

Harmony and conflict: the centrality of man and the periphery of architecture in the language of Donato Bramante in San Pietro in Montorio.

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Abstract

The symbiotic dialogue between Pope Julius II and his architect and friend Donato Bramante gives rise to a number of architectural works, including the temple of San Pietro in Montorio. The Church is seen as striving for the legitimization of its power through the cultural policy of images, with art and architecture employed in effectively conveying this message. The Pope, in his desire for renewal of the Ecclesia, understood no longer as a community of Christians but as the hierarchical community of the clergy, is committed to the realization of a conjugation between spiritual and temporal power.

Rome in the early 1500s provides the backdrop for such events, a moment of deep economic turmoil and fervent social and political transformations.

But the spiritual and temporal desires of the Pope must necessarily enter into a relationship with an architectural language marked by a diverse syntax. Such a relationship, in the balance between harmony and conflict, witnesses the development and construction of a work through operations of continuous linguistic "betrayal". Bramante commits himself to the Temple in order to evoke a "Latin" discourse with a classical language much sought after and desired by artists of the Renaissance.

The protagonist of the narrative is "man", as seen in his spiritual plurality in the case of the Church, and as a verifier in the case of architecture.

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