

Esej

Essay

PETAR KNOLL

PETAR KNOLL

Ideologija moderne arhitekture

The Ideology of Modern Architecture

Petar Knoll rođen je u Vukovaru (1872. – 1935.), studirao je povijest umjetnosti i doktorirao na Filozofskom fakultetu u Beču, od 1923. predavao je povijest umjetnosti na Tehničkom (sada Arhitektonskom) fakultetu u Zagrebu, bavio se teorijom arhitekture te istraživanjem povijesti urbanizma grada Zagreba. Na osnovi analize karakteristika arhitektonskih stilova kao produkta društvenih konstelacija Knoll uočava, afirmira i sugerira razumijevanje suvremene arhitekture kao rezultante društvenih silnica i vodiča razvoja umjetnosti. Članak o ideologiji moderne arhitekture objavio je dr. Petar Knoll u reviji *Stari Zagreb 6* (Zagreb, 1938.).

Ključne riječi: Knoll; Zagreb; moderna arhitektura; ideologija.

Petar Knoll (1872-1935) was born in Vukovar. He studied art history and received his doctorate from the Faculty of Philosophy at the University of Vienna. He taught art history at the Technical Faculty (now the Faculty of Architecture) at the University of Zagreb. He dealt in architectural theory and research into the history of urban design in Zagreb. On the basis of an analysis of the characteristics of architectural styles as the product of social structures, Knoll identifies, affirms, and suggests an interpretation of modern architecture as the resultant of social potentates and leaders of artistic development. Dr Petar Knoll published this article on the ideology of modern architecture in *Stari Zagreb 6* revue (Zagreb, 1938).

Keywords: Knoll; Zagreb; modern architecture; ideology.

Odlučio sam da ovdje iznesem osnovne ideje moderne arhitekture, držeći to važnim i potrebnim za shvaćanje ove umjetnosti, kojoj smo mi savremeni svjedoci. Rasprava je u prvom redu namijenjena općinstvu, za koje moderna arhitektura uopće nastaje, no isto tako i arhitektima, jer će i njih svakako zanimati, kako o toj novoj pojavi sudi kulturna historija i teorija umjetnosti.

Kada znademo da je moderna arhitektura apstraktna, onda je apstraktno i doba što ju je stvorilo. Dakle bismo morali očekivati te iste pojave i kod drugih grana naše savremene umjetnosti – kod slikarstva i kiparstva 20. vijeka, jer je uvijek samo jedna umjetnost i jedno zajedničko umjetničko žarište što istodobno stvara i arhitekturu i slikarstvo i kiparstvo jedne dobe. Pa iako ovdje ne bismo mogli ništa drugo očekivati, ipak smo iznenađeni, kad usporedimo modernu arhitekturu s modernim slikarstvom i kiparstvom – isti smjer, isti duh i isti smisao oblika! Samo nam je, daka-ko, moderna arhitektura lakše pristupačna od savremenog slikarstva i kiparstva, jer je arhitektura za naše fizičke potrebe neotkloniva umjetnost, jer nas ona sili da se s njom pozabavimo, dok u njoj živimo i stanujemo, dok slikarstvu i kiparstvu možemo pristupiti ili ne, kakogod nas je volja. Kako smo međutim navikli gledati slike i kipove starijih umjetnika i kako nam je dosadašnja umjetnost naše oko i školovala, osjećamo svi moderno slikarstvo, na koje se ovdje moramo ograničiti, kao umjetničku revoluciju i protest protiv svega, što je umjetnost dosada stvorila. Jer cijelo slikarstvo prošlih vremena bavilo se, kako znademo, bilo vjerom, bilo čovjekom, bilo prirodom, bilo našom okolinom, a to je sada prestalo. Pa kako mi danas više ne vjerujemo u nikakovo božanstvo, i u nikakova nebeska lica, a ne zadovoljava nas više ni naša okolina, posegli smo za onim što sve dosada još nismo iscrpili, i što je našoj čežnji još preostalo, a to je svijet svemira. Jer za svemirom i za svim onim što je vrhunaravno čežne čovjek uvijek onda, kad ga je ovaj svijet, na kom živi, ostavio.

I have decided to state here the basic ideas of modern architecture, considering this to be vital to an understanding of this art to which we are modern witnesses. This discussion is intended foremost for the lay public, for whom modern architecture has been created, but also for architects, as it will certainly be of interest to them how the fields of cultural history and art theory have judged this new phenomenon.

If we consider that modern architecture is abstract, then the times that have created it must be abstract as well. We should thus expect the same phenomenon in other branches of modern art – in 20th century painting and sculpture – because it is always only one art and one communal artistic focal point that simultaneously creates the architecture, painting, and sculpture of an era. Even though we cannot expect anything else here, we are still surprised when we compare modern architecture with modern painting and sculpture – the same direction, the same spirit, and the same sense of form! Only modern architecture is certainly more approachable than modern painting and sculpture, because architecture is an inevitable art for our physical needs, because we are forced to interact with it as we live and reside in it, while painting and sculpture can either be approached or not, according to our wishes. However, as we are used to looking at the paintings and sculptures of older artists, and as the art that has existed until now has trained our eye, we all experience modern art – to which we must limit this discussion – as an artistic revolution and a protest against everything that art has created until now. Because all of painting in the past, as we know, dealt with faith, with man, with nature, with our surroundings, and this has now stopped. And as we today no longer believe in any kind of deity, and in no heavenly beings, and as our surroundings no longer satisfy us either, we have reached for that which we have not yet exhausted, the only thing left to desire, and that is the world of

Na pitanje, što je zajedničko i savremenoj arhitekturi i savremenom slikarstvu i kiparstvu, a od tog smo pitanja pošli, možemo da odgovorimo samo jednom riječju – metafizička apstrakcija. To vidimo najbolje u modernom slikarstvu. U modernom slikarstvu udaljio se prikazani čovjek od čovjeka zbilje daleko preko granica istine. Oblici čovječjeg tijela, njegova odjeća i okolina, sve je to izgubilo svaku realnost i pretvorilo se u nešto amaterijalno, što na ovom svijetu uopće nema prispodobe. Slikarska umjetnost potisnula je dakle istiniti čovječji lik u pozadini i to upravo onako, kao što je moderna arhitektura zanemarila čovječji subjekt i njegove potrebe. Ni jedno ni drugo ne služi danas više ovome svijetu, nego svijetu metafizike, kojemu se po višem zakonu sada sve mora da podredi.

Sada nam se ovdje nameće važno pitanje. Kad je cijela umjetnost naše dobe apstraktna, i arhitektura i slikarstvo i kiparstvo, a usto je umjetnost, kako smo rekli, uvijek samo izražaj svoga vremena, pitamo se kako je moguće da je savremena umjetnost apstraktna, a mi usto živimo u jednoj dobi za koju svako tvrdi da je doba materijalizma i praktičkih interesa. Treba znati kad nam se pričini, da je u umjetnosti jedan smisao, a u njezinom savremenom svijetu drugi, da je istina uvijek samo u umjetnosti i samo ona ima pravo. Drugim riječima, a ako je moderna umjetnost apstraktna, onda je apstraktno i njezino doba, pa ma kako mi o toj dobi i sudili.

