

ARCHITECTUS

No. 2(30)

2011



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Ethics in architectural practice

The emergence of the consumerist society has changed the role of culture and architecture. Zygmunt Bauman wrote: *Since culture had lost its status as a necessary tool in the design, construction, and maintenance of the social order, cultural artifacts were withdrawn from the storefront, and, following improvement, made available for sale at the Shopping Centre*¹. Can we manage as a profession to survive, in view of the dissolution of criteria for beauty and usefulness, in a world of fluid values and aesthetics? Are the new, ethics-oriented architectural movements now gaining authority, such as slow architecture and sustainable design, a hope for the renewal of architecture?

This monographic issue of ARCHITECTUS, conceived as an interdisciplinary review of professional ethics merges the voices of architects, planners, philosophers and lawyers in a collection of texts structured within the three main topics:

Education in ethics for students of architecture, understood as an awakening of ethical consciousness.

Faculties of Architecture at Polish universities often entrust the teaching of professional ethics to specialists from 'outside'. Not wishing to diminish the status of the teaching of ethics as a philosophical science by individuals concerned with philosophy and meta-ethics, it seems necessary to give thought to the overall curriculum of professional ethics in architectural education. Should the teaching of ethics be based on broad reflection on universal concerns linked with responsible design, or is it sufficient to make students of architecture aware of the existence of limits to professional behaviour, leaving to them the subtleties of distinctions between right and wrong?

Ethics in design. Professional attitudes towards architecture as moral statements.

Vittorio Lampugnani states: *An architect is not only an associate of the politician and the investor; he/she does*

*not build in order that a work conforms to the world as it is, but to create a pattern. This means that an architect creates a system of values he/she believes in and represents*².

Creative architects define their professional ethics very differently. Some feel that their responsibility requires a foresight as to the future consequences of every design solution. Others, such as starchitects, demand the freedom of artistic expression and space for experimental form-finding, while leaving the burden of the various costs on the shoulders of the paying public. Others again work under the tuition of developers and create repetitive city landscapes of fenced societies. Revealing the wide range of possible design attitudes may help us understand the standpoint of an architect and define our own professional attitude to the spatial, social, environmental, and artistic questions that arise in our practice.

A model code of ethics for architects.

Only a few years after the unification of the codes of the Polish Architects' Association and Architects' Chamber of the Republic of Poland, *The Architects' Code of Ethics* is subject to pressure for change. The code derives its content from the ACE documents. It is viewed, though, as imperfect in many respects, especially as the grounds for prosecution of the most frequent offences against professional ethics. Both of the institutions mentioned above are willing to arrive at a new set of regulations for a code of ethics to be – aiming at a universal, contemporary, precise set of rules – suitable for the 21st century. Is such a code possible? How can we prescribe corporate morality? How might common ground for all architects be found?

*Professor Elżbieta Trocka-Leszczynska,
Grażyna Hrynciewicz-Lamber PhD*

¹ Bauman Z.: *Szanse etyki w zglobalizowanym świecie*, Kraków 2007, p. 251.

² Vittorio Lampugnani: *Jaka powinna być architektura w XXI wieku?*, http://www.sztuka-architektury.pl/index.php?ID_PAGE=51 (01.06.2009).

Etyka w praktyce architektonicznej

Pozycja kultury, w tym twórczości architektonicznej, zmieniła się na skutek wymagań społeczeństwa konsumpcyjnego; jak pisze Zygmunt Bauman: *Odkąd kultura straciła status niezbędnego narzędzia projektowania, budowania i podtrzymywania porządku społecznego, przedmioty kulturowe zostały wycofane z frontu, a następnie w ulepszonych wersjach wystawiono je na sprzedaż w Galerii Centrum*¹. Czy potrafimy sobie radzić wobec rozprężenia kryteriów piękna i użyteczności, w świecie płynnych wartości i estetyki? Czy znajdujące coraz więcej zwolenników prądy etyczne, takie jak odpowiedzialne, proekologiczne i powolne projektowanie (*slow architecture*) są nadzieją na odnowienie architektury?

Niniejszy numer monograficzny czasopisma ARCHITECTUS, poświęcony etyce w praktyce architektonicznej, stanowi wybór rozważań dotyczących najbardziej fundamentalnych zagadnień naszego zawodu, w ujęciu interdyscyplinarnym.

