

NASELJE PODLABIN

U drugoj polovici tridesetih godina prošlog stoljeća, u sastavu tadašnje Kraljevine Italije, istarski ugljenokopi Raša, u sklopu Ugljenokopnog poduzeća Italije (Azienda carboni italiani – A.Ca.I), nalaze se u fazi snažne ekspanzije. Moderni rudnici bilježe skokovit porast proizvodnje, koja se približava ka milijunu tona ugljena godišnje. Usporedo s tim povećava se i broj djelatnika, koji ide prema broju od 10.000. Upravo zbog potrebe smještaja svojih radnika poduzeće gradi dva nova radnička naselja, ponajprije Rašu (Arsia), u razdoblju od 1936. do 1940., i potom Podlabin (pod nazivom Pozzo Littorio d'Arsia, u prijevodu Liktorska jama Raše.

Podlabin je posljednje izgrađeno naselje u tzv. fašističkoj eri, od 1940. do 1942., a svečano je inauguriran 12. 10. 1942., u povodu 20. obljetnice "Marša na Rim", kojim su fašisti došli na vlast. Izgradnjom stanova poduzeće je htjelo vezati uza sebe stalnu radnu snagu i time riješiti veliki problem fluktuacije svojih djelatnika. Urbanističko planiranje i arhitektonsko oblikovanje novog naselja povjereno je mladom, afirmiranom arhitektu Eugeniju Montuoriju (Pesaro 1907. – Rim 1982.), uvjerenom sljedbeniku moderne, funkcionalne i racionalne arhitekture.

Plan grada maksimalno je pojednostavljen. Poput sheme antičkog grada odnosno rimskog vojnog logora ulice, kolikogod je to moguće, sijeku se pod pravim kutom stvarajući privid savršenog reda i pravilnosti. U takvom dosljedno provedenom "inzularnom" rasteru Montuori smještava niz od dva tipa kuća, jednako usmjerenih u pravcu sjever-jug, kako bi izbjegao da naleti bure udare na glavno pročelje. Prema izvornom planu, u Podlabinu je trebalo sagraditi 14 velikih dvokatnih (koji su nazvani kazarmoni) i 50 manjih jednokatnih kuća (dobile su naziv kazakape), a izgrađeno je 12 velikih i 41 manja. Središnji dio naselja, gradski trg, zacrtan je u njegovu jugozapadnom, rubnom dijelu. Potpuno odvojeno od tog dijela naselja, neposredno ispod labinskog brijega, izgrađeno je još 20 jednokatnih kuća (tzv. vilete). Tri tipa kuća odraz su stroge hijerarhijske podjele djelatnika rudnika na rudare i pomoćno osoblje, na nadzornike i službenike te na tehničare i inženjere. Sveukupni stambeni fond tadašnjeg Podlabina iznosio je oko 600 stanova za približno 2400 do 3000 stanovnika.

I u Podlabinu, rukovodeći se ondašnjim principima racionalizma i funkcionalizma, Montuori osmišljava svoje zgrade uporabom jasnih, jednostavnih, pravilnih volumena i čistih, glatkih ploha, s prevladavajućim vodoravnim linijama, što svemu daje mediteranski pečat.

THE SETTLEMENT PODLABIN

In the second half of the 1930s, in what was at the time the Kingdom of Italy, the Istrian Coal Mines of Raša Company (Istarski ugljenokopi Raša), as a part of the Italian coal mining enterprise called Azienda Carboni Italiani – A. Ca. I, was undergoing a phase of strong expansion. The modern mines were witnessing a significant growth in the production of coal, which was approaching one million tonnes per year. At the same time there was an increase in the number of employees, which was nearing 10,000. It was precisely because of the need to provide accommodation for its employees that the company decided to build two workers' settlements, first Raša (Arsia), in the period from 1936 to 1940, and then Podlabin (which at the time was given the name of Pozzo Littorio d'Arsia, that is Lictor Shaft of Raša.

Podlabin is the last settlement that was built in the so-called fascist era, from 1940 to 1942, and solemnly inaugurated on 12 October 1942, marking the 20th anniversary of the March on Rome, which brought Mussolini's fascists to power. By building the flats the company wanted to retain the workforce and thus solve the great problem of its employees' fluctuation. The town planning and architectural design project for the new town was assigned to a young, but already well-established architect, Eugenio Montuori (Pesaro, 1907 – Rome, 1982), a staunch follower of modern, functional and rational architecture.

