

ISTRSKA STAVBNA DEDIŠČINA
benesškega OBDOBJA
VENETIAN
ARCHITECTURAL HERITAGE IN ISTRIA





heart
of Istria

Srce Istre KULTURA IN DEDIŠČINA ISTRE, RAZVOJ ČEZMEJNIH TURISTIČNIH ITINERARJEV V URBANIH IN RURALNIH OBMOČJIH ISTRE JE ODOBREN V SKLOPU SOSEDSKEGA PROGRAMA SLOVENIJA – MADŽARSKA – HRVAŠKA 2004–2006

Heart of Istria CULTURE AND HERITAGE OF ISTRIA, DEVELOPMENT OF CROSS BORDER TOURIST ITINERARIES IN URBAN AND RURAL AREAS OF ISTRIA, SUPPORTED THROUGH THE CONTEXT OF THE NEIGHBOURHOOD PROGRAMME SLOVENIA – HUNGARY – CROATIA 2004–2006



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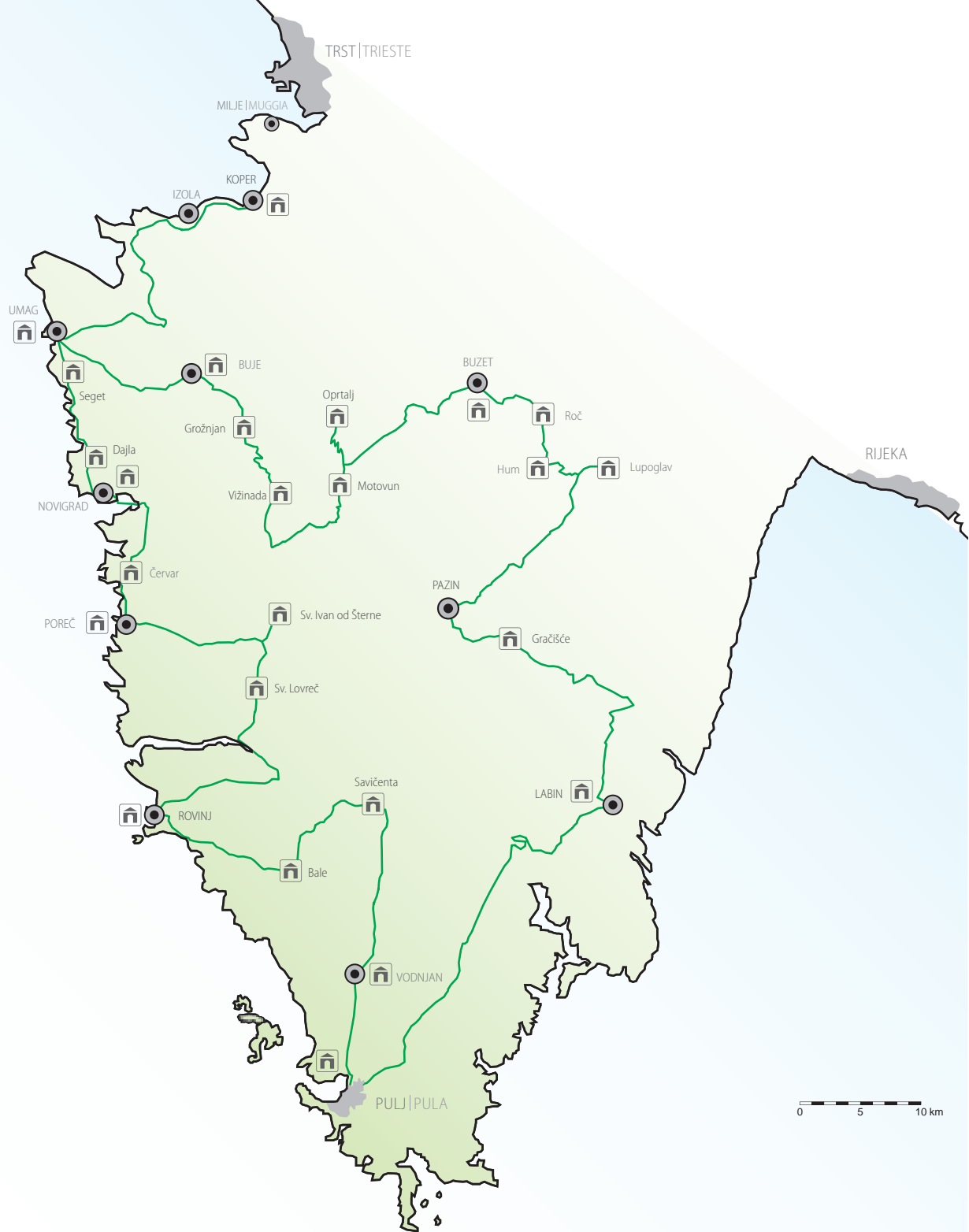
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TRST|TRIESTE

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UMAG

Seget

BUJE

BUZET

Opatalj

Roč

Dajla

Grožnjan

Motovun

Hum

Lupoglav

NOVIGRAD

Vižinada

Červar

PAZIN

Gračišće

POREČ

Sv. Ivan od Šterne

Sv. Lovreč

ROVINJ

Savičenta

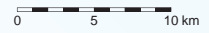
LABIN

Bale

VODNJAN

PULJ|PULA

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ISTRSKA STAVBNA DEDIŠČINA *beneškega* OBDOBJA

Istrska umetniška dediščina je v veliki meri zaznamovana z beneško kulturo, čeprav Benetke niso nikoli zavzele vse Istre. Mesta v zahodni Istri so postala del Beneške republike v drugi polovici 13. stoletja, Pulj v začetku 14. stoletja, medtem ko sta bila Labin in Plomin vključena v Republiko šele leta 1420.

Prevlada beneških arhitekturnih oblik, ki dajo pečat ulicam in trgom istrskih mest, je opazna od začetka 15. stoletja. Tudi v najmanjših mestih so gradili številne večnadstropne hiše, ki imajo na fasadah obvezno široka, okrašena okna in balkone v slogu beneške cvetne gotike. Mogoče so najlepše, čeprav večinoma skromne, tiste v Poreču. Za razliko od beneških istrske palače oddajajo drugačno vzdušje, so bolj čvrste in zaprte, grajene iz pravilno klesanih kamnitih blokov, medtem ko so elegantni kamniti okvirji na beneških hišah vgrajeni v opečnate zidove. Beneške hiše v Istri mogoče niso toliko beneške zaradi potrebe po sprejemanju likovnega vzora prestolnice, temveč zaradi bolj praktičnega razloga. Čvrste apnenčaste bloke so stoletja prevažali iz istrskih kamnolomov v Benetke, a tamkajšnji kamnoseki in graditelji so prihajali organizirat delo v kamnolomih, kjer je kamen lomila množica istrskih kamnosekov. Beneški mojstri so v Istri izdelovali kamnite izdelke, kot je bil običaj v Benetkah, in prav tako so bili na gradbiščih prestolnice zabeleženi številni istrski kamnoseki.

Stanovanjska istrska arhitektura je zaznamovana z morfološko-krajinskim in gospodarskimi pogoji časa, v katerem je nastajala, a stoletne plasti se neredko berejo vse do antičnih

V E N E T I A N

ARCHITECTURAL HERITAGE IN ISTRIA

Venetian culture contributed greatly to Istrian artistic heritage, even though the Venetian Republic never completely ruled over the Istrian peninsula. The towns of western Istria came under Venetian rule during the 13th century, Pula at the beginning of the 14th century, while Plomin and Labin were annexed to the Republic in 1420.

The dominance of Venetian architectural forms, which mark all the streets and squares of Istrian towns, was seen from the beginning of the 15th century. Multi-storey houses with wide, adorned windows and balconies in the Venetian Floral Gothic style were built in even the smallest Istrian towns. The most beautiful examples of Venetian palaces, although dimensionally modest, are those in Poreč. Istrian palaces somehow differ from those in Venice. They were built of chiselled, proportioned stone blocks, making them more solid and compact, whereas the elegant stone framework of Venice was built using walls of brick. Venetian palaces in Istria were not so much Venetian because of the need to accept the artistic model of the capital, but more for practical reasons. Blocks of sturdy limestone had been transported for hundreds of years from Istrian quarries to Venice, and Venetian stonemasons and builders came to the quarries where the rock was cut by Istrian stonemasons.

Venetian skilled workmen made the stone shapes in the manner as it was done in Venice, but at the same time, there is evidence of numerous skilful Istrian stone-cutters who worked at construction sites in the metropolis.

The morphological structure, landscape and economic circumstances influenced and defined Istrian architecture of every period. Yet, the remains of bygone eras, including the Antiquity, are commonly noticeable in almost every structural design, such as a residential house, an urban villa or a country-house. The entire configuration of towns started to change at the end of the 13th century, when many Romanesque houses were modified and reconstructed into Gothic complexes. Pre-Romanesque and Romanesque architecture changed under Venetian influence, which introduced the inner yard, with representative staircases and cisterns. Another innovative Venetian feature was a multi-storey house in which every storey had a particular purpose (residential, administrative or commercial).

The regional house style, consisting of an administrative ground floor, a residential first floor and an outdoor staircase, was developed in the rural part of Istria. The inner staircase, a detached area with a hearth and additional floors were added during the Venetian rule.

temeljev večstanovanjskih urbanih stavb, podeželskih ali urbanih vil. Od konca 13. stoletja se je spreminjala struktura celotnih mestnih matric – parcele romanskih hiš so se združevale v gotske komplekse. Predromanska in romanska stanovanjska arhitektura se je spreminjala pod beneškim vplivom z uvajanjem notranjih dvorišč, hiše so dobivale več nadstropij, v katerih so bile določene različne funkcije (gospodarske, poslovne, stanovanjske), v notranjih dvoriščih so gradili reprezentativna stopnišča in vodnjake.

V ruralnih delih Istre se je razvil regionalni tip hiše z gospodarskim pritličjem, stanovanjskim nadstropjem in zunanjim stopniščem – baladurjem. V beneškem obdobju so se preoblikovale z dodajanjem nadstropij z notranjim stopniščem in ločenim delom z ognjiščem. V poznem srednjem veku in baroku so se pojavile palače kot reprezentativne stanovanjske stavbe plemičev in premožnih meščanskih družin. Podeželske palače so bile sestavljene iz stanovanjskega dela za družino zemljiškega gospoda, stanovanjskega dela za kolone in služinčad ter gospodarskih objektov, kot so hlevi, vodnjaki, konjušnice, silosi, a pomemben del kompleksa je bil vrt ali dvor s kultivirano okolico, ki uokvirja celoto. Oblikovno so podeželske vile poudarjene z beneškimi vzori, imajo pa močan regionalni značaj. Edinstven korpus podeželskih vil po kakovosti sodi v vrh slogovne arhitekture, po standardu bivanja

pa spominja na arhitekturo bolj znanih dubrovniških letoviških vil iz 15. in 16. stoletja.

