

O KONCEPCIJI IZLOŽBE

ON THE CONCEPTION OF THE EXHIBITION

darja radović mahečić i ivana haničar / by darja radović mahečić and ivana haničar

Arhitekt Stjepan Planić nesumnjivo zauzima posebno mjesto u hrvatskoj arhitekturi 20. stoljeća, a ovom se izložbom njegovo djelo prvi put u cijelosti predstavlja široj javnosti. Sačuvani arhiv Stjepana Planića sastoji se od skica, idejnih nacrti, glavnih i izvedbenih projekata, publikacija, rukopisa i nešto fotografija, a broji preko 700 različitih arhitektonskih zadataka. Izložba ne bi bila moguća da nam cjelovitu dokumentaciju Stjepana Planića (za potrebe odgovarajuće stručne i informatičke obrade svojedobno preseljenu u Institut za povijest umjetnosti u Zagrebu) velikodušno nisu posudili njegovi nasljednici - unuk arhitekt Stjepan Lončarić i zet kipar Zvonimir Lončarić.

Građa je bila zaprimljena abecedno razvrstana prema prezimenima investitora. Za svaki je projekt bilo potrebno utvrditi činjenice: nekadašnju i sadašnju namjenu, adresom odrediti lokaciju, datirati projekt i eventualnu realizaciju, a taj se dio posla, osim usporedbom s građevinskom dokumentacijom nadležnih gradskih arhiva, obavljao uglavnom obilaskom terena, u razgovoru s investitorima i njihovim nasljednicima. Arhitekt Stjepan Planić većinom je radio sam, a karakterističan način rada sastojao se upravo u neposrednom kontaktu s investitorima te kasnije radnicima i obrtnicima, koji se nastavljao i nakon dovršetka gradnje. U njegovu golemom opusu brojnošću i kvalitetom dominira projektni zadatak obiteljske kuće. Planić je sebe smatrao režiserom koji za potrebe svake zajednice oblikuje život po mjeri, a ne primjenjuje tipska ili univerzalna rješenja. Planićevi investitori i suradnici, prijatelji, poznanici, štovatelji i članovi obitelji s nama su nesebično podijelili svoja iskustva, podatke i mišljenja, te im se ovom prilikom srdačno zahvaljujemo na pomoći i suradnji.

Prilikom koncipiranja ove izložbe bili smo svjesni činjenice da ona, osim što otvara očima javnosti originalnu dokumentaciju jedne od najvažnijih autorskih osobnosti hrvatske arhitekture 20. stoljeća, predstavlja i svojevrstu prvu retrospektivu. U nastojanju da uobličimo izložbu koja će što potpunije predstaviti razmišljanje, način rada i vrijednost Planićeve arhitekture, na mjestima gdje su u ostavštini arhitekta postojale praznine, a kako bi se vjerno ocrerala Planićeva stvaralačka putanja, posegnuli smo u druge arhive. Takva je dokumentacija posuđena iz Državnog arhiva u Zagrebu, iz arhiva Hrvatske radio-televizije, Muzeja grada Zagreba, Muzeja za umjetnost i obrt, Gliptoteke HAZU, Nacionalne i sveučilišne knjižnice, Instituta za povijest umjetnosti, od dr. Jadranke Damjanov i dr. Radovana Ivančevića, no njezin udjel i dalje je kvantitativno zanemariv u odnosu na izvornu arhitektonsku dokumentaciju. Otuda i naziv izložbe.

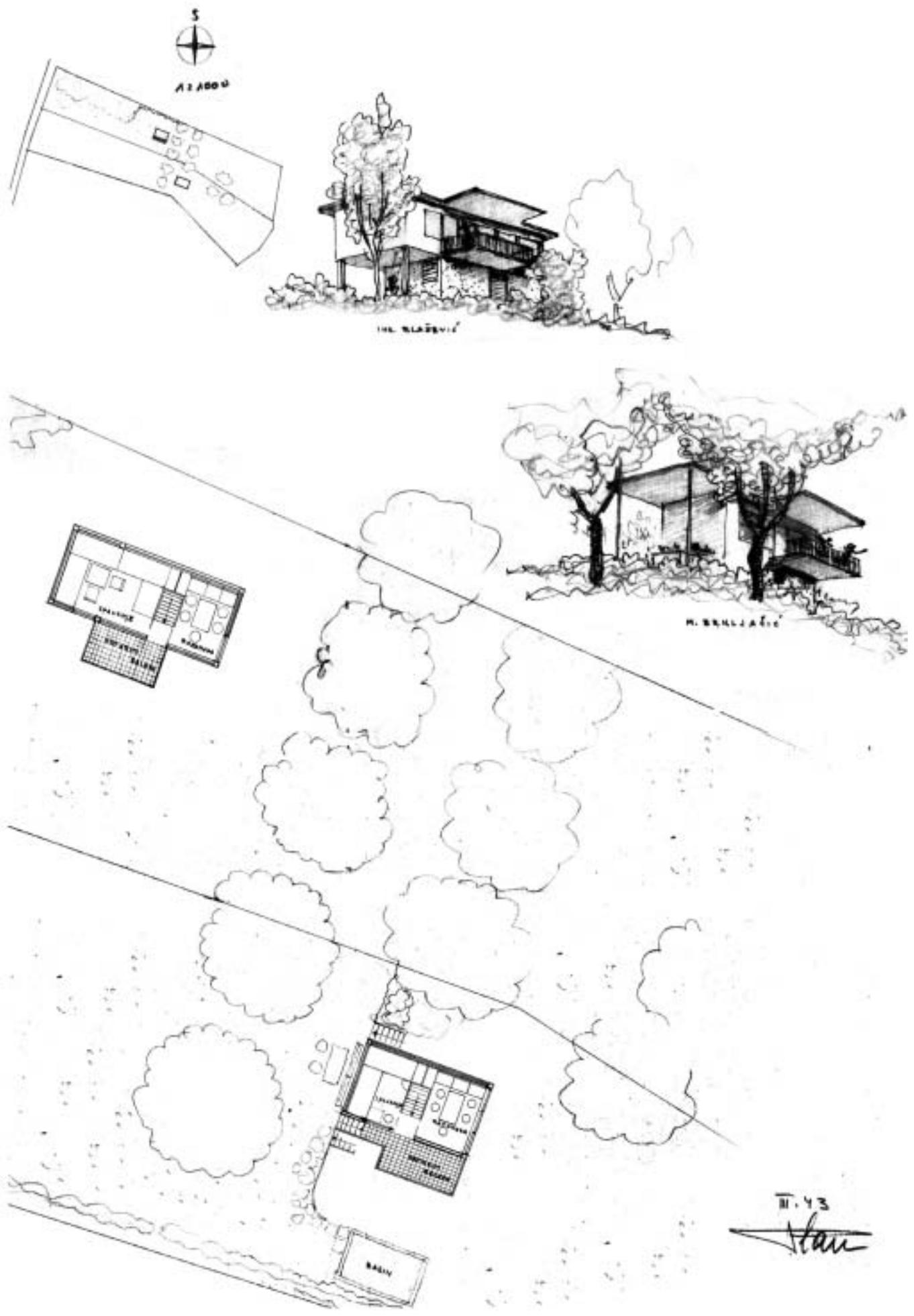
There is no doubt that the architect Stjepan Planić occupies a special place in the Croatian architecture of the 20th century, and this exhibition will be the first to integrally present his work to the public. The record files of Stjepan Planić preserved until this time the sketches, ideal designs, master- and construction-plans, publications, writings and some photographs, all in all records of more than 700 architectonic assignments. This exhibition would not have been possible without a generous loan of the integral documentation of Stjepan Planić by his inheritors, the architect's grandson Stjepan Lončarić and his son-in-law, the sculptor Zvonimir Lončarić. The legacy was earlier moved to the Institute of Art History in Zagreb for reasons of an adequate expert and information analysis.

