

STJEPAN PLANIĆ I AVANGARDA HRVATSKE ARHITEKTURE TRIDESETIH GODINA

STJEPAN PLANIĆ AND THE CROATIAN ARCHITECTURE AVANT-GARDE OF THE THIRTIES

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Stjepan Planić (Zagreb, 27. 12. 1900. – 26. 12. 1980.) jedan je od najznačajnijih hrvatskih arhitekata 20. stoljeća, a njegovo je djelo osebujan i visokovrijedan doprinos panorami moderne hrvatske arhitekture u razdoblju od 1930. do 1980. godine. Većina Planićevih ostvarenja nalazi se u Zagrebu i njegovoj bližoj okolici, no dio njih rasut je po Hrvatskoj od Čakovca preko Kalnika i Požege, do Jadranova, Novog Vinodolskog i Visa.

U zagrebačkoj školi moderne arhitekture drži Stjepan Planić nekoliko prioriteta, a najznačajnijim smatramo to što je prvi uredio i objavio knjigu-zbornik o problemima suvremene arhitekture "Treba znati... progres graditeljstva" 1932. godine. Knjiga djeluje prvenstveno slikom, tj. arhitektonskim nacrtima i fotografijama generacije arhitekata kojoj je Planić pripadao, a koje prati lapidaran tekst, njihov komentar. Što je značilo popratiti pojavu moderne arhitekture u nas, koja je bila tek u nastajanju, dobro opremljenom i reprezentativnom knjigom, znat ćemo ako godinu njezina objavljivanja smjestimo u stvarni

Stjepan Planić (Zagreb, 27th of December, 1900 - 26th of December, 1980) was one of the most important Croatian architects of the 20th century and his work is highly valued as a singular contribution to the panorama of the modern Croatian architecture of the period between 1930 and 1980. Most of his realisations are in Zagreb and in its immediate neighbourhood, though a number of them are strewn across Croatia, from Čakovec, over the Kalnik to Požega, Jadranovo, Novi Vinodolski and the island of Vis.

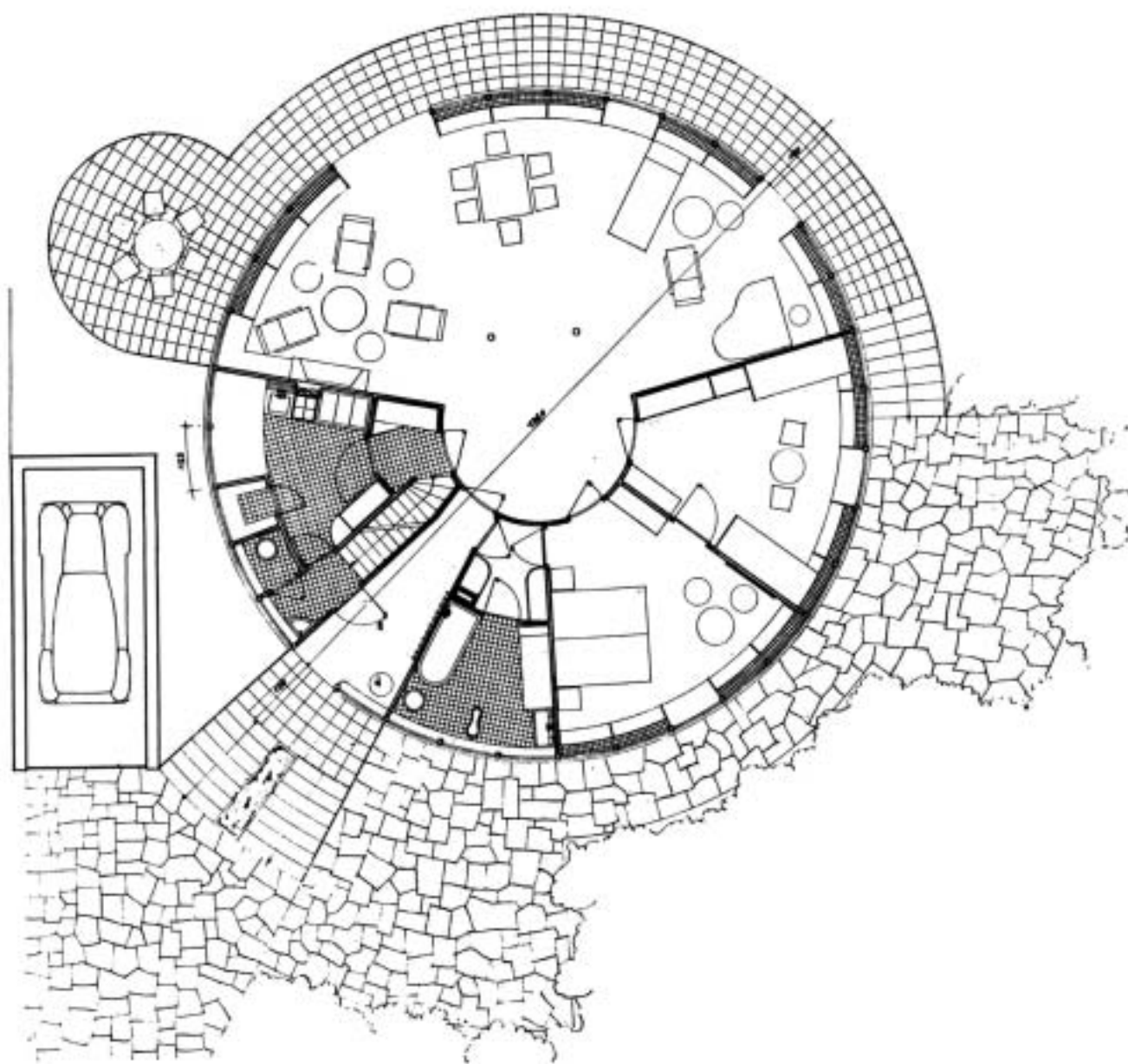
In the Zagreb School of modern architecture several priorities belong to Stjepan Planić. Among the most important ones belongs a fact that he was the first to edit and publish a book, a list of problems in contemporary architecture, titled "One Ought to Know... the Construction Progress", in 1932. The book works primarily by way of pictures, that is by way of architectonic blueprints and photographs of the Planić's generation of architects, accompanied by lapidary texts in