No kad govorimo o modernoj dobi, onda je moramo znati i prosuditi i naći joj karakteristiku. Pitamo se: koje su najvažnije pojave našega vremena? Vele: kapitalizam, tehnički izumi i zanemarivanje dosadašnjih društvenih načela. Što je kapitalizam? Beskonačno zgrtanje imućvenih vrednota u rukama fizičkih osoba ili korporacija. A tehničko napredovanje, jedno i drugo izlučuje čovjeka pojedinca, pa zato možemo reći da nijedno ni drugo, ni kapitalizam niti iskorišćivanje tehničkih izuma, po svojoj biti više nisu pojave našeg prirodnog života.

the universe – because man always longs for the universe and the supernatural when the world on which he lives has abandoned him.

To our initial question of what modern architecture and modern painting and sculpture have in common, we can only answer with one phrase – metaphysical abstraction. We can see this best in modern painting. The man presented in modern painting has been distanced from real man far beyond the borders of truth. The shapes of man's body, his clothing and surroundings – all of this has lost any sense of reality and been transformed into something nonmaterial that has no allegory in this world. The art of painting, thus, has suppressed the true human form into the background, just as modern architecture has disregarded the human subject and his needs. Neither of them serve this world any longer – instead, they serve the world of metaphysics, to which a higher law has dictated that all must now be subjugated.

An important question now presents itself. If the entirety of art in our time is abstract, architecture and painting and sculpture alike, and if, as we have said, art is always only an expression of the time in which it is created, we must ask ourselves how it is possible for modern art to be abstract when we live in an era that has been widely proclaimed an era of materialism and practical interests. We must know, if it seems that art is one sense and the modern world is another, that the truth always lies only in art, and that only art is correct. In other words – if modern art is abstract, then the modern era is also abstract, regardless of how we might judge it.

But when we discuss the modern era, then we must know and judge and find its characteristics. We must ask ourselves – what are the most important phenomena of our time? They answer – capitalism, technical inventions, and the disregard of old social principles. What is capitalism? The endless gathering of physical wealth in the hands of physical persons or corporations. Both this and

Zgrtanje imetka u neizmjernost, bez kraja i cilja, za čim kapitalizam danas zbilja i ide, posve je nešto drugo, gotovo dijametralno od prirodnih potreba čovjeka, od borbe za opstanak, od normalne štednje i racionalnog gospodarstva. Ono je špekulativni posao čovjeka bez ljudske svrhe i bez razumljivog cilja, ukratko, jedan apstraktni, infinitezimalni račun čovječjeg uma. Slično su i tehnički izumi. Oni su iskorišćivanja imanentnih sila prirode, a teže za imaginarnim uspjesima bez kraja i konca u korist neobrađenog, anonimnog čovjeka, kao što su i moderni stanovi, jer služe anonimnim stanarima. No što se tiče tehničkih izuma 20. vijeka, neka mi je dopuštena samo jedna primjedba, i to što se tiče njihovih utjecaja na naš savremeni život. Mislim, da se u vezi s tim utjecajem redovno pretjerava. Tu se, naime, u prvom redu zaboravlja da su svi oni veliki izumi koji su sav današnji život preobrazili i stvorili nastali još u 19., a ne u 20. vijeku, a to su parni stroj, brzozav, telefon i elektrotehnika. Kinematograf, automobil, radio i aeroplan nastali su doista djelomice još i pod konac 19. vijeka, no po svom značenju i važnosti pripadaju oni svi skupa samo 20. vijeku. Sigurno su to najveći fenomeni našega stoljeća, no fenomeni, kojima se buduća generacija neće više čuditi, kao što se ni mi danas više ne čudimo ni telefonu ni brzozavu. Ti izumi 20. vijeka nisu nipošto pokrenuli svijet 20. vijeka, kako se to obično misli, pa u tom pogledu zaostaju daleko iza tehničkih izuma 19. vijeka, jer – ako maknemo parostroj, brzozav, telefon i elektrotehniku – današnji će svijet stati. Maknimo kino, auto, radio i aeroplan, sve će ići dalje, gotovo istim tempom kao i dosada.

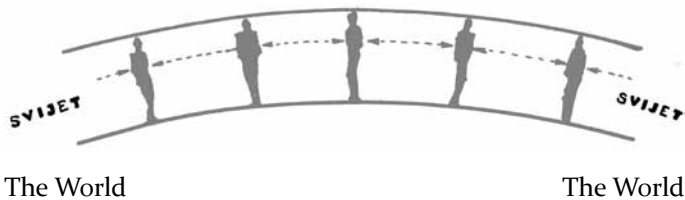
Promijenjena društvena načela, ta treća važna pojava savremenog života što ju starije generacije tako teško osjećaju, nije ništa drugo nego – da budemo kratki – odvratanje čovjeka od čovjeka, *desintereselement* jednoga prema drugom i prema svojoj okolini. No kako je svaka negacija s jedne strane uvijek afirmacija druge, tako znači i odvratanje od ovoga svijeta ujedno i obraćanje

technical progress drain the individual, and we must thus say that the very nature of these phenomena, both capitalism and the use of technology, inherently prevent them from being a part of our natural lives.

Gathering wealth with no end or goal, the true aim of capitalism today, is something entirely different – something diametrically opposed to the natural needs of man, to the fight to survive, to normal savings and rational economy. This is a speculative job without a human aim and without an understandable goal – in short, an abstract, infinitesimal calculation of the mind of man. Similar to technological inventions. They are the exploitation of the immanent forces of nature, and their goal is to attain imaginary success without end for unspecific, anonymous people – just like modern flats, as they serve anonymous residents. As far as the technological inventions of the 20th century are concerned, I must allow myself but one observation concerning their influence on our modern lives. I believe that this influence is regularly exaggerated. First and foremost, we forget that all of the great inventions that transformed and created modern life came about in the 19th century, not the 20th century – the steam engine, the telegram, the telephone, and electrical engineering. The invention of the cinema, the automobile, the radio, and the aeroplane all fell under the very end of the 19th century, but their significance and importance belong only to the 20th century. These are surely the greatest phenomena of our century, albeit phenomena future generations will no longer wonder at, as we today no longer wonder at the telephone or the telegram. These 20th century inventions in no way shook the world of the 20th century, as people commonly think, and in this sense they lag far behind the technological inventions of the 19th century – if we were to remove the steam engine, the telegram, the telephone, and electrical engineering, the modern world would stop. If we removed the cinema, the automobile, the radio,

