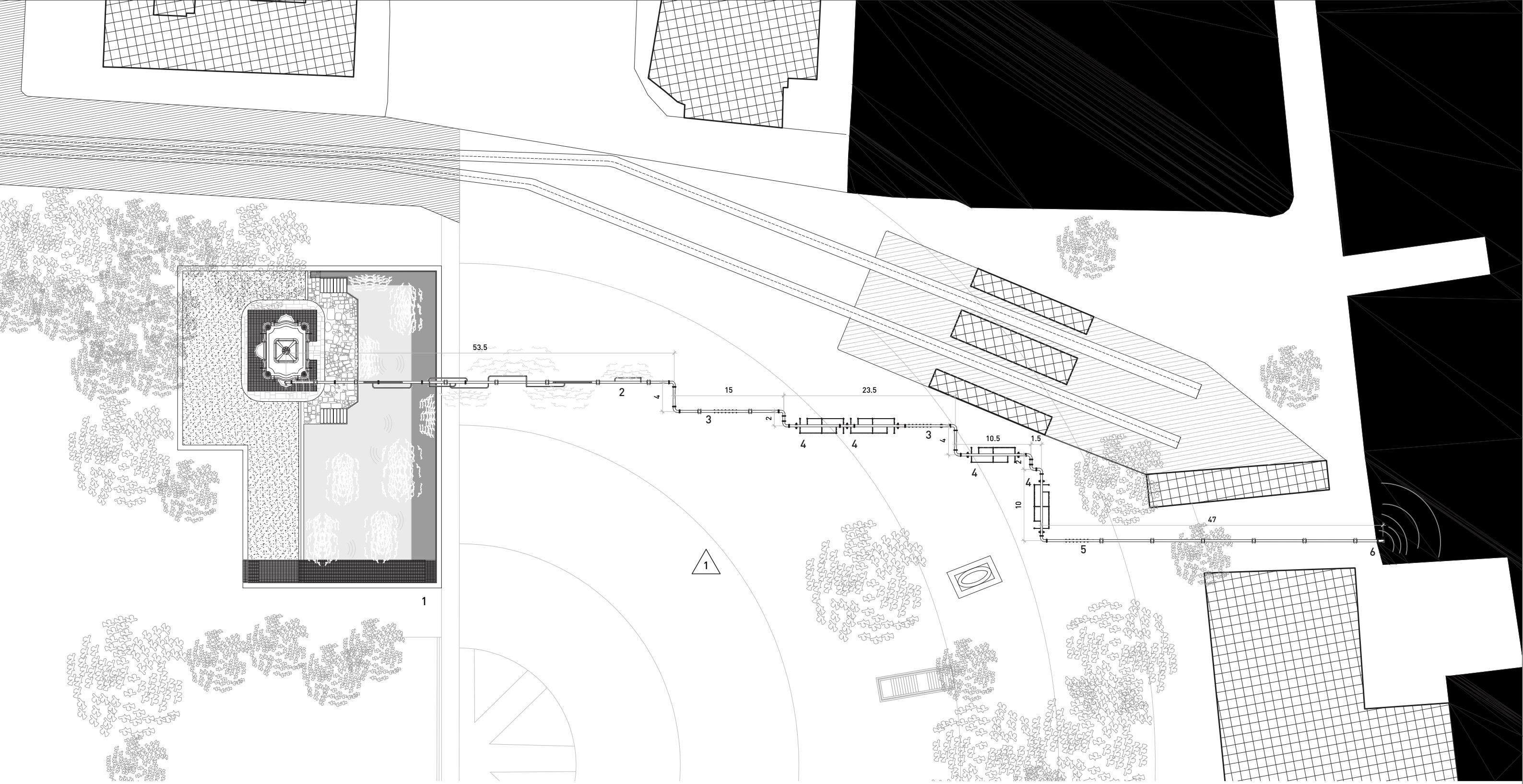
4- CHUVEIROS

5- ÁGUA DE BEBER

2- ASPERSORES

3- BICAS

ÁGUA DE
LAVAR
BANHAR
REFRESCAR
BEBER
BRINCAR
BALDEAR
MEMÓRIA

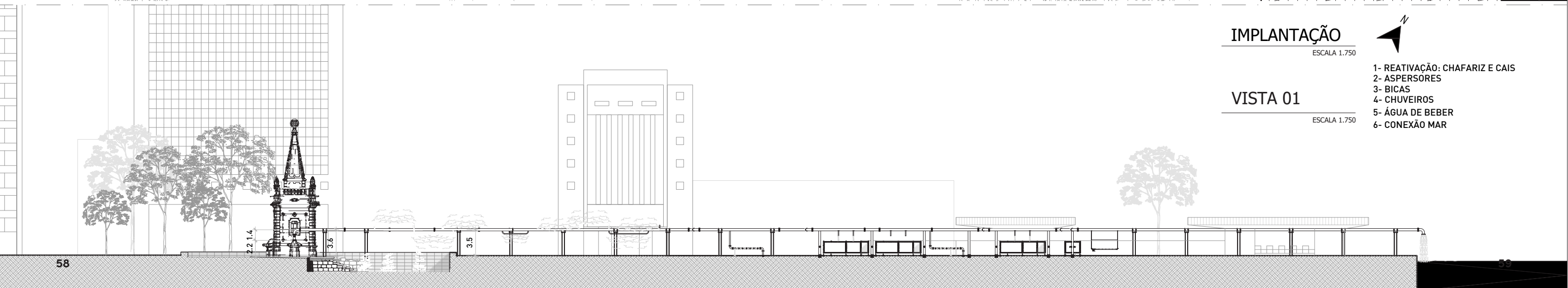


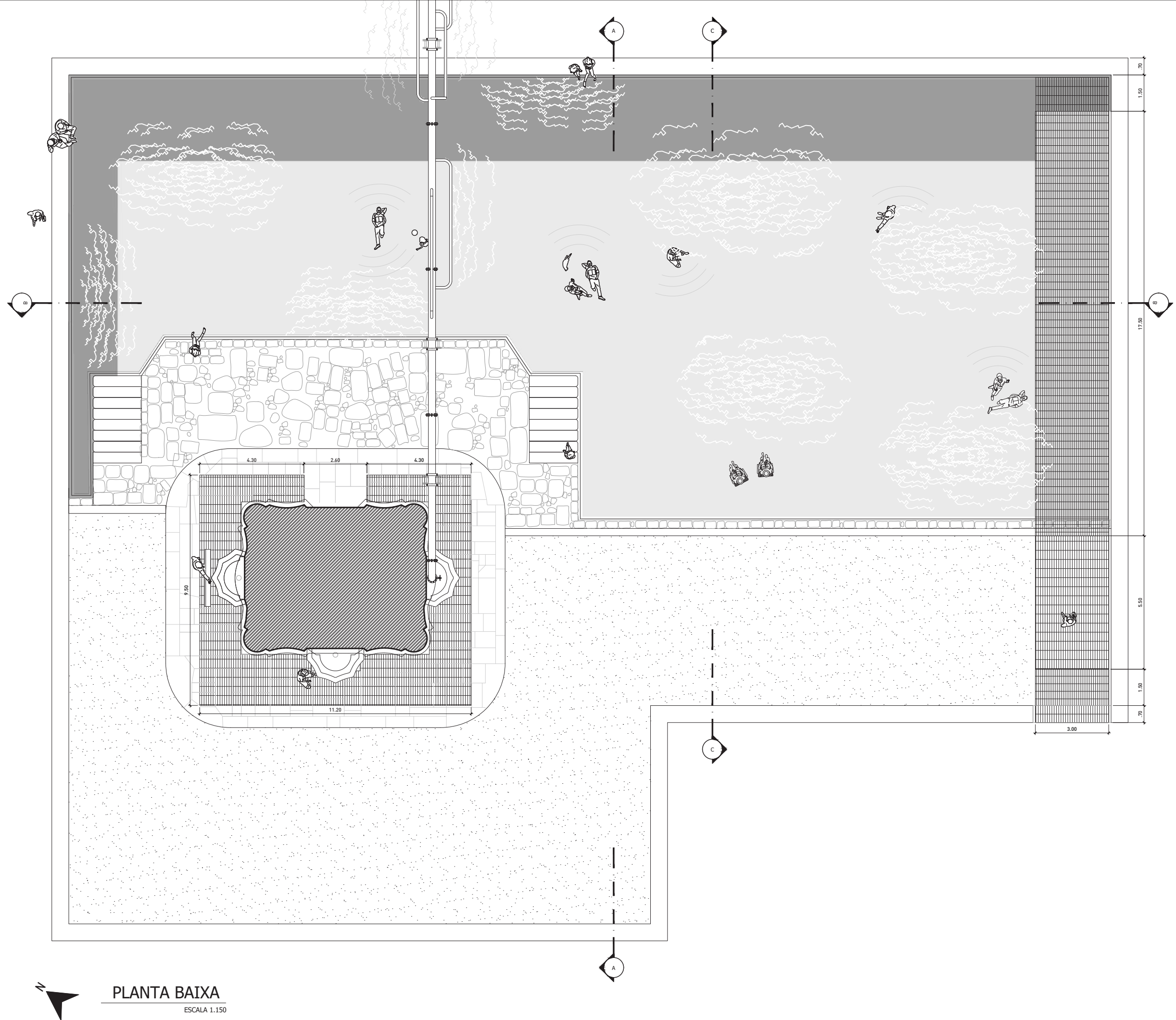
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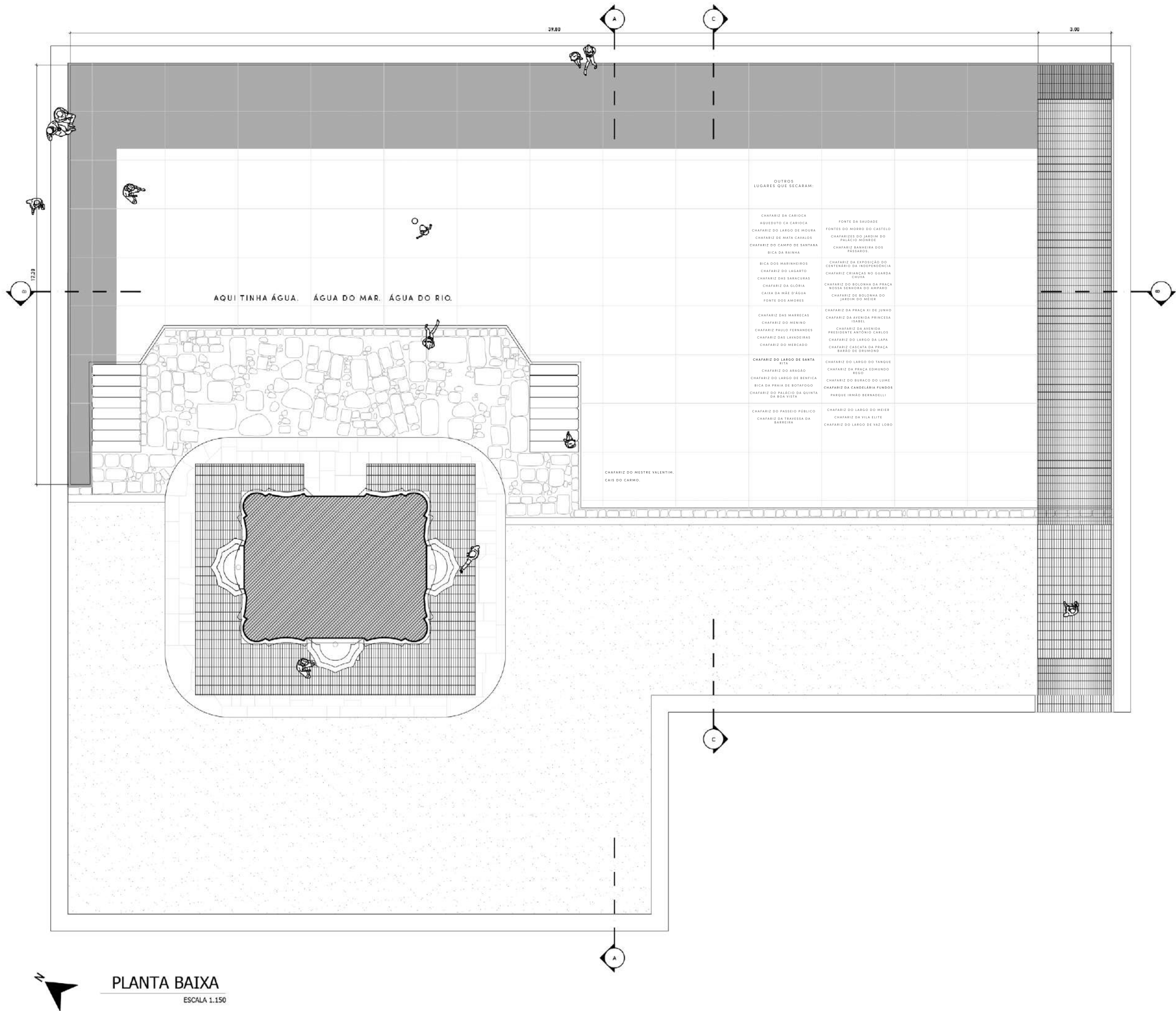