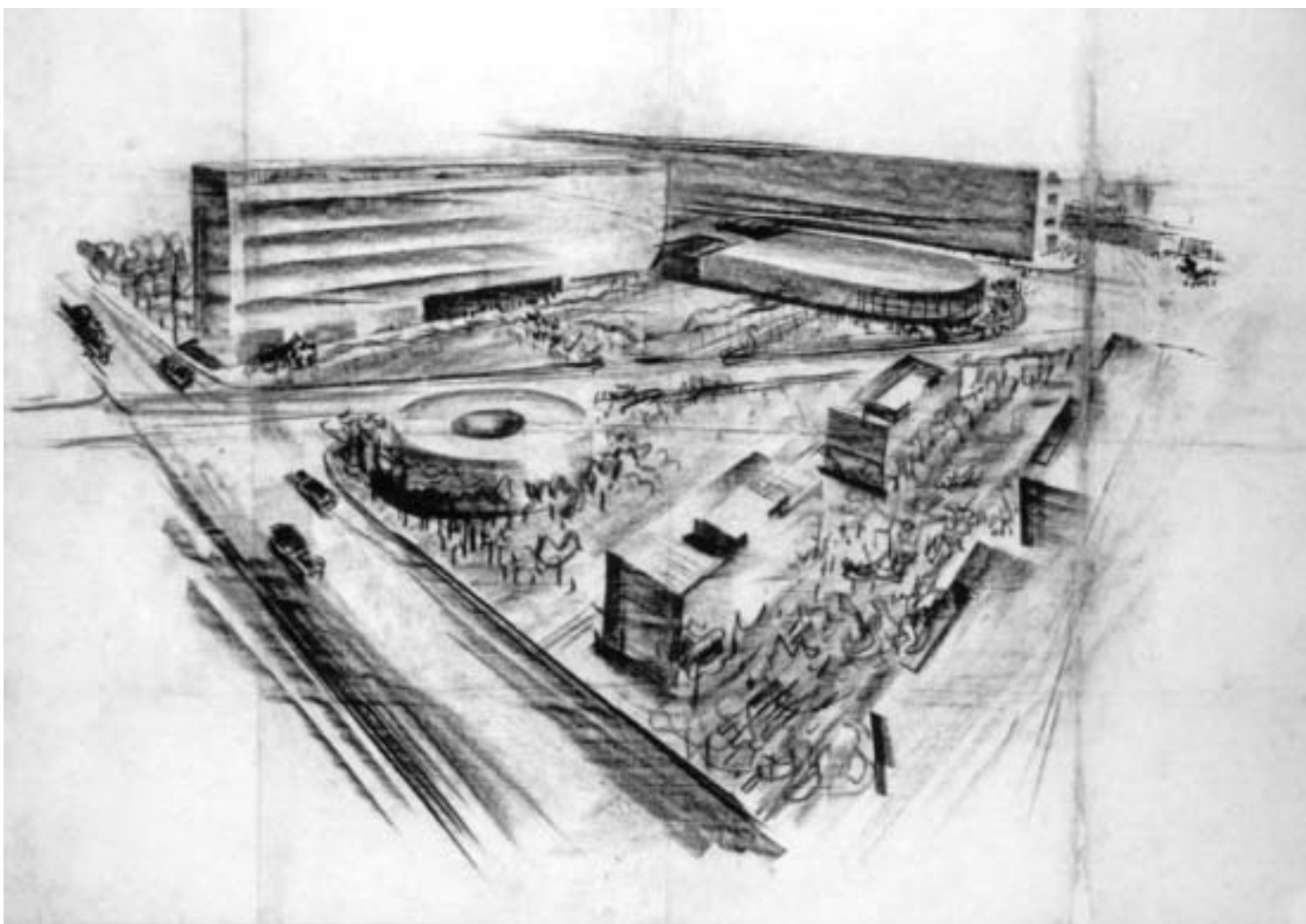
Vila Fuhrmann / *Villa Fuhrmann*, Zagreb, Gornje Prekrižje 30, 1935.