svemira, a ta je i nastalom vremenu kao i tadašnjem čovječanstvu zadala izvjesni kompleks problema. Prema tome niti je umjetnost, niti su umjetnički stilovi drugo no sediment, padalina svemirskih sila, dok su njihove izmjene samo rezultati tih svemirskih promjena. No dionik svemira je konačno i čovjek. A čovjek jedne dobe samo je produkt jedne izvjesne kosmičke konstelacije. Čovjek je uvijek drugačiji, ako je konstelacija drugačija, a u svakom slučaju je čovjek samo puki instrumenat svemira čije naloge on slijepo vrši, pa bio on još toliki genij. Dokučiti konačne sile i njihov smisao nije uspjelo nijednom čovjeku, jer to nadmašuje snagu našega duha. I mi se prema tome možemo i moramo zadovoljiti jedino spoznajom o egzistenciji tih sila. A nikada tako bolno ne osjećamo svoje vlastito ništavilo, kao onda, kad tražimo ono, za čim naša duša u svom najvećem naponu čezne, pa kad nas u toj čežnji nemilosrdno ostavlja naša snaga. Pa ako mi i ne možemo svojim umom dokučiti smisao tih konačnih sila, ipak nam je dužnost da proučimo i ispitamo njihove učinke, kolikogod se to da. U cijelom našem kulturnom životu nema ništa i nijedne znanstvene discipline, koja bi tako fino i suptilno osjećala, tako precizno bilježila egzistenciju tih skrajnih vanzemaljskih sila i njezine promjene, kao umjetnost. Ona nam sve te pojave našeg svijeta, koje nastaju promjenom vanzemaljskih sila registrira kaligrafijom svojih divnih oblika, fino i jasno kao najosjetljiviji seismograf, što bilježi i najmanje trzaje naše zemlje. Iz dijagrama tih trzaja, a to je historija umjetnosti, razabiremo da je ta svemirska sila u prvom redu trajna, a onda periodična. Trajna! Jer tu nema ni stanke, ni odmora, ni časka u kom bi ta sila zatajila, a govoreći o umjetnosti – ni jednoga trenutka bez umjetnosti. Periodična! Jer se umjetnost mijenja od prvoga časa svoga postanka, pa do kraja svijeta, no to ne biva u jednom jednoličnom tekućem nizu, nego u izvjesnim razmacima, a svaki je razmak jedna perioda. U svakoj su od tih perioda uvijek tri faze: početak, kulminacija i svršetak.

unknowable force of the universe, and this force created a certain complex of problems for man then, just as it has now. Therefore, art and artistic styles are nothing more than sediment, precipitation from cosmic forces, while their changes are only the results of these cosmic changes. But man, in the end, is also a stakeholder in the universe. And a man of a given era is only a product of a certain cosmic constellation. Man is always different if the constellation is different, and in any case, man is nothing more than a mere instrument of the universe, whose orders he follows blindly, regardless of how great a genius he may be. No man has succeeded in fathoming these forces or their import, as this exceeds the power of our spirit. Therefore, we can and must be satisfied only with the knowledge of the existence of these forces. And we never feel our own nothingness so painfully as when we are looking for what our soul desires most, only for our strength to mercilessly leave us amidst this desire. Even if we cannot deduce the purport of these final forces, it remains our duty to study and inquire into its effects, insofar as this is possible. There exists nothing in our cultural life and no scientific discipline that might record the existence of these final cosmic forces and their changes so subtly, so precisely as art. All of the phenomena of our world that come about as a result of changes in cosmic forces are registered in the calligraphy of art's beautiful forms, as finely and clearly as the most sensitive seismograph that records even the smallest tremor of our planet. The diagrams of these tremors – by which I refer to art history – allow us to see that this cosmic force is foremost permanent, and then periodical. Permanent! Because there are no pauses, no breaks, no moments in which this force might fail, and speaking of art, there is not a single moment without art. Periodic! Because art changes from the first moment of its creation to the end of the world, but it does not do so in a single, monotonous flow but in certain intervals,



Ako sada ustrajno proučimo bit pojedinih umjetničkih stilova, tražeći im njihovu skrajnu suštinu, pa ako stilove međusobno sravnimo, doći ćemo do jedne spoznaje koja je za prosuđivanje moderne umjetnosti od neprocjenjive važnosti. Primijetit ćemo, naime, na naše veliko iznenađenje, da granice između pojedinih stilova nisu nipošto tako strogo ograđene, a kako nam se to u prvi mah čini, pa da pojedini stilovi, koji su za naše oko odijeljeni, imaju uza sve to često puta nešto što im je zajedničko i što ih jedno s drugim povezuje. Ono što je takovim stilovima zajedničko, to nije slučajno, nego je to elementarne, da ne kažemo, načelne naravi. Prema tome dakle moramo zaključiti, da osim onih sila, koje u historijskom razvoju izmjenjuju stil za stilom, postoje još i druge puno općenitije i mnogo elementarnije sile, koje su pojedinim stilovima i zajedničke, a daju općenite smjernice i stilovima i cijelom kulturnom kretanju svijeta, koji je s umjetnošću nerazdruživo spojen. Takova nas viša studija o historiji stilova uči da su to u prvom redu svemirske, a ne zemaljske sile, da takovih sila ima dvije, i da je jedna drugoj oprečna. Jedno je sila realnosti, a drugo sila apstrakcije. Svaku od njih nazvat ćemo primat. Svoju egzistenciju očituju nam te sile samo svojim učincima što ih primjećujemo i na ovome svijetu i u umjetnosti. Realni primat stvara na ovom svijetu društvene odnose između čovjeka i čovjeka, a apstraktne odnose između čovjeka i vanzemaljskog svijeta. Slično i u historiji stilova. Gotovo svi stilovi arhitekture, počevši od starih Egipćana pa sve do konca gotskoga sloga, pripadaju primatu apstrakcije, dok stil Rimljana, renesanse, baroka, a i stil 19. vijeka, pripada primatu realnosti. Pro-

and each interval is one period. Each of these periods always consists of three phases: the beginning, the culmination, and the end.

If we now strive to study the essence of particular artistic styles, searching for their hidden core, and if we make each style equal, we will come to a realisation that is of immeasurable importance to the analysis of modern art. We will notice, to our great surprise, that the borders between particular styles are not at all strictly defined as they might seem at first, and that individual styles that appear different to our eye frequently have something shared behind them and something that connects them. What such styles share is not coincidental – it is elementary in nature, if not principal. Therefore, we must conclude that, aside from those forces that have brought style upon style into historical development, there are other, much more general and more elementary forces shared by particular styles, which provide general guidelines to both artistic styles and the entire cultural movement of the world, which is inseparably connected with art. Such a high study of the history of styles teaches us that these forces are cosmic, not earthly, that there are two of these forces, and that they are opposites. One force is reality, and the other is abstraction. We shall call them the primacies. These forces reveal their existence to us only in their effects, which are visible to us both in this world and in art. The real primacy creates social relationships between men on this world, as well as abstract relationships between man and the cosmic world. The case is similar in the history of styles. Almost all styles of architecture, from the ancient Egyptians to the very end of the Gothic period, belong to the primacy of abstraction, while the styles of the Romans, the Renaissance, Baroque, and the 19th century belong to the primacy of reality. Studying the sense and forms of 20th century art, as well as the other cultural phenomena of our time, we see immediately which primacy the modern art of the

