



Andrea Palladio

安德烈亚·帕拉第奥

刁训刚 张金伟 译

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安德烈亚·帕拉第奥是一个在人文知识方面具有坚实基础的技术师，也是一个不单纯依靠理论而富有实践经验的建筑师。他的第一个大型作品之一是维琴察的巴西利卡教堂。本书介绍的作品有他的10余个案例。内容包含每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

Andrea Palladio

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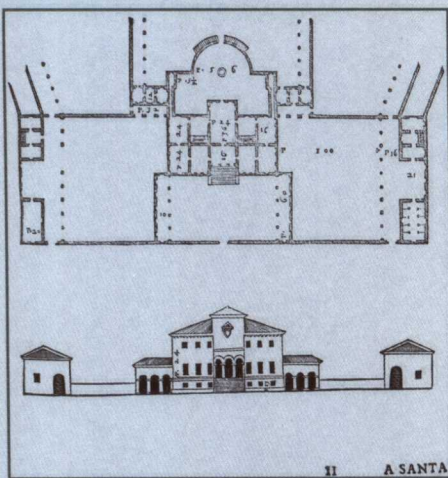
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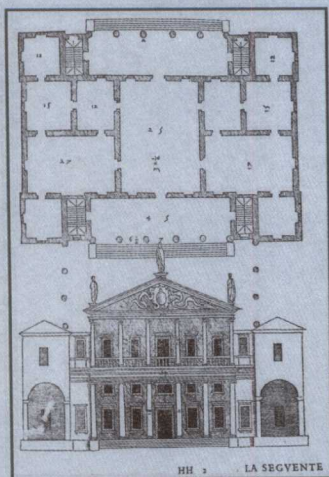
安德烈亚·帕拉第奥所著的《建筑四书》戈迪别墅总平面和立面图
(1570) 封面
Cover of "I quattro libri dell'architettura" (1570), by Andrea Palladio
Plan and elevation of Villa Godi

“城市不仅是一个大房子，相反，房子是一个小城镇。”

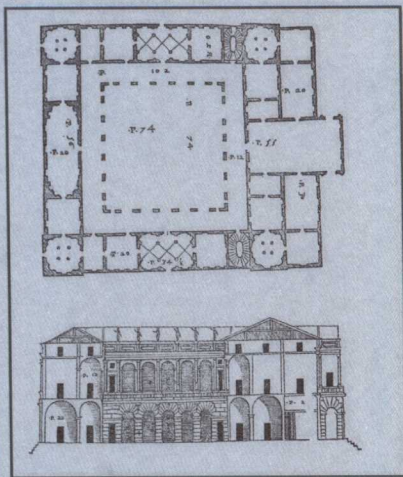
帕拉第奥，卷II，Capitolo 12
威尼斯，1570年

17世纪中期，曾经强大一时的威尼斯商人开始意识到他们弱小的共和体不能和强大的欧洲帝国抗衡。由于横跨大西洋的贸易逐渐兴盛，引起了地中海地区的危机，以至于这些全球的贵族们都纷纷将自己的生意改行。这种情况导致贵族们要调查自己在土地上的财富情况：他们将部分的湿地改造成适宜种植的土地。他们从城市搬到乡下去亲自监视农民干活，尽管他们没有断绝过去贵族式的生活方式。所有这些都要求房子不仅要最大限度利用土地，而且要显示出这些主人是城市贵族而非乡间粗民。此外，过渡时期资金的不确定性要求这些住所的性价比要高，以保证他们有充足的流动资金。

In the mid-seventeenth century the once all-powerful Venetian merchants became aware that their little republic couldn't compete with the great European empires. These cosmopolitan nobles were forced to transform their businesses due to the crisis in the Mediterranean brought on by the upsurge in trans-Atlantic trading. This new situation led them to invest their fortunes on dry land: they turned the region's marshes into soil fit for agriculture and they moved from the cities to the country to oversee their farms in person, although they did not renounce their noble past and their city ways. All this called for buildings that not only served for exploiting the land but also indicated that their owners were not mere country folk but city nobles. Moreover, the financial precariousness of this transition required buildings that could be put up in stages, in keeping with their owners' cashflow.



