


*Mil De Kooning, Rika Devos*

## STJEPAN PLANIĆ IN BELGIUM

*Stjepan Planić (1900-1980) - Kroatisch  
architect/Architecte Croate*

Centrale Bibliotheek van de KULeuven, Leuven,  
Belgiya, 10.11.2004.-15.1.2005.



The exhibition on the work of Stjepan Planić, in the Leuven University Library in Belgium, is an important event for more than one reason.<sup>1</sup> Until very recently, in foreign countries, virtually nothing was known about the modern experience in former Yugoslavia, the geographical and historical context in which

Planić was working. In spite of the quantity as well as the quality of its inter-war and post-war architecture, former Yugoslavia has been a blind spot for foreign architectural historians and critics throughout the better part of the XXth century - the case of Jože Plečnik being a notable exception.<sup>2</sup>

<sup>1</sup> The exhibition *Stjepan Planić (1900-1980) - Kroatisch architect/architecte Croate* took place in the 'Centrale Bibliotheek van de KULeuven', from Nov. 10<sup>th</sup>, 2004 to Jan. 15<sup>th</sup>, 2005. It was organized by Darja Radović Mahečić. Ph.D., (Institute of Art History, Zagreb), prof. Luc Verpoest, Ph.D., (KULeuven) and Mrs. Ivana Lazanja (KULeuven) and was accompanied by the catalogue AA.VV., *Stjepan Planić 1900.-1980. Iz arhiva arhitekta / From the Architect's Records*, Hrvatska akademija znanosti i umjetnosti Gljptoteka/Institut za povijest umjetnosti, Zagreb, 2003. The exhibition was curated by Darja Radović Mahečić and Ivana Hanićar and was previously shown in the Gljptoteka HAZU, Galerija II. i Galerija III., Zagreb (2003-04). The catalogue is based on original research of Planić's personal archives - an *oeuvre* that consists of more than 700 projects - by Darja Radović Mahečić. This research was made possible by a loan to the Zagreb Institute of Art History of the Planić archives.

<sup>2</sup> In *The New Architecture of Europe* (1961), G.E. Kidder Smith wrote: "Yugoslavia had not been noted before the war for any architecture except those delightful towns on the Dalmatian coast, some glorious Byzantine churches, and a few Bosnian mosques." Yugoslavian modern architecture is not mentioned in S. Giedion, *Space, Time and Architecture* (3<sup>rd</sup> ed., 1961), nor in D. Sharp, *A Visual History of Twentieth-Century Architecture* (1972), M. Tafuri, F. Dal Co, *Architettura contemporanea* (1976), L. Benevolo, *History of modern architecture* (1977), K. Frampton, *Modern architecture: a critical history* (1980) and W. Curtis, *Modern architecture since 1900* (1982). U. Kultermann's *Zeitgenössische Architektur in Osteuropa* (1985) deals with Yugoslavian architecture from the end of the 1960ies onwards.

The main reason for this lack of awareness is the poor international distribution of scholarly output of historians and critics in 'peripheral', non-English speaking countries, even though these writings were of very high scientific value. This is all the more a sad situation for Croatia, since it was here, more than in any other federal state of former Yugoslavia, that modern architecture has taken a high flight, both before and after the Second World War. Only in the last few years information is crossing Croatia's borders by way of exhibition catalogues, congress proceedings and architectural monographs.<sup>3</sup> Hence the importance of this exhibition - the first retrospective of Planić's work - in which an abundance of archival material is being shown for the very first time. The accompanying bilingual catalogue (Croatian/English) is a very balanced introduction to the man and his work.