The layout of the town is simplified to the greatest extent possible. As in the planning scheme of an ancient town, that is of a Roman military camp the streets intersect, as much as possible, at right angles creating an illusion of perfect order and harmony. Within such an "insular" screen carried out in a consistent manner, Montuori places a series of two types of houses oriented equally north-south, in order to prevent the north-eastern wind (bora) from hitting the main façade. According to the original plan, in Podlabin 14 big two-floor residential buildings (called kazarmoni) and 50 smaller one-floor houses (which were called kazakape) should have been built, but in the end only 12 larger and 41 smaller buildings were constructed. The centre of the settlement, that is the town square, is traced in its south-western part, on the outskirts. In an area completely separate from that part of the settlement, right beneath Labin's hill, another 20 one-floor houses (so-called vilete) were built. The three types of houses are a reflection of the rigorous hierarchical division of the mine employees into: miners and support staff, supervisors and office workers, and technicians and engineers. The overall housing facilities of Podlabin consisted at the time of about 600 flats for around 2,400 to 3,000 inhabitants.

Following the then principles of rationalism and functionalism, even in Podlabin Montuori creates the idea of his buildings with the use of clear-cut, simple and symmetrical volumes and clear-cut and smooth surfaces, with mostly horizontal lines, which gives everything a Mediterranean feel.

Podlabin



KAZARMONI

Porijeklom od tal. casermone, što u prijevodu znači kućetina, kazarmoni, namijenjeni rudarima i običnim radnicima, imaju izdužen korpus pravokutnog oblika s tri istaknuta, izdvojena tijela (corpo avanzato), gotovo kvadratnog oblika. Istureni dijelovi zgrade povezani su na prvom i drugom katu s matičnim sklopom posredstvom svojevrsnih mostova, koji svojim ritmičkim ponavljanjem stvaraju ugođaj razvedenosti, pa čak i bogatstva oblika, unatoč sveopćoj jednostavnosti. Svakom mostu odgovara unutrašnje stepenište u kući. Arhitekt je temeljni element, koji se sastoji od dva veća (56 m²) sučeljena stana u središnjem i od jednog manjeg stana (45 m²) u isturenom dijelu zgrade, ponovio devet puta u tri razine, pa je dobio stambeni blok od 27 dvosobnih stanova. Povišeno podnožje izvedeno je u kamenu. Fasade su glatke, prozori su relativno veliki, a krovovi su izvorno bili ravni. Prilikom kasnije obnove kazarmoni su dobili krov na četiri vode pokriven kanalicama. Do sedamdesetih godina prošlog stoljeća za loženje ugrađene peći u kuhinji rabio se ugljen, koji su rudari kupovali po povlaštenoj cijeni.

KAZAKAPE

Izvedenica od tal. Case per i capi, što znači kuće za šefove, te su zgrade namijenjene srednjem sloju rudničkih djelatnika, šefovima radilišta, nadzornicima, službenicima. Zgrade takvog tipa imaju četiri trosobna stana, od kojih dva površine 72 m² u prizemlju i dva od 69 m² na prvom katu, svaki s posebnim ulazom. Ulaz stana u prizemlju ima manji natkriveni trijem polukružnog oblika do kojega vode nekoliko kamenih stepenica, što znači da je razina prizemnog kata povišena u odnosu na površinu tla. Do razine prizemlja oko zgrade teče povišeno kameno podnožje. Ispod razine prizemlja nalaze se otvori za provjetravanje koji idu poprečno od jedne do druge fasade. Do stanova na katu vode bočne, vanjske kamene stepenice. Trijem i stepenište podsjećaju na baladur, česti element istarskog ruralnog graditeljstva, pa bismo jedino u tom segmentu eventualno mogli naći poveznicu između Montuorijevih rješenja i lokalne arhitektonske baštine. Na suprotnoj fasadi Montuorijevih imaju oveći balkonski otvor koji vodi na prostranu terasu, izravno povezanu sa zelenom površinom vrta. Inače, svaki stan u kazakapama raspolaže manjom parcelom zemlje. Izvorno su zelene površine bile razmjerno veće, a od šezdesetih godina one su smanjene u korist nizova garaža.