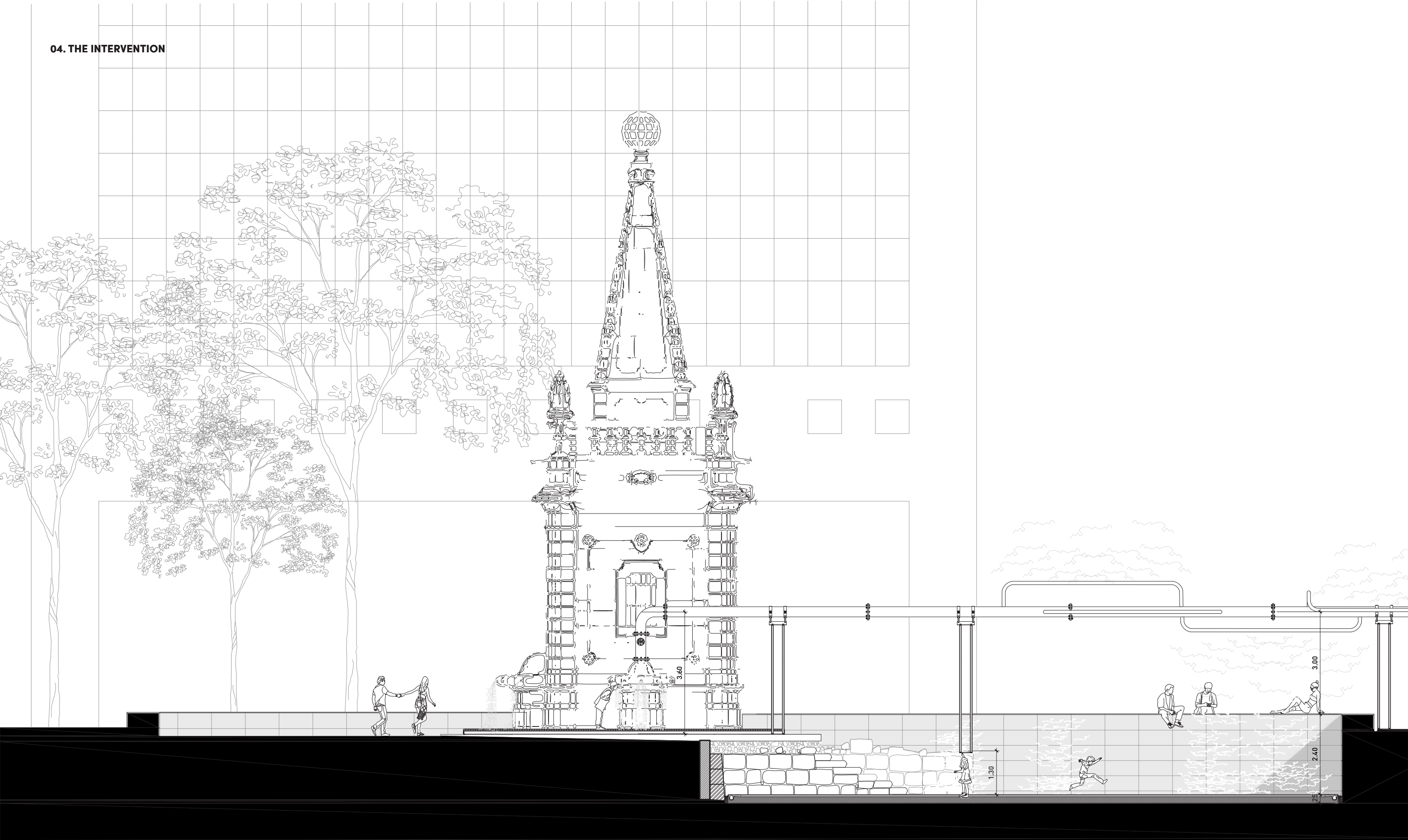
VISTA 01
ESCALA 1.750

- 1- REATIVAÇÃO: CHAFARIZ E CAIS
- 2- ASPERSORES
- 3- BICAS
- 4- CHUVEIROS
- 5- ÁGUA DE BEBER
- 6- CONEXÃO MAR



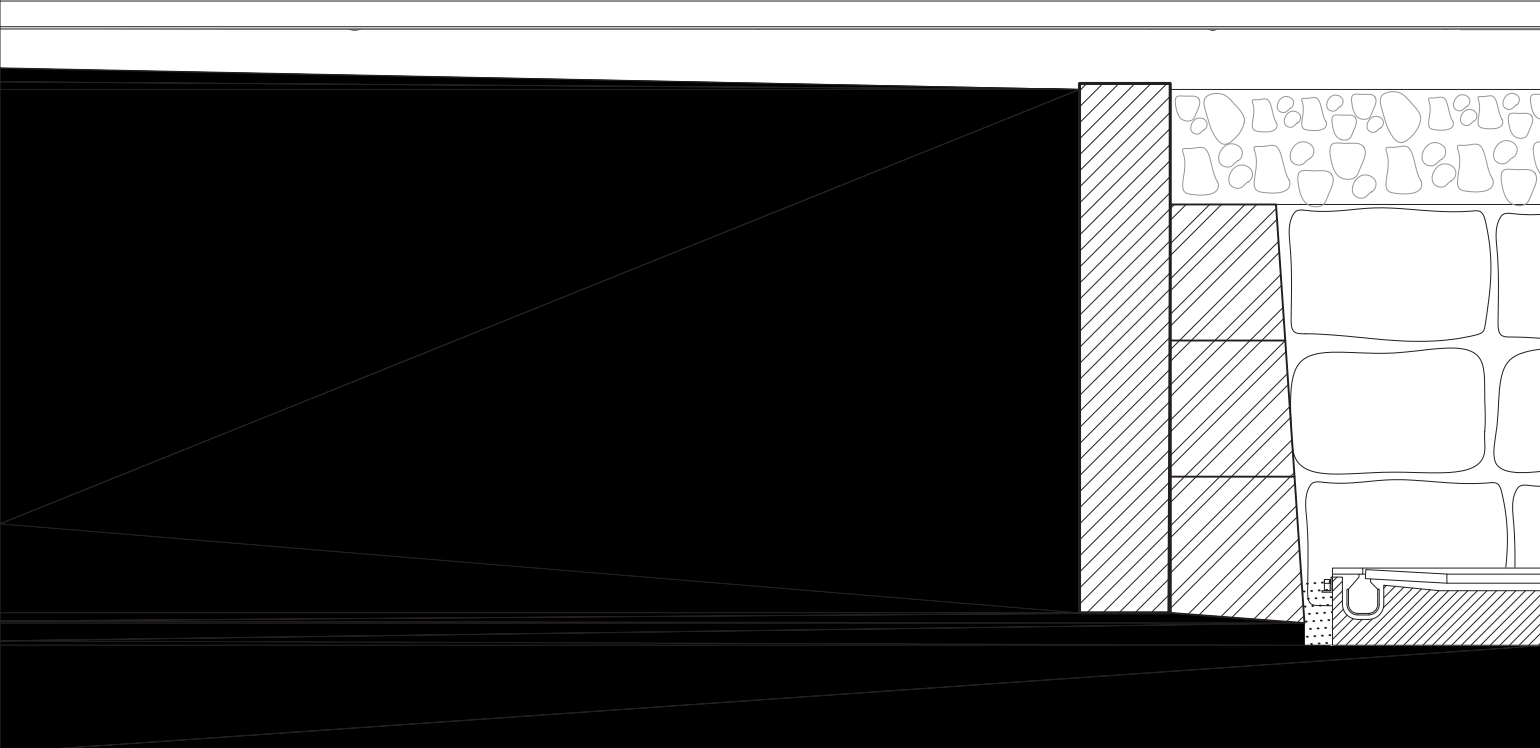
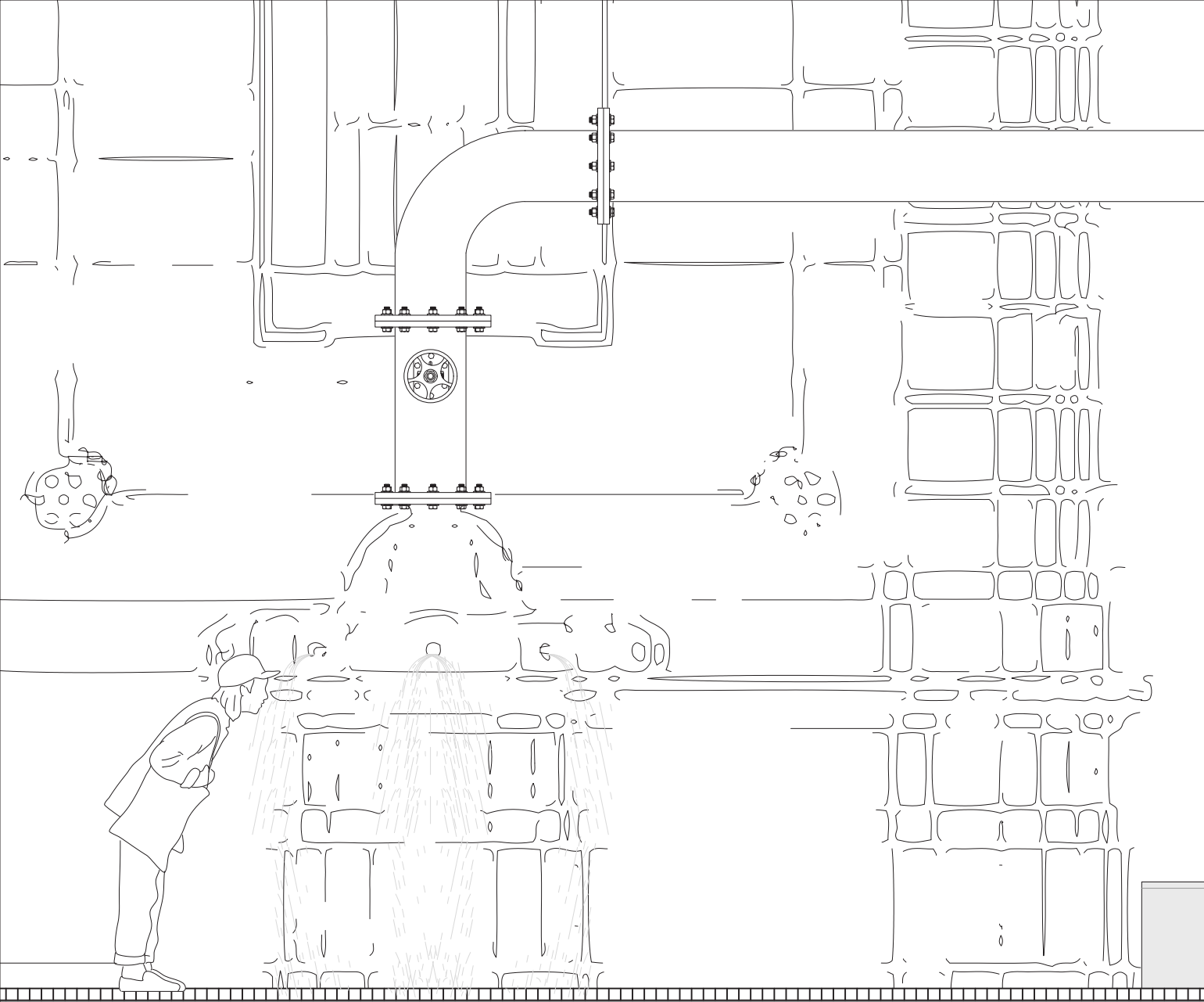