Moreover, it appears to be a fortunate coincidence that Belgium has been the first country outside of Croatia to invite this exhibition, for since the late 1950ies Belgium is host to one of the quintessential works of post-war Croatian architecture: the 1958

Yugoslavian pavilion by Vjenceslav Richter. This building - originally intended to be hanging from a central mast, a 'foundation in the sky' - was a transparent glass-and-steel construction of great elegance, of lightweight structure and minimal tectonic presence.<sup>4</sup>

Lightweight ambitions such as Richter's have never been Planić's game. Born a bricklayer's son, his was an earthy architecture in which the tactile qualities of materials, and their interplay with the natural surroundings, were prime. Planić has written with sympathy on rural Croatian farms and constructions where "between the landscape, the materials and the necessary form, a natural connection exists."<sup>5</sup> Words like these offer an apt description of Planić's own architecture, the 'rootedness' of which reminds us of the comment that Theo van Doesburg has written on Yugoslavian modern architecture in general: one cannot speak (according to Van Doesburg) of a real audacity in terms of construction, transparency or other features of modern building techniques, Yugoslavian architects "stand with both feet on the ground, which is a characteristic of this healthy people, that shows a great



## STJEPAN PLANIĆ, Kroatisch architect (1900-1980)

Van 10 november 2004 tot 15 januari 2005, Centrale Bibliotheek van de Katholieke Universiteit Leuven, Mgr. Ladeuzeplein 21, B-3000 Leuven

Weekdagen van 9h45 tot 19h00  
Vrijdag van 9h45 tot 17h15  
Weekend gesloten

ero.kulieren.ac.be  
info@ero.kulieren.ac.be  
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<sup>3</sup> A chronological selection of recent publications on Croatian modern architecture and design (English or Croatian/English): A. Laslo, 'Zagreb 1923-1937. Architecture of Inter-War Zagreb', in: E. Blau, M. Platzer (eds.), *Shaping the Great City. Modern Architecture in Central Europe*, Prestel, München/London/New York, 1999, pp. 186-195, 258-259, 266; D. Radović Mahečić, *Social housing in Zagreb between the wars*, Horetsky, Zagreb, 2002; AA.VV., *Art and Ideology: The Nineteen-Fifties in a Divided Europe. Zagreb Febr. 18<sup>th</sup>-21<sup>st</sup> 1999* (congress proceedings), Art History Association of Croatia, Zagreb, 2004 (with contributions on Croatian architecture and town planning by I. Maroević and D. Radović Mahečić); J. Galjer, *Design of the Fifties in Croatia. From Utopia to Reality*, Horetsky, Zagreb, 2004; Z. Maković, I. Radmila Janković, Numen (eds.), *The Fifties in Croatian Art* (exhibition catalogue), Croatian Association of Artists, Zagreb, 2004 (with contributions on Croatian architecture and design by D. Radović Mahečić and J. Galjer); also: P. Krečić, 'Architecture in Former Yugoslavia: From the Avant-garde to the Postmodern', in: D. Djurić, M. Šuvaković (eds.), *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991*, MIT Press, Massachusetts, 2003, pp. 332-373.

<sup>4</sup> Richter's pavilion was greeted with international acclaim and has, in a slightly altered form, been reconstructed near the Belgian-French border, where it is still in use as a catholic secondary school. A few years ago it was respectfully renovated.

<sup>5</sup> Cited in D. Radović Mahečić, 'One ought to know... about the architect Stjepan Planić', in AA.VV., see note 1, p. 41.

adherence to the surrounding landscape.”<sup>6</sup> It was Planić’s conviction that everyone should have his own house with its surrounding private garden.

Due to the availability of two separate exhibition spaces in the Leuven University Library, the presentation of Planić’s life and work has been divided into two periods. In the first room the inter-war era is shown, with Planić’s formative years (Zagreb Secondary Technical School, working experience as a construction site manager, opening of the architect’s own office before enrolling in Ibler’s School of Architecture), as well as his activities as a publicist, his Zemlja membership, the larger scale projects and competition entries. The section highlights Planić as a central figure in Croatian inter-war modernism: architect, editor of the first survey of modern architecture in Yugoslavia (1932), writer of many articles as well as three epistolary ‘letters on housing’ and organizer of exhibitions on the housing conditions in rural regions and in suburbs. In the other room the post-war era is presented, with an almost exclusive emphasis on single-family houses or weekend cottages and retreat facilities. The division is plausible since the war caused a rupture in Planić’s career; a rupture that did not affect his approach of architecture, but that manifested itself in the positions he was able to take in society. After the Second World War, and till the end of his life, Planić would be employed in the different bodies of the national administration, charged with the reconstruction of the country. He lost his central role as an organiser, publicist and socially committed advocate of modern art and architecture and, although his creative output remained exceptionally high, he became a rather solitary and even absent figure amidst the younger generations that revitalised post-war Yugoslavian architecture. In a well-documented contribution to the catalogue, Darja Radović Mahečić has explained the background

for these changes. But interest in Planić’s work was not revived until the later sixties when Radovan Ivančević published several articles on his architecture and when Planić was honored with several national prizes. The 1990sies saw a second wave of post-war rehabilitation, by a new generation, with, amongst others, the reprint of Planić’s 1932 seminal book on Yugoslavian modern architecture.

