

Feature: Andrea Palladio in Vicenza

特集：
ヴィチェンツァのアンドレア・パッラーディオ



Unknown artist of the 16th century,
Portrait of Andrea Palladio. Image
courtesy of Centro Internazionale di
Studi di Architettura Andrea Palladio.

16世紀に描かれたアンドレア・パッラーディオの肖像画。作者不明。

Palladio – a stoneworker whose architecture came to embody his city and the spirit of the nobility of his time. His so-called “Palladian style” has for centuries been a model and source of inspiration far beyond the borders of his native land. Andrea Palladio flourished in Vicenza in the Republic of Venice in the 16th century. The 500th anniversary of his birth was celebrated in 2008. Due to the fame of his La Rotunda, with its perfect symmetry in both plan and elevation, and of his book *The Four Books of Architecture*, the general impression of Palladio might be that of an architectural theorist who pursued uncompromising perfection in proportion and geometry. But his own writings contain numerous references to compromises with the desire of his clients for comfort and expression of their status. The combination of convenience, stability, and beauty that Palladio sought will last forever. Over the last 450 years, not a few works by Palladio fell into a state of almost ruinous disrepair. Although most of them are registered in the UNESCO world heritage list and many are under government management, many others have been restored and managed by private enterprises and private owners. Without their affection, knowledge, and financial support, Palladio’s palazzos and villas would not exist today and would have no future. This special issue introduces the architecture of Palladio, featuring mainly works in and around Vicenza, with new photos. We thank Dr. Guido Beltramini, director of the Centro Internazionale di Studi di Architettura Andrea Palladio, and the staff of the center for their generous help. We also thank the owners for their understanding and cooperation during the photo sessions.

Yoco Fukuda-Noennig, Guest Editor

Andrea Palladio (real name Andrea di Pietro della Gondola) was born as the son of a miller in Padova, Republic of Venice, in 1508. In 1521 he was apprenticed as a stonemason to the sculpture workshop of Bartolomeo Cavazza. But he fled from this contract and moved to Vicenza in 1524 to become an apprentice in the Pedemuro workshop of Giacomo da Porlezza, said to be the best stone sculpture workshop in the city. This workshop was also involved with building and Palladio learned about building at construction sites and about architecture from his master Porlezza. In Vicenza he was admitted to the guild of stucco craftsmen, masons and stonemasons. His talent impressed Count Gian Giorgio Trissino, who had employed the Pedemuro workshop to work on his villa. Trissino became Palladio’s patron, gave him his first lessons in humanism, and bestowed on him the surname “Palladio”. In 1541 Palladio visited Rome with Trissino for the first of numerous visits to survey ancient Roman ruins. His profound knowledge of ancient Roman architecture exerted a deep influence on his own architecture. Palladio’s proposal for the reconstruction of the Basilica in Vicenza brought him fame throughout northern Italy and launched his career as an architect working mainly on palazzos and villas for the aristocracy. His book *I Quattro Libri dell’Architettura* (The Four Books of Architecture), which was a compilation of his architectural theories, was published in 1570. In the same year he moved to Venice to work on religious architecture. He returned to Vicenza in 1579 and died in 1580.

パッラーディオ——1人の石工が建築家になり、彼の手がけた建築は当時の都市や貴族そのものを体現しており、彼の建築スタイルは「パッラーディオ主義」なる様式を生みだした。その後、何世紀にもわたり国境を越えて影響を与え、模倣され続けた。16世紀イタリア、ヴェネチア共和国のヴィチェンツァ出身の建築家アンドレア・パッラーディオは2008年に生誕500年を迎えた。平面・立面ともに完璧な左右対称を誇るロトンダや著書『建築四書』の存在のおかげで、一般的なパッラーディオ像は比例関係や幾何学を徹底的に追求した建築理論そのもの、という認識かもしれない。しかし、「住む」ことの快適性や施主が望むステイタスの表現など現実的な妥協についても彼は言及しており、彼が求めた「便利さ(用)、堅固さ(強)、快適さ(美)」はこの先も生き続けるであろう。

しかし、これらの建築は建設後約450年を経ており、その間には風雨にさらされて廃墟同然になったものも少なくない。古代ローマ時代からの遺跡や文化財を有するイタリアにとってこれらの修復・保存・維持管理は一大課題であり、パッラーディオの建築も例外ではない。その多くは「ヴィチェンツァ市街とヴェネト地方のパッラーディオのヴィラ」として世界遺産に登録され、行政の管理下の場合が多いが、多くのパラッツォやヴィラの修復や維持管理は企業や個人の所有者が担っているのが現状である。現在の所有者の建築への愛情と知識と財力なくしては、現在みられるパッラーディオの建築の存在はなく、未来も有り得ない。本特集号は、パッラーディオの出身地であり建築家として活躍したヴィチェンツァを中心に、撮り下ろしの写真を中心にパッラーディオの建築を紹介するものである。パッラーディオ国際建築研究センターの所長グイド・ベルトラミニ博士および所員の方々には多大なるご協力をいただいた。また、撮影に際して各所有者の方々のご理解とご協力に感謝したい。