The materials were received sorted by the surnames of the investors. For each project it was necessary to establish facts: its erstwhile and present assignment, to define locations by address, date the projects and eventual realisations in time. These facts were mainly established by comparison with the construction documentation of appropriate Public Record Office of a city, by touring of the terrain and talking to investors and inheritors. The architect Stjepan Planić worked alone, for the most part. His work was characteristically distinguished by an immediate contact with investors and with workers and craftsmen later on. This would continue even after the construction was finished. Designing of a single-family house is the dominant assignment in his huge work opus. Planić experienced himself as a director, who will direct life according to the proportions and needs of every community and will not reach for typical and universal solutions. Investors and co-workers of Stjepan Planić, his friends and acquaintances and the members of the Planić family shared with us their experiences, information and opinions. We are deeply grateful for their help and co-operation.

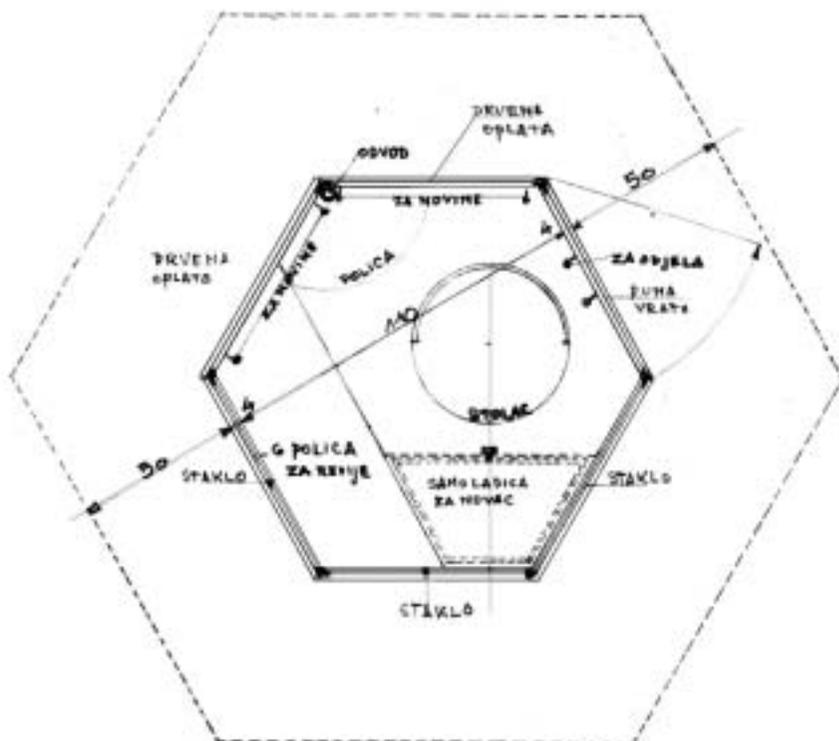
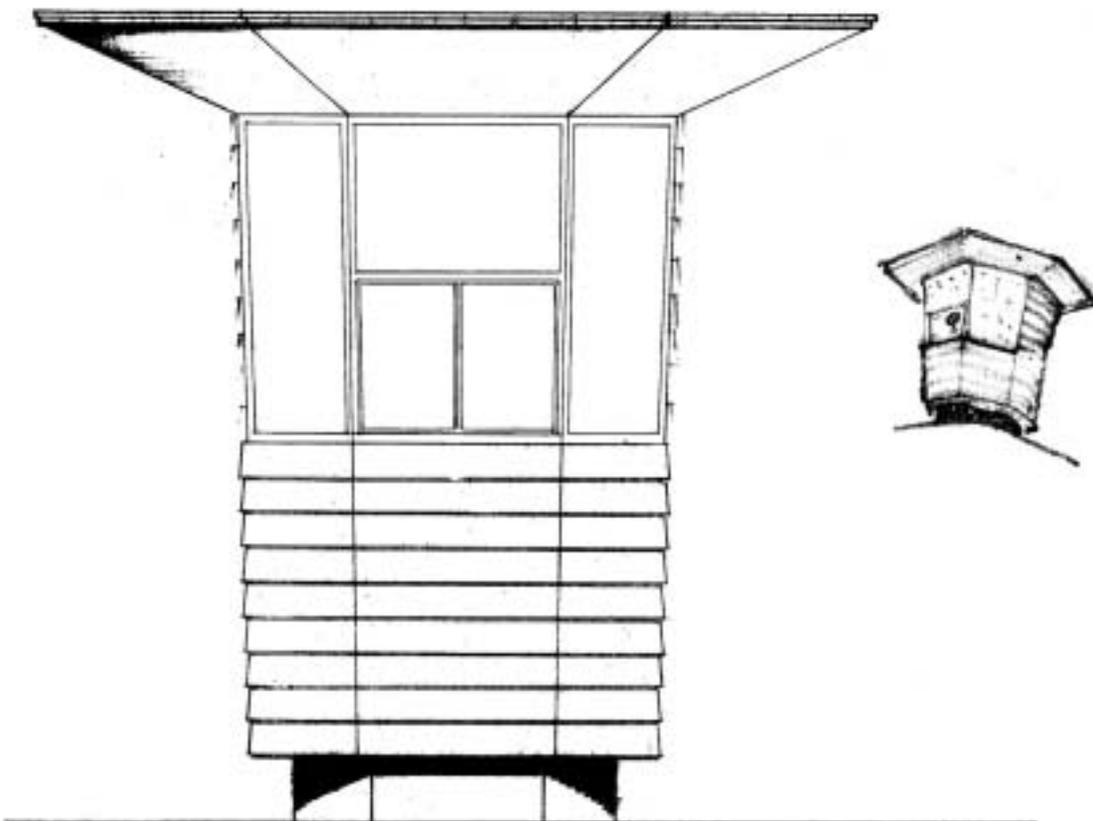
In the process of outlining this exhibition we were aware of the fact that it will, for the first time, open to the public the original documentation of one of the most important authorial personalities of the Croatian architecture of the 20th century. At the same time, it will be the first retrospective exhibition of his work. In an effort to define the form of this exhibition presenting Planić's line of thought, manner of work and value of his architecture, when we lacked material necessary to outline Planić's creative path we reached for items from other sources. Documentation was borrowed from the Public Records Office in Zagreb, the HRT Video Files, the Museum of the City of Zagreb, the Arts and Crafts Museum, the Museum of Sculpture of the HAZU (the Croatian Academy of Science and Art), the