Although the reconstruction period may have caused considerable social problems, it did not injure the architect’s creative force: the changes brought by the war had hardly any effect on his zest for life and architecture and he kept his inspiration fully alive until the very end of his long career. There are no real differences between his inter-war and post-war works. The reason for this might be found in Planić’s fundamental and lasting awareness of the humble problems of living, his willingness to work with all the elements at hand - from the building site and its environmental qualities to the people he was working for and the craftsmen he was working with - but also in his nonconformist and experimental attitude towards materials and building types. Planić’s approach has always been simple and direct, free from doctrine or systematic thinking. One recognises this in his post-war single-family houses but in many of his inter-war buildings as well. Most striking examples of the latter are the tent-like, circular Villa Fuhrmann (1935), with its brutal yet delicate interplay of rough materials - stony socle, concrete floor extending in an all-round balcony, a ribbon of windows encasing the building, wooden roof structure - and the ‘upwards spiraling’ Napretkova zadruga housing and business building (1936) in the city centre of Zagreb. These two buildings are not just iconic pieces of Croatian modernism but they should also be ranked among the highlights of modern architecture in an international perspective. Other examples of Planić’s uninhibited approach in this period are the

<sup>6</sup> T. van Doesburg, ‘Het natuurlijk-plastisch vermogen van de Servische architectuur. Nikola Dobrovitch’ in ID., *De Stijl en de Europese architectuur. De architectuurproblemen in Het Bouwbedrijf 1924-1931*, SUN, Nijmegen, 1986, p. 258. Originally published as ‘Architectuurvernieuwingen in Servië, Polen, Japan, enz.’, in *Het Bouwbedrijf*, jrg. 6, n. 20, Sept. 27, 1929, pp. 401-404.

<sup>7</sup> Planić’s own words are taken from the video *U prvom planu ‘Stjepan Planić’*, a 1978 film by Radovan Ivančević.

architect's own house and studio (1932), the mature Villa Cuvaj (1937) and the Y-shaped Tomislav Mountaineers' Home (1935). Each of these buildings reveal a highly original approach - Planić admitted that he stood in awe of the innovations by western pioneers like Taut, Mies and Le Corbusier but at the same time he proudly claimed that "I was never a follower of a trend... I wanted to follow my own path."<sup>7</sup> In this regard, the late Radovan Ivančević, in one of the contributions to the catalogue, pointed out the distinction made by Ljubo Karaman between a 'provincial' and a 'peripheral' milieu. While in the former, norms and solutions of great centres are adopted, the latter (like Croatia), being "sufficiently distanced from more powerful cultural centres... offers an artist greater freedom of creation,... and to make creative syntheses in auspicious moments."<sup>8</sup> Planić was to exploit this 'freedom of creation' to its full extent in his post-war career.

From 1945 on, as an employee of the national administration bodies, he designed several large-scale state supported programs. Some of these are documented in the exhibition or in the catalogue, though the curators have given preference to his lesser-known production of freestanding houses and cottages, as these are more exemplary for his approach. The intense contact - Planić always worked alone - with the people he built for, has furthered his humanistic principles as well as his attention for the simple things of everyday life. Above all, these small commissions proved to be an ideal testing ground for his technical and decorative experiments in which he could give full scope to his "sensitivity towards surfaces, nuances and rough structures".<sup>9</sup> Planić developed coarse constructions of 'ground silver', a spongy mixture of cement and crushed Dalmatian stone, blending beautifully with the surrounding nature, as was the case in the forcefully designed 1974 Smiljanić weekend house. For the same purpose, and also for economic reasons, he used bricks of all kinds of colour and texture - purple, dark red or

pale yellow, terracotta bricks, double baked bricks, partially glazed or disfigured. Materials were sometimes brutally juxtaposed, as also happened with the oversized concrete eaves versus the often delicately designed staircases and steel banisters. The resulting iconoclastic effects testify to the freedom of Planić's approach and to the liveliness of his imagination. Many of these buildings clearly have kept their freshness throughout the years, as can be judged by the recent photographs by Damir Fabijanić.