福田陽子、ゲスト・エディター

アンドレア・パッラーディオ(本名アンドレア・ディ・ピエトロ・デッラ・ゴンドーラ)は1508年にヴェネチア共和国のパドヴァで粉挽職人の息子として生まれた。1521年に石工のカヴァッツァ親方のところで徒弟奉公に出され、契約の中途である1524年にヴィチェンツァに移り住み、市内でも最も腕がよいと言われた石彫細工のペデムーロ工房に入った。この工房は建設に関わるような仕事も引き受けており、パッラーディオは建設現場で知識を習得し、工房のボルレッツァ親方から建築の設計を学んだとされる。この地で彼は漆喰職人、レンガ積み職人、石工の組合への加入が認められている。ペデムーロ工房が携わったヴィラの施主トリッシーノ伯爵はいわゆるパトロン的にパッラーディオに人文主義の手ほどきをし、「パッラーディオ」という姓を与えた。1541年に初めてパッラーディオはトリッシーノ伯爵のお供としてローマを訪れて古代ローマの遺跡を研究し、その後も何度かローマを訪れた。古代ローマの知識はパッラーディオのその後の建築に多大なる影響を与えた。ヴィチェンツァ市のバジリカの改修案が採用されたことをきっかけとして彼の名は北イタリアに広まり、建築家としての活動が本格化し、主に貴族のパラッツォやヴィラの設計を手がけた。1570年に建築理論の集大成ともいえる『建築四書』を著し、同年ヴェネチアに移って主に宗教建築に携わった。1579年に再びヴィチェンツァに戻り、1590年同地で死去。



City of Vicenza. View of the Loggias of the Palazzo della Ragione, Basilica, on the center of city. Photo by Noboru Inoue / Shinkenchiku-sha.

ヴィチエンツアの街並み。パラッツォ・デッラ・ラジオーネのロジヤ、バジリカが街の中央に見える。

Essay:
A Silkworm, a Construction Kit, a Ruined Temple and a Book: Clues to the Reasons for Palladio's Success

Guido Beltramini

エッセイ：
蚕、組み立てキット、廃虚の神殿、そして書物：パッラーディオの成功の理由への手がかり
ガイド・ベルトラミーニ
福田陽子訳

In 1622 the Banqueting House for King Charles I of England was completed in London. A century and a half later, Pavlovsk Palace was raised for Empress Catherine the Great's son Paul at Saint Petersburg. And from 1792 to 1800 the President of the United States' official residence, the White House, was built in Washington. What do these buildings, constructed at different times in various cultural contexts and even on different continents, have in common?

The answer is that they were all inspired by the ideas of Andrea Palladio, an architect born in 1508 in a provincial town in the Republic of Venice, a small state in what is now northeast Italy. Andrea came from a humble family with no interest in art (his father was a miller). He began work as an apprentice stonemason on construction sites at the age of eleven. Clearly a talented young man, he soon won the trust of wealthy patrons and he gradually educated himself from books and by traveling. He thus became an architect and was awarded important commissions, first in Vicenza and its environs and then in the capital, Venice. After his death in 1580 his reputation continued to grow in the following centuries throughout Europe and in North America. Today we can claim that Palladio is the most significant figure in Western architecture in the last 500 years. How did this come about? And what was the secret of his success?

Telling Palladio's story in a few pages is far from easy. To do so, I would like to build my narrative around four keywords that represent four aspects of Palladio's architecture: economics, harmony, system and communication. Imagine that on your drawing table you have a silkworm, a drawing of a ruined temple, a construction game kit and a book. Each of these items is a vital clue to the mind and ideas of the architect Andrea Palladio.

The Silkworm

The wealth funding the development of Palladian Vicenza mainly came from silk, woven from the thread made by an insect brought to Europe from the East around five centuries earlier. In the first half of the 16th century Vicenza and its surrounding territory was a leading area in European silk production and trading. The silk was produced in farm houses, where the silk worms were raised and nourished on mulberry leaves. The raw silk extracted from them was then spun in the town in large water-driven mechanical mills. Palladio's story is not only about an ingenious architect. It is also the story of a group of entrepreneur patrons who supported him in both public and private projects. These men were convinced that architecture was a means of promoting themselves and their