Razen v stanovanjski arhitekturi je beneški vpliv prepoznaven tako v javnih stavbah oziroma komunalnih palačah kot v sklopu stavb, ki so v funkciji javne komunalne ali municipalne oblasti. Beneški pečat nosijo tudi drugi tipi javne arhitekture, kot so obrambni stolpi, obzidja ali mestne lože, ki jih je v izobilju najti v istrskem urbanem tkivu. V Istri je ta dediščina osredotočena na relativno majhnem prostoru polotoka in ponuja priložnost opazovanja beneškega gradbenega nasledstva iz popolnoma drugačne perspektive.

Ta ogled zajema najpomembnejše, pomembne in manj pomembne ohranjene arhitekturne spomenike, ki so zgrajeni v času beneške oblasti v Istri oziroma od 13. do 18. stoletja, in tudi nekatere zgodnejše oziroma kasnejše, ker vpliv močnega kulturnega in gospodarskega središča ni bil omejen samo na čas, ko je Istra politično pripadala Benetkam. Na tem obhodu bomo morali velikokrat potolažiti radovednost samo pred fasado zanimive stavbe – ponekod zaradi tega, ker v privatno hišo ne moremo vstopiti brez povabila, in ponekod zaradi zapuščenosti in podrtosti davnih zgradb, ki čakajo zainteresirane investitorje, ki so pripravljeni spoštovati stroga konservatorska pravila obnove.

The Late Middle Ages and the Baroque transformed palaces into representative residential buildings for the aristocracy and wealthy middle-class families. Each country villa had a residential area for a manorial family, a residential area for domestic staff and different outhouses such as mews, barns, hangars, stables and sheds. There was also a garden or a yard, which together with the cultivated environment made up an important part of a building complex. Country villas were built according to the Venetian model, but with emphasized regional elements. These unique country villas with their architectural features are considered to be the most beautiful examples of stylistic architecture. Owing to their residential standard, they remind us of widely-known villas built in Dubrovnik in the 15th and 16th centuries.

Not only did Venice influence the residential architecture in Istria, it also influenced the structure design of public buildings such as communal palaces that were the center of municipal government. Defensive towers, town-walls, municipal loggias that could

be found all over Istria also bear the elements and characteristics of Venetian architecture. Istrian architectural heritage is concentrated on a relatively small area and gives an opportunity to observe Venetian architectural heritage from another point of view.

This sightseeing journey records the most significant, significant and less significant preserved architectural monuments built during the period of Venetian domination in Istria, from the 13th until the end of the 18th century. However, some of the monuments were built earlier or later, because the influence of a strong cultural and economic center was not only limited during the period when Istria belonged politically to the Venetian Republic. During this tour, our curiosity will often have to be satisfied only in front of a façade of a beautiful building – sometimes because it is not possible to enter a private residential house without an invitation, sometimes because of decrepitude and dilapidation of ancient edifices, which are waiting for interested investors who are willing to respect strict restoration rules.



Bale

Mestece je nekaj kilometrov oddaljeno od morja, postavljeno na griču, ki se dviga s široke ravnice. Gosto mestno tkivo koncentričnih in radialnih ulic je stisnjeno znotraj obzidja in stolpov nekdanjega obrambnega sistema. Nad mestnimi vrati, med dvema stolpoma obrambnega obzidja, je zgrajena palača družine Sorardo, ki jo je kasneje prevzela družina Bembo. Monumentalna fasada je proti zahodu odprta z dvema širokima kvadriforama, ob straneh so preprostejša gotška okna. Zaprta zidna masa, enostavnost in odsotnost klesanih detajlov so napeljevali strokovnjake do zaključka, da je na-

stala v 14. stoletju, vendar je bila zgrajena na samem začetku 16. stoletja. Zunanost palače Sorardo-Bembo je bila nedavno restavrirana in pri tem so bila odprta prvotna okna na stranskih stolpih (urejajo prostore italijanske skupnosti). Pred njo je občinska palača, prvotno gotška stavba, ki je bila v 19. stoletju predelana v historicističnem slogu. Na zunanjem mestnem trgu zbuja pozornost hiša z gotško biforo v prvem nadstropju. V samem mestu se vrstijo hiše preprostih oblik brez okrasnih detajlov, a glede na to, da so na njih vklesane letnice gradnje, vemo, da so nastale v 14. in 15. stoletju.



towers were opened. In front of it stands the municipal palace, built originally as a Gothic building, but reconstructed in the Historicism style in the 19th century. An attraction worth seeing is a house with a Gothic mullioned window with two lights on the first floor, located on the external town square. The same area contains a row of simple houses with no decorations, but due to the inscribed years, it is certain that the houses were constructed in the 14th and 15th centuries.

Bale

Bale is a small town situated several kilometers from the sea, on a hilltop overlooking a wide meadow. There is a powerful town web of concentric, radial streets squeezed inside the walls and towers in the former defensive system. Above the town gate, the palace was raised between two towers and the defensive wall by the Soardo family, and later taken over by the Bembo family. There are two wide, mullioned windows with four lights on the western monumental façade. The side-walls are decorated with unpretentious Gothic windows. Since there were no carved or decorative details on this quite, closed and simple palace, the experts initially supposed that it was built in the 14th century. However, the palace was built at the very beginning of the 16th century. When the Soardo-Bembo palace exterior was recently renewed (intended for the Italian Community headquarters) the original windows on the side



Buje

Strnjeno zgrajeno zgodovinsko jedro Buj je polno stavb, na katerih prepoznavamo slogovne elemente od 15. do 19. stoletja. Najslikovitejša je majhna enonadstropnica na zahodni strani osrednjega staromestnega trga z enim šilastoločnim gotskim oknom in drugim, štirioglatim renesančnim, okrašenim z reliefi visečih vencev, ter nadvratnikom z dvema izklesanima angeloma. Med oknoma je grb z letnico 1485. Na fasadi so ostanki slikane dekoracije v obliki izmeničnih rdečih in belih kvadratov. Tako poslikane hiše niso znane v Istri, razen v Kopru, pogoste so pa v Benečiji. Najbolj znan primer je fasada doževe palače v Benetkah. Kuriozitetu predstavlja podobnost likovnih značilnosti plošče z grbom na tej palači in okrasom na štirioglatem oknu z grbom na bližnjem zvoniku, stranskih vratih cerkve Milostne Matere Božje ter še eno renesančno biforo v bližnji ulici. Umetnostni zgodovinarji menijo, da gre za istega kamnoseka – Mateja iz Pulja, enega izmed dveh gradbenikov in klesarjev cerkve sv. Marije Snežne v Čepiću. Hodeč po ozkih bujskih ulicah bomo opazili, da so največje in najlepše palače iz 17. in 18. stoletja danes ruševine. Le dve sta nedavno obnovljeni in naseljeni.

Buje



The very compact historical town nucleus is full of buildings with well-known stylistic elements from the 15th to 19th centuries. The most picturesque is a small, one-storey house, situated on the west side of the central old-town square, with two interesting windows. One window is Gothic, with a curved pointed arch. The other is a quadrangular, Renaissance window adorned with relief showing hanging garlands and lintel surmounted by two chiselled-out angels. The coat of arms, flanked by two windows, bears an inscription dated 1485. The remains of the painted decoration, showing red and white squares in succession, could be seen on the façade. Painted external decoration is not a typical feature in Istria, except for Koper, but such decorations are common in the Veneto region. The Doge's Palace in Venice is the most famous example of the decorated façade. The resemblance between a plate displaying the coat of arms, a decoration on the rectangular window displaying a heraldic sign on the nearby belfry, the side door of the Church of the Virgin Mary of Grace and one Renaissance mullioned window with two lights in the adjacent street, is remarkable. Art historians attributed the aforesaid pieces to the same master, Matej from Pula. Matej was



one of two builders and stone-cutters who built the church of St. Mary of the Snow in Čepić. Today, the most beautiful and the biggest palaces, which were built in the 17th and 18th centuries, are, unfortunately, almost completely in ruins. Only two palaces have been recently renovated and inhabited.

Buzet



Buzet – znano kot mesto tartufov, v zgodovinskem jedru na vrhu hriba, ki kot da straži mesto, ki cvete v dolini – ohranja zanimiva pričevanja svoje zgodovine. V začetku 16. stoletja je postal sedež rašporskega kapitana, beneškega vojaškega poveljnika v Istri, kar mu je prineslo tudi status ene izmed najpomembnejših kopenskih utrd. Današnji muzej se nahaja v nekdanji palači družine Bigatto iz prve tretjine 17. stoletja, ki je izjemen primer manieristično-zgodnjebaročne arhitekture. Mestno jedro se je bolj intezivno oblikovalo v 18. stoletju, tako na fasadah prevladujejo klasicistične oblike beneškega baroka. Tak primer je palača Bembo iz leta 1728. Poznobaročne oblike je tudi Veliki vodnjak, ki zavzema skoraj celotno površino malega trga. To je poligonalna konstrukcija zgrajena leta 1789, v času Marca Antonija Trevisana, okrašena z masivnimi rokokojskimi volutami in vazami. Ob zvoniku na glavnem trgu je baročna hiša z lepim izklesanim portalom Stipana Konzula Istranina, znamenitega javnega delavca, ki se je v 16. stoletju zavzemal za širjenje protestantizma v Istri. Desno od vhoda v župnijsko cerkev je palača Verzi, na kateri je vklesan družinski grb z napisom iz leta 1629. Na stavbi levo od župnijske cerkve, stari kapitanski palači, so vzdani štirje grbi (družine Trevisan, Donato, Marcello in Erizzo) in nekaj napisov. Je manjših dimenzij in brez okrasa, v njej je bil nekoč fontik, javno skladišče za žito in moko, a izhaja iz 1534. leta.

Buzet



Buzet, also known as the city of truffles, with its historical town nucleus on the top of the hill, seemingly keeping watch over the town, preserves interesting evidence of its history. At the beginning of the 16th century, Buzet became the seat of the Rašpor captain – the Venetian military commander of Istria – making Buzet one of the most important inland fortresses. The present-day museum is placed in what was once the palace of the Bigatto family from the first third of the 17th century. The building is a marvelous example of Early-Baroque and Mannerist architectural styles. The urban nucleus of Buzet was built intensively during the 18th century, and its building façades, the Classicism features of the Venetian-Baroque prevail. The palace Bembo, built in 1728, is the best example of that particular style. The Big Well, almost as big as the town square, is also from the Late-Baroque period. It was

built in 1789, during the rule of captain Marcus Antonius Trevisano. The well has a polygonal shape, and it is decorated with the massive volutes and vases of the Rococo style. Close to the church belfry on the main town square, stands the Baroque house with a beautifully chiselled-out portal, that belonged to Stipan Konzul Istranin. Konzul was a well-known activist, who worked during 16th century for the spread of Protestantism in Istria. To the right of the entrance door of the parish church stands the palace Verzi, with a chiselled-out family crest bearing an inscription from the year 1629. To the left of the entrance stands a former captain's palace, with four immured family crests (the Trevisan, the Donato, the Marcello and the Erizzo family) and several inscriptions. A public warehouse for flour and grain, with no particular decorations and fairly small dimensions, was built in 1534.