One is tempted to draw parallels with the work of several contemporary Belgian architects such as Jozef Lietaert - who also used yellow, purple or double baked bricks in simple, cube-like volumes - and the 1960's Lucien Kroll or Bob Van Reeth, whose penchant for adventure and experiment sprang from the same non-dogmatic attitude towards architecture and life itself. With a little exaggeration one could say that Planić would have easily felt at home in Belgium.

In an explanation of the exhibition's concept, the curators - Darja Radović Mahečić and Ivana Haničar - have pointed out that the publication does not aim to be the final study on Planić's life and work. Additional research could eventually be focused on the building history and the constructive analysis of some of the architect's inter-war classics, or on more general technical and constructive aspects such as the idiosyncratic use of skeletal constructions in small-scale buildings, as can be seen in most drawings in the exhibition.

Thanks to the disclosure and the thorough analysis of the architect's archives, the exhibition and the catalogue on Stjepan Planić have offered us invaluable information as well as the necessary stepping-stones for further research on one of the most interesting 'peripheral' personalities in XXth century modern architecture.

*Language editor: Ben Powis*

<sup>8</sup> Radovan Ivančević, 'Stjepan Planić and the Croatian architecture avant-garde of the thirties', in AA.V.V., see note 1, p. 10.

<sup>9</sup> D. Radović Mahečić, 'One ought to know... about the architect Stjepan Planić', in AA.V.V., see note 1, p. 29.

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Izložba Stjepana Planića u Sveučilišnoj knjižnici u Leuvenu iz više negoli jednog razloga značajan je događaj.<sup>1</sup> Sve donedavna u inozemstvu se gotovo ništa nije znalo o iskustvu modernizma u zemljama bivše Jugoslavije, odnosno zemljopisnom i povijesnom kontekstu u kojem je Planić djelovao. Unatoč količini, ali i izvrsnosti svoje međuratne i poslijeratne arhitekture, dobar dio dvadesetog stoljeća bivša je Jugoslavija bila slijepa točka u očima inozemnih povjesničara arhitekture i kritičara - slučaj Jože Plečnika u tom smislu predstavlja spomena vrijednu iznimku.<sup>2</sup>

Glavni razlog nedostatku informacija je slaba internacionalna distribucija cjelokupnog akademskog rada - premda visoke znanstvene vrijednosti - povjesničara i kritičara iz „perifernih“ zemalja, odnosno ne-engleskog govornog područja. Takva situacija

predstavlja osobitu štetu upravo u slučaju Hrvatske, budući da je od svih republika bivše Jugoslavije upravo ondje moderni pokret u arhitekturi uzео najviše maha, kako prije, tako i nakon Drugog svjetskog rata. Tek posljednjih nekoliko godina, posredstvom izložbenih kataloga, zbornika sa znanstvenih skupova i arhitektonskih monografija, informacije polako prelaze granice Hrvatske.<sup>3</sup> Upravo u tome i leži važnost ove izložbe - prve retrospektive Planićeva djela: na njoj je obilje arhivskog materijala doista pokazano po prvi put, a popratni dvojezični katalog (hrvatski/engleski) predstavlja dostojan uvod u njegov lik i djelo.

Štoviše, činjenica da je Belgija prva bila u prilici pozvati ovu izložbu u goste predstavlja doista sretnu slučajnost ima li se na umu da je upravo Belgija još od kasnih pedesetih domaćin jednog od ključnih

