

Porto (Portugal).

The Monastery of Serra do Pilar: a Window on Europe

Susana Abreu



15 July 2015
Istituto degli Innocenti_Firenze

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Nation State / Cosmopolitism

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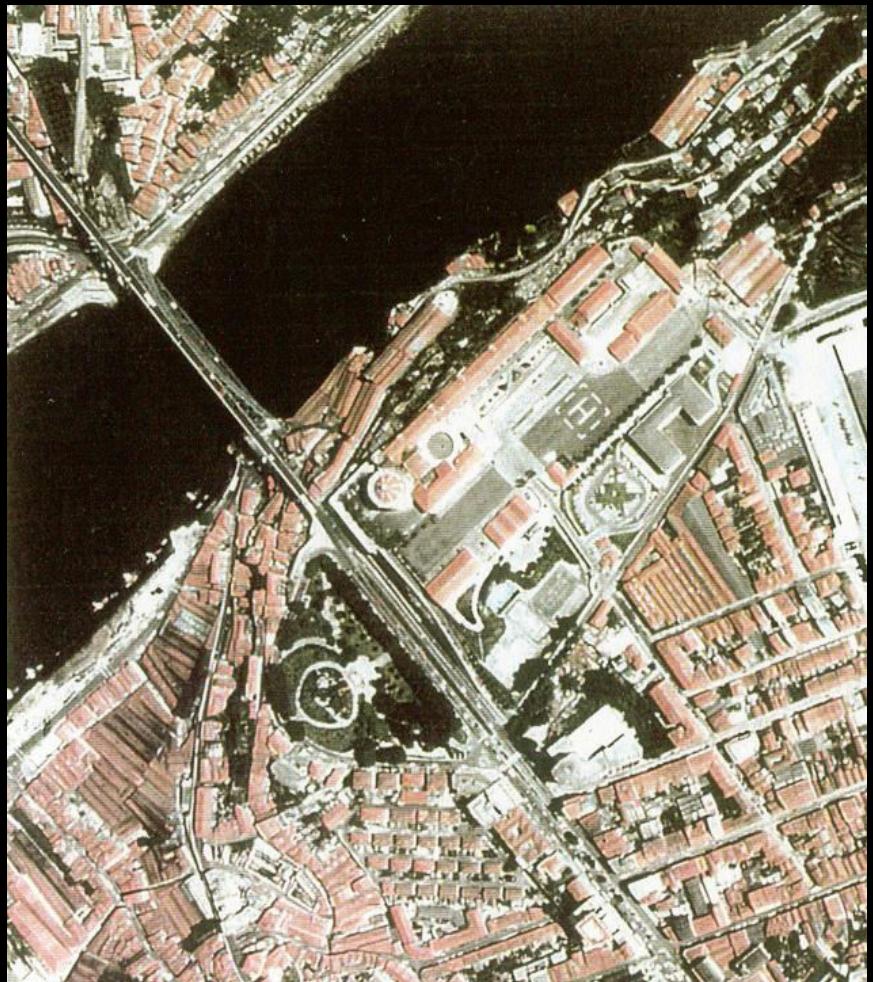


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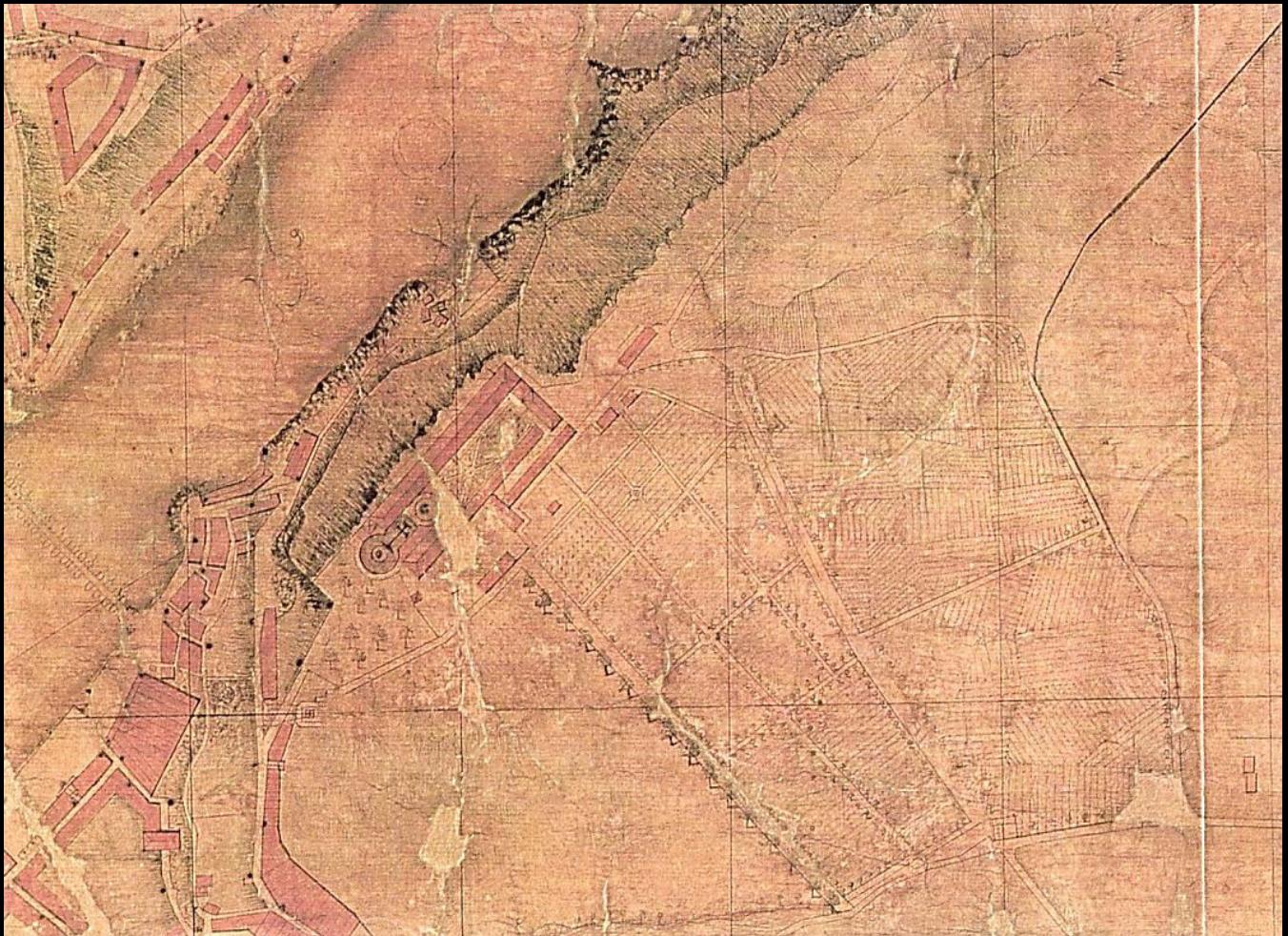


Reason / Imagination

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Cerca do Mosteiro da Serra do Pilar, Vila Nova de Gaia, aerofotograma, 1981.



Plano da cidade do Porto, Francisco José de Paiva, anterior a 1824.
Pormenor da cerca do Mosteiro de Santo Agostinho da Serra (Serra do Pilar).

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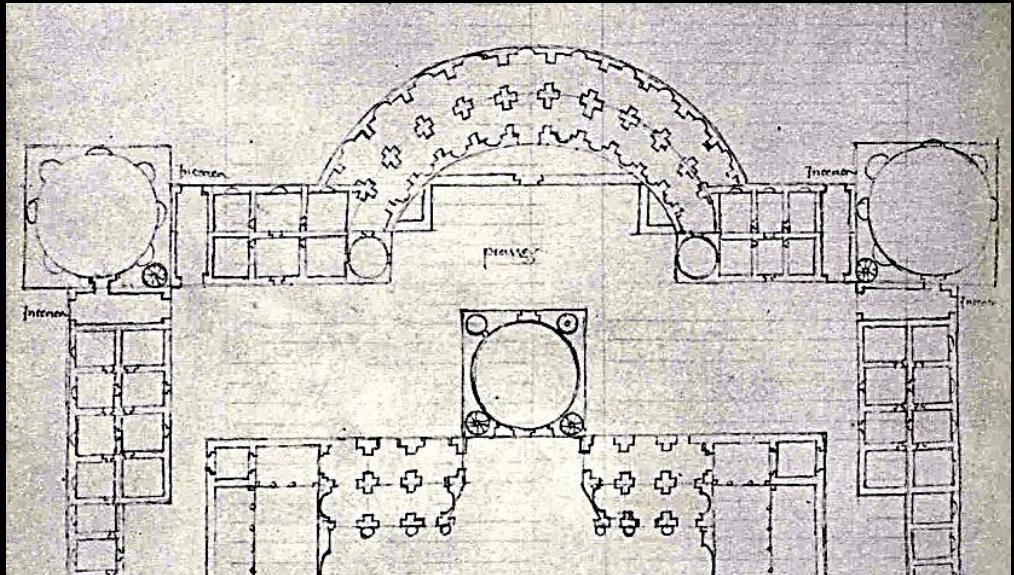
Mosteiro da Serra do Pilar, Vila Nova de Gaia
Vista geral do dormitório N, coro e claustro.



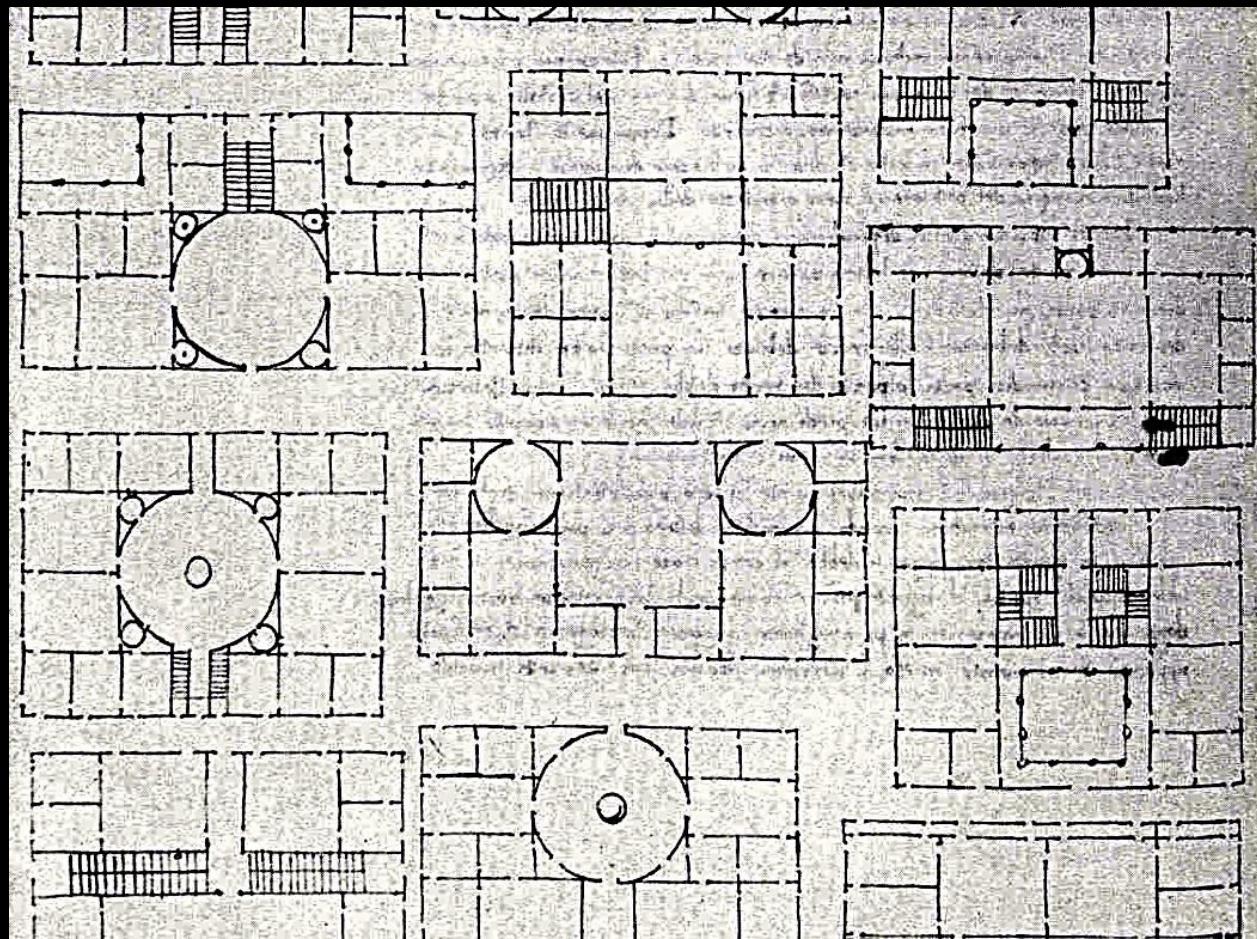
Mosteiro de S. Salvador da Serra, Vila Nova de Gaia
Vista geral da galeria do claustro.



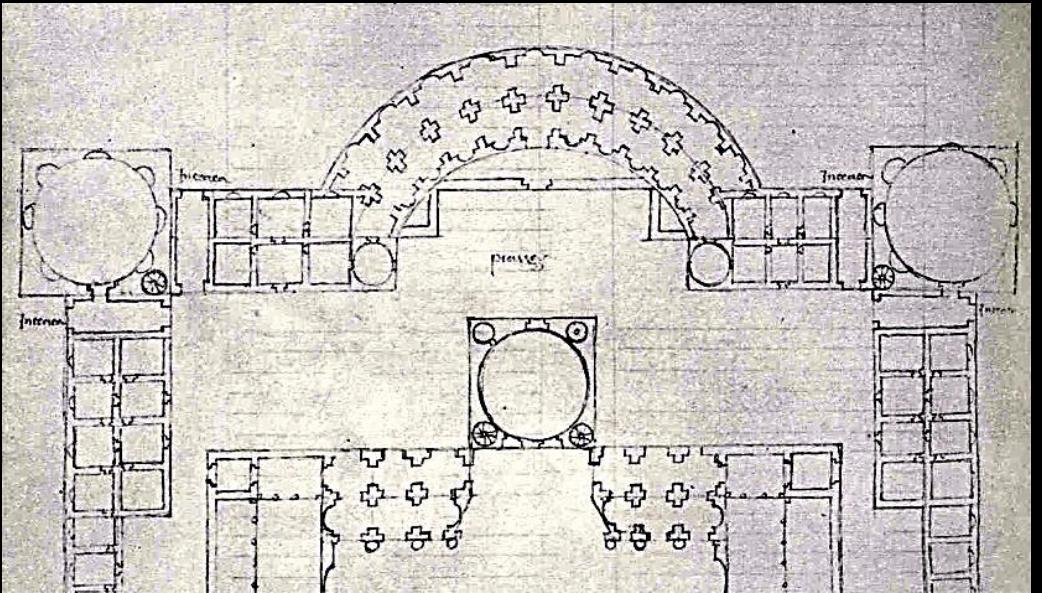
Mosteiro da Serra do Pilar, Vila Nova de Gaia, vista geral claustro.