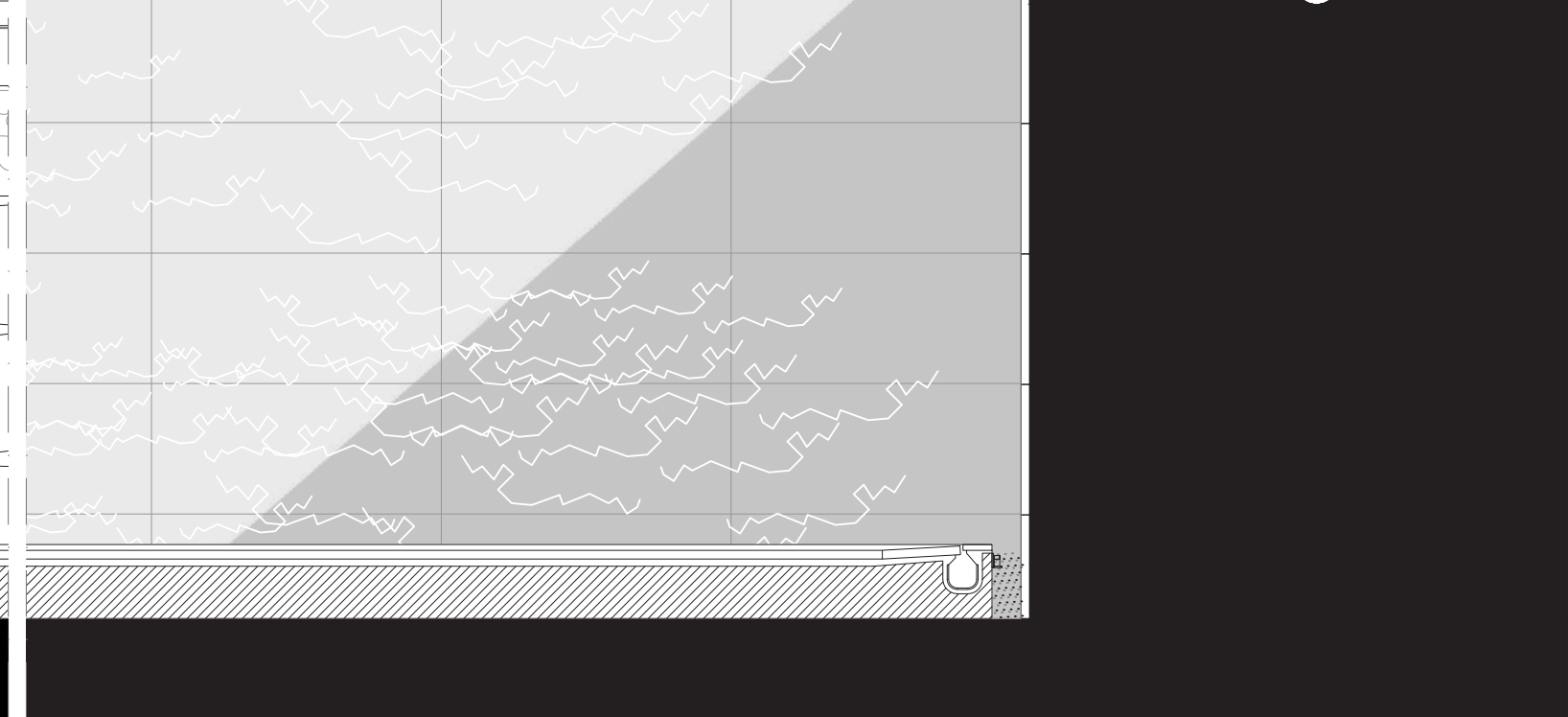
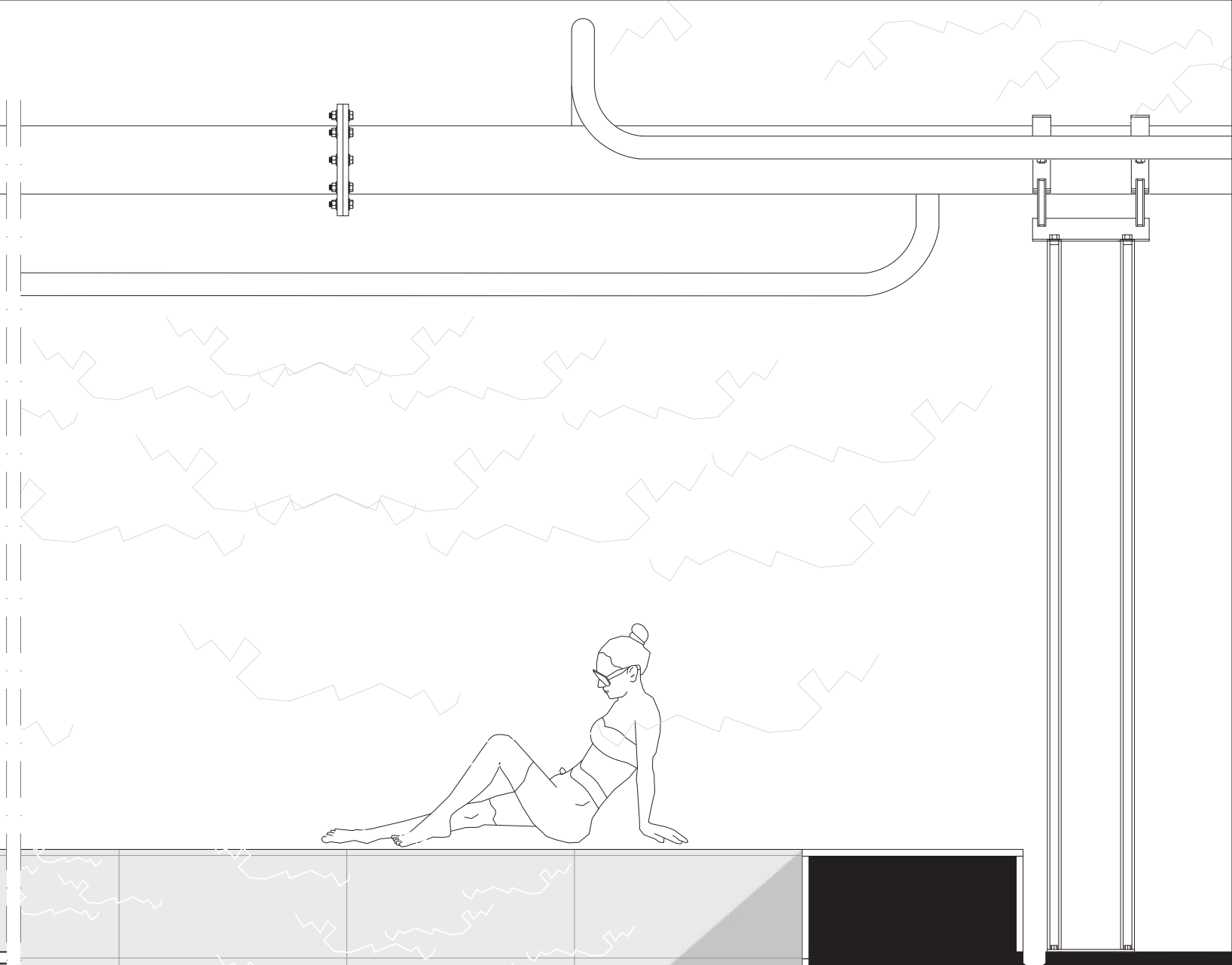
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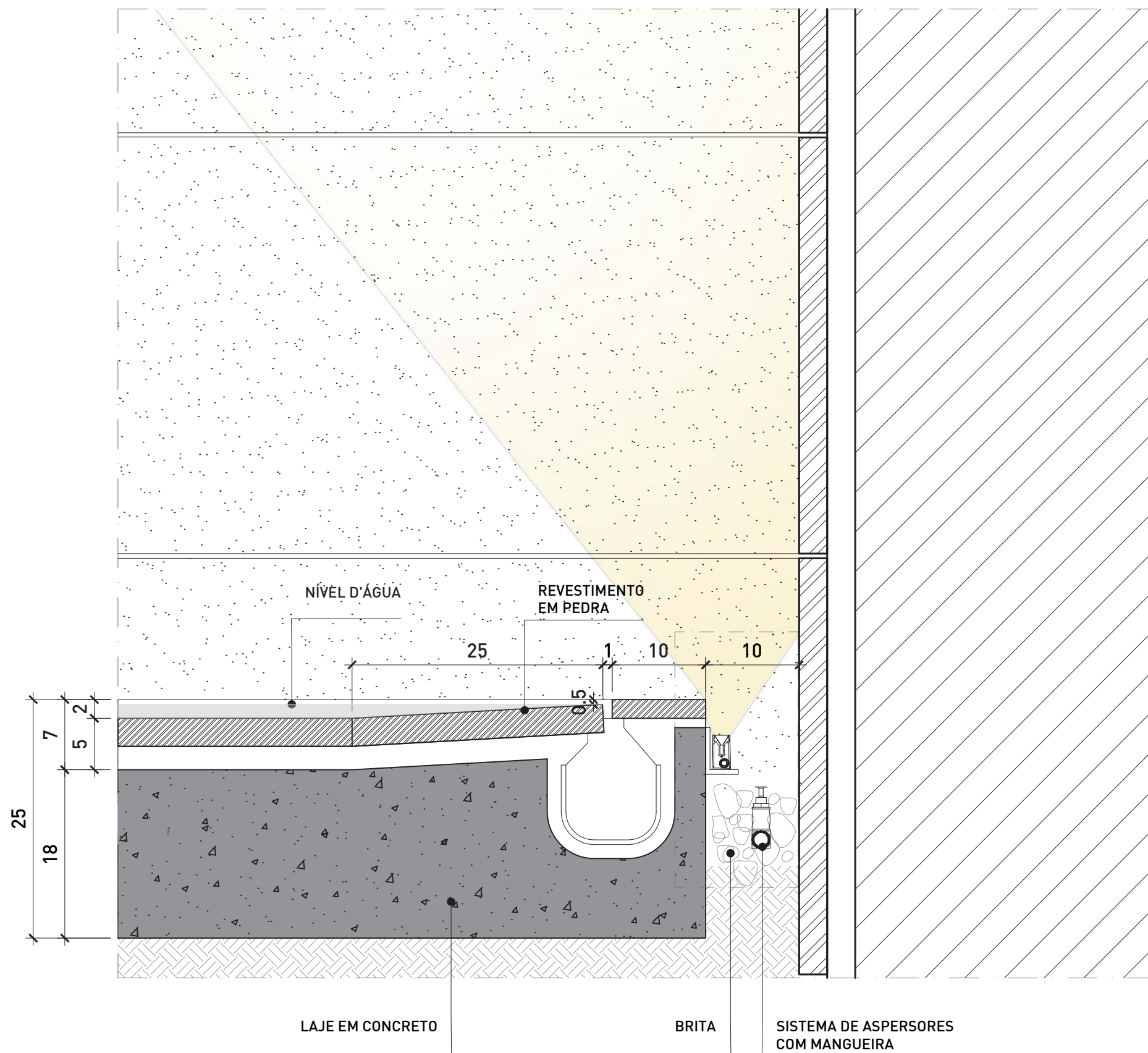
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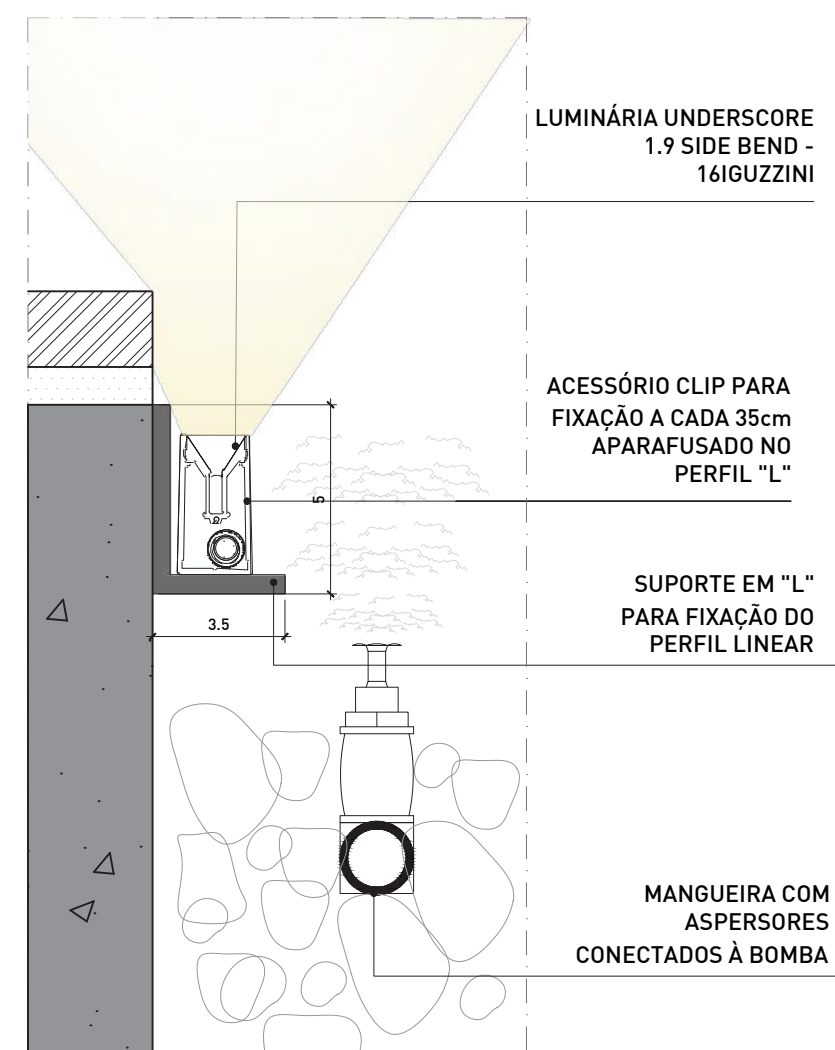
CORTE A

