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REFLECTIONS ON THE REAL SCOPE OF KNOWLEDGE OF A MODERN ARCHITECT

ROZWAŻANIA O RZECZYWISTYCH ZAKRESACH WIEDZY WSPÓŁCZESNEGO ARCHITEKTA

Abstract

The article is devoted to reflecting on the myths about an architect perceived as a demiurge. It has become a myth, and yet an architect should accept the role of specialization in the field of architecture and then be able to deliver a product of the highest standards. Can a modern architect therefore become a master builder? Most architects consider themselves leading thinkers in the design industry and admit that their profession requires them to know everything. But as it turns out, a specialist in all professions is not a master in any. Is it better to specialize in one area and improve it? References to what should be done, what should be the norm, is one of the basic issues to be assessed and classified. The author tries to answer questions about the real scope of the architect's knowledge.

Keywords: architect, knowledge, skills, myths about architects

Streszczenie

Artykuł poświęcony jest rozważaniom nad mitami o architekcie postrzeganym jako demiurg. Stało się to mitem, a przecież architekt powinien zaakceptować rolę specjalizacji w dziedzinie architektury, a następnie być w stanie dostarczyć produkt o najwyższych standardach. Czy współczesny architekt może zatem stać się mistrzem budowniczym? Większość architektów uważa się za czołowych myślicieli w branży projektowej i przyznają, że zawód wymaga od nich wiedzy o wszystkim. Ale jak się okazuje, specjalista we wszystkich zawodach nie jest mistrzem w żadnym. Czy lepiej jest specjalizować się w jednej dziedzinie i ją doskonalić? Odniesienie do tego, co powinno się czynić, co powinno być normą, jest jednym z podstawowych zagadnień podlegających ocenie i klasyfikacji. Autor próbuje odpowiedzieć na pytania o rzeczywiste zakresy wiedzy architekta.

Słowa kluczowe: architekt, wiedza, umiejętności, mity o architektach

1. INTRODUCTION

From the Greek *mýthos* – “word”, “legend”, it is one of the central concepts in contemporary theory of culture. Widely used by ethnology, sociology, psychology, religious studies, theology, philosophy and literary theory. The term in the encyclopedia tells us about social position. “It is the place of a social unit distinguished and defined in a given culture in the social hierarchy and, more broadly, in the social structure.”¹ It determines the level of social prestige that an individual can possess. So, where will we locate the creator of transforming

¹ *Pozycja społeczna* [in:] *Encyklopedia PWN*, <https://encyklopedia.pwn.pl> (access: 20.06.2021).

space? The social role he plays will result from the place he occupies, his social position. The architect, through his affiliation, will be associated with specific duties and privileges that he should fulfill towards the society. It is important that this profession has a specific social role to play in a specific group. This role will be inextricably linked with the range of expectations of the group towards the profession represented by the architect, as well as with his expectations towards the community. Apart from the profession, the architect's position will be determined by the scope of his power, and finally, by education and material status. The lifestyle represented by the creators will also be important. This is how social prestige will be built, perceived as a position in the social hierarchy from the point of view of the authority of the profession, its representatives as individuality, their influence and social respect for a specific individual. The position we are talking about is also the position of a given group, in this case the architectural community, in the hierarchy of society as a whole. It results from the relations of subordination between individuals belonging to different social categories. In the architect's studio, it will be, for example, the relations between the master and interns (students) or industry engineers. The social position of space creators is most often associated with individual specific symbolism, different patterns of behavior in specific situations. Ultimately, the social position of an individual has a significant impact on their assessment of reality, and in particular on their own social environment. It equates to status with the determination of the scale of availability to certain goods or consumption possibilities characteristic of a group. It also depends on such variables as age or gender. An individual, an architect, usually acts as a single creator (although more and more often he admits to working in teams). Nowadays, in modern society, as a rule, he belongs to many different social groups and has a different position in them. Therefore, depending on the role he plays at a given moment, it can be said that some of its statuses are *hidden*, and some are *active*.² It is obvious that in such situations a role conflict can arise if the norms and values realized by one role are in conflict with the values and roles of another. An example most often considered of such a conflict is when a master architect, being the teacher of his trainees (students), in a different situation, e.g. further education, must submit to the lecturer himself. Some social positions can be acquired in stages, for example, the position of an academic teacher requiring overcoming a number of steps in a scientific career, many transitions between successive social positions in a specific time period, while maintaining their established position as an architect-creator. We can talk about the architect's function as a relation between groups of users, buyers or contracting authorities.

