

# Estetika i geneza arhitekture: o umjetnosti gradnje prema Györgyju Lukácsu

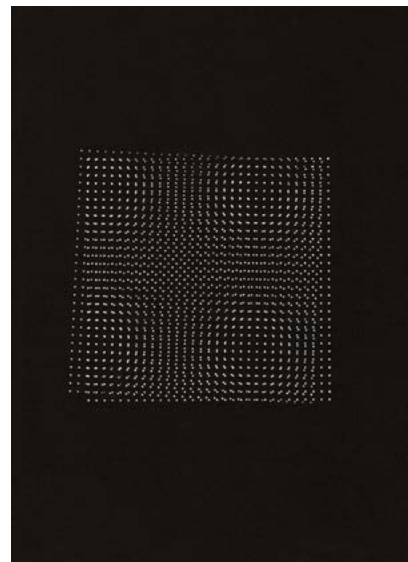


György Lukács. *Poglavlje o arhitekturi*. Prijevod: Ivana Perica.  
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Mađarski književni teoretičar i filozof György Lukács, koji se smatra jednim od osnivača modernog marksizma, zadovoljavao je, ironično rečeno, sve ključne pretpostavke da postane zakleti komunist. Rođen je 1885. godine kao sin židovskog bankara koji je bio tako uspješan da je kasnije postao mađarski plemić. Međutim, Lukácsa nikada nije zanimalo novac kao predmet bankarskog interesa, kao predmet umnažanja; već ga je kao marksista, koji je aktualizirao Hegela i Kanta, intrigirao kao predmet ekonomske spekulacije i postvarenja, otuđenja, fetišizma i reifikacije. Lukács je bio gotovo militantni komunist, koji je doslovno proživio 11. Marxovu tezu o Feuerbachu („Filozofi su svijet samo različito interpretirali, radi se o tome da ga se izmijeni.”): sudjelovao je u dvjema mađarskim revolucijama (1919. i 1956.), nakon čijih je gušenja bio zatočen i više desetljeća proveo u emigraciji. Danas se čita uglavnom zbog ranih djela, poput *Teorije romana* (1916.) i njegove središnje knjige *Povijest i klasna svijest* (1923.), gdje je ostvario sintezu marksizma, kritike birokratizacije i postvarenja.

Lukács je ostavio opsežan opus, koji uključuje ukupno dvadeset i četiri knjige sabranih djela, od kojih su četiri posvećene estetici. Njegov glavni fokus u estetici bila je književnost, s posebnim zanimanjem za povijesno prijelomne faze drame i romana. Od djetinjstva je bio obilježen antikapitalističkom etikom, koja je ostavila odlučujući trag u svakom njegovu tumačenju umjetnosti i estetike. Estetici je posvetio i svoju posljednju knjigu, objavljenu još tijekom života, *Osobnost estetskog* (1963.), unutar koje se nalazi i poglavlje posvećeno arhitekturi.

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# The Aesthetics and Genesis of Architecture: On the Art of Building According to György Lukács



György Lukács, *Poglavlje o arhitekturi* [Chapter on Architecture]. Translation: Ivana Perica. Pula, Rijeka, Zagreb: Biblioteka Dobrolet, 2017. ISBN 9789533510255  
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Hungarian literary theorist and philosopher György Lukács, considered as one of the pioneers of modern Marxism, had all the key preconditions, ironically speaking, for becoming a sworn Communist. Born in 1885 into the family of a Jewish banker who was so successful that he managed to become a Hungarian aristocrat, Lukács was never interested in money as the main object of a banker's interest, but rather as an object of multiplication. As a Marxist who actualized the thought of Hegel and Kant, he was intrigued by money as an object of financial speculation and materialization, alienation, fetishism, and reification. Lukács was almost a militant Communist, who literally lived Marx's Thesis 11 on Feuerbach ("The philosophers have only interpreted the world, in various ways; the point is to change it."): he took part in two Hungarian revolutions (1919 and 1956), was imprisoned after their suppression and exiled for decades. Today, Lukács is largely read for his early works, such as *The Theory of the Novel* (1916) or his seminal book *History and Class Consciousness* (1923), a synthesis of Marxism and a critique of the bourgeoisie and reification.