沃曼纳若别墅总平面和立面图
Plan and elevation of Villa Valmanara



帕拉西奥·希恩府邸
Plan and elevation of Palazzo Thiene

**“La città non sia altro che una casa grande,
e per lo contrario la casa, una città piccola”**

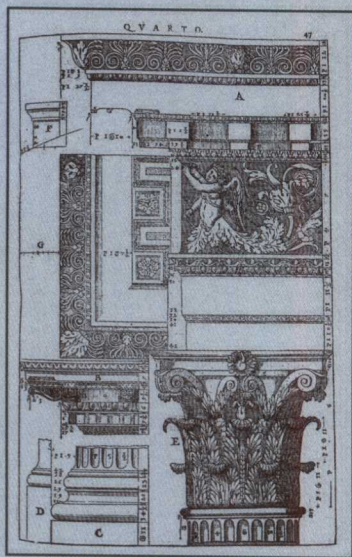
**A. Palladio. Libro II ,capitolo 12
Venice, 1570**

这就是见证安德烈亚·迪波迪罗·德拉·贡多拉出现的时代背景，他的老师特里西诺称呼他为帕拉第奥。正是这位人文主义者，维琴察（向威尼斯进贡的城市）杰出的智者，发现了当时只有30岁的石匠帕拉第奥。在发现他乐于学习、在数学方面有天赋后，就给予他一流的教育。

This is the context that witnessed the emergence of Andrea di Pietro della Gondola, called Palladio by his mentor, Giangiorgio Trissino. It was this humanist, the most outstanding intellectual in Vicenza – one of the cities that paid tribute to Venice – who discovered the stonemason Andrea di Pietro, then aged thirty, and gave him a classical education on seeing his willingness to learn and propensity for mathematics.



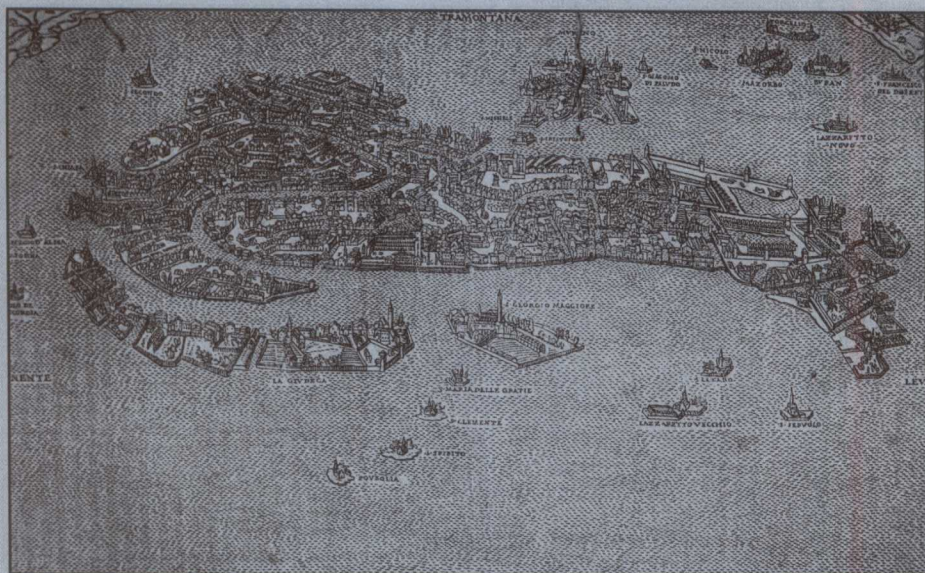
圆厅别墅
Villa Almerico, la Rotonda



科林斯柱式, 帕拉第奥《建筑四书》(1570 年)
Corinthian order, published in the book "I quattro libri dell' architettura" (1570), by Andrea Palladio

帕拉第奥被训练成了一个在人文知识的学习方面具有坚实基础的技术师, 而不是被束缚在条条框框中。他知道维特鲁威和阿尔伯蒂的著作, 但是他并不是一个理论建筑师, 而是一个有实践经验的建筑师。我们可以从他的《建筑四书》(威尼斯, 1570 年) 中可以看出, 他更多地关注于实用性的建筑方式, 而不是理论的问题。

Palladio was trained as a technician with a solid basis in humanist learning rather than as a humanist in the strictest terms. He knew the works of Vitruvius and Alberti, but he was a practising architect and not a theoretician, as can be seen from his "Quattro Libri" (Venice, 1570), where he focuses more on pragmatic architectural solutions than on theoretical questions.