businesses, but also of improving the life of their community. Palladio's patrons, such as Marco Antonio Thiene, Iseppo Porto, Bonifacio Poiana or the brothers Girolamo and Giovanni Chiericati (see their palaces and villas in the following pages) had grown wealthy through their trading companies, which exported cloth made of wool or silk from Vicenza to France, Holland, Germany and England. Although these international entrepreneurs did not live in a capital city, they were inevitably cosmopolitan and particularly well-educated. The noble families often sent their sons to embark on military or diplomatic careers in the courts of Europe; it was also a way of establishing very useful contacts for future business. The artistic taste of the Vicenza aristocracy, therefore, was in no way provincial, as might be expected of a similar-sized town. Palladio invented modern new buildings, where the leading families could offer fitting accommodation to their protectors or foreign business partners when in Vicenza. Gianalvise Valmarana and his wife Isabella commissioned Palladio to design their family palace. Less than twenty years later, their son Leonardo, who was educated at the Habsburg court, offered hospitality in the same palace to the Empress Mary of Austria when she came to Vicenza. The Palladian buildings were thus a means to pursuing family policies in international relations, as well as a source of pleasure and pride for the patrons, who took an active part in the new revolutionary architecture. Palladio was to write in his "Four Books of Architecture" (*I Quattro Libri dell'Architettura*): "I am sure that those who know how difficult it is to introduce a new approach – particularly in building – will regard me as extremely fortunate to have found gentlemen of such noble and generous character and discriminating judgment that they have been convinced by my arguments and rejected that obsolete approach to building without grace or beauty." Before Palladio most of the façades of the major buildings in Vicenza were highly colored either with multicolored plaster or precious marbles. Imagine the startling effect that Palladio's completely white palaces must have had on the people of Vicenza and on visitors. This absolute color must have made the buildings seem like large alien white "spaceships" that had suddenly landed in the predominantly Gothic town. Iseppo Porto was so proud of his new Palladian-style palace that he set statues of himself and his firstborn son Leonida, dressed as ancient Romans, on the façade, where they still greet us today.

In the countryside the same families also built villas as means of promoting themselves and their social relations. But thanks to Palladio, these buildings had an unprecedented efficiency in the overall logistics of farm production. Palladio's patrons used to spend winter in Vicenza, but from April to October they stayed for long periods in the country, both to supervise

1622年、英国のチャールズ一世のロンドンにあるバンケッティング・ハウスが完成した。一世紀半後、エカチェリーナ女帝の息子パヴェルのためのパヴロフスク宮殿がサンクト・ペテルブルグに建てられた。そして1792年から1800年にかけて米国の大統領官邸であるホワイト・ハウスがワシントンに建設された。異なる年代、異なる文化の文脈、さらに異なる大陸に建てられたこれらの建物に共通点があるのだろうか。

これらすべての建築は、北イタリアにある小さな国であったヴェネツィア共和国の町に1508年に生まれた建築家アンドレア・パッラーディオのアイディアにインスパイアされている、というのがその答えである。アンドレアは、芸術には興味のない身分の低い家庭(彼の父親は粉屋)の出身であった。彼は11歳のときに徒弟として石工のもと、建設現場で働き始めた。明らかに才能のある若者であり、裕福なパトロンに信頼をすぐに勝ち得ると、書物や旅行によって徐々に自身を教育していった。それゆえに彼は建築家となり、まずヴィチエンツァと近郊、そして首都ヴェネツィアの重要な仕事の依頼を与えられた。1580年の死後、彼の評価はのちの何世紀にもわたってヨーロッパおよび北アメリカにおいて高まった。今日、パッラーディオは過去500年間の西洋建築において最も重要な人物であるということができる。これはどのように起こったのだろうか。そして彼の成功の秘密は何だったのだろうか。

パッラーディオの物語を2~3枚のページの中で語ることは容易なことではない。それを実行するにあたり、パッラーディオの建築の4つの観点を表現している4つのキーワードで物語をつくりたいと思う。それらは経済、ハーモニー、システムそしてコミュニケーションである。蚕、古代神殿のドローイング、組立てキットと書物が自分のドローイング・テーブルの上にあることを想像してほしい。これらの各アイテムは、建築家アンドレア・パッラーディオのアイディアと精神に不可欠な手がかりなのである。

蚕

パッラーディオ時代のヴィチエンツァの豊かな財政はおもに、約500年前に東方よりヨーロッパにもたらされた虫がつくる糸で織られた絹によってもたらされた。16世紀前半のヴィチエンツァと周辺地域は、ヨーロッパにおける絹の生産と貿易では先進地域であった。絹は農家で生産され、蚕は桑の葉で育てられた。絹は生簾からとりだされ、都市の大きな水動力の紡績工場に糸に紡がれた。パッラーディオの物語は単なる知的な建築家についてだけではない。公的および私的なプロジェクトの両方において支援した企業家であるパトロンの一団の物語でもある。建築家というものは彼ら自身および彼らの事業を推進していく1つの手段であると確信していたが、同時に彼らのコミュニティの生活を向上させてくれるとも確信していた。マルコ・アントニオ・ティエネ、イゼッポ・ポルト、ボニファチオ・ポイアーナ、



Cover page of *I Quattro Libri dell'Architettura*, Venice 1570. All images on pp. 13–18, except as noted, courtesy of Biblioteca del Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza.