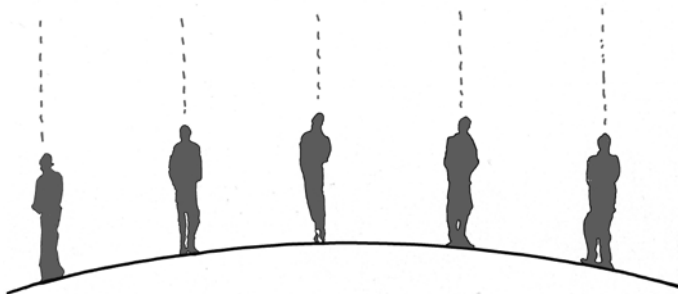
učavajući i smisao i oblike umjetnosti 20. vijeka, no s njima usporedo i ostale kulturne pojave naše dobe, mi smo odmah s tim načistu, kojemu primatu pripada moderna umjetnost 20. vijeka, što je sada proživljavamo. Jer sada mora svakome da je jasno, da sva današnja kultura, kao i sva današnja umjetnost pripadaju primatu apstrakcije, ako u pojam primata uopće smijemo vjerovati. Jer za sve što se danas oko nas zbiva, moramo reći da to više nisu pojave, koje su proizašle iz veze čovjeka za čovjekom, nego pojave, proizašle iz odnosa čovjeka prema vanzemaljskom svijetu. A to vrijedi i za savremenu umjetnost. I savremena se umjetnost danas više ne bavi odnosom čovjeka prema čovjeku. I savremena se umjetnost odvraća s ovoga svijeta tražeći veze s drugim svijetom, kao i duh vremena u kom živimo. Zato je napustilo slikarstvo i kiparstvo pravi čovječji lik, pa zato je arhitektura poprimila idealne oblike stereometrije, a zanemarila je čovjeka. Upoznavši to, učimo iz historije umjetnosti podjedno jedno drugo važno i odlučno načelo, što ne vrijedi samo za umjetnost nego i za cijelo naše naziranje na svijet, a to je veliko načelo alternative ovoga svijeta: svaka kulturna perioda ili se obraća prema čovjeku ili prema apstraktnom metafizičkom svijetu. Svaka filozofija jedne kulturne periode ili je horizontalna, istosmjerna sa zemaljskom površinom, ili je vertikalna, a ide dalje od zemlje, od društva u beskrajne visine. Između jednog i drugog smjera nema ni prelaza ni kompromisa. To je ključ za razumijevanje čovječanstva i umjetnosti.

Spomenuli smo u početku našega razmatranja, kako se danas općenito sudi o modernoj arhitekturi, i kako se misli da su razlozi tom novom pokretu bilo praktičnost, bilo štednja, bilo zdravstveni obziri, a da moderno građenje uopće i nije umjetničko, nego samo tehničko stvaranje. Ali nakon ovog razmatranja držim, da smo protivnog mišljenja i to tim prije, jer se onakovo shvaćanje protivi svim osnovnim načelima koji za stvaranje uopće postoje.

20th century belongs to. It must now be clear to everyone that all of today's culture, as well as all of today's art, belong to the primacy of abstraction, if we may even believe in the concept of the primacy. Because we must say that everything that is happening around us today are no longer phenomena arising from man's relation with man, but phenomena arising from man's relation with the cosmic world. This is also the case in modern art. Modern art today no longer deals with the relation of man with man. Modern art, too, has detached from this world in search of a connection with another world, like the spirit of the times in which we live. This is why painting and sculpture has abandoned the true form of man, and this is why architecture has taken up ideal stereometric forms while ignoring man. Knowing this, we learn from art history another equally important and decisive principle, which is true not only of art but of our entire world view, and this is the great principle of the alternative of this world: each cultural period either turns towards man or towards the abstract, metaphysical world. The philosophy of a cultural period is either horizontal, parallel with the surface of the Earth, or it is vertical and leaves the Earth and society into the endless heights. There are no gradients or compromises between one trend and the other. This is the key to understanding humanity and art.

We mentioned at the outset of our discussion that general opinion of modern architecture today, and that it is believed that the reasons for this new movement are either practicality, savings, or health considerations, and that modern building is not artistic in nature, but rather mere technical creation. But after this discussion, I hold us to be of opposing opinions, especially because this kind of conception is in opposition to all every basic principle of creation that exists.

Since the dawn of humanity, man has built his own living space to the best of his abilities. During the early stone age, he dug pits and raised tents. In



The Universe

Od početka čovječanstva čovjek sebi gradi stanove kako zna. Za starijeg kamenog doba kopa jame i diže šatore. U novoj kamenoj dobi on, eto, već gradi sojenice na vodi i zida sebi kuće na suhu. A sav taj posao građenja od najjednostavnijeg skloništa sve do današnjih stanova nazivala je povijest umjetnosti uvijek i bez susprezanja umjetničkim stvaranjem, a sama djela umjetninama graditeljstva. No i ta se djela zato, ne nazivaju umjetninama nepromišljeno, nego zato, jer su zbilja umjetnine i jer su produhovljene i prožete pravom umjetničkom idejom. Umjetnička ideja im je uzdigla i materijal i oblike, a u prvom redu njihovo utilitarno, praktično značenje, svjesno ili nesvjesno, na nivo umjetnosti. Pa da to uzmognemo razumjeti, ne treba nam posegnuti ni za velebnim gotskim katedralama, dosta je, ako se samo sjetimo arhitekture sredovječnih gradova (Burgen) koji su nam još sačuvani. Ti su gradovi svakako nastali iz naprimitivnijih, da ne kažemo najsirovijih impulsa sredovječnog čovječanstva, a to je fizička borba čovjeka protiv čovjeka – a ipak su ti stari gradovi gotovo bez iznimke arhitektonske umjetnine u pravom smislu riječi. No oni nas podjedno uče da nijedan čovjek, pa bio on još kako primitivan i nesposoban, ne može graditi, niti išta svojom rukom stvarati bez izvjesne umjetničke primjese i bez izvjesne umjetničke namjere. Njega uvijek i svagda svjesno ili nesvjesno prati nakana da ono što stvara bude i što je ljepše i što savršeni-

the late stone age, he built dwellings on the water and raised houses on dry land. And art history has referred to all of this construction, from the simplest shelter to today's flats, as artistic creation, always and without reservations, while calling the works themselves works of the art of construction. But these works are not called works of art lightly, but because they are truly works of art – they are spiritual and imbued with true artistic ideas. The artistic idea raised both their material and their forms, and especially their utilitarian, practical significance, to the level of art, whether consciously or unconsciously. For us to be able to understand this, we need not reach for the glorious Gothic cathedrals – it is enough for us to remember the architecture of the Mediaeval fortresses that still stand today. These fortresses certainly arose from the most primitive, we might even say the most brutal impulses of Mediaeval humanity – the physical battle of man against man. And yet, these old fortresses are works of architectural art in the truest sense of the word almost without exception. They also teach us that no man, however primitive and incapable he might be, cannot built anything of his own hand without a certain artistic tendency and a certain artistic intent. He is followed always and everywhere, either consciously or unconsciously, by the desire to make whatever he creates as beautiful and as perfect as possible. Thus, man wishes to create artistically at any cost. This realisation helps us to better interpret the oldest human works of art: prehistoric stone axes, the art of today's primitive peoples, and finally, naïve art. This is related to the second cardinal law, which tells us that there is no form on this Earth, whether natural or made by the hand of man, that cannot express a certain higher idea that these forms clearly speak to us. This is the sense of Goethe's well known words: "Alles Vergängliche ist nur ein Gleichnis." The third vital realisation, which relates exclusively to architecture, tells us that building is a natural need of man

