

## RE-COLLECTING ROME: A Diachronic Guide to the City

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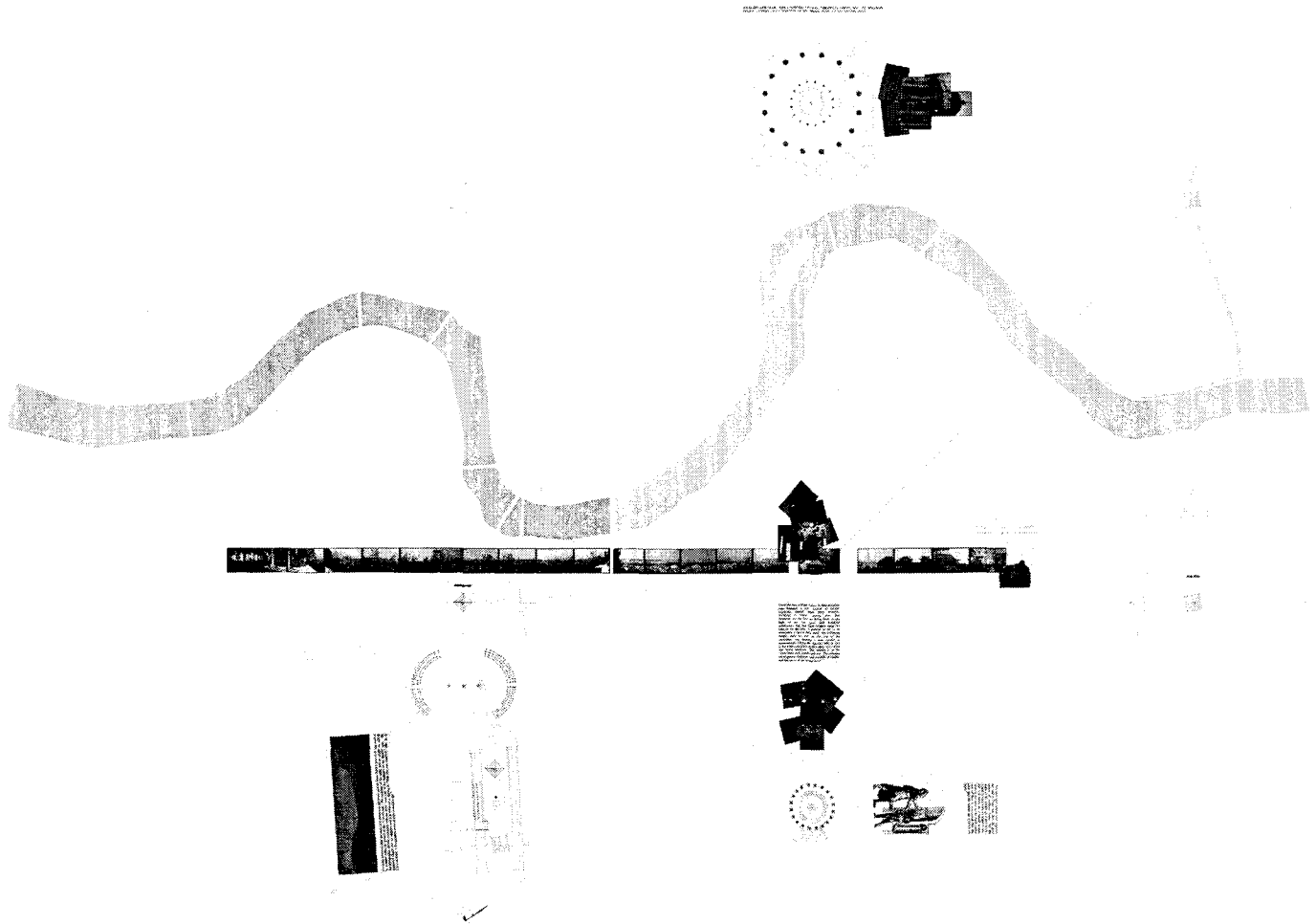
The project, *Re-Collecting Rome: A Diachronic Guide to the City*, explores the urban fabric of Rome using the *section*, the representational tool used to expose a structure as if it were cut/drawn through by an intersecting plane. While the plan has been the prevalent means of documenting Rome and all other cities, it remains a singular moment in history—in fact, one may suggest it can never escape the present. The section, on the other hand, is a diachronic cut that spans time and space exposing a network of associative linkages, which can read forward and backward, up, down, and across. The work, in drawings, models and text, discloses a mnemonic context, which crosses and links the distinct histories of Rome.