povijesni okoliš tadašnje europske arhitekture. Bilo je to devet godina nakon što je Le Corbusier objavio svoju epohalnu knjigu "Vers une architecture", četiri godine nakon što je Mies van der Rohe pozvao suvremene arhitekta da u Weissenhofu kraj Stuttgarta realiziraju po jednu stambenu zgradu u punoj slobodi svojih opredjeljenja, a svega tri godine nakon osnutka Međunarodnog kongresa moderne arhitekture (CIAM), svjetskog udruženja arhitekata u La Sarrazu, čiji manifest Planić objavljuje na početku svoje knjige kao moto. Ona i danas sa svojih 130 stranica i gotovo dvostruko toliko nacrti i fotografija

form of a comment. We shall only be able to judge the actual significance of that well-produced, representative book, by looking into the emergence of the modern architecture in our parts and by placing the time of its publishing in the historical context of the then European architecture. It followed 9 years after Le Corbusier published his epoch-making book "Vers une architecture" and four years after Mies van der Rohe invited contemporary architects to realise one housing building each in Weissenhof near Stuttgart, completely free as regards their own commitments. It appeared only three



Vila Fuhrmann, tlocrt prizemlja / *Villa Fuhrmann, ground floor*, Zagreb, Gornje Prekrižje 30, 1935.



Zgrade radničkih ustanova na Ciglani, natječajni rad, perspektiva / *Buildings for workers' institutions, competition project, perspective view*, Zagreb, Klaićeva-Kršnjavoga-Kačićeva, 1932. (Ernest Tomašević)

dokazuje koliko je moderna arhitektura dvadesetih i tridesetih godina – kao toliko puta u povijesti – prednjačila pred razvojem tehnologije, pa i nekih grana umjetnosti 20. stoljeća. Uz objektivnu dokumentarnost i cjelovitost pregleda, u "Problemima..." ima postavki i sadržajnih aspekata koji su važni do danas. To su prvenstveno odnos projektiranja i legislative, odnos arhitekta i urbane građevinske administracije, odnos stvaratelja i društva, projektanta i naručitelja, te promocija ideje postojanja jedne idealne *universitas architectorum et fabrorum*.

U Planićevoj se praksi propis da stambeni prostori moraju biti okrenuti na ulicu kako bi se omogućila reprezentativnost uličnog pročelja, a nusprostorije na stražnju, dvorišnu stranu kuće, pokazao na lokacijama za samostojeće obiteljske kuće na brežuljcima i zelenim obroncima šumovitog Sljemena besmislen i bezuman. Jedan od najranijih projekata, koji će otada služiti kao primjer pobjede arhitekata u nastojanju da stvaraju arhitekturu "za bolji život čovjeka", Planićeva je kuća na Jabukovcu. Vjera u humanistička načela moderne arhitekture,

years after founding of the International Congress of Modern Architecture CIAM by the world association of architects in La Sarraz. Planić took their manifesto as the motto of his book. Even nowadays, with its 130 pages and almost as many blueprints and photographs it demonstrates that the modern architecture of the twenties and the thirties was leading the technology development, as it did so many times in history, as was the case with some art disciplines of the 20th century. Beside objective documentation and completeness of review there are some tenets and content aspects in "The Problems..." that are significant, even nowadays. To begin with, it is the relation between designing and legislature, the relation of the architect and urban-construction administration, the relation of a creator and the society, of an architect and an investor and promotion of the idea of an ideal "*universitas architectorum et fabrorum*".

In Planić's practice of building detached houses on hills and green slopes of woodlands of the Sljeme, the regulation defining that living spaces should be looking on the street,

upornost u borbi za njezino ostvarenje i snaga Planićeve argumentacije – uz znatan dodatak osobnoga šarma – izborili su Planićevu pobjedu u borbi s propisima koji bi “*u budućnosti bili cilj progresu graditeljstva, a ne zaprijetka.*” O svojoj tadašnjoj optimističnoj zabludi govori prilikom dodjele nagrade “Vladimir Nazor” za životno djelo 1968. godine: “*Borba za moderno još nije dobivena.*”

Crteži koji prate Planićeve projekte u međuratnom razdoblju svjedoče o osobnom prijateljstvu arhitekta s osebnim i velikim slikarom Ernestom Tomaševićem, koji je opremio niz Planićevih članaka, izložbi i natječajnih radova. A Planićev je opus, sa 700 projekata i realizacija, jedan od najbrojnijih za koje znamo, i u kojem prevladavaju obiteljske kuće uz koje je uvijek projektirao i perivoje. Pritom se najindividualnije i najizvornije služio rječnikom dvaju idioma suvremene arhitekture – *internacionalnoga*



Naslovnica knjige "Treba znati...progres graditeljstva. Problemi savremene arhitekture", uredio Stjepan Planić / Cover of the book "One Ought to Know... the Progress of Construction. The Problems of Contemporary Architecture", edited by Stjepan Planić, Zagreb, 1932.

funkcionalističkog i regionalnoga organskog – i povezujući ih na strukturalnoj razini stvorio djela (poput stereometrijski čiste okrugle vile na Gornjem Prekrižju i Tomislavova planinarskog doma Y-tlocrta iz tridesetih do kuće-kočke iz pedesetih godina) koja nisu samo antologijski spomenici umjetnosti 20. stoljeća, već i cjelokupne hrvatske arhitekture.