Gračišće

Majhno mesto ali urbanizirana vas Gračišće ni bilo nikoli v sestavu Beneške republike, pač pa sestavni del Pazinske grofije in tako del imperija, kasneje monarhije. Ne glede na to se tu nahaja eden najlepših primerov beneške arhitekture v Istri, palača Salamon, poleg glavnih mestnih vrat. Skladna dvonadstropnica je zgrajena iz pozorno izklesanega lokalnega kamna. Na fasadi se po nadstropjih izmenjujejo arhitekturni elementi got-

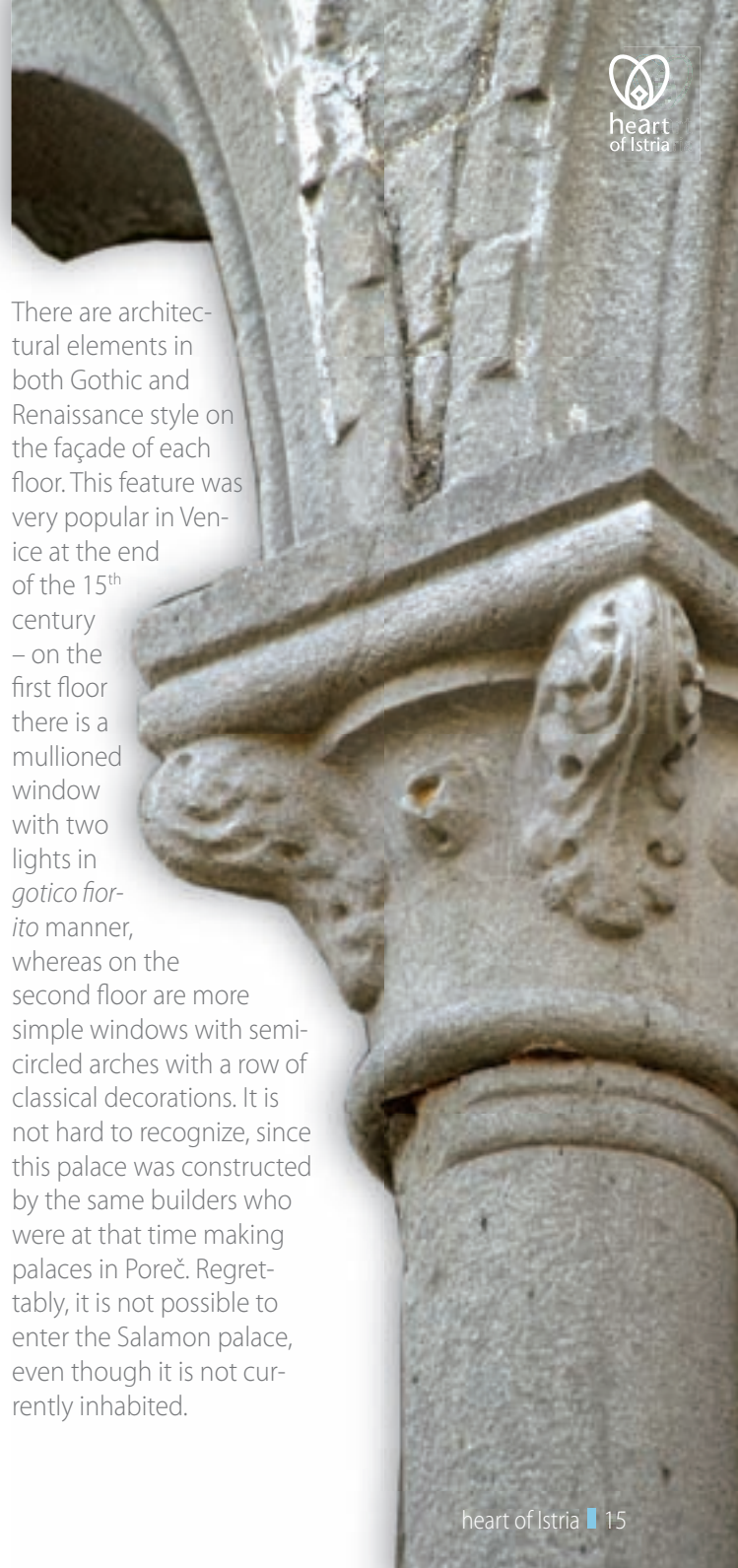
skega in renesančnega sloga, popularnega v Benetkah ob koncu 15. stoletja: prvo nadstropje z biforo in balkonom je cvetna gotika, medtem ko so v drugem nadstropju bolj enostavna okna s polkrožnim lokom z vrsto klasičnih okrasov. Ni težko prepoznati, da so to palačo gradili isti mojstri, ki so v tem času zidali hiše v Poreču. Palača trenutno ni naseljena in notranjost ni dostopna za ogled.

Gračišće



Gračišće is a small town (or urbanized village) that had never been under Venetian control. It was a part of the County of Pazin, meaning that it was under the Austrian rule, and later part of the Austro-Hungarian Monarchy. Nevertheless, the Salamon palace is one of the most beautiful examples of Venetian architecture in Istria. The harmonious two-storey building – built of local, chiselled stone-blocks – is situated next to the main town gate.

There are architectural elements in both Gothic and Renaissance style on the façade of each floor. This feature was very popular in Venice at the end of the 15th century – on the first floor there is a mullioned window with two lights in *gotico fiorito* manner, whereas on the second floor are more simple windows with semi-circled arches with a row of classical decorations. It is not hard to recognize, since this palace was constructed by the same builders who were at that time making palaces in Poreč. Regrettably, it is not possible to enter the Salamon palace, even though it is not currently inhabited.





Grožnjan

Tudi v majhnem Grožnjanu se sple-
ča sprehoditi po zgodovinskem
jedru v iskanju dragocenih in starih
hiš. Ko pridemo skozi mestna vrata
iz 15. stoletja, bomo najprej opazi-
li renesančno mestno ložo iz leta
1587, nad katero je bil fontik – me-
stno skladišče živil. Renesančna po-
destatova palača iz leta 1588 je bila
preurejena v baročnem slogu 1726.
leta. Takoimenovana stara kovačija
je verjetno najstarejša stavba v me-
stu. Na njenem nadvratniku je vkle-
sana letnica 1466. Nekatere druge
hiše kažejo zelo podoben način
gradnje in verjetno izhajajo iz iste-
ga časa. Na oknu skromne hiše je
viden glagolski napis iz 16. stoletja.



Grožnjan

It is worth going to the small town of Grožnjan to visit its historical nucleus in the search for old and valuable houses. If we walk through the town gate, dating from the 15th century, the path will lead us to the Renaissance loggia built in 1587, above which there was once a storehouse for victuals. The Renaissance Podestat palace, erected in 1588, was renovated in Baroque style in 1726. The so-called blacksmith's workshop is the oldest building in the town. It was built in 1466, as testified by the carved inscription on its lintel.

Several other houses were built in the same style. It is therefore assumed that these were built during the same period. A Glagolitic inscription found on the window of one modest house dates from the 16th century.



Hum



Za miniaturni Hum radi rečemo, da je najmanjše mesto na svetu, a je pravzaprav polurbano naselje. Poleg župnikove hiše nobena profana stavba ne kaže bolj ambiciozno arhitekturno oblikovanje. Vredna pozornosti je samo vogalna hiša, v pritličju katere se nahaja mala mestna loža, proti ulici odprta z dvema lokoma. V loži je kamnita miza, okoli katere se že stoletja enkrat letno zbirajo svetniki pri volitvah župana, načelnika mesta. Mestna vrata so srednjeveške oblike, a glagolski napis priča, da so nastala leta 1562. Nad njimi je dvorana, v kateri se je sestajal županski svet.



Hum

Although its residents love to say that it is the smallest town in the world, Hum is really a semi-urbanized settlement. The priest's house is the only profane building constructed with certain ambitious architectural design. A house at the corner is worth mentioning because on its ground level, there is a small municipal loggia with two archways open to the streets. In the municipal loggia, there is a stone-table around which, for centuries, once each year, the assembly of town councilors has ritually elected a mayor. The town gate features the medieval style but a Glagolitic inscription testifies its origin from 1562. A district council used to gather in the hall located above the town gate.



Koper

Koper ponuja izjemno število lepih trgov z imenitnimi palačami, beneškimi ulicami in številnimi podrobnostmi starih arhitektur, ki zrcalijo njegovo dvetisočletno zgodovino.

S svojimi osmimi obodnimi trgi, od katerih jih je kar šest imelo svoj mandrač – pristanišče za vezanje bracer in trabakul, lesenih tovornjač za prevažanje soli in drugih tovorov, ter batan in pasar, manjših ribiških čolnov, ni več le pretežno srednjeveški in še posebej beneški, kakršen slog je v njem prevladoval še sredi 20. stoletja, temveč se značilna arhitektura istrskih mest z obnovljenimi palačami prepleta z novogradnjami sodobnosti, ki so delno zbrisale njegovo otoško silhueto.

Vse ulice, poti in vzponi vodijo na osrednji, glavni, Titov trg (*Platea Comunis*), ki sodi med najlepše na Jadranu, a po vsem mestu se prelivajo starodavne kulture Sredozemlja s tistimi s celine, ki so vsaka po svoje pustile neizbrisljivo zgodovinsko sled. Pa naj je bil grška Egida, rimski Capris, bizantinski Justinopolis, beneški Capo d'Istria (dobesedno Glava Istre), hrvaški Kopar ali slovenski Koper – vedno smo v istem mestu.

Ob starem koprskem mandraču, nekdanji Porporelli, se bohoti nekdanje skladišče sv. Marka iz 17. stoletja za shranjevanje soli iz koprskih solin. Za njim je Carpacciev trg z Justininim stebrom iz leta 1572 s koprskim grbom, postavljenim v spomin na zmago pri Lepantu, v kateri je sodelovala tudi koprška galeja, vodnjakom v značilni obliki kapitela iz srede 15. stoletja, prinesen leta 1935 iz



Benetk, in dvonadstropno beneško-gotsko stanovanjsko hišo iz 14. stoletja – Carpaccievo hišo na številki 6. Po ustnem izročilu naj bi se v njej rodil beneški slikar Vittore Carpaccio, bolj verjetno pa je, da je v njej živel njegov sin Benedetto Carpaccio, ki je veliko delal po Istri in v Kopru. Današnja podoba je posledica temeljitih prenovitvenih del iz let 1935 in 1955.

Nedaleč od Carpaccievega trga, v Kidričevi ulici, nekdanji Santorijevi (imenovana po svetovno znanem koprskem zdravniku Santoriu Santoriu (1561–1636)) je palača Totto ex Gavardo. V 18. stoletju so združili tri stavbe v sedanjno dolgo obliko z nizom pravokotnih oken v pritličju in rdečkastim pročeljem. Na sredi kraljuje kamniti baročni relief leva sv. Marka, ki so ga namestili leta 1924. Relief, ki velja za najkvalitetnejšega te vrste v Kopru, je prej stal na Levjem gradu, utrdbi, ki je nadzorovala cesto s kopnega v mesto. Zanimiva je tudi notranjost palače: pod sodobnimi arkadami, ki v nizu hiš v ulici veljajo za tujek, boste odkrili lepo kamnito stopnišče z vhomom v domovanje nekdanje plemiške italijanske družine, ki je – tako kot mnoge druge – v desetletju po drugi vojni zapustila svoj rodni Koper.