je. Tako dakle čovjek pošto-poto hoće umjetnički da stvara. Tu nam spoznaju još bolje tumače najstarija umjetnička djela čovječanstva: kremene sjekire prehistoričke dobe, zatim umjetnine sadašnjih primitivnih naroda i, konačno, seljačka umjetnost. S tim je u vezi drugi kardinalni zakon, a i taj nam veli da na ovom cijelom svijetu nema nijednog oblika, bilo oblika prirode bilo oblika od čovječje ruke, koji ne bi izražavao izvjesnu višu ideju, koja nam iz tih oblika jasno progovara. To je smisao poznatih Goetheovih riječi: „Alies Vergängliche ist nur ein Gleichnis.“ Treća važna spoznaja, koja se samo na arhitekturu odnosi, veli nam da je građenje uopće prirodna potreba čovjeka, i to u praktičnom i u umjetničkom smislu, a tu potrebu čovjek mora da ostvari. Istina je, da je stanovanje samo fizička potreba čovjeka, no to je i odijevanje. Ali s odijevanjem našega tijela nerazdruživo je spojeno i kićenje našega tijela, a tako je isto i u arhitekturi njezina korisna svrha spojena s ljepotom, jer i arhitektura ima da odgovara i zahtjevima potrebe i zahtjevima estetike.

No što se naročito tiče praktičnosti, štedljivosti i obzira zdravstva koji su, kako smo rekli, po općem shvaćanju stvorili moderni način građenja, valja znati da su ti obziri odvajkada postojali, oni su bili manje više uvijek stalni zahtjevi u životu čovječanstva. Pa kad bi se pritom i dopuštalo da je moderno građenje umjetnost, a njegovi oblici da su umjetnički stil, onda se ipak ne bi moglo reći da su modernu umjetnost i njezin stil stvorili samo obziri praktičnosti, zdravstva ili štednje. Jer nas iskustvo uči da se u jednom stilu može graditi i s najvećim i s najmanjim troškovima, praktično ili nepraktično, higijenski ili nehigijenski, pa da se pritom na samom stilu ništa ne mijenja. Korisna svrha i umjetnička ideja su u arhitekturi doista jedna s drugom povezane, no u biti su to dva posve različita pojma. Ako se modernom građenju osporava umjetničko značenje, kako to i biva, moramo se konačno pitati, kako je mogla u modernom svijetu odjednom zatajiti potreba za umjetnošću ar-

both in a practical and artistic sense, and that man must exercise this need. It is true that housing is only a physical need of man, however, so is clothing. The clothing of our bodies is inseparable from the decoration of our bodies, just as the useful aim of architecture is connected with beauty, because architecture must answer to the demands of both need and aesthetics.

As far as practicality, frugality, and health issues are concerned however – which, as we have said, are generally considered to have created modern construction methods – one should know that these considerations have always existed and have been more or less constant demands in the life of man. Even if we were to allow the fact that modern construction is art, and that its forms are artistic style, it still could not be said that modern art and its style were created only by considerations of practicality, health, or frugality. Because our experience teaches us that one can build in any style with both the greatest and the lowest expenses, practically or impractically, hygienically or non-hygienically, without changing a single thing regarding style. The useful aim and the artistic idea in architecture are truly connected to one another, however, they are actually two entirely different concepts. If the artistic meaning of modern building is contested, as is often done, we must finally ask how in the modern world it is possible to suddenly conceal the need for the art of architecture without also hiding the need for painting and sculpture. And so it is impossible to dispute the significance of artistic creation in modern building, despite the fact that its artistic significance will not suffer even the least if this kind of building is not called an artistic creation. The name of the thing here changes nothing.

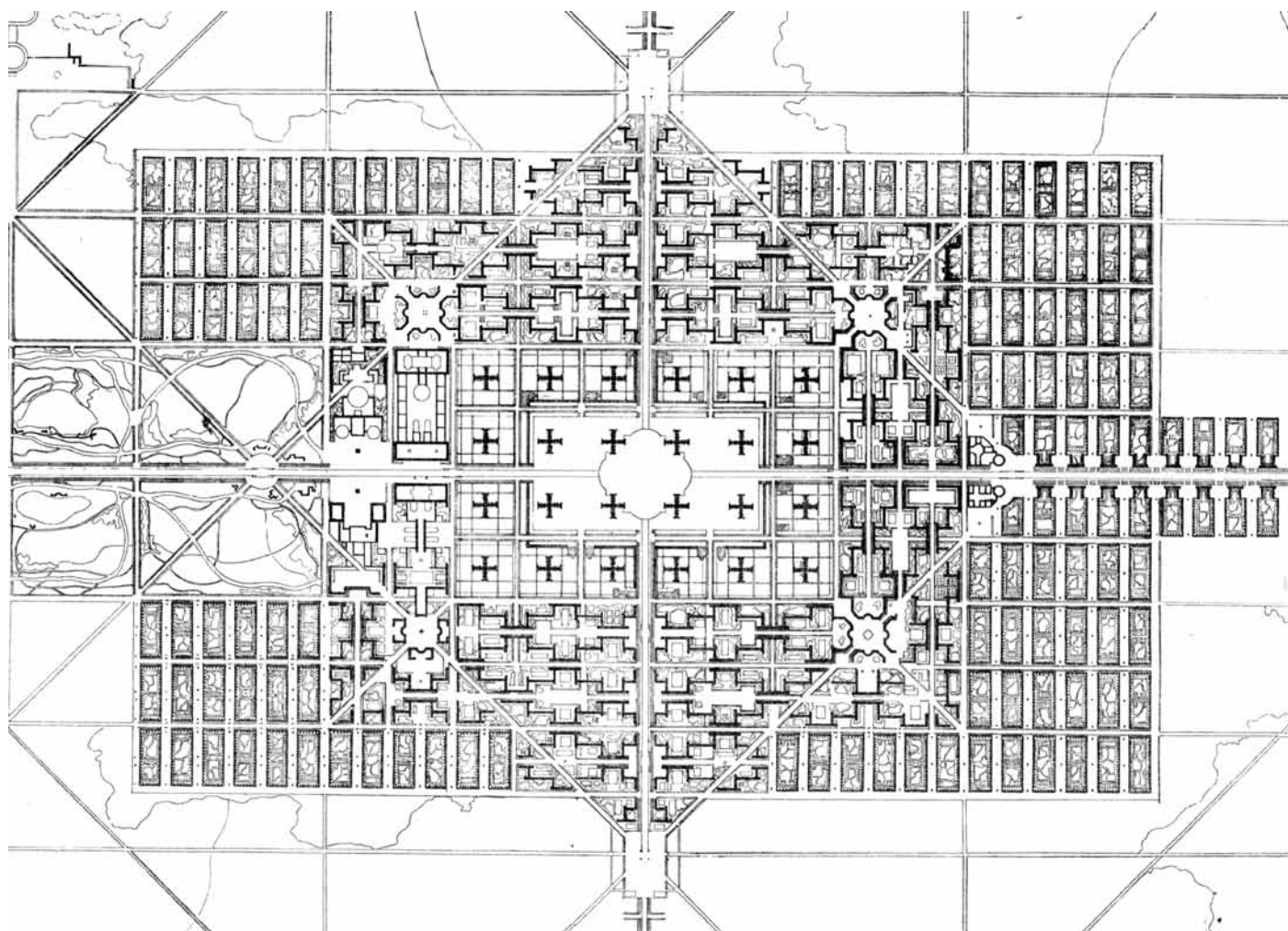
However, everyone who has artistic feeling knows that everything we have mentioned here were nothing more than attempts to use logic to save and justify the artistic value of modern architecture. And each such person knows well that