opening the possibility of a representative façade, and the utility spaces at the back of a house, proved to be senseless and unreasonable. One of his earliest projects, a house in Jabukovac, will from that time on serve as an example of an architect's victory in his endeavours to create architecture "intended for the better life of man". Planić's belief in humanistic principles of the modern architecture, his persistence in the struggle to realise them and the strength of his argumentation, with considerable quantity of his personal charm, won him the triumph in confronting the regulations. It would "*in the future be the aim of progress, not an obstacle.*" He spoke of this optimistic delusion of his, from that time, on the occasion of receiving the Life Achievements Award "Vladimir Nazor" in 1968. "*The struggle for the modern is not yet won.*"



Prva stranica knjige / The first page of the book

The drawings accompanying Planić's projects during the interwar period witness of his personal friendship with a distinctive and a great painter Ernest Tomašević, who graphically designed a number of Planić's articles, exhibitions and competition works. Planić's opus, with 700 projects and realisations, as far as we know, belongs to the most numerous and is also one where family houses prevailed around which he designed gardens. In the most individual and authentic manner



Stambena zgrada Mokrović / *Mokrović apartment building*, Zagreb, Draškovićevea 47, 1932.

Moja je polazna teza da je zagrebačka škola moderne arhitekture i to prvenstveno u nekim djelima Drage Iblera i Stjepana Planića ostvarila sintezu kakvu je teško naći bilo gdje drugdje. Smatram da je za tumačenje zagrebačke škole moderne arhitekture, kako je uvjetno zovemo, umjesto neprikladnih uvoznih literarizirajućih ili ideologizirajućih hipoteza mnogo primjerenija domaća teza povjesničara umjetnosti Ljube Karamana o "slobodi stvaranja periferijske sredine". Njome se neusporedivo objektivnije i uvjerljivije može pojasniti



Zanatlijski dom, natječajni rad / *The Craftsmen Home, competition project*, Zagreb, Pantovčak 5, 1930.

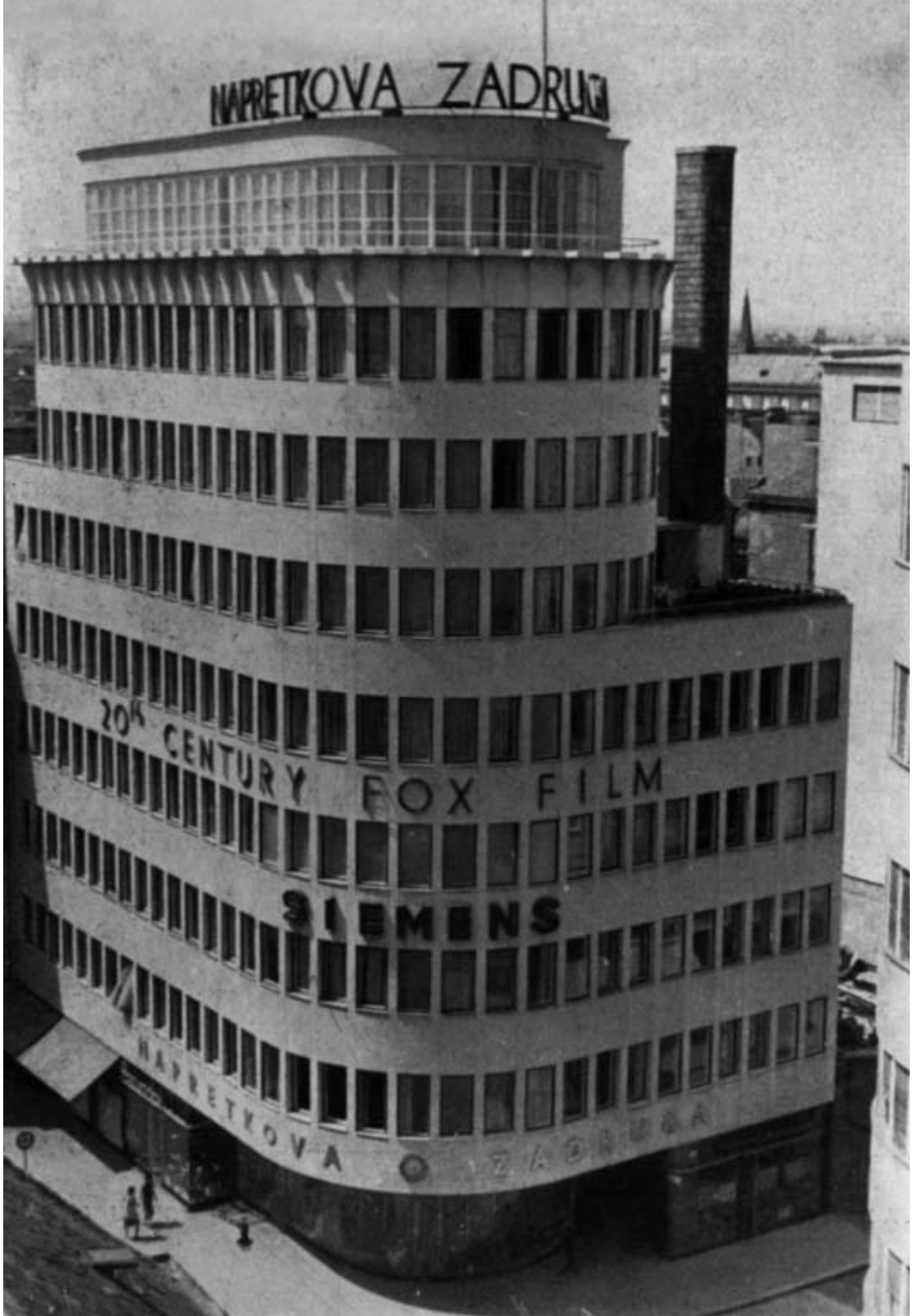
specifičnost Iblerova i Planićeva opusa, pa i zagrebačke arhitektonske škole u cjelini. Za razliku od *provincijske* sredine koja preuzima norme i imitira rješenja iz nekog velikog središta, Karaman smatra da je *periferijska* sredina – a Hrvatska je po njemu tipičan primjer za to – ona koja je dovoljno daleko od jačih kulturnih središta (od normi i dogmi koje u njima vladaju) i koja omogućuje umjetniku veću slobodu stvaranja (bez pridržavanja često krutih kriterija koji vladaju u velikim središtima i žarištima moći), a naročito da inspiraciju i ideje crpi iz dvaju ili više izvora zbog čega u povoljnom trenutku stvara kreativne sinteze.

