

Novi labinski ciklus

napisao
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Ušao sam u Gradsku knjižnicu u Labinu i kročio u dugačak crni hodnik. Stao sam na trenutak jer me ljetno sunce oslijepilo pa nisam vidio kuda hodam. Kad su mi se oči prilagodile na mračni ambijent, počeo sam uviđati detalje – crni polirani pod, betonske zidove obojane u crnu boju, crne magnetne piktograme koji govore o rudarskoj prošlosti kraja, komade stare popucale keramike na zidovima nekadašnje kupaonice prenamijenjene u info-caffè, memorijalnu sobu rudarstva, prezentacijsku salu... Dugo sam šetao tim crnim hodnikom. U nekadašnjoj zgradi Istarskih ugljenokopa Raša memorija je

The New Labin Cycle

MUNICIPAL LIBRARY LABIN — CONVERSION, LABIN,
CROATIA



portret portrait Zoran Bogdanović

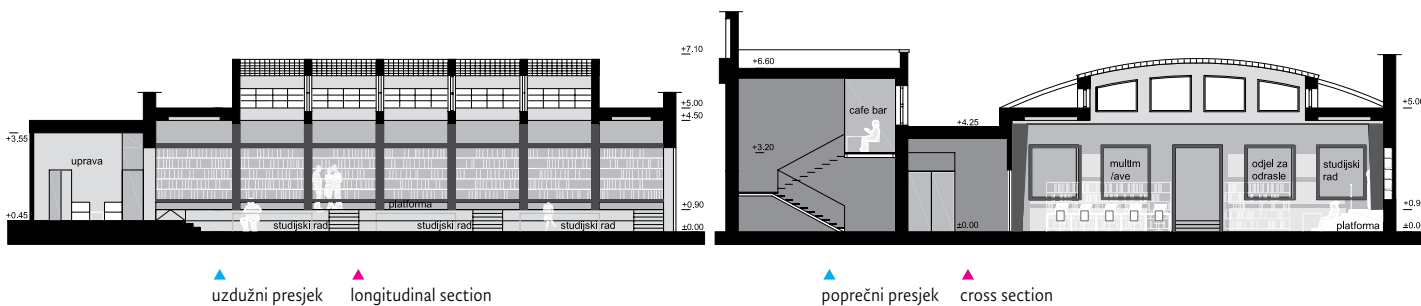
fotografije photography by

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još živa. Sama boja interijera nije izabrana bez razloga. Labin je grad koji je obilježen crnilom svoje rudarske prošlosti, ona je osnovni element njegove kolektivne memorije. Crne su jame ispod tog grada u koje su se stoljećima zavraćali radnici različitih država. Crn je ugljen koji su iz tih jama izvlačili. Crne su bile njihove ruke, a crna je ispala i njihova sudbina. Crne su bile i košulje jurišnika koji su ih cipelarili 1921. godine. Ti učestali incidenti zlostavljanja radnika nezadovoljnih uvjetima u rudniku rezultirali su uspostavljanjem kratkotrajne, ali čuvene Labinske republike. Bila je to republika rudara i antifašista, ustanovljena