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DETALHE BORDA



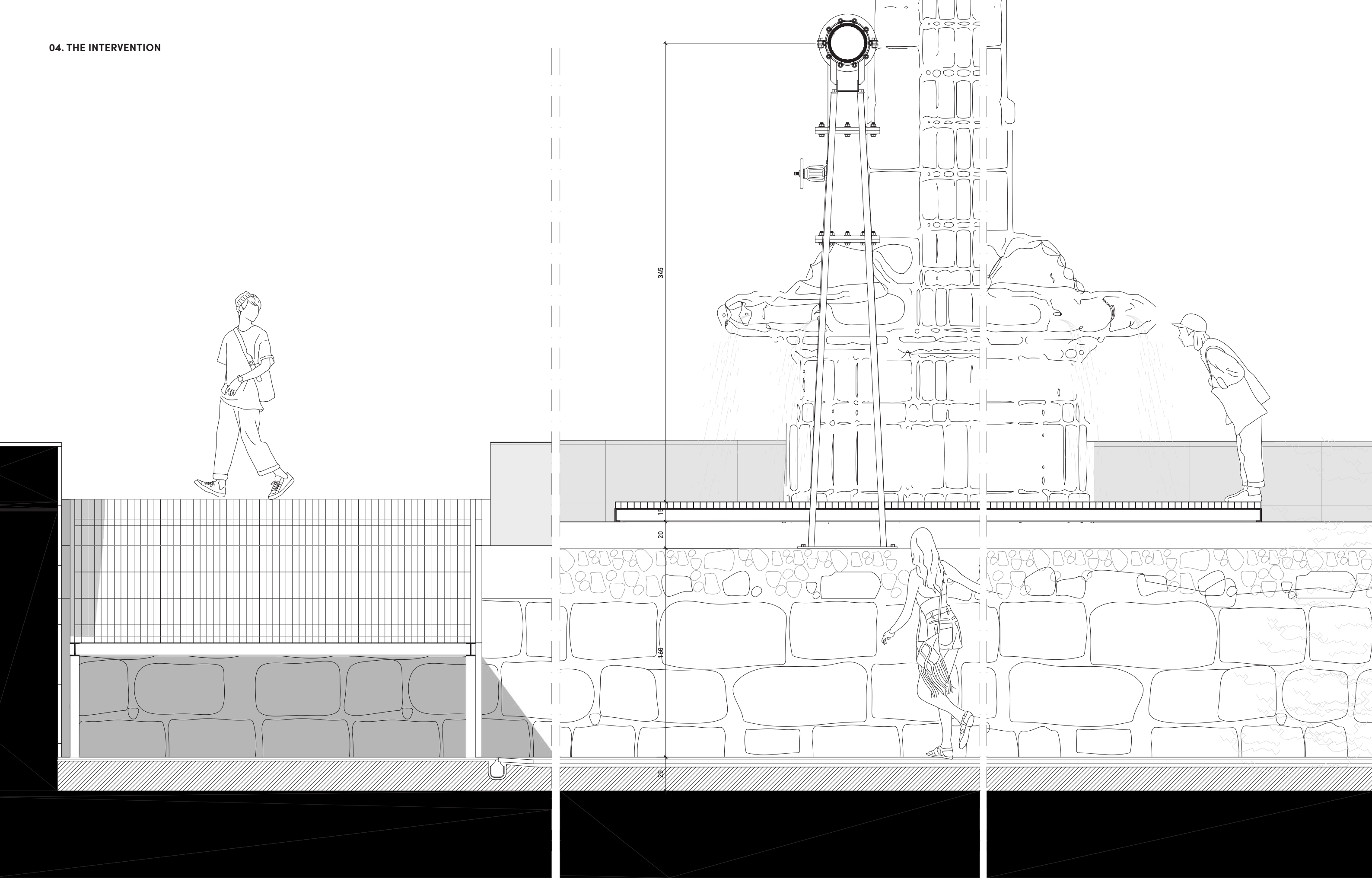
DETALHE ILUMINAÇÃO

ESCALA 1.2



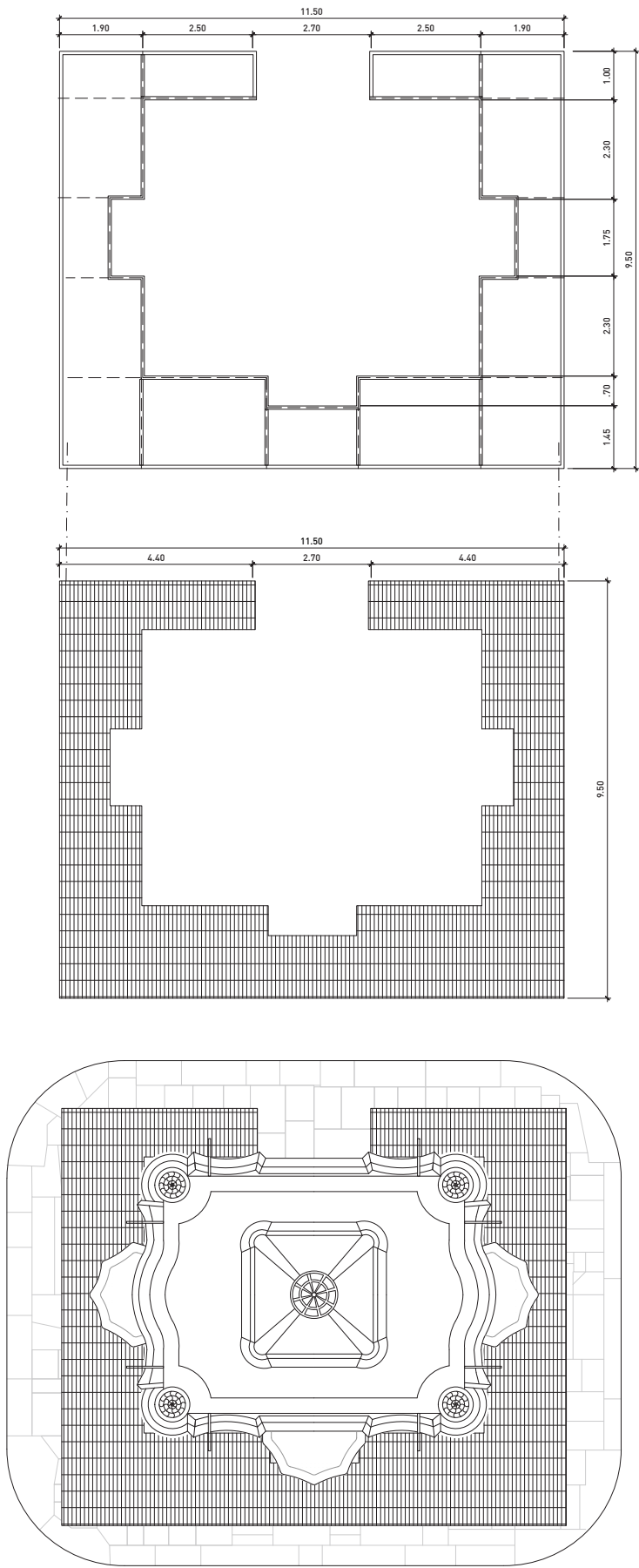
CORTE B

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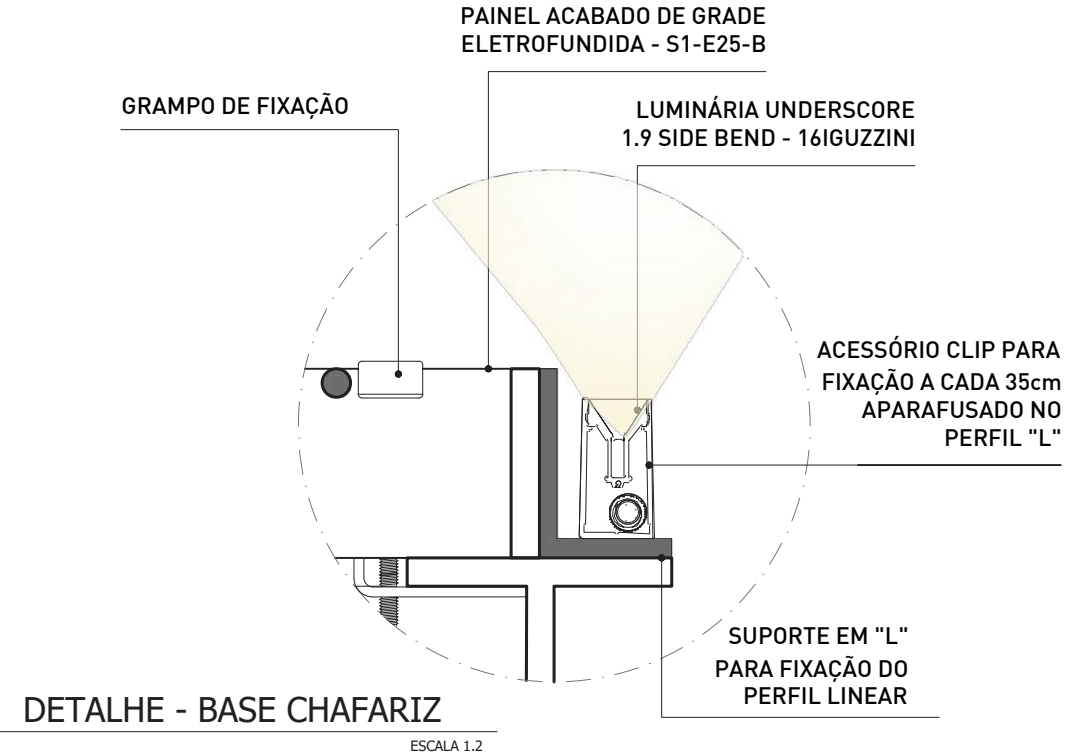
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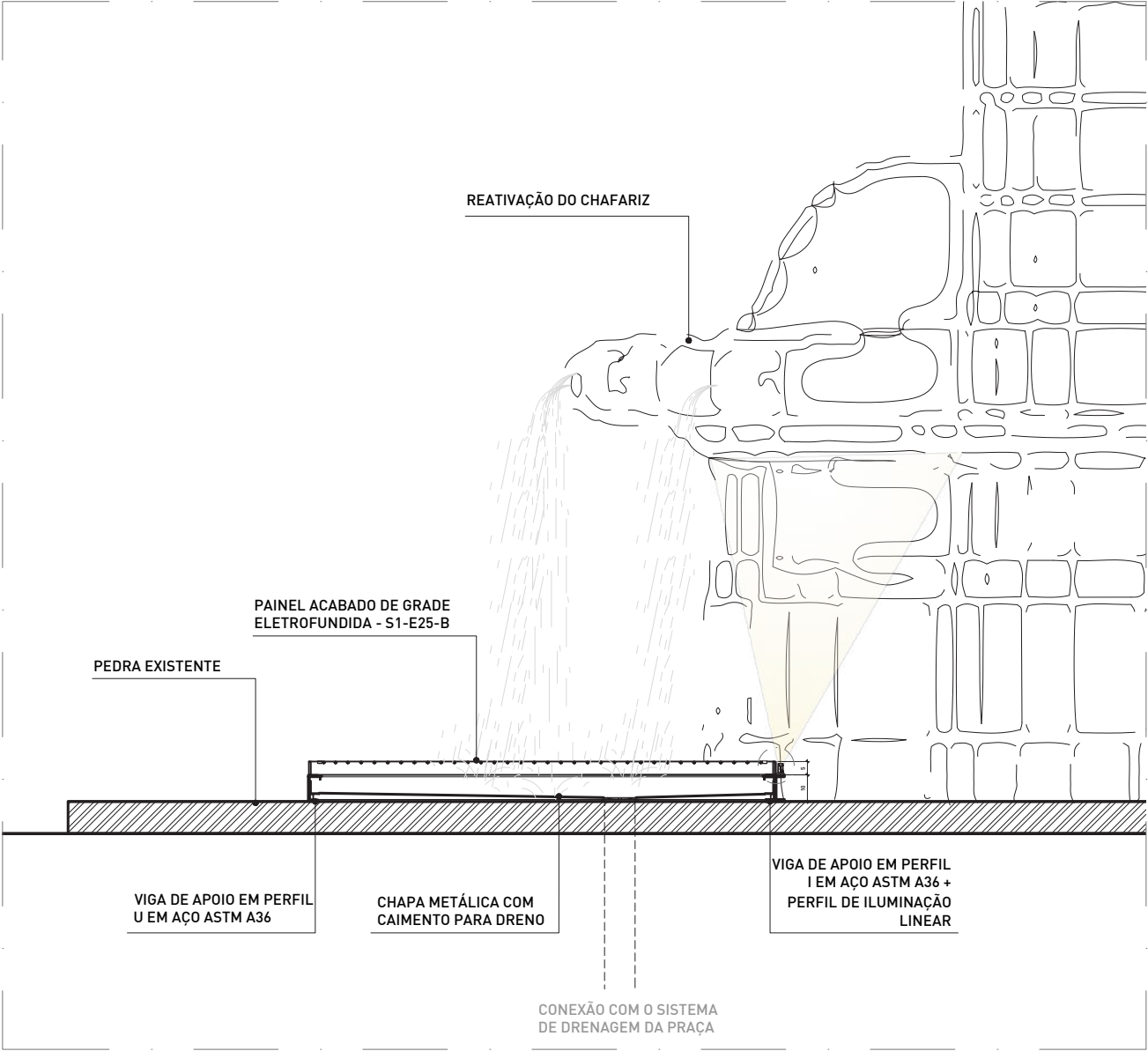
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ESCALA 1:150



DETALHE - BASE CHAFARIZ

ESCALA 1:2



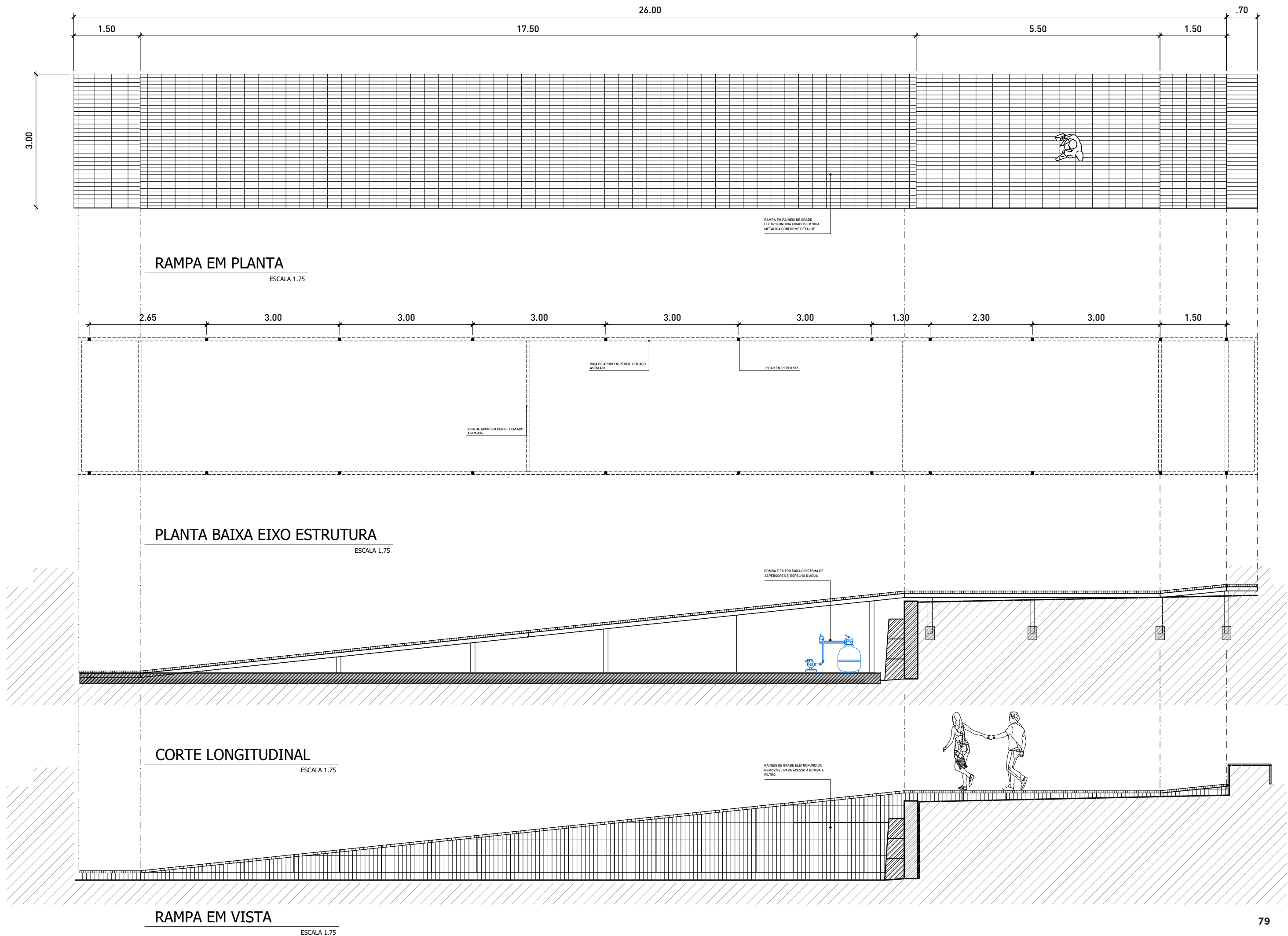
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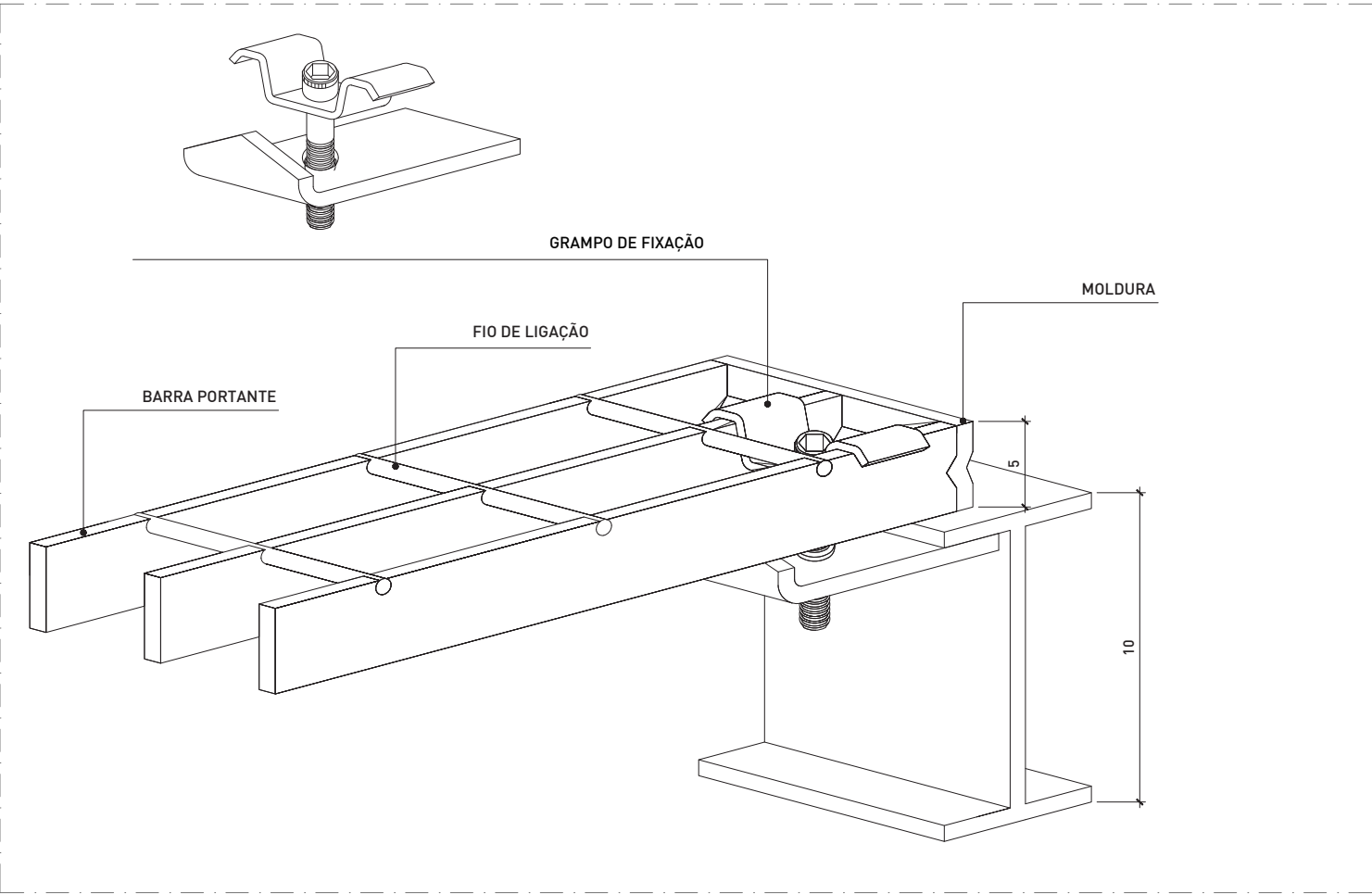
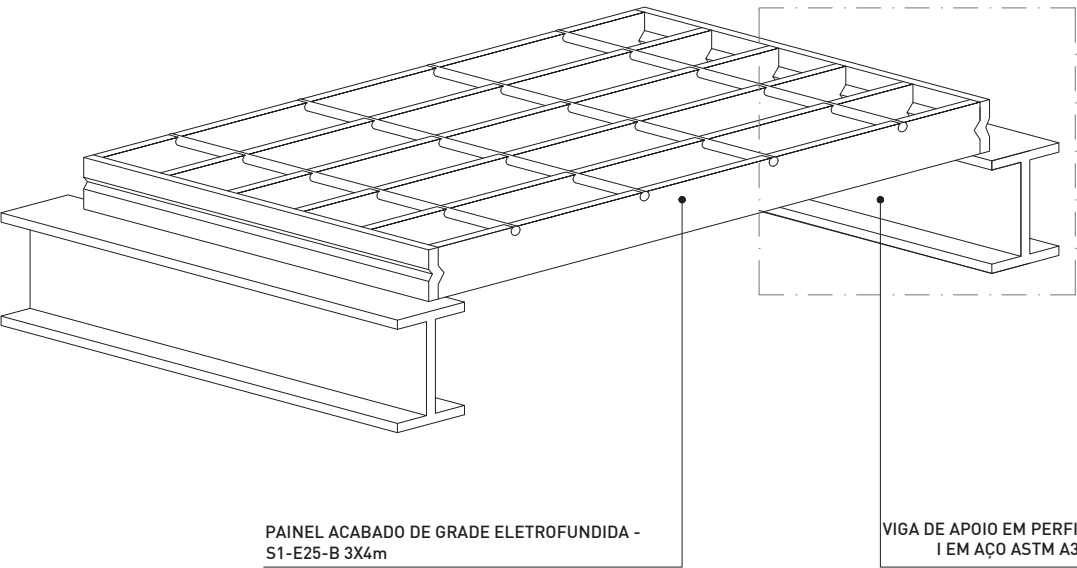
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CORTE C