Ko se Kidričeva ulica razširi v Muzejski trg, boste ugledali zelo lepo zgodnjebaročno palačo družine Belgramoni-



Tacco iz časa okrog leta 1600 z mogočno avlo, muzejskim lapidarijem in prekrasnim vrtom, obdanim z zidom. V njej domuje Pokrajinski muzej Koper z zgodovinsko zbirko palače, mesta in pokrajine, a danes jo uporabljajo tudi za glasbene in kulturne prireditve, saj premore izredno akustično dvorano

Osrednji mestni trg (nekdanj *Platea comunis*, kasneje Stolnični trg) ali Titov trg obkrožajo najpomembnejše mestne stavbe z bogato zgodovino. Po arhivskih podatkih sta Loggio za javne potrebe meščanstva v letih od 1462 do 1464 zgradila mojster Nikolaj iz Pirana in kamnosek Tomaž iz Benetk, leta 1698 so jo razširili in povišali za nadstropje. Nasproti Loggie je prelepa Pretorska palača, najpomembnejša profana arhitektura v mestu z bogato stavbno zgodovino od 13. do 17. stoletja, a sedanjo podobo je dobila pretežno v drugi polovici 15. stoletja. Tu sta pred kratkim obnovljeni Armerija in Foresterija. Foresterija – levo ob Pretorski palači – je bila domovanje podestatovih gostov, ki so se ustavili v Kopru, kasneje visokih uradnikov. Armerija pa je bila skladišče orožja. Po drugi svetovni vojni sta postali upravni stavbi, danes ima v njej sedež Univerza na Primorskem. Tik za Pretorsko palačo je baročna hiša Orlandini, imenovana tudi Prefektova palača, saj je služila kot bivališče istrskega prefekta Angela Calafatija v napoleonskem obdobju. Ima značilno majhno notranje dvorišče. Iz stranske ulice vodi vanjo baročni portal

s plastiko moške glave. Hiša je bila barokizirana leta 1774. V isti črti leži tudi hiša Gallo, beneško-gotska konstrukcija s šilastimi okni in opečnatim napuščem, s sledovi fresko slikarije v prvem nadstropju.

Najlepša palača, ki skupaj z drugimi obkroža trg, je palača Brutti. V njej je danes Osrednja knjižnica, sicer pa je delo beneškega arhitekta Giorgia Massarija iz leta 1714. Stavba ima bogato členjeno baročno pročelje, razkošno vhodno vežo in stopnišče.

Na drugi strani Brola se boste zagledali v stavbo s številnimi grbi, tako imenovano fontiko – nekdanje skladišče za žito in druga živila. Gre za beneško-gotsko arhitekturo iz konca 14. stoletja (1392), ki ima na glavni fasadi bogato kamnoseško obdelane arhitekturne detajle in serijo grbov s stilnimi značilnosti od gotike do baroka pomembnih koprskih županov. Palača markizov Gravis-Barbabanca (danes Glasbena šola) iz leta 1710 slovi po »zreli« baročni arhitekturi na pročelju, reliefnem okrasu in po njeni notranjščini, ki je ohranila izvorno razmeščenost. Glavno dvorano so poslikali v 19. stoletju. Malo dalje, v Cankarjevi ulici, izstopa dotrajana zgodnjebaročna trinadstropna stavba, palača De Belli. Nastala je v drugi polovici 16. stoletja, njeni svetli dnevi so že zdavnaj zašli in še vedno ni dobila ustrezne namembnosti.

S pozidavo bližnje stolpnice je Gramscijev trg izgubil zaključenost srednjeveško-beneškega trga in niti prenova beneško-gotske hiše na številki 4 in 5, v kateri ima svoje razstavne prostore etnološka zbirka Pokrajinskega muzeja, ni rešila porušenega ravnovesja koprskega obodnega trga, ki ga je nekdanj zapiralo skladišče soli. Omenjena hiša, predelana v baroku, kaže tudi stilne značilnosti 14. stoletja. Zidana je iz nepravilnih kamnitih skladov, ima nadstropni pomol, ki sloni na rezljanih lesenih nosilcih, sredi fasade jo krasi bifora. Ta tip hiše boste po Kopru videli na več krajih, verjetno je bil v tem času to razširjeni način zidave, ki ga je uporabljal predvsem obrtni in ribiški del koprskega prebivalstva.

Podobna hiša z nadstropnim pomolom je tudi hiša Favento-Guzzi v Obzidni ulici, renesančni objekt na vogalu Gallusove in Ulice stare pošte, in pa hiša v Kačji ulici ter še kje po Kopru. Navdih za pomolno postavitvev prvega nadstropja je treba iskati na Daljnem vzhodu, od koder so tovrstno gradnjo sprejeli v beneškem stavbarstvu in je z njenim upravnim in kulturnim vplivom prišla tudi v Istro.

Ob Vodnjaku da Ponte, ki se na tem mestu omenja že leta 1423, a sedanje baročno kamnoseško delo je iz leta 1666, in renesančnih mestnih vratih Muda iz leta 1516 (edina ohranjena izmed dvanajstih, ki so se nekdaj odpirala v mestnem obzidju) na Prešernovem trgu, po Župančičevi ulici prispete do palače Carli (po koprskem grofu Gianu Rinaldu Carliju), ki je s stransko fasado sklep Čevljarske ulice. S svojo baročno strukturo in prav takšno notranjo razporeditvijo sodi med najpomembnejše koprške spomenike iz tiste dobe. Tudi tu izstopa osrednji del pročelja s polkrožnim portalom in plastiko moške glave v temenu ter triforo in kamnitim balkonom v nadstropju. Namesto mezaninskih oken, ki jih ponavadi opažamo pri koprskih baročnih palačah, zaljšajo palačo Carli majhna obrobljena ovalna okna. Na zaprtem dvorišču kvadratne osnove z bogato obdelavo fasad se je ohranil gotški vodnjak iz leta 1418.

V bližnji Dimnikarski ulici je vrsta hiš, kjer se je ohranila tipična razgibanost stavb z dvema značilnima dvonadstropnima mostovoma. Zato strokovnjaki ugotavljajo, da gre pravzaprav le za baročno predelane gotske hiše, kar dokazujejo številni gotški detajli na zunanjščinah stavb. V zgornjem delu najbolj živahne ulice v mestu, Čevljarske ulice ali Calegarie (ime baje izvira iz narečne besede *calagher* – čevljar), je stranska slepa uličica, kjer stoji, ujeta med stranskimi hišami, baročna dvonadstropna palača družine Barbabianca iz 18. stoletja. S svojim bogatim baročnim pročeljem je slikovit konec te ozke gazi, ki je v takratnem pomenu pojmovana kot prostor pred palačo.


Na številki 13 Gortanovega trga se dviga beneško-gotska palača Almerigogna, ki sodi med najpomembnejše spomenike gotskega sloga v Kopru. Gre za dve stavbi, ki ju združuje zelo dekorativno poslikano pročelje, restavrirano leta 1969.

Bližnjo Ulico agrarne reforme (polna podhodov) krasi lepa baročna palača in nekoliko osamljen kamnit Verzi-jev portal, nekoč del gotske palače Verzi.

Portal – ta dognani arhitekturni spomenik – odkriva izredno pretehtano merilo in skrbno kamnoseško obdelavo. Zunanji obrisi so obrobljeni z zoborezom, notranji s kimo. V šilasti odprtini počiva vpet v preklado grb družine Verzi. Posebna značilnost so stolpičasti sklepi zidu, izdelani iz opeke. Ta prvina je mlajša in je povzeta po motivih beneške palače Ca'Foscaro v Benetkah. Vzporedno z Ulico agrarne reforme je Ulica OF, kjer je na številki 12 zgodnjebaročna palača Tarsia (datirana z letnico na sklepniku vhodnega portala v leto 1669). Čeprav je bila v 18. stoletju predelana, kaže po prostorski zasnovi in obdelavi detajlov značilnosti arhitekture na prehodu med renesanso in barokom. V njej je sedež časopisne hiše *Primorske novice*.

Na drugi strani mesta, kjer se sodobno pristanišče nesramno zajeda v mestno podobo, je Ribiški trg, eden pomembnejših na mestnem obodu s pristaniščem. Niz beneško-gotskih stanovanjskih hiš iz 14. stoletja oblikuje vzhodno stranico trga. V šestdesetih letih 20. stoletja so ga zagradili s stavbami pristanišča in visokim zidom. Prebivalci so ob zgraditvi severne obvoznice po desetletjih ponovno zadihali in slikoviti trg je postal zopet dostopen javnosti. V Solinarski ulici št. 2 je romansko-gotska meščanska hiša Percauz z ohranjeno in obnovljeno zunanjščino. To je ena od najstarejših koprskih profanih stavb in najkvalitetnejši primer koprške arhitekture na prehodu iz romanike v gotiko, morda zgrajena že v 13. stoletju.

Koper



Koper offers a great number of beautiful squares with luxurious palaces, Venetian streets and numerous details of ancient architecture that reflect its two thousand-year old history. With eight brim squares, out of which six had its own *mandrač* – a quay for mooring a *bracer* and *trabakul*, small wooden cargo boats for salt and other cargo transport, and for *batana* (flatboats) and *pasara*, smaller fishing rowing boats, Koper is neither predominantly Medieval nor Venetian, as it still used to be in the middle of the 20th century. Rather, Koper is a characteristic Istrian town architecture interweaving with the contemporary newly-erected buildings that partly erased its island silhouette. Every street, road or uphill road leads towards the main, central Tito's Square, *Platea comunis*, which has the reputation of being one of the most beautiful squares on the Adriatic coast. The indelible traces of permeation of ancient Mediterranean and continental cultures can be seen all over the town. We are always in the same town even though we speak about onetime Greek Egida, the first Roman island settlement Capris (the Isle of Goats), the Byzantine Justinopolis, the Venetian capital of Istria Capo d'Istria (literary, the Head of Istria), Croatian Koper or Slovene Koper.

Beside the Koper *mandrač*, once known as the Porporela, the warehouse of St. Marco from the 17th century intended for salt storage from Koper saltpan is quite outstanding. Carpaccio square is behind the warehouse, containing Justin's pillar from 1572 with the

Koper coat of arms (placed as a mark of the victory in Lepant in which a Koper galley participated), and a well in the shape of a capital from the 15th century, transported from Venice in 1935. A Venetian-Gothic two-storey residential house from the 14th century is on the square (house number 6) – the Carpaccio house. According to oral tradition, the Venetian painter Vittore Carpaccio was born there, but it is more likely that Vittore's son Benedetto Carpaccio lived in it, who worked in Istria and Koper. Its present appearance is a consequence of thorough renovation between 1935 and 1955.