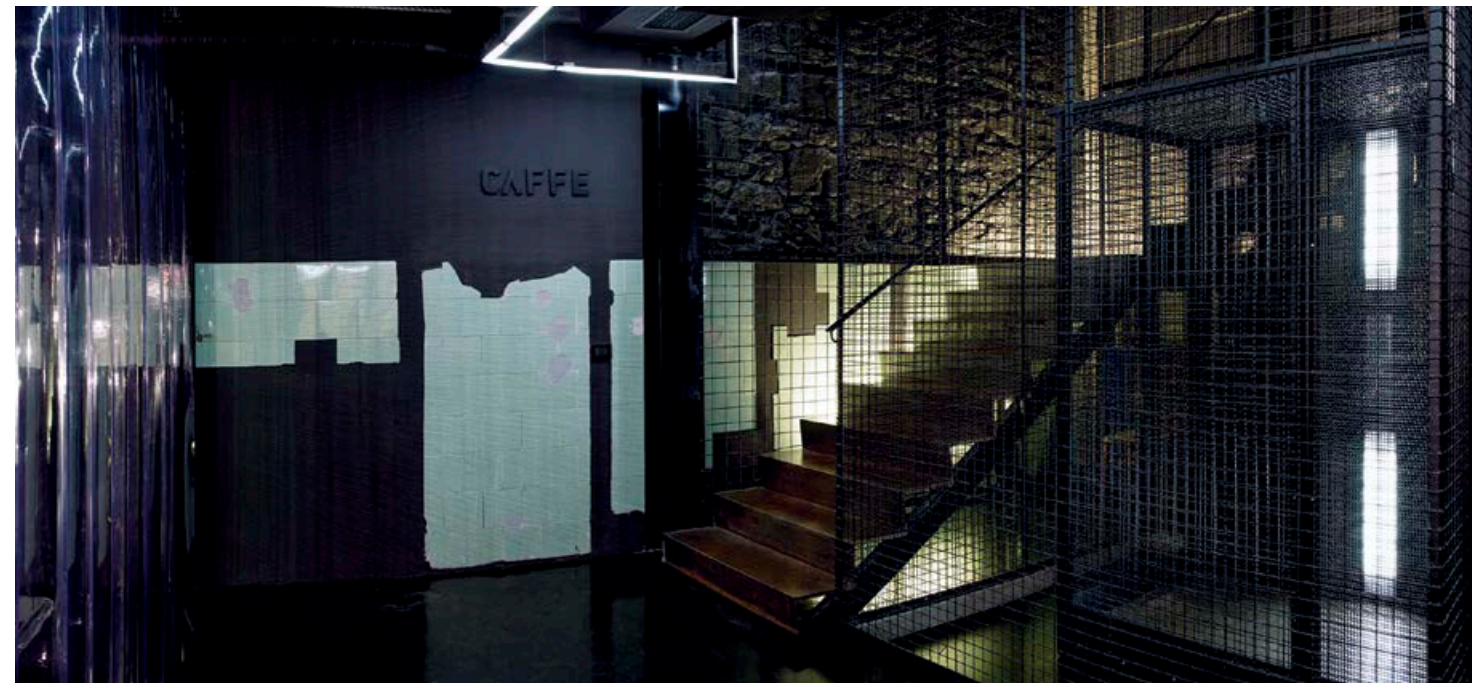
I entered the Municipal Library in Labin and stepped into a long, black hallway. I stopped for a moment, because the summer sun blinded me, and I was unable to see my way. When my eyes adjusted to darkness, I began to see the details – the black polished floor, the concrete walls painted black, the black magnet pictograms revealing the mining history of the area, pieces of the old, cracked ceramics on the walls of a former bathroom turned into an info-café, the mining memorial room, the presentation hall... I walked along that black corridor for a long time. In the building formerly owned by



na zadružnim principima. Vojska ju je ugušila. Koliko je sjećanje na taj povijesni događaj u Labinu živo? Tko još pamti labinske rudare Giovannija Tonettija, Giacoma Macilisa, Francesca da Gioza, Angela Tose i, prije svega, Giovannija Pippana, koji je nakon Republike doživljavao takva šikaniranja u svom rodnom gradu da je bio prisiljen emigrirati? Umro je u Chicagu; u njega je ispaljeno pet hitaca kada je pokušao organizirati sindikat prijevoznika kruha u tom američkom gradu. ▲ Crna, poput hodnika Gradske knjižnice, bila je i kravata Mussolinijeva

Istarski ugljenokopi Raša (The Istrian Coal Mines of Raša) the memory is still alive. The color of the interior was selected for a reason. Labin is a town characterized by the blackness of its mining past; it is a basic element of its collective memory. Black are the shafts below that town where miners from different countries worked for centuries. Black is the coal they took out from the shafts. Black were their hands, black was their destiny. ▲ Black were the shirts of the storm troopers who kicked them in 1921. Such frequent incidents of abusing

