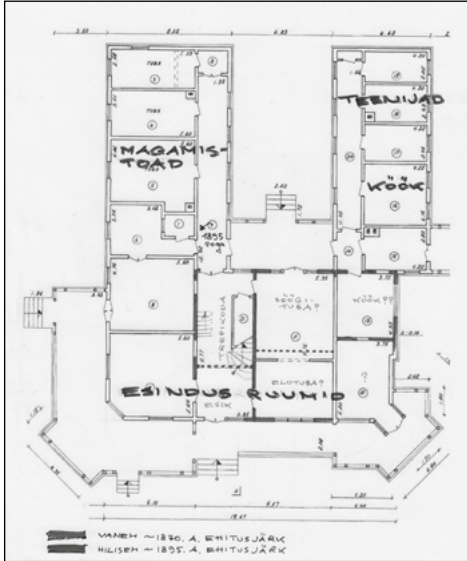
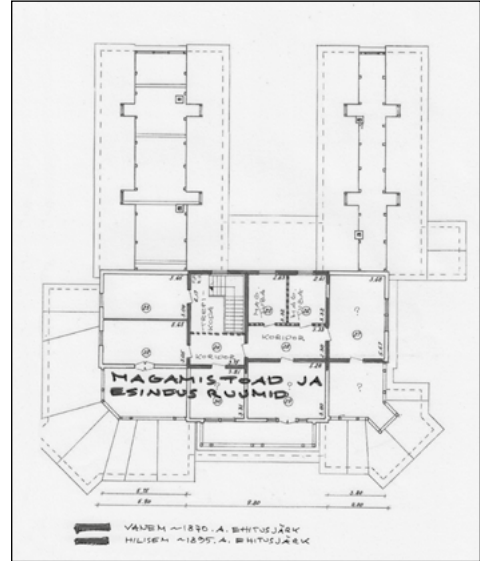


Pantelejevi villa: ehitisest endast

Joosep Metslang



Pantelejevi villa I korruse eri ehitusetappide skeem.



Sama hoone II korruse ehitusjärgude skeem.

Filipp Jakovlevitš Pantelejevi suvila mõõdistamise ajal avanes 2014. aasta suvel võimalus uurida lühidalt selle ehituslugu ja tarindi iseloomu. Hoone on valminud kahe suurema ehitusjärguna, kusjuures teine oli kui mantli õmblemine nõöbi külge. Täpsemad dateeringud eeldaksid põhjalikumat arhiiviuuringut, mille võiks usaldada Narva Muuseumi teaduritele: oli ju tellisetööstur Pantelejev omal ajal Narva linna aukodanik, Jaanlinna nunnakloostri rajamise toetaja ning kohaliku koolielu arendaja.

Stiilitunnuste järgi ehitati vaadeldav suvila ilmselt 1870. aastail. Algsel pae-vundamendiga ja ca 10x14 m (5x6,5 sülda) rõhtpalkkehandiga hoone esimesel korrusel asusid esik, trepikoda, ilmselt söögi- ja elutuba ning köök. Teisel korrusel asusid trepikoja ja koridori ümber paigutatud magamistoad.

VERNADOCil osalenud Anna Liisa Sikk kirjeldab lähemalt vana hoone algseid tapeete, mis imekombel on tänini hoone seintel säilinud. Palkidele kleebitud vär-vikad mustrid vihjavad muuseas vahelagede paigutuse muutustele: nimelt tõsteti



Vanema hoonekehandi paekivivundament, paremal on näha peamiselt kuusepalkide ümar välisosa. Fotod ja skeemid selles artiklis: J. Metslang

teises ehitusjärgus esimese ja teise korruse vahelage 60–70 cm, samuti teise ja pööningukorruse vahelage.

Teise selge vihje algse ja hilisema ehitusjärgu eristamiseks annavad seinapalgid. Vanem hoone raiuti kuuse- ja männipalkidest, sisekülg oli tahutud ja ka hõõveldatud, väliskülg aga ümarpalgist. Hoolitsuseta jäänud hoone esifassaadil on näha vana hoonekehandi tahumata ümarpalke.