Let us also consider the dependencies and relations between several variables as a design game that an architect must play, where the first one takes values from successive sets and others take values from complementary sets. In this case, the independence of the variable *x* means that it can change in any way, and the dependence of the variable *y* means that its changes depend on the changes of the variable *x*. For example, the path of a project as a variable relative to other variables during the creation process depends on the duration of the process. The concept of the architect's normative activities, both in terms of design work for individual clients and social groups, should be examined in great detail. This will give us

² *Pozycja społeczna* [in:] *Encyklopedia PWN*, <https://encyklopedia.pwn.pl/haslo/pozycja-spoeczna;3961414.html> (access: 20.06.2021); "social position of the individual in the structure of a social group or the group's position in the structure of global society." In the described social status, the author adopted *hidden* and *active* terms, widely used in literature.

a distance look at existing and created myths about this profession. We should understand the concept of normativity in relation to the architect's role, that is, in relation to what should be the norm and what should be done. For the profession, it is one of the basic philosophical issues, also in the field of broadly understood cultural studies influence. It seems necessary to use this issue in creating new perspectives for the theory of architecture, to put them in a broad cognitive context necessary to recognize the creative attitudes and position of the architect as the only expert in the process of creating space. The phenomena of architecture in relation to the myths about the role of the architect in the article are considered from the perspective of communicative rationality. This point of view on the position of the creator was adopted because it allows, unlike considering the subject in the context of instrumental rationality, to extract harmonious content from the assessed phenomena by embedding them in ethical, social and aesthetic contexts.

This article presents the role of the architect in society. A comparative method of duties, the scope of professional obligations and creative activities, also in the nature of a happening, was used, and the commonly prevailing myths about this profession were referred to. Through elimination, an attempt was made to classify their validity. The time scope and geographic scope of the study is Europe of the 20th and 21st centuries. Representative examples of "демиурges" from Europe and America were selected. For the considered time period: the needs of the society, social expectations, the main stages of technology development and its impact on the position and creativity of the architect were defined in a cross-sectional manner.

2. ARCHITECT IN SOCIETY

When discussing the principles of an architect's work, it is impossible to omit the description of the function in line with what universities in the field of architecture education offer. Here are the main curriculum learning outcomes occurring in many universities in Poland. For example, one of the learning outcomes provided for in the act is: "A.U1. design an architectural object by creating and transforming space so as to give it new values – in accordance with a given program that takes into account the requirements and needs of all users."³ Such approach should guarantee the graduate a good job. However, university education still differs from professional practice. The most common thing is reality in the workplace. Then comes the practice at the construction site and the architect's situation is then clearly defined. Most often we are dealing with the expectation from the architect of help or even the ability to approve the design documentation. It turns out that we were supposed to design for the so-called superstructures, make the client's dreams come true and instead we perform administrative and office activities. If we are unable to gain the trust of construction administration officials, we are "useless". This situation requires effective actions on the part of architectural chambers, consisting in applying for raising the prestige of the profession and a great legislative offensive. Unfortunately, we regularly only get information from the white book prepared by architects of the European Union about the role and new tasks of the architect.

Currently, the function of an architect is constant changeability of expectations and solutions. The interference of external influence on the profession is more and more visible.

³ Rozporządzenie Ministra Nauki i Szkolnictwa Wyższego z dnia 18 lipca 2019 r. w sprawie standardu kształcenia przygotowującego do wykonywania zawodu architekta, Dz.U. 2019 poz. 1359.

