

Thesis'

Thesis 1.

Tradition

Tradition doesn't mean simply following certain systems of established customs, habits or regulations. It has been permanent work, self correction, in the course of which we shall be capable to recognize and identify what we have been presented by our predecessors. We can define ourself, our position in this progress in our natural, social-cultural space, and we have to test it against a broader natural, historical and human context. Experienced and practiced in a certain space and at a certain time, the living tradition paradoxically incorporates gathers and activates the utmost different spaces and times. Tradition evidently means, to present this legacy and responsibility to our successors too.

Thesis 2.

Idea and practice

Architects firmly believe, that buildings, they design will function properly, and will be in this sense „true”, therefore beautiful as well. A lot of architecture however can't be used well often after a short time, and proves to be odd, even ugly and disturbing for posterity. The builders must have been wrong in one sense, perhaps they may have been captured only too much by so called „actual necessities”. Many people live in such environments finding no solution for something better, and while longing hopelessly for the more beautiful, fall victim to the rudest commercial manipulation. This suggests, that unlike our everyday technical products, architecture has always been evidently more, than simply actual or functional, and it has always had a much broader significance. The anthropological and practical function of individual self-projection beyond pure immediate reality can be hardly denied. Such human mental procedure must have created, what we call ideas more than two thousand years ago. Whatever we think of the philosophical background of this question, countless inherited buildings and environments have justified, that to ignore this broader

perspective, either in the spirit of a short sighted uptodateism and pragmatism, or for the sake of an unlimited self expression has been an obvious mistake on the long term, undeniably dangerous and harmful for man and society. Idea and practice have had much more in common, than we have used to suppose.

### Thesis 3.

#### Classical and modern

We use terms classical and modern naturally in our everyday practice. The one, usually to refer to eternal values, the other to our present, to what we consider up to date in our age. We experience more the normative side of the first, and the operative character of the other. Classical however has never been something closed, to be simply revered, copied or imitated, on the contrary, it has been working permanently, by influencing and balancing us throughout ages, as a constituent part of every „following”, every „present”. Classical and modern belong together in this sense, and precondition each other inseparably in their mental and social function.

### Thesis 4.

#### Style and work of art

The term style has meant since the 17. century measuring the quality of different forms of human expression, having thus a related function to the classical. It constitutes however the other side of quality, bound to a certain time, place and individual or community. It refers to the labour and achievement of that over mentioned expression and of creating so called works of art by this way. Style became the key notion of historicism in the nineteenth century as a result of the scientific need, to find and formulate the logic of the past, and to interpret it as a historical progress. Modernism, as a following reaction to historicism tried to annulate style with all its consequences, and was eager to deny the operative function and relevance of the past to the present. It considered itself naively strictly „objective”, being able to overcome the question „style” once and for all. Trapped, by this, exactly in the nineteenth century interpretation of style, it declared itself soon as „De Stijl” and shortly after, the

„International Style“. In doing so it justified eloquently, that style as a pure morphological issue can't incarnate real life any more. Neither the materialist approach of Semper, nor the „Kunstwollen“ of Riegl can explain sufficiently the problem of style according to Arnold Hauser. It can be born only in the procedure of elaboration of different kinds of human expression of the highest quality, that means, within the uniqueness of works of art, but can be verified only by their historical relevance.

#### Thesis 5.

##### Classical, classicism

The modern need, to define classical by exact methods of the intellect, led to classicism, which was a special development of early European modernity. In the course of the exploration of the sensual, natural world from the middle ages on, man inclined more and more to finding beauty in the terrestrial, and the human phenomenon again, and as a consequence, to recognizing its own achievements in the past as well. He found their most outstanding examples in the works of ancient Greeks and Romans by discovering in them the ideal harmony of nature and man. Revitalizing the Greek concept „idea“ to create a supreme principle for truth and beauty, he declared as a conclusion, there could exist no better, no more beautiful and no more truth, than works of antiquity, interpreted and corrected by the most outstanding „modern“ masters of the Italian Renaissance. The creation of rational, „objective“ set of rules based on the laws of nature in art and architecture was related and parallel to the advance of methods of natural sciences in the late seventeenth and in the eighteenth century, and became a source of modernity, as we can well observe in the art and architecture of the Enlightenment period.

#### Thesis 6.

##### Origin and understanding

Our epoch has been dominated by the rational attitude of man, searching the ultimate reasons of phenomenon based on the practice and tradition of natural sciences. Humanities however have ever since sought for identifying causes and

consequences of human actions in history and their evaluation at the same time. While architecture is a response to the challenges of nature, it can't escape the necessity to constitute values as well in its decisions, which relates it to the humanities. Their methods include beside and beyond notions, like reason, phenomenon, cause, others too, like origin understanding, or responsibility. We can observe the origin of understanding in the wonderful development of our children. A careful, conscious orientation, transmitted with the frankest devotion, but fulfilled with spontaneous emotion, pleasure on the part of parents and the marvelous interplay of repetition of the experienced and creation of the own, on the part of the children leads to the immense set of mental and social skills, what we call personality. To built human atmosphere and ambiente to live in, we try to remodel, recreate this rich and flexible process more or less consciously again, no architect would deny this in my opinion. Whether we attain to that level, or not, can be verified by the work, we have done, truly qualified only by posterity.