The palace Totto ex Gavardo is close to Carpaccio square, in Kidrič Street, formerly called Santori Street (named after a world-famed doctor Santori Santori from Koper, 1561 – 1636). Three edifices were connected and form a present-day long structure with a row of rectangular windows on the ground floor and the reddish façade. The Baroque stone lion of St. Marco relief, placed in 1924, juts in the middle of the palace. The relief, of the best quality of that kind in Koper, earlier adorned Lavlji grad (The Lion's Town) – a fortress that controlled the road which led from the inland into the town. The inside of the house is also interesting: under the contemporary arcades, an intruder among the houses, there is a beautiful stone staircase with the entrance into the house of a noble family who – as many others – left native Koper shortly after the Second World War. A row of characteristic Medieval single-storey houses with projecting floors, leaned against the carved wooden pillars and with richly painted façades, is situated opposite to the palace.

A striking Early Baroque palace of the family Belgramoni-Tacco, built with a magnificent entranceway,

a museum stone collection and a wall surrounded by a beautiful garden, shows up where Kidrič Street stretches into Museum Square. The palace houses the Regional Museum of Koper with the collection of the history of the palace, the town and the region, and, thanks to its extraordinary acoustic hall, is presently used for music and cultural events.

The central town square (once known as *Platea Communis*, later on as the Main square) or Tito's Square is surrounded by the most important town buildings with rich history. According to archival data, from 1462 to 1464, the Loggia was built for the public needs of the citizens by Master Nicolai from Piran and stonemason Tomaž from Venice, and a second storey was added in 1689. The striking Praetorian palace is opposite the Loggia. This is the most important profane architecture in the town, with an exquisite building history from the 13th to the 17th century, getting its present appearance in the second half of the 15th century. The recently renovated Armeria and Foresteria are also situated here. Foresteria – on the left of the Praetorian palace – was the home for the *Podestat's* guests who stopped in Koper, later for senior officials. Armeria was the arsenal. These two became administrative buildings after the Second World War, and the headquarters of the University of Primorska is presently situated there. The Baroque Orlandin's house, also known as the Prefect's house (it served as a residence for the Istrian Prefect Angelo Calfati during the time of Napoleon) is close to the Praetorian palace. The house has a characteristic small inner yard. The Baroque portal with a plastic display of a man's head leads out into a side street. The house was renovated in the Baroque style in 1774. The house Gallo is on the same route, showing Venetian Gothic construction with pointed windows, a roof made of brick and

with traces of fresco paintings on the first floor.

The palace Brutti (it presently houses the Central library) is among the most beautiful palaces that surround the Brolo Square, a piece of work of the Venetian architect Giorgio Massari from 1714. The building has a rich Baroque façade, a luxurious doorway and a staircase. A house with numerous coats of arms, the so-called Fontiko – a onetime grain and victuals warehouse, is on the other side of Brolo. It is the Venetian-Gothic architecture from the end of the 14th century (1392) that has richly carved architectural details and a row of coats of arms of the significant Koper mayors with stylistic features from the Gothic to the Baroque. The marquises Gravisi-Barbabanico palace (the Music school) from 1710 is famed for the developed Baroque architecture on the façade, the relief ornament and preserved interior with the original arrangement of rooms. The main hall was painted in the 19th century. A ruinous Early Baroque three-storey house, De Belli Palace draws attention a bit further down, in Cankar's Street. It was built in the second half of the 16th century, its bright days finished long ago, and it hasn't been given its adequate purpose.

Gramsci's Square lost its medieval integrity when a sky-scraper was built, and not even the renovation of the Venetian-Gothic house on number 4, with the exhibition rooms of the ethnological collection of the Regional Museum, could save the interrupted balance of the square that once closed the salt warehouse. The mentioned house, renovated in the Baroque, features the style characteristics of the 14th century. It was built of unequal stone blocks and a protruding part is carried by the carved wooden supports. A mullioned window with two lights decorates the middle of the façade. These typified houses can

be found several places in Koper. In those times a common way of building houses, judging by all, was used by the artisan and fishing class of Koper population. The Favento-Guzzi's house in Obzidna Street, the Renaissance building at the corner of Gallus's and Stara pošta Street, the houses in Kačja's Street and some other places in Koper are quite similar to this model. The inspiration for the protruding first floor was found in the Far East architecture, from where this way of building came to the Venetian architecture and later on, through administrative and cultural influence, to Istria

Along with a striking fountain Da Ponte (already mentioned in 1423, while today's Baroque stonemason work dates from 1666) and the Renaissance door Muda from 1516 (the only one out of twelve preserved doors, as many used to be part of the town walls) on the Prešern Square, through Župančič Street, one gets to the Carli palace (named after the Koper count Gian Rinaldo Carli) whose side façade closes Čevljarska Street. It is one of the most important monuments in Koper from that period, due to its Baroque structure and matching interior lay out. The middle part of the façade and a semicircle portal with a plastic display of a man's head, a mullioned window with three lights and a stone balcony on the first floor are also outstanding. The Carli palace is adorned with small edged oval windows instead of mezzanine windows usually found on the Baroque palaces in Koper. A Gothic well from 1418 has been preserved in the indoor yard that has a rectangular ground plan and elaborated façade.

There is a row of houses with preserved typical vibrant construction, including two characteristic two-storey bridges, for which the experts assume are actually

Gothic houses, justified in many Gothic details on the outward side of the buildings, but reconstructed in the Baroque style, in nearby Dimnikarska lane. The family Barbabianco palace – a Baroque two-storey palace from the 18th century – stands squeezed among the houses in the blind alley in the upper part of the most vibrant Čevrljarska Street or Calegaria (*calegher* – a shoe-maker). Its elaborated Baroque façade picturesquely “ends” the blind alley that, according to the conception of that period, outlined the space in front of the palace.

The Venetian-Gothic Almerigogna palace, one of the most significant Gothic monuments in Koper, stands on number 13 on Gortan Square. We can mention two buildings adjoined with a decoratively painted façade, restored in 1969. A Baroque palace and, somehow isolated, the Verzi stone portal was part of the Gothic Verzi palace, ornaments nearby picturesque Agrarna reforma Street (numerous underground passages). The portal illustrates an extraordinary proportion and fine stonemason’s elaboration. There is a family coat of arms on the upper part of pointed lintel. Pillar-like wall-ends made of brick are a quite characteristic feature. This younger element was taken from a motif of the Venetian Ca’ Foscari palace in Venice. The early Baroque Tarsia palace from 1669 (according to an inscription on the portal) is situated on number 12 in OF Street that is parallel to Agrarna reforma Street. Even though it was renovated in the 18th century, its layout and elaborated details feature architectural characteristics of the turn of the Renaissance to the Baroque. The news agency *Primorske novice* has its headquarters in it.

The Ribiški Square, one of the most important squares with a port on the outskirts of the town, is on the op-



posite side where a contemporary port arrogantly affects the town skyline. A row of Venetian-Gothic residential houses from the 14th century form the eastern part of the square. The port business buildings and a high wall enclosed the square in the sixties of the 20th century. The citizens felt relieved when the northern bypass was built, after a decade, because the picturesque square became accessible to a general public again. A Romanesque-Gothic municipal Percauz house on the number 2 in Solinarska Street defies time with a preserved and renovated exterior. It is one of the oldest profane buildings in Koper and an example of the best quality of architecture from the transition from the Romanesque to the Gothic; most probably built already in the 13th century.



Labin

Labin, danes mesto umetnikov, je prišel pod oblast Beneške republike leta 1420, a zgodovinski del mesta je svoj današnji videz dobil med 14. in 18. stoletjem. Opasan je z obzidjem iz 14. in 16. stoletja. V staro mesto vstopamo skozi Velika ali Vrata sv. Flora iz 1587. leta, okrašena z grbom podestata Francesca Grimanija in levom sv. Marka. Na vrata se naslanja bivša pretorska palača iz leta 1555, v kateri je bil zapor. Od trga turistični smerokazi usmerjajo popotnike k nizu ohranjenih urbanih patricijskih palač, izmed katerih so nekatere še vedno v javni funkciji. Najbolj znana je gotsko-renesancna palača Scampicchio iz 15. stoletja ter baročni palači družin Franković-Vlačić, Manzini in Negri. V palači družine Battiala-Lazzarini iz 18. stoletja je danes mestni muzej, ki govori o izjemno zanimivi zgodovini Labina. Zanimiv je tudi podatek, da je mestno gledališče, iz srede 19. stoletja, nastalo s pregradnjo fontika iz leta 1539.



Labin



Labin – today a town of artists – came under the Venetian rule in 1420. The historical part of town assumed its present day look between the 14th and 18th centuries. A fortification ring was built between the 14th and 16th centuries. In the old town, one enters through the Great Gate or the main town gate of St. Flora from 1587, ornamented with the coat of arms of the Podestat Francesco Grimani and St. Marco's winged lion was built as early as 1589. Adjacent to the gate stands the Praetorian Palace, built in 1555. It included a town prison as well. There are signposts on the town square directing sightseers towards the well-preserved, urban patrician palaces, some of which still are used in public services. The Scampicchio Palace, dating from the 15th century, is the most famous Gothic-Renaissance palace in Labin, whereas the Franković-Vlačić palace, the Manzini palace and the Negri palace are the best examples of the Baroque architecture in the city. The Battiala-Lazzarini palace, which was built during the 18th century, currently houses the town museum, testifying to the eventful history of Labin. An interesting detail is that a granary, which was built in 1539, was reconstructed in the middle of the 19th century and turned into the town theatre.

Lupoglav

To je novo naselje, nastalo ob cesti Buzet-Reka, vseeno pa je severno od ceste ohranjena impresivna velika stavba lupoglavskega kaštela, trenutno zapuščenega in v žalostnem stanju. Zgradil ga je baron Pompeo Brigido v prvi polovici 17. stoletja. Sestavljen je iz štirih kril, ki so bila obrobjena s prostranim dvoriščem z obrambnim stolpom na vsakem vogalu. Starejši, srednjeveški kaštel je stal višje na hribu, na visoki pečini. Danes je zapuščen, tako da so ostali le neznatni ostanki nad vasjo Gorenja vas.



Lupoglav

Lupoglav is a new settlement that has grown up along the road between Buzet and Rijeka. However, north of the road is preserved the distinctive, large building known as Lupoglav castle, currently forsaken and dilapidated. It was built by count Pompeo Brigido in the first half of the 17th century. The castle consists of four wings,

which had four defensive towers encircling a wide courtyard. An older Medieval castle was built higher up on the slopes of Učka on a sheer cliff. It has been almost completely demolished during the course of time, but its remains can still be found above the village Gorenja Vas.

