

## TREBA ZNATI... O ARHITEKTU STJEPANU PLANIĆU

## ONE OUGHT TO KNOW ... ABOUT THE ARCHITECT STJEPAN PLANIĆ

darja radović mahečić / by darja radović mahečić

U plejadi jakih autorskih osobnosti koje su modernom arhitekturom gradile funkcionalni grad Zagreb i pridonijele stvaranju mnogih njegovih svojstava i atributa visoke civilizacijske razine, posebno mjesto zauzima autohtoni Stjepan Planić. Talentiran, socijalno angažiran, inventivan, dinamičan, senzibiliziran na površine, tonove i opore strukture, jednostavan i neposredan, u poglavlju zvanom hrvatska arhitektura 20. stoljeća iskoristio je svoje pravo da sam traži svoju istinu.

Temeljna stručna znanja stjecao je od 1916. do 1920. godine u Graditeljskoj školi pri Kraljevskoj zemaljskoj obrtnoj školi u Zagrebu, čija je odgovornost od osnutka 1892. bila vrlo velika. Na njoj se, naime, školovala većina hrvatskih graditelja, jer se za stjecanje fakultetske diplome, do utemeljenja zagrebačkog Tehničkog fakulteta 1919. godine, moralo putovati u Beč, Budimpeštu ili Prag. Kako bi apsolvirali škole ulazeći u praksu poznavali i najsuvremenija građevna sredstva, škola je novitete u građevnim konstrukcijama kontinuirano uvrštavala u svoj nastavni program.<sup>1</sup> Arhitektonski odsjek polazili su mnogi poznati arhitekti čije su kuće danas simboli zagrebačke moderne arhitekture: Aleksandar Freudenreich, Srećko Florschütz, Juraj Denzler, Mladen Kaulzarić, Juraj Neidhardt, Antun Ulrich, Drago Galić i, naravno, Planić, na koje je škola bila vrlo ponosna.<sup>2</sup>

Porijeklom iz obitelji zidara, Planić je nakon završene srednje škole počeo raditi i stjecati iskustva u arhitektonskim ateljeima i na gradilištima, gdje je naučio do rješenja dolaziti tijesno surađujući s obrtnicima. Godine 1926. upisuje arhitektonski odjel na umjetničkoj akademiji, koji je te godine utemeljio đak Visoke tehničke škole u Dresdenu te suradnik ekspresionističkog berlinskog ateljea Hansa Poelziga – Drago Ibler, tada vodeća ličnost koja intenzivno djeluje u svim područjima kulture. Od sveukupno četrnaest završenih studenata ovog odjela akademije, Planić je pripadao među četvoricu prve generacije, a diplomirao je 1935. godine. Iblera, suosnivača i predsjednika angažirane grupe “Zemlja” (koja odbacuje svaku apriornu estetiku), slijedit će i socijalno angažiranim djelovanjem. Ne samo da će na izložbama “Zemlje” izlagati svoje projekte i realizirane gradnje, već će zasebnim dokumentarnim izložbama upozoravati na ekonomsko-socijalne probleme zagrebačke periferije i

Stjepan Planić occupies a very special place in a constellation of powerful personalities that built Zagreb with modern architecture as a functional city and contributed to its numerous particularities and attributes of high civilisation level. As a talented, socially committed, inventive and a dynamic person, sensitive to surfaces, nuances and rough structures, as a simple and direct human being he exercised his right to search for the truth in the chapter named the Croatian architecture of the 20<sup>th</sup> century.

He acquired the basics of the trade in the Secondary Technical School at the Royal National Vocational School in Zagreb, established in 1892, which carried the burden of great responsibility. Namely, most of the Croatian constructors of that time were educated there. To acquire a university degree before the Zagreb Technical Faculty was established in 1919, one had to travel to Vienna, Budapest or Prague. However, the school continually introduced the latest building constructions in the curriculum<sup>1</sup> to inform its undergraduates about to start their practical jobs of the most recent achievements in the construction technology. The Architectonic Department educated many famous architects, whose houses are today the symbols of the Zagreb modern architecture: Aleksandar Freudenreich, Srećko Florschütz, Juraj Denzler, Mladen Kaulzarić, Juraj Neidhardt, Antun Ulrich, Drago Galić and Stjepan Planić, of course. The school takes pride in them all.<sup>2</sup>

Planić came from a bricklayer's family. Having finished secondary school education he started to work and acquire experience in architectonic ateliers and on construction sites, where he learned to find solutions working closely with the craftsmen. In 1926 he enrolled the Architectonic Department at the Art Academy, established in that same year by a Dresden High Technical School student, Drago Ibler. Ibler had worked in Hans Poelzig's Berlin atelier, and became a leading personality in Croatia of that time, intensely active in all cultural fields. Planić graduated in 1935, being one of the 14 graduates who finished this school. He will follow Ibler, a co-founder and

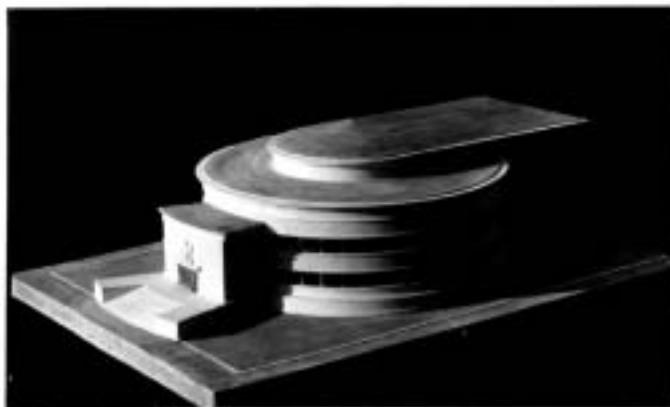
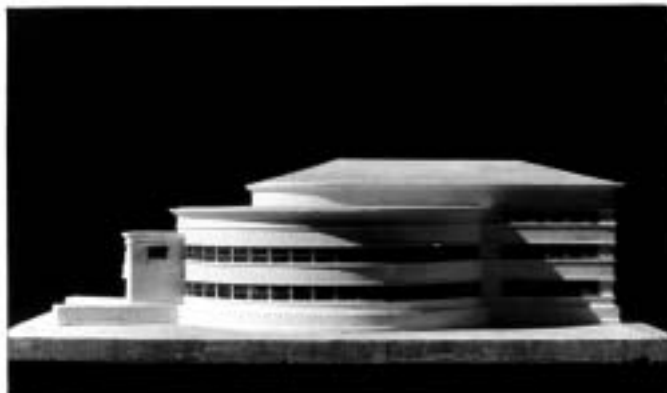
<sup>1</sup> M. Nevistić (ur./ed.), *Graditeljska tehnička škola Zagreb 110 godišnjica 1892-2002.*, Zagreb, 2002., str. 21.

<sup>2</sup> Bo. Širola, Br. Širola, V. Prestini (ur./eds.), *Državna srednja tehnička škola u Zagrebu 1892/3 - 1932/3. Spomen-izvještaj o 40-godišnjici škole*, Zagreb, Državna srednja tehnička škola i Udruženje graditelja Kraljevine Jugoslavije, 1933. i *Izložba učeničkih radova Stjepana Planića* profesorce škole Gordane Drljević u današnjoj Graditeljskoj tehničkoj školi u travnju 1999. godine.

<sup>1</sup> M. Nevistić (ur./ed.), *Graditeljska tehnička škola Zagreb 110 godišnjica / 110 the Anniversary of the Secondary Technical School Zagreb, 1892-2002*, Zagreb, 2002., str./p. 21.

<sup>2</sup> Bo. Širola, Br. Širola, V. Prestini (ur./eds.), *Državna srednja tehnička škola u Zagrebu 1892/3. - 1932/3. Spomen-izvještaj o 40-godišnjici škole / The Public Secondary Technical School in Zagreb 1892/3 - 1932/3, Memorial Report on the 40th School Anniversary*, Zagreb, Državna srednja tehnička škola i Udruženje graditelja kraljevine Jugoslavije / The Public Secondary Technical School and The Builders' Association of the Yugoslavian Kingdom, 1933. and *Izložba učeničkih radova Stjepana Planića / Exhibition of the School works of Stjepan Planić*, mounted by the professor Gordana Drljević in the present Builder's Technical School in April, 1999

DRŽAVNA-UMJETNIČKA AKADEMIJA-ZAGREB-ŠKOLA ZA ARHITEKTURU



Izložbeni pano "Državna umjetnička akademija - Zagreb, Škola za arhitekturu", projekt banke / *Exhibition panel "Art Academy - Zagreb, Architectonic Department", project for a bank, 1927.*

stanovanja uopće. Postaje pokretačem brojnih akcija i ključna osoba avangarde hrvatske međuratne arhitekture.<sup>3</sup>

Grad koji prosperira, intenzivno se širi i izgrađuje, velik je izazov. Takav je Zagreb od početka tridesetih godina 20. stoljeća, kad ga u novom mjerilu grade združeni mladi arhitekti koji se suočavaju s konstruktivnim, oblikovnim i programskim izazovima funkcionalne arhitekture koja je nastupila. U izrazito topografski, povijesno i urbanistički raščlanjenom gradu, oni rješavaju programske zadatke svojih kuća rječnikom moderne arhitekture sa željom da osobno pridonese vlastitom kulturnom prostoru.

Koliko su se nova arhitektonska "naziranja" razlikovala od uhodane prakse i aktualne legislative Planić je pokazao u prvoj knjizi o modernoj arhitekturi u nas "Treb znati... progres graditeljstva. Problemi savremene arhitekture", koja je objavljena 1932. godine, gotovo istodobno s premijernim arhitektonskim izvedbama. Knjigu je uredio i za nju napisao predgovor, a sa svojim kolegama zajedno, ravnomjerno je slikom i komentarom predstavio natječajne i već izvedene gradnje u kojima zastupa "novo građenje". To su do danas ostali najavangardniji projekti hrvatske međuratne arhitekture, a Planićevo pozivanje na načela inicijalnog CIAM-a (Congres Internationaux d'Architecture Moderne) iz 1928. godine samo svjedoči o utemeljenosti ovoga nastupa.

Iz knjige ćemo izdvojiti prikazane radove domaćih autora s triju velikih međunarodnih natječaja koji su na početku tridesetih godina bili organizirani za Zagreb. Na natječaju za Generalnu regulatornu osnovu grada (na kojem su sudjelovali autoriteti poput Adolfa Mösmanna i Paula Bonatza, a u žiriju sjedili Paul Wolf i Josef Gočar) nagrađen je bio Strižićev urbanistički plan, uz koji u knjizi stoji naslovna tvrdnja da je uslijed korijenitih društvenih promjena "čitavo polje arhitekture postalo - problemom."<sup>4</sup>

Za složeni program natječaja za Kliničku i zakladnu bolnicu na Šalati (na kojem je gotovo nezamijećen prošao rad Alvara Aaltoa), rješenja su ponudili Planić, Strižić i Hećimović, a prvonagrađen je bio rad Ernesta Weissmanna (kasnije aktivnog ciamovca i supotpisnika Atenske povelje). Treći međunarodni natječaj organiziran za izgradnju Židovske bolnice u Petrovoj ulici prati tvrdnja istih arhitekata da iza brojnih osvojenih nagrada na natječajima ne slijede, nažalost, izvedbe.

Planićeve projekte grafički interpretira slikar Ernest Tomašević, koji je također završio Graditeljsku školu i sudjelovao na izložbama "Zemlje". Dugogodišnji Tomaševićev atelje nalazio se na posljednjem katu jedne od Planićevih prvih natječajem

chairman of the socially active group "Zemlja" (the group "Earth" rejected any a priori aesthetics) in his socially committed activities. Namely, Planić participated in the "Zemlja" exhibitions with his projects and realised constructions, in separate documentary exhibitions, alerting the public to economic-social problems, particularly to those of the Zagreb periphery and the housing in general. He was the initiator of numerous actions and the key personality of the Croatian interwar avant-garde architecture.<sup>3</sup>

A prosperous city, intensely expanding and rebuilding, poses a great challenge. And Zagreb was just that at the beginning of the thirties of the 20th century, when young architects pooled together and applied themselves to build the city in new proportions, accepting the constructive, formative and programme challenges of the advancing functional architecture. In a city pronouncedly dismembered in terms of topography, history and urbanism, the interwar architects solved the programmed assignments of their houses using the modern architecture vocabulary, intent on making personal contributions to their cultural space.