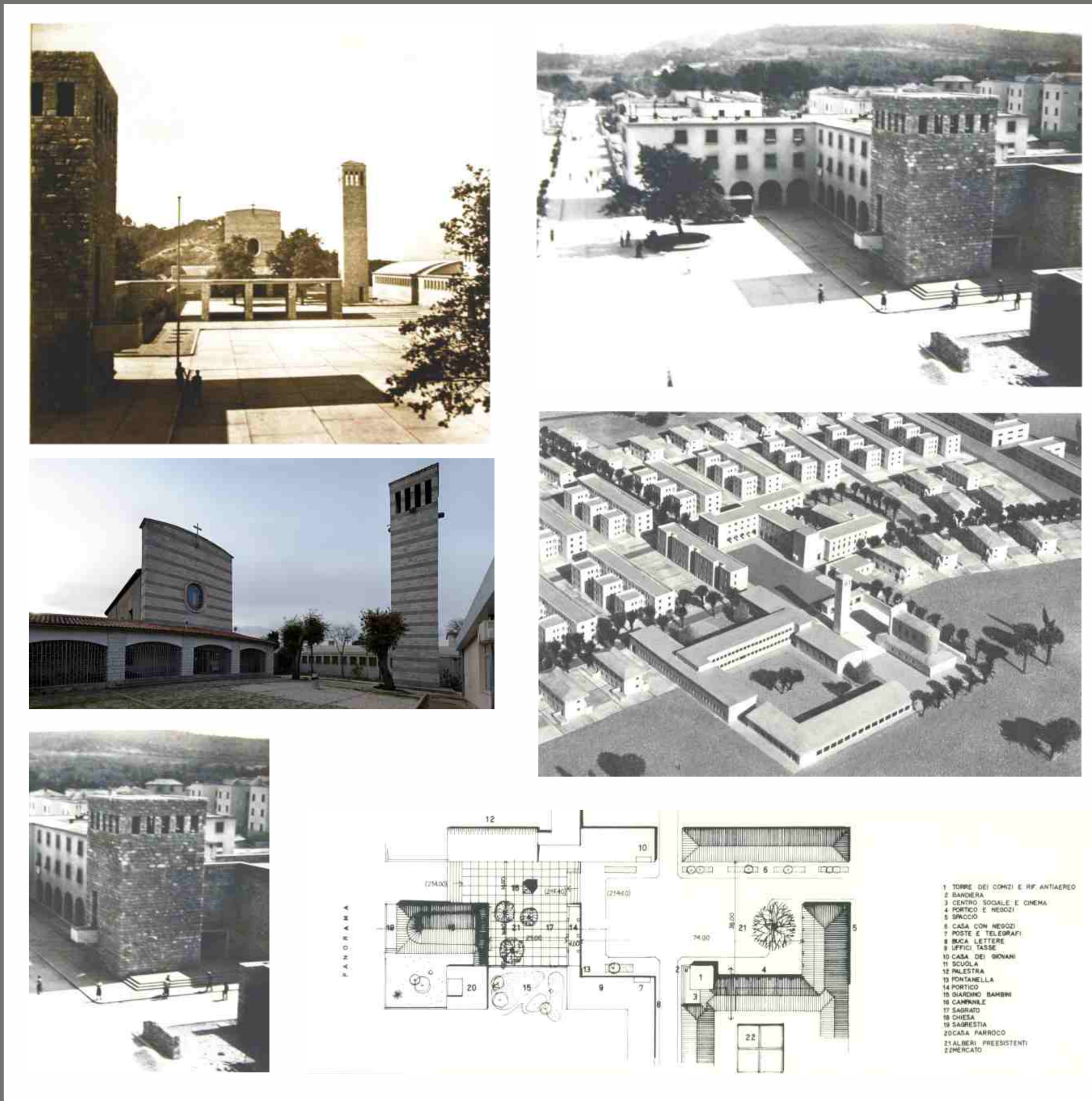
KAZARMONI

Originally derived from the Italian word casermone, meaning "large house", kazarmoni, intended for miners and common workers, have an elongated rectangular main part with three distinct protruding bodies (corpo avanzato), which are almost square in shape. On the first and the second floor the protruding parts of the buildings are connected to the main body by structures referred to as bridges which, by their rhythmical repeating, create a feel of indentation and even of a richness of shapes, despite the overall simplicity. Each bridge has its own internal staircase. The architect accomplished a residential building with 27 two-bedroom flats by repeating nine times on three levels the basic element consisting of two bigger (56 square metres) flats facing one another in the central part and a smaller flat (45 square metres) in the protruding part of the building. The elevated base was built of stone. The façades are smooth, the windows are relatively large and the roofs were originally flat. During its later renovations the kazarmoni buildings were given a hip roof covered with half-round tiles. Until the 1970s, coal, bought by the miners at special prices, was used as a fuel for the built-in kitchen stoves.