Lukács left behind a considerable oeuvre: twenty-four volumes of collected works, four of them dedicated to aesthetics. His main point of interest in aesthetics was literature, with a particular focus on the milestones in the history of drama and the novel. From his early years, his thought was characterized by anti-capitalist ethics, which left a major mark on all his interpretations of art and aesthetics. The latter was also the main topic of his last book, published towards the end of his life: *The Specificity of the Aesthetic* (1963), which includes the present chapter on architecture.

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Emil Jurcan, iz serije grafika  
*Dok fašizam buja Emil Jurcan radi točkice,*  
sitotisak na papiru, 25 × 35 cm, 2016. /  
Emil Jurcan, from the graphic series  
*While Fascism Flourishes Emil Jurcan Does Dots,*  
silkscreen on paper, 25 × 35 cm, 2016  
←

Zbog naknadnih uredničkih kraćenja, Lukácseva razmišljanja o umjetnosti gradnje djelomično su zaboravljena. Nova serija publikacija iz područja teorije arhitekture, koja je lani započeta kao „Biblioteka Dobrolet. Prostor arhitektonske kritike”, premijerno je otvorena upravo izdavanjem svježeg prijevoda Lukácseva *Poglavlja o arhitekturi*.

Ova vizualno dobro opremljena knjižica, koja donosi uvjerljiv predgovor Ivane Perice i Emila Jurcana te ponovno izdanje eseja Sretena Petrovića o Lukácsevoj estetici, daje zaokružen uvid u specifični društveni i estetski aspekt arhitekture kojem se posvetio mađarski filozof. Svoj lucidni esej, u kojem se iz specifično filozofske perspektive okreće prvenstveno ispitivanju arhitekture kao procesa, Lukács započinje negacijom uvriježene usporedbe arhitekture i glazbe. Tu usporedbu, koja je u filozofiji dugo postojala kao dosljedna paralela, odbacuje zbog neadekvatnog razumijevanja arhitekture unutar filozofije. Gotovo cijeli esej Lukács gradi na tezi da je dotadašnja filozofija arhitekturu promatrala iz pogrešne, pejorativne perspektive. Tako tvrdi da arhitektura nije umjetnost počotka, kao što je to tvrdio Hegel, slično kao što opovrgava „zablude” Schellinga i Schopenhauera, koji pak nisu prepoznali *stvaranje prostora* kao središnji problem arhitekture.

Jezgru Lukácseva eseja čini teorija geneze arhitektonskog prostora koji čovjeku stvara njegov vlastiti svijet. Svojevrsan unikum analize ove geneze leži u ispitivanju arhitekture kroz njezinu praktičnu, ali i kroz—što je iznenađujuće—emocionalnu dimenziju. Prema Lukácsu, arhitektura posreduje emocije sigurnosti i zaštite: već se s piramidama i prvim zidinama arhitektura ispostavila kao kolektivna gradnja, koja je osim estetskih aspekata naglašavala i funkcionalnost. Geneza arhitekture, prema Lukácsu, polazi od jednostavnih, praktičnih građevina prema magijsko-religijskim objektima, gdje je emocionalna nota jače naglašena. Prva prava arhitektura, koja proizlazi iz praktično korisnih građevina, počinje, prema Lukácsu, sa Stonehengeom. Naime, Stonehenge već sadrži temeljno arhitektonsko načelo, a to je „načelo vizualnog prikazivanja sukoba prirodnih sila”. Njega utjelovljuju i Brunelleschijeva kupola crkve Santa Maria del Fiore u Firenci, gdje se u punini pojavljuje ono što mora izricati svako arhitektonsko djelo, a to je „znanstveno uređen sustav statičkih odnosa ravnoteže”.