Treść artykułów wiąże się z nauczaniem, praktykowaniem lub kodyfikacją etyki profesjonalnej.

Edukacja etyczna studentów architektury, rozumiana jako wpajanie świadomości etycznej

Etyka zawodu architekta powinna nie tylko znajdować się w *curriculum* studiów architektonicznych, ale również stanowić przedmiot dyskusji w gronie akademickim i profesjonalnym. Wydziały architektury polskich politechnik pozostawiają często nauczanie etyki zawodowej specjalistom „z zewnątrz”. Nie umniejszając rangi nauczania etyki przez osoby zajmujące się filozofią i metaetyką, należałoby się zastanowić nad zbiorem treści, niezbędnych w toku edukacji etycznej. Czy nauczanie etyki powinno opierać się na szerokiej refleksji dotyczącej ogółu kwestii związanych z odpowiedzialnym projektowaniem, jak sugeruje Konrad Kucza-Kuczyński w książce-eseju: *Zawód – architekt, o etyce zawodowej i moralności architektury*, czy też wystarczy uświadomić adeptom architektury istnienie granic dopuszczalnych zachowań, pozostawiając ich własnej wrażliwości subtelne różniczenia?

Postawy etyczne w projektowaniu architektonicznym. Moralność architektury

Jak napisał Vittorio Lampugnani: *Architekt, który jest czymś więcej niż jedynie wspólnikiem polityków i inwestorów, nie buduje jedynie po to, aby jego dzieło pasowało do świata, ale także aby stworzyć pewien wzór. To oznacza tworzenie systemu wartości, w który wierzy i który reprezentuje*².

Twórczy architekci w różny sposób definiują swoją zawodową etykę. Według niektórych, wszystkie decyzje projektowe wymagają przewidywania dalekich konsekwencji; absolutyzując odpowiedzialność architekta zakreślają oni bardzo szerokie ramy etyki projektowej. Inni, jak architekci – gwiazdy, żądają wolności ekspresji, licencji na eksperymenty i poszukiwanie nowych form, kosztem swojego artystycznego egoizmu obarczając inwestora. Jeszcze inni, poddając się *dyktatowi rynku*, tworzą deweloperskie krajobrazy strzeżonych osiedli. Poznanie panoramy postaw moralnych w twórczości architektonicznej może stanowić podstawę do kształtowania własnych poglądów na tę kwestię.

Pytania o kształt kodeksu zawodowego.

Modele ujmowania architektonicznej praktyki w formie kodeksu

Kształt kodeksu etyki zawodu architekta wciąż jeszcze nie jest ostatecznie utrwalony. Zarówno Stowarzyszenie Architektów Polskich, jak i Izba Architektów dążą do sprecyzowania nowoczesnego i uniwersalnego zbioru zasad etycznych. Czy możliwy jest taki kodeks? Jaka powinna być jego formuła? Czy społeczność architektów jest w stanie określić wspólną podstawę zbiorowej moralności?

W efekcie wielu postępowań dyscyplinarnych prowadzone są obecnie prace nad zmianami w Kodeksie Etyki Zawodowej Architektów. Wydaje się, że uzupełnianie tego tekstu, poprzez uszczegółowienie niektórych jego paragrafów, nie daje zbyt dobrych rezultatów. Proponowany przez rzeczników odpowiedzialności zawodowej tekst wydaje się w swej całościowej wymowie mniej przekonujący od obowiązującego obecnie kodeksu. Występuje tu mieszanie dwu materii: z jednej strony – zbioru zasad ogólnych, stanowiących wykładnię etosu zawodu architekta, a z drugiej – szczegółowa i, co gorsze, niepełna lista wykroczeń przeciw kodeksowi. Jaka powinna być formuła kodeksu zawodowego architektów? Czy precyzyjny zbiór przepisów regulujących funkcjonowanie naszej społeczności jest odpowiedzią na współczesne potrzeby środowiska architektów?

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¹ Bauman Z., *Szanse etyki w zglobalizowanym świecie*, Kraków 2007, s. 251.