In his first book on modern architecture in our parts "One Ought to Know... Progress of Construction. The Problems of the Contemporary Architecture", published in 1932, Planić indicated, almost simultaneously with the first architectonic constructions, in what way did the architectonic "glimpses" differ from the established routine and actual legislation. He asked his architect colleagues to present their competition designs and constructions realised in the "new construction techniques" equally by pictures and a short commentary, edited the book and wrote the introduction. Until our days these projects remained the most avant-garde examples of the Croatian interwar architecture, and Planić's reference to the principles of the initial CIAM (Congres Internationaux d'Architecture Moderne) of 1928 evidently confirmed the soundness of their activity.

From that book we shall select the represented works of local authors, offered for three great international competitions organised for Zagreb, at the beginning of the thirties. In the Competition for the Regulatory City Plan (in which participated great authorities like Adolf Mösmann and Paul Bonatz and the members of the jury were Paul Wolf and Josef Gočar) an urban plan by Strižić was accepted. In the book, next to this project there is a statement from our title that owing to the radical changes "the entire field of architecture was turned into - a problem."<sup>4</sup>

<sup>3</sup> R. Ivančević, *Stjepan Planić i avangarda moderne hrvatske arhitekture*, u: Problemi savremene arhitekture – reprint, Zagreb, Psefizma, 1996., str. 7-53.

<sup>4</sup> Z. Strižić, *Regulacioni plan za grad Zagreb*, u: S. Planić (ur.), *Treb znati... problem graditeljstva. Problemi savremene arhitekture*, Zagreb, 1932., str. 15-19.

<sup>3</sup> R. Ivančević, *Stjepan Planić i avangarda moderne hrvatske arhitekture / Stjepan Planić and the Croatian Avant-garde Modern Architecture*, in: *Problemi savremene arhitekture / The Problems of Modern Architecture* – reprint, Zagreb, Psefizma, 1996, pp. 7-53.

<sup>4</sup> Z. Strižić, *Regulacioni plan za grad Zagreb / The Regulatory Plan for the City of Zagreb*, in: S. Planić (ed.), *Treb znati... problem graditeljstva. Problemi savremene arhitekture / One Ought to Know... Problems of Construction. The Problems of the Modern Architecture*, Zagreb, 1932, pp. 15-19.



Katalog izložbe "Zemlja" / *Exhibition catalogue of the "Zemlja" group*, Zagreb, 1932.

izborenih izvedbi, dvokrako komponiranoj stambenoj zgradi Zanatlijskog doma na Pantovčaku.

U spektru nastojanja da se Zagreb metropolizira, kuća je bila velik motiv. Visoka poslovna u središtu, ugrađena stambeno-poslovna na rubovima Donjega grada, najamna ili obiteljska kuća za stanovanje na ugodnim sjevernim brežuljcima, javne namjene. Svaku od njih Planić promišlja, realizira i objavljuje sredinom zlatnih tridesetih godina.<sup>5</sup> Nastaju njegove epohalne gradnje: osmerokatna modra palača "Napretkove zadruge" eliptičnog tlocrta, pročelja raščlanjenih trakama istolikih prozora i poentiranih nazubljenim vijencem; ugrađene kuće na Zakladnom bloku i u Draškovićevoj s krovnim terasama; valjkasta vila Fuhrmann s kontinuiranim pojasom ritmiziranih

<sup>5</sup> S. Planić, *Obiteljska kućica*, Građevinski vjesnik, Zagreb, 1934., br. 4, str. 51-52.; S. Planić, *O ugrađenoj najamnoj kući*, Građevinski vjesnik, Zagreb, 1934., br. 5, str. 65-70.; "Napretkova" novogradnja, Svijet, Zagreb, 1936., str. 212.; S. Planić, *Tomislavov dom HPD na Medvednici*, Građevinski vjesnik, Zagreb, 1935., br. 8, str. 87-90.

In the complex competition programme for the Clinical and Endowment Hospital in Šalata (where a work by Alvar Aalto went almost unobserved) Planić, Stržić and Hećimović offered solutions. The first prize went to Ernest Weissmann (a very active CIAM member later on and a co-signatory of the Athens's Charter). The third international competition, organised for the construction of the Jewish Hospital in the Petrova Street was followed by a claim of the same architects' that much to their regret the numerous prizes had not resulted in constructions.

Planić's projects graphically interpreted Ernest Tomašević, a painter. He had also finished the Secondary Technical School and participated in the "Zemlja" exhibitions. For a long time Tomašević's atelier was situated at the last floor of one of the first Planić's constructions won through a competition, the two-leg building of the Craftsmen Home in Pantovčak.

In the spectre of endeavours undertaken to make Zagreb a metropolis, the defined building was a significant motif. A high public construction in the city centre, a built-in apartment-office building on the fringes of Donji grad and a tenancy villa or a single-family house on gentle northern hills. Planić deliberated, realised and published each one of them during the golden thirties.<sup>5</sup> This was the period when his epoch making constructions were built: the eight-storey azure palace of "Napretkova zadruga", a building of an elliptical layout, its façade divided by ribbons of equally shaped windows pointed out by a jagged cornice; the built-in houses in the Endowment Bloc and the Draškovićevo Street with roof terraces; the cylinder-formed Fuhrmann villa with a continual belt of rhythmicised windows offering a panoramic view of the surrounding landscape; the Wright-type Villa Cuvaj with strongly protruded eaves; the Mountaineers' Home made of stone and wood with a promotional Y-shaped layout.

There is not another architect of his generation, who had voiced his opinions in form of an article more often than Planić and yet it would be incorrect to say that he was a master of written word. His texts were written in a simple language, they immediately hit the heart of a problem by way of clearly exposed attitudes. Despite the fact that they were often intoned as a kind of a manifesto, they resembled a verbal address rather, than a theoretic discourse. It is therefore not surprising that two of them, written in the thirties, had an epistolary form.

<sup>5</sup> S. Planić, *Obiteljska kućica* / *A Single-family House*, Građevinski vjesnik (The Constructors' News), Zagreb, 1934, No. 4, pp. 51-52; S. Planić, *O ugrađenoj najamnoj kući* / *About the Built-in Tenancy House*, Građevinski vjesnik, Zagreb, 1934, No. 5, pp 65-70; "Napretkova" novogradnja / *The "Napredak's" New Construction*, Svijet (The World), Zagreb, 1936, p 212; S. Planić, *Tomislavov dom HPD na Medvednici* / *The Tomislav Home of the Croatian Mountaineers' Association on the Medvednica*, Građevinski vjesnik, Zagreb, 1935, No. 8, pp. 87-90.



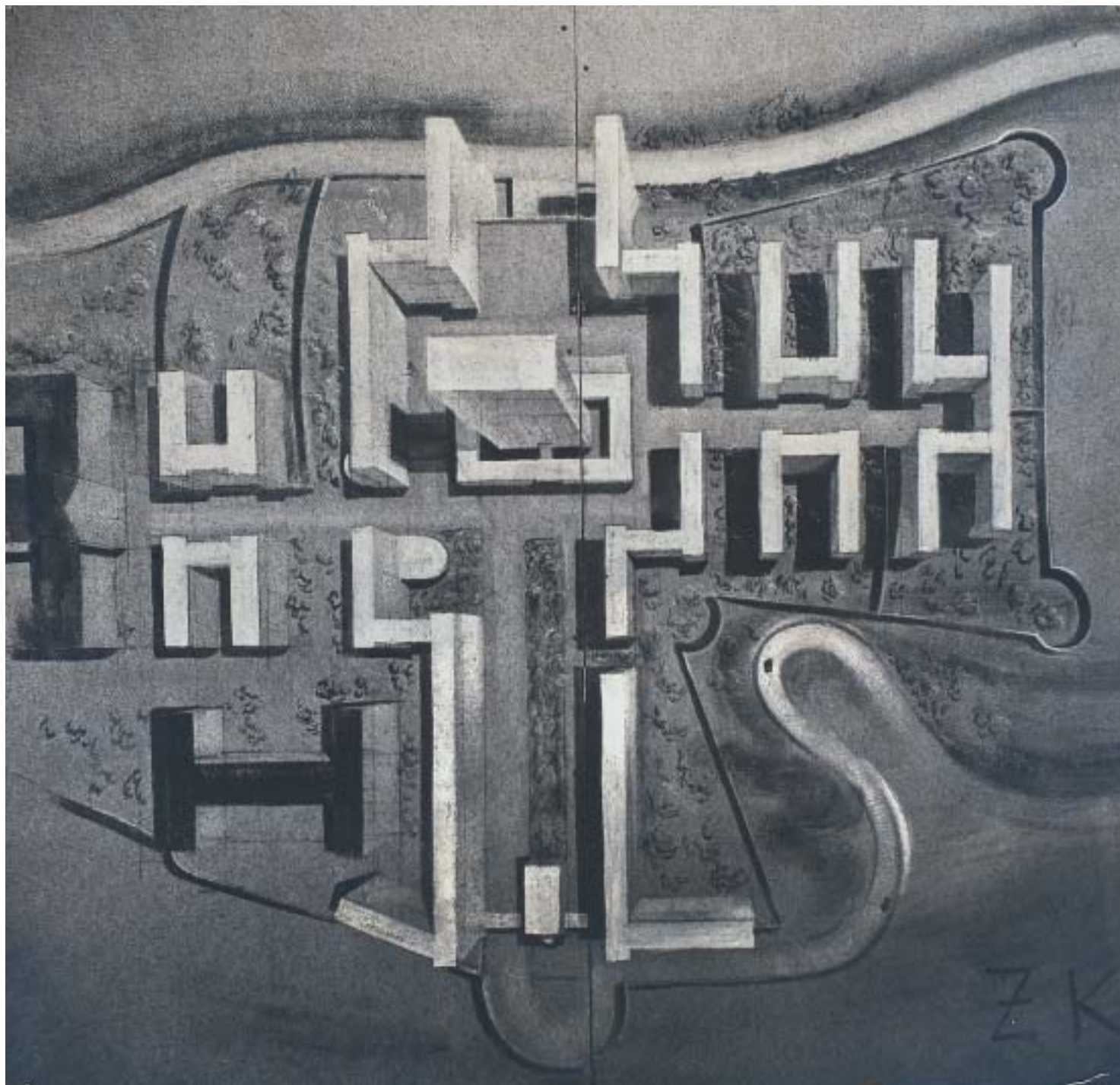
Stubišna ograda, školski rad u Graditeljskoj školi / Staircase fence, Schoolwork in the Secondary Technical School, 1917.

prozora, iz koje se pruža panoramski pogled na okolicu; wrightovska vila Cuvaj snažno istaknute strehe; planinarski dom u kamenu i drvu promotivnog Y-tlocrta.