<sup>1</sup> Izložbu *Stjepan Planić (1900-1980) - Kroatisch architect/architecte Croate* organizirale su dr. Darja Radović Mahečić (Institut za povijest umjetnosti, Zagreb), prof. dr. Luc Verpoest (KULeuven) i Ivana Lazanja (KULeuven). Izložba je bila popraćena katalogom AA.V.V., *Stjepan Planić 1900.-1980.* Iz arhiva arhitekta / *From the Architect's Records*, Zagreb, Hrvatska akademija znanosti i umjetnosti Gliptoteka/Institut za povijest umjetnosti, 2003. Autorice izložbe prethodno postavljene u Gliptoteci HAZU u Zagrebu (2003./4.) bile su Darja Radović Mahečić i Ivana Hanićar. Katalog se zasniva na izvornom istraživanju Darje Radović Mahečić Planićeva osobnog arhiva - autorskog djela koje broji više od 700 projekata. Istraživanje je bilo omogućeno posudbom cjelokupne arhivske građe Institutu za povijest umjetnosti u Zagrebu.

<sup>2</sup> U knjizi *The New Architecture of Europe (1961.)* G. E. KIDDER SMITH je napisao: „Prije rata Jugoslavija nije bila poznata ni po kakvoj arhitekturi osim po divnim gradovima dalmatinske obale, nekoliko veličanstvenih bizantskih crkava i nekoliko bosanskih džamija.“ Jugoslavenska moderna arhitektura ne spominje se niti u djelu *Prostor, vrijeme, arhitektura S. GIJEDIONA /Space, Time and Architecture (3. izd., 1961.)*, niti u knjigama *A Visual History of Twentieth-Century Architecture (1972.)* D. SHARPA, *Architettura contemporanea (1976.)* M. TAFURUJA, F. DAL COA, *History of modern architecture (1977.)* L. BENEVOLO, *Modern architecture: a critical history (1980.)* K. FRAMPTON te *Modern architecture since 1900 (1982.)* W. CURTISA. U knjizi *Zeitgenössische Architektur in Osteuropa (1985.)* U. KULTERMAN-NA obrađuje se jugoslavenska arhitektura tek od kraja šezdesetih godina nadalje.

<sup>3</sup> Izbor iz recentne literature o hrvatskoj modernoj arhitekturi i dizajnu (engleska ili dvojezična hrvatsko-engleska izdanja), kronološkim redom: A. LASLO, 'Zagreb 1923-1937. Architecture of Inter-War Zagreb', u: E. BLAU, M. PLATZER (ur.), *Shaping the Great City. Modern Architecture in Central Europe, München/London/New York, Prestel, 1999.*, 186-195, 258-259, 266; D. RADOVIĆ MAHEČIĆ, *Social housing in Zagreb between the wars*, Zagreb, Horetzky, 2002.; AA.VV. *Art and Ideology: The Nineteen-Fifties in a Divided Europe.* Zagreb Febr. 18<sup>th</sup>-21<sup>st</sup> 1999. (zbornik s kongresa), Zagreb, Društvo povjesničara umjetnosti Hrvatske, 2004. (s priložima I. MAROVIĆA i D. RADOVIĆ MAHEČIĆ na temu hrvatske arhitekture i urbanog planiranja); J. GALJER, *Design of the Fifties in Croatia. From Utopia to Reality*, Zagreb, Horetzky, 2004.; Z. MAKOVIĆ, I. RADMILO JANKOVIĆ, NUMEN (ur.), *The Fifties in Croatian Art (katalog izložbe)*, Zagreb, Hrvatsko društvo likovnih umjetnika, 2004. (s priložima D. RADOVIĆ MAHEČIĆ i J. GALJER o hrvatskoj arhitekturi i dizajnu); također: P. KREČIĆ, *Architecture in Former Yugoslavia: From the Avant-garde to the Postmodern*, u: D. DJURIĆ, M. ŠUVAKOVIĆ (ur.), *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991*, Massachusetts, MIT Press, 2003., 332-373.

djela poslijeratne hrvatske arhitekture - jugoslaven-skog paviljona Vjenceslava Richtera iz 1958. Potonja građevina - izvorno zamišljena tako da visi sa središnjeg, jarbolu sličnog nosača, odnosno s „temeljima u zraku“ - bila je željezno-staklena konstrukcija krajnje prozračnosti i elegancije, strukturne lakoće i minimalne tektonske prisutnosti.<sup>4</sup>