Matovun

To mestece ima najbolj ohranjeno obzidje v Istri. Na zahodni strani obzidje oblikujeta dva obrambna pasova, tako da v mesto vstopamo skozi dvojne vrat. Nad notranjim obzidjem se dviga visoko pročelje komunalne palače, v kateri je tudi danes občinska uprava. Na prvi pogled neugledna stavba, na pročelju proti zunanemu trgu so še vidni ostanki vrste romanskih bifor, na nekaterih so še vedno ohranjeni središčni kapiteli, a njihova oblika izdaja romanski slog s konca 13. stoletja. Stavba kaštela, v kateri je danes hotel, je precej spremenjena, a izhaja iz 17. stoletja. Splača se sprehoditi po strmih ulicah predmestij Gradiciol in Borgo, v katerih so hiše zgrajene na strmih obronkih, kot da rastejo ena iz druge.





Motovun

Motovun is the town with the best-preserved medieval fortified walls in Istria. There are two strips of defensive walls on the northern side of the settlement so that it is possible to approach the town through its two gates. Just above the inner-wall strip stands a high façade of the Renaissance Municipal Palace housing the City Council even today. On first sight, the unattractive façade shows the remains of the Romanesque mullioned windows with two lights, some of which still have well-preserved capitals. Because of their structure, it is believed that the palace was built in the 13th century. The Hotel Kaštel, a former castle that was being reconstructed throughout the centuries, originated in the 17th century. While strolling along Motovun's steep streets and squares, it is worth visiting its suburbs Gradiciol and Borgo, built on the steep slopes of the hill whose houses look as if they sprung up from each other.



Mesto hrani izjemen primer baročne stanovanjske arhitekture – majhno, ampak oblikovno reprezentativno mestno palačo grofov Rigo. Zgrajena je bila v 18. stoletju, a deloma je ohranjena tudi prvotna notranja razporeditev prostorov. Centralni pritlični vhod vodi v preddverje, iz katerega pa se gre v prvo nadstropje. Levo in desno od vhoda so bile, tako kot danes, trgovine, od katerih je ena odstopila prostor mali galeriji avantgardne umetnosti, Galeriji Rigo.

Novigrad



Na pročelju stavbe so klesani arhitekturni deli prepognjenih, mehkih linij, kar je značilno za poznobaročno ali rokokojsko umetnost. Ambiciozni in bogati grofi Rigo so imeli reprezentativno palačo tudi izven mesta, na drugi strani Novigrajskega zaliva, na območju Kar-

pinjan. Baročni sklop Rigo je na tem mestu do danes ohranil simetrični vhod in središčno palačo, izza katere so gospodarska poslopja. Notranjost stavbe je precej zapuščena, a ni ne devastirana ne radikalno prezidana, tako da je ponekod videti ostanke baročne štukature in stenskih poslikav na stropih.

Današnje naselje **DAJLA** se je razvilo ob monumentalnem podeželskemu sklopu družine Grisoni, ki je radikalno spremenila gradnje prejšnjega lastnika, družine Savini. V srednjem veku je bil na tem mestu benediktinski samostan. Grisonijevi so zgradili sklop iz treh kril v obliki črke U z lepo oblikovanim vrtom, obrnjenim proti morju. Centralna stavba je dvonadstropna s klasicističnim rizalitom na sredi. Stranska krila sta oblikovana zrcalno simetrično, čeprav je bila dvorna kapela zgrajena že leta 1763, in po njenem vzoru simetrični pendant, stavba, v kateri je stanoval župnik. Reprezentativni klasicistični sklop je projektiral francoski arhitekt in avanturist Gabriel le Terrier de Maneto leta 1839. Grof Francesco Grisoni je odstopil novozgrajeni dvorec in ogromno posest benediktincem, ki so tu ostali do leta 1948. Sedaj je zapuščen, a v osnovnih elementih dobro ohranjen. Arhitekturni sklop s parkom je ponovno v lasti cerkve.

Nekaj sto metrov od ceste, ki iz Novigrada pelje proti Umagu, se nahaja posest **SEGET**, primer najmonumentalneje urbanistične kompozicije podeželske arhitekture v Istri. Na tri krila, baročno kompozicijo in jasno poudarjeno simetričnost, ki tvorijo glavne stanovanjske in gospodarske stavbe, je usmerjena navpična cesta, ki seka pravilne parcele z vinogradi. Središčna stavba posesti Seget izhaja iz 18., medtem ko so gospodarske stavbe večinoma iz 19. stoletja. Reprezentativni baročno-historicistični dvorec je pripadal družini Defrance-schi. V pritličju palače je privatna kapela sv. Cecilije.

Novigrad





Novigrad is an outstanding example of the Baroque residential architecture erected in the 18th century. The Counts Rigo had it built as a Municipal Palace. It still contains some partly preserved interiors. A central entrance on the ground floor leads towards the entrance-hall from where it is possible to go up to the first floor. There is a modern art gallery, the Rigo Gallery, as well as many shops on the both sides of the entrance. Typical Late-Baroque and Rococo architectural features, such as curved and soft carved lines, are observable on the façade. Rich and ambitious, the Counts of Rigo had built one more impressive palace in Karpinjan, only a kilometer away from Novigrad on the other side of the bay. A Baroque residential complex consists of the inner palace reached through a symmetrical entrance, and some administrative buildings. The Palace's interior is quite dilapidated, even though it had been neither devastated nor remodeled. Thanks to this, it is still possible to see the original Baroque stucco work and fresco paintings on the ceiling.

A settlement named **DAJLA** developed around the splendid country complex of the Grisoni family, who radically remodeled the buildings after taking over from the previous owners, the Savini family. The history of this complex dates back to the Antiquity, when this was a site of the Roman estate, and in the Middle Ages it became a Benedictine monastery. The Grisonis had radically reconstructed the country houses by building up three new wings in the shape of the letter U facing the sea. A central two-floor building has Classicist features, and the side wings were symmetrically built – one wing as a mirror image of the other. Even though one court chapel was already built in 1763, the replica was subsequently built following the original structure, in which a parish priest used to live. A magnificent Classicist complex designed by the French architect Gabriel le Terrier de Manot was built in 1839. Count Francesco Grisoni gave it as a votive gift to the Benedictines who came there in 1860. The monastery was confiscated in 1948 and turned into the almshouse. Today, the complex is completely in disrepair, but with well-preserved architectural elements and a large park belonging to the Church.

Stancija **SEGET**, the biggest example of the urban rural villa complex in Istria, is situated some hundred meters from the Novigrad-Umag road. This Baroque complex with three symmetrical wings consisting of the main residential and some administrative buildings stretches along the straight road that traverses the vineyards. The central building of Seget Stancija originated in the 18th century, whereas the administrative buildings were mostly built in the 19th century. An impressive Baroque-Historic castle belonged to the Defranceschi family. There is a private chapel of St. Cecilia on the ground floor of the palace.

Oprtalj



V Oprtalj nas vabi razkošje pokrajine, tipično za zgornjo Bujštino, in tudi podevodovana dela spretnih mojstrov. Najstarejše hiše verjetno izhajajo iz srednjega veka, a jasne slogovne značilnosti arhitekturnih detajlov spremljamo od obdobja renesanse. Tu ni velikih palač, temveč skromne meščanske hiše, okrašene z renesančnimi okni z ornamentiranimi polkrožnimi lokih. Iz obdobja baroka je ohranjeno malo reprezentativnih detajlov, kakršne kaže mestna loža iz 18. stoletja.

Oprtalj

Oprtalj is worth visiting not only because of its beautiful landscape, which is very characteristic for the surroundings of Buje, but also because of the heritage due to the work of dexterous craftsmen. The oldest houses probably date from the Middle Ages, but the obvious stylistic features can be attributed to the Renaissance

style. The modest residential houses are adorned with Renaissance windows decorated with semi-circled arches. However, no great palaces exist in Oprtalj. Up to now, only a few Baroque representative details have been preserved, such as the town loggia, built in the 18th century.



Poreč



Mesto se je razvilo iz rimske kolonije, naseljeno je od antike do danes in predstavlja pravo zakladnico zgodovinske arhitekture iz najrazličnejših obdobj. V urbani arhitekturi prevladujejo beneške oblike. Od zgodnje profane arhitekture izstopa romanska kanonika, župnišče, v katerem še danes živi poreški župnik, zgrajena leta 1251, o tem priča napis na fasadi. To je enonadstropnica, zgrajena iz pravilno klesanih kamnitih blokov z nizom romanskih bifor. Stolpiči in kapiteli bifor izhajajo iz 6. stoletja, uporabljeni iz neke starejše stavbe, tako kot tri majhne niše okoli glavnega portala, v katerih je bila kasneje vklesana omenjena letnica dokončanja gradnje. Biforo iste oblike vidimo tudi na tako imenovani Romanski hiši na trgu Marafor. Zaradi tega tudi to zanimivo stavbo datiramo v sredo 13. stoletja. K slikovitosti te hiše prispeva tudi prostrani, izstopajoči leseni balkon v drugem nadstropju, obnovljen med obema vojnama. Leseni deli srednjeveških hiš so se v kasnejših obdobjih popolnoma izgubili zaradi požarne nevarnosti. Prtilčje Romanske hiše je imelo gospodarsko funkcijo, a danes je v njem galerija. V prvo nadstropje vodi zunanje kamnito stopnišče, a v drugo notranje, leseno. Danes je ta prostor tudi odprt za javnost, ker je v njem etnografska zbirka.

Vzdolž Decumanusa ter na križišču Decumanusa in Carda se vrsti desetina

gotskih palač, zgrajenih v 15. stoletju. Vse, razen ene, imajo kamnito pročelje z elegantnimi in okrašenimi biforami in monoforami. Drobní kamniti okras je identičen tistemu, ki ga vidimo na stotinah hiš v Benetkah iz istega obdobja. Najbolj razkošno je pročelje palače v Decumanusu na številki 5 z vklesano letnico 1474, po zadnjih lastnikih znana kot palača Lion. Krasita jo dve razcveteni trifori, po ena v vsakem nadstropju. Notranjost ni dostopna za ogled, ker so tu danes zasebna stanovanja. Na vogalu Decumanusa in Carda je galerija Zucatto, nekoč palača istoimenske družine, danes v lasti mesta. Pritličje in prvo nadstropje sta zgrajena v kamnu, drugo nadstropje iz opeke s kamnitimi arhitekturnimi detajli. Prvi dve odprtini, ki gledata na Decumanus, sta v obeh nadstropjih bifori, medtem ko so druge šilastoločne monofore. Bifora v prvem nadstropju in monofora na Cardu se razlikujeta od drugih po barvi kamna in detajlih klesarskega okrasa, ki verjetno prihajajo s Korčule, edinih importov od tam v takratnem Poreču. Notranji videz palače ni ohranjen.

Renesančni slog profane arhitekture predstavlja Hiša dveh svetnikov. V pritličju ima širok polkrožni vhod, a v nadstropju sta dve monofori s polkrožnim lokom. Na pročelju sta kot okras vzidana dva reliefa dveh pokončnih svetnikov. Kipi kažejo značilnosti skulpture iz 13. stoletja in zaradi tega so nekoč tudi stavbo imeli za romansko. Gre pa za skromno renesančno gradnjo s konca 15. ali začetka 16. stoletja, skulpturi na pročelju sta prvotno pripadali neki starejši stavbi, verjetno samostanu sv. Kasijana, katere ostanki so najdeni v bližini. V stavbi je Konzervatorski urad.