Klijet Damaška / *Damaška vineyard cottage*, Varaždin Breg, Dugi vrh 1940.



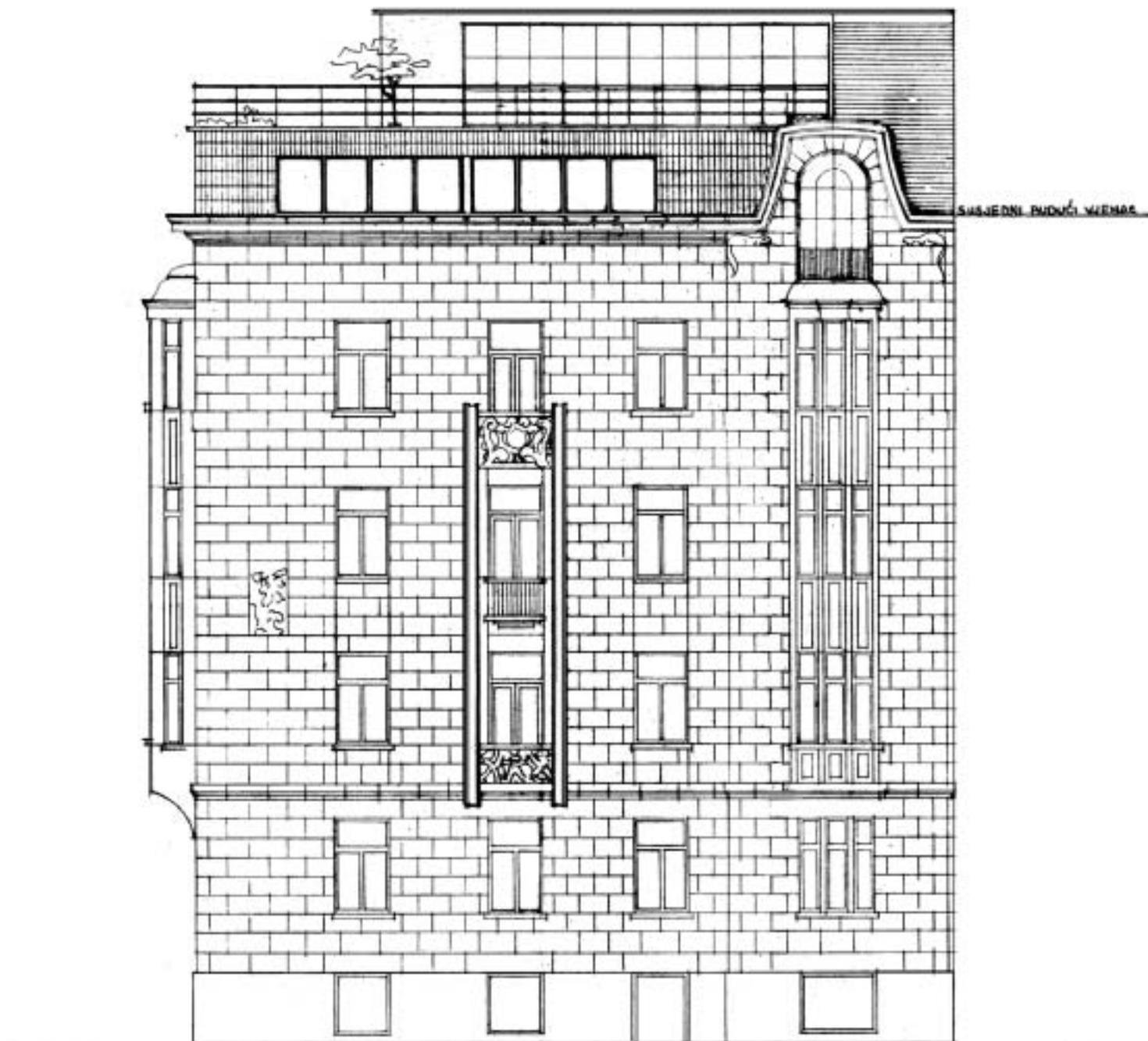
Vikendice Brkljačić - Blažević, skica / The Brkljačić - Blažević weekend houses, sketch, Zagreb, Vrhovec, 1943.