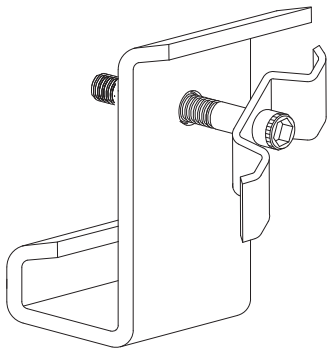
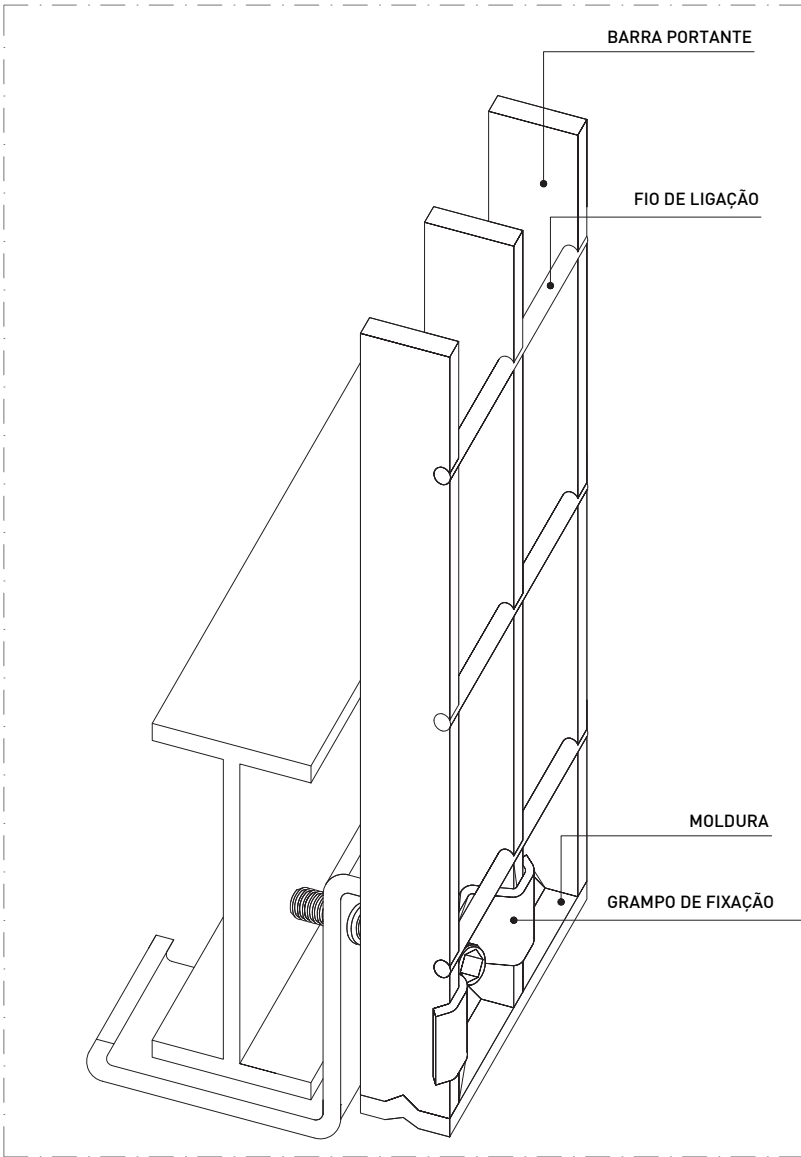
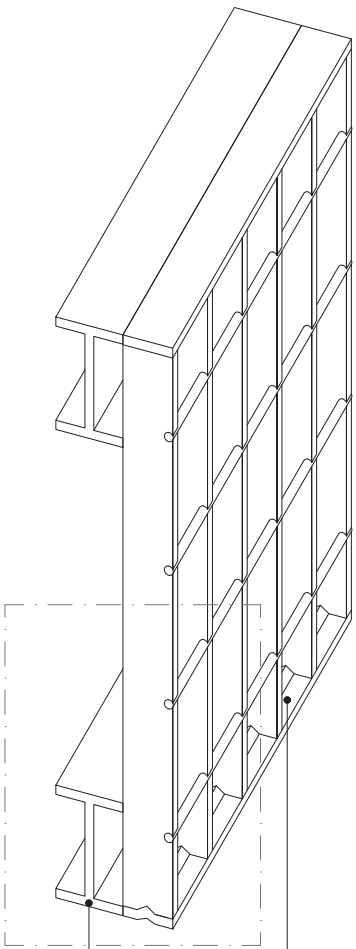
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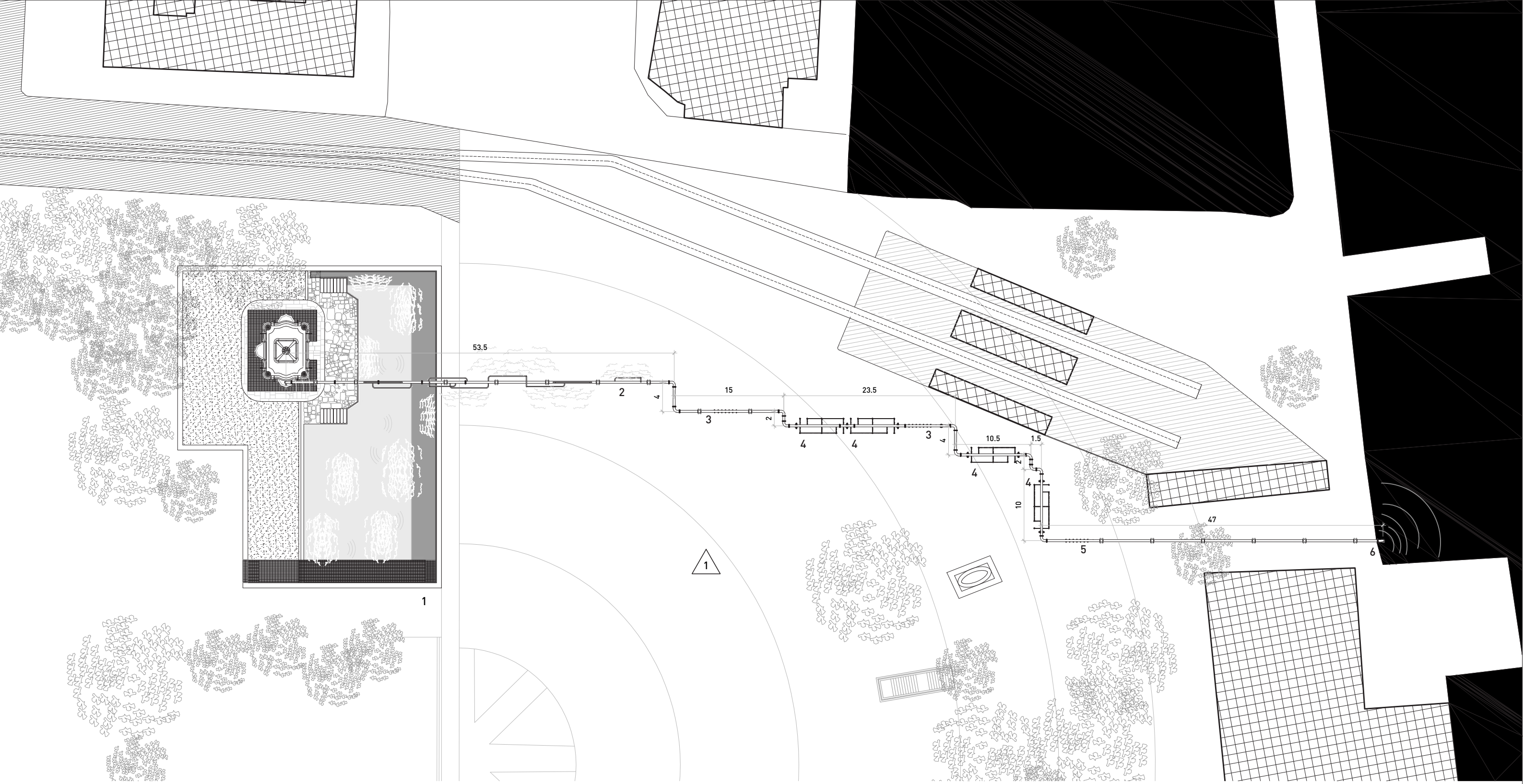
DETALHE DE FIXAÇÃO GRADE HORIZONTAL

ESCALA 1.5



DETALHE DE FIXAÇÃO GRADE VERTICAL

ESCALA 1.5



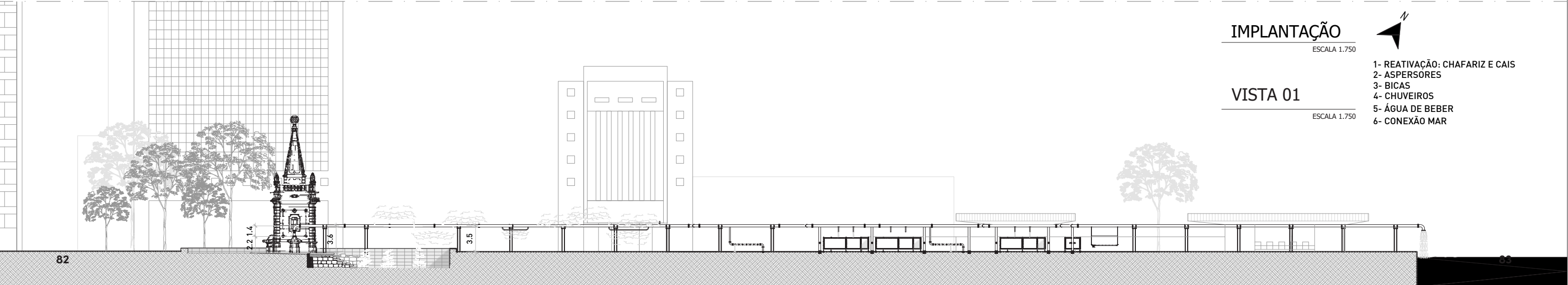
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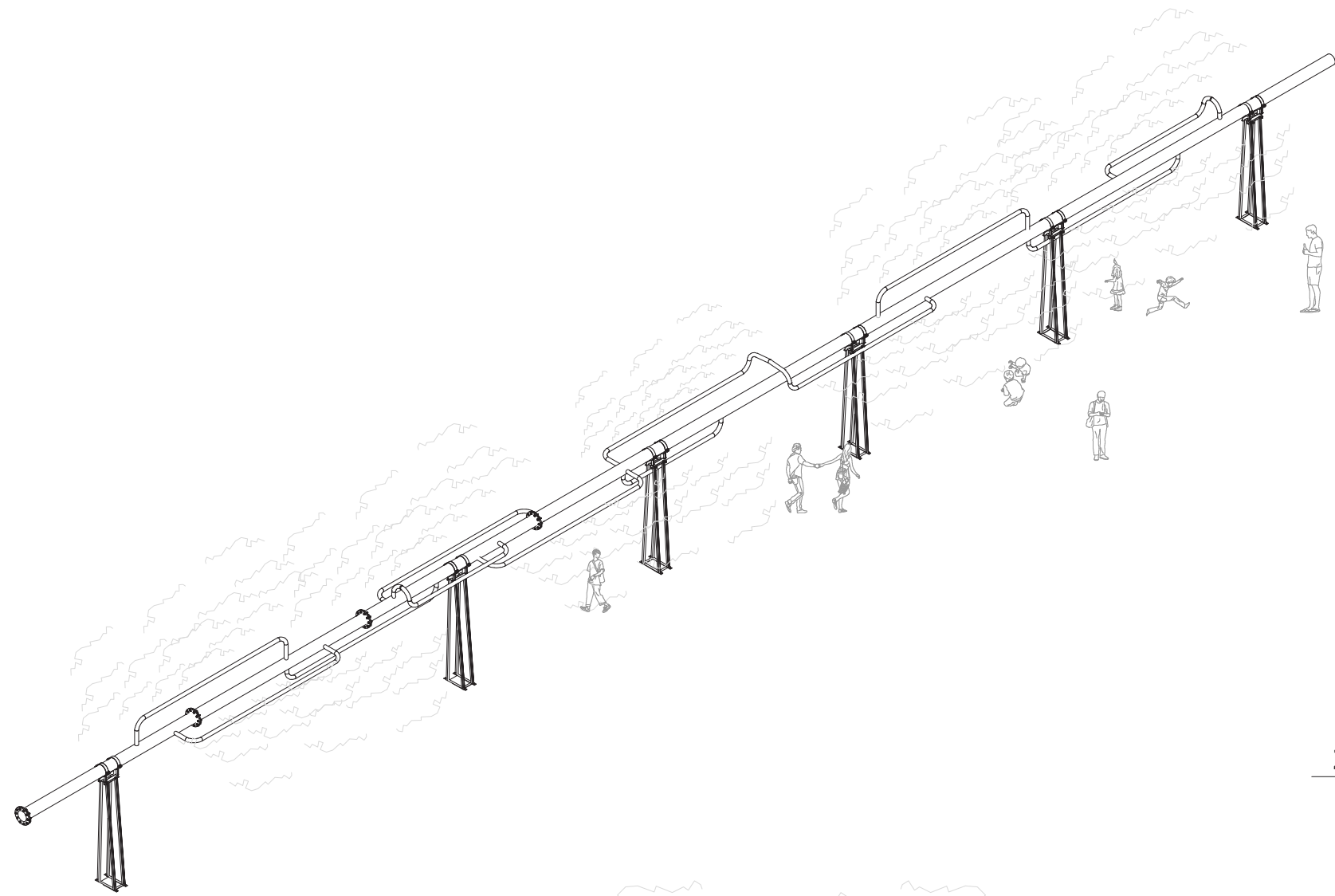
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VISTA 01