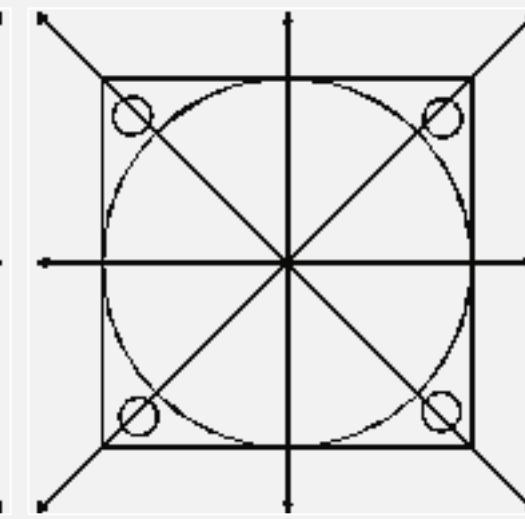
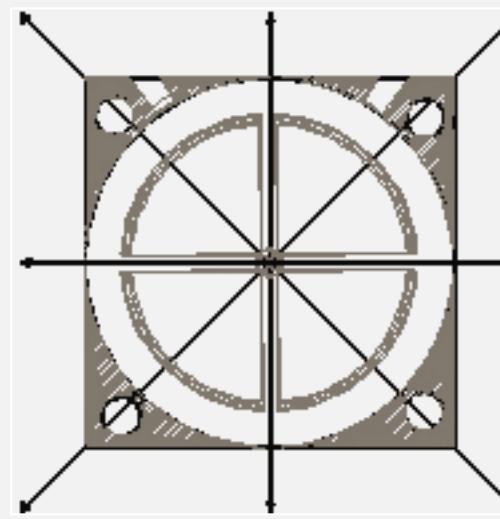
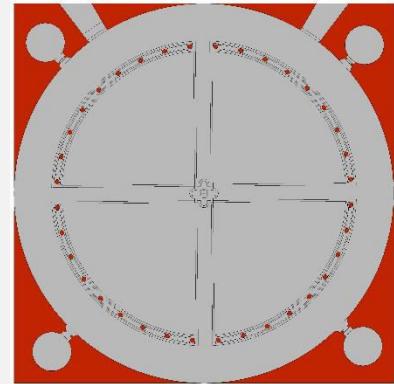
Edifício em Roma (ruína), Francesco di Giorgio,
c.1492.



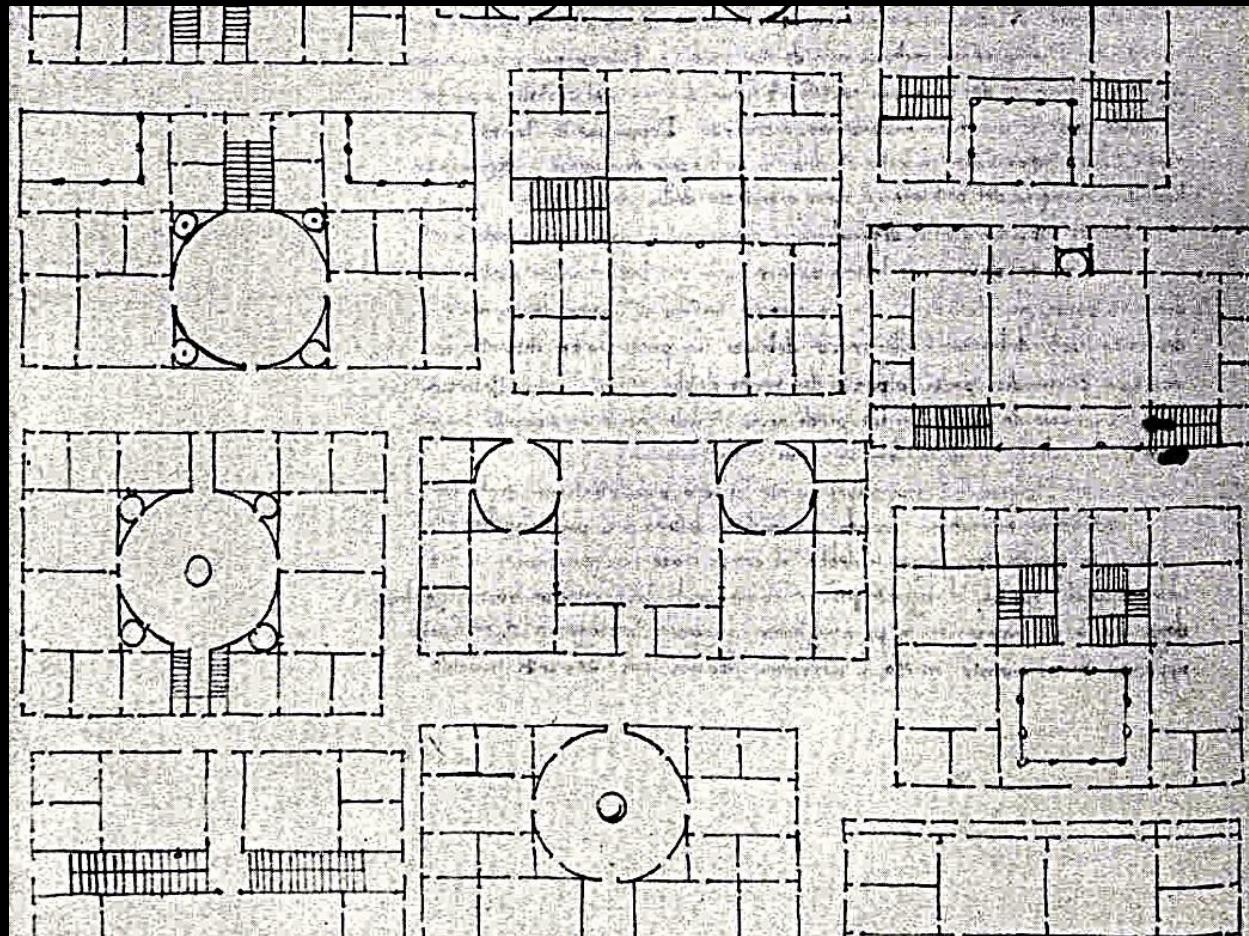
Habitações, Francesco di Giorgio Martini, c. 1492
[*Tratatti...*, vol. II, fl.18, tav. 196].



Edifício em Roma (ruína), Francesco di Giorgio,
c.1492.

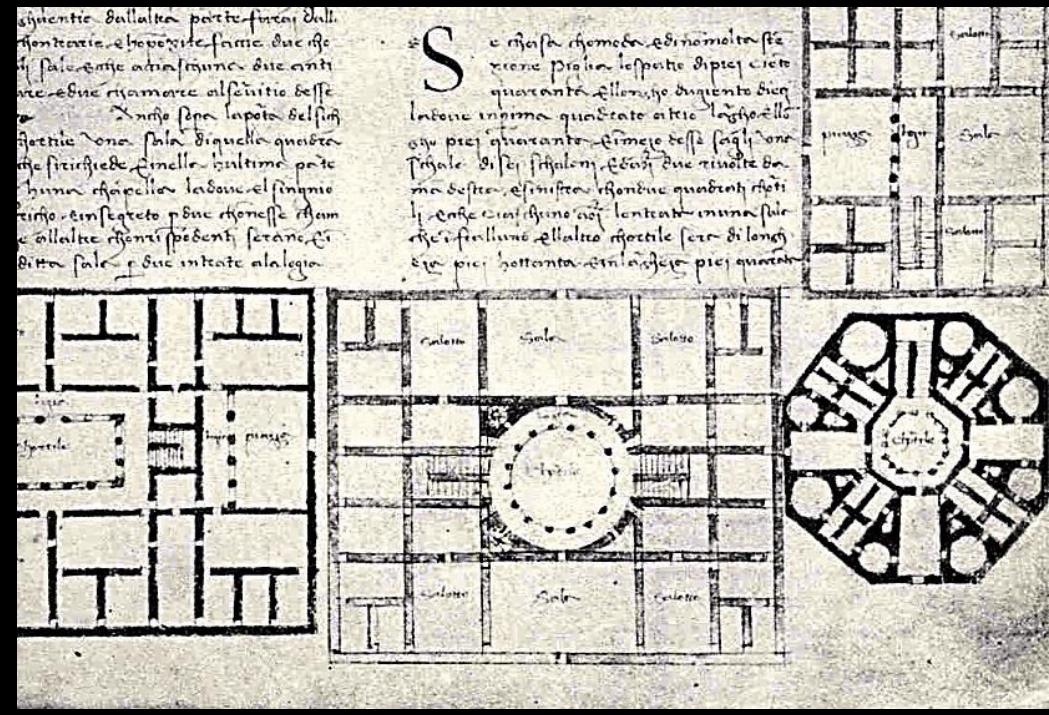


Mosteiro da Serra do Pilar, Vila Nova de Gaia
Claustro, planta; esquemas de relações espaciais; alinhamento dos principais elementos definidores do espaço



Habitações, Francesco di Giorgio Martini, c. 1492
[*Tratatti...*, vol. II, fl.18, tav. 196].

sguenti dall'alta parte fiorai dalli
frontoncini e boverighe frime due rie
di sale ente omariglione due anti
me rebue risamare alzantito besse
Nella sepa la pote del sim
lettio dona sala di quella quicche
me strichede l'indellaultime parte
humor chappellor labore el finnmo
tutto e instretto e due chomessi clam
e collalte chonti spedent secane si
ditta sale e due intate ala legia.

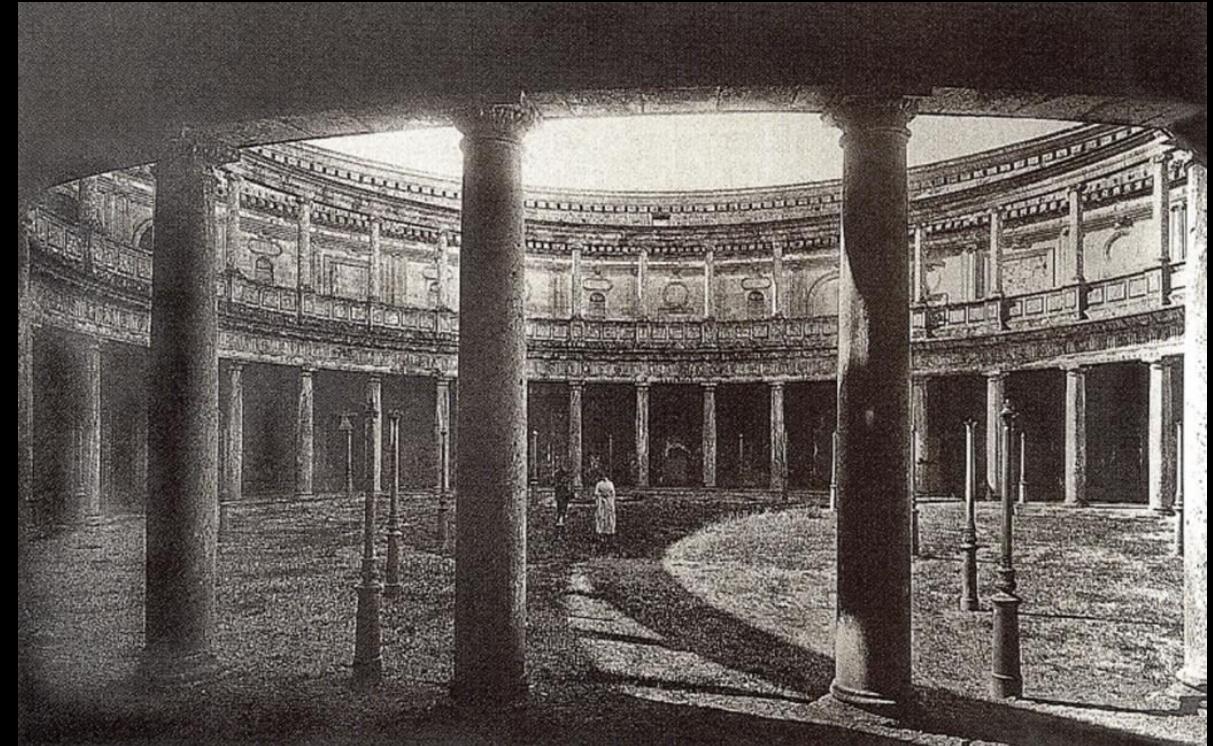


Habitação com cortile de colunata circular,
Francesco di Giorgio, c.1481 [*Tratatti...*, vol. I, fl.18,
tav. 31].

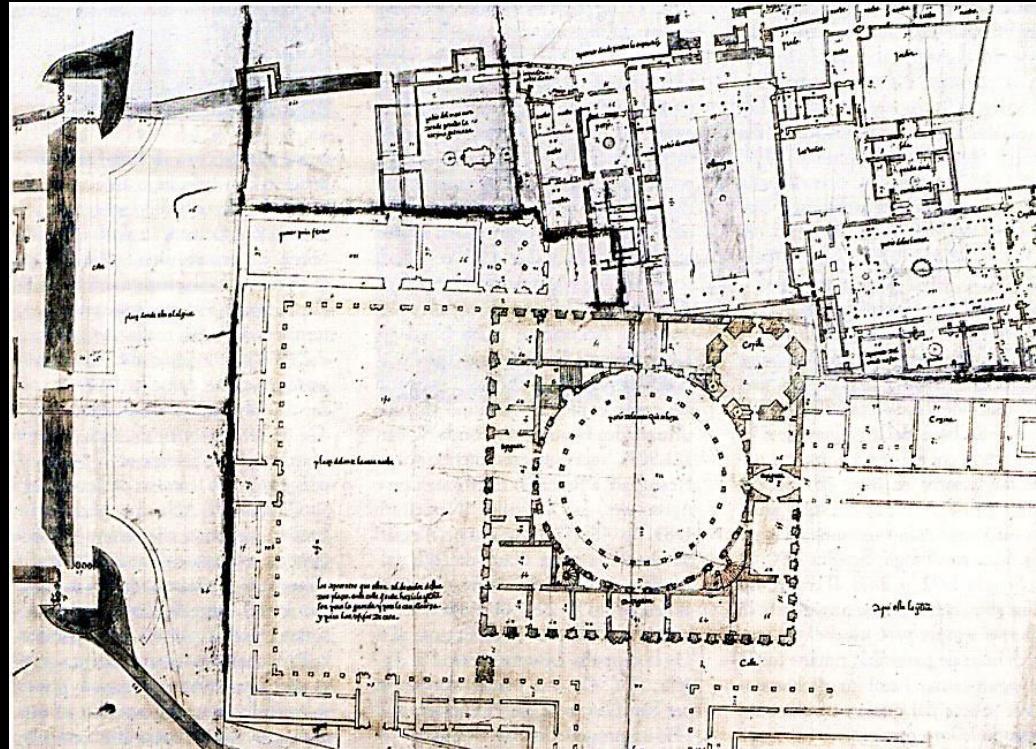
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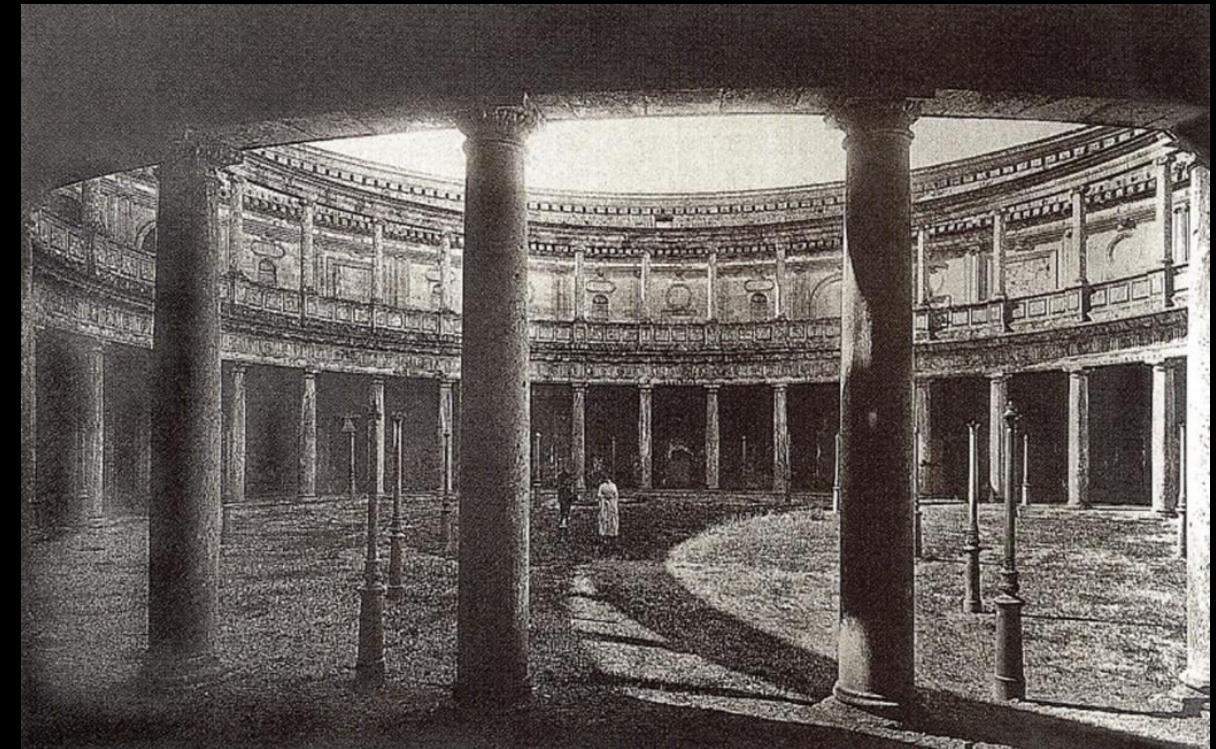
Mosteiro de S. Salvador da Serra, Vila Nova de Gaia, vista geral
claustro.



