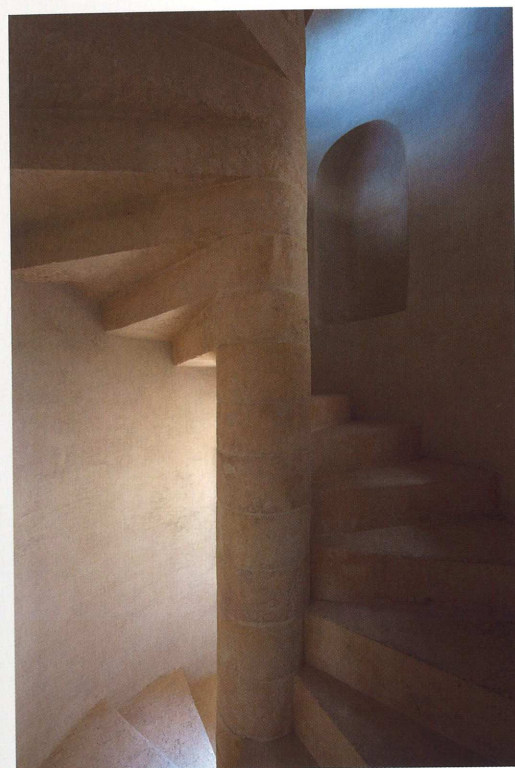


Palazzo Chiercati

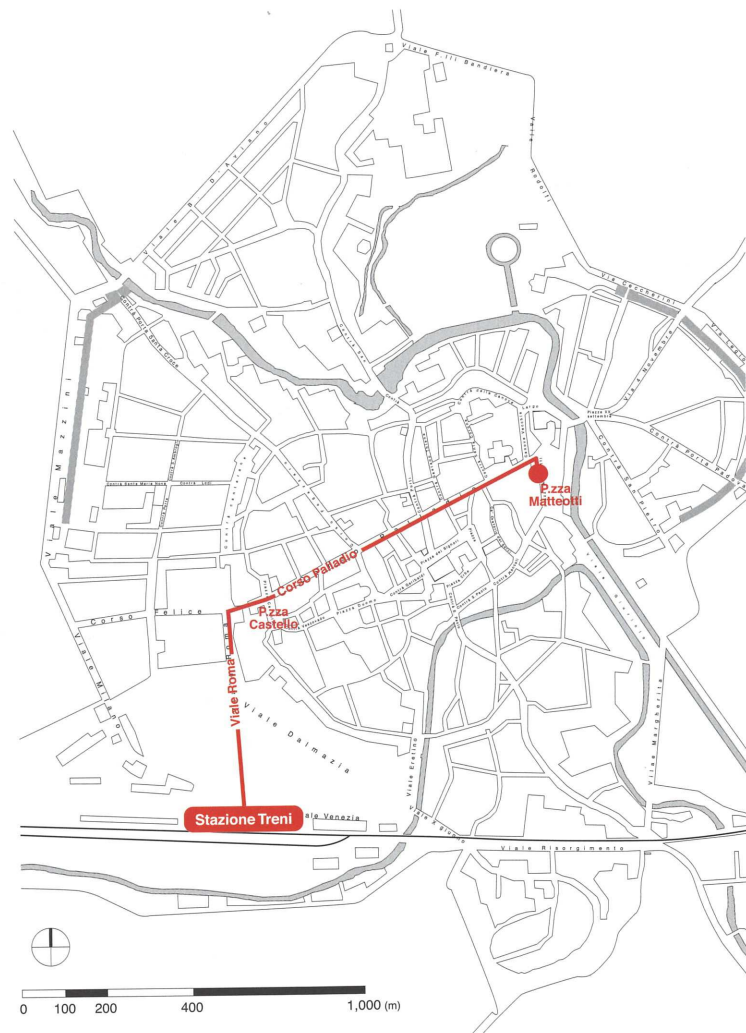
Vicenza, Italy 1550

パラッツォ・キエリカーティ
イタリア、ヴィチエンツァ 1550



This page, left: View of spiral staircase.
This page, right: Map drawing by
Simone Baldissini. Opposite: Original
drawing (A. Palladio, I Quattro Libri
dell'Architettura, Venice 1570, Book
II, p. 6). All photos on pp. 78-89 by
Noboru Inoue / Shinkenchiku-sha.