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STJEPAN PLANIĆ
ARHITEKT

Kiosk za prodaju talijanskih knjiga, revija i novina ENIT / The Italian newsstand ENIT, 1942.



VLASNICI:

IZVAGAČ:

 PROJEKTANT:
 STJEPAN PLANIĆ
 ARHITEKT

Nadogradnja stambene zgrade, pročelje / *An apartment building extension, façade, Zagreb, Palmotićeva 27, 1939.*

Izuzetno opsežan i bogat opus odlučili smo izložiti kronološkim redom, odabравši za izlaganje četvrtinu od projektiranih 700 arhitektonskih rješenja, dajući prednost izvedenim projektima. Izložba se sastoji od originalne arhivske dokumentacije i recentne fotografije Damira Fabijanića. Na taj način uz najbrojnije Planićeve realizacije u Zagrebu i bližoj okolini istodobno možemo doživjeti i do sada neobjavljivane radove na dalekom Visu, u Crikvenici, na Krku. Trajno istraživački usmjeren, arhitektov pristup arhitektonskim zadacima nadopunjen je snimkama provjerenog fotografa arhitekture,

National and University Library, the Institute for Art History, from Jadranka Damjanov, Ph.D. and from Radovan Ivančević, Ph. D. However, the exhibited items are only a small segment of the architect's original documentation. This explains the name of the exhibition.

We have decided to present this exceptionally comprehensive and rich opus in a chronological order, having selected the fourth part only of the 700 designs of architectonic solutions. The exhibition is composed of the items from the original



Najamna vila Malojčić - Grilec - Vinković / *The Malojčić - Grilec - Vinković tenancy villa*, Zagreb, Nazorova 60, 1941-42.

koje dodatno podcrtavaju novo i inovacijsko u Planićevu opusu, ali svjedoče i o njegovu aktualnom fizičkom stanju.

Prvi dio izložbe prati Planićevo formiranje u građevinskoj srednjoj školi, početak djelovanja te nastavak školovanja na Katedri za arhitekturu na zagrebačkoj Državnoj umjetničkoj akademiji koju je utemeljio Drago Ibler. Pratimo njegov društveno angažiran rad u udruženju umjetnika "Zemlja", kroz izložbe i suradnju s drugim umjetnicima, ali i paralelno djelovanje izvan njega, kao što su uređivanje prve naše knjige o suvremenoj arhitekturi te pisanje niza prosvjetiteljskih članaka za stručnu, ali i široku publiku. Osim avangardnih realizacija poput "Okrugle vile", stambeno-poslovnog tornja eliptičnog tlocrta u centru Zagreba, i planinarskog Tomislavova doma Y-tlocrta na Sljemenu, prikazujemo i mnogobrojne natječajne radove te manje poznate projekte: od kioska i adaptacije stanova, preko mnogobrojnih obiteljskih kuća, vila i najamnih stambenih zgrada do "najmanje kuće za odmor" u kojoj se u trenu prozorski kapak pretvara u stol u eksterijeru.

Drugi dio izložbe, u kojem je predstavljen Planićev rad nakon 1945. godine, započinje sudjelovanjem u projektima

documentation record files and of recent photographs by Damir Fabijanić. In this way we shall not only meet with his most numerous realisations in Zagreb and in its neighbourhood, but also with his as of yet unpublished works built in the distant Vis, in Crikvenica or in Krk. The architect's approach to architectonic tasks, permanently directed towards exploration, is completed with the photographs taken by an affirmed photographer of architecture. They additionally emphasise the new and innovative elements in Planić's opus and witness of its actual physical state.

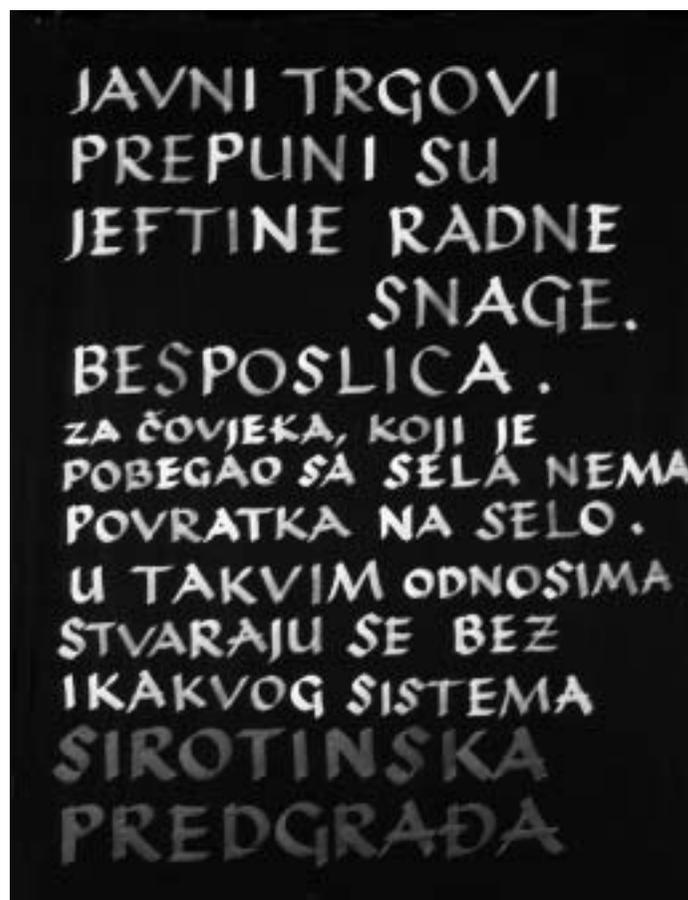
The first part of the exhibition follows Planić during his formation at the Secondary School for Builders, his beginner's jobs and continued education in the Architectural Department of the Academy of Visual Arts, under Drago Ibler. We follow his social engagement in the Artists' Association called "Zemlja" (The Earth), but also his activities outside the group, like editing of the first Croatian book on the contemporary architecture and a number of enlightening articles intended for the expert and wide public. Beside the avant-garde realisations like "The Round Villa," the housing and business tower of an elliptic layout in the Zagreb centre and the Mountaineers' Tomislav Home of the Y-layout on