Palácio de Carlos V, Granada, vista geral da galeria do pátio circular.

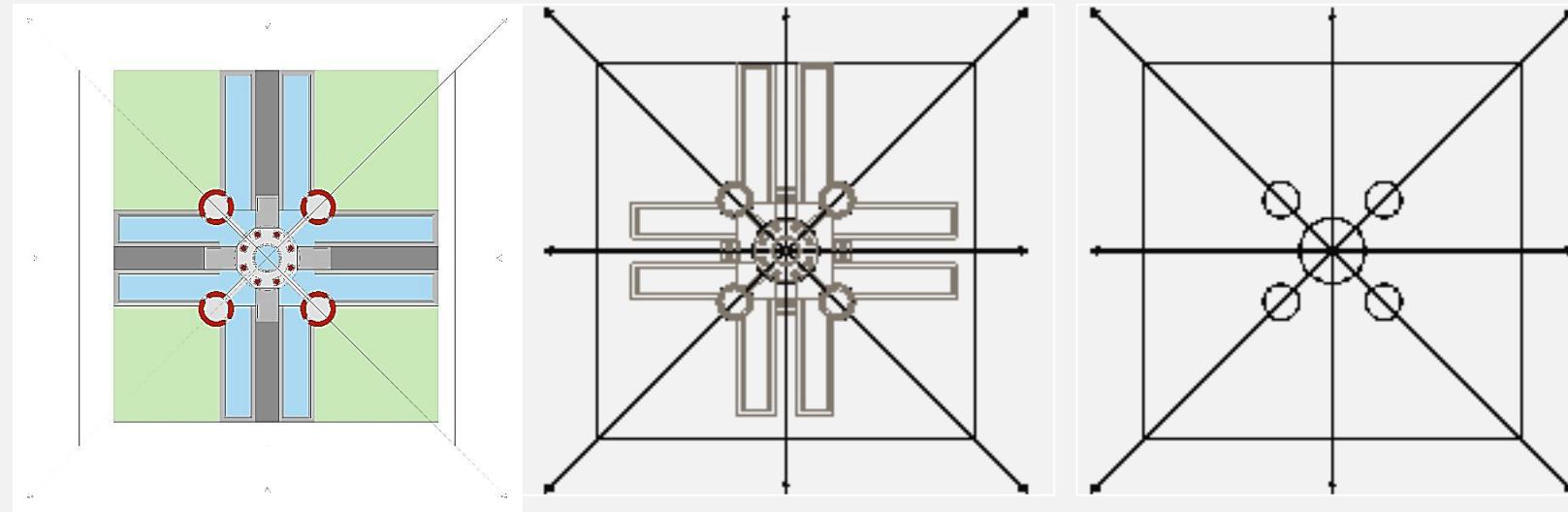


Palácio de Carlos V, Granada, planta, 1528.



Palácio de Carlos V, Granada, vista geral da galeria do pátio circular.



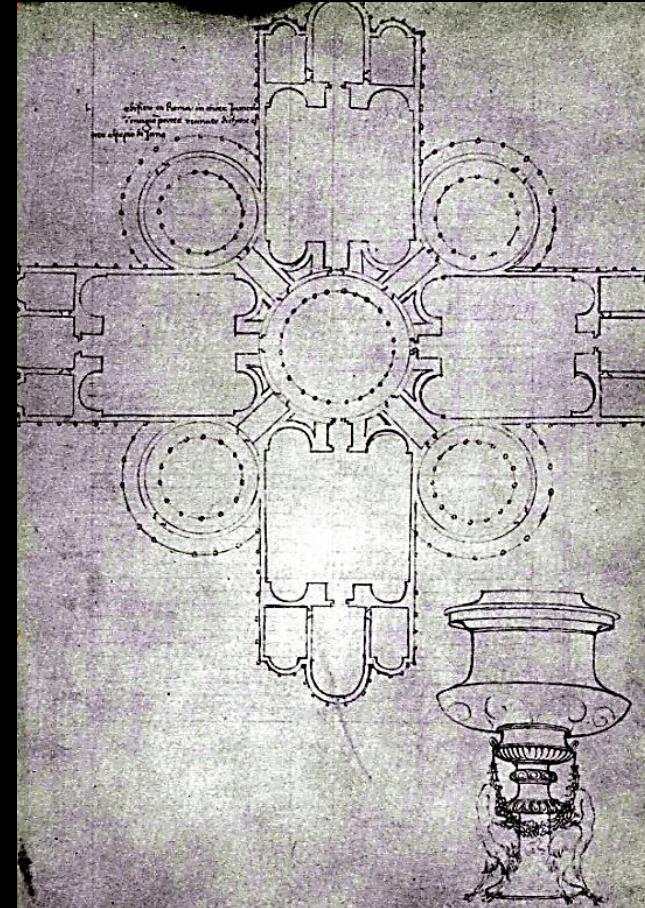


Mosteiro de Santa Cruz, Coimbra, Fonte do Claustro da Manga, planta; esquemas de relações espaciais; alinhamento dos principais elementos definidores do espaço.

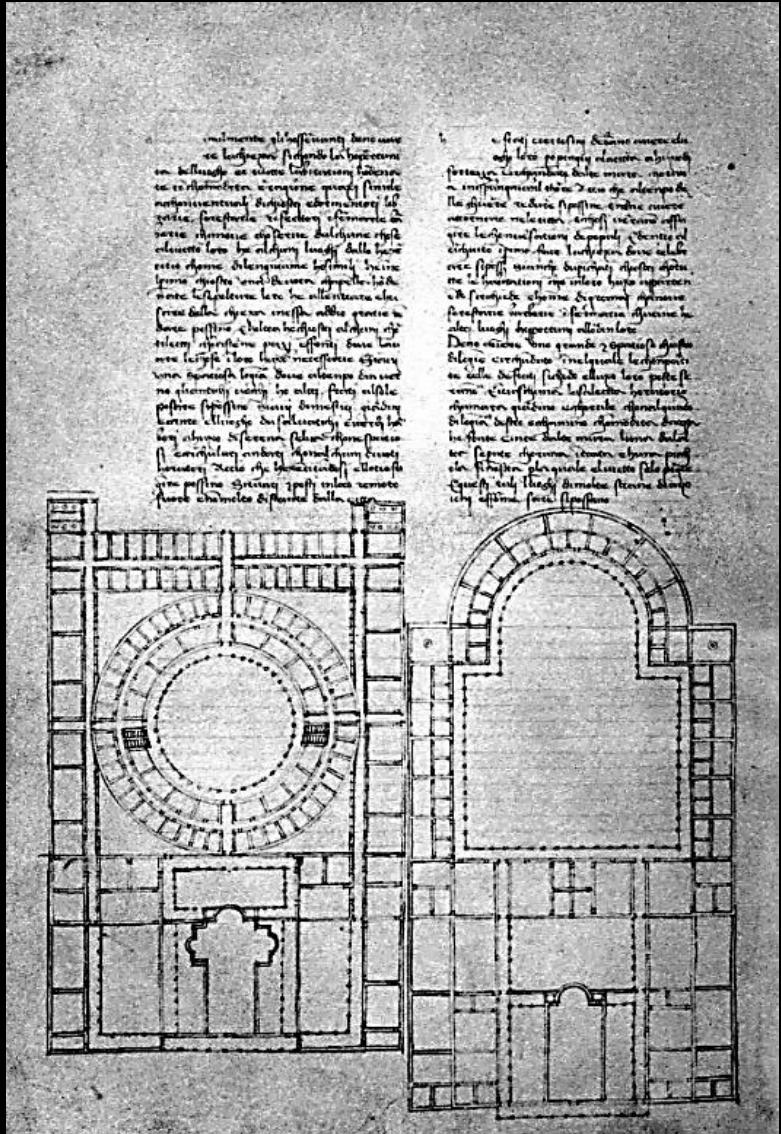
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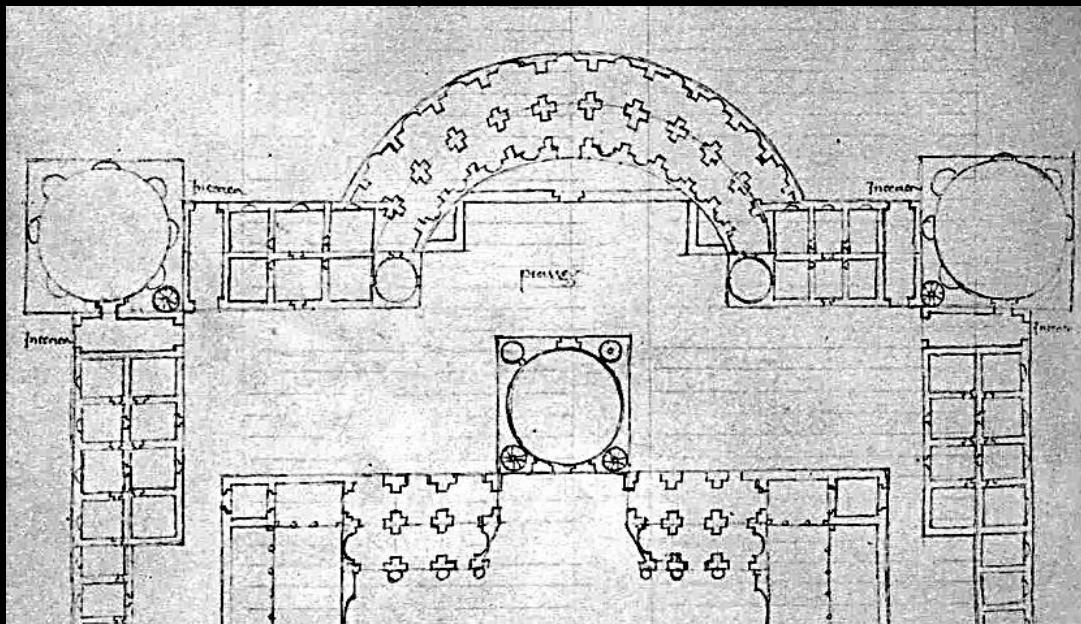
Mosteiro de Sta Cruz, Coimbra, Fonte do claustro da Manga, c. 1534.

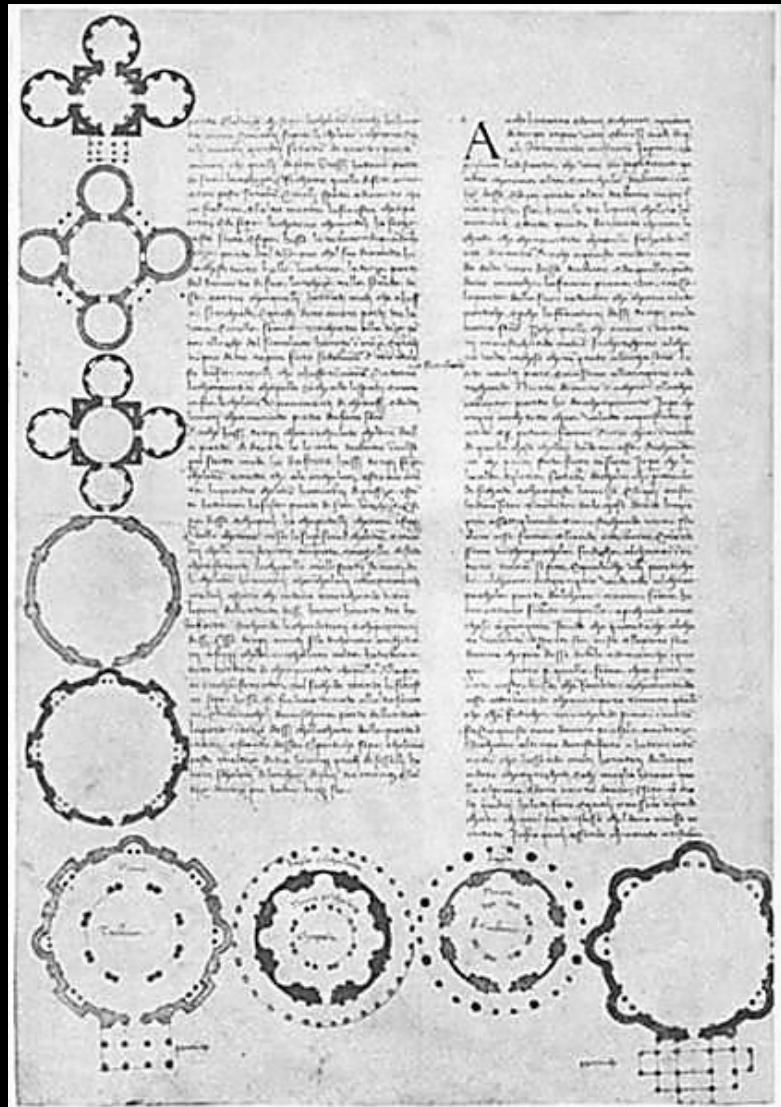


*Edifício em Roma, Francesco di Giorgio Martini,
c. 1481. [Tratatti..., vol. I, fl. 83, tav. 153].*

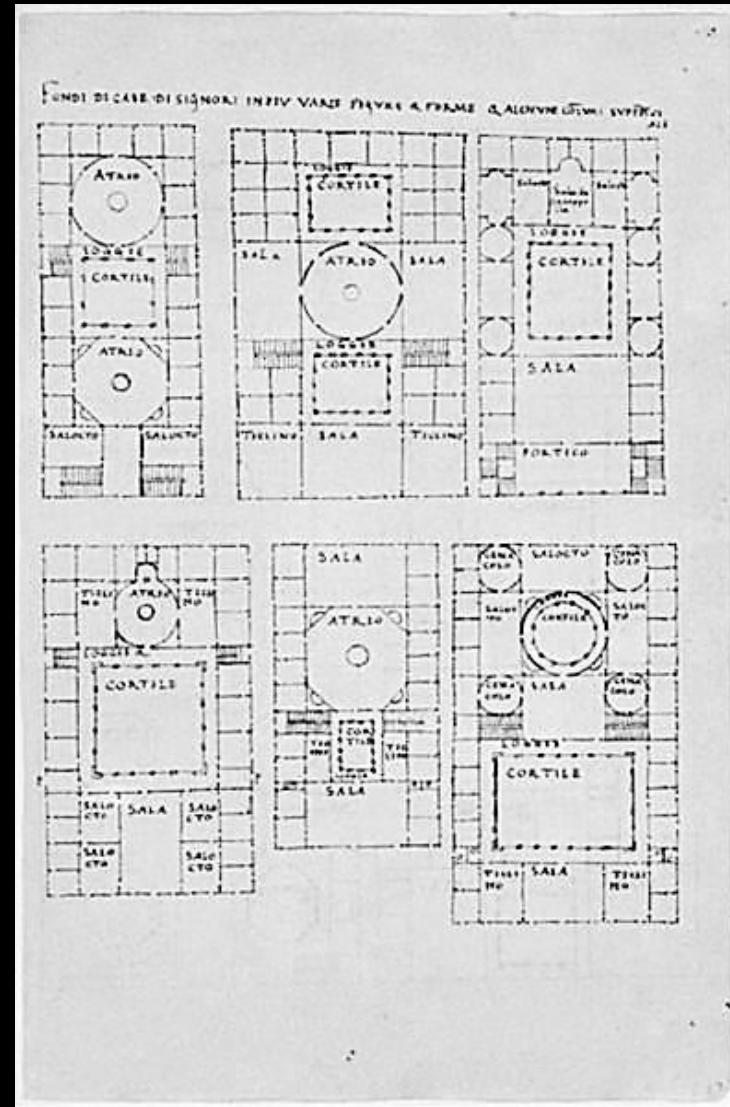


Mosteiros, dois projectos,
Francesco di Giorgio Martini, c.1492.