Teine ehitusetapp paigutub ilmselt 1895. aasta kanti: sellele vihjab pliiaatsimärke esimese korruse koridoris, samuti mõned kritseldused koridori lõpus seintel. Võimalik, et teine ehitusetapp on seotud hoonesse pansionaadi loomisega, sest maja suurendati aukartustäratavalt. Vana keskse palkhoone vasemale tiivale ehitati magamistoad, paremale köök ja teenijate ruumid. Teisel korrusel laiendati esindus- ja magamisruume. Kõrgemaks ehitatud hoone sai väga ambitsioonika



Paremal vana hoonekehand, vasakul teise ehitusjärgu palgid.
Taamal näha vana tapeedi riismeid palkidel.

à la Russe puitnikerdustega fassaadi. Algse kehandi ruumijaotust muudeti, mitmed avad ehitati kinni, rajati läbipääsud uude kohta.

Laiendus rajati samuti paevundamendile. Seinad raiuti üles vana eeskujul 15 cm laiuseks servatud kuuse- ja männipalkidest, ümarmaterjali pole näha. Uued palgid on vanadest suurema läbimõõduga. Kasutatud on puhasnurka, millel on üks alumine hammas ning ülemine soon. Lahtise vara vahele on pandud takku.

Hoonele valmistati madala kaldega katus, mis kaeti valtsplekiga. Puitmaterjali säilivuse parandamiseks katusetarindi prussid lubjati.

Hoone sisemusse ehitatud korstnate ja ahjude ehitamisel kasutati F. J. Pantelejevi tellisevabriku märgistusega telliseid. Tänapäevaks on küttekehad hävinenud, kuid nende asukohad on paiguti veel aimatavad.

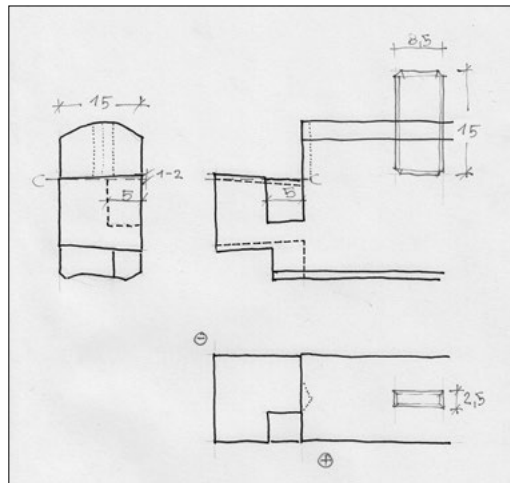
20. sajandi lõpukümnenditeni hoiti hoonet hästi: 1930. aastateni asus siin pansionaat, 1936. aastast Politsei ameti puhkekodu Meretaru. II maailmasõjast



Üks teise järgu võimalikest dateeringutest.

tervelt pääsenud hoonet kasutasid Kreenholmi töölised suvilana. 1990. aastaist on hoone aga hooldamatuse ja hävingu ohver. 2009. aastal rahastas Muinsuskaitseamet hoonele avariikatte paigaldamise.

Võib-olla kõige traagilisem on hoone puitdekoori häving, mis on näha juba Aia tänavalt. Esimese ja teise korruse verandade, arkaadide, konsoolide, rinnatiste, postide ja muude väliskeskkonnaga kokkupuutes olevate puitdetailide



Teise ehitusjärgu ajal kasutati palkide ülesraiumisel ühe hambaga puhasnurka.



Vaade katusetarindile pööningult.

häving on kestnud pikka aega. Vaadeldes mõõdistatud jooniseid lähemalt on kahjustused ka selgelt loetavad. Katuse läbijooksud on kõige enam kahjustanud keskseid kandvaid seinu: ruumide 11, 12 ja 13 vahel, samuti teise korruse ruumide 27, 28 ja 29 vahel. Sama kahjustus jätkub pööningul. Üksikuid lagunemise märke loendamata võib tõdeda, et eriti kurvastab hoone interjööri ulatuslik lammutamine: teise ehitusjärgu viimistluskihiks olnud laudis on suuresti ära kistud; mõlema korruse põrandad (on üksikud erandid) koos kogu inventariga on hävinenud.

