THE EXHIBITION PLAN / LAYOUT

A Welcoming Area
B Room 1 / Roman and Muslim City
C Corridor / Medieval City
D Room 2 / The Aqueduct of Água da Prata
E Auditorium
F Bathroom

THE AQUEDUCT OF ÁGUA DA PRATA

1 Title Panel
2 Reasons for an exhibition
3 Water in the Roman City
4 The Roman Baths
5 Water in the Islamic city
6 Water in the Long Middle Ages

THE AQUEDUCT OF ÁGUA DA PRATA

7 The First Stage
8 The Reign of the Pious
9 The Royal Pipe Factory
10 The Arrival at the Main Square
11 Chronology
12 The Terminal Tower
13 The distribution of water throughout the city
14 The reconstruction of the 19th century
15 The works of the 20th century

a Video of the Roman Forum
b 360 immersive view of the Roman Forum and of the Laconicum of the Roman Baths (request google at the reception)
c Video projection
d Video of Giraldo Square in 1537
e Interactive application «Fountains of Évora in 1789»
f 360 immersive view of the Terminal Tower (request google at the reception)
g 3D Video Projection, stiller Water. The Aqueduct(s) of Évora
1. THE ARRIVAL TO THE MAIN SQUARE

Time, on March 29, 1537, through the four lions of Roman origin, in a remarkable archaeological record that marked, as described in the coeval chronicles, the refoundation of the “Aqueduct of Sertório”.

2. THE TERMINAL TOWER

After reaching the Square (Praça Grande), the work of the Aqueduct crossed it longitudinally underground, and Square Prison, the Royal Pipe, again an arcade, ended, by the Monastery of São Francisco old Door. As a monumental Chanterene, was erected, attending the stylistic affinities with the neighbouring façade of the Church of Graça, in which of a Renaissance city, aware of its role in the geographical framework of the 16th century Kingdom of Portugal.

3. WATER RINGS IN THE CITY

Done through donations of “water rings”, practically benefiting all great religious and civil buildings of the city. At the installation of another monumental fountain, now placed in Largo de Avis.

4. DESIGN OF THE FOUNTAIN

Of the work in question, stand out the elegant frustoconical towers in the visiting and decanting boxes, built in brick, carefully made along the way. Even today, it is possible to see older sections of the pipe, which ceased to function due to these shortenings.

5. THE AQUEDUCT OF SERTÓRIO

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6. THE AQUEDUCT AND THE MONUMENTAL FOUNTAIN

An arcade of full arches, surely following the alignment of an ancient Roman hydraulic structure. As the Aqueduct. The technological evolution began to allow the conveyance of water by conduits.

7. WATER IN THE LONG MIDDLE AGES

Évora from the middle of the fourteenth century bounded by the second largest ring of medieval walls of the country, 1497, also communes of Jews and Moors. The main activity of the craftsmen was the transportation and processing of locally sourced raw materials. The food, bread, wine and olive oil industries and the handicraft processing of clay, wood, metals, and particularly wool and skins, had an enormous influence in urban economy. To these, was added the commercial activity, particularly active, during the permanence of the Royal Court in the city. Before the construction of the Aqueduct, water was brought into the interior of the city by water carriers. And many residents had wells inside their dwellings, often sharing it with their neighbours.

8. THE AQUEDUCT CONSTRUCTION

In this reign, the work of Cano Real, unfinished, will have reached the area of Metrogos, at the time, owned by the Church of Graça. With King Manuel I (1469-1521), diligences were made to resume the enterprise, especially when the sovereign was involved in advanced construction of landscape, has depended and derived from the availability of this natural good. Its importance for different societies and civilizations is expressed by the value attributed to the systems created for their capture and transportation, evidenced in the monumentalization of hydraulic infrastructures such as spouts and springs. In addition, it is the cause of social, economic and political conflicts and disruptions.

9. THE TERMINAL TOWER

The work of the Aqueduct is resumed at Quinta da Silveira in Valcovo, following the topography, towards the Monastery of São Bento de Cástris, where it will have arrived in mid-1534, as evidenced by the chronograms incised in the mortar and the superior technical capacity of the Muslims. Words such as “azenha”, “nora” or “alcatruz” subsist as legacies of this period.

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