Izložbeni pano "Raditi i stanovati u vrtovima" / *Exhibition panel "Working and Housing in the Gardens"*, "Zemlja" 1932. i 1935.

poslijeratne obnove. Krajem pedesetih godina Planić započinje izgradnju niza obiteljskih kuća-kocki (koja se nastavila kroz šezdesete i sedamdesete), i koje postaju njegova osnovna stvaralačka preokupacija. Riječ je mahom o manje poznatim kućama, nastalim sretno kultiviranim nastojanjima autora u punoj stvaralačkoj zrelosti. Kuća u Pisarovini jedina je bila često citirana Planićeva poslijeratna realizacija, a neke druge bile su predstavljene u dokumentarnim filmovima koji su o njemu za života snimljeni. Do sada, međutim, nismo imali toliko spoznaja o Planićevu kasnom razvoju snažnoga rukopisa, koji korespondira s onodobnom svjetskom arhitekturom, pa i brutalističkoga predznaka. Planić stavlja težište na varijacije u oblikovanju volumena, na razine njihove unutrašnjosti te najviše na prepoznatljivu igru materijalom: ciglom i betonom, te ostvaruje izniman niz kvalitetnih i svježih realizacija.

Planićevu arhitekturu u cjelini popratili smo uvidom u recepciju njegova djelovanja. Iako do 1945. o njemu čitamo iz pera Slavka Batušića, Frana Brozovića, Ive Hergešića, Marka Vidakovića, Ljube Babića, u tom razdoblju načela novog građenja, koja zastupa zajedno s arhitektima svoje generacije, najbolje promovira sam, svojim tekstovima. Čitljiva su, međutim, dva svojevrsna revivala zanimanja za Planića, koja se javljaju u poslijeratnom razdoblju. Prvi je, za Planićeva života, potkraj