ESCALA 1.750

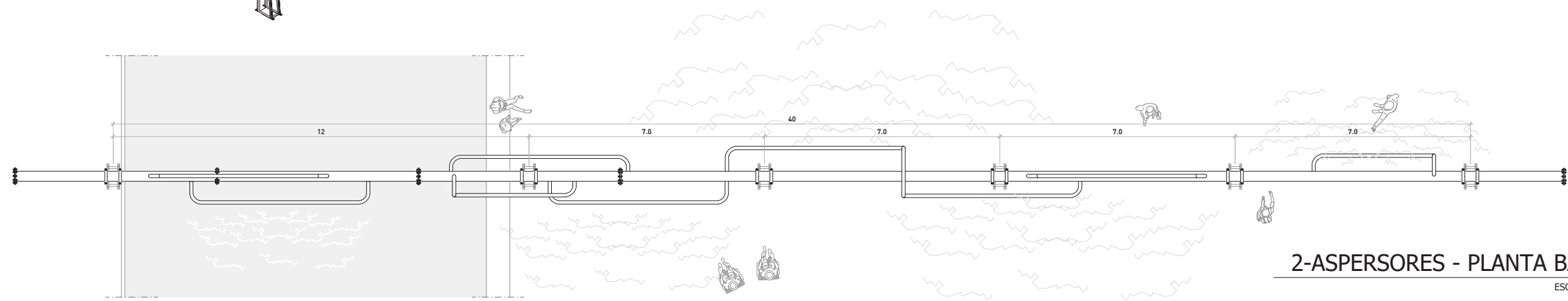
- 1- REATIVAÇÃO: CHAFARIZ E CAIS
- 2- ASPERSORES
- 3- BICAS
- 4- CHUVEIROS
- 5- ÁGUA DE BEBER
- 6- CONEXÃO MAR





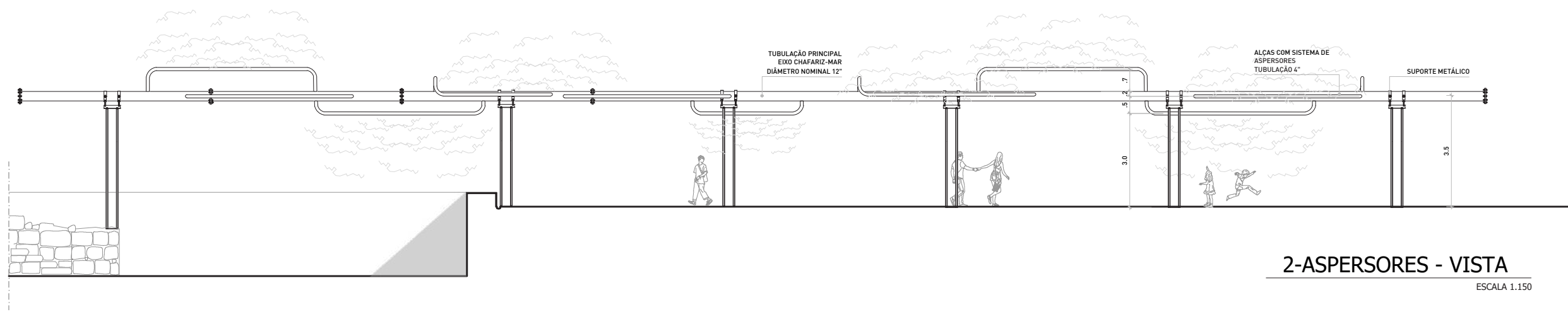
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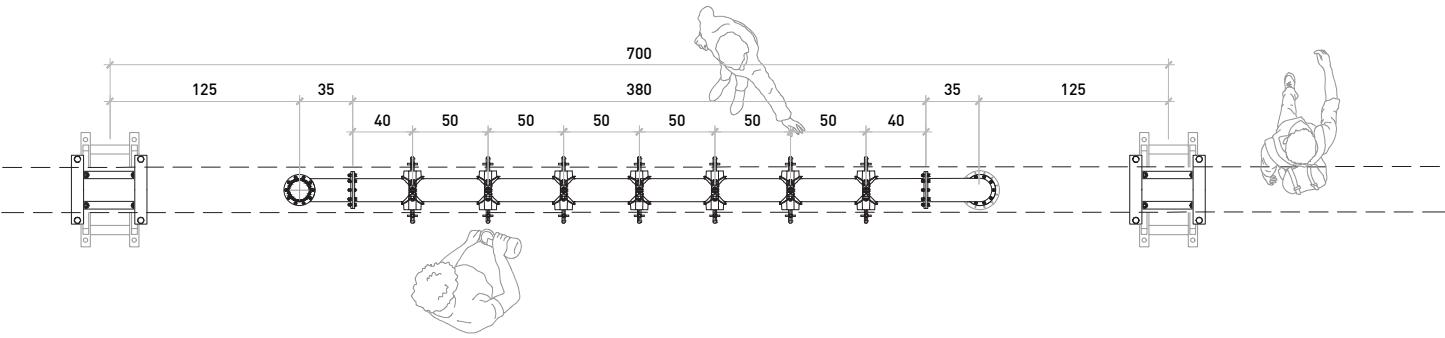
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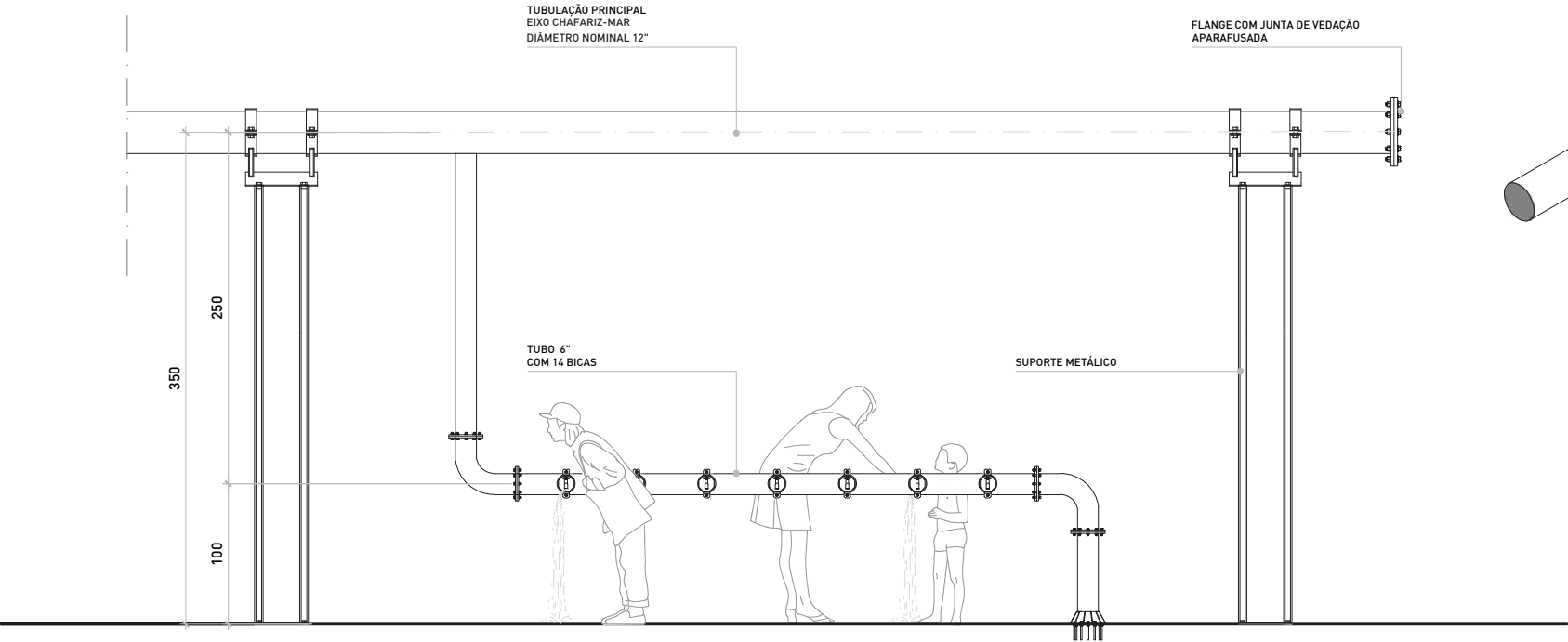
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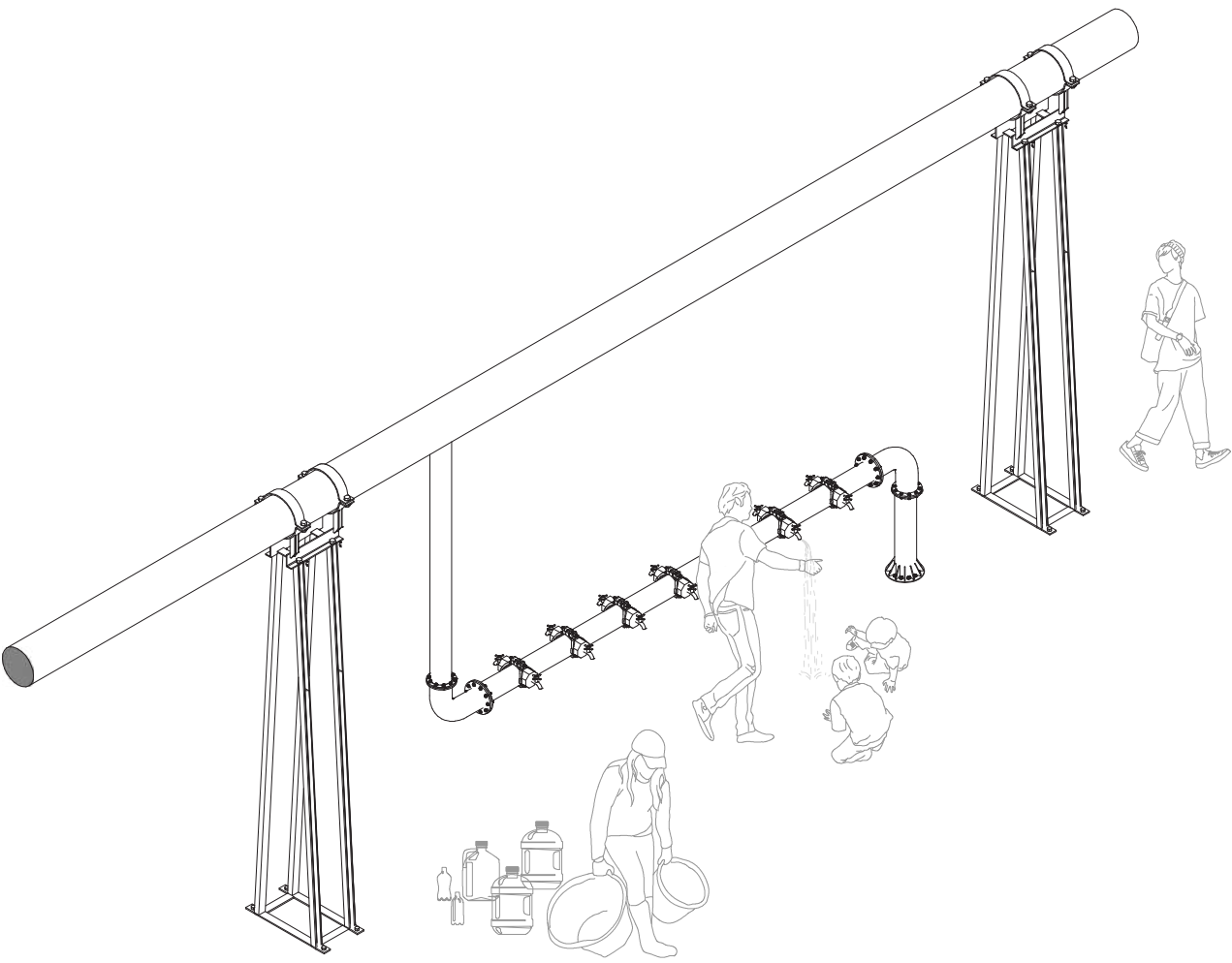
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ESCALA 1.50