Za Lukácsa arhitektura počinje kao umjetnost u trenutku kada čovjek počinje stvarati svijet kao vlastitu proširenu osobnost. Osnovna ideja njegove teorije temelji se na pretpostavci da „specifičnost arhitektonskog prostora jest njegova zbilja”, a zbiljski značaj arhitekture pak leži u dvostrukom shvaćanju njezine mi-meze. Dvostruka mimeza arhitekture temelji se na preobražavanju općosti u jednu jedinstvenu posebnost, čime arhitektura prostor preoblikuje u homogen medij u kojem čovjek proživljava vlastitu svakodnevicu. „Arhitektura je svjetotvorna umjetnost”, koja se daje čovjeku kao članu kolektiva, dodaje Lukács. Drugim riječima, arhitektura ima snažan socijalni nalog jer se njezin kategorijalni ustroj temelji na snazi ljudskog življenja.

Ono što začuđuje u ovoj analizi arhitekture, koja se bavi pitanjima umjetnosti gradnje podalje od uobičajenih analiza elemenata klasične arhitekture, jest to da je ovaj povijesno-materijalistički kontekst arhitekture prilično pastoralan i blag. Osim sporadično spomenutog Marxa i njegove teze da dominantne ideje u društvu uvijek odražavaju ideje vladajuće klase, što je za arhitekturu posebno istinito, Lukács bilježi da arhitektura odražava samo pojedinačne rezultate te borbe i nije izraz cjelokupna društvenog razvoja, zbog čega te teze niti ne obrađuje. Iako je arhitektura za njega izraz preobrazbe općega u posebno, Lukács glavninu svoje rasprave (nekako prema Hegelovu modelu) razvija na primjerima iz antike, srednjeg vijeka i renesanse te dijelom baroka. Nasuprot tomu, na posljednjim stranicama dotiče se modernog doba 19. stoljeća kao pobjede eklektičnog historicizma, koja nastupa uslijed konačne prevlasti kapitalizma. Dvije

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Owing to the later editorial abridgments, Lukács's reflections on the art of building have partly fallen into oblivion. The new book series on the theory of architecture, launched last year as "Biblioteka Dobrolet. Prostor arhitektonske kritike," opens precisely with the publication of a fresh translation of Lukács's *Chapter on Architecture*.

This visually attractive booklet, featuring an insightful introduction by Ivana Perica and Emil Jurcan as well as a reprinted essay on Lukács's aesthetics by Sreten Petrović, offers a comprehensive picture of the specific social and aesthetic aspect of architecture that was in the focus of the Hungarian philosopher. His lucid essay, in which he focuses on the investigation of architecture as a process from a specifically philosophical perspective, begins with a rejection of the established parallelism between architecture and music, which in his opinion shows an inadequate understanding of architecture in philosophy. Almost the entire essay is built on the hypothesis that previous philosophers looked at architecture from an erroneous and pejorative perspective. Thus, Lukács argues that architecture is not the first among arts, as claimed by Hegel, and also refutes the "errors" of Schelling and Schopenhauer, who failed to acknowledge the *creation of space* as a central architectural problem.

The core of Lukács's essay is his theory of the genesis of architectural space, which creates man's own world. A specificity of his analysis is that he explores architecture through its practical as well as—somewhat surprisingly—emotional dimension. According to Lukács, architecture communicates the emotions of safety and protection: as early as the pyramids and the first bulwarks, it revealed itself as an art of collective building, which emphasized functionality along with the aesthetic aspects. The genesis of architecture starts from simple, practical structures, and proceeds towards those used for magic or religion, where the emotional aspect is more outspoken. According to Lukács, the earliest real architecture, which resulted from the need of practical and useful structures, begins with Stonehenge, which already contained the basic architectural principle, that of visually showing the conflict of natural forces. The same principle is embodied in Brunelleschi's dome of Santa Maria del Fiore in Florence, with its full-fledged manifestation of that which any work of architecture must express: a scientifically ordered system of static balance relations.