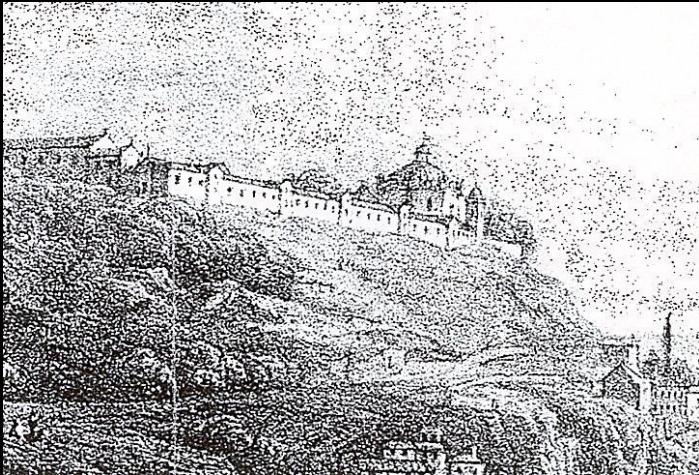


Francesco di Giorgio Martini, *Tratatti...*, fl.13v, tav.22.

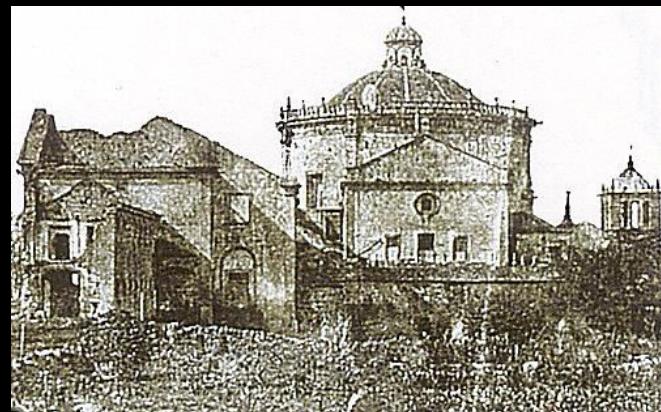
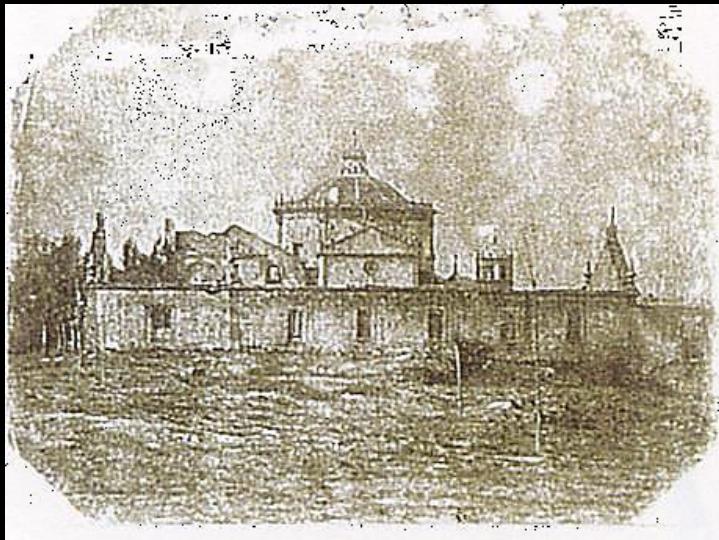


Francesco di Giorgio Martini, *Tratatti...*, vol. II, fl.20,
tav. 199.

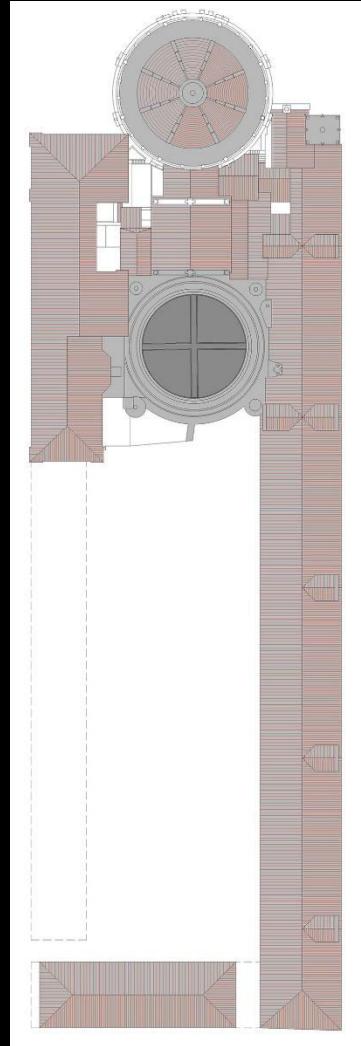
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Convento da Serra. Porto. Antes do Sitio, J. J. Forrester, 1835.

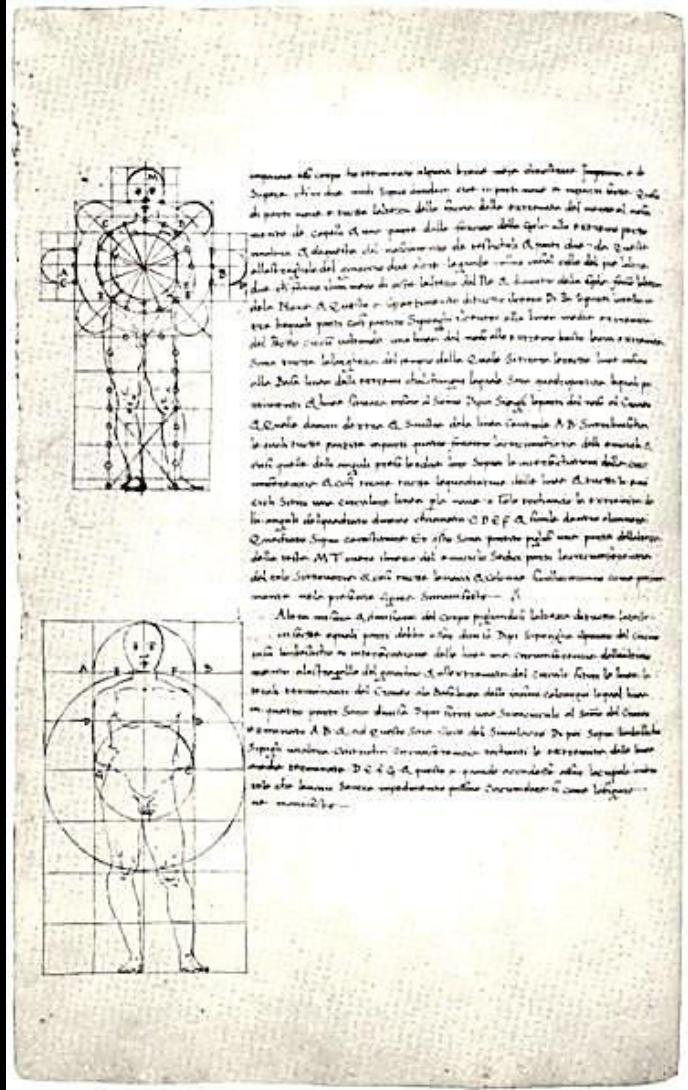


Mosteiro de Santo Agostinho da Serra
(Serra do Pilar): fachada Este; horta,
vista para Oeste, Frederick William
Flower, c. 1849-1859.

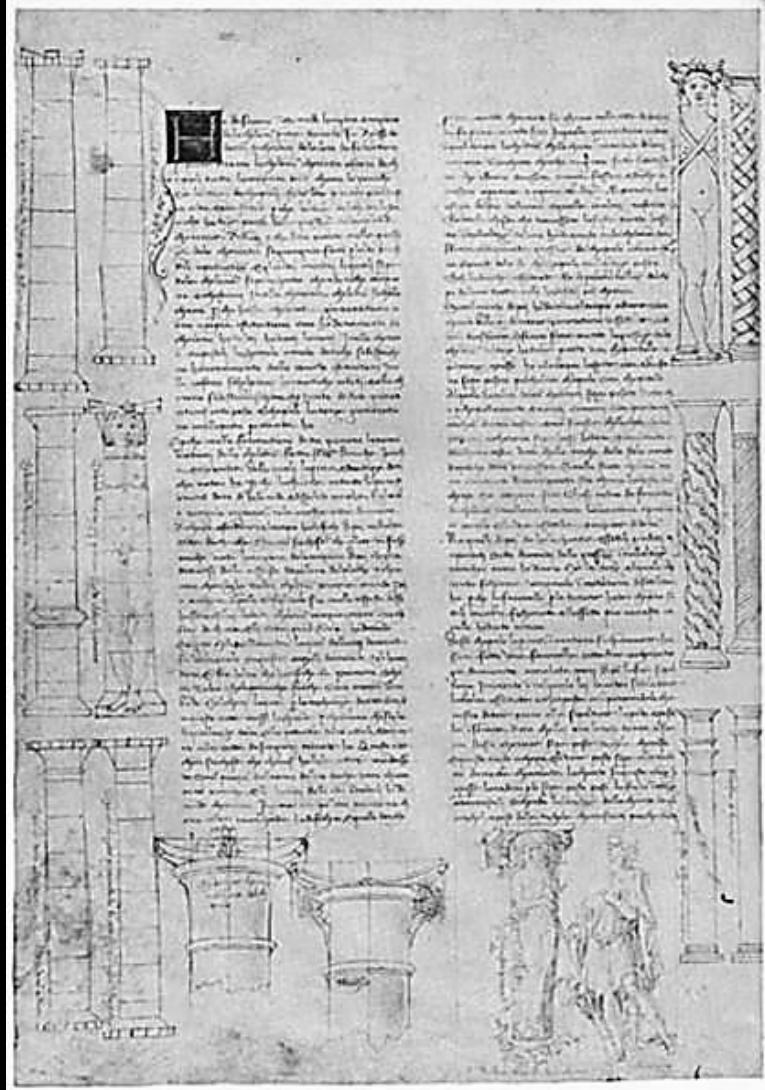


Mosteiro da Serra do Pilar,
planta de coberturas.

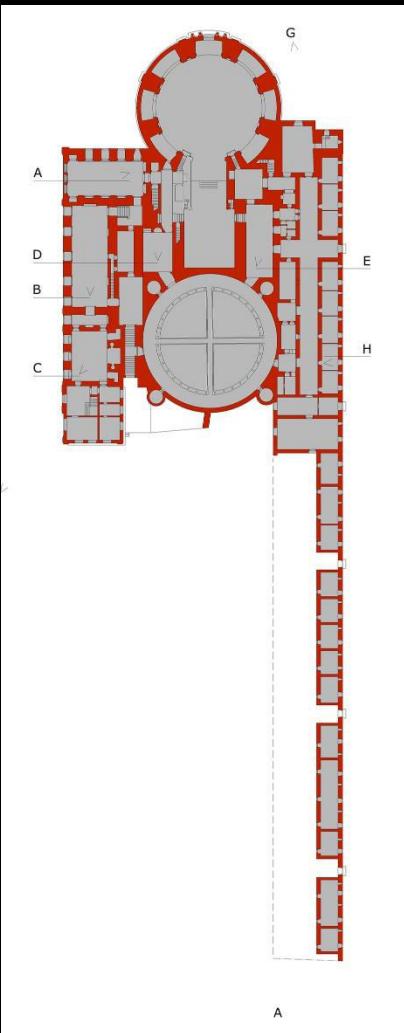
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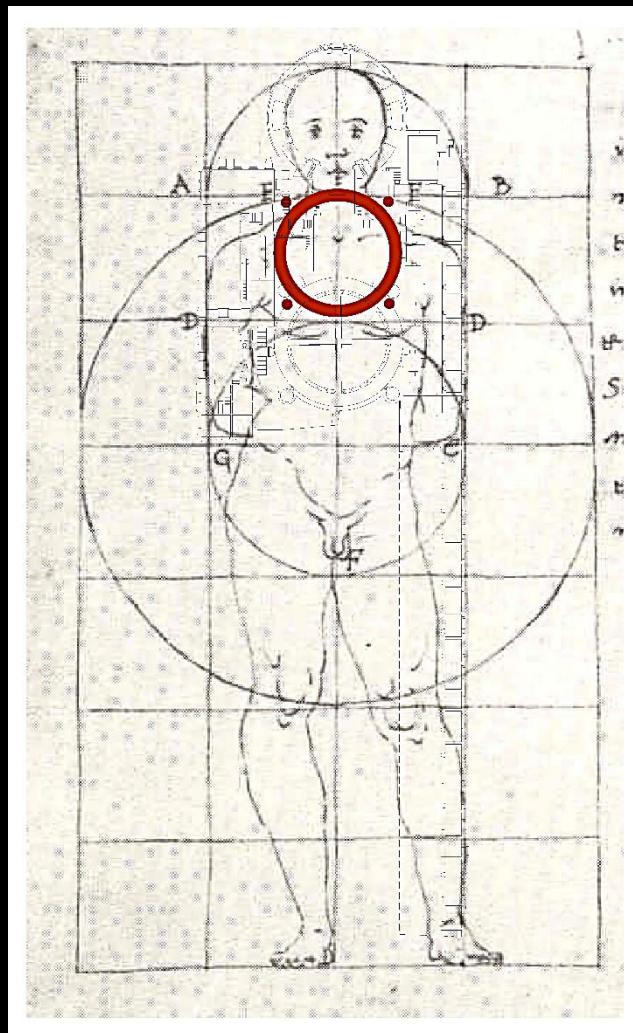
Francesco di Giorgio Martini, *Tratatti..., vol. II*,
fl.42v, tav.236.



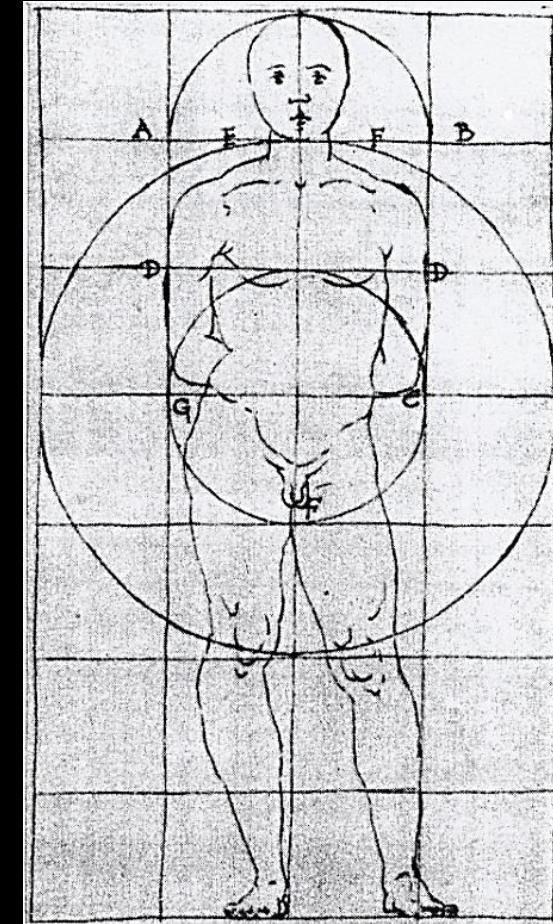
Francesco di Giorgio Martini, *Tratatti..., fl.13v, tav.24.*



Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos .



Mosteiro de S. Agostinho da Serra, planta parcial de pavimentos (reconstituição) sobre figura antropométrica de Francesco di Giorgio Martini .



