

Spomenik Pod Beram / *The Monument Pod Beram*

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Ime spomenika: Spomenik s kostnico narodnega heroja Vladimirja Gortana

Lokacija: Pod Beram, Istra, Hrvaška

Leto izdelave: 1953

Avtorja: arhitekt Zdenko Kolacio, soavtor Zdenko Sila

Današnji lastnik oziroma skrbnik spomenika: Spomenik teritorialno sodi v mesto Pazin, za organizacijo različnih komemoracij je zadolženo Protifašistično društvo Pazin.

Material: kamen, konstrukcija obeliska je iz betona

Stanje: Spominski kompleks je ohranjen, a objekt bi bilo vsekakor dobro restavrirati. Spomenik je bil prvotno sestavljen iz monolitnih belih geometrijskih poudarkov znotraj zelenega prostranstva, kar je zrcalilo tradicionalno gradnjo spomenika in cerkve v bližnjem naselju Beram, kjer se je rodil hrvaški rodoljub Vladimir Gortan. Ta prvotni atribut spomenika pa je bil zaradi delne zgraditve stanovanjskega naselja v neposredni bližini spominskega kompleksa kasneje uničen. Tako je bistveni element spomenika, ki ima sicer precejšnjo urbanistično-arhitektonsko in umetniško vrednost, ohranjen zgolj na izvornih črno-belih fotografijah iz preteklosti.

Avtor fotografije: Đanino Božić (januar 2020)

Ne glede na svoj komemorativni značaj je to prvi spomenik v Istri, ki je pomenil odklik od dotedanjih figurativnih prikazov, kakršne so v spominskih kompleksih po drugi svetovni vojni ustvarjali v vseh republikah socialistične Jugoslavije. Avtorja spomenika, po stroki arhitekta in urbanista, sta uporabila preproste geometrijske elemente s poudarkom na tipološko povezanih oblikah obeliska in stečka,¹ pri čemer sta vztrajala pri uporabi čistih struktur ter spoštovanju okolja in tradicije samega kraja. Tako sta po našem mnenju ustvarila eno od izjemnih del hrvaške spominske dediščine. Z uporabo geometrijskih oblik, njihovim prečiščenim in skladnim medsebojnim odnosom ter povezavo s prostorskim kontekstom sta ustvarila svojevrstno alegorično vez med zgodovinskimi dogodki in takratno aktualno sedanostjo. Spomenik je bil narejen v obdobju zapletenih mednarodnih političnih in družbenih vrenj povojnega časa (vprašanje Istre in njene združitve s Slovenijo in Hrvaško v okviru jugoslovanske federacije). Do sprejetja londonskega sporazuma leta 1954 tudi ni bilo rešeno vprašanje cone B Svobodnega tržaškega ozemlja v Istri, zato je dejstvo, da so »ta spomenik postavili Istrani 14. junija 1953«,² oznanjalo vzpostavitev duhovnega ozračja, ki ni pripomoglo zgolj k vzpostavitvi bolj umirjenega obdobja, ampak tudi k razvoju in prestrukturiranju mnogih družbenih procesov, kar je prispevalo k nastanku določenega ekonomskega, materialnega in kulturnega razvoja ter k večji mednarodni prepoznavnosti. Na kratko bi lahko rekli, da je bil to čas splošnega napredka, ko je vrsta protislovij ostala skritih, pa tudi čas mnogih aktivnosti in uspešnega sodelovanja, kar je pomenilo zanesljiv dejavnik splošnega napredka in tudi napredka v umetnosti.

Do skrajnosti zreducirani, pravzaprav abstraktni elementi spomeniškega kompleksa vaščanov niso zmotili. O tem priča izjava Zvonimirja Bačca (Beram, 1939), ki je dejal, da je bilo pri postavljanju spomenika leta 1953 prisotnih veliko ljudi, tudi predsednik Tito.

Ta spomenik je z usklajenostjo geometrijskih elementov, s prečiščenim odnosom do belega kamna, z zelenjem v okolici in z arhitektonsko povezanostjo z bližnjim krajem pomenil uvod v gradnjo večjega števila podobnih spomenikov v šestdesetih in sedemdesetih letih 20. stoletja.

Literatura

Zdenko Kolacio: *Spomenici i obilježja 1953–1982* (predgovor Tonko Maroević), Globus, Zagreb, 1984, str. 25, 26, 27.



Opis spomenika

Spomenik sestavljajo trije elementi: plato, tlakovan s kamnom (180 m²), monolitni kamnit blok/sarkofag (višina 170 cm, dolžina 200 cm, širina 100 cm) in vertikalna oblika, obložena s kamnitimi ploščami (višina 1000 cm, dolžina 150 cm, širina 70 cm).³

Stranice kamnitega bloka/sarkofaga (ožja spodnja baza in širša zgornja ploskev) krasijo reliefni prizori in vklesani besedili enotne tipografije.

Južna stran:

*Tukaj počivajo
posmrtni ostanki narodnega heroja
Vladimirja Gortana iz vasi
Beram, ki je 17. oktobra 1929
žrtvoval svoje življenje za svobodo Istre*

Severna stran:

*Istra, ki je bila osvobojena
v boju jugoslovanskega naroda
ter osvobojena nasilja
italijanskega imperializma,
je hvaležna vsem borcem,
ki so prispevali k njeni neodvisnosti in svobodi.*

Na vzhodni in zahodni strani so v plitvem reliefu izklesane podobe orodja (motika, nož, škarje, plug, sekira).