The turn of the century is a noticeable change in the role of an architecture designer. The myth of an architect-builder, a mason in the history of architecture, an ideal creator, is a thing of the past. For example, how has the architect's function changed over time in the perspective of practitioners and society, i.e. inside and outside the system in which the profession is embedded. Consider the last century and the changes in perception of the profession. The interwar period taught us that the role of an architect as a creator is extremely important for shaping modern spaces and structures. His potential showed how we can overcome construction and climatic difficulties. He was a leading figure in creating and directing spatial transformation. In the last years of the first half of the twenty-first century, he is the figure most often cooperating with technologists and innovators in the field of construction. He is important but only a part of the team. There are fewer and fewer cases of independent and free creation.

The assessment method and parameters for assessing an architect's work are the continuity of the necessary elements and these new variables. Defining the principle of comparison – science and education, acquiring practical knowledge, art, creativity, market situation, construction, knowledge of new technologies, EU requirements, treatment in society, the necessary existence of strong SARP associations supporting the profession, and finally the role of the Chamber of Architects supervising ethical behavior. In view of the needs and variables, it is difficult to define constant values that are always needed. The architect should be educated in such a way that he can meet the changing expectations and needs of the society throughout his life. Senior architects should be treated as mentors for young people in the profession. They have a great deal of experience in real life practice. Also, we should not trust technology too much, because there is no possibility of full free creation with its participation. Let us pay attention to what is defined as creative intuition. A study by *The Founding Myths of Architecture*⁴ collects and discusses the works of some of the most influential and intriguing figures in the history of architecture. Returning to the authentic roots from which modern architectural thought grew, it examines the importance of this discipline in relation to the evolution of mankind.

3. MYTHS ABOUT THE ROLE OF THE ARCHITECT

Let us try to discuss and evaluate a few selected myths about the architect with examples. Do they really have to exist to preserve certain hidden canons of the profession, its beauty,

⁴ K. Buhagiar, G. Dreyfuss, J. Bruenslow (eds.), *The Founding Myths of Architecture*, Artifice Press, London 2015. The authors, leading international theorists from a wide variety of disciplines, provide fascinating texts that contribute to a broad discussion of architecture and its relation to science, nature, art and society. The writings cover the origins of architectural practice and its importance for the development of modern society. Discovering architecture as the basic human instinct, combining contemporary architecture with the ideas surrounding mythology and the cosmos, and assessing the importance of architecture from an anthropological point of view. In the context of these themes, visual references to the works of, among others, Frank Lloyd Wright, Le Corbusier, Louis Kahn, Francesco Borromini, André Le Notre, Giorgio Grognet and Marcus Vitruvius Pollio, this collection pushes the boundaries of architectural criticism by embracing history and anthropology in the analysis of design theory and departing from a purely rational and functional understanding of architecture.

openness to nature and the world? They do not seem essential to the art of shaping our environment. In general, is it good or bad that they are? The basic problem seems to be the social didactics carried out alone or with the participation of the architect. He is often perceived as the proverbial figure of a demiurge (Greek: δημιουργός *dēmiourgós*). In ancient philosophy and religions, he was seen as a divine being who creates the material world and deals with productive activities. Colloquially described in two basic meanings: a craftsman, a person doing physical production work, and a clerk, a person working for people. The figure of an architect created as a demiurge often appears in the second half of the 20th century. Main creators such as Le Corbusier, Ludwig Mies van den Roche, Gropius and Frank Lloyd Wright, especially in the interwar years, are treated as omniscient, infallible creators of space. This domination begins to repeat itself today. This particularly strong myth about the infallible creator continues, arousing great interest in the world of glitz and media creations, not always with a positive result. The idea of serving others to support their development is very noble, which is particularly important for shaping and developing the attitude of future architects in working with society. His enormous commitment, exchange of experiences on various levels, comprehensive help for other people, commitment to improving the functioning of spaces and buildings and, above all, supporting the development of young members of society.