1570年にヴェネツィアで出版された『建築四書』の表紙。

and logic. Palladio had to work like a modern archaeologist, although his interest in the past was far from academic. As an architect, he wanted to acquire a mastery of the language of ancient Roman architecture to construct new buildings in his own age. He wished to use the past to construct the future. Palladio's success mainly lay in his capacity to be seen as the heir to the great ancient Roman tradition. He, in turn, designed architecture that was dubbed as "Classical" in the centuries to come – i.e. rational, harmonious and timeless with no local connotations – and with which various cultures could identify. But how did the young stonemason trained on construction sites manage to achieve so much? In reality he was not completely self-taught, but received an education after a crucial encounter with Giangio Trissino, a Vicenza noble deeply versed in ancient Roman culture. Trissino was also a politician who saw architecture as a means for Vicenza to go beyond its status as a provincial town by changing its own image. The story goes that Trissino noticed that the young Palladio already had the makings of a future architect when he was working on the construction of Trissino's villa. We do not know if the story is true, but Trissino did go on to make his protégé the leading player in the architectural renewal of Vicenza. He helped him in his career by introducing him to the nobles in the town and organized his education through books and various trips to Rome, which were a seminal experience for the young architect. Trissino also very probably invented the professional name of Palladio for the young stonemason, who previously had simply been known as "Andrea, son of Pietro". This new name alluding to the classical world (Pallas Athena is the Greek goddess of wisdom) came from a character in a literary work by Trissino, *L'Italia liberata dai Goti* ("Italy Freed from the Goths"), a long epic poem narrating the deeds of the Roman general Belisario, who defeated the Germanic invaders of Italy. Palladio is the angel who appears to Belisario in dream and shows him how to win battles. Trissino saw Andrea Palladio as being the angel who would win the battle for a new architecture.

The Construction Kit

As an architect Palladio was never employed only by one all-powerful lord. He worked in the Republic of Venice, a aristocratic society. When the doge (the highest authority) died, the successor was not chosen from his children, but elected from among the Venetian nobles. In what at least in theory was a society of equals, there was no room for ostentatious individually owned buildings. In fact for various aristocratic Veneto families Palladio designed a series of villas and palaces of similar nature and size in such large numbers that no Renaissance architect could boast an even remotely comparable "civil" production. These relatively uniform and often repeated commissions enabled him to develop a design method based on a "system" of very carefully chosen standard elements and a series of simple proportional rules governing their relations. Palladio used forms that were as highly standardized as possible for windows, doors, columns, capitals, stairs, chimneys and even rooms. Rooms interrelated by harmonious proportions feature most often in the villa plans, which have fewer restraints, such as pre-existing walls, than urban palaces. In most of his projects we can identify a set of rooms, associated in different ways, but whose sizes create harmonious proportions: e.g. a rectangular room measuring 24 × 16, a square room 16 × 16 and a smaller rectangular room 16 × 12. The dimensions of the plan are in turn proportioned to the heights. These "cells" are arranged round the large central living room (*sala*), the centre of gravity for the whole building. Howard Burns, Mauro Zocchetta and

I had some fun inventing a construction kit that we called "The Villa Game", enabling us to reconstruct existing villas by joining up the standard rooms, but also to invent completely new "Palladian" villas. And this is more or less what happened in so-called Palladianism in subsequent centuries. The power of Palladio's language lies not only in the clear, well-defined parts. It is also open-ended and capable, therefore, of generating new developments.

Another reason for Palladio's success is that, despite the monumental feel of his buildings, his architecture is made with inexpensive materials. While in a public building like the Loggias of the Basilica of Vicenza the shafts of the columns are made of stone, in his private palaces and villas they seem to be made of stone but are actually made of special triangular bricks – a Palladian invention – covered with a special marble plaster (*marmorino*), in which lime is mixed with marble dust to imitate the appearance of stone. Only the bases and capitals are actually made of stone. In this way Palladio was free to use columns like no other architect in his time because he avoided the high costs of quarrying, hewing and transporting stone. In other cases, such as the Palazzo Chiericati or the Villa Pisani at Montagnana, the architraves between the columns were made of wood and then covered in stucco to look like stone. Palladio was particularly astute in finding intelligent ways of keeping the cost of construction down and his background as a stonemason enabled him to develop building ideas to support his own expressive needs. His buildings achieved magnificence and grandiosity only through design, form and proportions, through care in execution and never through the use of precious materials. As he wrote in a report of 1567, "buildings are appreciated more for their form than for the materials used in their construction". This was a far from obvious statement made by a young man who had trained as a craftsman.