Inovation / Stagnation

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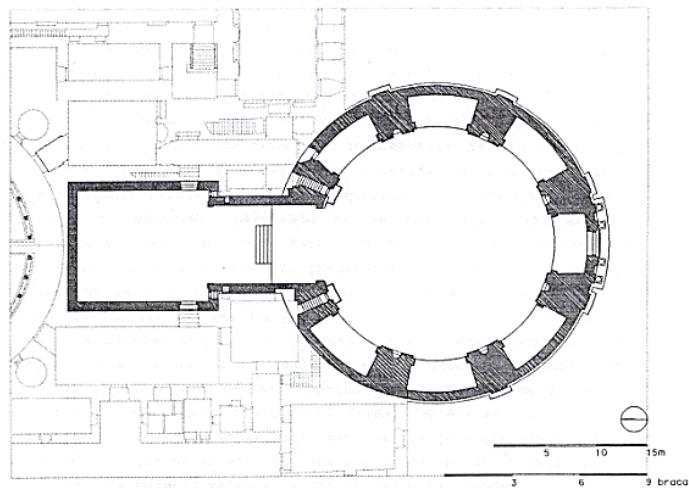
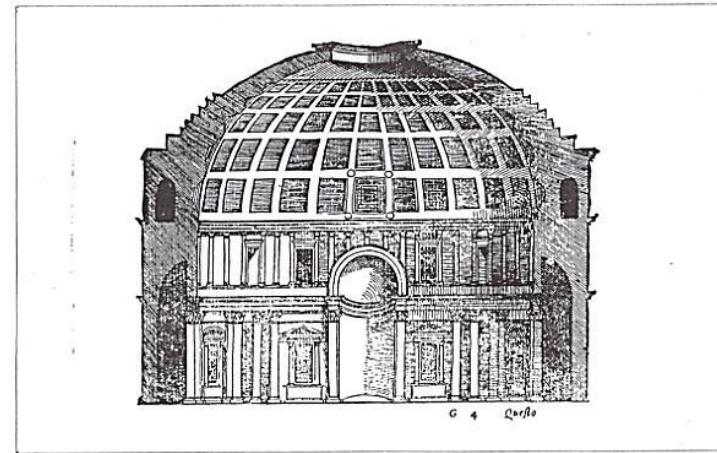
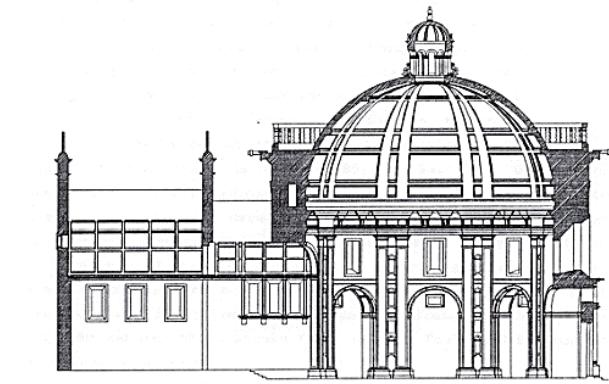


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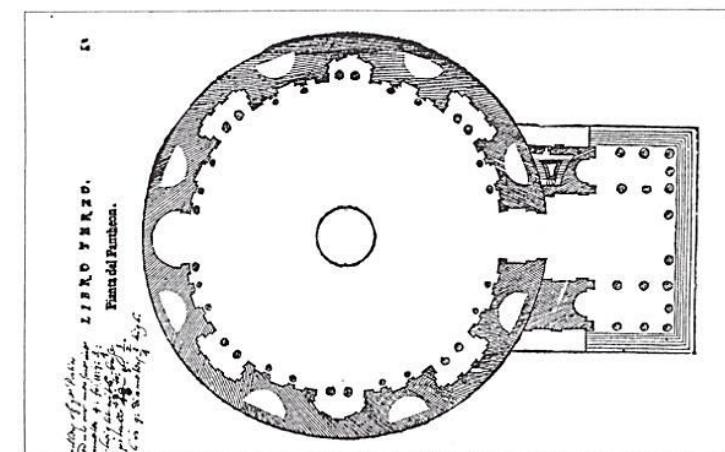


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Mosteiro de Santo Agostinho da Serra (Serra do Pilar), igreja e coro.



Santa Maria della Rotonda (Panteão), Roma, perfil e planta, Sebastiano Serlio, 1537.

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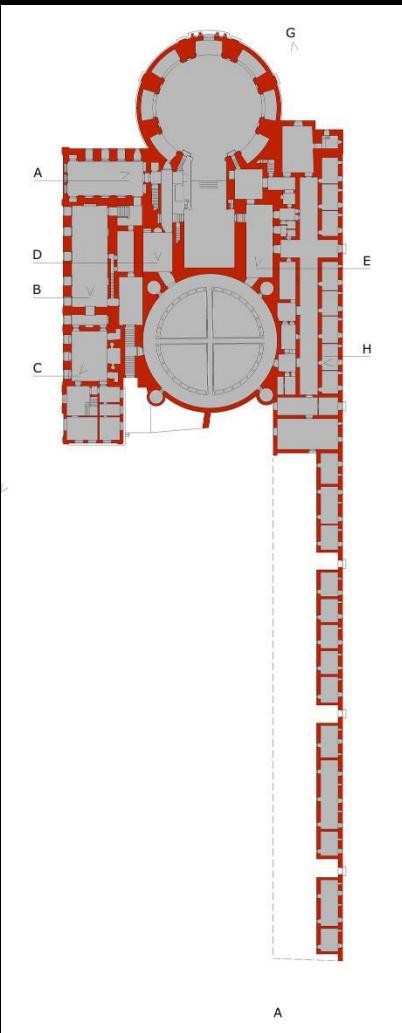


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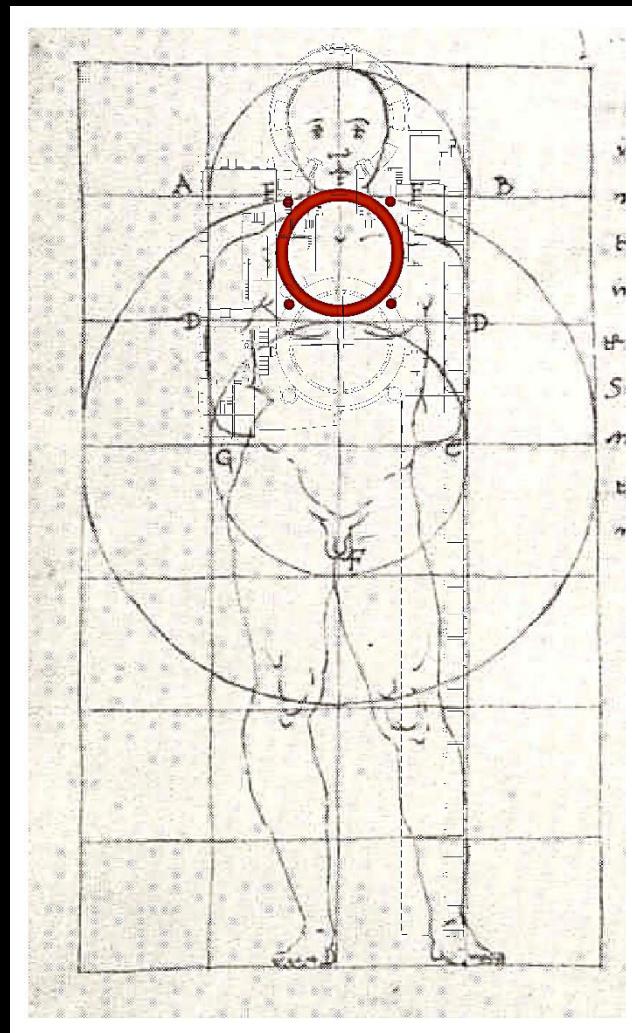


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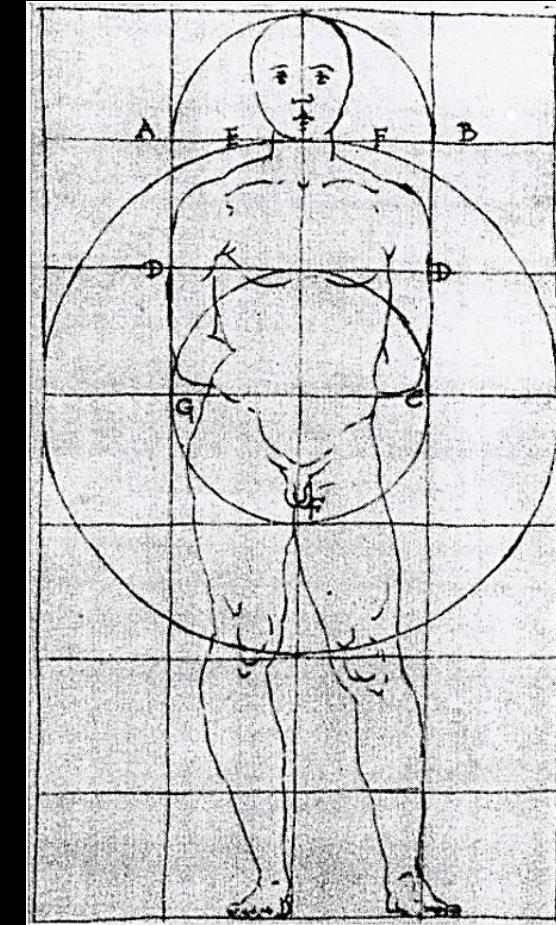




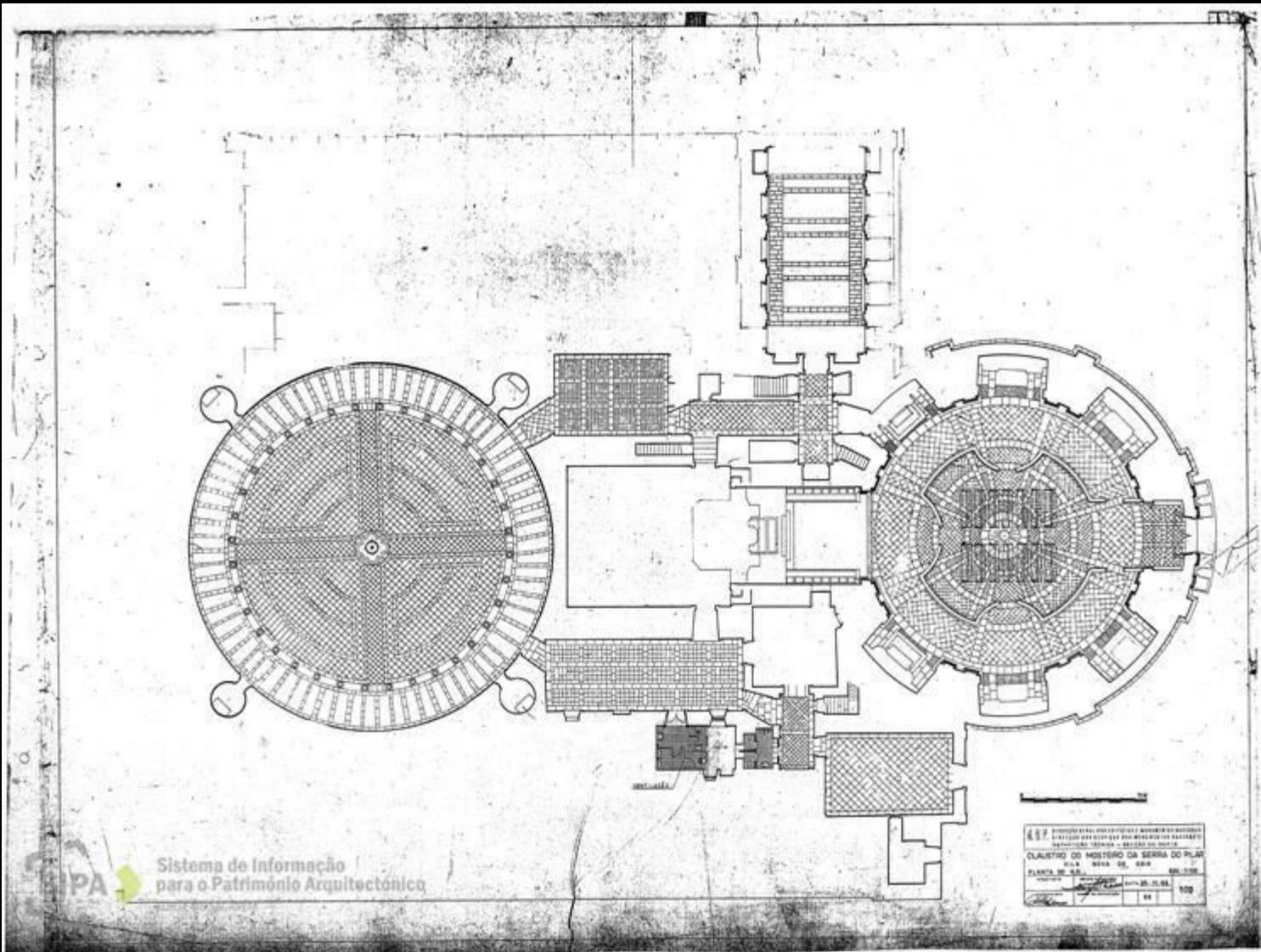
Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos .



Mosteiro de S. Agostinho da Serra, planta parcial de pavimentos (reconstituição) sobre figura antropométrica de Francesco di Giorgio Martini .



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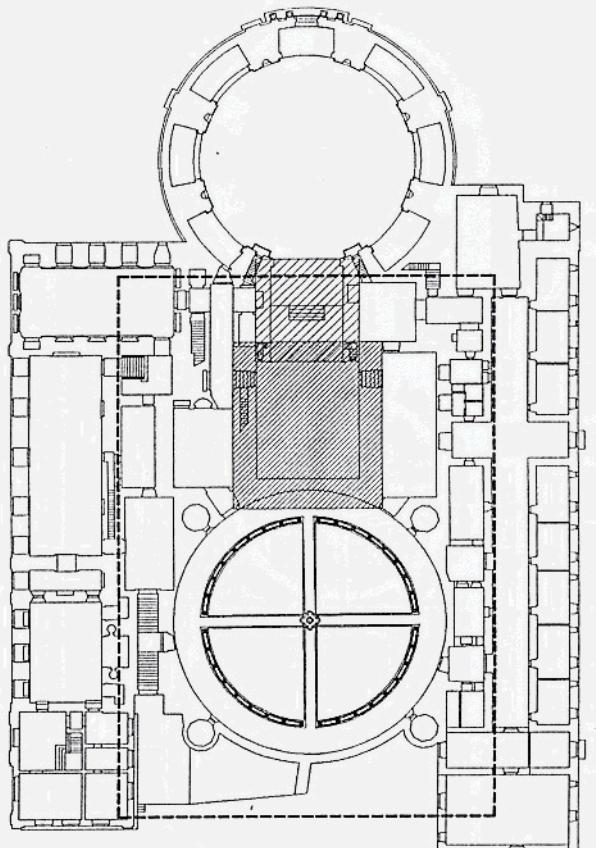