Currently, there is a great demand for the profession of the architect. It fulfills people's dreams of their own home, their own place on earth. The project is being developed and later implemented. The creator knows that the work will serve for many years, it will be enjoyed by future generations. It is a profession for creative people, but also familiar with computer programs. This job is a source of great satisfaction. We perceive an architect as a planner, making the client's dreams come true about a space tailored to his needs, in accordance with the latest trends. They work on several levels. There are various specializations in architecture. We can work as a landscape architect and design green areas, gardens, parks and urban areas. The interior designer, on the other hand, is responsible for planning and designing interior decorations. Architecture is also related to urban planning, i.e. designing urban space, and rural planning – designing rural areas. It is a very diverse field, therefore it should not be associated only with the design of buildings. Many people believe that an architect is a very well-paid profession. This is another myth to consider. Moreover, to become an architect you need to complete relatively difficult and demanding studies. Are architects really lucky people who can make dreams of perfect homes come true? Architecture is a profession for people open to new things, with unconventional thinking. If you want to practice a profession, you should gain experience in order to work freely in it. An architect must have the appropriate qualifications that can only be obtained in practice. It requires determination, commitment, discipline and patience. The master, teacher-architect sets the direction of activities, directs the work and triggers motivation in students, thanks to which we see the need for development and self-realization. Relation-based activities, master-student, are an opportunity for cooperation and participation in the process of creation. Seeing the potentials of students and managing their development is extremely valuable. It requires enormous commitment and dedication. This extremely difficult role requires not only a lot of knowledge, but also the willingness and ability to share it, one's own experiences, matching tasks to the student's abilities, indicating meaning and values, and above all, seeing a human in the other person and inviting him to cooperation.

The myth of the architect as a person who knows the answers to all customer needs. Well, the profession of an architect treated as a spatial creation responds only to the need for spatial expression of the order. It is responsible for creating the expected space for the realization of the order. The architect does not have to know all the needs of the future user. Most architects consider themselves at the forefront of the design chain of thought. Basically, they claim to be omniscient and are happy to admit that the profession requires them to know everything. But as it turns out, a specialist in all professions is not a master in any, and the question arises: do architects know as much as they claim, or are they better to specialize in one field and improve it? As a rule, young architects at the center of decision-making prefer not to consult an experienced contractor, industry colleague or other consultants. Sometimes it is prudent. However, the question itself is not about how an architect should react in such situations or how much he knows, but how much he should know. It is unwise for architects to gamble in some way and fail to live up to expectations. So, can a modern architect become a master builder? A wise solution seems to be the decision for architects to specialize in certain selected areas of architecture and to improve them. I am of the opinion that the contracting authority will probably see a better product than those architects who think that they do best. For example, architects are often masters of residential design. By working closely with all their customers to ensure optimal satisfaction, they have been astonishingly successful in designing both exclusive and social housing. The innovative architectural vision is evident there through the ability to continuously create unique architecture that is personalized according to the lifestyle requirements of the customers. Through these choices, the designer is constantly developing and refining ways of constructing buildings that are adapted to their natural environment and the people who use them. Another example is the specialization currently popular among architects mainly in sustainable buildings, local building materials, local knowledge, local technologies. This trend can be observed in the professional press, which is supported by many awards granted for this practice. All over the world, architects are constantly creating specific design languages. With the era of universal information, customers are becoming more and more aware of what they want. It is easy for them to choose an architect based on his previous work, design language, and area of specialization. However, when it comes to specialization, most aspiring architects consider themselves designers capable of any function. It is so at the early stages of a career because of the need to establish yourself in the professional competition. So, is it appropriate for architects to try to gather knowledge in all areas of design? Is it still possible for architecture to be as multidisciplinary as it was? This has become a myth and an architect should accept the limited role of specialization in a specific field of architecture and then be able to deliver a product of high standards.

The myth of the architect as a psychoanalyst. It is true that during work we very often get in touch with the client. We need to get to know his psyche in order to responsibly pursue his dreams. This is a good practice. However, many times overwhelmed by the necessity of timely implementation of tasks, we do not notice individual needs when designing cubatures routinely. Unfortunately, it seems that this myth is also only partially true.