The Book

Palladio worked on publishing his designs and buildings since the early days in his career as an architect in the 1540s. He knew that some great architects before him had also published books. Thanks to Trissino, he had studied *De Re Aedificatoria* by Leon Battista Alberti, published in the previous century. He probably met Sebastiano Serlio, who in 1537 had begun publishing a series of seven books on architecture, but died in 1554 before being able to complete them. In 1556 Palladio had collaborated with Daniele Barbaro on the illustrated Italian translation of Vitruvius' *De Architectura*. He certainly also knew the books published by Antonio Labacco (1552) and Vignola (1562).

None of the books on architecture before Palladio, however, had ever reached the same degree of uniformity and effective communication as his "Four Books of Architecture", published in Venice in 1570. The first of the four is dedicated to construction materials and techniques and the design of the architectural orders. In a way it is almost a builders' handbook. The third and fourth books deal with the most significant buildings in ancient Rome, ideally reconstructed and completed by Palladio from the evidence of their ruins, and always represented in scale in orthogonal projections with an archaeological accuracy both in details and overall aspects. In the third book, alongside ancient bridges and basilicas, Palladio included some of his own designs. There are many more of his own projects, however, in the second book: drawings of over twenty villas and a dozen urban palaces. The drawings are preceded by a few lines of text mentioning the owner, the features of the site and some functional characteristics. The illustrations provide an abstract

来る。この文学作品はイタリアへの侵略者ゲルマン民族を打ち破ったローマの将軍ベリサリオの功績を物語る長い叙事詩である。トリッシーノはアンドレア・パッラーディオを新しい建築のための戦いに勝つ天使である、ととらえていた。

組み立てキット

建築家としてのパッラーディオは、たった1人の有力な領主に雇用されたことがなかった。彼はヴェネツィア共和国の裕福な貴族社会で仕事をしていた。総督(行政長官)が亡くなった場合、彼の子息たちの中から後継者が選ばれるのではなく、ヴェネツィアの貴族の間で選ばれた。少なくとも理屈の上では社会的平等であり、個人所有の華美な建物の余地はなかった。事実は、ヴェネトの様々な貴族たちのためにパッラーディオは、似たような特質と規模の一連のヴィラとパラッツォを設計した。その軒数の多さは、ルネサンスの建築家の誰も似たような「都市的な」作品を誇ることができないほどであった。これらの比較的均一でしばしば繰り返された依頼注文により、注意深く選ばれたスタンダードな要素および関係を決定するシンプルなプロポーションのルールによる「システム」にもとづいたデザインメソッドをパッラーディオは発展させることができた。彼は、可能な限り高度に標準化された形を窓、ドア、柱、柱頭、階段、煙突、そして部屋にまで使用した。ヴィラは都市内のパラッツォよりも既存の壁のような制限が少ないヴィラの平面図において、調和的な比例によって相互に関係した部屋はしばしば最も大きな特徴となっている。彼のプロジェクトの多くの中で、違う方法で結びついているが規模は調和的な比例を作り出している一組の部屋を確認することができる。例えば、24×16mの長方形の部屋、16m角の正方形の部屋、16×12mの小さな長方形の部屋である。また、平面の大きさは高さに比例している。これらの「小部屋」は、建物全体の中心的な重心である中央の大きな居間(サラ)の周囲に配置されている。ハワード・ジョーンズ、マウロ・ゾッケッタ、そして私の3人で「ヴィラ・ゲーム」という名の組み立てキットを楽しんで考案し、そのキットはスタンダードな部屋を組み合わせて既存のヴィラを再構成できるものである。これは、のちの世紀におけるいわゆるパラディアニズムで事実上行われてきたことである。パッラーディオの言語の力はクリアで明確な定義がされた部分の中だけに存在しているのではない。オープンエンドでもあるため、新しい展開が生みだされるのである。

パッラーディオの成功のもう1つの理由は、建物のモニュメンタルな雰囲気にもかかわらず高価ではない建材を使用していることがあげられる。ヴィチエンツァにあるバジリカのロジリアのような公共建築における柱は石造である一方、私的なパラッツォやヴィラでは石造に見えるが実際は特別な三角形の煉瓦を用いたものである。この三角形の煉瓦はパッラーディオの考案によるもので、石灰と大理石の粉を混合して石に見せかけることができる特別な大理石のプラスター(マルモリーノ)で表面が覆われている。基礎と柱頭だけは実際の石でつくられた。このようにして、石の採掘・裁断・運搬にかかる高いコストを回避するため、パッラーディオは同時代の他の建築家の誰もしなかったように柱を自由に扱った。ほかのケースでは、パラッツォ・キエリカーティやモンタニャーナのヴィッラ・ピサーニのように、柱の間のアーキトレイズは木製で石のように見えるスタッコで覆われていた。

パッラーディオは建設のコストを下げる知的な方法を見つけだすことにおいてとりわけ秀でており、石工という彼の背景は彼自身もっていた感情豊かな要求を支えるアイデアの進展を可能にしていた。彼の建物は丹念に実行されたデザイン、かたちおよびプロポーションによってのみ壮麗さと威厳を獲得しており、高価な建材の使用によるものではなかった。彼は1567年のレポートの中で「建物は、建設において使用される建材よりも形態によってより高く評価される」と書いている。これは、職人として教育された若者の主張からは明らかに程遠いものである。