Prevedla Lidija Jerman

1 Stečak, slo. steček (sinonimi: bilig, kam, marmor, zlamen, kuća, znani tudi kot marmorji, magi, grško pokopališče, karijsko pokopališče in kiklopski kamni), je vrsta kamnitega srednjeveškega nagrobnika. Njegovo ime izhaja iz oblike glagola »stojati«, tj. »stoječ«. Nagrobniki v obliki stečkov so bili zgrajeni v srednjem veku in predstavljajo življenjsko dobo ter jih večinoma najdemo v Bosni in Hercegovini, obstajajo pa tudi v jugovzhodni Hrvaški, jugozahodni Srbiji in severozahodni Črni gori.

2 Besedilo, vklesano na vzhodno stran vertikale, ki ima obliko obeliska, ima enotno tipografijo.

3 Izražene mere so približne. Avtorica je uporabila mero koraka in zgolj ocenila višino obeliska.

Name of monument: Monument with ossuary of People's Hero Vladimir Gortan
Location: Pod Beram, Istria, Croatia

Produced in: 1953.

Authors: architect Zdenko Kolacio, co-author Zdenko Sila

Present owner or caretaker: territorially, this monument is under the authority of the town of Pazin; the various commemorations are organised by Anti-fascist Association of Pazin.

Material: stone; the obelisk's inner core is made of concrete

Present state: the memorial complex is preserved but the structure would definitely benefit from a restoration. The monument was initially composed of white monolithic geometrical accents in a green expanse, which mirrored the traditional monument and church builds in the nearby settlement of Beram, where Croatian patriot Vladimir Gortan was born. Due to a residential community having been partly built in the immediate vicinity, this original attribute of the monument was subsequently ruined. This essential element of the monument, which has significant urban-architectural and artistic value, is thus retained only on original black-and-white photographs from the past.

Photographer: Đanino Božić, January 2020.

Notwithstanding the commemorative character of the monument itself, this is the first monument in Istria which represents a deviation from figurative depictions of memorial complexes up to that point, which were constructed in all the republics of socialist Yugoslavia after World War 2. The monument's authors - architects and urban planners by profession - used simple geometric elements with the emphasis on typologically related shapes of the obelisk and the *stećak*,¹ and insisted on using clear structures and respecting the environment and tradition of the place itself. In doing this, they created - in our opinion - one of the exceptional works of Croatian memorial heritage. By using geometric shapes, employing a considered and harmonious mutual relationship, and establishing a link to the spatial context, the authors created a distinctive allegorical "connection" between historical events and the present situation of the time. The monument was created in the period of complicated international political and social upheavals of the post-war era: the Istrian question and its unification with Slovenia and Croatia to form the Yugoslav federation. Until the adoption of the London Memorandum in 1954, the question of Zone B of the Free Territory of Trieste in Istria also remained unresolved. The fact that this monument was erected by the people of Istria on 14th June 1953² thus announced the engendering of a certain spiritual climate which contributed not only to the commencement of a more tranquil period but also to the development and restructuring of many social processes, which contributed to the fostering of a certain economic, material and cultural development, and an enhanced international profile. In short, it could be claimed that this was a period of general progress in which many contradictions remained unperceived. This was also a time of numerous activities and successful co-operation, which represented a definite factor of general progress, as well as progress in art.

The radically pared down, indeed abstract elements of the monument complex did not raise eyebrows with the townspeople. A testament to this is a statement by Zvonimir Bačac (Beram; b. 1939), who said that a multitude of people were present at the erection of the monument in 1953, including among them President Tito.

With the congruity of its geometric elements, the considered attitude toward the white stone, the greenery in the vicinity, and the architectural whole of the nearby Beram, the monument represented a foray into constructing a large number of similar monuments produced in the 1960s and 1970s.

Bibliography

Zdenko Kolacio: Spomenici i obilježja 1953 – 1982 (predgovor Tonko Maroević) (Monuments and memorials 1953 – 1982 (foreword by Tonko Maroević) - Croatian only), Globus, Zagreb, 1984., pp. 25, 26, 27.

Description of the monument

The monument comprises three elements: a stone-paved platform measuring 180 sqm, a monolith stone block/sarcophagus (height: 170 cm; length: 200 cm; width: 100 cm), and a vertical shape clad in stone slabs (height: 1000 cm; length: 150 cm; width: 70 cm).

The sides of the stone block/sarcophagus - the narrower lower base and the wider upper surface - are composed of scenes in relief and typographically uniform carved inscriptions.³

Southern side:

Resting here are the earthly remains of People's Hero Vladimir Gortan from the village of Beram, who on 17th October 1929 Sacrificed his life for the freedom of Istria

Northern side:

Istria, liberated in the struggle of the Yugoslav people from the violence of Italian imperialism, is grateful to all fighters For its independence and freedom.

On the eastern and western sides, there are images of tools (a hoe, a knife, scissors, a plough, and an axe) carved in low relief.

1 *Stećak* (Cyrillic: *Стећак*, [stetʃak]; plural: *Stećci*, *Стећци*, [stetʃtsi]) is the name for monumental medieval tombstones, that lie scattered across Bosnia and Herzegovina, and the border parts of Croatia, Montenegro and Serbia

2 The text carved in the eastern side of the vertical, which has the shape of an obelisk, has uniform typography.

3 Approximate measurements. The author used her steps as measure and the height of the obelisk is only an estimate.