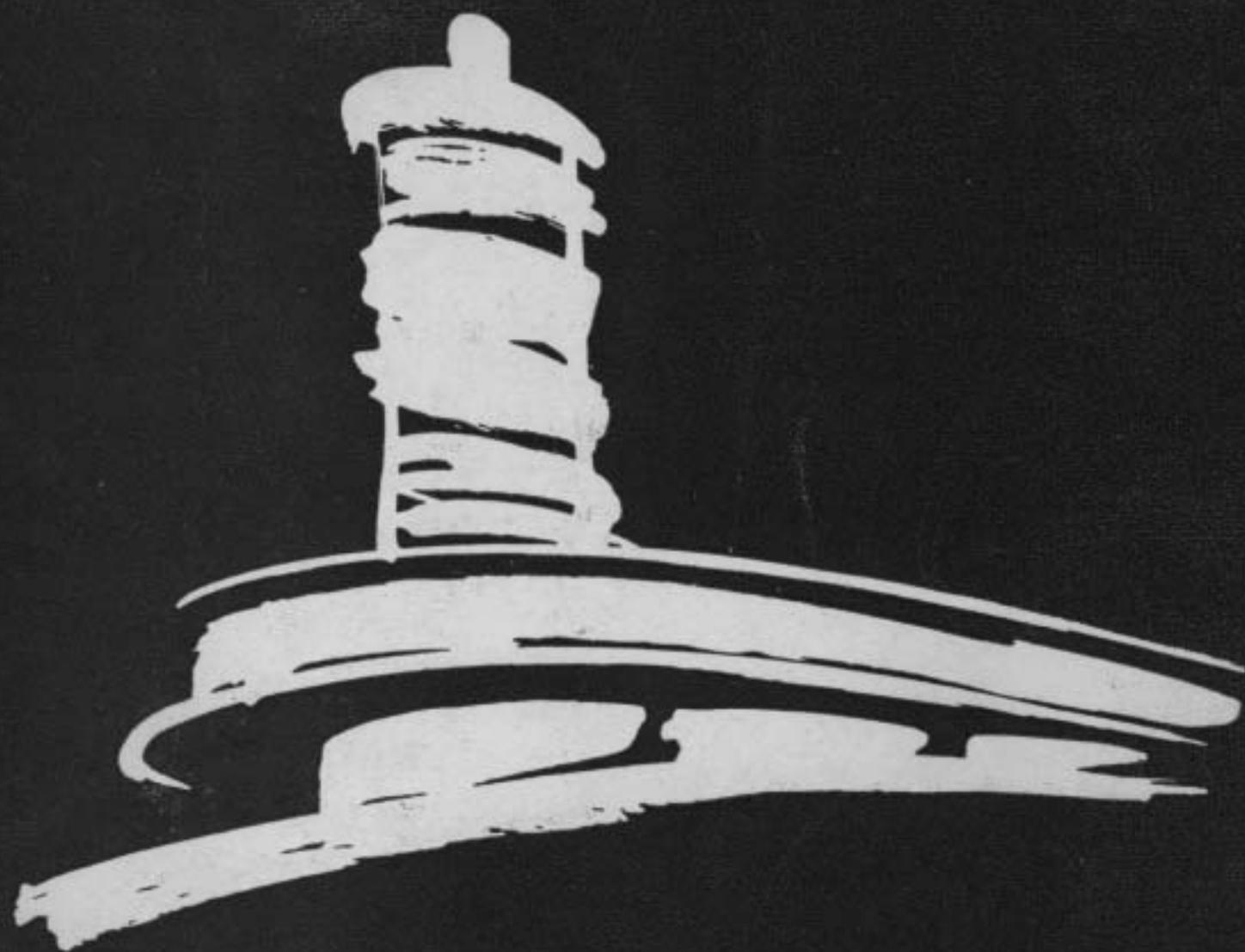


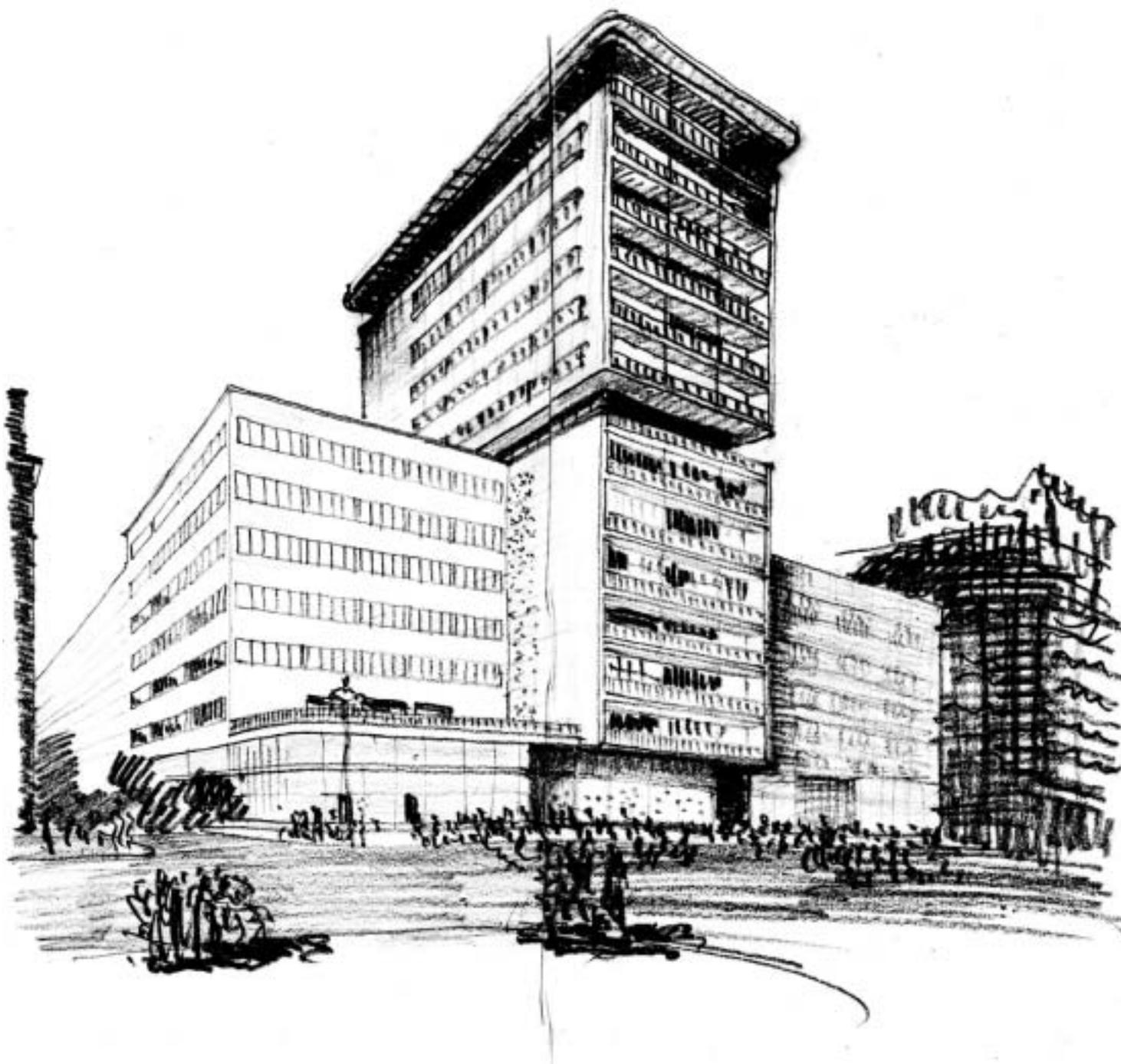
Izložbeni pano "Raditi i stanovati u vrtovima" / *Exhibition panel "Working and Housing in the Gardens"*, "Zemlja" 1932. i 1935.

Sljeme, we present here his numerous competition works and some of his less known projects: from kiosks and apartment adaptations to "the smallest retreat house", where within a moment a window shutter can be turned into an outside table.

The rest of the exhibition, representing Planić's work after 1945, presented quite a challenge. We are talking about less known houses that came into being owing to the cultivated endeavours of an author going through the age of the creative maturity, written in a powerful architectural handwriting of the sixties and the seventies. Until this time we have not been acquainted with his late development despite the fact that the house in Pisarovina was a frequently cited post-war realisation of Planić's and that several of his other realisations were presented in documentaries filmed during his lifetime. Planić realised a number of high quality and fresh realisations during this period, having laid emphasis on variations in different shaping of the volume of houses, on levels of the interior and mostly on identifiable play with materials, brick and concrete.