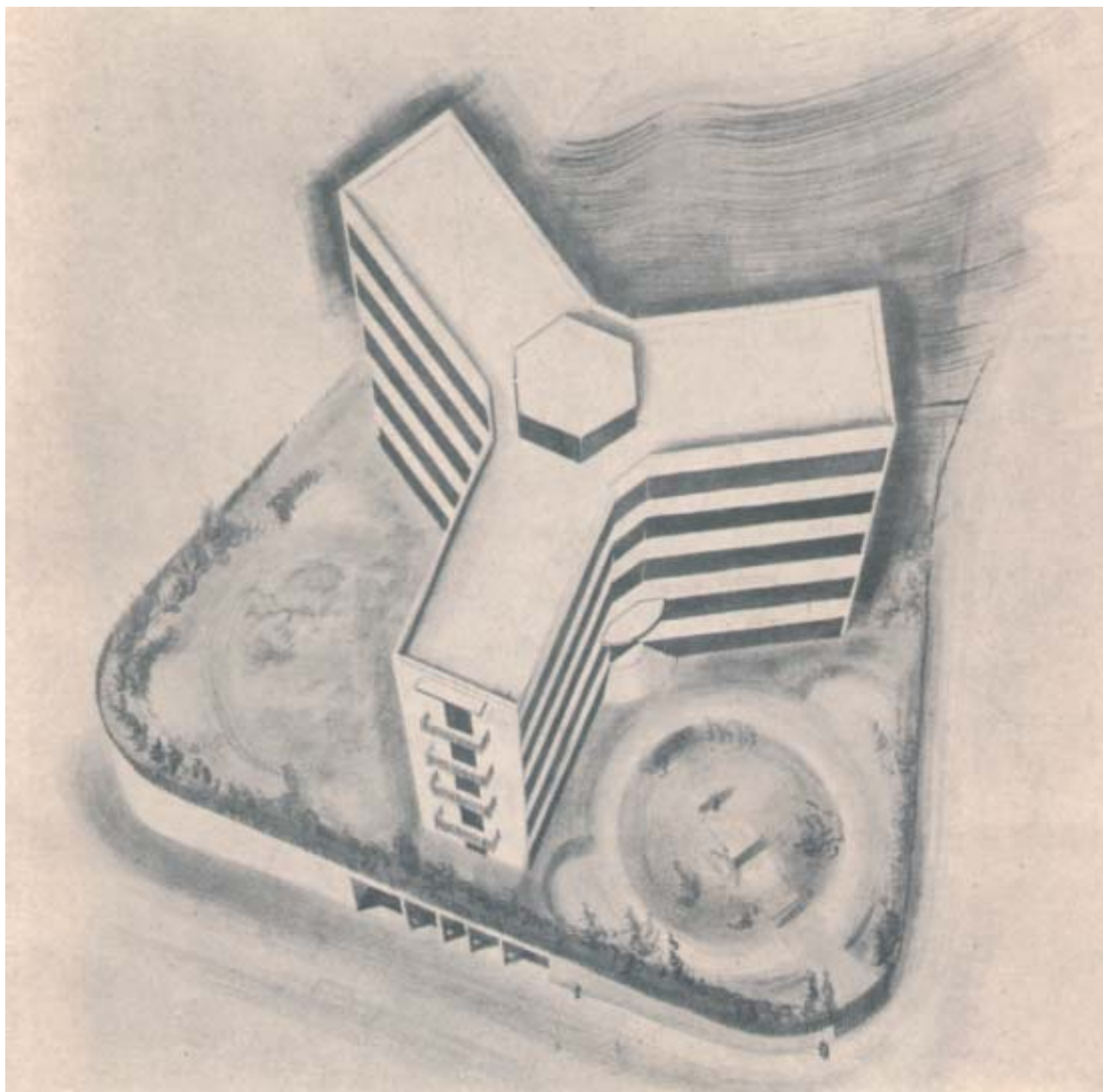
Nema arhitekta te generacije koji se više puta oglasio člankom od Planića, a opet ne bi bilo ispravno reći da je bio majstor pisane riječi. Njegovi su tekstovi pisani jednostavnim jezikom, neposredno pogađaju bit problema i na razumljiv način iznose stavove. Iako nerijetko manifestnog tona, više su nalik

Planić was inspired to write "Two Letters on Housing" in 1936 by a book about the features of the Japanese house<sup>6</sup>, the advantages of which he listed as follows: "1. *Detached house in a garden*, 2. *Layout flexibility. Easy changing of space division*, 3. *Many doors, windows and rooms open to a garden providing continual contact with nature*, 4. *Practical built-in furniture allowing full use of space*, 5. *Artistically nice use of*

<sup>6</sup> T. Yoshida, *Das japanische Wohnhaus*, Berlin, Verlag Ernst Wasmuth, 1935.



Zakladna i klinička bolnica, natječajni rad, perspektiva / *Endowment and Clinical Hospital, competition project, perspective view*, Zagreb, 1930. (Ernest Tomašević)



Židovska bolnica, natječajni rad, perspektiva / *The Jewish Hospital, competition project, perspective view, Zagreb, 1931.*

usmenom obraćanju negoli teoretskim raspravama, te stoga ne čudi što su čak dva od njih tijekom tridesetih godina zadobila epistolarni oblik.

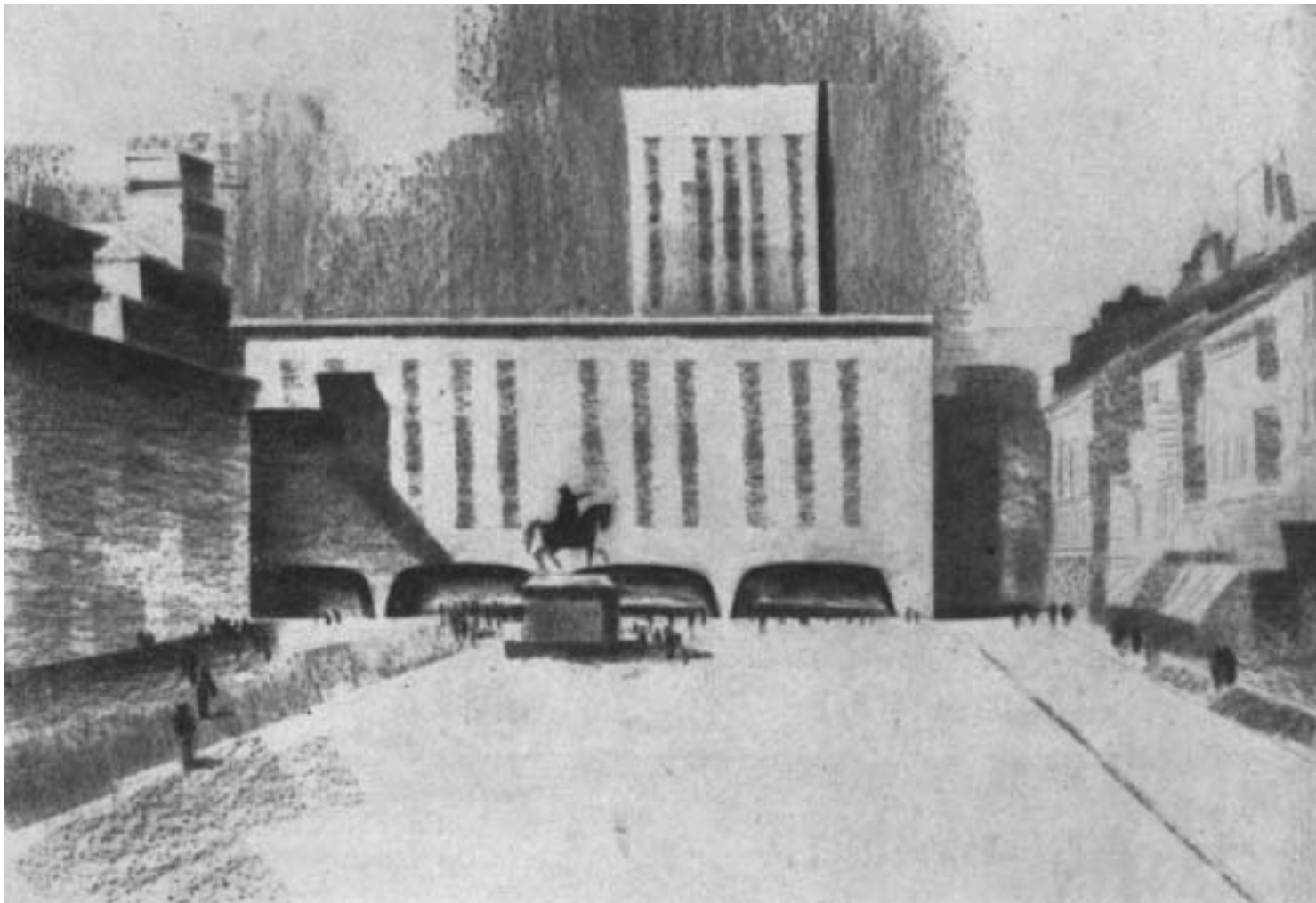
Za "Dva pisma o stanovanju" napisana 1936. godine Planića je nadahnula knjiga o karakteristikama japanske stambene kuće<sup>6</sup>, čije prednosti samostalno popisuje.

<sup>6</sup> T. Yoshida, *Das japanische Wohnhaus*, Berlin, Verlag Ernst Wasmuth, 1935.

*natural untreated materials, 6. Close connection of construction and architectonic form, 7. Simple, pure and good taste, 8. Standardised space measures and construction parts, and therefore quick and easy construction."*<sup>7</sup>

As a matter of fact, Planić crystallised the vital marks of the modern architecture required for a housing reform in our

<sup>7</sup> S. Planić, *Dva pisma o stanovanju / Two Letters on Housing*, Priručnik kućevlasnika / *The Houseowner's Manual*, Zagreb, 1936, p. 7.



Regulacija Jelačićeva trga, natječajni rad / *Regulation of the Jelačić Square, competition project*, Zagreb, 1930.

"1. Kuća stoji slobodno u vrtu. 2. Elastičnost tlocrta. Laka promjena prostorne diobe. 3. Mnogo vratiju i prozora, i prema vrtu otvorenih prostorija, uslijed čega stalan spoj s prirodom. 4. Praktično ugrađeno pokućstvo dozvoljava potpuno iskorišćenje prostora. 5. Umjetnički lijepa upotreba prirodnih materijala bez svake obradbe. 6. Uska povezanost između konstrukcije i arhitektonske forme. 7. Jednostavan, čist i dobar ukus. 8. Normiranje mjera prostora i sastavnih građevnih dijelova, te uslijed toga brza i laka izradba kuća."<sup>7</sup>

Planić ustvari kristalizira bitne oznake moderne arhitekture koje su potrebne za reformu stanovanja u našim prilikama. Zaključujemo da su tijekom desetljeća projektiranja kuća za stanovanje s pripadajućim vrtovima koja će uslijediti, navedene karakteristike japanske arhitekture postale i ključne odlike Planićeve arhitekture.

U svoja "Dva pisma..." Planić nastoji potencijalne investitore zainteresirati za područje moderne izgradnje stanova. Kako

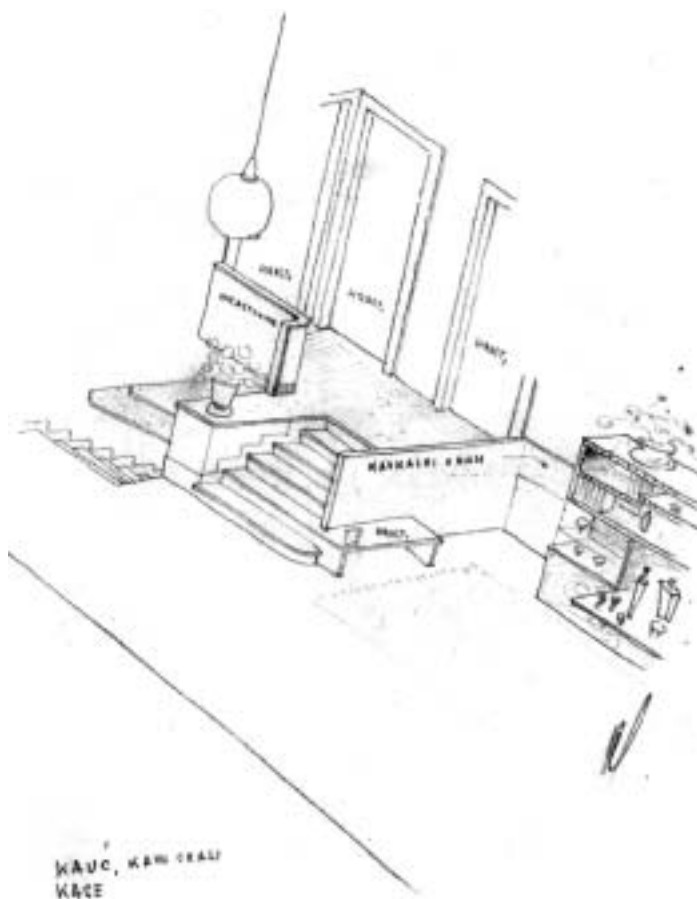
circumstances. We can only conclude that in the decades of designing housing buildings with garden that followed, the listed features of the Japanese architecture became the key features of Planić's architecture.

In his "Two Letters..." Planić undertook to stir the potential investors' interest in the area of modern apartment construction. Since one can not advance in this field by force or in a straightforward manner (be it in a form of "witty remarks" accompanying the appearance of the programmed contemporary architectural endeavours - the "modern trunks," or disbelief caused by house-owner's practical care - a flat roof) he spoke on important trade tenets using examples from everyday life, competently applying his knowledge of human psychology. *"There is no sense in saving our drawing room for a single annual visit. We should not sew, eat and learn - do all that in the kitchen. One ought to live in the full sense of the word. Solve living in an apartment well. Cook in the kitchen, take a bath in the bathroom, but live your life in a space of great proportions."*<sup>8</sup>

<sup>7</sup> S. Planić, *Dva pisma o stanovanju*, u: Priručnik kućevlasnika, Zagreb, 1936., str. 7.