本頁、左：階段を見る。右頁：オリジナル
ドローイング、『建築四書』、ヴェネツィア、
1570年出版、第二書、6頁。



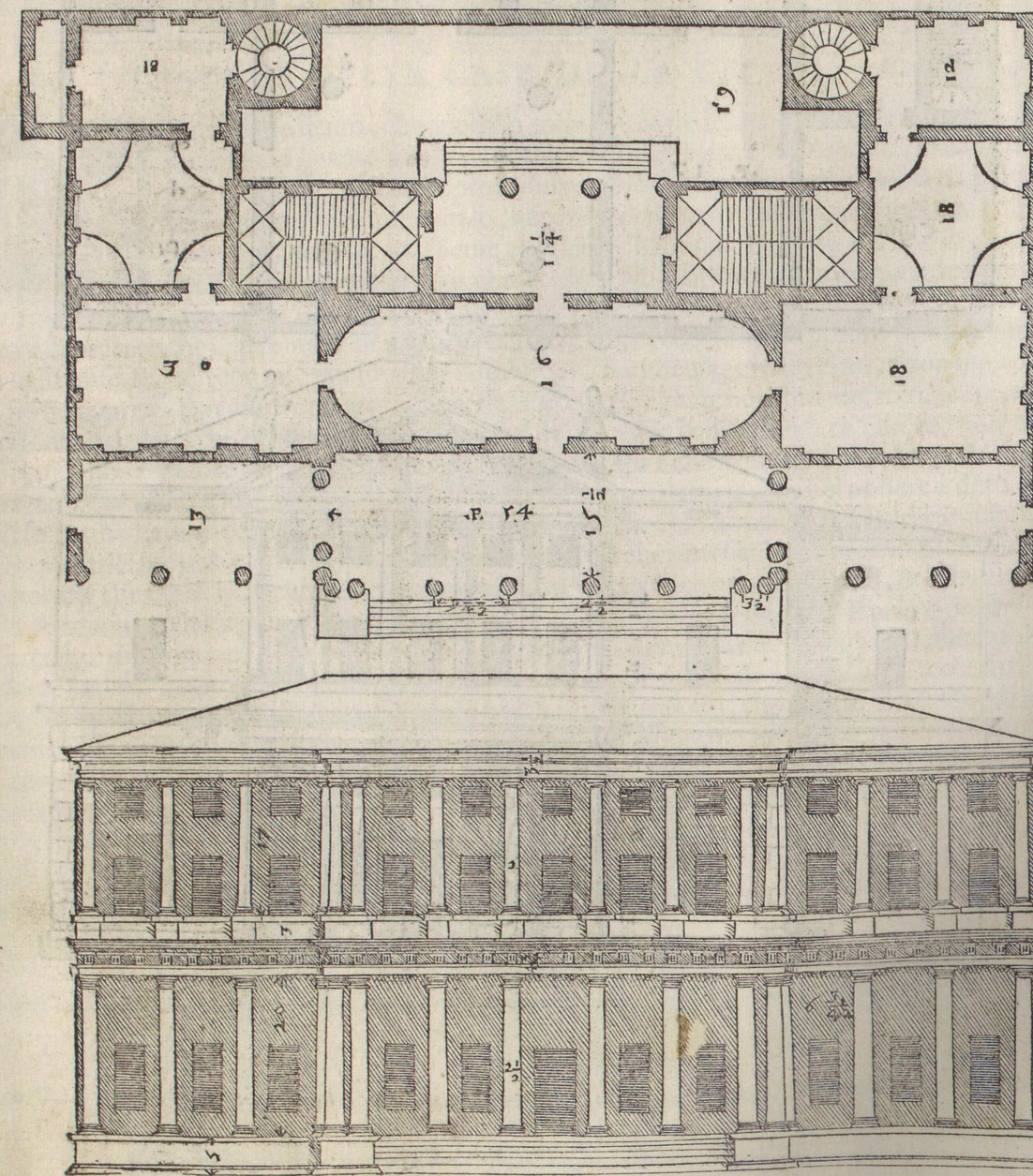
Access map, city of Vicenza / アクセス・マップ、ヴィチエンツァ市内