he applied the vocabulary of the two idioms of the contemporary architecture - *the international functional and the regionally organic*. Combining the two on a structural level he created works (the stereometrically pure Round Villa in Gornje Prekrižje, the Tomislav Mountaineers Home of an Y-layout from the thirties and the cube-house from the fifties), which are anthology examples of the 20th century art memorials, as well as of the entire Croatian architecture.

My assumption is that the Zagreb School of modern architecture managed to realise syntheses hard to find elsewhere, primarily in the works of Drago Ibler and Stjepan Planić. I believe that when explaining the Zagreb school of modern architecture, as we call it, it would be proper to apply a thesis of Ljubo Karaman, our local art historian of "*creating the freedom of a peripheral environment*", instead of inappropriately importing hypotheses pertaining to literature and ideology. It can explain the specificity of Ibler's and Planić's opuses in an infinitely more objective and convincing manner, even of the Zagreb school of modern architecture as a whole. As distinguished from a *provincial* milieu adopting norms and imitating solutions of great centres, Karaman believes a *peripheral* milieu to be the one sufficiently distanced from more powerful cultural centres (and norms and dogmas dominating them) and according to him Croatia is a typical country suited to this notion. It offers an artist greater freedom of creation, without respect for the sometimes-rigid criteria ruling great centres and power-foci, gives him a chance to draw from two or more sources and to make creative synthesis in auspicious moments.



Tomislavov dom na Sljemenu, natječajni rad, perspektiva / *The Mountaineers' Home Tomislav on Sljeme, competition project, perspective view*, Zagreb, Medvednica, 1935. (Ernest Tomašević)