KAZAKAPE

Deriving their name from the Italian designation Case per i capi, meaning "bosses' houses", these buildings were intended to be inhabited by the middle class among the mine's employees, that is by work-sites bosses, supervisors and clerks. The buildings have four three-bedroom flats, two of which occupying 72 square metres on the ground floor and two of 69 square metres on the first floor, each with a separate entrance. The ground-floor flat entrance has a smaller semicircular covered porch to which a few stone stairs lead, which means that the level of the ground floor is elevated compared with the ground level. An elevated stone base reaching the ground-floor level encircles the whole building. Below the ground-floor level there are ventilation openings running diagonally from one façade to the other. The external lateral stone staircases lead to the upper-floor flats. Both the porch and the staircases bring to mind the so-called baladur, a frequent element of the Istrian rural building tradition, so it is only in this segment that it would be possible to find a connection between Montuori's solutions and the local architectural heritage. On the opposite façade the ground-floor flats have a larger balcony opening leading to a spacious terrace, which is directly connected to the green area of the garden. Each flat in the kazakape buildings has a plot of land. Originally, green areas were larger in proportions, but in the 1960s they were reduced in size because of the construction of garages.

Kazarmoni / Kazakape



GRADSKI TRG

Na sjecištu dviju glavnih ulica smješten je gradski trg izduženog, pravokutnog oblika. Radi se zapravo o dva prostora, od kojih veći ima građansku funkciju i prvenstveno je namijenjen trgovini, a ujedno omogućava masovna politička ili religiozna okupljanja. Manji prostor, ponešto uzdignut u odnosu na veći, odijeljen je od njega trijemom s četiri četvrtasta otvora, sve obrađeno u kamenu, ima sakralnu namjenu s obzirom na to da se tu nalaze crkva i pripadni joj zvonik. Na većem dijelu trga dominira istaknuta, ugaona kula. Između kule i zgrade do nje (nazvane Ceva) u prizemnom dijelu ostavljen je otvor-prolaz prema gradskoj tržnici. Na tom većem dijelu trga, umjesto uobičajene fontane, arhitekt ostavlja da raste oveće stablo kojega omeđuje povećom okruglom, kamenom klupom na kojoj žitelji u hladu mogu razgovarati ili odmarati se. Montuori je na trgu posebno htio naglasiti dva elementa: kulu kao simbol političke i toranj kao simbol religiozne moći. S trga su se otvarale na tri strane lijepe vizure prema obližnjim ulicama s kućama ujednačenih visina i usklađenog ritmičkog nizanja. Pogled prema istoku omogućava ujedno i lijepu panoramsku vizuru starog grada. Na četvrtoj, južnoj strani pružao se pogled prema skladnom kompleksu crkve sv. Franje i njezinom odvojenom četvrtastom zvoniku, koji je cijelom sklopu davao potreban vertikalni akcent.

Kula i Ceva

U prvom dijelu trga dominantan položaj imaju povišena kula kvadratnog tlocrta i kuća Ceva. Iako su tada kulu nazivali liktorskom (torre littoria), što upućuje na rimske snopove, simbole snage, sloge i jedinstva, ipak ona se idejno u osnovi veže na tradiciju talijanske srednjovjekovne komunalne palače-kule, s funkcijom sjedišta vlasti i neprikosnovene upravne moći i vlasti. Ona je ujedno trebala poslužiti kao zaštita od eventualnog zračnog napada, pa je upravo stoga, poput utvrde, njezin zidni plašt potpuno prekriven vodoravnim pojasovima kamenih tesanika. Na pročelju prema trgu, u visini prvog kata, bio je izbačen balkon, osmišljen kao govornica, odakle su se fašistički čelnici obraćali okupljenim masama. Kula je zapravo jedini ustupak koji je arhitekt bio prisiljen učiniti fašističkoj ideologiji, pa je stoga shvatljivo da je u njoj bilo sjedište fašističke stranke (P.N.F).

Crkva sv. Franje i zvonik

Montuori je na trgu posebno pozornost oblikovanju crkve kao najznačajnijem objektu na trgu. Poštujući usmjerenje i gabarite trga, crkva nije mogla biti orijentirana u smjeru istok-zapad, kako inače nalaže katolička tradicija. Neposredno ispred crkve predviđen je drugi, manji otvoreni trijem sa stubovima i stepenicama. Trijem je naknadno bočno zazidan. S istočne strane crkve bio je podignut zid, a iza njega nalazilo se nekoliko stabala, pa je arhitekt tu cjelinu osmislio kao gradski park. Da bi naglasio važnost crkve, arhitekt je zamislio visoku, monumentalnu fasadu, poput svojevrstne kulise, koja je veća od stvarnih dimenzija crkve. Monolitnost fasade razbijena je ovećim ovalnim prozorom s vitrajem koji prikazuje svetog Franju. U unutrašnjosti crkve stoji natpis koji svjedoči o tome da je ona podignuta u čast blaženog Franje Asiškog i da je 18. kolovoza 1943. Posvećena. U crkvi se nalaze tri vrijedne umjetnine: ekspresivno, oslikano raspelo labinskog umjetnika Eugena Kokota, "Jeseovo stablo", ulje na drvu Antonia Moreschija s početka 17. st. i "Maslinova gora", ulje na platnu Valentina Lucasa iz druge polovice 19. stoljeća.