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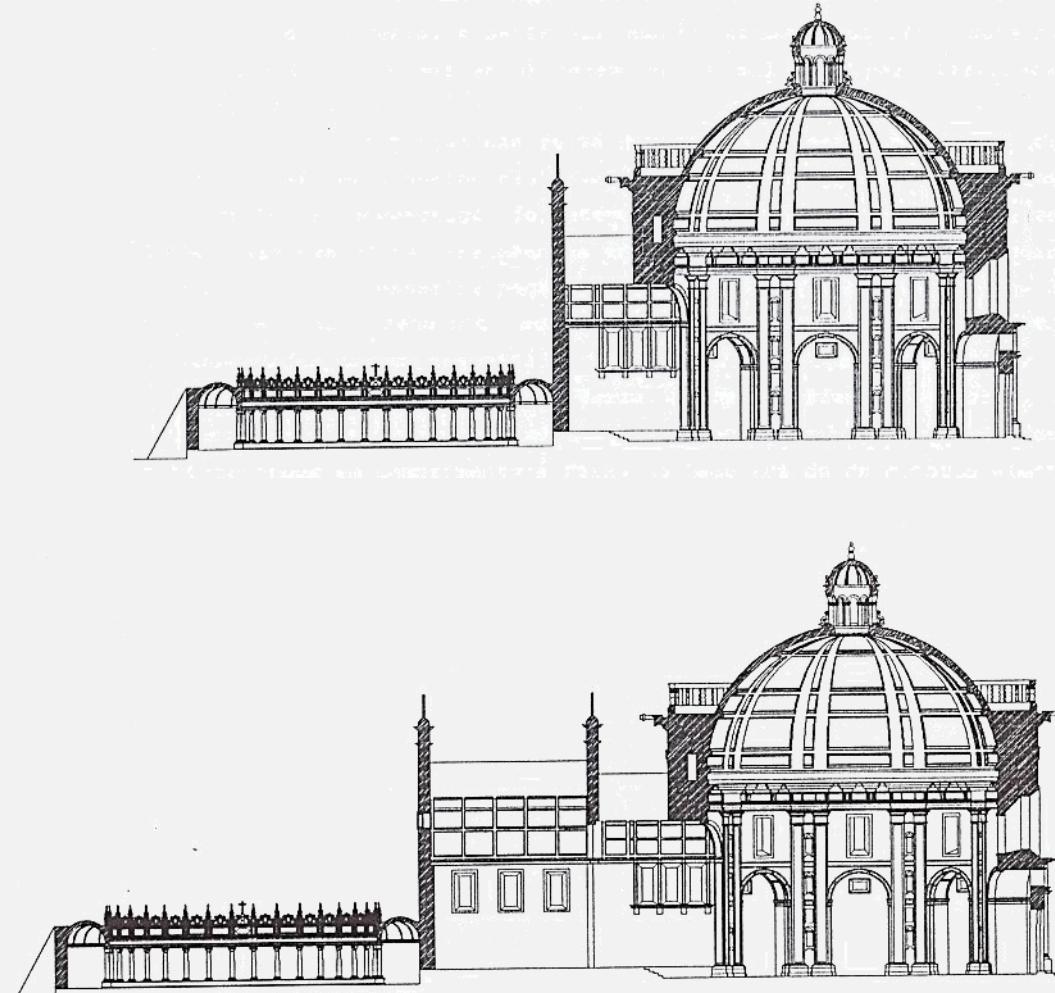
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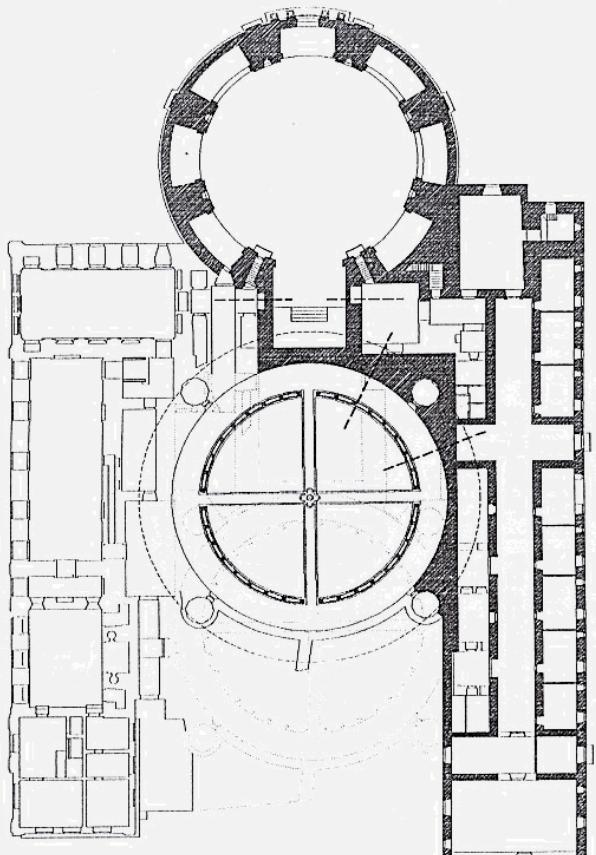


Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos.

AREA DA CAPELA-MOR EM 1690
AREA DO CORO CONTRATADO EM 1690
AREA AFECTADA PELAS OBRAS DO CLAUSTRO E CORO APOS 1690

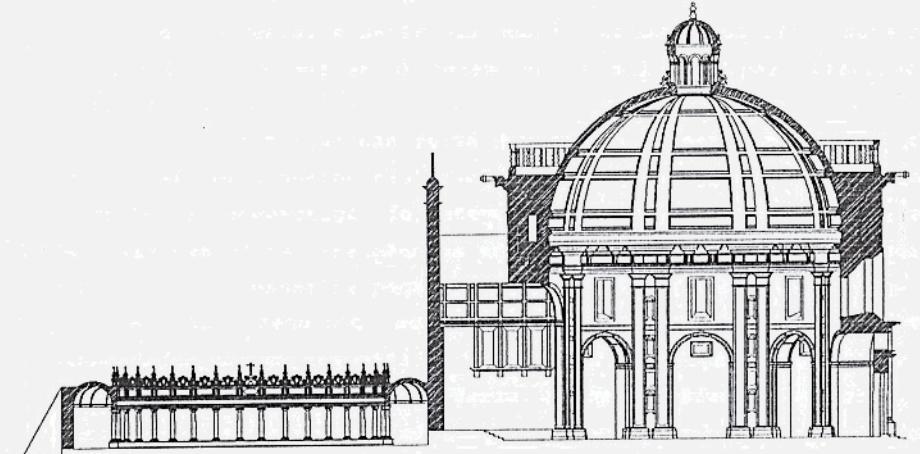


Mosteiro de S. Agostinho da Serra; reconstituição de aspeto anterior a 1690; perfil atual.



■■■■■ AREA DA CAPELA-MOR EM 1690
■■■■■ AREA DO CORO CONTRATADO EM 1690
■■■■■ AREA AFECTADA PELAS OBRAS DO CLAUSTRO E CORO APOS 1690

Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos, igreja e claustro
em 1690, reconstituição.

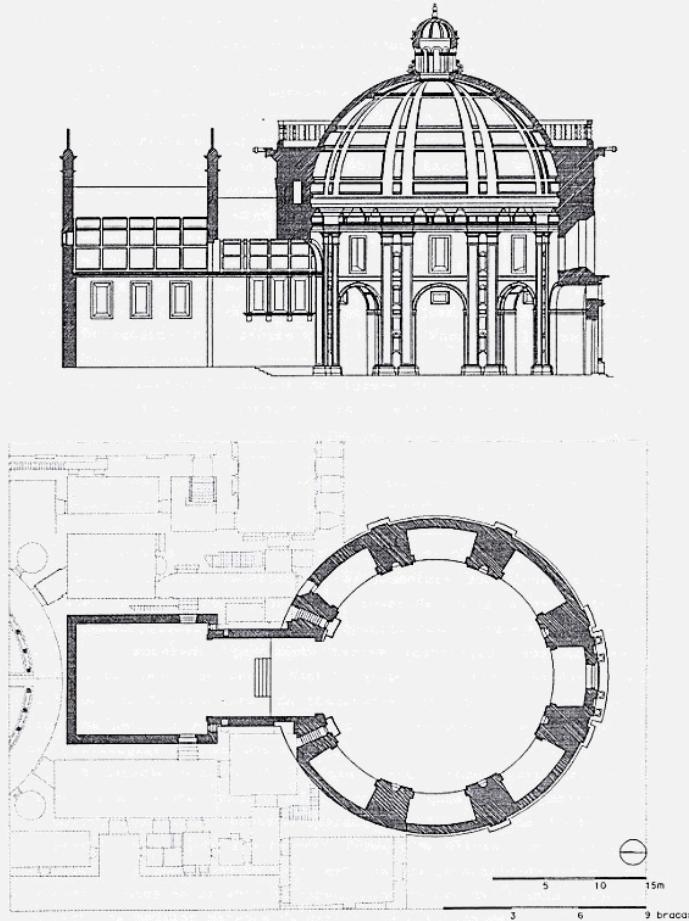


Mosteiro de S. Agostinho da Serra; reconstituição de aspetto anterior a 1690.

Migrating / Residing

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Mosteiro de Santo Agostinho da Serra (Serra do Pilar),
igreja e coro.

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Harmony / Conflict

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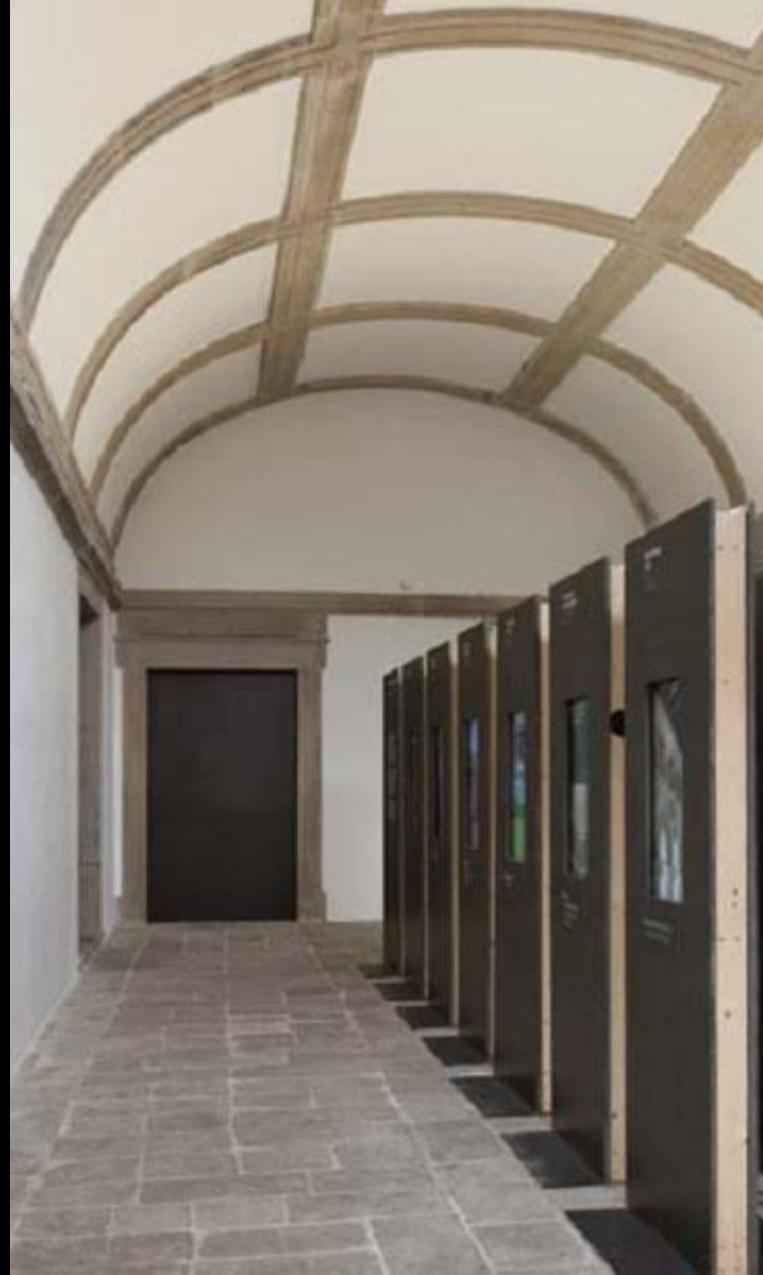
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Identity / Diversity

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Porto (Portugal). Monastery of Serra do Pilar: the Itinerary



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Project



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A Journey through
European Ideas and
Landscapes



Patronato de la Alhambra y Generalife
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INSIDE THE MONASTERY

	PLACES	MONASTERY NARRATIVE	PROJECT DICHOTOMY
I	EXHIBITION ROOM	THE MONASTERY IN THE NORTH REGION	NATION STATE - COSMOPOLITISM
II	CLOISTER	THE FOUNDATION AND CONSTRUCTION OF THE MONASTERY	REASON - IMAGINATION
III	CHAPTER ROOM	THE RELIGIOUS POWER IN THE MONASTERY	INNOVATION - STAGNATION
IV	DORMITORY	THE OCCUPATION OF THE MONASTERY	MIGRATING - RESIDING
V	FIRST CELL	THE SPLIT BETWEEN THE COMMUNITIES OF CRIJO AND SERRA DO PILAR	HARMONY - CONFLICT
VI	SECOND CELL	EDUCATION IN RELIGIOUS LIFE VS. EDUCATION IN SECULAR LIFE	IDENTITY - DIVERSITY
VII	DOME	THE MONASTERY AND THE CITY OF PORTO	NATION STATE - COSMOPOLITISM
VIII	SACRISTY	THE NEW DESIGNATION OF THE MONASTERY	INNOVATION - STAGNATION
IX	CHURCH	THE REFOUNDERATION OF THE MONASTERY AS MONASTERY OF SANTO AGOSTINHO	REASON - IMAGINATION
X	EXHIBITION ROOM	SHORT FILM: A DINNER THAT NEVER HAPPENED	REASON - IMAGINATION

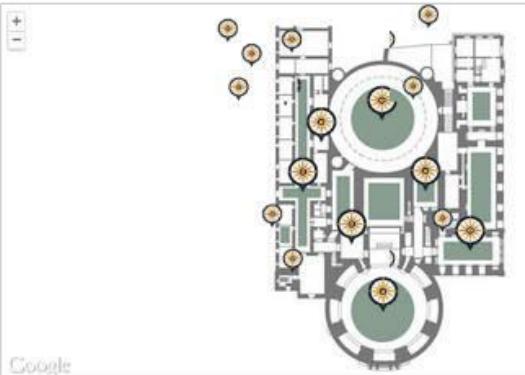
Porto (Portugal). Monastery of Serra do Pilar: the Itinerary



Monastery of Serra do Pilar: a window on Europe

The itinerary, "Monastery of Serra do Pilar: A Window on Europe", is the result of a partnership between SETEPÉS, as the promoter of "RenEU: New Renaissance in Europe" project in Portugal, and the Northern Region Directorate of Culture (DRCN). The Monastery of Serra do Pilar was the site chosen to host the Portuguese route developed in this project, due to Renaissance characteristics that are unique in the region, and even throughout the country and Europe.

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- 1. Exhibition Room - The Monastery in the North Region
- 2. Cloister - The foundation and construction of the Monastery
- 3. Chapter Room - The religious power in the Monastery
- 4. Dormitory - The occupation of the Monastery
- 5. First Cell - The split between the communities of Grijó and Serra do Pilar
- 6. Second Cell - Education in religious life vs. education in secular life
- 7. Dome - The Monastery and the city of Porto
- 8. Sacristy - The new designation of the Monastery
- 9. Church - The refounding of the monastery as Monastery of Santo Agostinho



Postcard

 Pdf itinerary in english

 Booklet.pdf

 Pdf itinerary in original language

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Personalities

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Porto (Portugal). Monastery of Serra do Pilar: the Itinerary

Monastery of Serra do Pilar: a window on Europe

History

1

Exhibition Room - The Monastery in the North Region

The Renaissance period was marked by apparent contradictions, but also by a dialectical relationship between the strengthening of a more homogeneous European civilization and the affirmation of the European nations as political entities of defined identity and autonomous action. The Arts, for instance, and architecture in particular, was one of the clearest examples of this dialogue.

In the case of Portugal, all its cultural expressions at that time revealed strong external influences, especially from Italy.

However, the country received and adapted these cultural matrices and enriched them with its own characteristics.

Thus, culture and the Arts are perfect examples of this new identity in construction that was not only self-contained, but also revealed a strong and continued openness to external influences.

The Monastery of Serra do Pilar is a good example of this apparent contradiction. Despite its differences and achievements among peers, the monastery is one of the few purely Renaissance monuments, in terms of the normative models of that time in the Northern region and even on a national level.

In the video available in this room, the first stop on our itinerary, you may find some of the heritage and sites of the Northern region, with particularities determined by different times, mentalities and artistic movements.

Therefore, this first view from the Monastery of Serra do Pilar, is of the heritage of the Northern region. Enjoy!

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Monastery of Serra do Pilar: a window on Europe

History

2

◀ Cloister - The foundation and construction of the Monastery

Part of the Porto Historic Centre, UNESCO World Heritage Site since 1996, the Monastery of Serra do Pilar was founded in 1537, as a result of the transfer of the clerical and rural Community of Grijó - Canons of the Order of St. Augustine - to a site near to the urban centre of Porto. Although the authorship of the architectural work is unknown, there are enough documental references to the architects Diogo de Castilho and Jean de Rouen, to assure us that they are the authors of the architectural project for the Monastery of Serra do Pilar. The monastery is a rare specimen - if not unique in the world – mainly because it's an unusual translation of the work of the Italian architect and theorist Francesco di Giorgio Martini into a monastic building. Moreover with this, of course, we can see not only the influence of eclecticism, but also the appropriation of symbolic values in Renaissance buildings - the Monastery's building complex forms a 7:2 rectangle, a proportion that reflects the average ratio between the height and width of the human body, prefiguring the perfection of the body of Christ. Astronomy also played an important role in the construction of buildings at that time, and the Monastery of Serra do Pilar is no exception. The axis of the monastery was designed so that sunrise on the Saviour's Day, crosses the centre of the cloister and the church, unifying them, and serving as a kind of connection between Earth and Heaven – exemplifying the "imago mundi" characteristic of the monastery.