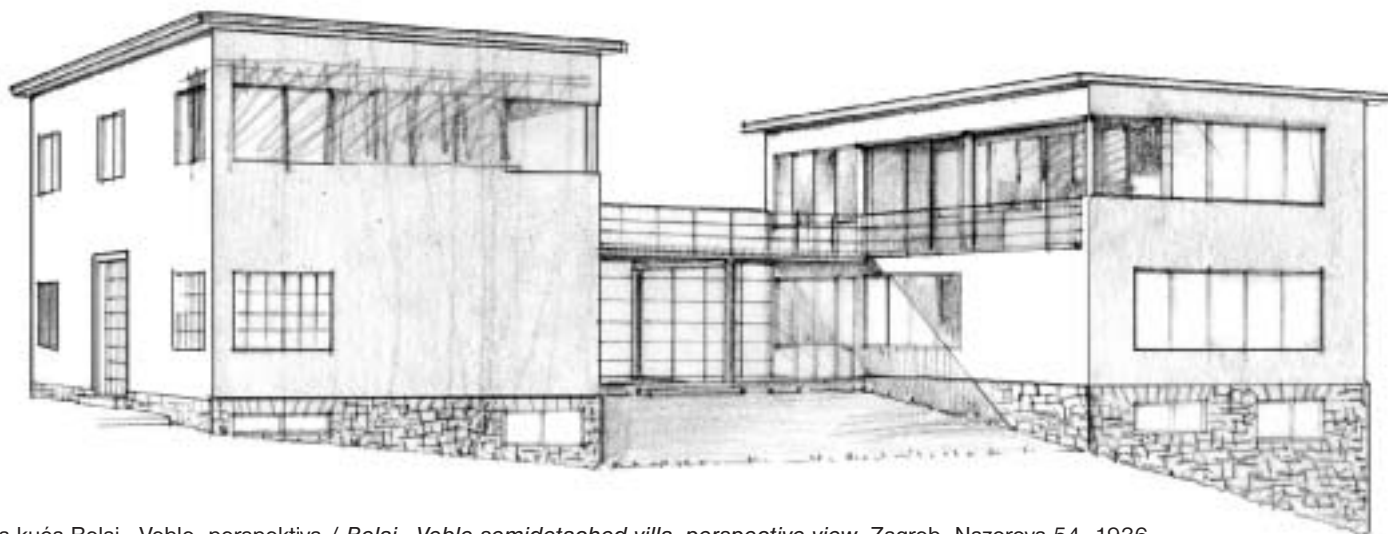
<sup>8</sup> S. Planić, *Dva pisma... / Two Letters...*, p. 14.





Vila Roth, detalj interijera / *Villa Roth, detail of the interior*, Zagreb, Davor 6, 1933.

napredovanje u tom poslu ne ide niti silom niti pravocrtno (bilo da je riječ o “duhovitostima” koje su pratile pojavu programatskih suvremenih nastojanja arhitekture - “*moderne kištre*”, bilo da je nevjerica izazvana praktičnom brigom kućevlasnika - ravni krov), o važnim načelima struke progovara služeći se primjerima iz svakodnevice, vješto koristeći



Dvojna kuća Belaj - Veble, perspektiva / *Belaj - Veble semidetached villa, perspective view*, Zagreb, Nazorova 54, 1936.

He used to illustrate his attitudes requiring change by means of pictures. In promoting subjects like situating of a dining space within a living room, solving of a bedroom and living room with the same furniture, he would use drawings and photographs of contemporary interiors designed by the local architects.

Consistently to his aspiration to connect the interior spaces, in presentations of his renovations and redecoration's, frequently of the attic apartments, Planić favoured furniture made to order, particularly the wardrobes.

Soon it became obvious that “*the glimpses of free living began to penetrate into our parts*” in the works of his colleagues. It was demonstrated by the realised single-family houses: in the Golubovac and the Kozarčeva Street, designed by Gomboš and Kauzlarić and in the Alagovićeveva Street, designed by Branko Bon. Then there were those designed by Lavoslav Horvat in the Vijenac and in the Bačvice in Split and the wooden houses in the Istarska Street designed by Drago Galić and those by Ibler in the Sv. Duh Street. Photographs, layouts and descriptions followed the presentation of the Gomboš and Kauzlarić apartment building in the Boškovićeveva and Maksimirska Street and the one designed by Planić in the Draškovićeveva Street. Also, Ibler's unrealised High House, as well as the Požgaj - Cota apartment type for the development in Šestine, were presented.

Planić represented the actual results of his programmatic endeavours in this way to indicate to his readers - the potential house-owners - that living space should be used so as to make one's life happier and not for showing off.

In his “Third Letter on Housing”, from 1937, Planić also spoke on the subject of the conventional and conservative views falling behind the times. He put the emphases on basic conditions of comfortable housing (consisting of well-

poznavanje ljudske psihologije. "Ne treba čuvati salon za eventualni jedan godišnji posjet. Ne treba šivati, jesti, učiti – sve u kuhinji. Treba stanovati u punom smislu. Život u stanu dobro riješiti. U kuhinji samo kuhati, u kupaonici samo se kupati, ali zato u razmjerno velikom prostoru stanovati."<sup>8</sup>

Stav koji traži promjenu dosadašnjih stambenih navika argumentira slikom. Crtežima i fotografijom suvremenih interijera domaćih arhitekata promovira teme poput smještaja dijela za blagovanje u dnevni prostor, rješavanja spavaonice i dnevnog boravka istim pokuštvom i slično. Dosljedno težnji za povezivanjem unutrašnjih prostora, prikazom svojih adaptacija i uređenja, nerijetko potkrovnih stanova, Planić zagovara pokušstvo, a posebice ormare izrađene po mjeri.

A da "malo-pomalo prodire naziranje slobodnog stanovanja" pokazat će radovima zagrebačkih kolega: realiziranim obiteljskim kućama Gomboša i Kauzlarića na Golubovcu i u Kozarčevoj ulici, Branka Bona u Alagovićevoj, Lavoslava Horvata na Vijencu i na splitskim Bačvicama, drvenim kućama Drage Galića u Istarskoj te Galića i Iblera na Sv. Duhu, kao i svojom okruglom kućom Fuhrmann na Gornjem Prekrižju. Fotografije, tlocrti te opisi prate i predstavljene stambene zgrade Gomboša i Kauzlarića u Boškovićevoj i Maksimirskoj, Planića u Draškovićevoj, te neizvedenu Iblerovu Visoku kuću i Požgaj-Cotin tip stanova za naselje u Šestinama. Kako stambeni prostor ne bi služio samo pokazivanju, već i korištenju te sretnijem življenju, Planić je čitateljima – potencijalnim kućevlasnicima - na ovaj način prikazao realne rezultate svojih programatskih nastojanja.

Protiv konvencionalnih i konzervativnih shvaćanja koja zaostaju za svojim vremenom progovara i u "Trećem pismu o stanovanju" 1937. godine. Ponovo ističe osnovne uvjete ugodnog stanovanja (koje se sastoji iz dobro proporcioniranih prostora i njihove međusobne komunikacije, povezanosti s okolinom i pravilne orijentacije), te ih potkrepljuje primjerima triju sada svojih izvedenih kuća. To su: vila na Laščinskoj cesti, u čijem se halu nalazi otvoreno stubište za prvi kat; te jedna od njegovih najraskošnijih, spomenuta - vila Cuvaj u Zamenhofovoj, s pročeljima u cigli, kamenu i staklu. Ravnim krovom završenu funkcionalno komponiranu vilu na Goljaku prikazuje sa seljačkim plotom od isprepletenog pruća, koji istodobno djeluje i regionalno i izuzetno moderno.<sup>9</sup>

"Stalno propagira modernija naziranja o arhitekturi" stoji uz Planićevo ime u katalogu izložbe "Pola vijeka hrvatske umjetnosti" 1938. godine<sup>10</sup>. Drugačije nije bilo niti na Graditeljskoj izložbi 1930. godine, na kojoj, još u nedostatku realizacija, izlaže svoje



Izložbeni pano "Terase i vrtove u stambene kuće" / Exhibition panel "Terraces and gardens in apartment buildings", 1932. i 1935.

proportioned spaces and good communication between them, the connection with the environment and correct orientation) substantiating it by the examples of his realised houses. These were: the villa in the Laščinska Road with an open staircase to the first floor situated within the hall; then, one of his most luxurious works - the villa Cuvaj in the Zamenhoffova Street with a façade of brick, stone and glass. The functionally composed villa in the Goljak Street ending in a flat roof was presented with a rural wattle fence, which at the same time appeared to be regional and exceptionally modern.<sup>9</sup>

In the catalogue of the exhibition "Half Century of the Croatian Art," of 1938,<sup>10</sup> next to Planić's name stands, "Always ready to promote more modern beliefs about architecture". It was much the same at the earlier, the Construction Exhibition in 1930, where he exhibited his ideal sketches, still lacking the realised projects. He addressed the public in the editorial

<sup>8</sup> S. Planić, *Dva pisma...*, str. 14.

<sup>9</sup> S. Planić, *Treće pismo o stanovanju*, Plin, Zagreb, 1937., br. 4, str. 47.

<sup>10</sup> T. Krizman, I. Šrepel, D. Tadijanović (ur.), *Pola vijeka hrvatske umjetnosti*, Dom likovnih umjetnosti, Zagreb, 1938., str. 211.

<sup>9</sup> S. Planić, *Treće pismo o stanovanju / The Third Letter on Housing*, Plin, Zagreb, 1937, No. 4, p. 47.

<sup>10</sup> T. Krizman, I. Šrepel, D. Tadijanović (ur./eds.), *Pola vijeka hrvatske umjetnosti / Half Century of the Croatian Art*, Dom likovnih umjetnosti / The Visual Arts Home, Zagreb, 1938, p. 211.



Stambeno-poslovna zgrada "Napretkova zadruga" / *The "Napretkova zadruga" housing and business building*, Zagreb, Bogovičeva 1, 1936. (foto: Tošo Dabac)

idejne projekte, ali se publici obraća u uvodnom tekstu u kojem se, nasuprot onima "koji se služe iskustvom i znanjem prošlih građevnih epoha i tu nalaze glavni oslon i uzor", svrstava među one druge - koji "pražeti duhom i pulsom vremena nastoje formulirati potrebe društva sa sredstvima napredne tehnike u duhu socijalnog i ekonomskog programa."<sup>11</sup> Stjecajem okolnosti, generacija arhitekata kojoj je pripadao prve je poslove dobivala u arhitektonskim ateljeima Kovačića, Erlicha, Lubinskog, Kalde i Šena, a zaokupljala su ih intenzivna zbivanja oko Franka Lloyda Wrighta, Le Corbusiera, Bauhauusa te drugi društveni i likovni problemi.<sup>12</sup> Planićevo pisanje članaka i publiciranje fotografija novogradnji, uz predavanja i izložbe, treba promatrati kao jedinu moguću, ujedno i najsnažniju, medijsku kampanju koju su moderna funkcionalna arhitektura i nova generacija arhitekata mogli imati.

<sup>11</sup> S. Planić, *Uvod*, u: *Graditeljska izložba*, Zagreb, 1930., str. 5.

<sup>12</sup> Tako govori Stjepan Planić u dokumentarnom filmu Radovana Ivančevića "Pioniri moderne - Stjepan Planić" 1965. godine.

confronting those "who use experience and knowledge of past epochs finding in them principal support and paragon". Himself he ranked among those others - who "submerged into the spirit and pulse of the time making efforts to formulate the needs of the society by means of advanced technique and in a spirit of a social and economic programme."<sup>11</sup> By a combination of circumstances, his generation of architects received their first assignments in the architectonic ateliers of Kovačić, Erlich, Lubinski, Kalda and Šen. They were preoccupied by intensive developments related to Frank Lloyd Wright, Le Corbusier, the Bauhaus and by other social and visual problems.<sup>12</sup> Planić's writings and publications of photographs of new constructions, along with lectures and exhibitions, should be viewed as the only possible and at the same time the most powerful media campaign that the modern functional architecture and the new generation of architects disposed of.

