



Palazzo Querini

The start of work on the construction of the building is documented in 1514. Commissioned by **Nicolò Querini** (circa 1442 - post 1514) and inspired by the architecture of Mauro Coducci, the building expresses the family's ambitions. Nicolò's grandson, **Francesco Querini** (circa 1503 - 1554), continued the work over the following thirty years. The accounts reveal numerous "*expenses made for the house in which we live*". The interventions concern the interior and the façade on the campiello side, which was probably terminated in 1524 with two balconies on the pergolas.

Between 1515 and 1528 works of enlargement and embellishment are recorded in the accounts. The painter Palma Vecchio is mentioned in them and,

after his death, that of the artists from his workshop, especially Bonifacio de' Pitati, testifying to a lasting professional relationship with the Querini.

The growing prestige of the family in the early decades of the sixteenth century led to new interventions, not as a single major project, however, but rather as a succession of improvements based on the needs of the various clients. The residence grew by annexing the adjoining properties and by building upwards. It was divided into apartments and at times partially leased. In 1654 the Querini bought the house opposite, which still exists today. At the time a covered raised passage connected it to the palazzo, and another to the parish church of Santa Maria Formosa, so the family could take part in the religious

services without having to go out into the campo. A radical renovation of the building coincided with the marriage between Alvise and Maria Teresa Lippomano, celebrated in 1790. The newlyweds moved into the second floor, which today houses the museum.

Work began in 1788 under the direction of the proto di San Marco (the Republic's official engineer or architect) Antonio Solari, who was substituted onsite by Girolamo Vianello. The decoration was commissioned from Jacopo and Vincenzo Guarana, David Rossi, a decorator called Giuseppe Bernardino Bison, a gilder called Domenico Sartori and two artists in stucco, brothers Giuseppe and Pietro Castelli.

The interior spaces were modified, the size of the rooms reduced, new pictorial cycles commissioned, but the sixteenth-century façade remained unaltered.

From 20 May 1835 to 1 June 1850, the second floor of the building was leased to the Patriarch Jacopo Monico.

In 1869, with the death of Giovanni, the family palazzo became the headquarters of the Fondazione.

House Museum: Dining room, detail ↓

