

Strunjan Vila Tartini

115 km
B6
192 B3

Vila Tartini s parkom v Strunjanu, vladni protokolarni objekt, obstaja danes v podobi zadnje preureditve parka, in novogradnje zgrajene v letih 1956-1958. Vilo je po Tartinijevih podedovala družina Vatta, leta 1900 jo je kupil grof Stadion, do povojnega časa je večkrat menjala lastnike in najemnike.

Čeprav gre za nadomestno gradnjo na mestu podeželske vile - letne rezidenze piranske družine Tartini v Strunjanu, sta v sredini petdesetih let arhitekt Vinko Glanz in arhitektka Juta Krulc izhajala iz zgodovinske situacije. Tako je novogradnja na mestu vile iz l. 1700 zrasla iz parkovnega organizma baročno zasnovanega italijanskega parka s sijajnimi razgledišči na morje in Piran.

Na osnovi podatkov starejših italijanskih zgodovinarjev, ki večkrat omenjajo, da je tu preživel najnežnejša otroška leta slavni piranski komponist in violinist Giuseppe Tartini, in zlasti po zaslugi piranskega fotografa Alfreda Pettenerja poznamo originalno podobo vile Tartini, tako da lahko s pomočjo Pattenerjevih fotografij tudi pogled na celotni kompleks z morske strani primerjamo z današnjim stanjem.

Kontinuiteta poselitve priobalne pasu na območju vile Tartini sega nazaj v antični čas, ko je na tem mestu stala verjetno vila rustika. Premoženje Tartinijevih v 18. stoletju v Strunjanu je naslikano na delno ohranjenem prizoru

Villa Tartini and park in Strunjan, a government protocol facility, exists today in the form of the most recent reconstruction of the park and the new building, constructed from 1956-1958. After the Tartinis, the villa was inherited by the Vatta family, in 1900 was bought by Count Stadion, and until post-war times, frequently changed owners and tenants.

Although it is a replacement building on the site of a country villa - the summer residence in Strunjan of the Tartini family from Piran, the architects Vinko Glanz and the Juta Krulc proceeded in the mid-fifties from the historical situation. So the new building on the site of the 1700 villa grew out of the park organism of the Baroque style Italian



na vzhodni steni v glavni dvorani obnovljene hiše Tartini v Piranu. Tartinijevi so namreč po vzoru svojih bogatih beneških sodobnikov imeli poleg stalnega domovanja v mestu še letno rezidenco v Strunjanu. Žal poslikava na mestu, kjer je bila naslikana hiša, ni ohranjena, vidimo pa cerkvico sv. Bassa ter obsežne oljčne nasade, solinska polja, cerkev Marijinega prikazanja ter zaliv z ribogojnico. Schematično podobo vile lahko vidimo tudi na platnu domačega slikarja Giacoma Schiavuzzija iz l. 1797 v piranskem Pomorskem muzeju.

Sedanja Glanzeva hiša vključuje osnovne tlorisne dimenzije prvotne baročne palače s poudarjenim osrednjim delom, in zlasti z organizacijo morske zahodne fasade in podobno lokacijo vhoda upošteva terasasto zasnovo vrta oziroma dostop do hiše, ki stoji na dvignjenem platoju. Pogled na celoten kompleks z enonadstropno novo stavbo z morske strani nam za visokim kamnitim zidom razkriva podobne sprehajalne poti s pergolo, ki jih še vidimo na starih fotografijah. Ohranjeno je kamnito stopnišče, ki je od pomola med dvema visokima cipresama vodilo do cerkvice sv. Bassa. Cerkev je porušena, ohranjen pa je v originalnem tlorisnem obsegu originalni opečnati tlak, ki je vključen v vrtno ureditev.

Nova vila Tartini v delno predelanem zgodovinskem parku sodi med tipične primere arhitekture konca 50. let pri nas. Stavba je se-

park, with excellent views of the sea and Piran.

On the basis of data from older Italian historians, who often mention that the famous Piran composer and violinist, Giuseppe Tartini, spent his tenderest childhood years here, and in particular thanks to the Piran photographer, Alfred Pettener, we are familiar with the original appearance of Villa Tartini, so that with the aid of Pettener's photographs, we can also compare the view of the entire complex from the sea with today's state.

The continuity of settlement of the coastal belt in the vicinity of Villa Tartini goes back to classical times, when a villa rustica probably stood on this site. The Tartini's property in Strunjan in the 18th century is illustrated in a partially preserved scene on the east wall in the main hall of the renovated Tartini house in Piran. On the pattern of their wealthy Venetian contemporaries, in other words, in addition to their permanent home in the town, the Tartinis had a summer residence in Strunjan. Unfortunately, the part of the painting depicting the house has not been preserved, but we can see the chapel of St. Basso and extensive olive plantations, the salt flats, the church of Mary, and the bay with fisheries. A schematic portrayal of the villa can also be seen on a canvas of the local painter, Giacomo Schiavuzzi, from 1797, in Piran's Coastal Museum.



stavljena iz dveh delov, iz prednjega in zadnjega dela z notranjim zelenim atrijem v sredini. Gladko fasadne stene so v pritličju obložene, s kamnom pa so oblečeni tudi stebri, ki nosijo pergole s cvetočimi ovijalkami. Mediteransko doživljanje razgledišč notranje razdelitve prostorov nakazujeta tudi severna in južna fasada.

Za Glanzevo arhitekturo, nastalo v nasledstvu ljubljanske Plečnikove šole, ki jo odlikujeta tudi obdelava detajla v notranjščini in kvalitetna, le delno ohranjena istodobna oprema, pa je značilno zlasti sozvočje s parkom, ki pomeni preureditev starejše organizacije vrta.

Literatura/Bibliography:

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Glanz' present house includes the basic groundplan dimensions of the original Baroque mansion, with a stressed central part, and especially with the arrangement of the seaward, western facade and the similar location of the entrance, respects the terraced plan of the garden, or access to the house, which stands on a raised plateau. The view of the whole complex from the sea side, with the two storey new building, reveals behind the high stone wall a similar pathway with pergola as can still be seen in the old photographs. The stone staircase has been preserved, leading from the jetty between two tall cypresses to the chapel of St. Basso. The chapel is in ruins, but the original tile flooring has been preserved in its original groundplan extent, and has been included in the garden layout.

The new Villa Tartini, in the partially remodelled historical park, is a typical example of the architecture here at the end of the fifties. The building is composed of two parts, front and rear, with an interior green atrium in the middle. The smooth facade walls are wainscotted on the groundfloor, and the columns with flowering creepers which bear the pergola are also lined with stone. The Mediterranean atmosphere of viewing points provided by the internal division of the rooms is also apparent on the north and south facades.

Glanz's architecture, in succession to the Ljubljana school of Plečnik, which is distinguished also by the worked details in the interior and the high quality of the partially preserved contemporary fittings, is characterised in particular by harmony with the park, signifying a transformation of the older organisation of the garden.