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državnog arhitekta Eugenija Montuorija koji je krajem 30-ih godina prošlog stoljeća započeo planirati novo naselje ispod Labina. Danas se ono zove Podlabin, a u doba Italije nosilo je naziv Pozzo Littorio. U ratnoj 1942. godini, samo jednu godinu prije sloma Mussolinijeva režima, inauguriran je novi grad za 3000 stanovnika, namijenjen rudarima i njihovim obiteljima. Bilo je to naselje izvedeno po najsuvremenijim standardima, okrunjeno monumentalnim trgom omeđenim eklektičnim zgradama, čija je uloga bila veličanje vječnog Rima. Zgrada Istarskih ugljenokopa Raša, u čiji je dio smještena nova Gradska knjižnica, bila je sastavni dio tog plana. Kako se radilo o industrijskoj građevini, bila je pošteđena rimske eklektike pa je pročelje i do dana današnjega zadržalo racionalistički izraz talijanske arhitekture iz epohe fašizma. Zbog tih je kvaliteta zgrada i zaštićena kao kulturno dobro, zajedno s pripadajućim

workers dissatisfied with the conditions in the mine eventually resulted in the founding of the short-lived, but famous *Labin Republic*. It was a republic of miners and antifascists established on co-operative principles. It was extinguished by the military. Is the memory of that historical event still alive in Labin? Who remembers the miners of Labin, such as Giovanni Tonetti, Giacomo Macilis, Francesco da Gioza, Angelo Tose and, above all, Giovanni Pippan, who was, following the fall of the Republic, harassed in his home town so much he was forced to emigrate? He died in Chicago: hit by five bullets following an attempt to organize a union of bread transporters in that American city. ▲ Black, like the hallway of the Municipal Library, was the tie of Mussolini's state architect, Eugenio Montuori, who began planning a new suburb at the foot of the Labin hill in 1930s. Today, the suburb is called

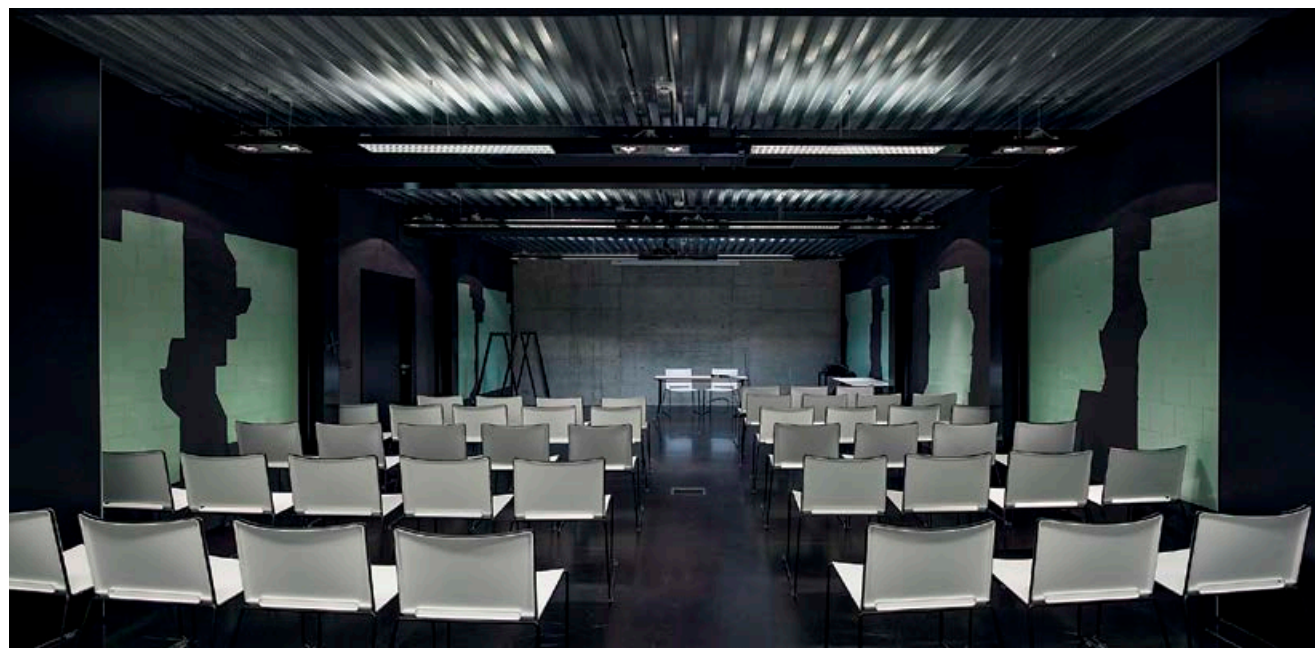


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(ID) jo kompleksom ugljenokopa koji u Labinu nazivaju Pijacal. Realizacija nove Gradske knjižnice samo je prva faza planirane rekonstrukcije cijelog kompleksa Pijacala u multimedijalni gradski centar. O svemu tome razmišljao sam šetajući kroz mračan hodnik nove Gradske knjižnice. Navodi se da je