威尼斯鸟瞰，《Vitruvii Pollionis de architectura》，丹尼尔·巴巴罗编

View of Venice, published in the book “Vitruvii Pollionis de architectura” (1567), edition by Daniel Barbaro

帕拉第奥被认为是多才多艺的。他设计的别墅属于同一种建筑风格：它们的入口是广场形式的主要单元，没有中心的空地，而通常用典型的“brachese”（用于畜牧业的门廊）来装饰周围，当然最终的结果也会迎合屋主们的特殊需要。这种独一无二的特点已经被现代的评论家们无数次地提起，帕拉第奥将他清晰的设计理念体现在他的作品之中，将理想化的别墅从造价、设置以及使用功能上都变为现实。然而，其潜在的理念并不是理想主义，而是对各个模块的运用。帕拉第奥的仓库看似没有发挥很大作用，但他可以将多个小仓库用各种方法重新布置。最能反映帕拉第奥特点的最明显的例子就是主要入口处的设计：它们都是基于传统的山墙结构，尽管它们很相似，且有许多共同点，但没有两个是一样的，它们总能体现出新的发展变化。

Palladio proved to be surprisingly versatile. All his villas belong to the same architectural family; their starting point was a main unit in the form of a square, with no central courtyard but usually adorned with the typical “brachese” (porticos for farming tools) on the sides, but the end result was always adapted to the particular needs of the owner. This distinctive trait has been constantly stressed by modern commentators; it was as if Palladio had a very clear mental picture of the characteristics of this type of building and adapted this idealized villa to the budget, the setting and the functions that it had to serve. However, the underlying concept was not idealism but the use of modules: Palladio’s repertory may have been limited but he could combine the various pieces at his disposal in any number of ways. Perhaps the clearest examples in this respect are the main entrances: these are always based on classical pediments but, although they may be similar and have features in common, no two are identical and there is always evidence of new developments.



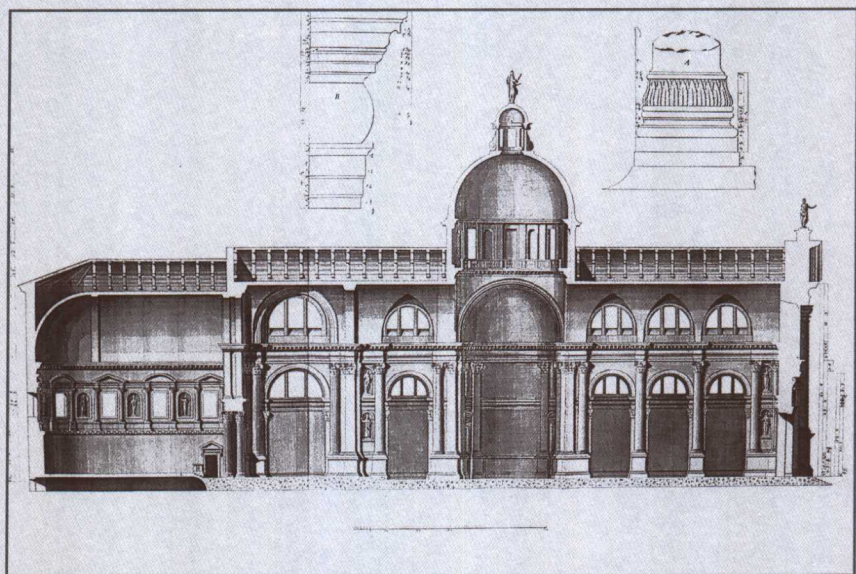
巴西利卡
La Basilica



救世主教堂
Il Redentore

帕拉第奥的建筑并不仅限于实用，它透露出一种不可言喻的美，这种美体现在建筑物各部分构造之简约，给人略显忧郁的感受。这些特点可以从他设计的威尼斯时期的宗教建筑中体现出来，如圣乔治·马乔雷教堂、救世主教堂。

Palladio's buildings are not merely practical; they have an undeniable beauty, often derived from the simplicity of their elements and a certain sense of restraint. These characteristics are particularly apparent in the work from his Venetian period and his religious projects: San Giorgio Maggiore and Il Redentore.



圣乔治·马乔雷女修道院教堂

Church of the Convent of San Giorgio Maggiore

帕拉第奥作为一位成功的建筑师，很了解维琴察贵族阶层的心理，这些先前的商人自称为地主，他们希望帕拉第奥能花最少的钱造出实用、舒适，而且有益健康的房屋来。这种心理类似于英国的乡村贵族及美国的地主们，他们都很喜欢实用性强，而且规模庞大的帕拉第奥式建筑。这些昂格鲁·撒克逊人上层社会独一无二的特点，帕拉第奥《建筑四书》的成功出版，以及威尼斯在 18 世纪成为英国建筑的参考，都证明了帕拉第奥式建筑有很高的历史地位，并吸引了众多的追随者。

Palladio won success as an architect who understood the noblemen of Vicenza, those former merchants who had gone on to set themselves up as landowners, and he built them practical, comfortable and salubrious houses with inexpensive materials. This mentality is similar to that of the cottage culture of English noblemen, as well as that of the great American landowners, who were highly pragmatic but also loved the monumentality and classical echoes of Palladian architecture. The distinguishing features of these Anglo-Saxon societies, combined with the success of Palladio's "Quattro Libri" and the fact that Venice became a reference point for England in the eighteenth century, explain the great historical impact of Palladio's works, making him the most copied architect of all time.