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History 3



◀ Chapter Room - The religious power in the Monastery ▶




The Chapter Room was the place where the monks gathered for the reading of the Rules and discussion of the monastery's administrative issues. The strange configuration of this room is notable, it is the result of an enforced occupation of a space left vacant after the cloister was relocated for the second time, in 1690 (it is believed that the cloister was first relocated in 1590; and additional ornamentation was added to it in 1692). Manuel do Couto and João Manuel da Maia were commissioned to carry out the work, and they pledged to create the felled and hewn gateposts that were common in Nordic architecture at the end of the Seicento period.

The Chapter Room is also marked by the presence of the original statue of D. Afonso Henrique, made by the Portuguese sculptor Soares dos Reis in 1887, which served as a template for several others scattered across Portugal.

These two points highlight the influence of Northern and Protestant Europe and the revival of major nonreligious figures, showing us some of the transformations in European Christianity at that time.

The European nations, for instance, were progressively basing themselves on the principles of absolute monarchy, and reinforced this through the promotion of national languages and symbols.

The Chapter Room leads our thoughts into the realm of Power. So, it's inevitable to reflect on the changes in the distribution and nature of Power during the Renaissance period. What impact did these changes have on the European nations?

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Dormitory - The occupation of the Monastery

The current structure of the dormitory, consisting of a double row of cells separated by a central corridor, dates from 1660. This structure was probably rebuilt on the foundations of the original building, in existence since the founding of the monastery. It was only in the year 1542, that the monastery was finally occupied by the Community of Grijó, fulfilling the essential purpose of its construction. This decision was carried out by Frei Brás de Braga, in 1536, under the reform of the Monastery of the Saint Saviour of Grijó. The Monte de São Nicolau, in Vila Nova de Gaia, was the site chosen for the implementation of the new monastery. Its location ensured proximity to the urban centre of Porto, and enabled the strengthening of the institution's pastoral activity towards the urban populations, and, at the same time, this location on the other side of the Douro gave the canons the necessary detachment, suitable to the religious life. Finally, the canons of the Community of Grijó moved from the rural periphery to be closer the urban centre of Porto. As we know, the migration and movement of persons and peoples played a quite significant role in the history of the Renaissance and Europe. The Renaissance came to strengthen individual and social trajectories on the continent and even beyond. The movement of people, goods, knowledge and institutions still marks Europe today, maintaining its vital role in the life blood of contemporary Europe.

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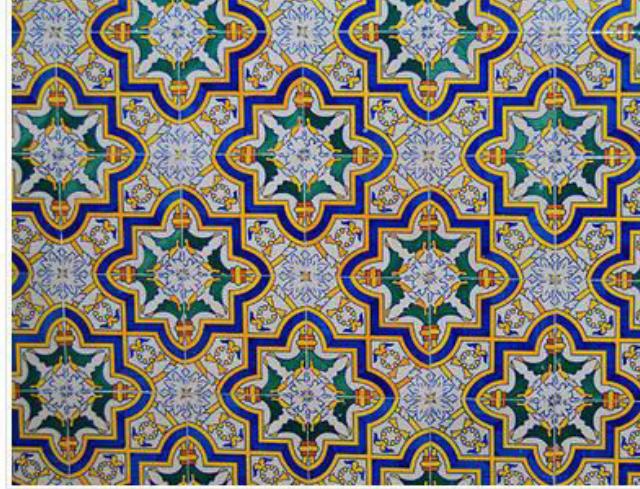
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Monastery of Serra do Pilar: a window on Europe

History

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First Cell - The split between the communities of Grijó and Serra do Pilar

In 1564, by decision of the General Chapter, the Community of Grijó was separated into two different communities – Grijó and Serra do Pilar – even the incomes and assets were divided. From this split, a new order was born; the Community of Serra do Pilar. The canons who stayed in the Community of Grijó, thus returned to the old homonymous monastery.

This new Community of Serra do Pilar assumed responsibility for the administration of the monastery.

However, this split does not rival in scale the divisions experienced within European Christianity, such as the Schism of 1378 and later, with the publication of the 95 Theses of Martin Luther in the early sixteenth century, the Protestant Reformation. This developed at a bewildering pace, and had already revealed new communication channels, new mindsets and a great appreciation of the national languages that characterized this period. Europe became increasingly urbanized, educated, dynamic and secular, in comparison to previous centuries.

Almost unknowingly, Luther triggered a fracture in Christianity, with numerous effects that can still easily be observed in Europe today.

This fracture, this attempt to seek agreement on access to religious knowledge among the clergy and other social groups, provoked in turn the Wars of Religion, such as the Eighty Years' War and the Thirty Years' War, especially prominent conflicts in European history. A history of a continent clearly built on conflict, but also on a constant search for harmony.

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◀ Second Cell - Education in religious life vs. education in secular life ▶




Beyond practices and liturgical rituals, religious life has always entailed a strong component of study. Therefore the individual cells of the monks are composed of two divisions: an area of study, with a large window opening onto the landscape and a smaller area, with less light, in which to sleep.

However, outside the cells of the monasteries, new ideas could be encountered, which revived the knowledge of Classical Antiquity and, simultaneously, fervently challenged historic figures such as Aristotle, while raising the understanding of other historic figures such as Plato to another level.

Science, experimentation and humanism dominated the thinking of the time, causing a great increase in new inventions and the assertion of individualism. Children began to be recognized as individuals.

The period of education and study was increased and timidly extended to women. Learning was imparted more quickly, and with higher quality, technique and interdisciplinarity. Thus began the culture of the printed book, of reflection on Education and also, of instruction by mentors to whom pupils owed allegiance.

However, education still remained confined to the noblest class and an emerging bourgeoisie.

Education gained new breath and a new face with the Renaissance, paving the way for the claim that the period was one of the foundations of the modern and postmodern world. Are we honouring this legacy? What is Education's role today?

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◀ Dome - The Monastery and the city of Porto ▶

With a unique view over the Douro River and its surrounding urban centres, the dome of the Monastery of Serra do Pilar could not fail to be included in this itinerary. Not only for being an especially beautiful area of the monastery, which provides us with the largest window of the monastery as "imago mundi" but also because it allows us to observe the built heritage around the Douro.

It is the perfect setting for a reflection on the city during the Renaissance. The progress and innovations made during the Renaissance period in industry, transport, commerce and banking, changed the urban landscape. These transformations served as a driving force for the progress and constant innovation that accompanied the history of Europe. They accelerated the pace of writing - from hand to machine and then from paper to digital.

Within its walls, the arts and handicrafts were refined, monuments and services were built up, and dialogues and exchanges were increased.

Cities grew in size and population. The dynamism that started to grow up within the cities became a characteristic of them, and for the first time, this dynamism walked hand in hand with an urban attitude and an awareness of the city as a community. Cosmopolitanism and multiculturalism were born. Today we do not know what it is to live without them. Here, in the dome, we suggest that you take a moment to feel and reflect on them. From the window of the world, the view could also be of your own street.

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◀ Sacristy - The new designation of the Monastery ▶




In 1599, the monastery would have a new name - Monastery of Saint Augustine of Porto. Similar to other monasteries and churches in Europe, and even in the Americas, they began to discover and promote this "New World" that started in Europe and which revealed new possibilities and cultures.

Although Europe was heading towards a new humanism and secularism, the Judeo-Christian heritage, represented especially by the Roman Church, continued to have an important role, but also a renewed line.

Even with the Protestant Reformation, the Roman Church continued for many years to forbid the translation of the sacred text to the so-called vernacular languages. Paradoxically, however, it rejected the doctrine of justification by faith as incompatible with human freedom.

The instruction of the clergy was also strengthened and thus the clergy became, more than ever before, more theologically and morally consolidated.

As this is the sacristy where the garments, the secrets and the objects linked to the liturgy are preserved, we consider this place appropriate for a reflection on the Judeo-Christian legacy. Often associated with a nebulous dimension, nevertheless, either by agreement or disagreement, it created of some of the most innovative artists and the most impressive works of art from European history.

Concerning the sacristy, the date 1755 inscribed on its entry door, suggests that it had been completed by the time of the Lisbon earthquake. Therefore, it is possible to identify it, stylistically, with the works of the Marquis of Pombal government.

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◀ Church - The refoundation of the monastery as Monastery of Santo Agostinho

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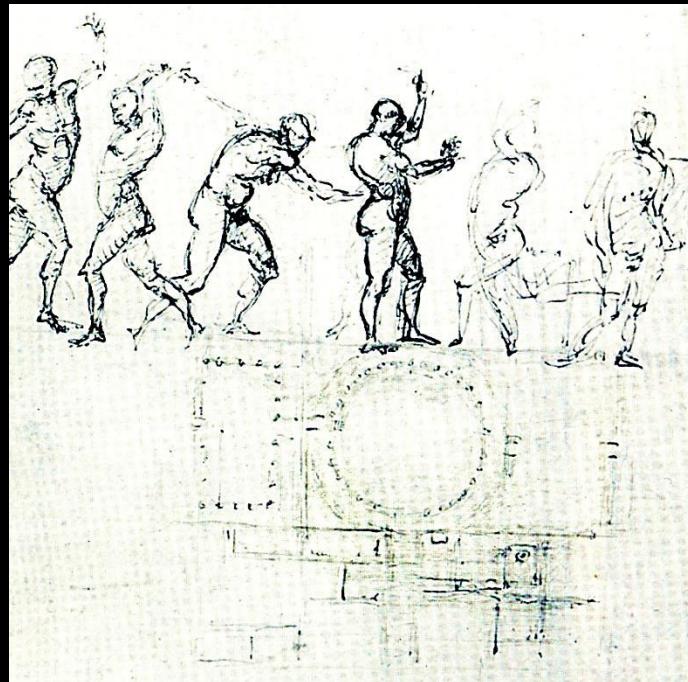
Founded by D. Acácio of St. Augustine, the church underwent three phases of construction: between 1597-1668, the foundations and walls of the nave were constructed; in 1669-72 the dome was completed and the lantern created; and finally in 1690-93, the retro-choir was built. The building may be described as a brick cylinder covered by a semi-spherical dome with eight major niches cut into the wall thickness to form the chapels. The proportions of the building are rooted in the parameters of Classical Antiquity - its total height equals the diameter of the plan of the nave and the bisector of this diameter is marked by the ring at the base of the dome - which establishes similarities with the Pantheon of Constantine in Rome, also known as the Church of Santa Maria Rotonda. The monastery also establishes connections with the cloister, identical to its diameter. This double-circular geometry appears to have been defined by the community that founded the church in 1597, however it is possible that it followed the symbolic programme designed at that time by Fr. Brás de Braga in its general plan.

The image of St. Augustine, the saint whose name is given to the order to which the community belongs, draws our attention in the dome and leads us to consider the importance of his ideas in the Roman Church, but also of the secular ideas in the Renaissance.

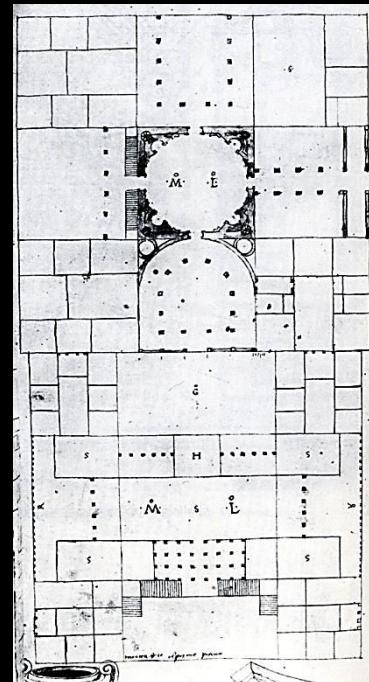
In fact, one of the most evident contradictions of the Renaissance was the confluence between the sacred and the most purely profane, and between Christianity and the Renaissance's Neo-Platonism.

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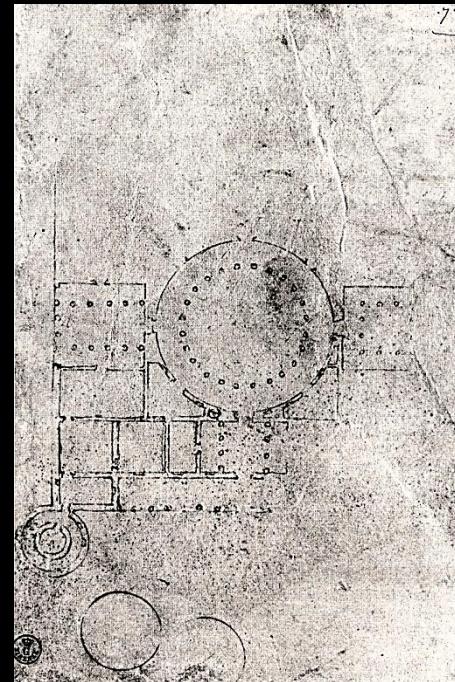




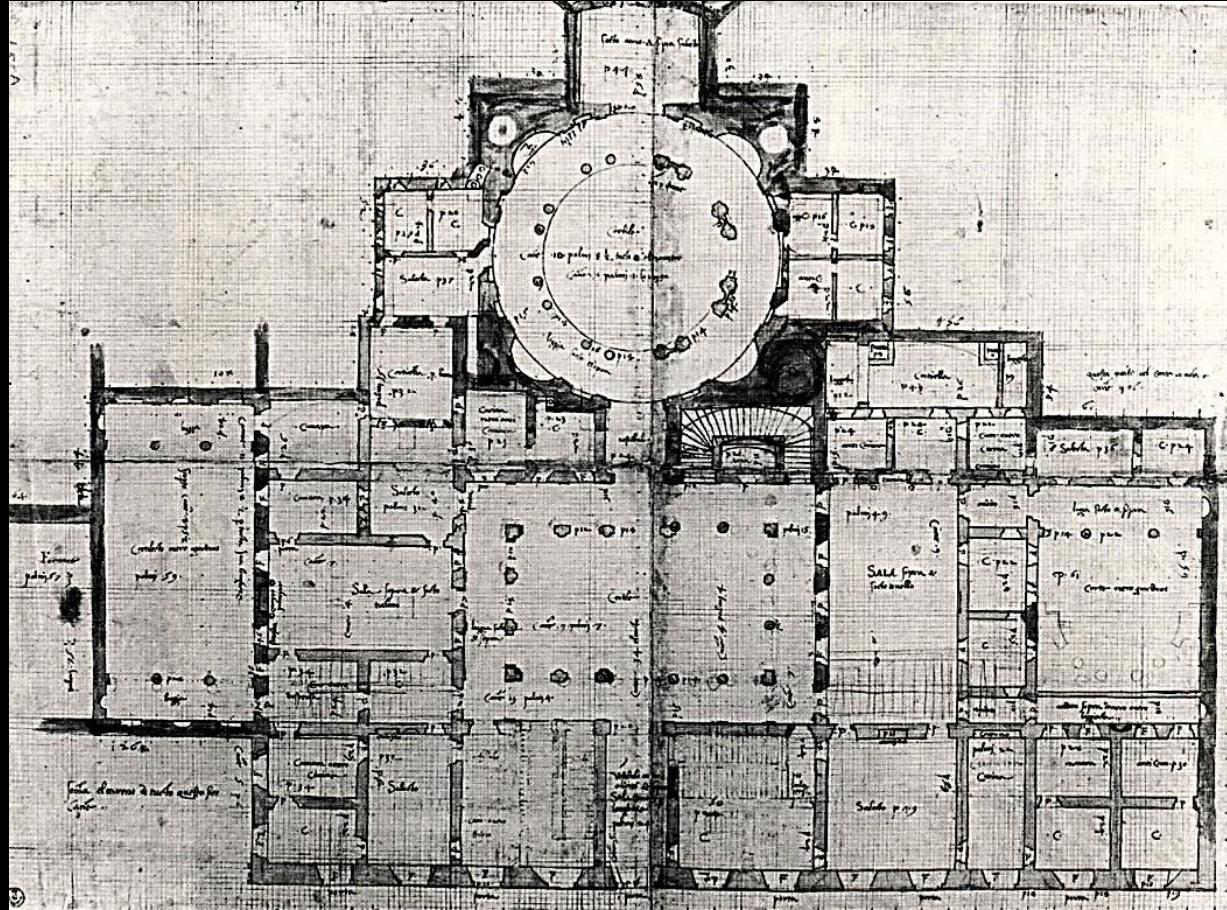
Villa com pátio circular, planta, Giuliano da Sangallo.