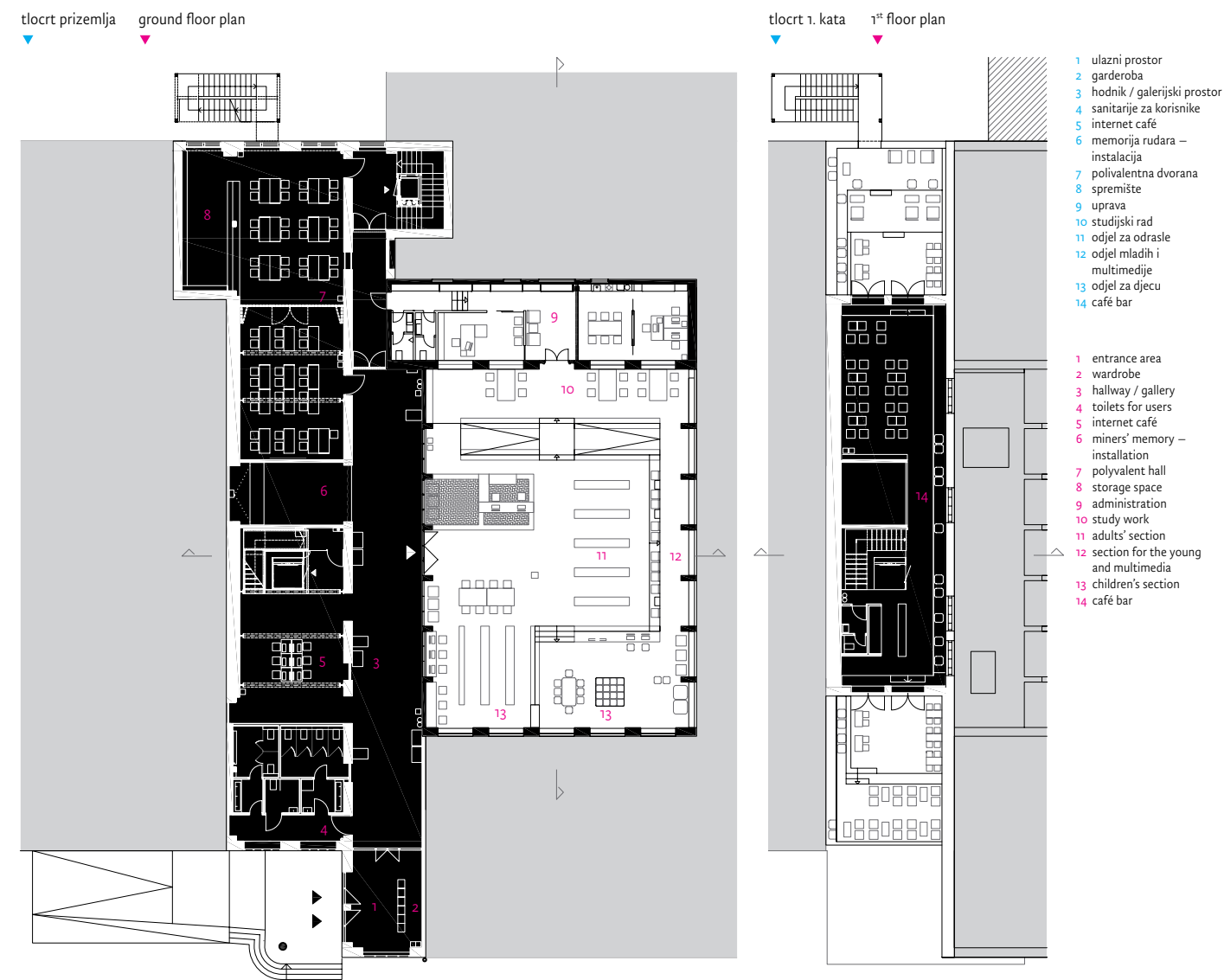
Podlabin, back then it was Pozzo Littorio. In the war year of 1942, only a year before the fall of the Mussolini regime, a new town built for 3.000 inhabitants was inaugurated. It was built primarily for the miners and their families. It was a settlement built according to the contemporary standards, crowned