Credits and Data

Project title: Palazzo Chiercati
Completion: 1550
Architect: Andrea Palladio
Building type: Villa
Address: Piazza Matteotti, Vicenza, Italy
Visiting hours: June 19 to September 30, Open Tuesday to Sunday 10 am-7 pm /
October 1 to June 18, Open Tuesday to Sunday 9 pm -5 pm (Tel: 0444-325071)

LIBRO

IN VICENZA sopra la piazza, che uolgarmete si dice l'Isola; ha fabricato secondo la inuentione, che segue, il Conte Valerio Chiericato, cauallier & gentil'huomo honorato di quella città. Ha questa fabrica nella parte di sotto una loggia dauanti, che piglia tutta la facciata: il pauimento del primo ordines' alza da terra cinque piedi: il che è stato fatto li per ponerui sotto le cantine, & altri luoghi appartenenti al comodo della casa, iquali non sariano riusciti se fossero stati fatti del tutto sotto terra; percioche il fiume non è molto difcolto; si ancho accioche gli ordini di sopra meglio godessero del bel sito dinanzi. Le stanze maggiori hanno i uolti loro alti secondo il primo modo dell'altezza de' uolti: le mediocri sono inuoltate a lunette; & hanno i uolti tanto alti quanto sono quelli delle maggiori. I camerini sono ancor essi in uolto, e sono amezati. Sono tutti questi uolti ornati di compartimenti di stucco eccellentissimi di mano di Messer Bartolameo Ridolfi Scultore Veronese; & di pitture di mano di Messer Domenico Rizzo, & di Messer Battista Venetiano, huomini singolari in queste professioni. La sala è di sopra nel mezo della facciata: & occupa della loggia di sotto la parte di mezo. La sua altezza è fin sotto il tetto; e perche esce alquanto in fuori; ha sotto gli Angoli le colonne doppie, dall'una e l'altra parte di questa sala ui sono due loggie, cioè una per banda; le quali hanno i soffitti loro, ouer lacunari ornati di bellissimi quadri di pittura, e fanno bellissima uista. Il primo ordine della facciata è Dorico, & il secondo è Ionico.



SEGVE il disegno di parte della facciata in forma maggiore.





This palazzo is located on the eastern edge of a main street (now Corso A. Palladio) and is strongly characterized by the statues on the roof and the columns occupying two stories of the facade. The client was Girolamo Chiericati, a nobleman who joined the Basilica committee in 1550 and strongly recommended Palladio. It is not surprising that Girolamo, who had a high opinion of Palladio's talent, asked Palladio to design his private house. In 1546, Girolamo had inherited three old houses facing a plaza (now Piazza Mattotti). The site was not a favorable one. It had a width of 30 m but a depth of only 15 m, and at the time the plaza was used for a livestock market. However, like contemporary urban planners, Girolamo had the idea that architecture inserted into a city can trigger changes in the surroundings, and he expected Palladio to realize it. To alleviate the lack of depth, Palladio requested Girolamo to apply to the city council for permission to build one part of the loggia out into the plaza, suggesting that this would beautify and ennoble the city. The application was approved. As a result, Palladio was able to design an independent palazzo, free from the limitations by buildings or roads that typically constrain urban designs. Palladio wanted the palazzo to be open facing the plaza to enjoy the fine view of the Bacchiglione River. The double loggia was his answer.

Construction stopped because of the death of Girolamo in 1557 and did not start again in the next 20 years. This palazzo was not included *The Four books of architecture*, perhaps because Palladio thought that it would never be completed. It was finally completed in the 17th century following the original plan by Palladio. The city of Vicenza bought this palazzo from the Chiericati family in 1839. It was restored and reopened in 1855 as the Palazzo Chiericati-Pinacoteca art museum.