hitekture, a nije usto zatajila i za slikarstvom i kiparstvom. I tako je nemoguće modernom načinu građenja osporavati značaj umjetničkog stvaranja. A njegovo umjetničko značenje neće trpiti ni najmanje, sve ako se takovo građenje i neće nazvati umjetničkim stvaranjem. Tu sam naziv na stvari ništa ne mijenja.

Ali za sve to, što smo ovdje naveli, znade svatko tko umjetnički osjeća, da su to bili samo jedni pokušaji, kako da pomoću logike spasimo i opravdamo umjetničku vrijednost moderne arhitekture. No zato svaki onaj dobro znade, da nam prava umjetnost uvijek sama progovara i da su o njezinoj egzistenciji suvišni i dokazi i opravdanja. A svi oni koji ne osjećaju tu golemu snagu moderne arhi-

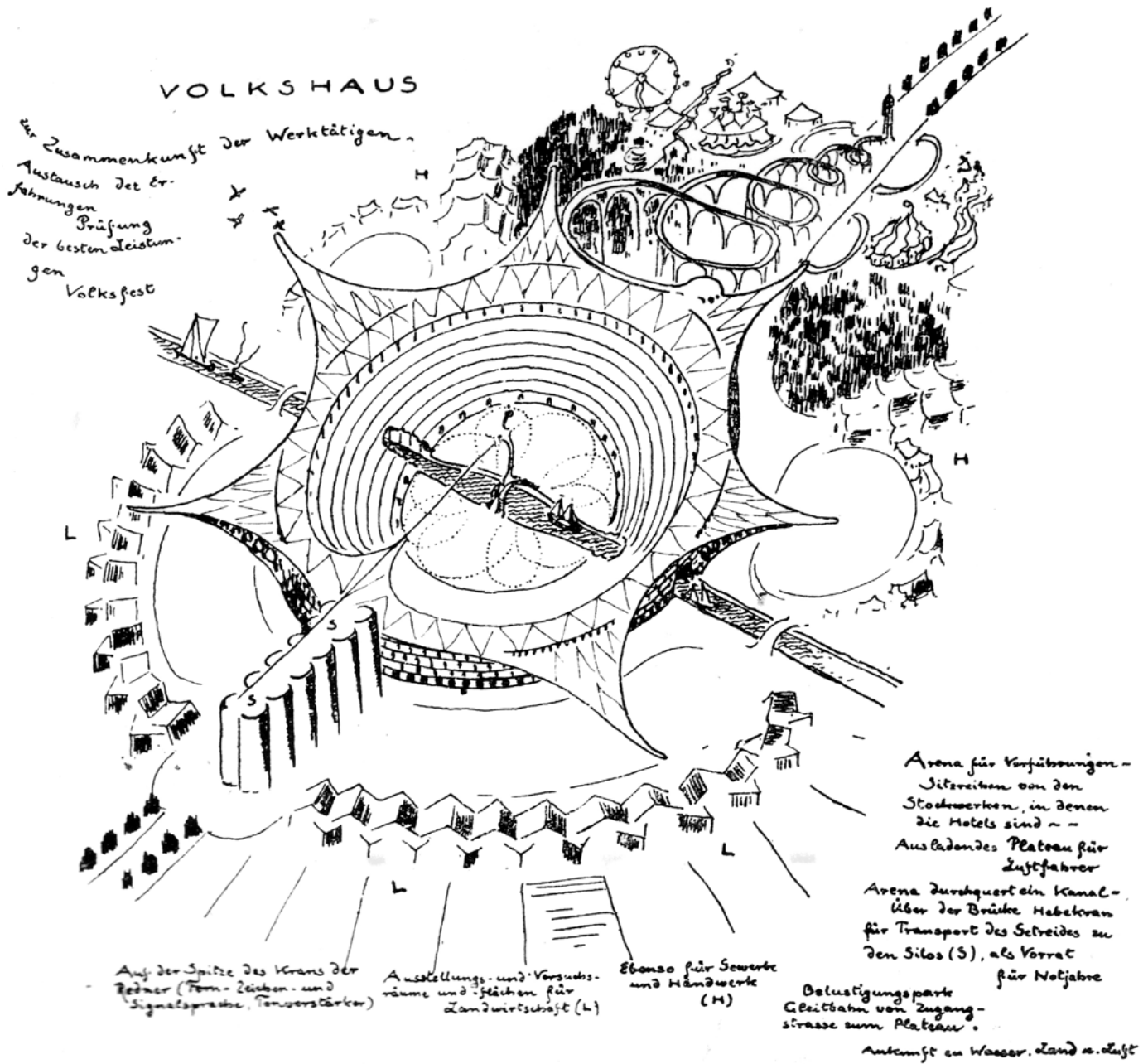
true art always speaks for itself, and that proof and justification are not necessary for it to survive. And all of those who do not feel the enormous strength of modern architecture and who do not comprehend the deep sense of its grandiose forms have truly never made the effort to inquire into the content of artistic forms in general, or they lack the gift, just as a blind man lacks vision and a deaf man lacks hearing.

The question as to why it is the very architects of modern architecture who dispute its artistic value, a fact that must surprise us, is answered clearly by the very ideology of this architecture and its position in the modern world. While the focal point of older architecture was in individual buildings and



Le Corbusier, Suvremeni grad s 3 milijuna stanovnika, 1922.

Le Corbusier, Modern city of 3 million inhabitants, 1922



Bruno Taut, nestanak, grada, 1918.

Bruno Taut, The Dissolution of Cities, 1918



Erich Mendelsohn
Gore lijevo: Vrtni paviljon, skica, 1920.
Gore desno: Observatorij, studija, 1919.
Sredina i dolje: Dva crteža, 1914

Erich Mendelsohn.
Upper left: Garden pavillion, sketch, 1920
Upper right: Observatory, study, 1919
Middle and down: Two drawings, 1914.

tekture i ne shvaćaju duboki smisao njezinih grandioznih oblika, oni si zaista nisu nikada dali truda ispitati sadržinu umjetničkih oblika uopće, ili im zato manjka dar, kao slijepome vid i gluhome sluh.