This investigation of the two Romes, pagan and Christian, references the archeological-architectural methods employed by Giovanni Battista Piranesi in his *Il Campo Marzio* of 1762. In Piranesi's reconstruction of the field of Mars, he identified and mapped, through combined text and drawing, urban elements in six historical periods based on images, artifacts and texts of the past. Each plate, interweaving image and text is a network of precise urban references fixing an inventive landscape of juxtaposed times and places. The drawings and

models, like that of Piranesi's, are not illustrative of a known condition but rather an active exploration, an analytic projection grounded by certain trues.

As the pagan Rome expands and the Christian Rome converges, the project follows the trajectories (historical, political, religious, mythical) of the routes traveled. These overlaps are inextricably fixed within the land and cityscape. The spatial and temporal intersections structure the emphasis of writings and drawings as well as provide referential markers to guide the reader's paths through the body of the work from beginning to end. Texts, artifacts and images are recollected, recombined within the present to reconstruct events of myth and history. The drawings and models cut across the Roman topography, creating new journeys, simultaneously spatial and temporal.

The project supports the collaboration between drawing and text, theory and practice, using the *section as an intersecting plane linking the history of events and the history of places*. Through parallel investigations—an interwoven analysis of visual image and text—the convergences, physical and metaphysical, between the pagan and Christian nations are exposed.

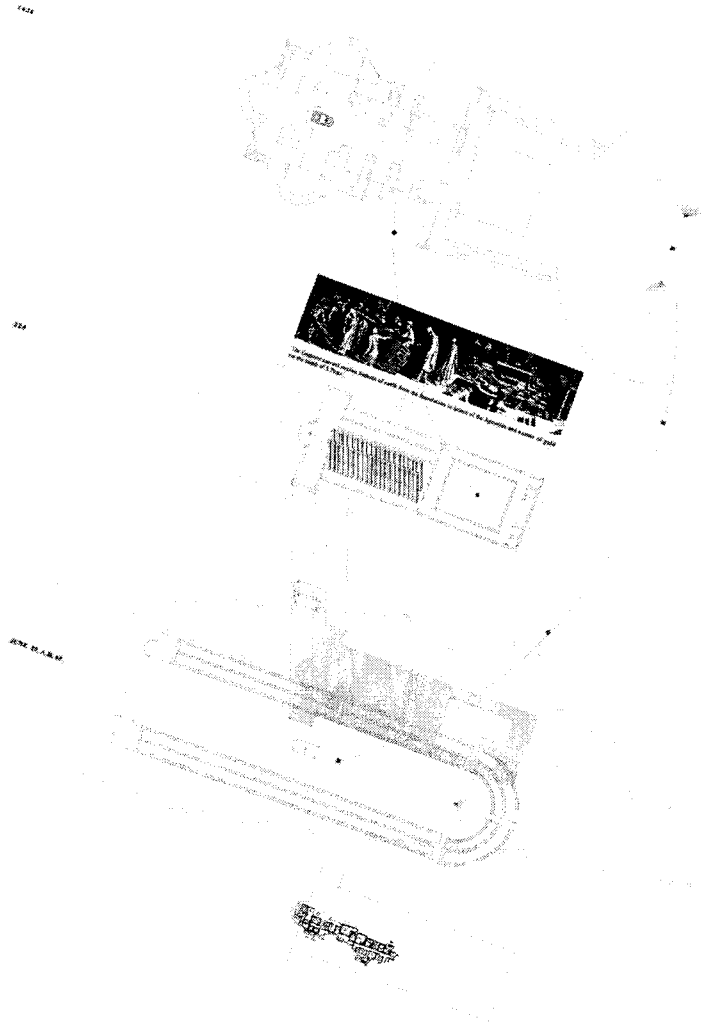


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As the pagan Rome expands and the Christian Rome converges, the work follows the trajectories (historical, political, religious, mythical) of the routes once traveled. The drawings and models cut across the Roman topography, creating new journeys simultaneously spatial and temporal.



He (Constantine) also made, in the time of the pope and after his prayer, a basilica for the Apostle Peter before Apollo's Temple in the Vatican. The emperor first dug the foundation, and in reverence to the twelve apostles he carried out twelve basketful of earth.

(Mirabilia Urbis Romae)

For many centuries after the peace of Constantine, the exact spot of S. Peter's execution was marked by a chapel called the chapel of the "Crucifixion." The meaning of the name, and its origin, as well as the topographic details connected with the event, were lost in the darkness of the Middle ages. The memorial chapel lost its identity and was believed to belong to "Him who was crucified," that is, to Christ himself. It disappeared seven or eight centuries ago.

(Pagan and Christian Rome, Lanciani)