Along with Planić's architecture we offer an insight in the reception of his work. One can read about his work in the writings of Slavko Batušić, F. Brozović, Ivo Hergešić, Marko Vidaković, or Ljubo Babić, but he himself had best promoted



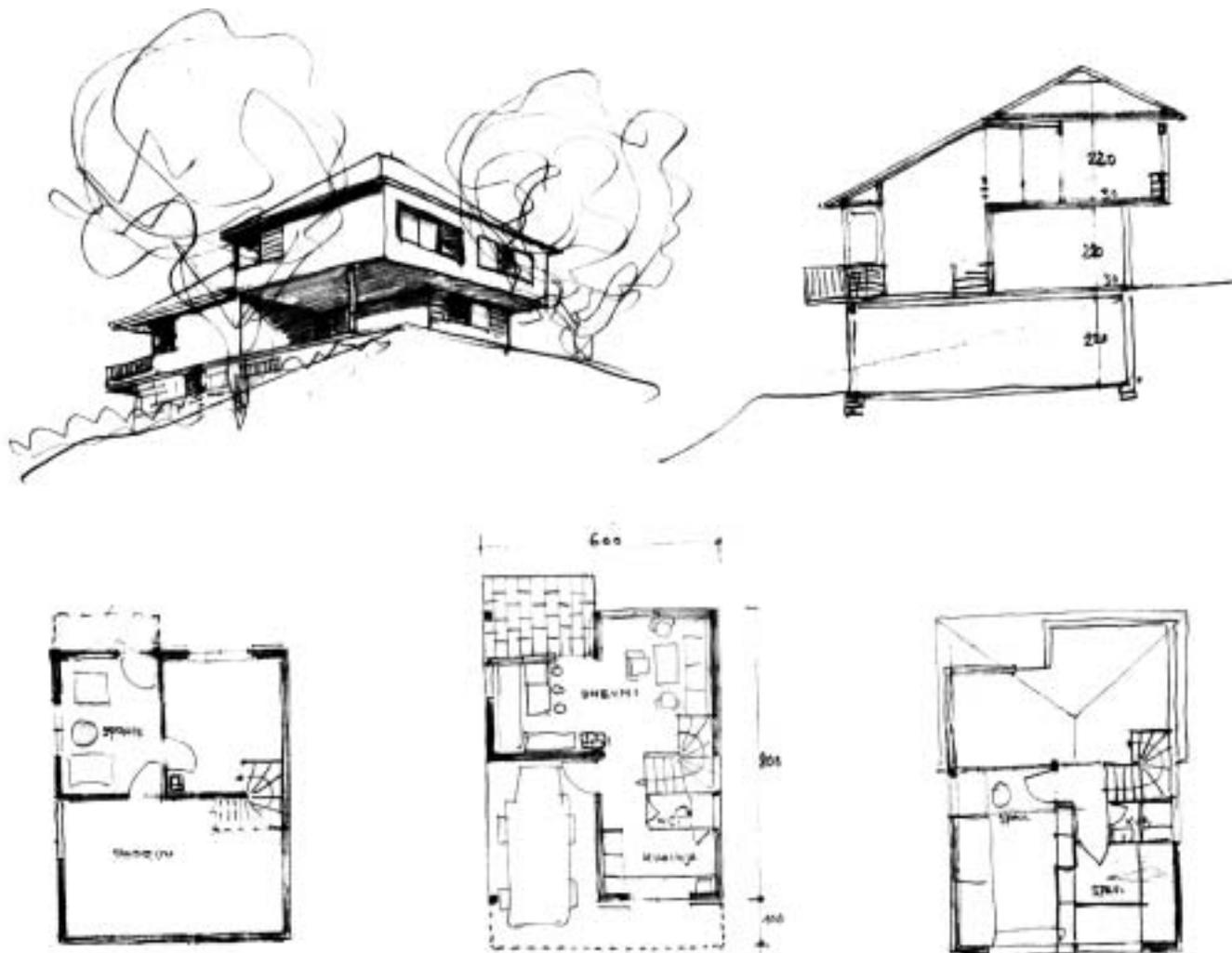


Poslovni toranj, natječajni rad / *Business Tower, competition design*, Zagreb, Ilica 1a, 1954.

šezdesetih godina pokrenuo Radovan Ivančević, koji u nizu članaka sustavno interpretira njegov opus kao najviši autorski domet moderne arhitekture u nas. U tom razdoblju Planić dobiva i javna priznanja - nagrade za životno djelo "Vladimir Nazor" i "Viktor Kovačić". Neka njegova djela postaju atributi međuratnog razdoblja, a udžbenici likovne umjetnosti zadatke arhitekture tumače na primjeru njegovih kuća. Drugo razdoblje zanimanja za djelo Stjepana Planića uslijedilo je devedesetih godina 20. stoljeća, kad mlađi hrvatski arhitekti organiziraju reprint njegove avangardne knjige iz 1932. godine "Treba

the principles of the new ways of construction advocating them, together with other architects of his generation, in his own texts. However, there emerged two revived interests in his architecture in the post-war period. The first occurred during Planić's lifetime, when at the end of the sixties Radovan Ivančević systematically interpreted his opus in a sequence of articles, as highest authorial achievements of the modern architecture in our parts. During that period Planić also received public acknowledgements, the Life Achievement Awards of "Vladimir Nazor" and "Viktor Kovačić". Some of his