THE TOWN SQUARE

Situated at the intersection of the two main roads, the town square has an elongated rectangular shape. There are, in fact, two spaces, the larger of which having a civic function and is primarily intended for trade, allowing at the same time mass rallies and religious gatherings. The smaller space is somewhat elevated in relation to the larger one and separated from the latter by a porch having four square openings, everything being made of stone; it has a religious use given the presence of the church and its bell tower. The larger part of the square is dominated by a prominent corner tower. Between the tower and the building standing next to it (known as Ceva), in the street-level section of the building, an opening-passage to the town farmers' market was left. In the larger part of the square, instead of the usual fountain, the architect left a big tree to grow defining it by placing around it a larger circular stone bench on which the inhabitants can talk or rest. Montuori wanted to put a special emphasis on two elements in the square: the corner tower or, better, the Lictor Tower, as a symbol of political power and the bell tower as a symbol of religious power. The square offered three possibilities of enjoying a beautiful view towards the neighbouring streets with their houses of the same height in harmonious and rhythmical alignment. By looking towards the east it was possible to admire a nice panoramic view of the Old Town. On the fourth side, in the south corner of the square, there was a view towards the harmonious complex of the church of Saint Francis and its separate square bell tower, which provided the whole complex with the necessary vertical accent.

The Lictor Tower and the Ceva house

In the first part of the square dominant are the elevated Lictor Tower with a square layout and the Ceva house. At the time of its construction, the tower was called torre littoria, which is an indication of the Roman fasces, the symbols of strength, harmony and unity. Nevertheless, ideologically, it is basically associated with the tradition of the medieval municipal palaces-towers, functioning as the seat of government and sacrosanct administrative power and governance. The tower was meant to provide protection against possible air raids, which is why its exterior walls are covered, as if it were a fortification, with ashlar string courses. On the façade facing the square, at the level of the first floor, a balcony was carried out, and it was meant to be one of those speaker's platforms from which fascist leaders would address the crowds assembled beneath. The tower is in fact the only concession that the architect was forced to make to the fascist ideology, which explains why it housed the headquarters of the Fascist Party (P.N.F).

The church of St. Francis and its bell tower

Montuori paid special attention to the design of the church as the most important building in the square. Considering the orientation and dimensions of the square, the church could not have the east-west alignment, as the Catholic tradition suggests. Directly in front of the church there was supposed to be another porch, a smaller one and open, with pillars and stairs. Later on it was walled up sidewise. On the eastern side of the church a wall was erected and behind it there were several trees, which is why the architect designed this area as a town park. In order to emphasise the importance of the church, the architect imagined, as a setting, a high, monumental façade, larger than the real dimensions of the church. The monolithic façade is broken by a bigger, oval stained glass window representing Saint Francis. Inside the church there is an inscription testifying to the fact that the church was erected in honour of the Blessed Francis of Assisi and that on 18 August 1943 it was consecrated. In the church there are three valuable works of art: the expressive painted crucifix made by Eugen Kokot, a local artist, the work "Jeseovo stablo" (The Tree of Jesse), an oil on wood by Antonio Moreschi from the beginning of the 17th century and the work "Maslinova gora" (The Mount of Olives), an oil on canvas by Valentino Lucas from the second half of the 19th century.