Jääb vaid loota, et kolmas ehitusjärg võimaldab hoone väarikalt restaureerida.



Väline hääbuv ilu ja tegelik häving.



Seenkahjustused II korruse ruumis 29.



Maja südames oli hoone keskne pidulik saal (ruum 11):
põrandata, seinte viimistluseta, laelaudiseta, avatäideta, küttekehadeta.

Panteleyev villa: About the building itself

Joosep Metslang

While measuring Filip Yakovlevich Panteleyev's summer house in the summer of 2014, I also had the opportunity to briefly look into the story of its construction and the nature of its structure. The building was completed in two major stages, whereas the second stage resembled sewing a coat onto a button. More precise dating would require thorough archival studies – a task we could trust to the researchers at the Narva Museum. After all, the brick manufacturer used to be an honorary citizen of the town, a supporter of the founding of the Ivangorod convent, and a developer of local school life.

Judging by style characteristics, the summer house was probably built in the 1870s. The ground floor of the building that initially featured a limestone foundation and a ca. 10x14 m (5x6.5 cords) horizontal beam construction housed a vestibule, a stairwell, probably the dining and living rooms and a kitchen. The first floor held bedrooms arranged around the stairwell and the hallway.

VERNADOC participant Anna Liisa Sikk describes in more detail the original wallpapers of the old building, which have been miraculously preserved to this day. Colourful patterns glued to the timbers hint, among other things, at the layout of inserted ceilings: namely that in the second stage of construction the ground and first floor inserted ceiling was raised by 60-70 cm, as was done with the inserted ceiling between the first floor and the attic.

The second clear hint at two distinct stages of construction comes from the wall timbers. The older building was assembled of fir and pine logs that featured a hewn and surfaced inner side but a round exterior. The front facade of the neglected building displays the unhewn round logs of the old house.

The second construction stage was probably taken up somewhere around 1895 – the year suggested by a pencil note in the first hallway of the ground floor. It is possible that the second stage was completed when the building was

converted into a boarding house as at that time the house was significantly expanded. Bedrooms were added to the left wing of the old central log body, and a kitchen and servants' quarters to the right. First floor offices and bedrooms were expanded. The now taller building was given a very ambitious facade with wooden carvings *a la Russe*. The spatial layout of the initial body was altered; several openings were closed as new passages were created.

The extension was also laid on a limestone foundation. The walls were cut from 15 cm (6 inches) wide edged fir and pine logs, with no round material in sight. The new logs were thicker than the old ones. The builders employed a full lap joint with a single bottom pin and a top tail. Tow was used in between equal scribe grooves.

The building got a low slope roof covered in rolled sheet. Roof beams were whitewashed in order to improve the durability of the timber.

Interior chimneys and stoves were built of bricks bearing the mark of F. Y. Panteleyev's brickworks. While the heaters have not survived to the present, their locations are still detectable here and there.

The building was maintained quite well until the final decades of the 20th century: the boarding house remained in business until the 1930s. In 1936 the building became the Police Board's holiday home called "Meretaru" (Sea Hive). As the villa remained intact in World War II, it was used as a summer getaway for workers of the Krenholm factory. Since the 1990s the villa has fallen victim to dilapidation and destruction. The National Heritage Board financed the construction of an emergency cover for the building in 2009.

Perhaps the most tragic aspect is the destruction of the building's wooden decor visible already from Aia Street. The decay of ground and first floor verandas, arcades, cantilevers, parapets, posts, and other details exposed to environmental impacts has been allowed to continue for a long time. Taking a closer look at measured drawings, the damage is clearly legible. Roof leaks have most severely damaged central load-bearing walls between rooms 11, 12 and 13, and also first floor rooms 27, 28 and 29. The same damage continues in the attic. Omitting description of isolated signs of decomposition, extensive dismantling of

the building's interior is especially saddening: planking used as the finish of the second construction stage has been largely ripped off; the floors of both storeys (with a few exceptions) together with all the inventory have perished.

We can only hope that the third stage of construction will enable a dignified restoration of the building.