Yoco Fukuda-Noennig

pp. 80-81: Front view. This page, right: Original drawing (A. Palladio, I Quattro Libri dell'Architettura, Venice 1570, Book II, p. 7). Opposite, above: General view from the street. Opposite, below: Part of the loggia built on the plaza (now Piazza Mattotti).

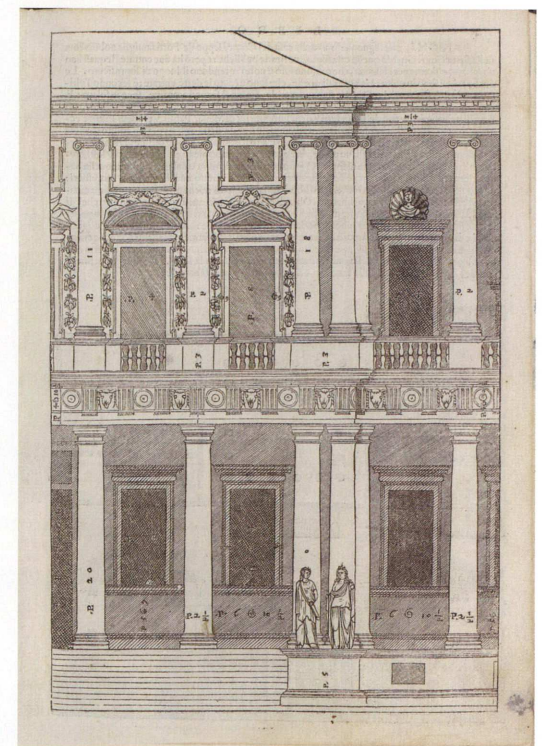
80～81頁：建物正面。右：オリジナルドローイング、『建築四書』、ヴェネツィア、1570年出版、第二書、7頁。左頁、上：通りから見る全景。左頁、下：広場（現ピアッツァ・マッテオッチェ）にはみだしたロτζア。