Gradski trg
the town square



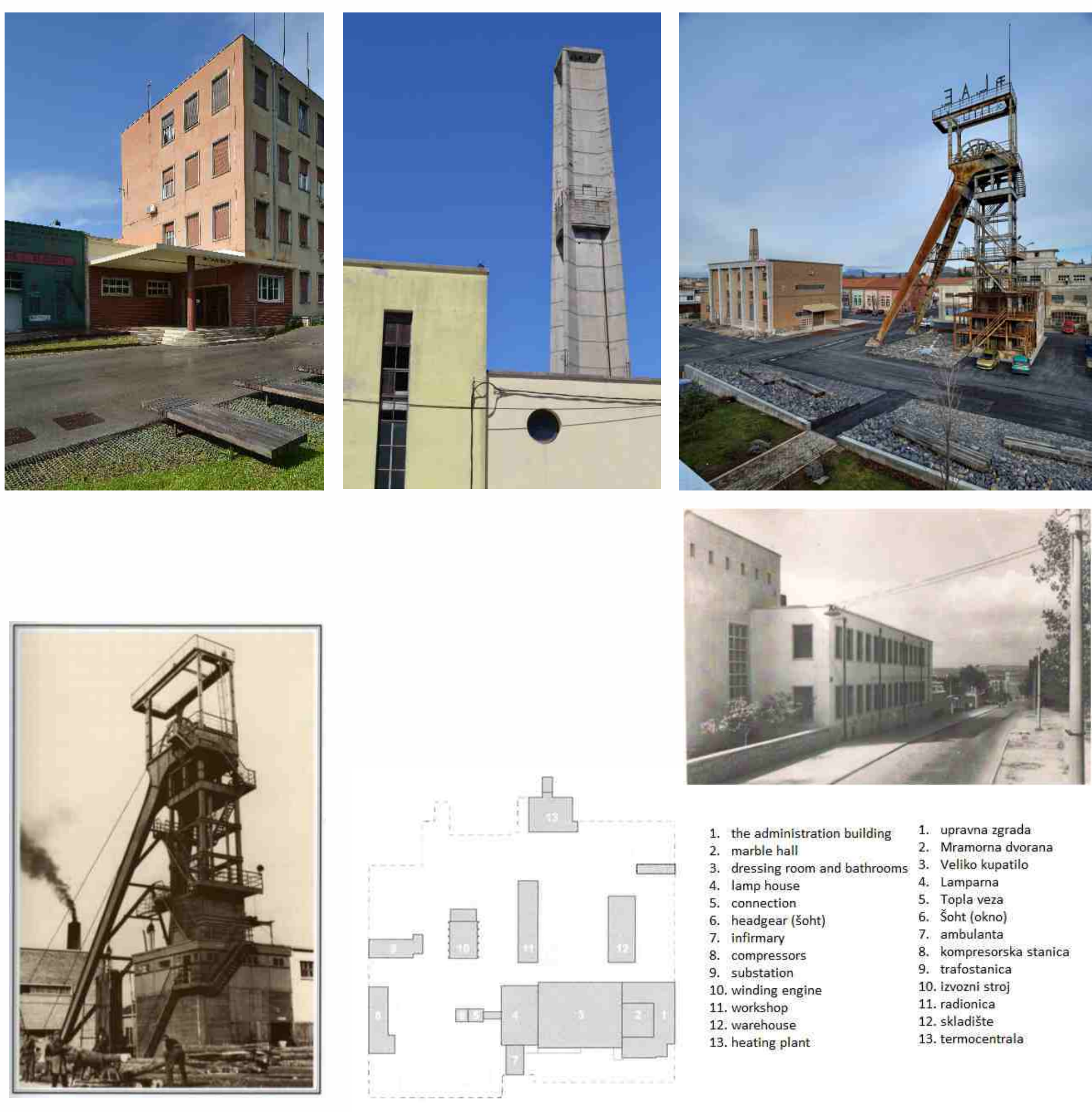
VILETE

Od tal. villette, u značenju manjih vila, te su zgrade izgrađene za rukovodno osoblje rudnika, pa stoga imaju veći komfor. Svaka je zgrada bila spojena na središnji rudnički vrelvodni sustav, tako da su prostorije zagrijavane putem radijatora, što je za ono vrijeme bila vrlo napredna novina. Četiri vilete su u unutrašnjosti posebno dizajnirane za upravitelje rudnika. Vilete su izvorno imale po dva četverosobna stana s približno 100 m² raspoređenih u prizemlju i na katu. Danas vilete imaju četiri dvosobna stana od po 50 m², dva u prizemlju i dva na katu. Svaki stan ima poseban ulaz s malim pred-prostorom iz kojega unutarne usko stepenište vodi na prvi kat. Prizemlje je malo povišeno, što omogućava izvrsno provjetravanje i sprječavanje stvaranje vlage u prizemnim stanovima, ali isto tako i smještaj potrebnih podrumskih prostora ispod razine zemlje. Svaka kuća, odnosno stan, raspolaže povećom zelenom površinom, pogodnom za cvjetnjak ili vrt. Prizemni stanovi imaju direktan pristup zelenoj površini posredstvom balkonskog otvora. Zidne plohe su ravne i glatke, a u prizemnom dijelu razigrane uporabom lokalnog tesanog kamena u vidu povišenog podnožja. Krovovi na četiri vode pokriveni su kanalicama. Oveći prozorski otvori omogućavaju maksimalno korištenje dnevnog svjetla. Prostranosti stanova pridonose povišeni stropovi prostorija.