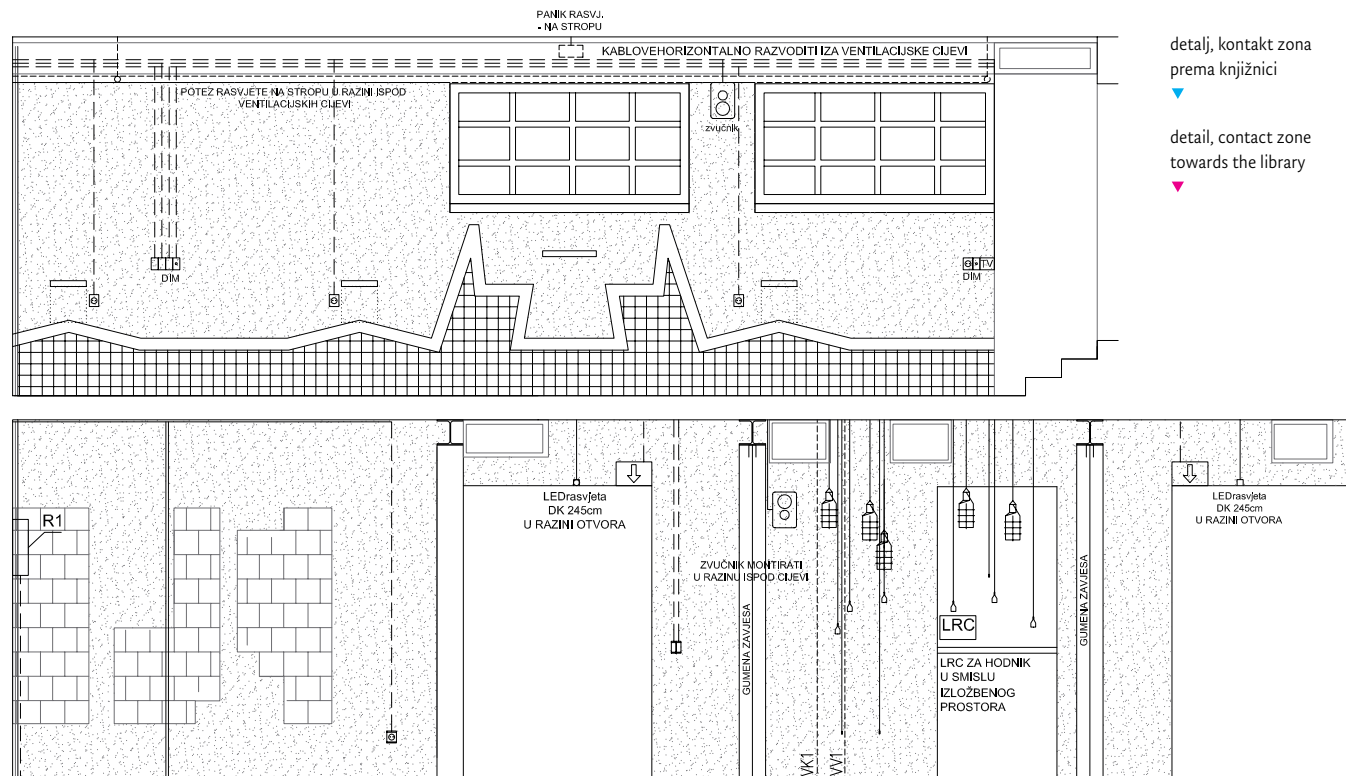
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memorija rudara njihov život, nasljeđe njihova rada, jedan od ključnih faktora u oblikovanju interijera. I stvarno, ta je memorija bogata. Kako je izgledao taj interijer prije rekonstrukcije dok je ugljenokop bio još aktivan, može se vidjeti na fotografijama Borisa Cvjetanovića koji je 1987. godine pomno pratio još jedan veliki povijesni događaj u Labinu. Te se godine u Jugoslaviji dogodila pobuna koja je do temelja uzdrmala tadašnji sustav. Radnici ugljenokopa Raša krenuli su u štrajk zahtijevajući samoupravljanje. Na taj je zahtjev Komunistička partija Jugoslavije oštro reagirala i time pokazala ogroman jaz između demagogije i stvarnog života. U takozvanoj *mramornoj dvorani* gdje se danas nalazi čitaonica knjižnice, organizirani su radnički zborovi na kojima su, osim radnika,