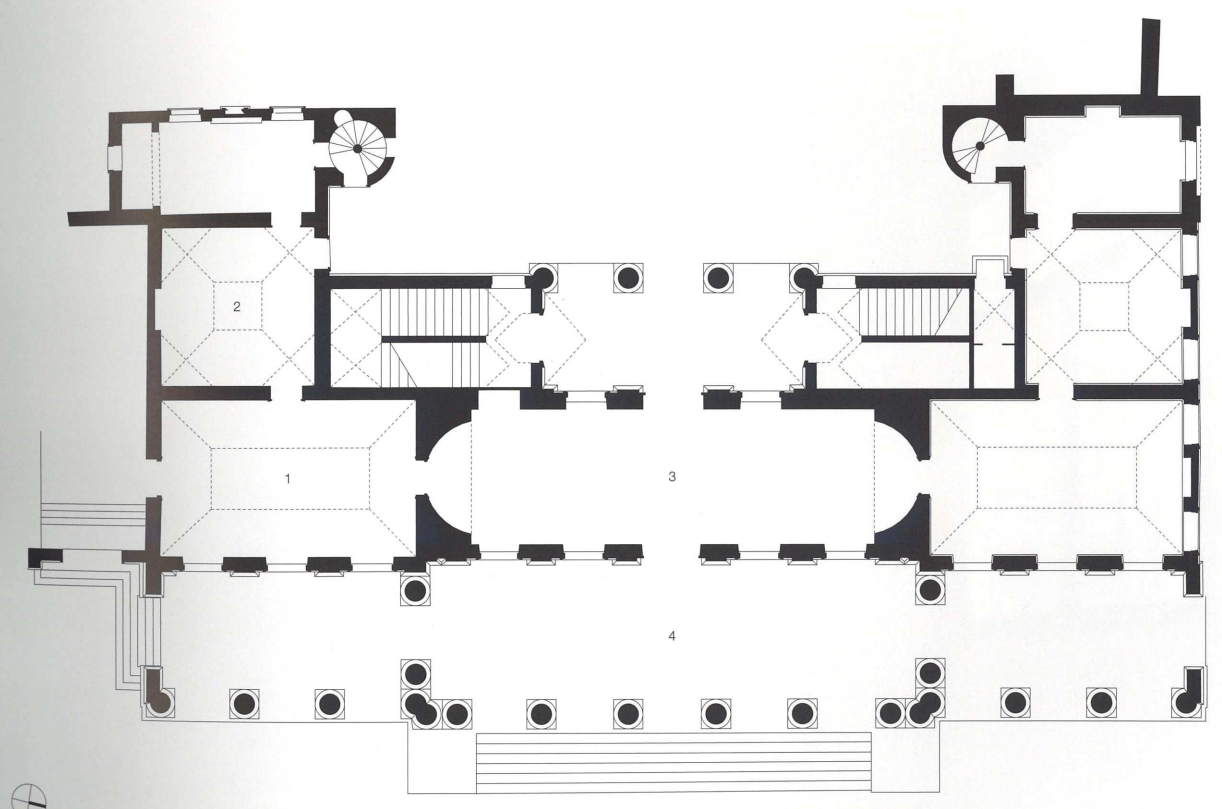
ヴィチエンツァの大通り（現コルソ・パッラーディオ）の東の端に位置し、屋根の上に並ぶ彫像と2層分を占める列柱が圧巻である。施主はジローラモ・キエリカーティで、1550年にバシリカの建設委員会のメンバーに加わり、パッラーディオを強く推した人物であった。その際にパッラーディオの才能を高く評価したジローラモがすぐに私邸の設計を依頼したことは当然ともいえる。これに先立つ1546年にジローラモは広場（現ピアッツァ・マッテオッチェ）に面した3つの古い住宅を相続した。この敷地は幅30mにたいして奥行きが15mしかない長方形であり、しかもこの広場は家畜を扱う市場として使用されていたため、敷地や環境の条件はあまり良好とはいえなかった。建築を投入し、これがきっかけとなって近隣の変化を誘発する、という現在の都市における起爆的な建築の発想をジローラモはもっており、その起爆剤としての建築をパッラーディオに期待した。パッラーディオは「都市全体にとって快適であり装飾ともな

るような」と理由をつけ、建物前面のロτζアを広場のほうにはみださせて設置する許可を市議会に申請するよう施主に要請し、承認された。都市の中の建物は隣家や道路による制約が多いが、このパラッツォはそれらから解放された独立した建築であるという利点があった。広場に面し、その先はすぐにバッキリオーネ川で見晴らしは良好であり、パッラーディオはこれを借景的にとらえて広場に向かって開放的に設計した。その結果が2層のロτζアである。

1557年には施主が亡くなると工事は中断し、以後20年間放置された。完成されることはないかとパッラーディオが判断したためであろうか、『建築四書』に収録されていない。最終的に完成するのは17世紀であり、パッラーディオの設計に忠実に行われた。1839年にキエリカーティ家よりヴィチエンツァ市が買いとって修復し、1855年に市立絵画館として開館し現在に至る。

福田陽子





1st floor plan (scale: 1/300) / 1階平面図 (縮尺: 1/300)

Legend: 1) Room 1, 2) Room 2, 3) Sala
4) Loggia.

凡例: 1) 室1、2) 室2、3) サラ、4) ロ
oggia。



p. 84: The loggia on ground floor.
 This page: View of the sala. Opposite:
 Interior view of Room 1 with fresco
 coffered ceiling. p. 88: View of the 1st
 floor loggia, looking toward Teatro
 Olimpico. p. 89 Interior view of Room
 2 with coffered ceilings.

84頁：地上階ロジリア。本頁：サラを見る
 右頁：フレスコ画の描かれた天井格間の
 室1の内観。88頁：1階ロジリアを
 見る。テアトロ・オリンピコが見える。89頁
 天井格間のある室2の内観。