Ambicija za postizanjem lakoće kao u Richtera, kod Planića nikad nije bila u igri. Podrijetlom iz obitelji zidara, težio je primordijalnim vrijednostima; okrenut taktinim kvalitetama materijala i međuigri s prirodnim okruženjem, nastojao je arhitekturu vezati uz tlo. Planić je sa simpatijom pisao o hrvatskom seoskom graditeljstvu u kojem „između kraja, materijala i potrebne forme postoji uslovna prirodna povezanost“.<sup>5</sup> Riječi poput ovih prikladno opisuju upravo Planićevu vlastitu arhitekturu, čija nas „ukorijenjenost“ može podsjetiti na komentar Thea van Doesburga o modernoj jugoslavenskoj arhitekturi općenito: prema Doesburgu, ne može biti govora o stvarnoj smjelosti na razini konstrukcije, o transparentnosti ili drugim obilježjima modernih građevinskih tehnika - jugoslavenski arhitekti „stoje s obje noge na zemlji, što je karakteristika ovih zdravih ljudi izrazito privrženih zavičajnom krajoliku“.<sup>6</sup> A da svatko treba imati vlastitu kuću s vrtom, bilo je jedno od Planićevih temeljnih uvjerenja.

Imajući na raspolaganju dvije izložbene prostorije u leuvenškoj Sveučilišnoj knjižnici, prezentacija Planićeva života i djela bila je podijeljena u dva razdoblja. U prvoj prostoriji prikazano je međuratno doba, što podrazumijeva Planićeve formativne godine (školovanje na Državnoj srednjoj tehničkoj školi u Zagrebu, radno iskustvo koje stječe kao voditelj gradilišta, otvaranje vlastitog arhitektonskog ureda te pohađanje Iblerove arhitektonske škole), kao i njegovu publicističku aktivnost, članstvo u

*Zemlji*, nekolicinu većih projekata te sudjelovanja na natječajima. Na tom dijelu izložbe Planić se ocrtava kao središnja figura hrvatskog međuratnog modernizma: arhitekt, autor prvog pregleda moderne arhitekture u Jugoslaviji (1932.), pisac brojnih članaka između kojih i triju u epistolarnoj formi - „Pisma o stanovanju“, kao i organizator izložaba o nepovoljnim uvjetima života i stanovanja u ruralnim



krajevima te na gradskoj periferiji. U drugoj prostoriji predstavljeno je poslijeratno doba s gotovo isključivim naglaskom na projektima obiteljskih kuća, vikendica te drugih tipova objekata za odmor. Budući da je rat doista prouzročio prekid u Planićevoj karijeri, takva podjela čini se opravdanom; prekid, doduše, nije utjecao na njegov pristup arhitekturi, ali se očitovao u novim društvenim ulogama koje mu sada stoje na raspolaganju. Od završetka Drugog svjetskog rata pa sve do kraja života, Planić će biti zaposlen u različitim stručnim i izvršnim tijelima vlasti zaduženim za obnovu zemlje. Izgubivši središnju ulogu koju je ranije imao kao organizator, publicist i društveno angažirani zagovornik moderne umjetnosti i arhitekture, postao je prilično usamljena i među mladim generacijama koje su revitalizirale poslijeratnu jugoslavensku arhitekturu čak odsutna figura, premda su njegovi stvaralački dometi cijelo vrijeme ostali izvanredno visoki. U iscrpno dokumentiranom prilogu Darje

<sup>4</sup> Richterov paviljon bio je dočekan s međunarodnim odobravanjem te rekonstruiran u blago izmijenjenom obliku u blizini belgijsko-francuske granice, gdje se još uvijek nalazi i koristi kao katolička srednja škola. Prije nekoliko godina primjereno je renoviran.

<sup>5</sup> Citirano prema D. RADOVIĆ MAHEČIĆ, Treba znati... o arhitektu Stjepanu Planiću, u: *Stjepan Planić 1900.-1980. Iz arhiva arhitekta / From the Architect's Records*, Zagreb, Hrvatska akademija znanosti i umjetnosti, Gliptoteka/Institut za povijest umjetnosti, 2003., 42.