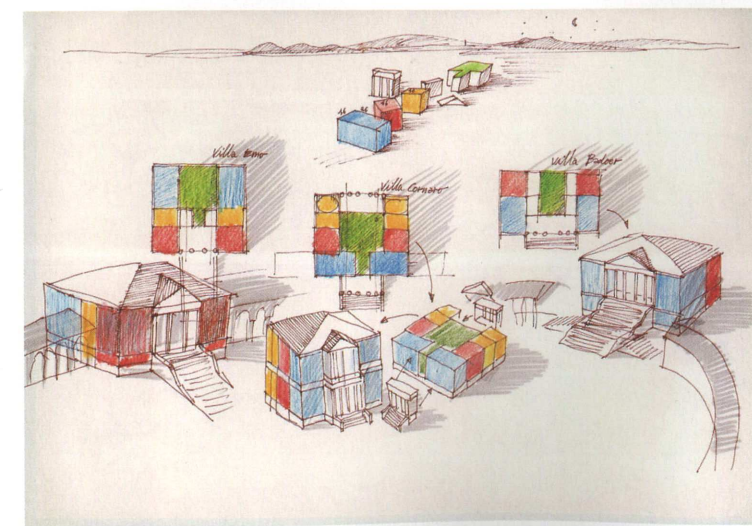
書物

パッラーディオは1540年代の建築家としてのキャリアの初期に、デザインと建物についての出版にとりかかった。彼以前の偉大な建築家の何人かも著書を出版

していたことを知っていた。トリッシーノのお陰により、前世紀に出版されたレオン・パッティスタ・アルベルティの『建築論』を学ぶことができた。パッラーディオは、1537年に建築に関する7冊の本のシリーズを出版しはじめたが完成する前の1554年に亡くなったセバスティアノ・セルリオに恐らく会っている。1556年にパッラーディオはダニエレ・バルバロとともにウィトルウィウスの『建築書』の挿絵の仕事をした。同様に、彼はアントニオ・ラバッコ(1552年)およびヴィニョーラ(1562年)によって出版された書物を明らかに知っていた。

1570年にヴェネツィアで出版されたパッラーディオの著書『建築四書』にみられる一律および効果的なコミュニケーションと同様のレベルに達しているパッラーディオ以前の建築に関する書物は存在しない。四書のうちの一書は建材、技術、建築オーダーのデザインに捧げられている。これは、ある意味においてほぼ施工者のハンドブックである。三書と四書は古代ローマの最重要の建物を扱っており、パッラーディオは遺跡を証拠として完璧に再構成して完成させ、常に細部と全体像の両方で考古学的正確さと釣り合いがとれていた。三書では、古代の橋とバジリカと並んでパッラーディオは彼自身のデザインのいくつかを含めた。二書では彼自身による20を越えるヴィラと多くの都市のパラッツォのドローイングが収録されている。ドローイングに先行して施主、敷地の特徴、いくつかの機能的な特徴を記した数行のテキストがある。挿絵は抽象的だが建物の効果的なアイデアを示している。詳細な方法で個別のプロジェクトを記述することにパッラーディオは興味はなく、共通の特徴を強調し彼の「建築システム」を描写することを試みている。パッラーディオ以前の建築家で挿絵のある本を考えついた人はいなく、当時は自身の作品を紹介するための比較的新しい媒体であった。さらに、きわめて綿密によく構成されているがために記述を要するデザインメソッドを展開させた建築家はいなかった。