For Lukács, architecture can be considered as art from the moment in which man started to create the world as an extension of his own personality. The basic idea in his theory is that the specificity of architectural space is its reality, while the actual meaning of architecture is in the dual character of its mimesis. The dual mimesis of architecture is based on the transformation of generality into a single specificity, whereby architecture transforms space into a homogeneous medium in which man lives his everyday life. Architecture is thus a world-creating art, which is given to man as a member of the collective. In other words, architecture has a powerful social mandate, since its categorical structuring is based on the power of human living.

The surprising aspect of Lukács's architectural analysis, which approaches the art of building in a way that goes beyond the usual analysis of architectural elements, is that the historical-materialist context in which architecture is placed here is rather pastoral and mild. Except for a sporadic mention of Marx and his thesis that the dominant ideas in the society always reflect the ideas of the ruling class, which is especially true of architecture, Lukács observes that architecture reflects only individual results of this struggle and not the social development as a whole, which is why he refrains from addressing such theses. Even though he considers architecture as an expression of the transformation of the universal into the specific, Lukács develops most of his discussion (to some extent according to the Hegelian model) by using examples from Classical Antiquity, the Middle Ages,

glavne značajke promijenjene arhitekture, koja se predala tehnicizmu, odnosno praznini kapitalizma, jesu geometrizam i apstrakcija, koje k tomu podupiru fetišizirajuće ideologije imperijalizma. Fetišizacija konačno uništava prostor, pri čemu Lukács navodi primjer Bauhauusa (kao jedini primjer moderne arhitekture naveden u ovom eseju pisanom 1963. godine), koji je spomena vrijedan samo kao „kobna pogreška”. Proporcionalno je modernoj arhitekturi posvećen samo završni pasus, koji se takoreći odvaja od ranije dane geneze arhitekture i ostavlja ugodniji iskaz umjetnosti gradnje.

Zbog toga prilično blagonaklonog pogleda na povijest arhitekture, koji možda zato seže daleko u prošlost da bi nam posredovao idealistički odnos između arhitekture i čovjeka, a zbog čega, međutim, svoju suvremenost ne uspijeva sveobuhvatno ispitati, suočeni smo s esejom koji nije *klasična* materijalistička analiza arhitekture. Čini se da je Lukács ograničio proslavljenu moć dijalektičko-materijalističkog pogleda na arhitekturu, kakav lako nalazimo kod njegovih suvremenika Waltera Benjamina ili Theodora W. Adorna. U svakom slučaju, riječ je o jedinstvenom pogledu na arhitekturu, koji Lukács spretno izvodi putem geneze od estetskoga i emocionalnoga do kolektivnoga, čemu ćemo u filozofiji teško naći ravna. Riječ je stoga o eseju koji zaslužuje pomno čitanje i promišljanje.

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and the Renaissance, partly also from Baroque. Nevertheless, in his last pages he addresses the modern, 19th-century era as the triumph of eclectic historicism, which sets on with the final rule of capitalism. Two main features in this altered architecture, which succumbed before technicism and the futility of capitalism, are geometrism and abstraction, sustained by the fetishizing ideologies of imperialism. Fetishization eventually destroyed space, where Lukács mentions Bauhaus (as the only example of modern architecture in this essay written in 1963) as worthy of mentioning only as a “fatal mistake.” Accordingly, he dedicates only the final paragraph to modern architecture, which abandons, so to say, the earlier architectural genesis as a more pleasant expression of the art of building.

Owing to this rather benevolent view of the history of architecture, which may have reached that far into the past in order to show the idealist relationship between man and architecture, for which reason, however, it failed to address the modern times in a comprehensive manner, we are here facing an essay that is not a *classical* materialist analysis of architecture. Apparently, Lukács wanted to limit the famous power of the dialectical-materialist approach to architecture such as found in his contemporaries, Walter Benjamin or Theodor W. Adorno. In any case, his essay offers a unique view of architecture, skilfully presented through a genesis from the aesthetic and emotional to the collective, which hardly has an equal in philosophy. For this reason, it certainly deserves to be read and reflected upon in detail.

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