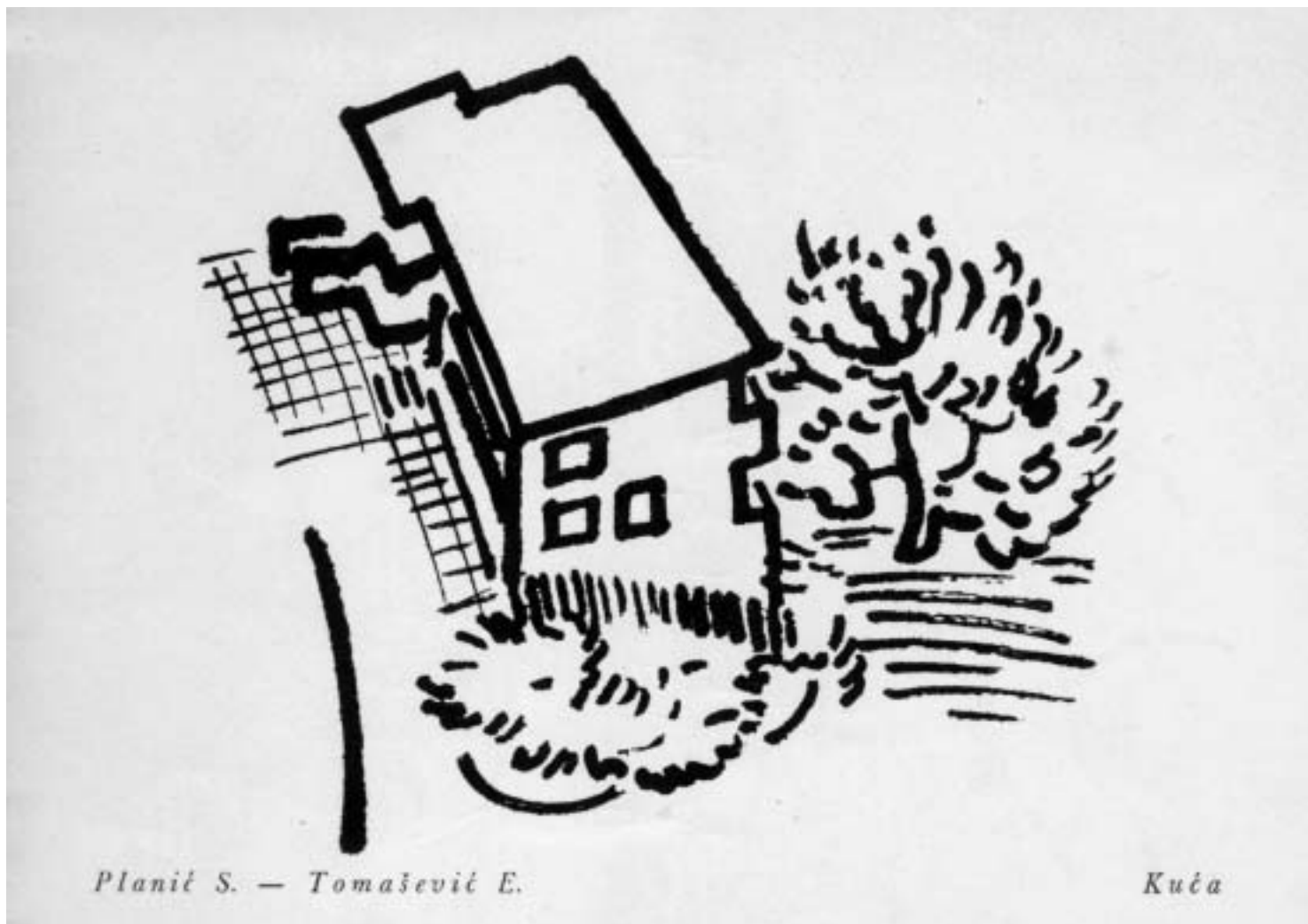


Stambeno-poslovna zgrada "Napretkova zadruga" / *The "Napretkova zadruga" housing and business building*, Zagreb, Bogovićeva 1, 1936.

U spomenutoj Planićevoj knjizi, kao programatski manifest, objavljene su gotovo isključivo građevine završene stambenom terasom i ravnim krovom. To su zajednička svojstva prikazanih projekata i djela, a možda su u tom trenutku bila i najizrazitiji znak razlikovanja od povijesne, posebno historicističke zagrebačke arhitekture krovova i metalnih kupola. Govoreći u dokumentarnom filmu 1978. na terasi stambene višekatnice, koju je projektirao na Zakladnom bloku u središtu Zagreba (Petrićeva 5), Planić je umjesto na uzore suvremenog graditeljstva, aludirao upravo na kontinuitet oblika i značenja terase u arhitekturi drevnih civilizacija. Pokazujući pokretom ruke na ogromne kositrene kupole zgrade Prve hrvatske štedionice, popularnog Oktogona u susjedstvu, rekao je: *"Svi ovi krovovi, sve ove kupole, to su bili nekadašnji rekviziti komponiranja generacije pred nama i to se onda zvalo velika arhitektura. Nošeni težnjom da vrtove donesemo u centar grada, da čovjeku pružimo u gradskoj okolini one ugodnosti koje pružaju livade, potok, šuma, mi smo ih ostvarili na terasama i oni još i danas cvatu. Da viseći vrtovi Semiramide nisu san dokazom je ova terasa realizirana prije 40 godina, koja doslovce ostvaruje povezanost čovjeka sa sokovima prirode."* *"Organizirati život..."*, kako često ponavlja Planić, ne znači nametati rješenja, nego kreativno odgovoriti na zahtjeve života i čovjekove potrebe skladno riješiti u arhitektonskom prostoru.

In the earlier mentioned Stjepan Planić's book just about every published example is of a building ending with a living terrace and a flat roof, it is almost a manifesto. These were the common qualities of the represented projects and works. Perhaps at the time they displayed the most expressive mark of distinction from the historical, particularly the historicism architecture of roofs and metal domes of Zagreb. Stjepan Planić, speaking in a documentary from 1978, standing on a terrace of a multi-storey building in the Petrić's Street 5, on the so-called "Zakladni blok" in the heart of Zagreb, designed by himself, alluded to the continuity of forms and to the significance of a terrace in the architecture of ancient civilisations and not to the paragons of contemporary building. Gesturing towards the tin dome of the First Croatian Savings Bank building, the popular Octagon, he said: *"All these roofs, all these domes were the composition equipment of the preceding generation, which was then called great architecture. Driven by an aspiration to bring gardens into the centre of the city, to offer a man in urban environment a commodity of a meadow, brook, or a forest, we realised them on terraces where they blossom even today. The hanging gardens of the Queen Semiramis are not a dream, this terrace realised 40 years ago proves that, it literally realises a connection between a man and the juices of nature."* *"To organise life..."* as Planić often repeated, did

S. Planić i E. Tomašević, Najamna vila Guštin - Prestin / *Guštin - Prestin tenancy villa*, Zagreb, Jabukovac 22, 1931. (objavljeno u katalogu izložbe "Zemlje", 1932./ published in the exhibition catalogue of the "Zemlja" group, 1932.)



Planić S. — Tomašević E.