² Tezy Vittorio Lampugnaniego *Jaka powinna być architektura w XXI wieku?*, http://www.sztuka-architektury.pl/index.php?ID_PAGE=51 (01.06.2009)



Konrad Kucza-Kuczyński*

Dilemmas of teaching professional ethics in the times of architecture of liquid modernity

The subject of this conference regards ethics in architectural practice: that is correct because indeed its practical application is the goal. We can say that it is an inseparable *element of architectural skills*. I presented such an approach in the title of my first paper on ethics of the architect's profession – unfinished postdoctoral dissertation: unfinished due to fears of my “postdoctoral” advisors who claimed then at the beginning of the 1980s that this dangerously borders on the field of science of architecture [6] ...

That incident convinced me even more that professional ethics is not a natavistic moral conviction or the Decalogue – as many architects still believe today – but it's specific knowledge which is necessary in architectural practice. And the first step in its direction is didactics at a university level. When in 1982 I began to give regular lectures on that subject, first at the Technical University in Białystok and then since 1985 until today in Warsaw, sometimes as a visiting lecturer in Łódź, the times to teach that subject were morally favourable, but materially and mentally difficult. The martial law provided a clear black or white background and against that background it was easier to look for proper attitudes and values. It was easier to draw from Lech Niemojewski and his sometimes almost naive but actually true interpretations of the relation between ethics and architecture equally evident in its true message. This is how still in 1996 Mario Botta saw *ethics in buildings* (Ethik des Bauens): through the prism of clear geometry of his neo-modernistic architecture [3].

Out of three main areas of responsibility which form the basis of professional ethics: responsibility to the client, to other architects and for the work itself, in my opinion the responsibility for the work itself is most difficult to judge, especially if it's the architect's own work.

The first two are, regardless of changes or, on the contrary, taking them into account, relatively well codified in the provisions of the *principles* and *codes* both Polish and European. The responsibility for your own work is the very core of Botta's reflection. Already at the beginning of the 1980s, it seemed that the principles of ‘solid’ *modernity* and judgment of the value in its architecture started to corrode. It was the time after false ideas of post-modernism, and in Poland after architecture of sub-standards inherited after communism. I myself wrote then that it was still possible to use in judgment such notions connected with the creation of work as its *consequence* [7] or so well described later by Stróżewski the designer's *maximum*, recalled as Tatarkiewicz's *perfection* which [...] *in the theory of art means either what is “complete” or what is “successful”* [9, p. 173].

It's been twenty five years. Already. We now live in different times of so popular philosophical doctrines and architecture related to it. These are the times of *liquidity* and *fluidity* and as Zygmunt Bauman willingly calls this new *stage in the history of modernity* [2, p. 7]. At the same time, he confirms that this stage causes *liberation from [...] a dense network of ethical obligations* [2, p. 9]. Permanence is replaced with *temporariness* (*annulling the resistance of space and dissolving the materiality of things*) [2, p. 195]. It seems that the latter already threatens the principles which applied only a quarter of a century ago. Bauman puts it bluntly: [...] *in the times of temporariness, the “rational choice” means a desire to achieve satisfaction without any exposure to consequences, and especially without any responsibility for those consequences* [2, p. 200].

What does it mean that in works of modern architecture there are no *consequences* and no *responsibility* which provide pillars for modern architect's professional ethics? We often pretend that we understand these changes or that this is not a problem; even more often we cyni-

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cally accept them. It's true that the *liquid way* is effective in architecture and when sometimes it smoothly turns into a *labyrinth* which is – as Jacques Attali put it – *governed by coincidence and surprise*, it is not our problem [1, p. 215].

But when we stand in front of the latest works by Zaha Hadid, Asymptote or Ben van Berkel, which until recently were clearly evident, and admire their technical and formal perfection; their computer, justified as parametrically “drawn”, aren't we, however, sometimes too hopeless in the formal judgment of the new language? If we are, how then can we translate that into ethical judgment, into *consequence* of a work as a feature, let alone the old rules of classical composition and harmony? How can we find permanent features of ethical consequence of a work? Is the liquidity of form alone, which is evidently consistent, even semantically (snow caps?), in the four funicular stations by Zaha Hadid near Innsbruck, enough to make judgment? And how can we classify the whole group of *blob-architecture* initiated by Greg Lynn if this jargon term alone causes protests (*drop, smudge*)? This situation is brilliantly described by Sławomir Gzell who

while writing about understanding architecture in the city says that [...] *it is not easy to distinguish one from the other: i.e. tasteful architecture from tasteless architecture* [4, pp. 59–60].