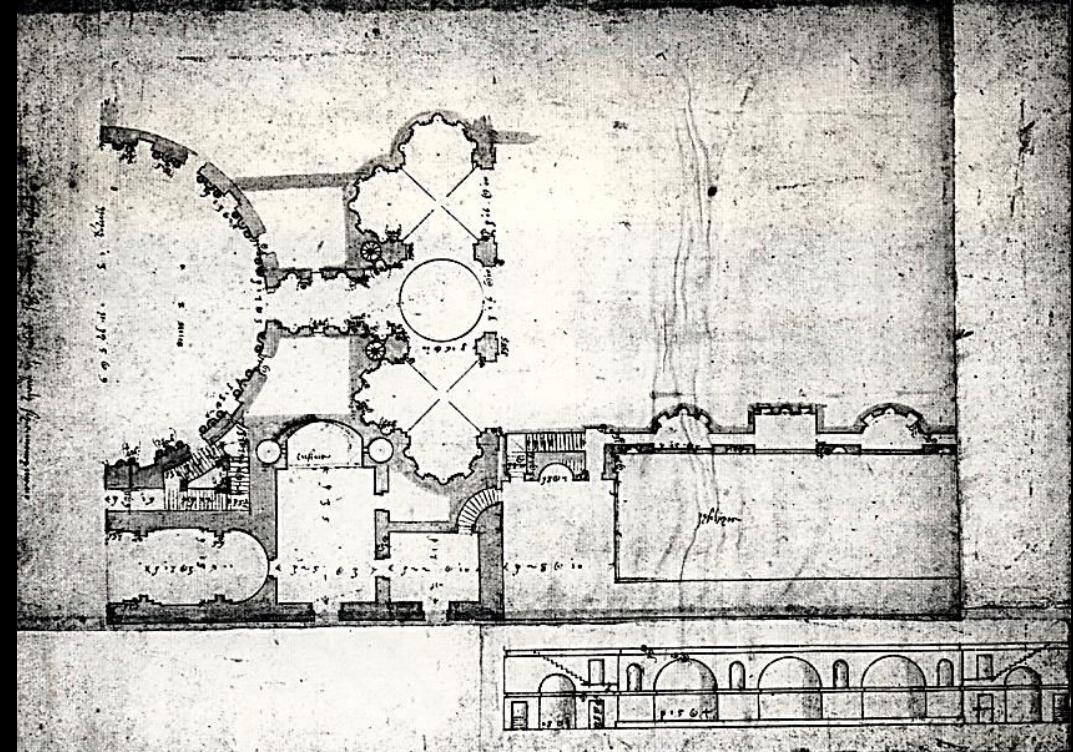
Villa com pátio circular, planta,
Giuliano da Sangallo.



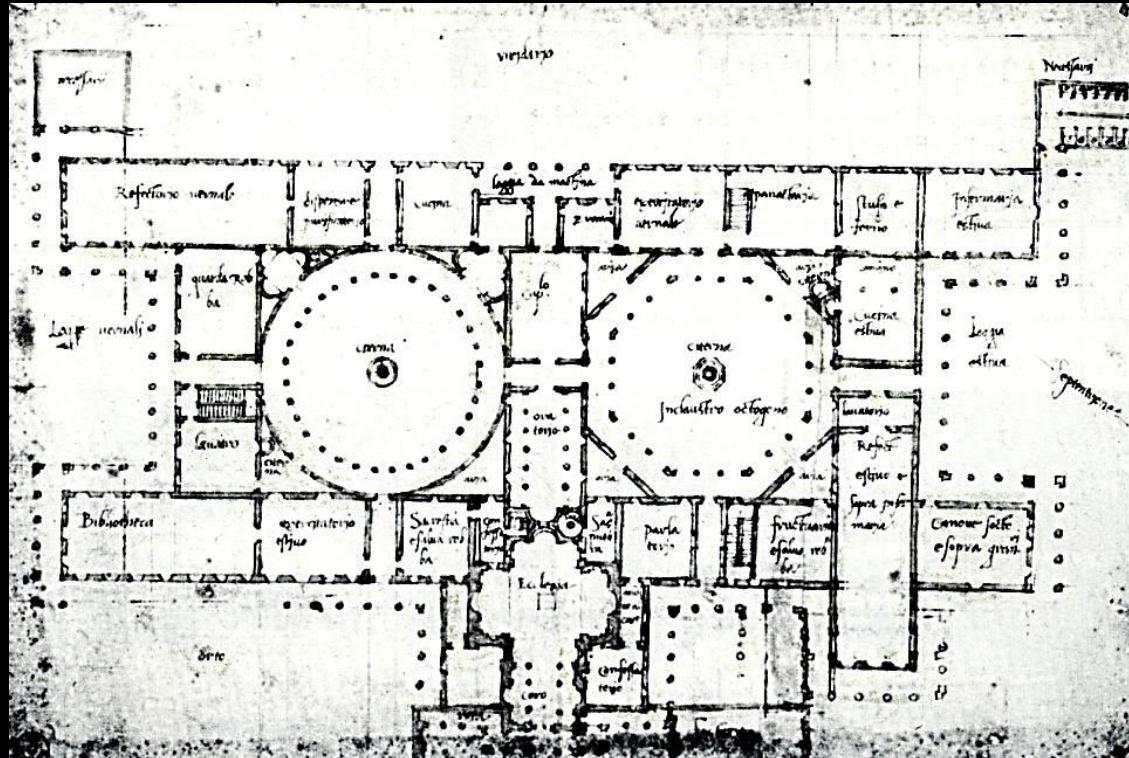
Villa Madama, projecto, Rafael e
Antonio da Sangallo II Giovane



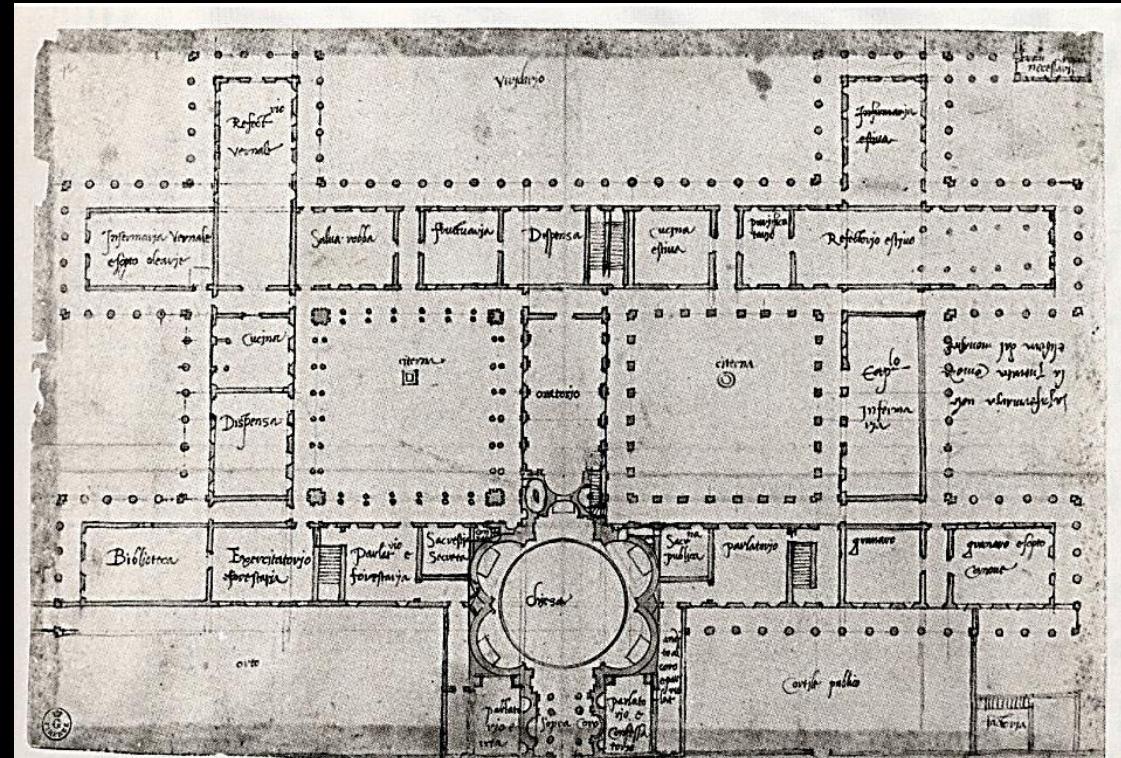
Palácio Orsini, Roma, projecto, Baldassarre Peruzzi, c. 1530.



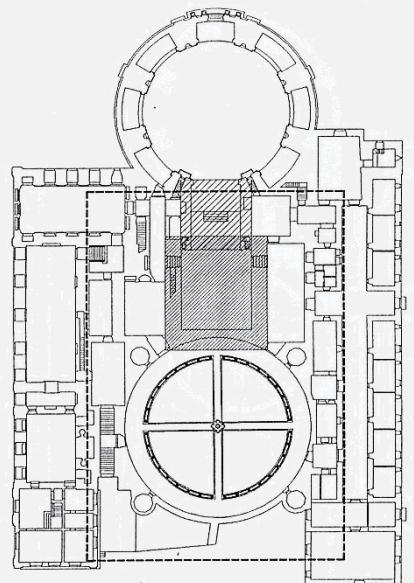
Villa Madama, Roma, planta parcial, Andrea Palladio, anos 40 do século XVI.



Convento ou mosteiro, projecto (atrib.)
Baldassarre Peruzzi.

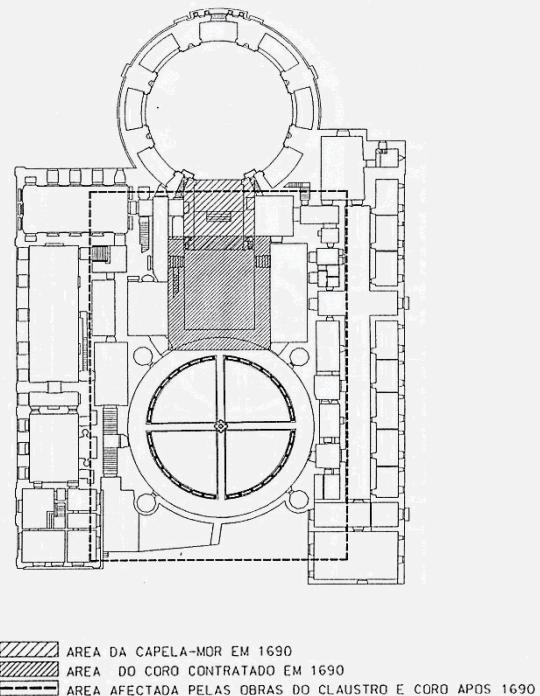


Convento, proyecto, Baldassarre Peruzzi.

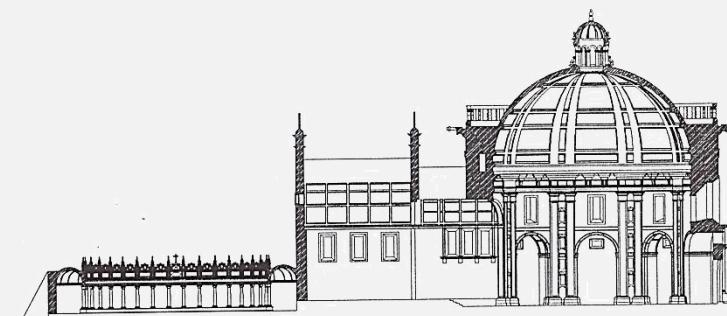


 AREA DA CAPELA-MOR EM 1690
 AREA DO CORO CONTRATADO EM 1690
 AREA AFECTADA PELAS OBRAS DO CLAUSTRO E CORO APÓS 1690

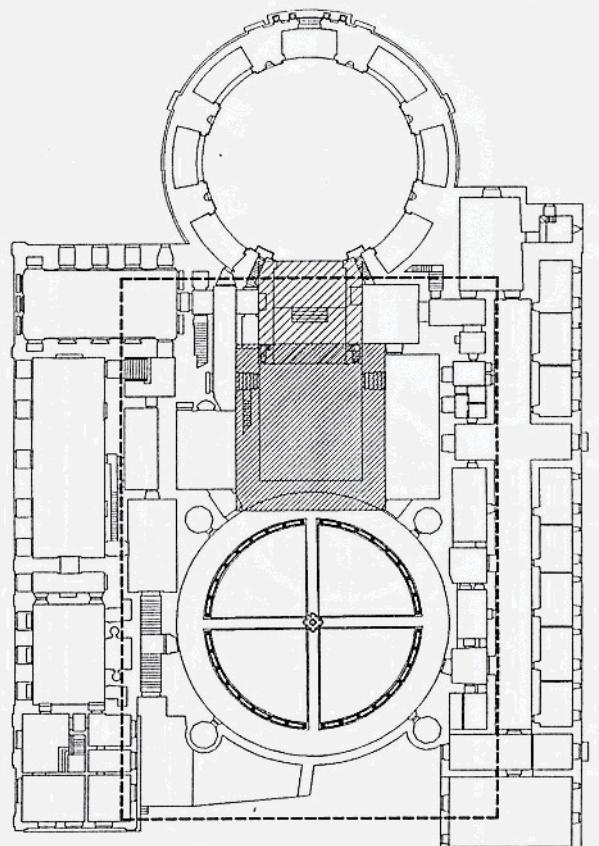
Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos.



Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos.

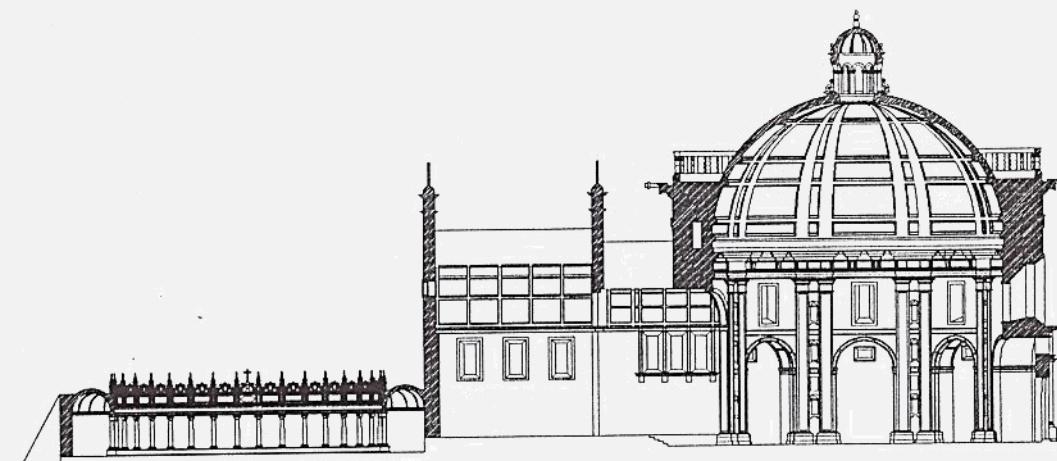


Mosteiro de S. Agostinho da Serra; perfil atual.



■■■■■ AREA DA CAPELA-MOR EM 1690
■■■■■ AREA DO CORO CONTRATADO EM 1690
■■■■■ AREA AFECTADA PELAS OBRAS DO CLAUSTRO E CORO APOS 1690

Mosteiro de S. Agostinho da Serra,
planta parcial de pavimentos.



Mosteiro de S. Agostinho da Serra; perfil atual.



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