In his bitter struggle for the principles of modern architecture, Planić dealt with another important subject. In his discourse "On the National Style in Construction," nearly thirty years after the launch of five volumes of "The Croatian Construction Forms"<sup>13</sup> initiated by the Croatian Engineers' Association, he had critically commented on that piece of work and the consequences it brought about.<sup>14</sup> Developing of an atlas of rural construction forms Planić considered as a then logical patriotic proceeding in the light of the aspirations to solve the national issue question. At the same time, Planić believed that one of the purposes of that edition was a romantically tinted endeavour to apply the forms and decorations customary for rural construction in the contemporary formation of urban architecture and thus create a "traditional national style" in architecture. The language issue of that style became even more important at the beginning of the 19<sup>th</sup> century when the Austro-Hungarian monarchy, once a feudal paradigm, transformed into a modern capitalist state consisting of different peoples. German was an urbane language, and search for a national expression was manifested in different versions of historicism.<sup>15</sup> Therefore, it is no surprise that the above mentioned action of collecting of the Croatian building and decorative art, mostly of the wooden architecture of the rich Slavonija and Srijem, Posavina and the neighbourhood of

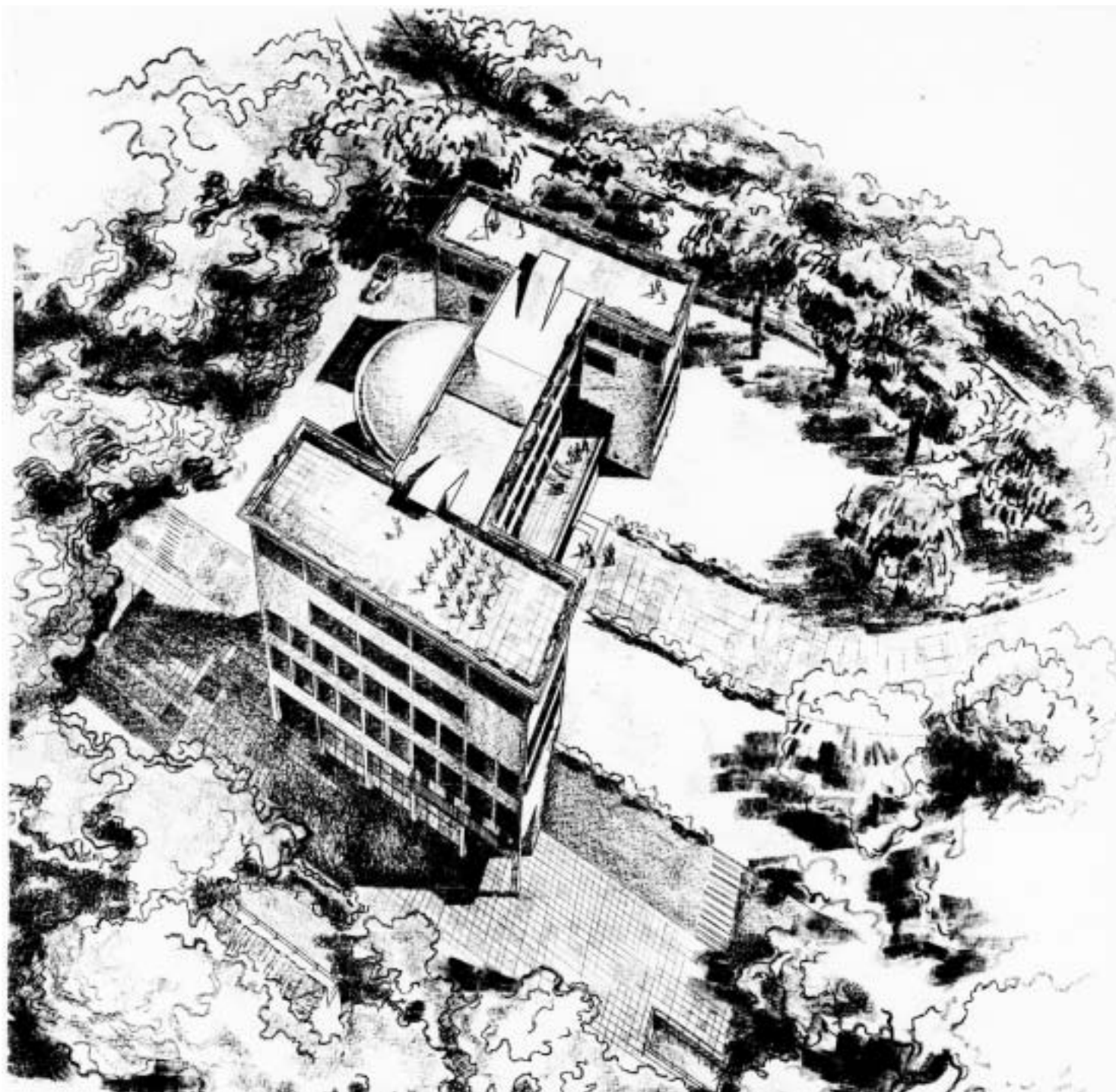
<sup>11</sup> S. Planić, *Uvod* / Introduction, in: *Graditeljska izložba* /The Construction Exhibition, Zagreb, 1930, p. 5.

<sup>12</sup> Tako govori Stjepan Planić u dokumentarnom filmu Radovana Ivančevića "Pioniri moderne - Stjepan Planić" / Told by Stjepan Planić in the Radovan Ivančević documentary "The Pioneers of the Modernism - Stjepan Planić", 1965.

<sup>13</sup> M. Pilar (komentar / commentary), *Hrvatski građevni oblici* / *The Croatian Construction Forms*, Zagreb, 1904. - 1911. (German edition: *Das Bauernhaus in Kroatien*, Dresden, 1911.)

<sup>14</sup> S.Planić, *O nacionalnom stilu u graditeljstvu* / *On the National Style in Construction*, Napretkova hulturno-historijska zbirka / The "Napredak" cultural-historical collection, Sarajevo, 1936., pp. 200-214.

<sup>15</sup> Akos Moravanszky, *The Search for a National Style*, in: *Competing Visions*, Cambridge Mass., London, MIT Press, 1998, pp. 217-284



Dom za slijepu djecu, perspektiva / *The Institute for blind children, perspective view*, Zagreb, Nazorova 53, 1941. (Ernest Tomašević)

U žučljivoj borbi za načela moderne arhitekture Planić se obračunao s još jednom važnom temom. Skoro trideset godina nakon što se na inicijativu Udruženja hrvatskih inženjera i arhitekata počelo s izdavanjem pet svezaka "Hrvatskih građevnih oblika"<sup>13</sup>, na to se djelo, kao i na posljedice koje je izazvalo, kritički osvrnuo u svojoj raspravi "O nacionalnom stilu u graditeljstvu"<sup>14</sup>. Svojedobno sastavljanje tog atlasa seoskih

<sup>13</sup> M. Pilar (komentar), *Hrvatski građevni oblici*, Zagreb, 1904-1911. (njemačko izdanje: *Das Bauernhaus in Kroatien*, Dresden, 1911.)

<sup>14</sup> S. Planić, *O nacionalnom stilu u graditeljstvu*, Napretkova kulturno-historijska zbirka, Sarajevo, 1936.

Zagreb, was conducted by academically educated Croatian architects Martin Pilar and Janko Holjac.

As a member of the circle of artists assembled around the group "Zemlja" (The Earth) actively advocating visual independence and opposed to imitating of western fashionable trends and schools, Planić accepted an assumption of the politician Antun Radić, who believed there were two antagonistic cultures coexisting in Croatia: the domestic rural one and the imported urban, as a point of



Tri minareta prigradena Domu likovnih umjetnika prilikom njegove pretvorbe u džamiju / *Three minarets annexed to the Visual Artists' Home building on the occasion of its conversion into a mosque, Zagreb, Trg žrtava fašizma bb, 1942.* (foto: Muzej grada Zagreba)

građevnih oblika, tj. traganje za vlastitom kulturnom baštinom, Planić ocjenjuje kao logičan patriotski postupak u svjetlu tadašnje težnje za rješavanjem nacionalnog pitanja. Istodobno smatra da je jedna od svrha tog izdanja bilo i romantičarski obojeno nastojanje da se u suvremenom oblikovanju gradske arhitekture primjene oblici i ukrasi uobičajeni u seoskome graditeljstvu ne bi li se u arhitekturi stvorio "tradicionalni nacionalni stil". Pitanje jezika toga stila postalo je tim važnije kad se Austro-Ugarska Monarhija kao feudalna paradigma na početku 19. stoljeća transformirala u modernu kapitalističku državu sastavljenu od različitih naroda. Njemački je bio urbani jezik, a potraga za nacionalnim izrazom iskazivala se u različitim verzijama historicizma.<sup>15</sup> Stoga ne čudi što spomenutu akciju prikupljanja domaće građevne i dekorativne umjetnosti, u kojoj prevladava drvena arhitektura bogate Slavonije i Srijema, Posavine i okolice Zagreba, u nas provodi prva generacija akademski školovanih domaćih arhitekata, posebno Martin Pilar i Janko Holjac.

Kao pripadnik umjetnika okupljenih u grupi "Zemlja", čiji su se članovi aktivno zauzimali za likovnu samostalnost i suprotstavljali

departure of this discourse. Planić made a provocative commentary that the wealthy Slavonian houses presented in the atlas might have been built by German carpenters and though the decorations might have some ornamental significance they proved nothing like the existence of a rural building culture. A middle-class room ordered in "the national style" and urban family houses on whose façade decorative elements from the ostensible Croatian past were stuck, were forcefully joined elements belonging to different cultures. At the same time, Planić's analyses of the rural construction that "*between the landscape, materials and the necessary form a conditional natural connection exists,*" which confirmed the general rules of good architecture. It was a question of an architect's interest for the entirety of the phenomenon of housing that he observed in a sequence of appearances functioning within a complex of an all-embracing living, including the rural. He recommended that besides materials, construction technique and relation to the natural environment, one ought to establish the man - house relationship, the needs of people, possibly the relation of the house to the farmstead and the relation of the farmstead or the farmer to other farmers. In short, Planić had articulated a theoretic

<sup>15</sup> Akos Moravanszky, *The Search for a National Style*, u: *Competing Visions*, Cambridge, Mass., London, MIT Press, 1998., str. 217-284.

imitaciji zapadnjačkih pomodnih pravaca i škola, Planić u ovoj raspravi polazi od pretpostavke političara Antuna Radića o dvije antagonističke kulture: seljačkoj, koja je domaća, te gradskoj, koja je tuđinska. Planić provocira komentarom da su prikazane bogate slavonske kuće iz atlasa mogli raditi i njemački tesari, te da ukrasi, iako imaju dekorativnu važnost, nisu dokaz građevne kulture sela. Građanske sobe uređene u "narodnom stilu" i obiteljske gradske kuće na čija su pročelja nalijepljeni dekorativni elementi iz tobožnje hrvatske prošlosti jesu nasilno spajanje elemenata što pripadaju međusobno različitim kulturama, dok Planićeva analiza seoskog graditeljstva potvrđuje opća pravila dobre arhitekture da "između kraja, materijala i potrebne forme postoji uslovna prirodna povezanost." Interes arhitekta je sveukupnost fenomena stanovanja, koje promatra kao niz pojava koje funkcioniraju u kompleksu cjelokupnog življenja, pa i ruralnog. Preporučuje da se osim materijala, tehnike građenja i odnosa prema prirodnoj sredini, ustanovi odnos čovjeka prema kući, potrebama ljudi, eventualno odnos kuće prema gospodarstvu te odnos jednog gospodarstva ili suseljana prema drugom. Ukratko, Planić je artikulirao teorijsku platformu od koje u istraživanjima zajednički mogu početi arhitekti i etnolozi.<sup>16</sup> Ovim tekstom zaključuje svoja nastojanja predstavljena pratećim izložbama u sklopu "Zemlje", u kojima je ukazivao na probleme stanovanja na selu i u gradu, a ponajviše u rastućim zagrebačkim predgrađima.<sup>17</sup>

Iako se i sam osvrnuo na "pionirski polustoljetni raspon" arhitekture u Hrvatskoj u povodu izložbe 1938. godine, Planić je posebno cijenio tekst Vladimira (Volođe, kako ga je sam zvao) Potočnjaka o istoj temi, u kojem on za njega kaže da "publikacijama, prigodnim predavanjima i člancima nastupa u javnosti te da mnogo gradi vile i najamne stambene zgrade, uređuje trgovine."<sup>18</sup> A da Planić jednako ozbiljno pristupa svakom, pa i najmanjem arhitektonskom zadatku, pokazuje niz tada projektiranih interijera trgovina Kollmann, Frković, Laokon, Finzi, Ivette, te robne kuće "Kastner i Öhler". Ostvario je i niz adaptacija tavanskih prostora za stanove, kao i nadogradnje katova. U skladu s propagiranim vrijednosnim sustavom novo rješava suvremeno i funkcionalno, najčešće u kontrastu prema zatečenom građevnom tijelu. Na secesijsku uglovnicu Hönigsberga i Deutscha u Palmotićevoj ulici ugradio je u izvornoj krovnoj zoni čak dvije etaže s ukupno tri stana, koje

<sup>16</sup> A. Muraj, *Doprinos arhitekata izučavanju ruralnog stanovanja (1904-1985)*, u: *Živim znači stanujem*, Zagreb, Hrvatsko etnološko društvo - Zavod za istraživanje folkloru - Znanstveni inštitut Filozofske fakultete u Ljubljani, 1989., str. 39-51.