The myth of the architect as an expert in all novelties. This is impossible to implement in practice. There must be multidisciplinary teams so that today and in the future, it is possible to implement creatively using all the novelties in the field of construction in a very broad sense. Maybe an architect should be a kind of encyclopedia of knowledge about all novelties. This would make it possible to implement the work independently.

The myth of the architect as to what extent he has the right to focus on specific solutions. So, is there anything wrong if an architect chooses solutions that suit him best? However, there is a need to implement your vision with an individual creative outline. This myth still holds true today.

The myth of the architect as a draftsman. He should be able to outline his vision in a sketch. Moreover, the sketch of the concept is always beneficial for future realization and includes an objective and open way of thinking about the work. Does he have to draw? He can, of course, use new means of expression by using devices and tablets to create a virtual space in a sketch. This is certainly the future. The practice of the art of graphic expression is still continued by architects, as are other arts.

The myth of the architect as a cure for evil. We should avoid bad emotions. A positivistic view always helps to realize a good space worthy of man. From the resolution of the Davos Declaration of 2018:

8. The design of the built environment, the relationships between objects and their built and natural surroundings, spatial coherence, scale, materiality: these are all factors which have a direct impact on our quality of life. A high-quality “Baukultur” is therefore expressed in the application of conscious, well-debated design to every building and landscaping activity, prioritising cultural values over short-term economic gain. High-quality “Baukultur” thus not only fulfils functional, technical and economic requirements, but also satisfies people’s social and psychological needs.⁵

The myth of the architect as a person who decides about everything –construction, commissioning. He has to decide and he has the final opinion with an educated client. Generally, he should participate in the implementation. Currently, the function of an architect is the role of a coordinator of industry projects, a game for the space he has created. Striving for the best possible implementation of the task. The interference of external influence on the profession is more and more visible. This myth is most up-to-date.

The myth of the architect as an ethical man. Does he have to behave ethically? Ethics is a great space for the preservation of the so-called decent man. It also makes it possible to avoid corruptive phenomena on the design and construction market. According to the resolution on ethics, the profession should be like that, but we have many examples of unethical behavior of colleagues who want to progress in their careers and look for any way to get a job. Unfortunately, the clients also behave unethically in the qualification procedures. The Code of Professional Ethics for Architects states: “3.4 Rule: Architects, in order to obtain a contract, do not resort to corrupt activities or make similar proposals to construction contractors or material suppliers.”⁶

The myth of an architect who exists only after admission to practice and obtaining qualifications. Does he need permissions, and does it have to be market verification? Here, the creative associations and professional chambers play an important role. What we see, however, gives no hope of achieving the noble goals of free competition. The ACE white paper mentions the need for open competitions. Without them, the myth about the architect and his skills becomes empty information (after obtaining the license). Architects must promote

⁵ Our vision for a high-quality Baukultur [in:] Davos Declaration 2018, p. 3, <https://www.newsad.admin.ch/newsd/message/attachments/51119.pdf> (access: 20.06.2021).

⁶ Kodeks Etyki Zawodowej Architekta [Architect’s Code of Professional Ethics], rule 3, 18.06.2005.

young creators. On the other hand, there are many examples of genius creators who did not graduate from design schools and did not obtain qualifications, for example Le Corbusier or Frank Lloyd Wright.

The myth of an architect indifferent to political processes. He should not be associated with politics, although it is very difficult. Great client. Government contests and orders. Examples include certain behaviors of Le Corbusier, Mies van den Roche, or total involvement in the Nazi machine of Albert Speer.

The myth of the architect as a polyglot. Is knowledge of languages necessary, because we communicate by drawing? But what about the philosophy of description? Drawing is the language of artists, but you also need to verbally describe, present your creative thought. Hence, we should continue to uphold the belief of society that the process of educating and improving ourselves in the profession leads to wide possibilities of communicating with the world on behalf of the group we represent as designers or its representatives.