何人かの現在の日本人建築家の建築を考えると、パッラーディオが私の頭の中



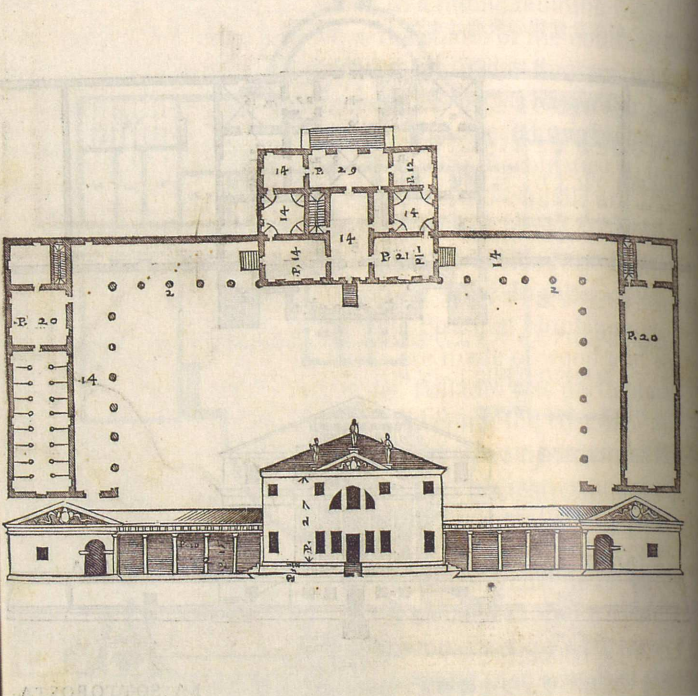
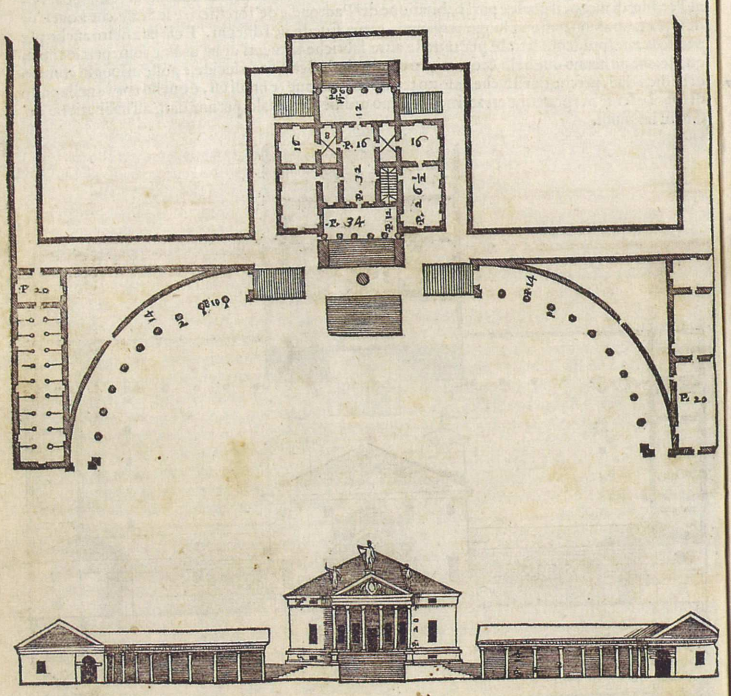
Above: Mauro Zocchetta, sketch for "The Villa Game". Below: Fan-shaped bricks for the columns of Palazzo Chiericati. Photo courtesy of Museum of Fine Arts, Vicenza.



上: マウロ・ゾッケッタの「ヴィラ・ゲーム」のためのスケッチ。下: パラッツォ・キエリカーティの柱に使用された、扇状の型から作成した煉瓦。

48
 LA SEGVENTE fabrica è del Magnifico Signor Francesco Badoero nel Polesine ad vn luogo detto la Frata, in vn sito alquanto rileuato, e bagnata da vn ramo dell'Adige, oue era anticamente vn Castello di Salinguerra da Este cognato di Ezzelino da Romano. Fa bafa à tutta la fabrica vn piede et filo alto cinque piedi: à questa altezza è il pauimento delle stanze: lequali tutte sono in forma di granaro, e di sotto la cucina, le cantine, & altri luoghi alla comodità pertinenti: Le colonne hanno il granaro, e di sotto la cucina, le cantine, & altri luoghi alla comodità pertinenti: Le colonne delle Loggie della casa del padrone sono Ioniche: La Cornice come corona circonda tutta la casa. Il frontispicio sopra loggia fa vna bellissima uista: perche rende la parte di mezzo più eminente di i fianchi. Discendendo poi al piano si ritrouano luoghi da Fattore, Gaftaldo, stalli, & altri alla Villa conuenevoli.

49
 IL MAGNIFICO Signor Marco Zeno ha fabricato secondo la inuentione, che fece in Cessalto vn luogo propinquo alla Motta, Castello del Triugiano. Sopra vn bafamento, il quale circonda tutta la fabrica, è il pauimento delle stanze: lequali tutte sono fatte in uolto: l'altezza de i uolti delle maggiori è secondo il modo fecondo delle altezze de i uolti. Le quadre hanno le lunette negli angoli, al dirito delle finestre: i camerini appresso la loggia, hanno i uolti à fascia, e così ancho la sala: il uolto della loggia è alto quanto quello della sala, e superano tutti due l'altezza delle stanze. Ha questa fabrica Giardini, Cortile, Colombara, e tutto quello, che fa bisogno all'uso di Villa.



but effective idea of the buildings. Palladio is not interested in representing each individual project in a very detailed fashion but strives to highlight the common features and to describe his "architectural system". No architect before Palladio had ever thought of using illustrated books – a relatively new medium at the time – to showcase their own work. Moreover, no architect had developed such a highly elaborate, well-structured design method that consequently required description.