A zašto baš arhitekti modernoj arhitekturi osporavaju umjetničku vrijednost što nas mora da iznenadi, na to nam pitanje jasno odgovara i sama ideologija te arhitekture uopće i njezin položaj u savremenom svijetu. Dok je naime težište starije arhitekture bilo u pojedinačnim zgradama i u njihovoj individualnosti, težište je moderne arhitekture u urbanizmu, ispravnije u univerzalnosti. Od pojedine zgrade preloženo je ono dakle u sferu cjelovitosti. Pa kako je nestalo individualne arhitekture, nestalo je, barem načelno, i individualnog stvaranja. Te su nove prilike i razlogom, što udes moderne arhitekture – ideološki – više i nije u rukama pojedinačnog arhitekta koji je nekada arhitekturom samostalno ravnao, nego u rukama onih koji su sve dosada građevnu djelatnost cjelokupnog grada samo nadzirali, a to su gradske uprave. I sistem rada doživio je, dakle, danas svoju kolektivizaciju, dok je samostalno stvaranje spalo na minimum. No što je važno, današnja je ideja arhitekture sklona arhitektonskom stvaranju od srednje vrijednosti, arhitekturi mediokriteta, dok naprotiv moderna arhitektura od prave i visoke umjetničke vrijednosti zahtijeva vanrednih sposobnosti. Kako je međutim pojedinačna arhitektura danas podređena kolektivnoj stvaralačkoj ideji, zato su njezini oblici i zadobili neindividualni, homogeni karakter, a to vodi u zadnjoj konzekvenciji do šablone. Pa kako naprotiv arhitektura od visoke umjetničke vrijednosti pretpostavlja i visoki umjetnički individualitet, zato su takova djela u modernoj arhitekturi zapravo i iznimke. Osebujnost takovih se djela, kako vidimo, gotovo uvijek sastoji ili iz naročito profinjanih arhitektonskih oblika (Bruno Taut), ili iz naročito izražene arhitektonske tendencije (Le Corbusier), ili, konačno, u smionim ekstravagancijama stvaranja (Erich Mendelsohn). Pošto je arhitektura medio-

in their individuality, the focal point of modern architecture is in urban design – or, better put, in universality. Architecture has, thus, been reorganised from the individual building into the sphere of completeness. And just as individual architecture disappeared, so did individual creation, at least in principle. These new circumstances are also the reason why the fate of modern architecture – in the ideological sense – is no longer in the hands of the individual architects who once independently managed architecture, but in the hands of those who have until now only supervised the construction work of entire cities – city administration. The system of work has also experienced a collectivisation, while independent creation has been brought to a minimum. But more importantly, today's idea of architecture prefers architectural creation of median value, the architecture of mediocrity, while on the other hand, modern architecture of true, high artistic value demands exceptional capabilities. However, as individual works of architecture are today subjugated to the collective creative idea, its forms have thus taken on a non-individual, homogenous character, and the final result of this is the template. And since architecture of high artistic value presupposes high artistic individuality, such works are actually exceptions to the rule in modern architecture. The personality of such works, as we can see, are almost always composed of either exceptionally sophisticated architectural forms (Bruno Taut), or of an exceptionally conspicuous architectural tendency (Le Corbusier), or, finally, of bold extravagances of creation (Erich Mendelsohn). As the architecture of mediocrity has by chance become dominant today, while individual buildings lag behind the collective and universal idea, it is also logical that the higher tasks of the architect surrounding the creation of individual buildings can and must focus first and foremost on the practical needs of the building and its spaces, and only secondarily on the artistic problems of this task. Because the

kriteta silom prilika danas pretežna, a pojedinačne zgrade zaostaju za kolektivnom i univerzalnom idejom, to je i logično da će se viši poslovi arhitekta oko izvađanja pojedinačnih zgrada i moći i morati usredotočiti u prvom redu oko praktičnih potreba zgrade i njezinih prostorija, a tek u drugom redu oko umjetničkih problema toga zadatka. Jer praktične su potrebe zgrade i specifične i individualne naravi, dok su njezini umjetnički zahtjevi arhitekture danas manje-više uvijek već unaprijed određeni. I tako je praktična potreba stvaranja kod pojedinačne arhitekture ostala još njezina jedina slobodna domena, a u nju spada i interieur, koga je urbanistička i univerzalna ideologija moderne arhitekture izopčila. Pred nama nastade, dakle, čudna pojava: graditeljska umjetnost skrajne metafizike rada arhitekata koji su fanatički odani utilitarnosti, a negiraju umjetnost.

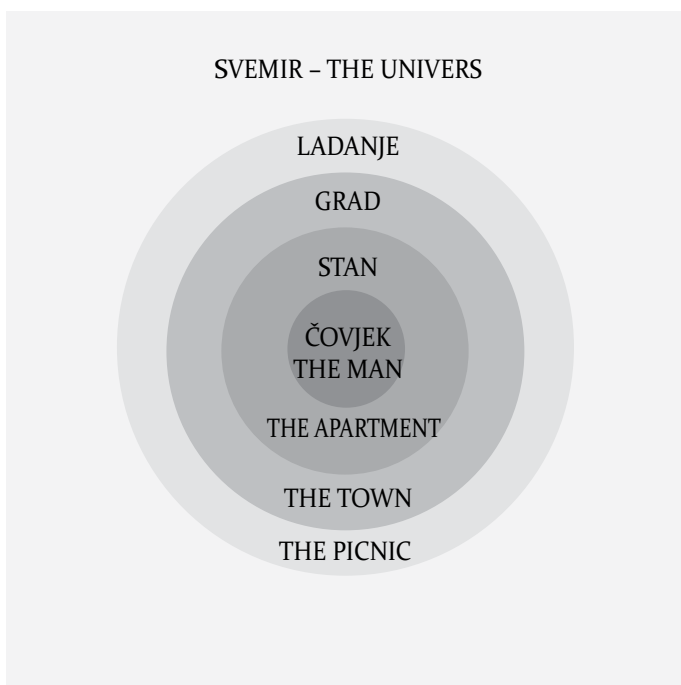
Da uzmognemo ovo naše razmatranje zaključiti, osvrnut ćemo se još jednim pogledom na modernu arhitekturu i njezinu ideologiju. Moderna arhitektura je arhitektura strogih stereometričkih oblika, arhitektura urbanističkog a ne pojedinačnog karaktera. Njezino je težište u vanjskim silama, te je zato ona i nesklona ideji čovjeka, koga ona daleko zapostavlja, kako se to iz ovog diagrama razabire. Iako je ona samo umjetnost vanjskih sila, ona je, uza sve to, za naše oko i za naš svagdanji pogled umjetnost prometa. Njezin nosilac i njezino težište zato i nije zgrada, kao kod svake dosadašnje arhitekture, nego cesta. U tom je pogledu ona jedinstvena, i to valjda u cijeloj historiji graditeljstva. Ona je univerzalna i despotska umjetnost, jer hoće da osvoji gradove, ladanje, prirodu i cio svijet, a ne pozna kompromisa. Ona je internacionalna, jer su je gotovo nepromijenjenu prihvatili svi današnji civilizirani narodi. Skrajnje sile svemira, koje uvijek i svakom umjetnošću vladaju, opredijelile su joj njezino mjesto među apstraktnim stilovima umjetnosti. No dok su svi dosadašnji apstraktni stilovi služili vjeri, moderni je stil možda prvi i jedini koji služi areligioznom

practical needs of a building are specific and individual in nature, while its artistic architectural demands today are more or less always predetermined. And so, the practical need of creation in individual architecture remains its only free domain – the interior also falls within this, a category that urban design and the universal ideology of modern architecture have excommunicated. A strange phenomenon stands before us then: an art of building of extreme metaphysics by architects who are fanatically devoted to utilitarianism while negating art.