by a monumental square surrounded with eclectic buildings whose role was to celebrate the *eternal Rome*. The building of the *Istarski ugljenokopi Raša*, that houses the new Municipal Library, was an integral part of that plan. As an industrial building, it was spared the Roman eclecticism, so that the façade has retained its rationalist expression of the Italian architecture of the Fascist era until the present day. The building was, therefore, protected as a cultural heritage site together with the mining complex the Labinians refer to as *Pijacal*. The realization of the new Municipal Library is only the first phase of the planned reconstruction of the entire Pijacal complex into a multimedia center. These were my thoughts walking through the dark hallway of the new Municipal Library. Interior design





detalj, kontakt zona prema knjižnici

detail, contact zone towards the library

i povijest poslije labinskog štrajka. U radio emisiji pod nazivom *Labin is burning*, 21. 5. 1987. godine, izjavio je: *Ulazimo u neku vrstu postlabinskog razdoblja koje možemo nazvati razdoblje bez iluzija i varki.* Sa svim tim mislima prolazio sam crnim hodnikom nekadašnje rudarske kupaoalice i krenuo prema *mramornoj dvorani* da vidim to poprište radničkih plenuma. Gdje je to mjesto prelamanja povijesti? Iz mračnog hodnika ušao sam u ozarenu veliku dvoranu nadsvođenu staklenim prizmama. Kontrast je bio jasan. Nakon duže pripreme u klaustrofobičnom hodniku Knjižnice, bio sam spreman pristupiti



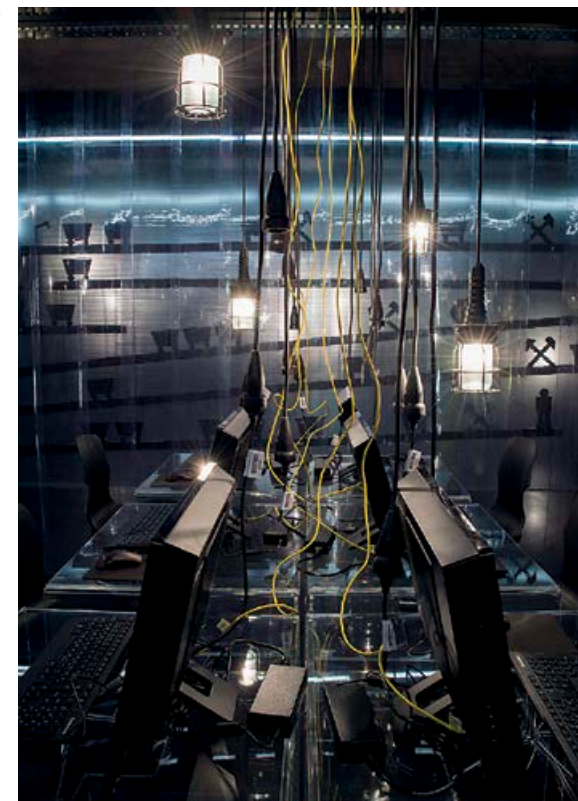
Navodi se da je memorija rudara, njihov život, nasljeđe njihova rada, jedan od ključnih faktora u oblikovanju interijera. I stvarno, ta je memorija bogata