<sup>6</sup> T. VAN DOESBURG, Het natuurlijk-plastisch vermogen van de Servische architectuur. Nikola Dobrovitch, u: ID., *De Stijl en de Europese architectuur. De architectuuroopstellen in Het Bouwbedrijf 1924-1937*, SUN, Nijmegen, 1986., 258. Izvorno objavljeno kao *Architectuurvernieuwingen* in Servië, Polen, Japan, enz., u: *Het Bouwbedrijf*, god. 6, br. 20, Sept. 27, 1929. 401-404.

Radović Mahečić u katalogu objašnjena je pozadina tih promjena. Zanimanje za Planićev rad, međutim, neće biti oživljeno sve do kasnih šezdesetih godina kada Radovan Ivančević objavljuje niz članaka o njegovoj arhitekturi, a sam Planić biva odlikovan nekolicinom nacionalnih priznanja. Drugi val poslijeratne rehabilitacije dogodio se u devedesetima, na inicijativu mlade generacije arhitekata, i to ponovnim tiskanjem njegove pionirske knjige o modernoj arhitekturi u Jugoslaviji iz 1932.

Premda je razdoblje obnove izazvalo znatne društvene probleme, niti u najmanjoj mjeri nije narušilo kreativnu snagu arhitekta: promjene što ih je donio rat jedva da su utjecale na njegovu strast za životom i arhitekturom, tako da je do kraja svog dugog radnog vijeka održao nadahnuće u potpunosti živim. Između njegovih međuratnih i poslijeratnih ostvarenja gotovo da i nema prave razlike. Razlog tomu možda bi se mogao potražiti u Planićevoj bitnoj i trajnoj osviještenosti za skromne probleme stanovanja, njegovoj spremnosti da uzme u obzir sve raspoložive elemente - od lokacije građevinskog zemljišta i kvalitete njegova okoliša do ljudi za koje je radio i obrtnika s kojima je radio; ali također, i u njegovom nekonformističnom i eksperimentalnom odnosu prema materijalima i tipologiji graditeljskih oblika. Planićev pristup uvijek je bio jednostavan i neposredan, neopterećen svakom doktrinom ili sistematskim razmišljanjem. To se prvenstveno prepoznaje u obiteljskim kućama nastalim poslije rata, no podjednako je vidljivo i u međuratnim ostvarenjima. U tom smislu najočitiji su primjeri šatorolika, kružna vila Fuhrman (1935.), sa svojom pomalo brutalnom, ali ipak krajnje pomnom međuigrom oporih materijala - kamenog podnožja, betonskog poda koji se širi u ploču kružnog balkona, prozorskog pojasa koji obavija zgradu i drvene strukture krova, te „uzlazna spirala“ stambeno-poslovne zgrade Napretkove zadruge (1936.) u samom središtu Zagreba. Ove dvije građevine nisu samo

kanonska djela hrvatskog modernizma, već bi trebale biti uvrštene među vrhunske domete moderne arhitekture na internacionalnoj razini. Između ostalih primjera Planićeva otvorenog pristupa u ovom razdoblju valja još izdvojiti arhitektovu vlastitu kuću s atelijerom (1932.), vilu Cuvaj (1937.) i Tomislavov planinarski dom Y-tlocrta (1935.). Svaka od tih građevina odaje krajnje originalan stav - Planić je, doduše, priznao da je osjećao strahopoštovanje prema inovacijama zapadnih pionira poput Tauta, Miesa i Le Corbusiera, ali istovremeno je ponosno ustvrdio: „Nikad nisam bio sljedbenik trendova... Želio sam slijediti svoj vlastiti put.“<sup>7</sup> U tom je pogledu pokojni Radovan Ivančević u svom prilogu katalogu izložbe istaknuo razliku između „provincijalne“ i „periferne“ sredine koju je uspostavio još Ljubo Karaman. Dok se u prvoj usvajaju norme i imitiraju rješenja iz velikih središta, potonja (poput Hrvatske), budući da je „dovoljno daleko od jačih kulturnih središta... omogućuje umjetniku veću slobodu stvaranja... i u povoljnom trenutku stvara kreativne sinteze.“<sup>8</sup> Planić će u poslijeratnom razdoblju svog radnog vijeka upravo tu 'slobodu stvaranja' u potpunosti iskoristiti.