Kuća

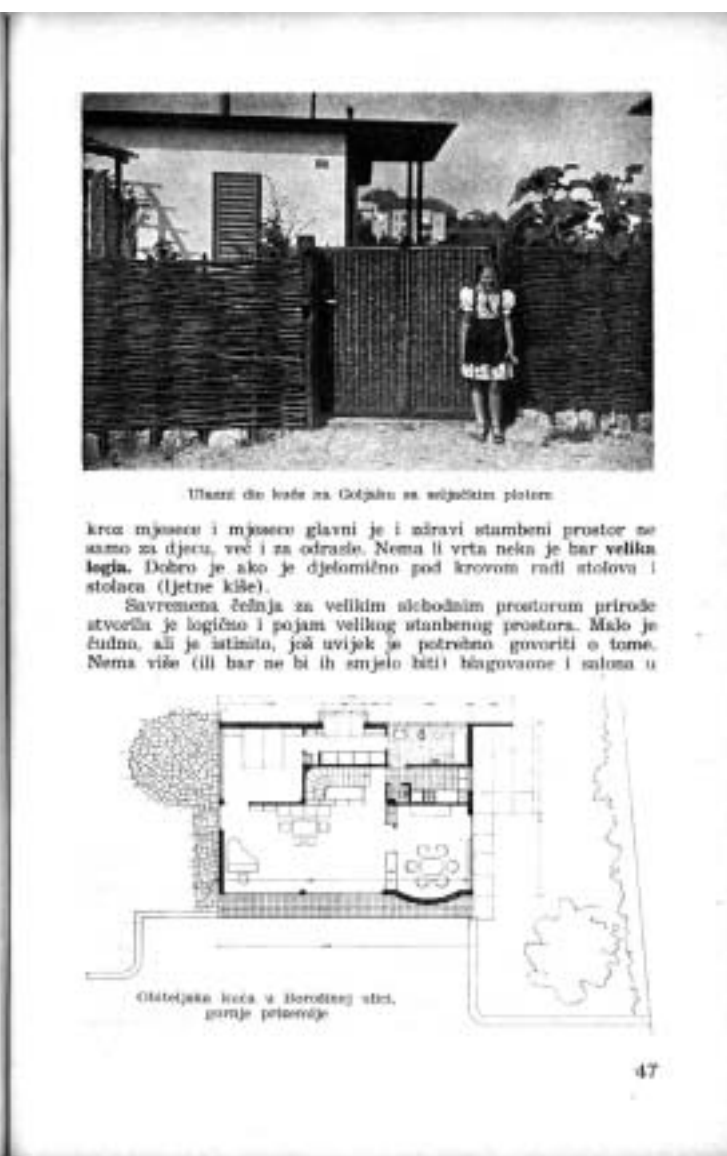
Osim pisanja (od knjige za odrasle "Problemi savremene arhitekture", 1932. do "Kulture stanovanja" za djecu, 1985.), Planić je na slušateljstvo želio djelovati i neposredno, na pojedinca ili na malu obiteljsku zajednicu, za što je uvijek nalazio vremena. "Tri pisma o stanovanju" samo su uzorak i obrazac, kapljica u moru razgovora i tumačenja što ih je Planić neumorno vodio s ljudima kojima je gradio kuću ili koji su htjeli da im projektira dom.

Sedamdesetih godina češće sam vozio Planića i pratio ga na gradilištima, dok se istodobno izvodila adaptacija moga terasnog stana po njegovu projektu. Primijetio sam odnos istinskog poštovanja i apsolutne poslušnosti svih "njegovih" obrtnika, bez obzira jesu li s njim surađivali četrdesetak godina ili ih je angažirao tek nedavno. Bilo je to dosta neobično jer je Planić u svojim projektima, a time i u zahtjevima prema izvođačima, išao neprekidno dalje, a nerijetko je zahtijevao postupke koji su bili novi, smion i neuobičajeni. Planićevi su

not mean to impose solutions, but to creatively answer the demands of life and harmoniously resolve human needs within the architectonic space.

Besides writing (to begin with a book for adults "Problems of Contemporary Architecture," from 1932, to "Culture of Living," from 1985, intended for children) Planić wanted to effect immediate influence on individuals and small family communities. For that, he would always find time. "Three Letters on Housing" were just an example and a pattern, a drop in the ocean of talks and interpretations that Planić had led with the people he built houses for or with those who wanted him to design a home for them.

During the seventies I often drove Planić on his tours of construction sites and the adaptation of my terrace apartment was taking place at that time, too. I observed a relationship of true respect and absolute obedience on the part of his





Vila Fuhrmann / *Villa Fuhrmann*, Zagreb, Gornje Prekrižje 30, 1935

konstrukcijski nosači bili u pravilu vitkiji od drugih, njegovi prozori uvijek veći (da ne kažem redovito i bolje proporcionirani) od onih na susjednim kućama. On je često "kršio" i propise o dimenzioniranju (što su u pravilu iz "sigurnosnih" razloga preračunati) jer ih je određivao po usklađenosti s proporcijama, po oblikovnim kriterijima cjeline. Na primjer, dok su armiranobetonske ploče balkona obično zdepaste, na Okrugloj vili (1936.) okrugla ploča balkona što opasuje tri četvrtine valjkastog tijela vile duboko je isturena u prostor, smiono tanka i otmjeno lebdi u prostoru. "To čak malo vibrira", komentirao je Planić. To je najraniji primjer kojeg se sjećam, a u njegovoj neiscrpoj kreativnosti uvijek je dolazilo nešto novo, od primjene građe i konstrukcije do oblikovanja, a posebno u organizaciji prostora, u čemu se u kasnijim projektima najviše bavio dinamičkom igrom povezivanja različitih razina u stanu.