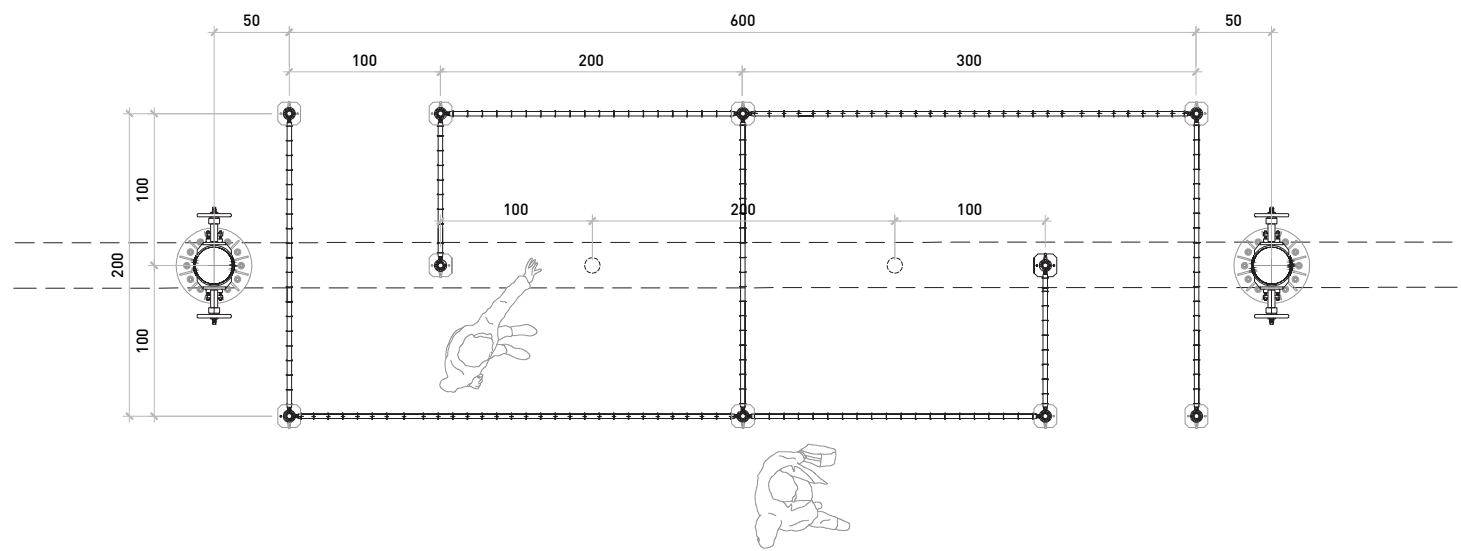
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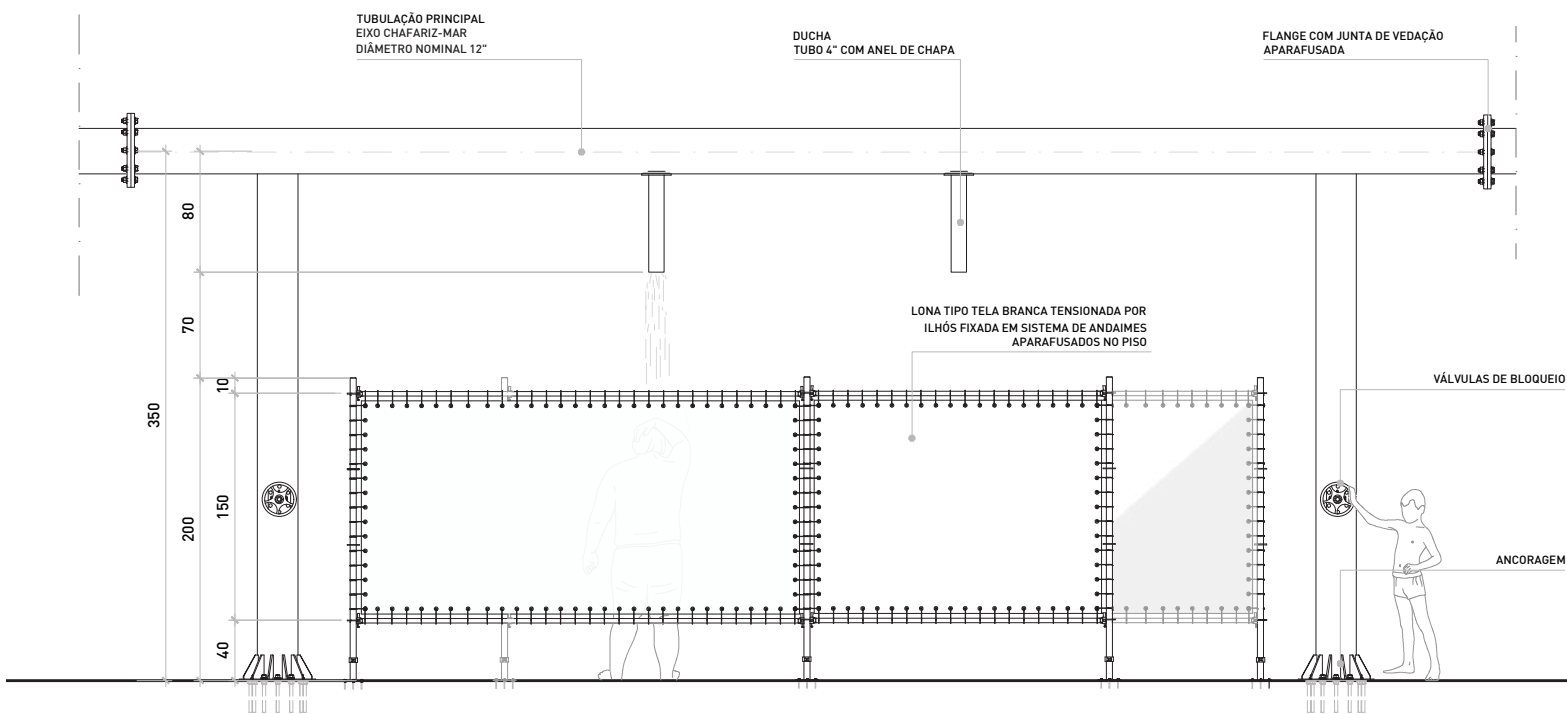
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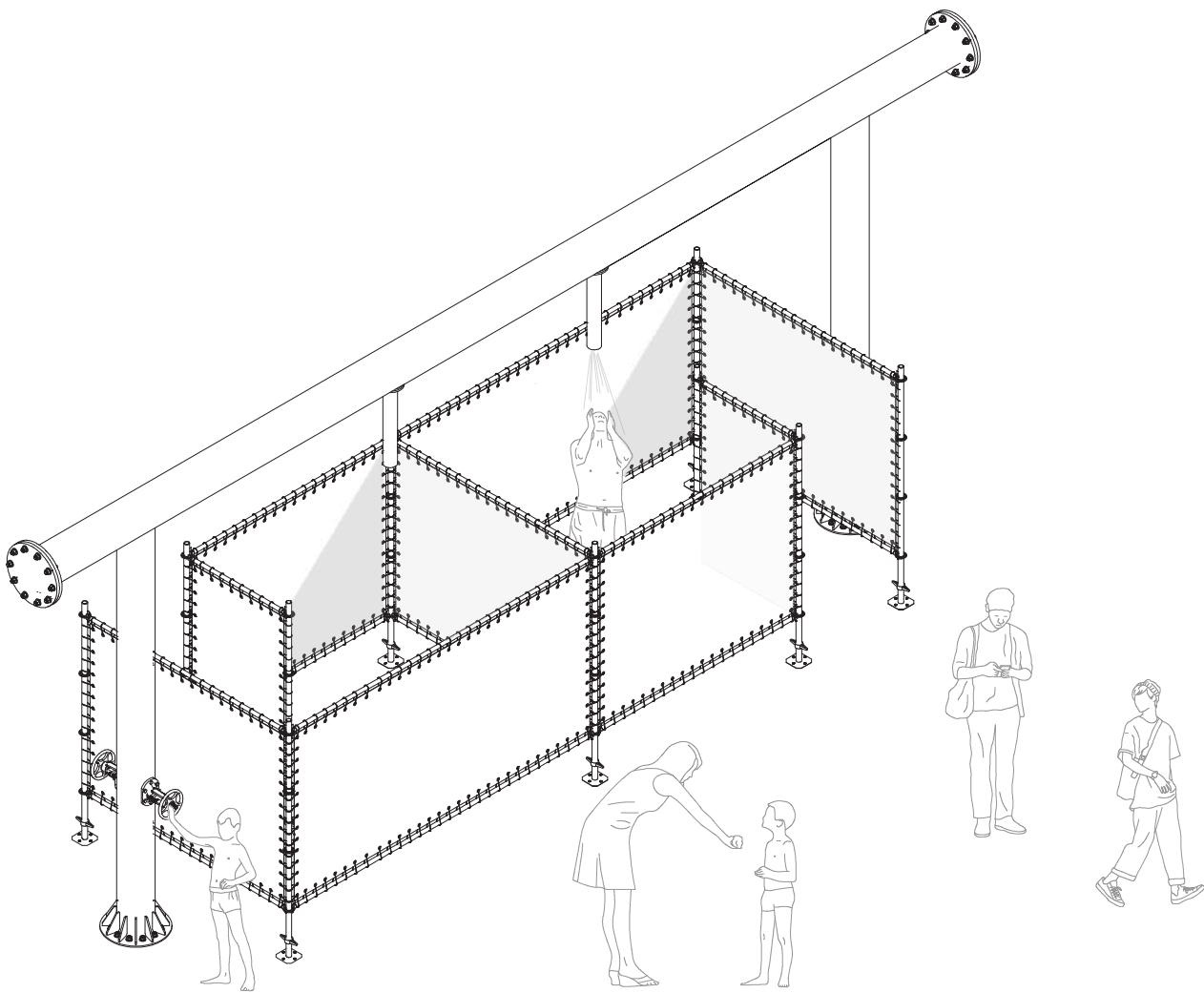
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ESCALA 1.50



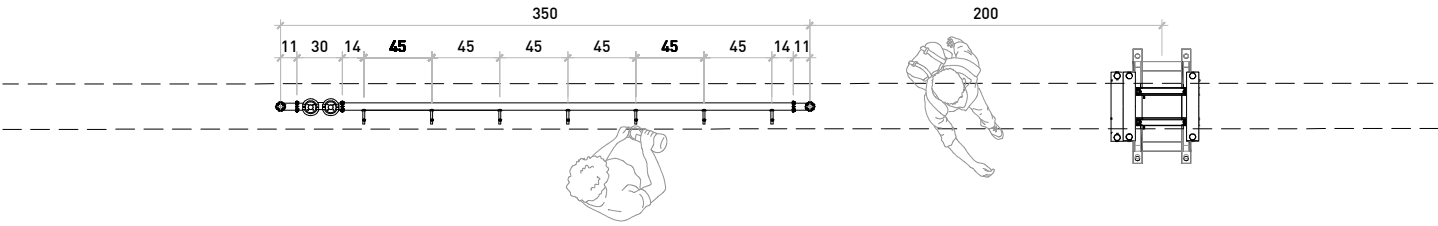
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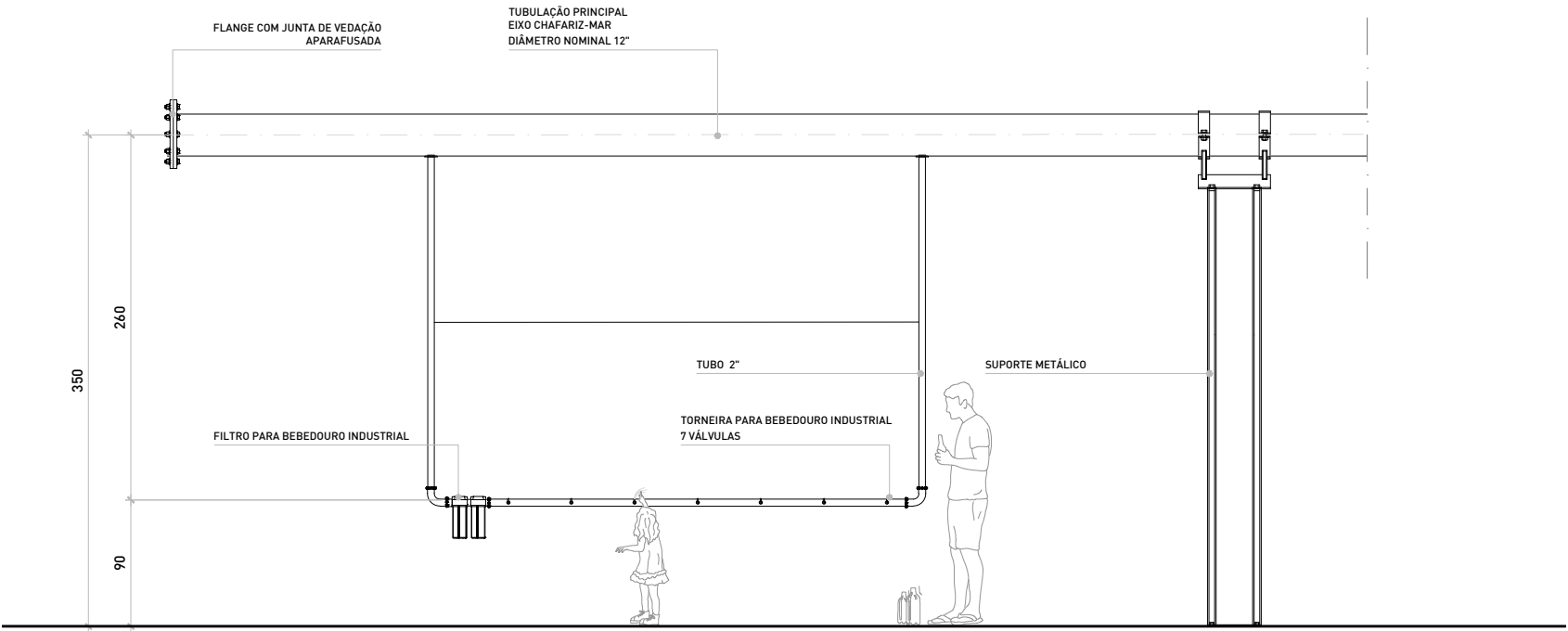
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ESCALA 1.50