<sup>17</sup> Grupa "Zemlja" djeluje od 1929. do policijske zabrane 1935. godine. Stjepan Planić izlaze s grupom od 1931. kao njezin gost, a članom postaje 1932. godine. Na četvrtoj izložbi (Zagreb, 1932.), osim svojih radova, s drugim zemljašima i "Radnom grupom Zagreb" postavlja problemsku izložbu "Kuća i život". Na petoj (Zagreb, 1934.) i šestoj izložbi (Beograd, 1935.) s njima je organizirao prateće izložbe "Selo" te "Selo i grad - stanovanje sela i grada" s kojih sačuvane panoe pokazujemo i na ovoj izložbi.

<sup>18</sup> V. Potočnjak, *Arhitektura u Hrvatskoj 1888-1938.*, Građevinski vjesnik, Zagreb, 1939., br. 4-5, str. 54.; S. Planić, *Sjećanja*, predavanje održano u Društvu arhitekata u Zagrebu 14. 2. 1974. (rukopis).

platform from which architects and ethnologists could proceed together in their research.<sup>16</sup> With this text Planić concluded his efforts represented within the framework of the "Zemlja" exhibitions in which he indicated the problems of housing either rural or urban and most of all, the housing problems of the growing suburbs of Zagreb.<sup>17</sup>

Planić had himself commented on the "pioneer half-century span" of the architecture in Croatia on the occasion of the exhibition of 1938, but he had particularly appreciated the writing of Vladimir (he called him Volodja) Potočnjak on the same subject. He wrote about Planić, "by way of publications, occasional lectures and articles he appears in public and that he built many villas, tenancy housing buildings and redecorates shops."<sup>18</sup> And a number of the interiors designed at that time, like the Kollmann, Frković, Laokon, Finzi and Ivette shop and the department store "Kastner & Öhler" show that Planić approached each single architectonic assignment with equal responsibility. He realised a number of attic conversions into apartments, as well as adding of another floor to the existing building. According to the propagated system of values he solved the new in a contemporary and functional manner, most often in contrast to the existing construction body. On the Sezession corner building of Hönigsberg and Deutsh in the Palmotićeveva Street he added two floors built in the original roof zone with three apartments. He applied the morphologic-typological model of terraced housing which he retracted from the edge and by the lower floor inventively linked together two authentic roof attics.

Ambitious architectonic competitions for public buildings were at the time organised in other parts of X-Yugoslavia. Planić participated in several organised in Skoplje, Ljubljana, Maribor, Novi Sad, Belgrade, Sarajevo and Banja Luka. Some

<sup>16</sup> A. Muraj, *Doprinos arhitekata izučavanju ruralnog stanovanja (1904 - 1985) / The Architects' Contribution to Rural Housing Research (1904 - 1985)*, in: *Živim znači stanujem / Living Means Housing*, Zagreb, Hrvatsko etnološko društvo / The Croatian Ethnology Society - Zavod za istraživanje folkloru / The Institute for Folklore Research - Znanstveni inštitut Filozofske fakultete u Ljubljani / The Scientific Institute by the Faculty of Arts in Ljubljana, 1989, pp. 39 - 51.

<sup>17</sup> The group "Earth" operated from 1929, until it was banned by the police in 1935. Stjepan Planić exhibited with the group from 1935, at first as a guest, and as a member since 1935. In the fourth exhibition (Zagreb, 1932) next to his own works he mounted, the problem exhibition "A House and the Life", together with other group members and those of the "Working Zagreb Group". At the fifth (Zagreb, 1934) and the sixth exhibition (Belgrade, 1935) they organised sub-exhibition "The Village" and "The Village and the City - Rural and Urban Housing". The panels from that exhibition kept until our time are displayed in this exhibition of Planić's work.

<sup>18</sup> V. Potočnjak, *Arhitektura u Hrvatskoj 1888-1938 / Architecture in Croatia 1888-1938*, Građevinski vjesnik (The Constructor's News), Zagreb, 1939, No. 4-5, p. 54; S. Planić, *Sjećanja / The Memories*, a lecture delivered in the Architects' Society in Zagreb on February 14th, 1974.

Najamna vila Vurdelja /Vurdelja tenancy villa, Zagreb, Kozarčeve stube 1 - Kozarčeva 29, 1931. (foto: Damir Fabijanić) >>





Vila Fuhrmann / *Fuhrmann villa*, Zagreb, Gornje Prekrižje 30, 1935. (foto: Damir Fabijanić)

kao morfološko-tipološki uzorak terasastog stanovanja uvlači od ruba, i svojom donjom etažom domišljato povezuje dvije izvorne krovne atike.

Ambiciozni arhitektonski natječaji u to se doba organiziraju i za javne zgrade u drugim dijelovima bivše Jugoslavije. Planić sudjeluje na nekolicini u Skoplju, Ljubljani, Mariboru, Novom Sadu, Beogradu, Sarajevu, Banjaluci, a pojedine gradnje i realizira, ponajviše obiteljske kuće u Sloveniji i Bosni.<sup>19</sup>

Jasne stavove Planićeve stvaralačke misije, kao i poznavanje relevantnih modernističkih poetika, najbolje pokazuju njegove realizacije, čiji je arhitektonski repertoar bez doktrina i izuzetno širok. Ugrađena najamna stambena zgrada izraziti je predstavnik građanskog graditeljstva i, po Planićevim riječima, najraširenija i najčešća forma kuće u gradu, pri čijem je

<sup>19</sup> *Državna srednja tehnička škola u Zagrebu 1892-3 - 1932-3*, Zagreb 1933., str. 154-156.; i **F. Obal**, *Arhitektura historicizma in secesije v Prekmurju*, Murska Sobota, Pomurska založba, Znanstveni inštitut Filozofske fakultete, 2002., str. 144.; **B. Zupančič**, *Ljubljanski nebotačnik - denar in arhitektura*, Ljubljana, Urbanistički inštitut Republike Slovenije, 2001., str. 54, 56, 142.; **P. Milošević**, *Arhitektura u Kraljevini Jugoslaviji (Sarajevo 1918-1941.)*, Foča, Prosvjeta, 1997.; **D. Milašinović Marić**, *Arhitekta Jan Dubovi*, Beograd, Zadužbina Andrejević, 2001., str. 46.

of the buildings were realised, mostly family houses in Slovenia and Bosnia.<sup>19</sup>

Clear attitudes of Planić's creative mission, as well as the knowledge of relevant modernist poetics are demonstrated in his realisations, whose architectonic repertoire with no doctrines is exceptionally wide. A built-in tenancy housing building was a typical representative of the bourgeois building, and according to Planić it was the most frequent and widespread form of a house in a city. Everything is subjected to the laws of capital and profit in designing of this type of house.<sup>20</sup> As model-houses he considered Ibler's Wellisch

<sup>19</sup> *Državna srednja tehnička škola u Zagrebu 1892/3 - 1932/3*, Zagreb, 1933, pp. 154-156; **F. Obal**, *Arhitektura historicizma in secesije v Prekmurju / The Historicism and Sezession Architecture in Prekmurje*, Murska Sobota, Pomurska založba, Znanstveni inštitut Filozofske fakultete, 2002, p. 144; **B. Zupančič**, *Ljubljanski nebotačnik - denar in arhitektura / The Ljubljana Skyscraper - Money and Architecture*, Ljubljana, Urbanistički inštitut Republike Slovenije, 2001, pp. 54, 56, 142; **P. Milošević**, *Arhitektura u Kraljevini Jugoslaviji. Sarajevo 1918 - 1941 / Architecture in the Kingdom of Yugoslavia. Sarajevo 1918 - 1941*, Foča, Prosvjeta, 1997; **D. Milašinović Marić**, *Arhitekta Jan Dubovi / Jan Dubovi, the Architect*, Beograd, Zadužbina Andrejević, 2001, p. 46.

<sup>20</sup> **S. Planić**, *O ugrađenoj najamnoj kući / On the Built-in Tenancy Housing Building*, Građevinski vjesnik, Zagreb, 1934, No. 5, p. 65-70.





Vila Sinković / *Villa Sinković*, Zagreb, Zatišje 24, 1944.  
(foto: Damir Fabijanić)



Pregradnja ljetnikovca Kovačić / *The Kovačić summerhouse reconstruction*, Zagreb, Pustoselina 9, 1943. (foto: Damir Fabijanić)

Dogradnja i pregradnja oporavilišnog doma Zanatlija / *The Craftsmen Sanatorium extension and reconstruction*, Crikvenica, Radićeva 152, 1956-57. (foto: Damir Fabijanić)





Spomen-dom / *The Memorial Hall*, Komiza, 1964. (foto: Damir Fabijanić)



Obiteljska kuća Rogić / *Rogić single-family house*, Zagreb, Horvatovac 55, 1973. (foto: Damir Fabijanić)



Vila Katić / *Katić villa*, Zagreb, Mlinarska 41, 1939. (foto: Damir Fabijanić)



Obiteljska kuća Arbanas / *Arbanas single-family house*, Seljine brigade 1, Velika Gorica, (1970.) (foto: Damir Fabijanić)

projektiranju sve podvrgnuto zakonima kapitala i zarade.<sup>20</sup> Uzornima je smatrao Iblerovu kuću Wellisch u Martičevoj i paradigmatiku Kaulzarić-Gomboševu kuću Frisch u Petrinjskoj ulici, s koje za svoju kuću Mokrović u Draškovićevoj ulici preuzima naglašeno pažljivu artikulaciju *penthouse* terase. "Bio sam ponosan da mi je uspjelo umjesto fasadnih dekoracija stvoriti prostore *loggia*, mislio sam to je za stanovanje bolje, konstruktivno je čista, i dvorišna fasada je kao ulična. Na krovu ima terasu i odmaralište za stanare, bio sam zadovoljan dok nisam vidio kako iz godine u godinu na tu temu, tek mnogo drugačije, radi u Zagrebu danas i zadnji diletant. ... Želio bih i znam danas, kako bi trebalo graditi bolju", kazat će sedam godina nakon njezine realizacije.<sup>21</sup> Istina je da se tom, u svoje doba često citiranom gradnjom, najviše približio rukopisu drugih međuratnih zagrebačkih arhitekata. No, Planićevo je mišljenje ionako bilo da je konačno stambeno rješenje svakog čovjeka vlastita kućica s vrtom, ma kako skromni oni bili.

<sup>20</sup> S. Planić, *O ugrađenoj najamnoj kući*, 1934., str. 65.

<sup>21</sup> S. Planić, *50 godina arhitekture u Hrvatskoj*, Književnik, Zagreb, 1939., br. 2, str. 49-64.

house in the Martičeva Street and the paradigmatic Kaulzarić-Gomboš's house Frisch in the Petrinjska Street. From that house he took over a particularly careful articulation of a penthouse terrace, for the Mokrović house. "I was proud that I had managed to create *loggia* spaces in place of façade decorations, I believed it to be better for living, and pure in terms of construction and the back yard façade is the same as the street side. There was a terrace on the roof and a resting-place for tenants... I was very pleased until I noticed that year after year on this subject, but in a different manner, in Zagreb now worked even the last dilettante... I would like and know how to build a better one today," said Planić seven years later.<sup>21</sup> To tell the truth, with this, then intensely promoted construction, he came very close to the handwriting of other Zagreb architects between the two wars. Anyway, Planić was of opinion that the final housing solution for any man was his own house with garden, never mind how modest might be.