Interior design was guided by the miners' memory, their lives, and the legacy of their work. That memory is, indeed, rich

sudjelovali i građani Labina. U toj prostoriji se puna 33 dana odvijala direktna demokracija na djelu. Tamo su se za riječ javljali Jovo Jovanović, Dušan Savić, Hadžib Peštalić i puno drugih junaka posljednje generacije rudara u Labinu. Jesu li oni dio labinske memorije? Postoji li sjećanje na policijska privođenja tih ljudi? Koliko je noći Hadžib Peštalić proveo na saslušanjima u stanici iz koje se ujutro ponovno vraćao u *mramornu dvoranu* među svoje drugove? Prije nekoliko dana, 12. svibnja, bila je godišnjica sloma tog čuvenog labinskog štrajka. Nitko je nije obilježio. Ljubljanski sociolog Tonči Kuzmanić dijeli suvremenu povijest ovih prostora na *povijest prije labinskog štrajka*

was guided by the miners' memory, their lives, and the legacy of their work. That memory is, indeed, rich. What the interior looked like before the reconstruction, while the coal mine was still active can be seen in Boris Cvjetanović's photographs. In 1987 he witnessed yet another great historical event in Labin. Then in Yugoslavia occurred a riot which radically undermined the existing system. The workers of *Ugljenokopi Raša* went on strike, requesting self-management. The Communist Party of Yugoslavia reacted sternly, thus revealing a giant gap between demagoguery and real life. Worker's assemblies were held, attended by both, the miners and the inhabitants

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I. ŽALAC, M. GRUBIŠA, I. PRESEČAN, D. GAMULIN, Gradska knjižnica Labin – prenamjena

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of Labin, in the, so-called, Marble Hall which today houses the Library's reading room. For the full 33 days the Hall witnessed direct democracy at work. The speakers were Jovo Jovanović, Dušan Savić, Hadžib Peštalić, and many other heroes of the last generation of Labin miners. Are they also a part of the Labin memory? Is there a memory of the police arresting those people? How many nights did Hadžib Peštalić spend having been interrogated at the police station, only to return to his comrades in the Marble Hall in the morning? Several days ago, on May 12, was the anniversary of the end of the famous



(DG)



(MG)

sjajnom ambijentu *mramorne dvorane* za koju ne mogu zamisliti bolju funkciju od javne čitaonice; jedino je mjesto znanja dostojno tako duboke i bogate memorije. Dok sam uzdizao pogled prema nebu, koje se iz čitaonice jasno vidi, sjetio sam se još jednog od mnogih slavni stanovnika ovog istarskog gradića. Riječ je o Giuseppini Martinuzzi, osobi koja je svoj život posvetila školovanju, opismenjavanju i edukaciji radnika Labinštine i Istre. Ona je Domove gdje su se radnici emancipirali kroz učenje nazivala prijateljskim kućama, hramovima rada i svjetlosti, ishodištima i središtima svake socijalističke inicijative. Nova i dotjerana *mramorna dvorana* u Labinu najbolji je nastavak te višestoljetne emancipacije. Uzdignuta je iz devastiranog postindustrijskog krajolika u kojemu se Labin nikada nije snašao. U istoj dvorani započet je novi ciklus emancipacije: putem knjige, jer drugačije i ne može.

Labin strike. Nobody celebrated it. Tonči Kuzmanić, a sociologist from Ljubljana, divided the area's contemporary history into pre and post Labin strike. In a radio show titled *Labin is Burning*, on May 21, 1987, he stated that *We are entering a kind of a post-Labin period that we can call a period rid of illusions or delusions.* Engrossed in these thoughts, I was walking down the black hall of the former miners' bathroom. I turned towards the *Marble Hall* to have a look at the site of the worker's plenums. Where was that place where history took a different turn? From the dark hallway I entered a brightly lit large hall with glass prism ceiling. The contrast was evident. Having gone through a lengthy preparation in the claustrophobic hallway of the Library, I was ready to approach the shining ambience of the Marble Hall. I cannot imagine a better function for the hall from a public reading room – only a place of knowledge is worthy of such a deep and rich memory. As I lifted my gaze towards the sky, clearly visible from the reading room, I remembered another of the numerous famous inhabitants of this Istrian town. Giuseppina Martinuzzi dedicated her life to the education and literacy of the workers in Labin and in Istria. She referred to the Workers' Halls wherein they were emancipated through learning, as the friendly houses, temples of work and light, a starting point and a center of every socialist initiative. The new and beautiful marble hall in Labin is the best continuation of the hundreds of years of emancipation. It has risen from the devastated post-industrial landscape in which Labin never felt comfortable. A new cycle of emancipation has begun in the same hall. Through books, as there can be no other way.

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