VILETE

Deriving their name from the Italian word villette, meaning "small villas", these buildings were built for the mine's managerial staff, which is why they are more comfortable. Each building was connected to the hot water system of the mine, allowing heating the premises with radiators, which in those days was an innovation ahead of its time. Four viletes had their interiors especially designed for the mine directors. The viletes originally had two four-bedroom flats with approximately 100 square metres on the ground and upper floor. Today these buildings have four two-bedroom flats each occupying a surface of 50 square metres, two on the ground floor and two on the upper floor. Each flat has a separate entrance with a small anteroom from which an interior narrow staircase leads to the upper floor. The ground floor is a little elevated, which allows excellent ventilation and prevents moisture in the ground-floor flats. It also permits building the necessary basement premises below ground level. Every house, that is each flat, has a larger green area suitable for a flower or a vegetable garden. The ground-floor flats have direct access to the green area through a balcony opening. The walls are flat and smooth, while on the ground floor they are enriched with the use of the local ashlar stone used to build an elevated base. The hip roofs are covered with half-round tiles. The larger window openings allow the maximum use of daylight. The elevated ceilings of the premises contribute to the spaciousness of the flats.

Vilete



PIJACAL

Cjelokupna rudnička industrijska zona obuhvaćena je terminom Pijacal (od tal. piazzale, u značenju trga, omeđene prostrane površine). Na njemu su se nalazili svi sadržaji potrebni za održavanje rudarske mehanizacije u vidu niza mehaničkih, električnih, stolarskih i drugih radionica u kojima su popravljani svi strojevi i alati korišteni u rudniku. Osim toga, tu su se nalazila prostrana skladišta i kemijski laboratorij. Odmah do ulaza u Pijacal nalazila se vaga za mjerenje težine praznih i punih transportnih vozila. Nešto dalje podignuta je toplana s dva moćna kotla za zagrijavanje vode za potrebe rudnika, ali i dijela naselja. Istočno od nje nalazi se visoka zgrada pravokutnog tlocrta, izvedena u opeci i ojačana armirano betonskim pojasovima, u kojoj je bio smješten velik izvozni stroj s dva ogromna bubnja na kojima se gotovo neprestano zamatala i odmatala čelična užad za dizanje ili spuštanje jamskog dizala. S jugoistočne strane, na rubu Pijacala, nalazi se velika, izdužena pravokutna zgrada u kojoj su se nalazili vrlo moćni kompresori, neprestano u pogonu, koji su proizvodili velike količine komprimiranog zraka potrebnog za pokretanje gotovo svih strojeva u rudniku. Nakon zatvaranja Jame Labin veći dio pogona na Pijacalu bio je prepušten devastaciji. U razvoj Hrvatskoj državi proces privatizacije ova su zdanja dospjela u privatne ruke, pa su razni poduzetnici dali tim objektima novu funkciju. Vrlo je značajno što je i Pijacal uvršten u spomenike kulture i unesen u nacionalni registar, što znači da će buduće zahvate ili preinake koordinirati nadležni konzervatorski odjel za zaštitu spomenika kulture.

Šoht

Nedaleko od kompresora, a preko puta zgrade izvoznog stroja, nalazi se šoht, visoki čelični toranj. Šoht je počeo djelovati 1940. godine, kada je počela proizvodnja u Jami Labin. Šoht ima na vrhu dva vrlo velika kotača, koji su se sinkronizirano kretali, jedan naprijed, a drugi unatrag, i tako dizali odnosno spuštali klijetke dizala. Klijetke, s po tri razine, prevozile su rudare (po 16 u svakoj razini), pune ili prazne vagonete i razni drugi materijal. Vodilice vertikalnog rova bile su izrađene od specijalnog drveta (ariša) koje se pokazalo kao najsigurnije u slučaju kočenja. Uže dizala, sastavljeno od isprepletenih čeličnih niti, svakodnevno se pregledavalo i podmazivalo. Visina šohta iznosi 30,93 metara, a dubina vertikalnog rova je 570 m. Danas je šoht većim dijelom zahrđao, pa iziskuje hitnu sanaciju i obnovu.