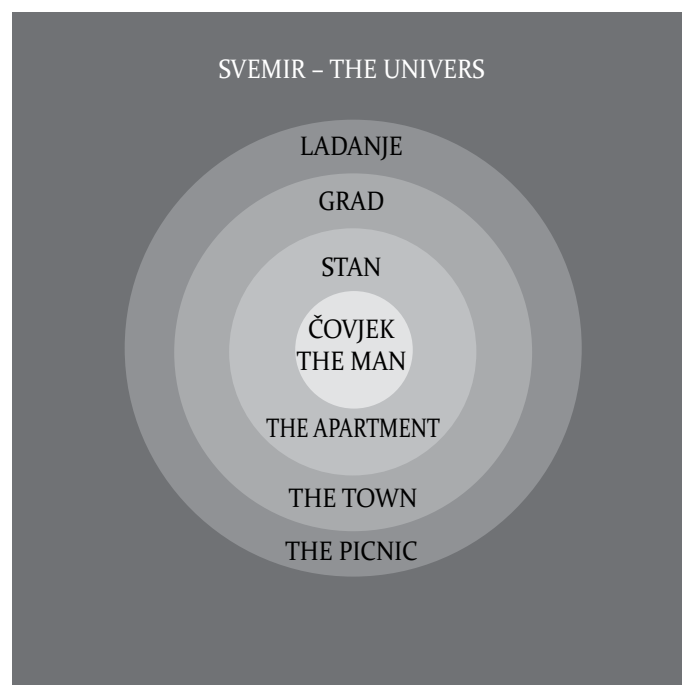
So that we might conclude this discussion, we shall take one more glance at modern architecture and its ideology. Modern architecture is an architecture of strictly stereometric blocks, an architecture that is urban in character, not individual. Its focal point is in external forces, and that is why it is not prone to the idea of man, which it has neglected, as is clear from this diagram. Even though it is only an art of external forces, it is, in addition to all this, an art of traffic as perceived by our eye and our everyday view. Its foundation and its focal point is thus not the building, as in all architecture to date, but the road. It is unique in this sense, and is likely so in the entire history of building. It is a universal and despotic art, because it wants to conquer cities, the country, nature, and the entire world, and it knows no compromise. It is international, because all civilised nations have today accepted it almost unchanged. The extreme forces of the cosmos, which rule always and in every art, have determined its place among the abstract styles of art. But while all abstract styles of art to date have served faith, the modern style is perhaps the first and only that serves the secular world. Modern art has taken a special place in the history of art and in the series of historical styles. The pointer on the scale of historical development, which we can easily construct, passed peacefully through the long Baroque period, as we can see. But it passed through the entire stylistic

svijetu. Moderna umjetnost zauzima u povijesti umjetnosti i u nizu historičkih stilova uopće zaseban položaj. Kazalo na skali historičkog razvoja, što ju možemo lako konstruirati, prolazilo je, kako vidimo, mirno svom dugom periodom baroka. No kroz svu stilsku periodu 19. vijeka prolazi u kratkim, gotovo nemirnim trzajima kao da očekuje kakav važni događaj poput aneroida prije nevremena. A sva umjetnost 19. vijeka hvata se najprije antike, zatim srednjeg vijeka, onda renesanse, a na koncu poseže za naturalizmom, dokazujući svim tim traženjem i svim svojim retrospektivnim oblicima zapravo i svu nemoć produktivnog stvaranja. Tome je nasuprot savremena arhitektura koja iza umjetnosti 19. vijeka slijedi, zasebna pojava u povijesti umjetnosti, jer teži u prvom redu za potpunom neovisnošću. To vidimo već po tom, što su svi oblici dosadašnje arhitekture, počevši od srednjeg vijeka pa do danas, bili robovi klasične antike, dok je moderna arhitektura prva koja se tih okova riješila. Prvi pokušaj te emancipacije i predigra modernoj umjetnosti bila je secesija, ta

period of the 19th century in short, almost restless jerks, as if it were expecting some sort of important event, like a barometer before a storm. And all of 19th century art at first reached for the ancient world, and then for the Middle Ages, and then for the Renaissance, and finally for naturalism, actually proving the full weakness of productive creation through this entire search and through all of its retrospective forms. Opposite this is modern architecture, which followed 19th century art, a special phenomenon in the history of art, because it seeks first and foremost for complete independence. We can see this in that all of the forms of architecture to date, from the Middle Ages until today, were slave to the classical ancient world, while modern architecture was the first to cast off these chains. The first attempt at this emancipation and the opening act to modern art was Art Nouveau, that vigorous, despised art of the late 19th century. And after a long pause, Modern art picked up where Art Nouveau faltered and ceased. This is not the first case of a great style of art an-



Stara ideologija



Nova ideologija

New ideology

poletna i prezrena umjetnost na koncu 19. vijeka. I tamo gdje je secesija iznemogla i prestala, nastavlja nakon dugovremenog razmaka moderna. To nije prvi slučaj, što veliki stilovi umjetnosti najavljuju svoj dolazak pretečom. U samoj savremenoj umjetnosti predosjećalo je i navijestilo taj novi umjetnički pokret najprije slikarstvo, dok mu moderna arhitektura, koja je kao i svaka druga arhitektura najsporija grana umjetnosti – tumači samo njegov smisao, no bolje i jasnije od svake druge grane umjetnosti. Bolje i jasnije, jer je arhitektura usko povezana s čovječjim životom. Kako dugo će savremena arhitektura da potraje, ne zna nitko. No jedno je sigurno: ako moderne arhitekture nestane u kratkom vremenu, onda je nestala jedna umjetnost, koja je u cijelom tom modernom pokretu imala i glavnu riječ i odličnu zadaću vodiča, koja nam je obećavala i veliko i dugotrajno doba, a kojoj je bio dosuđen samo kratak život.

nouncing its arrival through its predecessor. In modern art, this new artistic movement was first sensed and announced by painting, while modern architecture, which is the slowest branch of the arts just every other style of architecture before it, only interpreted its purport, but did so better and more clearly than any other branch of the arts. Better and clearer, because architecture is closely connected with the life of man. How long modern architecture will last, no one knows. But one thing is sure: if modern architecture disappears in a short time, then an art form will have disappeared that played the main role and the excellent task of leader in this modern movement, which promised us a great and long period, and which was fated to only a short life.