Po vsemu sodeč je Poreč doživel razcvet v 18. stoletju, ko so postavili nekoliko večja gospodarska poslopja. Najbolje je ohranjena palača iz tretjega desetletja 18. stoletja, v katerem je danes Zavičajni muzej, a pripadala je družini Sinčić. Prostrana hiša je obogatena s profiliranimi okvirji oken in portala, v sredini je eleganten balkon. Iz istega časa je tudi dvorišče na začetku z dolgim gospodarskim poslopjem. Na dvorišču je sedaj muzejski lapidarij, a gospodarsko poslopje je razdeljeno na dve etaži. V pritličju je muzejski bar, v nadstropju muzejska galerija Sinčić.

Nedaleč od Poreča je nekdanja posest **ČERVAR**, središče velike kmetijske posesti družine Polesini. Ostanki reprezentativnega stanovanjskega poslopja iz 18. stoletja so uničeni z novejšimi prizidki.





Poreč

Once a Roman colony, Poreč has been inhabited since ancient times. Even though the town was being built throughout its long history, the Venetian architectural style predominated in urban architecture. From the early profane architecture stand out a series of Romanesque houses, the priest's house built in 1251, as testified by an inscription on the façade, in which the parish priests have been living even nowadays. It is a single storey house built of equal, chiselled-out stone blocks with a sequence of Romanesque mullioned windows with two lights. Mullions and capitals originating from the 6th century are probably taken from an older building. Three small niches around the main portal bear subsequently chiselled-in aforesaid year when the building was completely finished. The same structure of a mullioned window with two lights can also be found on the Romanesque house on the square in Marafar,

which led to the conclusion that the house was built in the middle of the 13th century. A spacious wooden balcony on the second floor, which was renewed between the two World Wars, beautifies this interesting building. Inflammable wood was not used any more as a building material in later historical periods. Nowadays, the ground floor houses a gallery, but in the past it had an administrative purpose. A stone outdoor staircase leads to the first floor, and a wooden inner staircase leads to the second floor. Today, being open for the public, the room houses the Ethnographic collection.

There are about ten palaces with Gothic features built in the Venetian style *gotico fiorito* in the 15th century, stretching along two main intersecting streets in Poreč, *Cardo* and *Decumanus*. All but one has a stone façade adorned with mullioned windows with one or two lights. The fine stone decorations are identical to those

found on the houses in Venice from the same period. The palace known as the Lion Palace, named after the Lion family who were its last owners and situated in Decumanus 5, has got a most luxurious façade that bears a carved inscription dated 1474. On each floor, there is a mullioned window with three lights. It is not possible to enter the palace at the present time, as its interior was reconstructed into private apartments. Once a palace owned by the Zuccato family, it is today known as Gallery Zuccato. In recent times, it became the property of the Town of Poreč, standing on the corner of Decumanus and Cardo streets. The ground floor and the first floor were built of stone, whereas the second floor was built of brick, having stone architectural decorations. There are two mullioned windows with two lights facing Decumanus Street, whereas the other openings on this palace are pointed mullioned windows with one light. The mullioned window with two lights on the first floor and first mullioned window with one light facing Cardo Street are in color, contrasting with the other openings, since they were built of stone imported from the Island of Korčula, also having different decorative engraved stone details. Unfortunately, the original palace's interior has not been preserved.

The House of Two Saints, which today houses the Poreč Conservation Department, also shows Romanesque features, even though it was thought to be a Gothic building, thanks to the two reliefs of sleeping saints flanking the main entrance with 13th century sculpture characteristics. Nevertheless, the point in question is that this modest Romanesque house was built at the end of the 15th or at the beginning of the 16th century. This implies that the two sculptures were taken from an earlier building, most likely from the monastery of the St. Kasian, whose archaeological remains were found in the neighborhood. There is an office for conservation in the building.



Another building development happened in Poreč in the 18th century, when several seigniorial houses were erected, among which the Sinčić Palace – built in the third decade of the 18th century – stands out. Today, it houses the Museum of the Poreč region. An elegant balcony flanked by framed windows and portal beautifies this large house. Behind the palace there was an elongated commercial building and a courtyard, which were constructed in the same period. Today, the courtyard displays a collection of stone monuments. The commercial building was divided into two floors, at which time the first floor became a museum bar, whereas the second floor was redecorated into the Sinčić Gallery.

In the vicinity of Poreč, the Polesini family erected the magnificent Stancija ČERVAR in the centre of their agricultural homestead in the 18th century, whose outstanding remains were damaged by modern additions to the original building.

Pulj





Mesto je doživelo temeljite spremembe in reurbanizacijo v 19. stoletju, ko je postalo najpomembnejše vojaško pristanišče avstro-ogrske monarhije. Med redko ohranjenimi starimi stavbami izstopa izjemna arhitektura mestne palače. Njeno jedro je še iz leta 1295, kar je najbolj vidno na severni fasadi. Palača je zgrajena na ostankih drugega rimskega templja, katerega deli so še vidni, vgrajeni v njeno začetlje. Na Forumu se nahaja še hiša z detajli in okrasom na portalu, ki jo lahko datiramo v 13. stoletje. V njenem prvem nadstropju so starejša okna, modernizirana v 15. stoletju. V Kandlerovi ulici, ki izhaja iz Forumu, je ostala ohranjena monumentalna gotska palača, po videzu podobna tistim v Poreču. Njeno drugo nadstropje je dozidano v 19. stoletju v neogotskih oblikah. V glavni mestni ulici Sergijevcev se vrstijo hiše, katerih fasade so zakrite z novimi oblogami. Z nedavno raziskavo so bili odkriti ostanki širokega večdelnega okna, pentafore, na hiši v bližini cerkve sv. Marije. Nad tem reprezentativnim oknom so bile reliefne simbolične figure glavnih vrlin: moči, pravičnosti, razuma in zmernosti, ki jih pripisujejo mojstru Dominiku okoli leta 1440. Simbolični kiparski program na fasadi govori, da to ni bila navadna stanovanjska stavba, kot je danes, temveč je služila javnemu namenu, bila je sodišče ali mogoče mestna loža.





Pula

The Austro–Hungarian Monarchy greatly encouraged the building, development and re-urbanization of the city when Pula was the Monarchy’s major military port in the 19th century. Among other rare, well-preserved old buildings is the stunning architecture of the city palace. Its core originates from 1295, which is best visible on the northern façade. The palace was built at the site of the second Roman temple, whose remains were built into the rear of the structure. There is another house at the Forum, with interesting details and a decorated portal that might be dated from the 13th century. On the first floor of the house, the windows were renovated and modernized in the 15th century. In Kandler street, which adjoins the Forum, there remains a well–preserved monumental Gothic house, architecturally very similar to the palaces in Poreč. The second floor, additionally built in the 19th century, has neo-Gothic features. There are rows of closely built houses in Sergijevaca Street whose medieval structure was covered with new façades. The remains of mullioned window with five lights were recently discovered on the house close to the church of St. Mary. The window was surmounted with a relief allegorically portraying four cardinal virtues – fortitude, justice, prudence and temperance. The composition, which closely dates from 1440, was attributed to the master Dominic. It is assumed that this particular house served as a public building, e.g. municipal loggia, court of justice or so, because of its symbolic sculptural decorations.



Roč is an old Glagolitic center, thus the Glagolitic inscriptions can be seen on some houses in this small town. Partly well preserved defensive walls, which had nine rectangular and six round towers testify about the defensive purpose that was necessary when Roč was under the Venetian rule, placed on the very border with the County of Pazin. On the town square beside the church there is a Romanesque house from 1475. On the street leading from the town gate to the parish church stands a house with a modest Renaissance mullioned window on the first floor, a typical house element in the Istrian hinterland. These details demonstrate how modern elements and forms from urbanized coastal centers found their way to modest inland settlements.

Roč

To je staro glagolsko središče, tako da glagolske napise najdemo tudi na nekaterih hišah v naselju. Do danes delno ohranjeno obrambno obzidje, ki je imelo devet kvadratnih in šest okroglih stolpov, priča, da je bil Roč kot eden beneških kaštelov branik na sami meji beneškega ozemlja in Pazinske grofije. Na trgu, ob cerkvi, izstopa renesansana hiša iz leta 1475. V ulici, ki od mestnih vrat vodi do župnijske cerkve, je ohranjena hiša s skromnimi renesančnimi monoforami v prvem nadstropju, kakršne srečamo na hišah v notranjosti Istre. Ti detajli kažejo, kako so moderne arhitekturne oblike in dekoracije našle svojo pot od razvitih središč na obali do skromnih naselij v notranjosti.

Roč





Rovinj





Mesto je bilo v času Beneške republike eno največjih v Istri. Na nekaterih hišah so vidni arhitekturni elementi, ki izhajajo iz srednjega veka: ostanek bifore z izklesanimi delfini (družina Dolfin) iz 14. stoletja. Najpomembnejše pa so vseeno renesančne in baročne hiše. Na trgu za mestnimi vrati, na začetku ulice Grisia, izstopata dve nasprotni si stavbi iz srede 16. stoletja, ki v vseh detajlih reproducirata oblike beneške arhitekture. Iz 16. stoletja je tudi

jedro komunalne palače, v kateri je tudi danes mestna uprava in ki je bila dostikrat spremenjena in celo, v 19. stoletju, zmanjšana. V notranjosti je precej ohranjena sejna soba, ki je na steni imela naslikano alegorijo mestne uprave iz leta 1580 (nedavno restavrirana). Glavni mestni trg je izven obrisa srednjeveškega mesta, a na njem ob stolpu z uro izstopa baročna palača družine Califfi iz 18. stoletja, v kateri je danes mestni muzej.

Rovinj

During the rule of the Venetian Republic, Rovinj was one of the biggest towns on the Peninsula. There are some Medieval architectural characteristics, such as the remains of mullioned windows with two lights decorated with chiselled-out dolphins (the family Dolphin) from the 14th century displayed on one house. Still, the Renaissance and Baroque houses are the most significant monuments of Rovinj. Two buildings, fronting each other, built in the Venetian style in the mid-16th century, stand on the square behind the town gate, at the beginning of Grisia Street. The nucleus of the Communal palace, presently housing the municipal headquarters, was also built in the 16th century. The palace was modified throughout time, even diminished in the 19th century. Up to now, a city-hall has been partly preserved in its interior. Recently restored, a painting, allegorically portraying the city government and painted in 1580, stands on the wall. The Baroque Califfi Palace, with a clock tower, was built in the 18th century. Presently, it houses the Town Museum of Rovinj. The Califfi Palace and the tower stand on the main town square that is situated outside the Medieval walls.