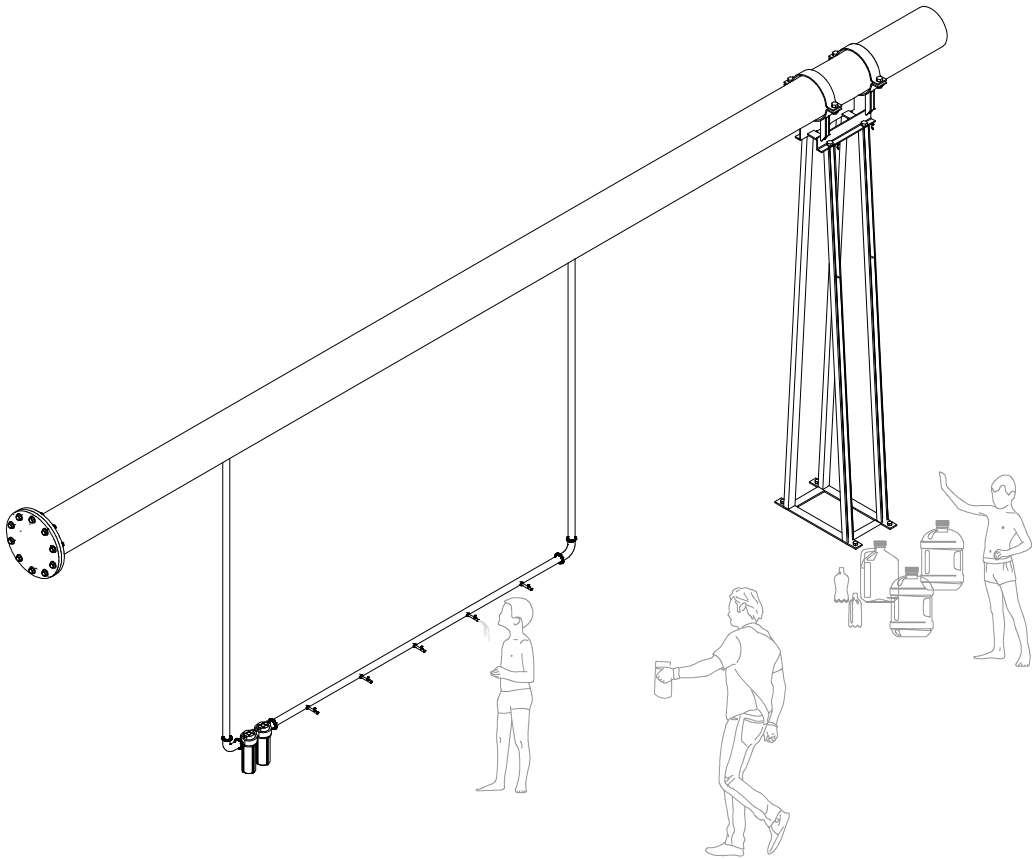
5-ÁGUA DE BEBER - PLANTA BAIXA

ESCALA 1.50



5-ÁGUA DE BEBER - VISTA

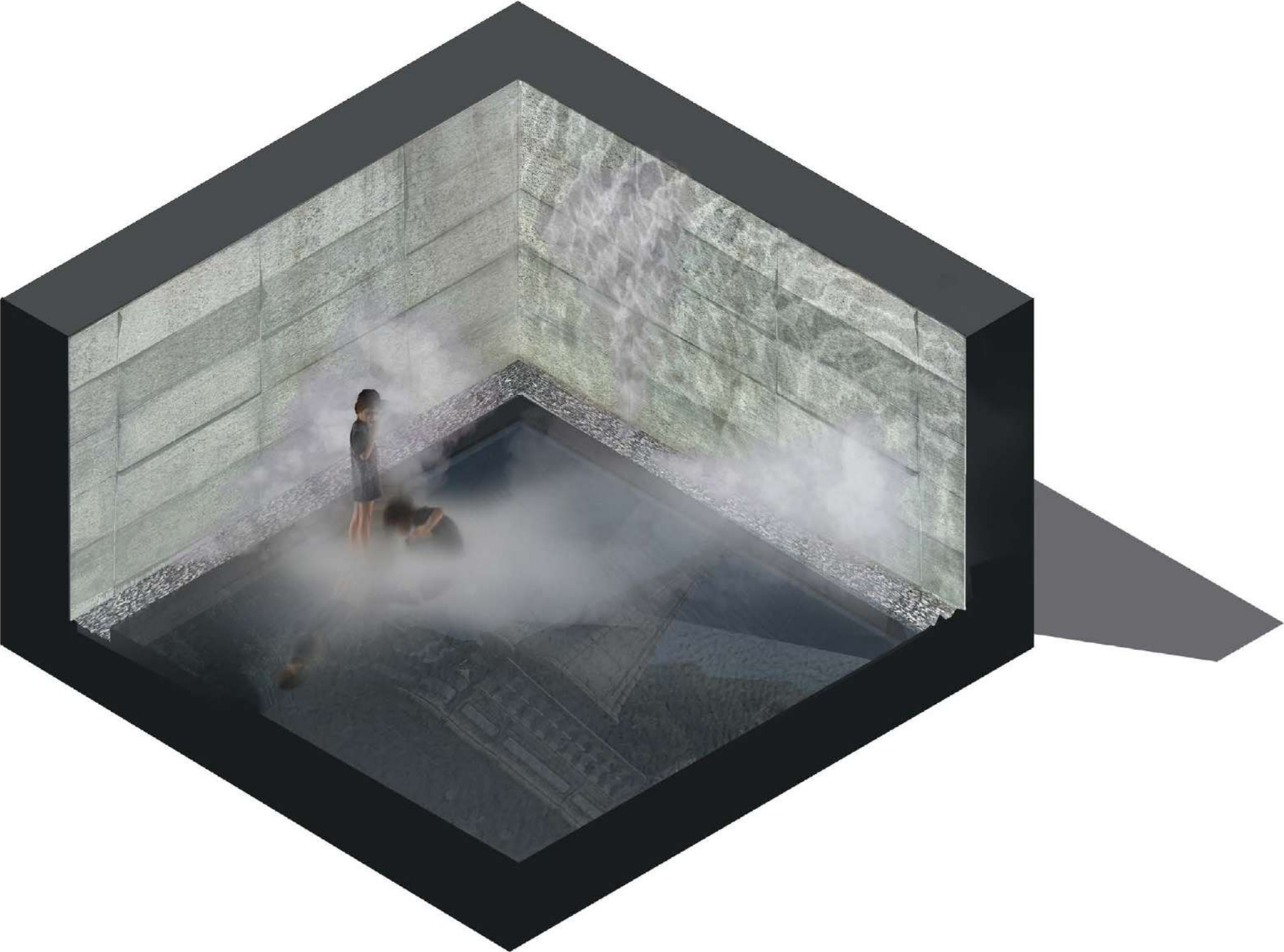
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5-ÁGUA DE BEBER- ISOMÉTRICA

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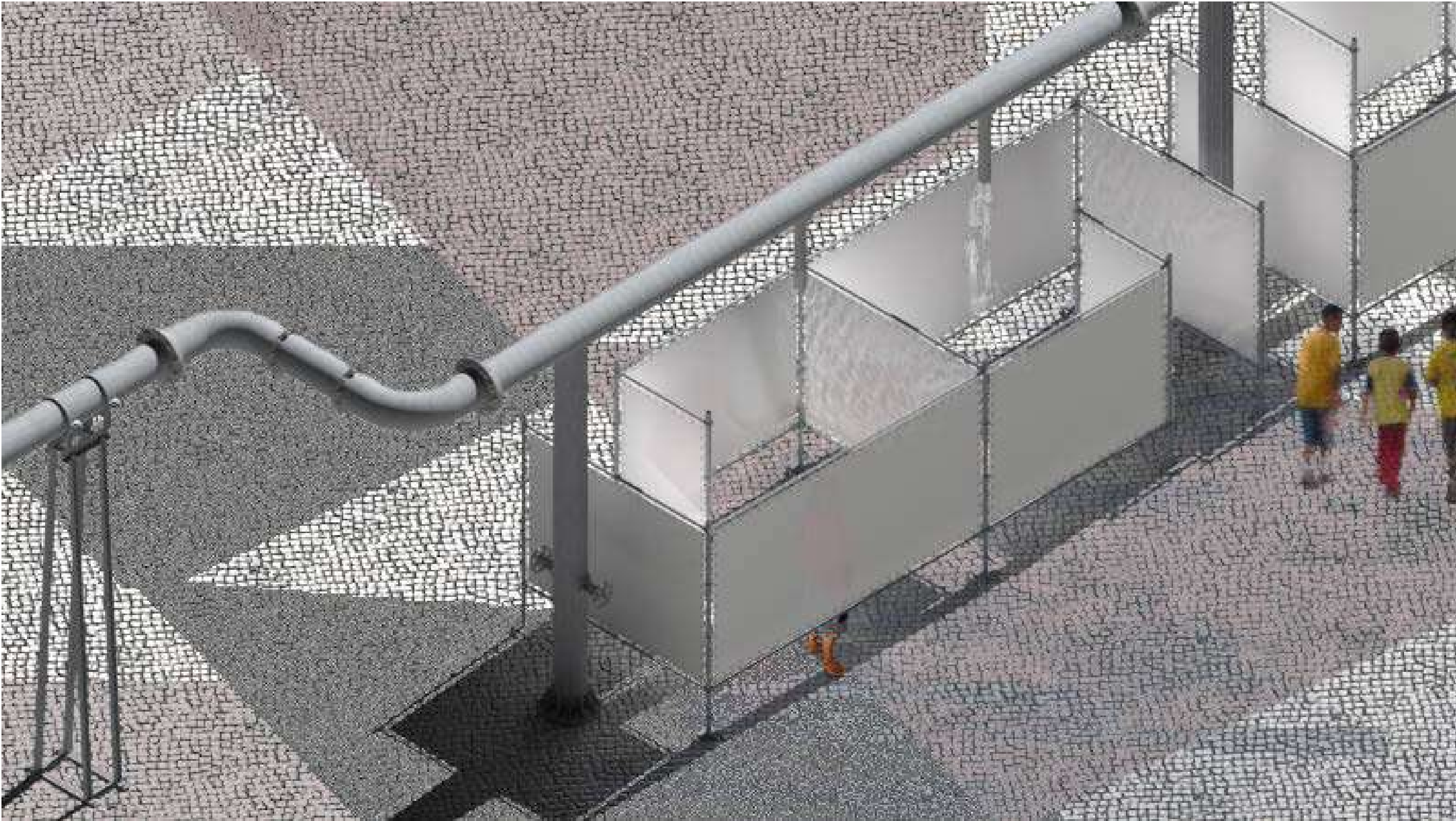


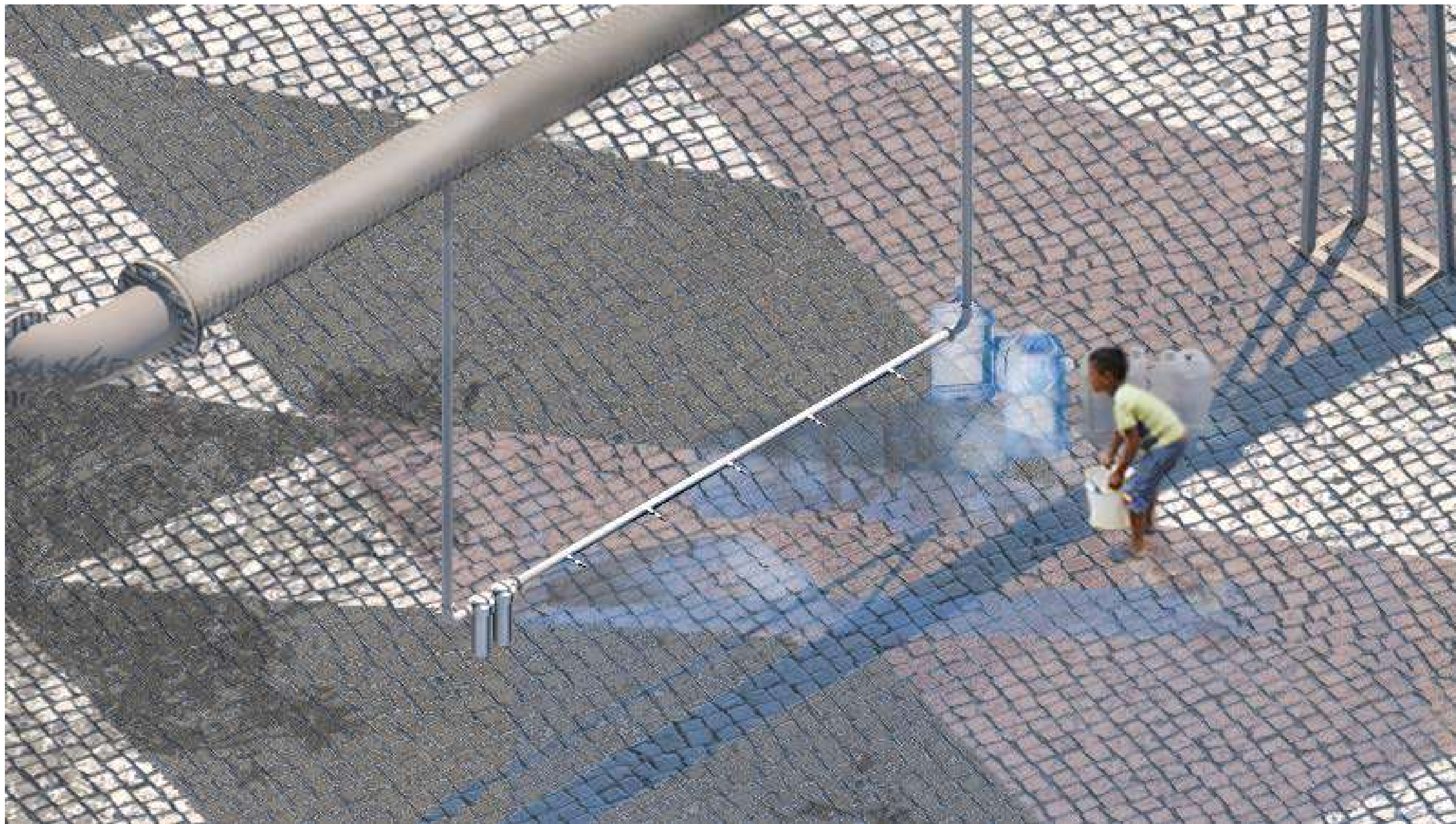












PROJECT
REFERENCES



BEM COMUM
OPAVIVARÁ!

Exposição A Caso é Sua:
Migração e hos(ti)pitalidade fora do
lugar.

“Com a pandemia assolando o Brasil e o número de desabrigados aumentando dramaticamente no Rio de Janeiro, o acesso à água tornou-se uma emergência.”

“Encontrando agora seu lar no pátio do Paço Imperial durante a exposição, a fonte pública móvel foi ativada como intervenção durante vários fins de semana, percorrendo as ruas do Centro do Rio de Janeiro e distribuindo água aos moradores em situação de rua ao longo do caminho de fontes inativadas, como o Chafariz do Mestre Valentim.”



NO AR
Laura Vince

Exposição O ar que nos une, MuBe
2020

“O sistema é muito simples: pequenos bicos de aspersão, funcionando em alta pressão, são acionados por uma bomba que faz com que a água saia com tanta força, que suas gotas ganham uma característica incomum, ficando entre o estado gasoso e o líquido.”





**MITOLORGÍAS URBANAS:
Águas Férteis.**
Coletivo Líquida Ação
Prêmio Funarte Artes
Cênicas na Rua 2009 –
maio 2010



ATÉ ONDE O MAR VINHA. ATÉ ONDE O RIO IA.
Guga Ferraz, 2014

“Em Até Onde o Mar Vinha. Até Onde o Rio Ia. (2014), Guga Ferraz faz da ausência, presença. O projeto consiste em demarcar, com 3 toneladas de sal grosso, os limites da extinta Praia da Lapa, que tocava o Morro do Castelo.”

<https://www.select.art.br/fluxos-fixos-e-fluidos>



CHUVAVERÃO

OPAVIVARÁ!
Parede Gentil edição nº 21.

“CHUVAVERÃO remete as antigas fontes de água públicas que existiam espalhas pela cidade do Rio de Janeiro. O projeto tem como principal referência a Fonte do Largo da Carioca. Um sistema hidráulico com 5 chuveirões, livres para o uso de qualquer pessoa que passe pela rua.”

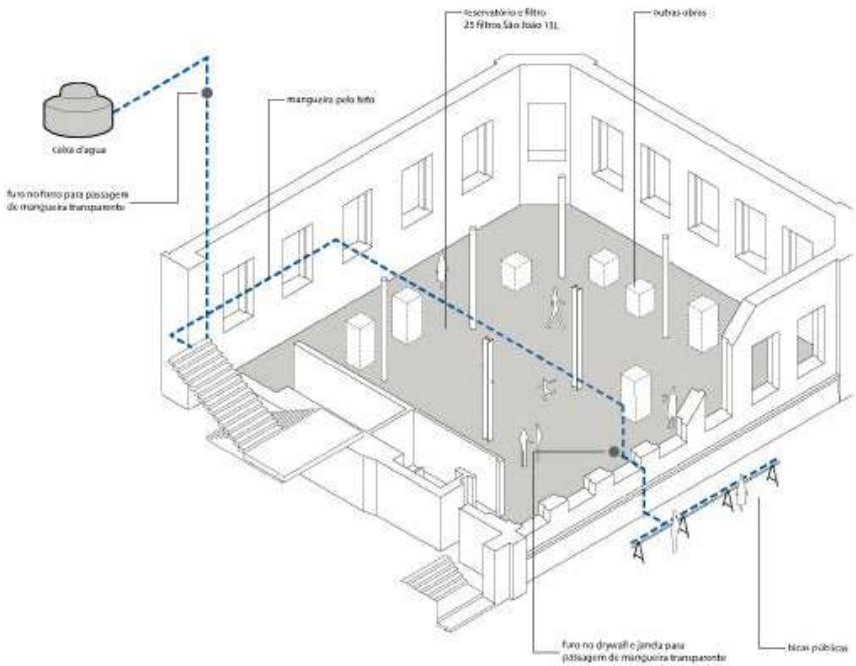


ÁGUA DE BEBER
Coletivo Água de Beber
Parede Gentil edição nº 36.



BICA MAR
GRU.A Arquitetos
exposição “casa carioca”; museu de arte do rio – MAR

“O termo que usamos hoje para nos referirmos aos que nascem no rio de janeiro – cariocas – deriva do mais importante rio da região, batizado com o nome da ancestral taba tupinambá (kárioca) que ocupava suas margens e delas obtinham água fresca e potável. o trabalho cria um novo sub-ramal de distribuição de água do edifício do MAR, prolongando-o até a calçada da praça mauá, onde são instaladas 3 bicas públicas. A intervenção na rede de infraestruturas do museu se realiza em três momentos: captação, filtragem e fonte.”



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Sofia Burin Leonardos