Zaposlen u republičkim stručnim i upravnim tijelima, od 1945. nadalje realizirao je više velikih državno subvencioniranih projekata. Neki od njih dokumentirani su na izložbi, odnosno u katalogu, premda su autorice izložbe dale prednost njegovoj manje poznatoj produkciji slobodnostojećih kuća i ljetnikovaca, smatrajući ih egzemplarnim za Planićev pristup. Intenzivan kontakt - Planić je, naime, uvijek radio sam - s naručiteljima za koje je projektirao, dodatno je razvio njegova humanistička načela, kao i osjećaj za jednostavne stvari svakodnevnog života. Povrh svega, upravo takve male narudžbe pokazale su se idealnom podlogom za testiranje tehničkih i dekorativnih eksperimenata u kojima je mogao ostvariti puni doseg svoje „senzibiliziranosti za površine, nijanse i opore strukture“.<sup>9</sup>

<sup>7</sup> Planićeve vlastite riječi preuzete su iz video-filma *U prvom planu 'Stjepan Planić'* Radovana Ivančevića iz 1978.

<sup>8</sup> Radovan Ivančević, 'Stjepan Planić i avangarda hrvatske arhitekture tridesetih godina', u: *Stjepan Planić 1900.-1980. Iz arhiva arhitekta / From the Architect's Records*, Hrvatska akademija znanosti i umjetnosti, Gilptoteka/Institut za povijest umjetnosti, Zagreb, 2003., 10.

Planić je tako razradio sirovu tehniku građenja spužvastom mješavinom cementa i drobljenog kamena koja se lijepo uklapala u prirodni okoliš, kao što je, primjerice, vidljivo kod izražajnih oblika ljetnikovca obitelji Smiljanić (1974.). Iz istih je razloga, ali i zbog ekonomičnosti, koristio opeku svih boja i tekstura - ljubičastu, tamnocrvenu ili blijedožutu, opeku od terakote, prepečenu opeku, djelomično pocakljenu ili izobličenu opeku. Materijale je ponekad spajao u gotovo brutalne kombinacije, kao u slučaju predimenzioniranih betonskih nadstrešnica naspram često profinjeno oblikovanih stepeništa te krhkih željeznih ograda. Ikonoklastički učinak rezultata svjedoči o slobodi Planićeva pristupa i živahnosti njegove mašte. Mnoge od tih građevina nedvojbeno su godinama zadržale svoju svježinu, čemu se može i posvjedočiti gledajući nedavno snimljene fotografije Damira Fabijanića.

U iskušenju smo povući paralele s djelima nekolicine suvremenih belgijskih arhitekata poput Jozefa Lietaerta - koji je također koristio žutu, ljubičastu ili prepečenu ciglu u jednostavnim kubičnim volumeni-

ma, kao i s djelima Luciena Krolla ili Boba Van Reetha tijekom šezdesetih, čija sklonost avanturi i eksperimentiranju izvire iz istog ne-dogmatičnog odnosa prema arhitekturi, ali i životu u cjelini. Uz malo pretjerivanja moglo bi se reći da bi se Planić u Belgiji lako mogao osjećati kao kod kuće.

U objašnjenju koncepta izložbe autorice Darja Radović Mahečić i Ivana Haničar istakle su da im namjera nije bila publicirati konačnu studiju o Planićevu životu i radu. Daljnje istraživanje moglo bi se usredotočiti na povijest gradnje i analizu konstruktivnih aspekata, poput idiosinkratične uporabe skeletnih konstrukcija kod malih građevina, što se može vidjeti na većini izloženih crteža.

Objelodanivši i temeljito obradivši arhitektov arhiv, izložba i katalog o Stjepanu Planiću ponudili su nam neprocjenjivu informaciju, kao i nužnu odskočnu dasku za daljnje istraživanje jedne od najzanimljivijih „perifernih“ osobnosti u modernoj arhitekturi dvadesetoga stoljeća.

*Prevela: Ivana Mance*

<sup>9</sup> D. Radović Mahečić, *Treba znati.... o arhitektu Stjepanu Planiću, Stjepan Planić 1900.-1980. Iz arhiva arhitekta / From the Architect's Records*, Hrvatska akademija znanosti i umjetnosti Giljoteka/Institut za povijest umjetnosti, Zagreb, 2003., 29.