Savičenta *(Svetvinčenat)*

Kraj je primer planiranega in v enem dihu postavljenega naselja ob koncu 15. in začetku 16. stoletja, ko je kaštel in fevd v posest dobila beneška družina Morosini. Le-ti so kaštel popravili in povečali, dobil je pravilne in monumentalne renesančne oblike in je najlepši primer zgodnjerenesančnega kaštela v Istri. Pietro Morosini je preuredil vse naselje v racionalnih oblikah, po načelih idealnega, pravilnega renesančnega mesta. Velik kvadratni trg je z ene strani obkrožen z nizom enakih enonadstropnic z renesančnimi okni in mestno ložo s šestimi elegantnimi loki. Vrste hiš so skoraj do potankosti podobne tistim v ljudskih četrtih Benetk ob koncu 15.

stoletja. To so preproste in funkcionalne stavbe, katerim dajejo monumentalnost simetrično postavljene renesančne monofore polkrožne oblike. Na ožji strani trga je poenostavljena fasada župnijske cerkve s trolistnim zaključkom, kakršne so gradili v Benetkah (na primer San Michele in Isola) in drugih mestecih Republike. Trg v Savičenti predstavlja najcelovitejši primer načrtovanega renesančnega urbanizma na Hrvaškem. Poseben pomen tej celoti daja tudi enotno oblikovanje vseh klesanih arhitekturnih detajlov na kaštelu, hišah, loži in cerkvi. Na sredi trga so skladno umestili tudi vodnjak, zgrajenega sto let kasneje.

Savičenta (Svetvinčenat)



Savičenta is an example of a planned settlement built all at one time at the end of the 15th and beginning of the 16th centuries, when the castle and the fief became the property of the Venetian family Morosini. They repaired and enlarged the castle, which was given proportioned and monumental Renaissance features. The castle is the most beautiful example of an Early-Renaissance castle in Istria. Pietro Morosini re-urbanized the whole settlement in a rational form, making it a true Renaissance town using an ideal and equal concept. A big, rectangular square is surrounded by a row of identical one-floor houses with Renaissance windows, as well as a municipal loggia with six elegant arches. These houses

are architecturally similar to those built in Venice in the 15th century. They are simple, functional houses with symmetrical, semi-circled mullioned windows with one light. On the eastern side stands the parish church with a simple trefoil façade, as were built in Venice (for example, San Michele in Isola) and other towns in the Republic. The town square in Savičenta represents a perfect example of the urban Renaissance plan in Croatia. Details of the castle, town loggia, houses and the church that were chiselled-out in a unique way give a special value to this architectural design. In the middle of the square, it is worth mentioning that a cistern was harmoniously added one hundred years later.

Sveti Ivan od Šterne



Vas je nedaleč Svetega Lovreča, v njegovi bližini je nekdanji reprezentativni dvorec družine Polesini. To je verjetno najlepša klasicistična gradnja v Istri. Popolnost klasične arhitekturne kompozicije reminiscira odraze paladijevske arhitekture. Nove raziskave kažejo, da je kaštel svoj dokončni videz verjetno dobil v 19. stoletju. Sestavni del dvorca je bil tudi prostran park, ograjen z zidom. Sredi dolge stavbe izstopa dvonadstropni rizalit z verando na štirih stebrih, do katere se je prišlo po monumentalnem zunanjem stopnišču. Prvotno stopnišče je družina Polesini premestila v svojo novo vilo na Otoku sv. Nikolaja pred Porečom. Palača je naseljena, ampak zelo zapuščena.



Sveti Ivan od Šterne

Sveti Ivan od Šterne is a village situated not far from Sv. Lovreč, in whose vicinity stands the family Polesini's castle, a magnificent, representative and one of the most beautiful buildings built in the Classicism style ever in Istria. Its architectural classical composition is reminiscent of the features of Palladian architecture. The castle got its final appearance most likely in the 19th century, as shown by the latest research. The castle had a huge park surrounded by a wall. A monumental outdoor stairway lead to two-storey projection, which had an arched doorway with four pillars, placed in the middle of the elongated building. The Polesini family moved the original stairway to their new villa built on the island of St. Nicholas in front of Poreč. Although the palace is occupied, it is in a state of disrepair.



Sveti Lovreč



Sveti Lovreč je v nazivu imel tudi Pazenatički, ker je bil v 14. stoletju središče pazenatiškega kapitana – vojnega upravitelja kopenskih beneških posesti v Istri. Sedež kapitana je bila hiša, ki se nahaja ob jugozahodnem obodu obzidja. Ta stavba kaže v pritličju in prvem nadstropju oblike srednjeveške arhitekture iz 14. stoletja. Drugo nadstropje je dozidano v 15. stoletju in na njem so elegantna renesančna okna. Danes je v zasebni lasti. Beneškemu obdobju pripada tudi eden izmed redko ohranjenih nosilcev državne zastave na glavnem mestnem trgu, označen s simboli Beneške republike in napisom.

Sveti Lovreč



The town of Sveti Lovreč used to be called Pazenatički, because it was a center for the Venetian military administration of Istria where the captain lived. His headquarters were situated in a house placed along the southwestern town wall. The Captain's house was built in the 14th century and its ground floor has Medieval features. The second floor, with its elegant Renaissance windows, was built in the 15th century. Today, the house is private property. The uncommon specimen of a flag support, preserved on the town square, is decorated with the Venetian symbols and inscription.

Umag

Srednjeveške hiše so osredotočene v Reški ulici, ki seka zgodovinsko jedro Umaga na polotoku. Na samem začetku ulice, na glavnem mestnem trgu, je skromna gotška palača z dvojnimi oknom iz 15. stoletja. Na sredini ulice je nenavadna stavba, verjetno najožja gotška hiša v Istri. Široka je le nekaj metrov, a fasada prvega nadstropja je oplemenitena z gotskim oknom. Drugo presečenje nas čaka nekaj korakov dalje. V sredo fasade preproste dvonadstropnice, katere detajli kažejo značilnosti arhitekture 16. stoletja, je vgrajena sprednja stran zgodnjekrščanskega sarkofaga, verjetno iz estetskih pobud ali pa mogoče zaradi simbolne vrednosti. Na zahodnem delu polotoka zgodovinskega jedra Umaga je štirioglasta zaprta stavba, nekoč fortifikacijska gradnja, danes mestni muzej. Znana je tudi kot škofovski stolp in je nekoč namesto strehe, ki jo je dobil v 19. stoletju, imel obrambni prsobran.





Umag

The Medieval houses are situated in Riječka Street, which intersects the historical center of Umag on the peninsula. An unpretentious Gothic palace with a mullioned window from the 15th century stands on the main town square at the very beginning of the street. In the middle of the street, there is an unusual architectural structure, probably the narrowest Gothic house in Istria. The house is only a couple of meters wide, and the Gothic window on the first floor makes it even more interesting. Another surprise awaits only a few steps further down the street. A simple two-storey house, whose details show that it was built in the 16th century, is decorated with a built-in early Christian sarcophagus. If not because of the symbolic value, the sarcophagus was most likely built-in because of the aesthetic appearance. The present-day town museum, also known as the Bishop's tower, is a quadrangular closed building built for defensive reasons, situated on the western side of the peninsula. Before the roof was added during the 19th century, the tower had a defensive parapet.

Vizinada



Zgodovinsko naselje je obdržalo nekatere urbanistične in arhitekturne elemente. Osrednji mestni trg z velikim vodnjakom iz leta 1772, po projektu rovinjskega arhitekta Simonea Battistella, je izgubil urbane značilnosti po rušenju občinske palače, ki je bila na njegovi južni strani, a na njenem mestu je bila nedavno zgrajena šola. Na severni strani trga je ohranjena stavba starega fontika z velikim reliefom beneškega leva na pročelju. V pritlični del fasade je vzdana plošča, na kateri so vklesane tarife Beneške republike iz leta 1726 za prevoz tovora s čolni po reki Mirni. Ob fontiku se razteza velika palača s konca 18. stoletja z dolgim balkonom, naseljena, a zelo zapuščena.

Viznada



This historical settlement has preserved some urban and architectural elements. The central town square with a well from the year 1772 – designed by the architect Simone Battistella from Rovinj – lost its urban characteristic after a municipal palace, situated on the southern part of a square, had been pulled down. Recently, a school has been built on its site. On the northern part of the square, a storehouse for victuals has been preserved, ornamented with a big relief of the Venetian lion on the façade. The lower part of the façade has a built-in tablet displaying a price list from 1726 for transport of goods on the Mirna river. Along the storehouse stretches a big palace built at the end of the 18th century, with a long balcony. In spite of being occupied, the palace is in a state of disrepair.



Vodnjan



Gotske hiše v kraju so zbrane na robu glavnega mestnega trga. Na vogalu ulice, ki vodi k župnijski cerkvi, je hiša, ki jo v Vodnjanu imenujejo *castelletto*, gotska dvonadstropnica z monoforami in biforo proti trgu. Fasada hiše (bodoče vodnjanske muzejske zbirke) je zgrajena iz pravilnih kamnitih blokov. Nasproti nje je druga gotska stavba s šilastimi gotskimi okni, katere fasada je bila popravljena v 19. stoletju, ko je bil zamenjan tudi nadvratnik glavnega vhoda, medtem ko je stari vgrajen v zid hiše z izklesanim napisom *Tali me domanda...* To je šaljivi napis, s katerim lastnik hiše nagovarja mimoidoče: *Hvala, dobro sem*. Podobne šaljive napise poznamo iz Pirana na takoimenovani hiši *Lassa pur dir* (Pusti, naj govore) iz 15. stoletja.

Vodnjan



Gothic houses in Vodnjan are grouped around the main town square. On the corner of the street leading toward the parish church, there is a house which in Vodnjan is called castelletto, a two-storey Gothic house with one- and two-lighted mullioned windows facing the square. The façade of the house (the future home of the Vodnjan museum collection) was built of symmetrical stone blocks. On the opposite side of the street there is another interesting Gothic building with pointed Gothic arched windows whose façade and lintel were rebuilt in the 19th century, whereas the old lintel was walled-in. It bears a carved humorous inscription "tali me domanda..." meaning "I am fine, thank you", written by the owner of the house. Another similar humorous inscription "Lassa pur dir", meaning, "Let them speak" can be found on a house in Piran from the 15th century.

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- Oral consultations: Marijan Bradanović, Jasenka Gudelj, Ivan Matejčić, Salvator Žitko, Slobodan Simič



Ker so istrske beneške palače večinoma v mestih in naseljih, a podeželske vile v njihovi bližini, bo vsak popotnik v iskanju okrepčila brez težav našel istrsko konobo, kmečki turizem, vinsko cesto, gostilno ali restavracijo, v kateri ponujajo pristne izdelke: zdravilne žgane pijače, istrska vina, pršut in sir, ribje specialitete ter tradicionalno pripravljene domače jedi, ki jih je vredno poskusiti.

Most Istrian Venetian palaces are situated in the towns and settlements, whereas country villas can be found in their immediate vicinity, so each traveler looking for some refreshment, will surely come across one of the numerous domestic Istrian taverns, agritourism households, Wine Trails or restaurants offering curative herb brandies, excellent Istrian wines, smoked ham and cheese, as well as special home-made dishes – all of which should be tasted.

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