帕拉第奥式的 巴西利卡教堂 Palladian Basilica



位置：意大利 维琴察
建造时间：1546~1549 年

Location: Piazza dei Signori, Vicenza,
Italy

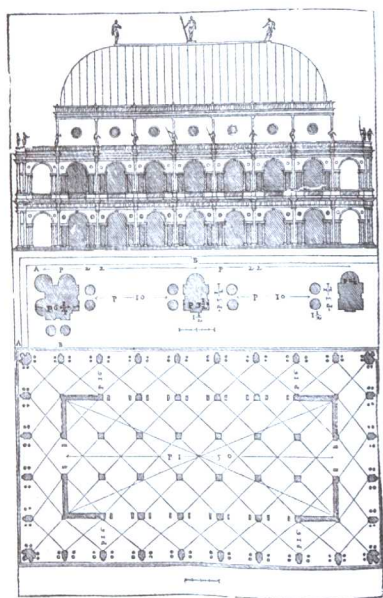
Date of construction: 1546~1549

巴西利卡教堂是帕拉第奥的第一个公共建筑作品，是由 500 位议员组成的威尼斯议会授权修建的。其结构围绕一幢既有的哥特式建筑，目的是支撑和装饰这幢建筑。这种新经典风格在于掩饰那些不规则的厢廊和角落里巨大的柱子，使其适应于原来建筑物的尺寸——建筑物巨大的宽度、跨越两层楼房的高度以及梯形的布局。帕拉第奥试图通过在两层楼上使用重复的单元，来赋予建筑物正立面整齐划一的感觉。这种布局的规律性隐藏了内部结构在对称性上的缺失。这种单元今天已广为人知。尽管这种单元是由布拉曼特发明，被瑟里奥普及推广的，但它仍然被称为“帕拉第奥母题”。它由一个拱门和一个无墙而只使用立柱支撑的门楣。建筑物的高贵典雅之感，以及令人印象深刻的明暗配合的表现手法，让参观者几乎看不到它的不对称性。庄严的天花板延袭了整个结构风格，突出了高耸的顶部雕塑的立柱。

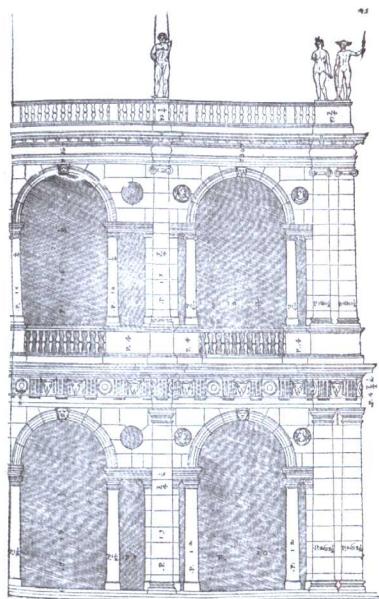
The basilica was Palladio's first public building, commissioned by Vicenza's Council of Five Hundred. It is in fact a structure that surrounds a pre-existing Gothic building with the intention of shoring it up and embellishing it. The new classical idiom had to disguise some irregularly shaped galleries and the huge pillars on the corners, while adapting to the dimensions of the original building – its great breadth, its height spanning two stories and its trapezoidal layout. Palladio managed to achieve a sense of unity in the façades by using a repeated module on both stories; the regularity of its elements hides the lack of symmetry in the internal structure. This module – known even today as a Palladian arch or motif, even though it was invented by Bramante and popularized by Serlio – comprises an arch and lintel supported not by a wall but by pillars. The sheer elegance of the building, with its striking chiaroscuro, prevents visitors from noticing its – admittedly minimal – lack of symmetry, while the imposing ceiling stylizes the whole structure and emphasizes the upward thrust of the pillars topped with sculptures.







剖面图和总平面图
Section and plan



立面图
Elevation