<sup>21</sup> S. Planić, *50 godina arhitekture u Hrvatskoj / 50 Years of Architecture in Croatia*, Književnik (The Writer), Zagreb, 1939, No. 2, pp.49-64.



Obiteljska kuća Milinković / *Milinković single-family house*, Zagreb, Novakova 31, 1963. (foto: Damir Fabijanić)

Planićeve postulate građenja u desetak je tekstova, objavljenih između šezdesetih i devedesetih godina, znalački interpretirao povjesničar umjetnosti Radovan Ivančević.<sup>22</sup> Planić povlači obiteljsku kuću na parceli dalje od ulice, dublje u vrt, na kakvu istaknutiju poziciju. Prostorije u njoj organizira na način da servise orijentira prema ulici ili sjevernoj strani, a dnevni

<sup>22</sup> Spomenimo da je Ivančevićev ciklus napisa o Planiću započeo feljtonom "Moderna arhitektura - nepriznata umjetnost" u časopisu "Telegram" 1968. godine. Ostalo pogledati u izabranoj bibliografiji ovog kataloga.

The art historian Radovan Ivančević<sup>22</sup> adeptly interpreted Planić's building postulates in some dozen texts from the sixties until the nineties. As a rule, Planić retracted a house in the plot further away from the street, into the garden, to a more prominent position. He organised interior spaces in a way that the utility spaces are looking to the street or to the North and

<sup>22</sup> Note that the Ivančević's cycle of essays about Planić started with a text "Modern Architecture - an Unacknowledged Art" in the magazine "Telegram", in 1968.



Obiteljska kuća Miljanović / *Miljanović single-family house*, Zagreb, Kameniti stol 28, 1971. (foto: Damir Fabijanić)

boravak i sobe, preko lođa ili terase u spoju s prirodom, kao u obiteljskoj kući Roth u Davoru, Schwarzwald u Jurjevskoj ulici ili u najamnoj vili Guštin-Prestin na Jabukovcu.

Iako kuće nerijetko rješava jedinstvenim volumenom, u najamnoj vili Vurdelja u Kozarčevoj ulici na kreativan je način iskoristio nagib zemljišta te kuća oblikom prati terase terena. Na neizgrađenom dijelu zemljišta uvijek detaljno planira hortikulturno rješenje s obaveznom vijugavom stazom, niskim i visokim raslinjem. U kompoziciji tlocrta i oblikovanju prostora dosljedno primjenjuje načelo slobodne i dinamičke ravnoteže različitih oblika i formata. Osim ritma različito proporcioniranih

the living room and other rooms are connected with the nature by way of a loggia or a terrace. This was the case in the family house Roth in Davor, Schwarzwald in the Jurjevska Street and the tenancy villa Guštin-Prestin, in Jabukovac in Zagreb.

Although he often solved houses in a single volume, in the tenancy villa Vurdelja in the Kozarčeva Street, he used the slope pitch in a creative way so that the house follows the terrain terraces. In the unbuilt part of the plot he always made a detailed design of a horticultural solution, unfailingly with a winding path and the low and high vegetation. In the layout composition and shaping of space the principles of a free and



Vikendica Smiljanić / *The Smiljanić weekend house*, Kloštar Šiljevički, 13. primorsko goranske divizije 32, 1974.

pravokutnika, redovito uklapa poneku krivulju, iz temeljnih zahtjeva namjene, a ne iz formalnih razloga.

Ravni krov ostvaren je u nizu Planićevih gradnji, od ugrađenih stambenih višekatnica i nebodera "Napretkove zadruga" do dvojne kuće Belaj-Veble i najamne vile Malojčić u Nazorovoj. Istodobno realizira blago skošeni krov po uzoru na japansku kuću u valjkastoj vili Fuhrmann, krov ukošen na jednu stranu u klijeti Damaška u Varaždin Bregu te u kući Karaman na Mirogojskoj cesti, a kosi krov s jako izbačenom strehom na planinarskim domovima pokraj Križevaca i na Medvednici, na vili Sinković u Zatišju ili ljetnikovcu Kovačić u Pustoselini, što odbacuje njegovu bilo kakvu dogmatsku isključivost.

Nerijetko svoje gradnje rješava kompaktnim volumenom oštrih bridova, ali na drugima su uglovi pomno zaobljeni, bilo da je riječ samo o krovu (kao u projektu za neboder u Ilici 1a) ili o tijelu čitava zdanja (poput najamne kuće Fux-Nikolić u Kostelskoj ulici, obiteljske kuće Pleše u Jadranskoj, vile Hercezi u Rockefellerovoj ulici u Zagrebu).<sup>23</sup> Osim u kompoziciji, simpatije za načela organske arhitekture očitavamo i u

dynamic equilibrium of varying forms and formats were consistently applied. Besides the rhythm of differently proportioned rectangles, he regularly fitted in some curve, owing to the fundamental demands imposed by the purpose and not for formal reasons.

A flat roof was realised in a number of Planić's constructions, from the built-in housing multi-storey buildings and the high-rise of the "Napretkova zadruga" to semidetached Belaj - Veble house and the tenancy villa Malojčić in the Nazorova Street. At the same time he realised a mildly pitched roof after the model of a Japanese house in the cylindrical villa Fuhrmann, then a high pitched roof in the Damaška vineyard cottage in Varaždin Breg and in the Karaman house in the Mirogojska Street. On the mountaineers' homes near Križevci, on the Medvednica, on the villa Sinković in Zatišje and the summerhouse Kovačić in Pustoselina he realised pitched roofs with protruded eaves, which discard any dogmatic narrow-mindedness on his part.

Quite often he solved his buildings as a compact volume of sharp edges, while in the others edges were carefully rounded, whether it was about a roof (as in the project of a high-rise in the Ilica Street 1a) or the entire body of a building (like the tenancy

<sup>23</sup> T. Premerl, *Pobjeda humanizma u djelu Stjepana Planića*, Čovjek i prostor, Zagreb, 1981., br. 2, str. 16-18.

maštovitoj uporabi i kombiniranju materijala, posebno u živosti stvorenoj teksturom pročelja.

Svoju je kuću u Radničkom dolu, drvene konstrukcije s manjim zidanim dijelom, smjestio u krajnji gornji ugao strme obiteljske parcele. Kuća-atelje otvara se staklima i proširuje balkonom na dvije preostale strane, istočnu i južnu, tako da dominira vrtom, a za sebe ima povlašten vidik. Dom je to ne samo u fizičkom smislu, već i intimno prebivalište čovjekova duha iz kojeg se čita njegov odnos prema svijetu. Smišljeno je, kao i u ostalim Planićevim kućama, sve potrebno za neotuđeni, dostojan život ljudi i funkcije koje svakodnevno moraju obavljati, a da niti jedan kvadratni metar nije sagrađen uzalud. Racionalnost, ekonomičnost i načela humanizma stvarni su temelj Planićeve arhitekture, a projektirani volumeni, korišteni materijali i tehnike, tek prijevod stvarnih potreba konkretnih ljudi za sretniji i bolji život. Iako se niz izuzetnih obiteljskih kuća, vila i stambenih zgrada realiziranih potkraj tridesetih godina nastavio i u četrdesetima, iz ovog je razdoblja Planić ostao zapamćen po dogradnji triju minareta i zdenca 1942. godine uz Dom likovnih umjetnika (podignut četiri godine ranije prema zamisli kipara Ivana Meštrovića), koji je u vrijeme Nezavisne Države Hrvatske pretvoren u džamiju. Iako su minareti nakon Drugog svjetskog rata uklonjeni jednako brzo kao što su bili i postavljeni, Planić se našao na popisu nepodobnih. U prvoj poslijeratnoj dekadi prepušta se radostima služenja i dužnosti, i u centralizirano organiziranim stručnim službama realizira projekte u područjima izvan Zagreba.

U Sarajevu gradi bolnicu i medicinski fakultet; u Delnicama, Dvoru na Uni, Garešnici, Zaprešiću i Našicama zgrade kotarskih narodnih odbora; zadrudni dom u Svetom Ivanu Zelini; dom kulture u Pitomači; vatrogasne domove u Novoj Gradiški i Križevcima; u Delnicama još srednju školu, stadion, stambenu zgradu, itd. Kao i drugi arhitekti generacije, sudjeluje u planiranoj obnovi zemlje, i do mirovine će ostati zaposlen u raznim tijelima državne administrativne uprave.

Iako vrlo komunikativan i uvijek sa širokim krugom poznanika i prijatelja, u razdoblju iza rata Planić više nije bio društveno angažiran i aktivan. Prelistamo li naše stručne časopise iz pedesetih i šezdesetih godina, nećemo naći niti jedan članak koji govori o njegovu djelu. Izabrani arhitektonski primjeri u sinteznim pregledima poslijeratne hrvatske arhitekture, koji će se pojaviti poslije njegove smrti 1980. godine (a rađeni su na temelju publiciranog materijala<sup>24</sup>), spominju samo njegove zaposlenjem dobivene narudžbe. Preko 400 poslijeratnih Planićevih projekata u pravilu zastupa stambena zgrada u Delnicama, podignuta 1953. godine, i poslovna zgrada "Elektre" L-tlocrta u Čakovcu, iz 1968. godine. Tome je razlog i

house Fux-Nikolić in the Kostelska Street, the family house Pleše in the Jadranska Street, or the villa Hercezi in the Rockefellerova Street in Zagreb).<sup>23</sup> We could detect his sympathy for the principles of organic architecture not only in composition, but also in his imaginative use and combination of materials and particularly in the vivacity created by the façade structure.

He situated his house in the Radnički dol, in the extreme upper part of a steep family plot. The house was built of wood with a small part made of brick. It is a house-atelier opening by glass and extended by a balcony on two sides - eastern and southern, so that it dominates the garden and offers a privileged view. It is a home, not just in the physical sense; it is an intimate abode of the human spirit that manifests his relation to the world. All what it takes for a non-estranged life, worthy of a man and the function he has to perform day by day had been deliberated, same as in other Planić's houses, so that not a single square meter would be built in vain. Rationality, effectiveness and humanistic principles are the actual fundamentals of Planić's architecture, and designed volumes, use of materials and techniques just a translation of concrete persons' actual needs for a better and a happier life. And though his sequence of exceptional family houses, villas and housing buildings realised during the thirties continued in the forties, in that period Planić was remembered by the annex of three minarets and a fountain next to the Visual Artists' Home (built four years earlier after the conception of the sculptor Ivan Meštrović) in 1942 converted into a mosque in the time of the Independent State of Croatia. Despite the fact that the minarets were dismantled after the war, as quickly as they were erected, Planić was entered on a list of the ideologically unsound persons. In the first post-war decade he enjoyed the delights of serving and obligations. Within the centrally organised civil service expert departments he realised projects outside Zagreb.

In Sarajevo he built a hospital and the Medical Faculty; in Delnice, Dvor na Uni, Garešnica, Zaprešić and Našice the buildings of the District National People's Committee buildings; the Co-operative Hall in Sv. Ivan Zelina; the Culture Hall in Pitomača; the fire stations in Nova Gradiška and Križevci; In Delnice also the Secondary School building, the stadium, a housing building, and so on. Like other architects of his generation Planić partook in the planned reconstruction of the country and will till the end of his life be employed in the different bodies of the national administration.

Contrary to the fact that Planić was a very communicative person with a wide circle of friends and acquaintances, in the post-war period he was no longer socially committed and active. Should we leaf the expert magazines from the fifties and

<sup>24</sup> *Arhitektura u Hrvatskoj 1945-1985.*, Arhitektura, Zagreb, 1986., br. 196-199, str. 102-118.; **T. Odak**, *Pregled stambene arhitekture u Hrvatskoj 1945-91.*, Arhitektura, Zagreb, 1989-91., br. 208-210, str. 37-72.

<sup>23</sup> **T. Premerl**, *Pobjeda humanizma u djelu Stjepana Planića / The Triumph of Humanism in the Works of Stjepan Planić*, Čovjek i prostor (Man and Space), Zagreb, 1981, No. 2, pp. 16-18.