Upravna zgrada

Upravna zgrada, smještena na rubu industrijske zone rudnika, ima središnji, pravokutni povišeni korpus na koji se nadovezuju dva niža kraka, jedan u pravcu trga, a drugi u pravcu izvoznog tornja (šohta). U središnjem dijelu, na dvije razine nalazili su se brojni uredi za potrebe uprave rudnika. Iz ulaznog hola vode široke, raskošne mramorne stepenice na više katove. Nakon Drugog svjetskog rata ovaj dio zgrade povišen je za dva kata, također s upravnim sadržajima. Prizemno, na boku zgrade, uzdignut za nekoliko kamenih stepenica, nalazi se drugi ulaz koji su nekoć koristili rudari. Slijedio je potom hodnik koji se desno otvarao prostranom dvoranom (danas mramorna dvorana), obloženom u sivom mramoru, koja je imala čitav niz šaltera na kojima su rudari mogli rješavati sve potrebno u vezi s radom u rudniku. Lijevo iz hodnika nalazili su se svlačionica, kupatila, sanitarni čvorovi i veza prema lamparni, iz koje se pristupalo dizalu šohta. Računa se da je tijekom četiri stoljetne rudarske aktivnosti na Labinštini u rudniku poginulo oko 750 rudara, sve do osamdesetih godina prošlog stoljeća, otkada više nisu zabilježeni smrtni slučajevi.

PIJACAL

The whole of the industrial zone of the mine is encompassed by the term Pijacal (from the Italian word piazzale, meaning "square, a spacious delimited area"). There were all the necessary facilities needed for the maintenance of the mining machinery, including a wide range of mechanical, electrical, woodwork and other workshops where all the machinery and tools used in the mine were repaired. In addition, there were spacious warehouses and a chemical laboratory. Right next to the entrance into Pijacal there was a scale for measuring the weight of empty and full transport vehicles. A little farther a heating plant was built, with two powerful water-heating boilers for the needs of the mine, as well as for those of a part of the town. What lies east of it is a high building with a rectangular layout, made of brick and strengthened with reinforced concrete string courses, in which there was a large winding engine with two enormous drums around which there was an almost constant wrapping and unwrapping of steel ropes used for lifting and lowering the shaft lift. On the south-east side, at the edge of Pijacal, there is a large building, long and rectangular, which was home to some mighty compressors, continuously operating, producing large amounts of compressed air needed for the activation of almost all machines in the mine. After the closure of Labin's shaft, most of the facilities in Pijacal were abandoned and devastated. In the new state of Croatia through the process of privatisation these edifices ended up being run by private owners, so that various entrepreneurs have given these facilities a new function.

It is very important that Pijacal was recognised as a cultural heritage site and that it was added to the national register because this means that all future interventions and alterations will be coordinated by the authorised conservation and restoration department.

Headgear (šohot)

Not far from the compressors, across the winding engine building, there is the headgear, a tall steel tower. It started to operate in 1940, when the production in Labin's shaft commenced. At its top it has two very large wheels, the movements of which were synchronised, one would move forward, the other one backwards, thus lifting and lowering the lift cages. The latter, each having three levels, transported miners (16 in each cage at each level), full or empty coal wagons and many other materials. Vertical shaft guide rails were made of a special type of wood, that is of larch, which proved to be the safest in the event of stopping the lift. The lift rope, made of interwoven steel threads, was inspected and lubricated on a daily basis. The headgear height is 30.93 metres and the depth of the vertical shaft is 570 metres. Today, the tower is largely covered in rust, requiring urgent improvements and renovation.

The administration building

The administration building, located at the edge of the mine's industrial zone, has an elevated central part, rectangular in shape, to which two lower parts are connected, one in the direction of the square and the other one in the direction of the shaft headgear (šohot). In the central part, on two levels, there were various offices for the needs of the mine management. The luxurious marble staircases lead to the upper floors from the main lobby. After World War II, to this part of the building two floors were added, with all the administration necessities. Another entrance once used by the miners, elevated a few steps, is situated on the ground floor on the side of the building. What followed was a hallway opening on its right side into a spacious hall (today known as marble hall), covered in grey marble, and offering a whole range of counters at which the miners could find a solution to everything they needed to solve in relation to their work. To the left of the hallway there was a dressing room, bathrooms, toilets and a connection to the lamp house known as lamparna, from which it was possible to access the shaft headgear lift. According to some estimates, during the four centuries of mining activities in the area of Labin around 750 miners had lost their lives in the local mine, until the 1980s. From then on, no more fatalities were recorded.

Pijacal