Šezdesetih i sedamdesetih godina umjesto žbukanih fasada Planić često koristi opeku: crvenu ili blijedožutu, pa čak i "otpadnu", prepečenu opeku koja se dijelom pocaklila, iskrivila

craftsmen, regardless of whether they worked with him for forty years or had been engaged only recently. It was rather unusual, since in his designs and in his demands on craftsmen Planić always went further, often demanding new, bold and uncommon procedures. Construction carriers designed by Planić would, as a rule, be more slender than others were, his windows were bigger (not to mention that they were of better proportions) than those in the neighbourhood. He often "broke" the regulations of dimensioning (excessive, as a rule, due to safety precautions). He defined them according to proportions, according to the formative criteria of the whole. For example, a board of reinforced concrete of a balcony usually appears thickset and in the Round Villa (1936), the round balcony board girding three quarters of the cylindrical body of the villa is deeply protruded into space, boldly thin, elegantly elevated in space. "It even vibrates a little," commented Planić. That was the earliest example I can recall. In his inexhaustible creativity he always made room for something new, ranging from the use of building materials and construction to the formation. It was particularly evident in the

(čime se postiže živa reljefnost fasade) i postala tamna - rafinirane hrđavo ljubičaste boje. Istodobno je na seriji ljetnikovaca na obali, u Jadranovu, Novom Vinodolskom ili na otoku Lošinju, primijenio vlastitu tehniku izvedbe fasadnih zidova od drobljenog kamena zalivena u beton. Sam je krajnje jednostavno objašnjavao taj postupak. U krševitu Primorju dosta je kamena drobljenca, koji se odlomljen vadi za temelje, podrum ili cisternu, pa i za nivelaciju terena, a Planić ga je odlučio iskoristiti na suvremen način koji odgovara industrijskoj eri. Dovožio je drobilicu na gradilište i na licu mjesta dao drobiti kamen te ga takvog utopljenog u beton koristio za gradnju vanjskih zidova. Nitko nije i nitko neće bolje od njega valorizirati likovnu vrijednost tih površina, s preljevima sivkaste boje i živom igrom svjetlosti i sjene "*...to postaje nešto drugo, plemenito, kao kucano srebro.*" Kako bi brojne takve ideje izvođač, najčešće po usmenim Planićevim uputama i obrazloženjima, savršeno izveo - iako često protiv onoga "kako su nas učili i kako mora biti" - bila je potrebna vjera u kreativnu snagu arhitekta i moralnu vrijednost njegove riječi. Planić je imponirao građevnim obrtnicima i po tome što je odlično poznavao njihov zanat i uvijek je mogao uzeti "špahtl" u ruku, pokazati kako treba zamiješati boju, a dobro je poznavao i terminologiju graditeljske prakse, koja je različita od školske. Govorio je njihovim jezikom.

Planićeva arhitektura moći će se svrstati u kritičkoj, znanstvenoj i teoretskoj obradi na različite načine, prema mogućnostima i afinitetima, ali u stvarnosti ona će uvijek ostati ne samo spomenik skladu razuma i osjećaja, slobode i nužnosti, već spomenik Planiću, kao čovjeku koji je vjerovao u mogućnost ljepšeg i sretnijeg čovjekova života i koji je kao arhitekt to znao ostvariti.

organisation of space, which he kept returning to in his later projects, most often dealing with a dynamic play in connecting of different levels within a flat.

During the sixties and the seventies, instead of plastered façades Planić often used bricks: red or pale yellow, also the brick "waste", double baked bricks, partially glazed and deformed - achieving thus a vivacious relief on a façade - which later darkened into a refined rusty purple colour. At the same time, in a number of summer houses along the coastline, in Jadranovo, Novi Vinodolski and on the island of Lošinj, he applied his own technique of construction of façade walls produced of crushed stone splashed with concrete. He explained the procedure in an extremely simple manner. In the karst terrain of Primorje there is plenty of crushed stone commonly used for foundations, cellars or cisterns, as well as for terrain levelling. Planić decided to apply it in a contemporaneous way adequate to an industrial era. He would bring a stone-crusher to the site and had stone grounded on the spot. Crushed stone would be submerged into concrete and then used for construction of outer walls. Nobody had ever, or ever will, made better valorisation of the visual value of those surfaces, tinged with different tones of grey and of a vivacious play of light and shadow. "*...it turns into something else, something precious, like hammered silver.*" Contractors had to believe in the creative power of this architect and the moral power of his word. To realise his ideas, they often followed on Planić's verbal instructions only, even though they were sometimes "contrary to everything they had been thought". Construction craftsmen were greatly impressed by Planić, because he was familiar with their crafts. He could always take a trowel in his hand and demonstrate mixing of a colour. He was familiar with the construction practice terminology, different from the one thought at school. He spoke "their" language.

Planić's architecture will be categorised by way of a critical, scientific and theoretic elaboration in different ways, according to possibilities and affinities. In reality it will always remain a memorial to sense and feeling, freedom and necessity, as well as a memorial to Planić, a man who believed in the possibility of a nicer and happier life of people and as an architect he knew how to realise it.