Vikendica Broz / Broz weekend house, Krk, Creska 22, 1980. (foto: Damir Fabijanić)

taj što je stanovanje s područja individualnog poslije rata definitivno preseljeno u sferu kolektivnog, kad njegove mjerne jedinice postaju stambene zgrade (većih kapaciteta od međuratnih), tj. stambena naselja u cjelini. Nove potrebe društva i nove arhitektonske zadatke rješava nova generacija arhitekata koja je smjenom nastupila.

U razdoblju nakon Drugog svjetskog rata zadovoljstvo u radu, i razlog postojanja uopće, Planić nalazi u projektiranju pojedinih obiteljskih kuća, svojoj primarnoj vokaciji. U kontaktu s naručiteljima i u prilagodbi pojedinim zadacima, njegova se maštom bogata autorska osobnost razvijala i dalje.

Svaki novi posao projektiranja obiteljske kuće Planić bi započeo prikupljanjem tzv. "matičarskih podataka". Želio je saznati sve o obitelji naručitelja, osobitostima i potrebama svakog člana mikrozajednice. *"Hoću stvoriti najpovoljniji organizam, ne komponiram sobe, ne komponiram prostorije, nego komponiram, režiram budući život čovjeka unutar novog objekta. I kod režije toga života impresioniran sam prvo njim kao takvim, njegovim načinom života, njegovim htijenjima u životu. Tog čovjeka gledam kao filmski režiser ili teatarski režiser, koji ga vidi na pozornici, a ja ga vidim u budućoj kući u kojoj mu organiziram život. .... Ne može se jednu kuću definirati samo kao trosoban stan. Za nas termin trosoban stan ne znači ništa."*<sup>25</sup>

<sup>25</sup> Planićeve riječi iz filma R. Ivančevića (scenarij i režija), *Pioniri moderne arhitekture - Stjepan Planić*, dokumentarni film u boji, TV premijera 29. 9. 1978.

the sixties, we shall not find a single article following his activity. The architectonic examples in selected synthesised reviews of the Croatian post-war architecture, which appeared after he died in 1980 (made on the grounds of the publicised materials<sup>24</sup>), mention the commissions received through his employment. In principle, his housing building in Delnice erected in 1953 and the "Elektra" building of an L-layout in Čakovec built in 1968, represent more than 400 of his post-war realisations. The reason for that also lied in the fact that after the war housing was definitely shifted from the field of the individual to the sphere of collective housing. His units of measure then became housing buildings (of bigger capacity than those from before the war) and housing estates as a whole. The new generation that came on the scene solved the new needs of the society and the new architectonic assignments.

More than ever before, in the period following the Second World War Planić found pleasure in his work and existence in general in designing individual family houses. His abundant imaginative authorial personality developed further in a particular way, in contact with investors and solving of each individual order.

Every new job of designing of a family house Planić would begin by collecting the so-called "registry data". He wanted to learn everything about the investor's family, the particularities and needs of each member of the micro-community. *"I want to create the most advantageous organism, I do not compose rooms, I do not compose spaces, I direct the future life of a man within a new object. While I am directing this life I am impressed by him, first of all, by his way of life, his aspirations in life. I look at that man as a film director or a theatre director, who sees him on the stage and I see him in his future house in which I organise his life... You can not define a house as a three-bedroom apartment. To us the expression a three-bedroom apartment means nothing."*<sup>25</sup>

A story about a modest woman from Pokuplje who felt she needed a well ordered home and decided to knock on his door illustrates his warm relationship of deep understanding that he was capable of building with his clients. For Barica Vuksan from a village named Pesarovina he built a bright, warm and dry home for little money, using the construction materials of an old house and *"a dream of every housewife to have to herself a nice and comfortable corner,"* was realised.<sup>26</sup> The investor was very

<sup>24</sup> *Arhitektura u Hrvatskoj 1945 - 1985 / Architecture in Croatia, 1945 - 1985*, Arhitektura (Architecture), Zagreb, 1986, No. 196-199, pp. 102-118; T. Odak, *Pregled stambene arhitekture u Hrvatskoj 1945-91 / A Review of the Croatian Housing Architecture 1945-91*, Arhitektura, Zagreb, 1989-91, No. 208-210, pp. 37-72.

<sup>25</sup> Planić's statement from the documentary "Pioniri hrvatske moderne arhitekture / Pioneers of the Croatian Modern Architecture - Stjepan Planić", written and directed by R. Ivančević, first run on TV on September 29<sup>th</sup>, 1978.

<sup>26</sup> H. Bišćević, *Barica i suprotnosti, Intervju s Baricom Vuksan iz sela Pesarovine / Barica and Contraries, An interview with Barica Vuksan from the village Pesarovine*, Umjetnost i mi / Art and Us, The Art History Year-book of the Secondary School Vladimir Nazor in Zagreb, 1969, pp. 6-7.



O prisnom odnosu punom razumijevanja koji je znao izgraditi s klijentima govori priča o skromnoj ženi iz sela u Pokuplju koja je osjetila potrebu za dobro organiziranim domom i pokucala na njegova vrata. Barici Vuksan iz sela Pisarovina Planić je 1959. za malo novca, koristeći građevni materijal sa stare seoske kuće, sagradio svijetao, topao i suh dom, u kojem je ostvaren i *“san svake domaćice da samo za sebe ima jedan udoban i lijepi kutak.”*<sup>26</sup> Naručiteljica je posebno bila zadovoljna što je za razliku od stambene kuhinje u kojoj se, kao što je na selu običaj, svi zadržavaju, dobila malu radnu kuhinju (*“da kad radim da sam sama”*) i dnevnu sobu (*“gdi nam je toplo i možemo si sve reći”*). Sjedenje oko stola Planić je običavao s jedne ili dvije strane organizirati uza zid izgrađenom, prostorno nezahtjevnom klupom koja se, za razliku od stolaca, s lakoćom prilagođavala broju gostiju. Formulirana je sintagma stanovanja: prostori za osamu i prostori za zajedništvo, u prilagodljivim varijacijama. Suseljani su se posebno divili *“lijepoj žbuci”*, teksturi stvorenoj vidljivim namazima, kojom je Planić potpisao mnoge svoje kuće.

Osiromašenje građanstva, ali i istovremen pad kvalitete obrtničkog rada, usmjerio je Planića, posebice šezdesetih godina, na intenzivnije korištenje cigle pri oblikovanju pročelja obiteljskih kuća, crkava i župnih dvorova. Ni ovdje nije postupao rutinski, već je za svaku kuću iznalazio originalno rješenje. Koristi blijedožutu, crvenu ili ljubičastu, vodoravno ili uspravno slaganu ciglu. Volumenom, njegove su stambene zgrade i obiteljske kuće koje u to doba gradi na Zelenjaku, u Novakovoj i Andrijevićevoj ulici u Zagrebu, u Samoboru i Velikoj Gorici, kao i kuće za odmor koje u velikom broju podiže u Selcu, Novom Vinodolskom, Dramlju - kuće-kocke s istaknutim krovnim nadstrešnicama. Unutrašnji prostor komponira u nekoliko razina oko središnjeg međuprostora što ga tvori stubište. U Primorju za gradnju često koristi kamen drobljenac pomiješan s cementom, jeftin izum dobrih izolacijskih svojstava s dodatnom estetskom kvalitetom. U svim se kućama dnevni prostor proširuje u vanjski uz pomoć projektiranog vrta, terase, natkrivenog balkona ili barem do maksimuma izrezanog prozora. Ne stvaraju se, međutim, modeli, već se pokušavaju osvijestiti potrebe stanara, njihovi zahtjevi, a realizacije su svaki put bile drugačije.

Kuća je organizam za sebe, svaki put različit, kao i život, svakome različit. Smišljao je Planić bolji život svojim naručiteljima, o čemu oni posljednji i danas živo svjedoče, do samog kraja sedamdesetih godina.

U posljednjih desetak godina Planićeva života stigla su priznanja: nagrade za životno djelo *“Vladimir Nazor”* i *“Viktor Kovačić”*, za djelovanje u međuratnom razdoblju, dva

pleased to have a small working kitchen instead of a living kitchen space where everyone stayed in as was customary in rural parts. She was pleased with the small kitchen (*“when I work I want to be alone”*) and a living room (*“where we are warm and can tell each other everything”*). A dining table Planić would organise along a wall with a built bench, rather undemanding in terms of space, which can be easily adapted to the number of guests unlike chairs. The housing syntagm was formulated: solitary space, communal spaces in adaptable variations. Fellow-villagers particularly admired *“the fine mortar”*, the texture created by means of visible strokes, which was often Planić's signature on many of his houses.

The impoverishment of the population and decrease of the quality of craftsmen's work directed Planić during the sixties in particular to use brick more intensely in shaping of façades of family houses, of churches and parish houses. He would not routinely approach these jobs either, searching for each house an original solution. He used pale yellow, red or purple coloured bricks, laid horizontally or vertically. The housing buildings and family houses he raised at that time at the Zelenjak, the Novakova and Andrijevićeva Street in Zagreb, in Samobor and Velika Gorica, in Selce, Novi Vinodolski and Dramalj, as regards volume were shaped as cube-houses with protruded roof eaves. He would compose interior space round the central interspace formed by a staircase, in several levels. In Primorje he often used crushed stone mixed with cement, a cheap invention of good isolating qualities and of additional aesthetic quality. In all houses the living space is extended into the outer space by means of a designed garden, a terrace, a roofed-over balcony or extremely cut windows, at least. However, he did not create models, but tried to sense the needs of people, their demands. His realisations were always different. A house is an organism to itself, each time different, like life different from one person to another. So Planić contemplated a better life for his investors until the end of the seventies, of which those among them still living are ready to confirm.

During the last ten years of his life, Planić received recognition. The Life Achievement Awards *“Vladimir Nazor”* and *“Viktor Kovačić”* were given for his interwar activity, then there were two documentary films, paper and radio interviews and invitations for lectures in expert circles. Persevering and inimitable, he decided also to realise his testament in a form of an enlightening enterprise. Not once had the adults disappointed him and this is why he decided to write a book for children on *“The Culture of Living”*. We are aware of the fact that he takes the credit for the institution of *“a children's room”* and it was a sound decision. Despite the spare times, Planić insisted that children should not be placed within the space of other rooms, because even a small room, a cabin, solves for children a place to play and learn and helps create their personality. In form of a picture book, Planić addressed the

<sup>26</sup> H. Bišćević, *Barica i suprotnosti, Intervju s Baricom Vuksan iz sela Pisarovine*, Umjetnost i mi, Godišnjak povijesti umjetnosti gimnazije Vladimir Nazor (VII) u Zagrebu, 1969., str. 6-7.

dokumentarna filma, razgovori za novine i radio, pozvana predavanja u stručnim krugovima. Neumoran i neponovljiv, i svoj je testament odlučio realizirati kao prosvjetiteljski pothvat. Ne mali broj puta, razočaravši se u odraslima, odlučio je napisati knjigu "Kultura stanovanja" namijenju djeci. Znamo li da je zaslužan za instituciju "dječje sobe", bila je to utemeljena odluka. Usprkos oskudnim vremenima, Planić je inzistirao da se pitanje smještaja djeteta ne uklapa u sadržaje ostalih prostorija, jer zasebna mala soba, makar kabina, osim igranja i učenja, u djece rješava i stvaranje osobnosti. U formi slikovnice, Planić na primjeru svojih gradnji, fotografijama u boji, crtežima i jednostavnim tekstom govori najmlađima kako je moguće zdravije, ljepše i sretnije živjeti.

Stjepan Planić znao je na kreativan način spojiti različina suvremena kretanja u arhitekturi, ne zaboravljajući pritom sredinu iz koje je potekao i za koju gradi. Internacionalne je retorike funkcionalističkog i organskog predznaka nadgradio vlastitim lokalnim odgovorima, ostajući odgovoran prema svojim naručiteljima i dosljedan u svojoj tvrdnji da je svaka kuća organizam, a arhitektura život sâm.

youngest by examples of his buildings, with coloured photographs, drawings and a simple comment, telling them that it was possible to live happier, healthier and nicer life.

Stjepan Planić was capable of connecting different contemporary trends in architecture in a creative way, not forgetting the milieu he came from and for which he was building. On the international rhetoric of the functionalistic and organic mark he raised a superstructure of his own local answers, being responsible to his investors and consistent in his statement that each house is an organism.