On considering the architecture of several contemporary Japanese architects, I must say that Palladio came to mind. I found a number of familiar aspects, such as the rigorous control of the masses and elementary proportions, the tension of the surfaces with a sparing use of materials, and the way their buildings take possession of the land and dialogue with nature and the landscape. Of course I might be wrong, but I like to think this could be possible. Just as I like to remember that Japan was one of the first non-European cultures to come into contact with Palladio's architecture. In 1585, while visiting Italy, a delegation of Japanese princes came to Vicenza. They were welcomed by the citizens in the Teatro Olimpico, Palladio's last work and his architectural testament. Reports of the time reveal that the Japanese princes were deeply impressed by the building and that a new fresco was immediately made to celebrate the event. That fresco can still be seen inside the theater today. It is the earliest image we have of Palladio's admirers visiting one of his buildings.

Translated from the Italian by David Kerr.

*I was able to write this text as a Mellon Senior Fellow at the Canadian Centre for Architecture, Montreal, for which I should like to thank Phyllis Lambert and Mirko Zardini.

にふと思ひ浮かんだことをいわねばならない。全体と基本的なプロポーションの厳格なコントロール、建材がつましく使用された表面の緊張感、敷地における建物の占める方法、自然とランドスケープとの対話の方法のように、よく知られている多くの側面を見つけた。もちろん私は間違っているかもしれないが、この可能性もあると考えるのが好きである。日本は、パツラーディオの建築に最初に接点をもった最初の非ヨーロッパ文化であることを思い出すことが好き、というように。1585年にイタリア訪問中であつた日本の王子たちの使節団(訳者注:天正遣欧使節のこと。1582年長崎港出発、1590年帰国。)はヴィチエンツァを訪れた。彼らは、パツラーディオの最後の作品で彼の建築の遺言であるテアトロ・オリンピコにおいてヴィチエンツァ市民に歓迎された。当時の記録によれば、日本の王子たちはこの建物に深い感銘を受け、このイヴェントを祝うために新しいフレスコが施された。このフレスコは、今日においても劇場内部で見ることができる。これは私たちが抱いている、彼の作品の1つを訪れるパツラーディオの賛美者にたいする最初のイメージである。

※モントリオールのカナダ建築センターでメロン・シニア・フェローとしてこのテキストを執筆することができた。フィリス・ランベルト氏およびミルコ・ツアルディーニ氏に感謝したい。

Opposite, above: Villa Badoer at Fratta Polesine (left) and Villa Zeno at Cessalto (right) in I Quattro Libri dell'Architettura (Venice 1570, pp. 48-49). Opposite, below: Alessandro Maganza, Welcoming Address by the Chair of the Accademia Olimpica Before the Japanese Princes (1585). This panel can still be seen on the entrance hall of the Teatro Olimpico.

左頁、上:『建築四書』(48~49頁)に掲載されているフラッタ・ポレージネのヴィラ・バドエール(左)とチェッサルトのヴィラ・ゼーノ(右)の図面。左頁、下:1585年の日本の王子たちの使節団を歓迎するためにアレッサンドロ・マガンツァによって施されたフレスコ。これはテアトロ・オリンピコのエントランス・ホールに飾られている。



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Yoko Fukuda-Noennig was born in Yokohama in 1971. She graduated from the Department of Housing and Architecture, Japan Women's University in 1994 and received her master's degree from Waseda University in 1999. From 1999 until her PhD in 2004. Since 2005 she lives in Dresden, Germany. She is a freelance architectural journalist and writer, and a correspondent of a+u since 2006.

ガイド・ベルトラミーニは、1991年よりヴィチエンツァにある、アンドレア・パツラーディオ国際建築研究センターの所長を務める。1994~2002年にフェラーラ大学、2005年にミラノ大学で客員教授、また、2008年にハーヴァード大学、2009~2010年にコロンビア大学のリサーチ・フェローを務めた。彼はこれまで、ヴィチエンツァの展覧会やヴェネツィア・ビエンナーレ建築展、ロンドンのロイヤル・アカデミー・オブ・アーツ、ニューヨークのモルガン・ライブラリー・アンド・ミュージアム、そしてモントリオールのカナダ建築センターなどで展覧会を共同キュレーションを行った。彼が手がけた出版物に『Andrea Palladio and the Architecture of Battle』(ヴェネツィア:マルシリオ、2009年出版)、『Palladio』(H. バーンズとの共著、ロンドン:王立アカデミー出版、2009年出版)、『Palladio Privato』(ヴェネツィア:マルシリオ、2008年出版/ベルリン:ヴァーゲンバハ、2009年出版)などがある。

福田陽子は1971年に横浜に生まれる。1994年日本女子大学住居学科を卒業し、1999年早稲田大学大学院の修士課程(建築歴史研究室)を修了。1999年から2001年まで日本女子大学住居学科専任助手、2004年日本女子大学大学院博士課程後期修了。学術博士。2005年よりドイツのドレスデン在住。建築ジャーナリスト、ライター。2006年より『a+u』のコレスポンドントを務める。