The myth of the architect as a philosopher. Here, the answer will be the trust in our environment related to the educational process, in which we will receive the necessary knowledge in the field of philosophy. This will give the architect an orientation in the basic issues related to philosophy. There are also opinions confirming the increasing number of cases of undertaking additional studies in the field of sociology and psychology. So, this myth is starting to prove itself. The 2018 Davos Declaration emphasizes that everyone, regardless of background, has the right to experience, share and belong to a cultural environment, that the way we live together and evolve as societies is of fundamental cultural importance. It declares the central role of culture in the created environment.

1. Culture enables and drives economic, social and environmental sustainability. It shapes our identities and defines our legacies. Therefore, culture must be placed at the centre of development policies and its contribution to the pursuit of the common good must be emphasised. There can be no democratic, peaceful and sustainable development if culture is not at its heart.
2. Policies must stress the need for culture-centred, sustainable approaches to development everywhere and on every scale. The value and irreplaceability of Europe's landscapes and cultural heritage must be underlined, with the emphasis not only on cities and urban areas but also on peripheral and rural areas and their interconnectivity.
3. There is an urgent need for a holistic, culture-centred approach to the built environment and for a humanistic view of the way we collectively shape the places we live in and the legacy we leave behind.⁷

In Western philosophy, including the history of aesthetics, architecture has largely failed to attract sustained detailed attention especially when compared with other forms of art. Neither the philosophical issues arising from architecture nor the adaptation of architectural phenomena to broader philosophical debates captured the imaginations of philosophers, as literature or painting did. Some contributions from across Western philosophy – including the work of Wolff and Schopenhauer – are of historical importance; other, more recent accounts are extensive and contain serious conceptual problems, including those by Scruton and Harries. Moreover, some philosophers have even dabbled with architectural designs. Dewey contributed to the Chicago Laboratory School plans, Wittgenstein collaborated on the

⁷ Our vision for a high-quality Baukultur [in:] Davos Declaration 2018, p. 2, <https://www.news.admin.ch/news/message/attachments/51119.pdf> (access: 20.06.2021).

design of his sister's home, and Bentham sketched the Panopticon as a plan for prison reform. However, the general state of philosophical reflection on architecture, even today, is less animated than discussions focused on art forms of much more recent origins, such as film or comic books. Some philosophers working in the continental tradition have described the experience of architecture or its social consequences. Władysław Tatarkiewicz summarizes in *Dzieje Sześciu Pojęć*, describing the phenomenon of contemplation that should accompany an architect's work: "Contemplation is ultimately nothing other than focusing on the object that is to cause an aesthetic experience."⁸ Such experience should accompany creativity.

The myth of the architect as a man free from opportunism. It also deals with ethical behavior and the position of the Chambers of Architects. Unfortunately, the Chamber does not help in maintaining creative freedom. Set project prices do not apply, leading to dumping and unfair competition. Respect yourself. Therefore, the behavior of architects is sometimes far from the prevailing myth about their impartiality. The ACE White Paper talks about the profession of architect:

through a specific set of competences, an architect is the person best prepared in the entire construction sector to understand the role of the environment, to provide expert advice unspoiled by commercialism, to support investor rights and to facilitate dialogue between the investor, user and society.⁹

The myth of an architect occupying a unique social position. This has not been true for a long time. As mentioned earlier, this role is variable and has recently been subject to degradation processes in the creator's place. This is often related to the shorter and shorter life cycle of the building, the possibility of its reconstruction without the participation of the creator or changing fashions causing more and more frequent demolitions.

Let us consider a few more examples of common popular opinions and assessments of the role of the architect expressed in over forty years of meetings between the author and clients. These fairly common myths about architects and their role need to be debunked.