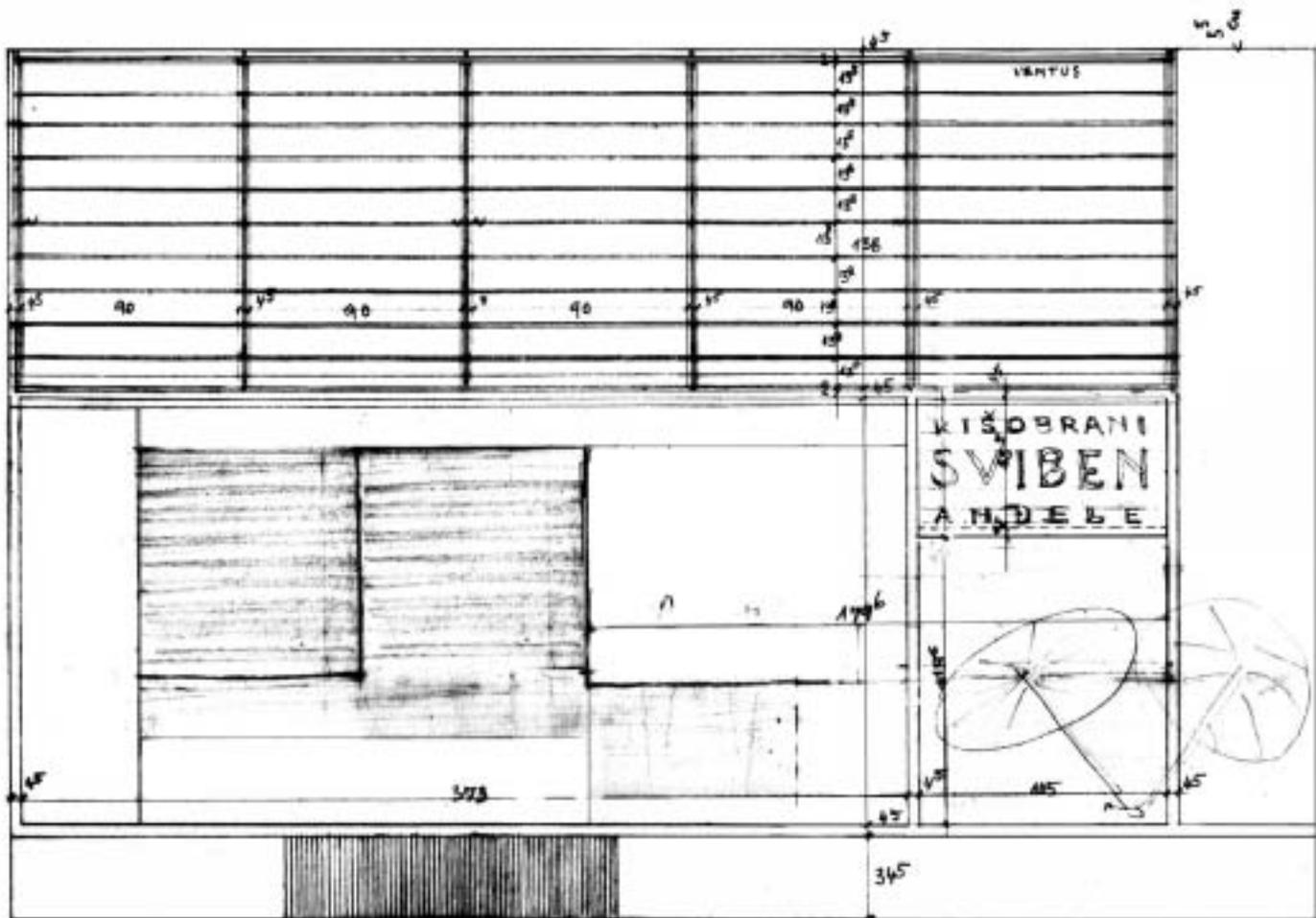
<< S. Planić - E. Tomašević, Graditeljska izložba, oprema kataloga / *Construction Exhibition, catalogue design*, Zagreb, 14 - 21. 9. 1930.



Vikendica Cerovečki / *Cerovečki weekend house*, Varaždin Breg, 1963.

znati... progres graditeljstva. Problemi savremene arhitekture", a izrađen je bio i prvi hrvatski CD-rom posvećen arhitekturi, djelu Stjepana Planića.

Poput djela vodećih europskih arhitekata, tako i ovo Planićevo, osim pozornosti istraživača, zaslužuje i fizičko očuvanje, održavanje i obnavljanje autentičnog stanja, za što je potrebno više od povremenih akcija buđenja zanimanja i revalorizacije pojedinih djela. Autorove mjene unutar pola stoljeća arhitektonskog djelovanja od 1925. do 1980. godine željeli smo predstaviti kao primjer sinteze internacionalne retorike i lokalnih, podneblju i graditeljskoj tradiciji primjerenih odgovora. Iako se ovom izložbom cjelokupno Planićevo djelo prvi put predstavlja stručnjacima i široj javnosti, namjera nam nije bila napraviti konačnu monografsku studiju, nego ponuditi smjerove daljnjih istraživanja i potaknuti diskusiju o središnjim temama koje taj opus prožimaju.



Izlog prodavaonice kišobrana Sviben / *The window of the Sviben umbrella shop*, Zagreb, Bogovićeve 4, 1969.

works became the attributes of the inter-war era and the textbooks of visual arts interpret architectural assignments on the examples of his houses. The second period of interest in the work of Stjepan Planić followed in the nineties of the 20th century, when young Croatian architects organised the reprint of his avant-garde book from 1932, "One Ought to Know... Progress of Construction. The Problems of the Contemporary Architecture", and the first CD-ROM was produced, dedicated to the architecture, the work of Stjepan Planić.

Like the work of other leading European architects, the work of Stjepan Planić deserves not only the attention of explorers, but the physical safekeeping, maintenance and restoring of its authentic state. To achieve that it takes more than occasional reawakening of interest and re-evaluation of his individual works. We wanted to present transformations of the author within the half-century of his architectural activity, from 1930 to 1980, as an example of the synthesis of the international rhetoric and local solutions suited to the local climate and building tradition. Although this exhibition will for the first time present Planić's entire working opus to the experts and the public, our intention was not to produce the final monograph study of his work. We offer directions of further exploration and initiate a discussion on the focal subjects emerging from his opus.



Obiteljska kuća i atelje Planić / Planić single-family house with atelier, Zagreb, Radnički dol 27, 1932. (1970.)