Myth 1: It's only four walls and a roof, I don't need an architect. Not true. Architects help in making decisions. After talking to an architect, many people are surprised by their own specific ideas about what they want. Architects help to consider how the building functions. They can design a home that is flexible enough to thrive with a young couple who are working now but are expecting children later. Architects can design an affordable, energy-efficient, fully accessible home for fixed income pensioners. They can show how a house built for one family can be converted into a house for a group.

Myth 2: I only need a builder or a contractor. Not true. The architect is the only construction professional who has the training and experience to guide investors through the entire process. He becomes the owner's agent, as head of a team of specialist engineers, landscape architects, contractors, etc. The architect's drawings and construction documentation tell the contractor exactly what to build and the exact requirements. They help investors to obtain construction bids based on the same requirements. Architects follow the contractor's work to make sure there are no surprises, making certain the contractor gets what he wants.

Myth 3: An architect is an unattainable luxury. Not true. Architect fees are not only an addition to project costs. They can save the investor's money in many ways. They can oversee

⁸ W. Tatarkiewicz, *Dzieje sześciu pojęć*, PWN, Warszawa 1988, p. 391.

⁹ *Europe and Architecture Tomorrow*, Architects' Council of Europe, Brussels 1995, p. 84.

the budget and negotiate to get the best materials and workmanship at the right price. More importantly, an architect's design can significantly reduce energy and maintenance costs, which over the years have exceeded the investment price many times over. They spend time planning and developing ideas to avoid costly improvements once construction begins. They make sure that the bids for construction are based on exactly what the client wants and expects and that they get the best price. After all, they can find such parts of the project, especially in the construction of single-family houses, to show the client how he is supposed to and can act as his own contractor.

Myth 4: Architects just make plans. Not true. The best answer to the question of what architects do is open-ended. Architects perform repairs, energy requirements, location selection, interiors, cost analysis, construction and construction management. When designing a project, architects can add a porch, skylight, or design an entire home. They can adapt an old building to a new purpose and preserve its character. Architects can provide cost estimates. They can make the building safe for habitation. They can adjust the building to difficult terrain. Architects can find skilled artisans or they can enlarge the house and eliminate the need for relocation.

4. CONCLUSIONS

Starting our studies, we are usually fascinated by the writings of Vitruvius, we dream of a career as a great world artist. We imagine our role to be ready for any challenge. Life will prove to us that only wise, mature cooperation with teams of colleagues and professional partners will give us a chance to realize these youthful visions. The answer will be to verify our works and the related position of the creator and architect during the lifetime. Another conclusion that can be drawn from the realities is the necessity of lifelong learning. The rules of the prevailing professional competition in the world are the constant confirmation of one's position in the environment through competitions or building "systems". ACE defines in its 2019 program in the form of a question at an international conference: "To what extent can the promotion of new ideas and talent, hence the development of architecture as a discipline, be seen as a political responsibility embedded in competitions?"¹⁰

In summary, the main tasks of an architect and the way he works are: creating designs that combine functionality with aesthetics. We should be aware that the profession of an architect combines many areas, including: art, IT, technical drawing and investment processes. They should have the skills to create plastic and technical drawings. It becomes indispensable to use advanced computer programs. Responsibilities also include many in-depth psychological conversations with the client in order to learn about the expectations of customers. Thanks to this, we will create an object closest to the preferences of the recipient, the future

¹⁰ Competitions as Political Devices for Cities – Symposium (12.01.2020), <https://www.ace-cae.eu/activities/events/2021/competitions-as-political-devices-for-cities-symposium-12012020/> (access: 20.06.2021). Public online symposia on the role of architecture competitions organized by Jean-Pierre Chupin Université de Montréal, Tina Gregoric (TU Wien), Thomas Amann (TU Wien) with ACE President Georg Pendl. What role could competitions play in communicating the relevance of architecture for the well-being of society? To what extent can the promotion of new ideas and talent, hence the development of architecture as a discipline, be seen as a political responsibility embedded in competitions?

user. We also have to deal with design consultancy, conduct author's supervision, and represent the client when concluding contracts, especially with material suppliers. We also have a moral obligation to find pure creative talent among our young colleagues.

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