A special attempt at saving a chance to judge was made by the influential “theoretician of conservatism” Roger Scruton who claims that *culture is judgment* and that *judgment counts*, and furthermore that searching high culture provides a chance to make *an ethical reflection* [8, p. 23, 28]. But his examples of specifically Anglo-Saxon, neo-classical post-modernism in architecture by Guinlan Terry [5, p. 92] or criticism of degradation of American cities do not explain what this *high culture* is in the realm of architecture.

And thus we are left a little helpless with the questions and discussion; the full title of the book by Scruton reads: *Culture Counts. Faith and Feeling in a World Besieged*. But we are obligated to tell future architects during the lectures in the architect's professional ethics (as well as young architects in the workshops) what can be their ethical support in practicing this beautiful and – as it seems – ethically dangerous profession.

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Dylematy nauczania etyki zawodu w czasach architektury płynnej nowoczesności

Etyka zawodu to nie natywistyczne odczucie moralne i Dekalog – jak sądzi do dzisiaj wielu architektów – ale konkretna wiedza, i to wiedza niezbędna w praktyce architektonicznej.

Z trzech głównych działań odpowiedzialności budujących bazę etyki zawodu: odpowiedzialności wobec klienta, drugiego architekta i samego dzieła, najtrudniejsza w ocenie jest, moim zdaniem, odpowiedzialność za dzieło, szczególnie własne. Szansę oceny odpowiedzialności architekta za dzieło dają takie pojęcia związane z tworzeniem dzieła, jak jego konsekwencja [7] lub tak dobrze opisane przez Stróżewskiego twórcze maksimum, przypominane jako tatarakiewiczowska doskonałość, które [...] w teorii sztu-

ki oznacza bądź to, co „skończone”, bądź to, co „udane” [9, s. 173].

Obecna epoka płynności i ciekłości, jak najchętniej nazywa ją Zygmunt Bauman powoduje uwolnienie z [...] gęstej sieci zobowiązań etycznych [2, s. 9]. W miejsce stałości pojawia się momentalność (anulująca opór przestrzeni i rozpuszczająca materialność rzeczy) [2, s. 195]., dążenie do zaspokojenia bez ponoszenia konsekwencji, a zwłaszcza bez ponoszenia odpowiedzialności za owe konsekwencje [2, s. 200]. Co oznacza w dziełach architektury współczesnej brak konsekwencji i brak odpowiedzialności, czyli filarów współczesnej etyki zawodu architekta?

Key words: professional ethics, responsibility, evaluation of architect's work

Słowa kluczowe: etyka zawodowa, odpowiedzialność, ocena dzieła architekta



Paweł Jabłoński*

What a Lecturer of Ethics Can Lecture about? On the Margins of Zygmunt Bauman's Reading

There does not exist an objective confirmation of the sort: yes, child, you behaved well, I'm full of praise for such proper conduct - there isn't such a thing! There isn't an authorised guide to stroke our head saying: yes, you did well, carry on like that... and follow this rule.

Zygmunt Bauman

The role of a lecturer is most commonly associated with passing on knowledge. The teacher expounds while the students absorb. The *raison d'être* of such a situation is the existence of something the teacher is equipped with and what the listeners do not possess. If the lecturer had nothing to convey, he would have no right to rid his students of something that none of us has in excess, i.e. time. If this really is the case, a question arises as to what a teacher of ethics can have to offer. Zygmunt Bauman seems to be an appropriate addressee of a question so formulated for a number of reasons. Firstly, it is so because the author of *Liquid Modernity* has devoted most of his immense research work to a diagnosis of the specificity of contemporary western society. Secondly, because of interdisciplinary nature of his works. Thirdly, because ethics is the core interest around which his deliberations concentrate. Education itself – let it be the fourth reason – has been the subject of numerous comments made by the philosopher. Thus, we can expect from Bauman the most relevant, impartial and competent hints.

An attempt at answering the question posed – on the basis of the achievements of the author of *Postmodern Ethics* – will comprise two parts. The first part will reconstruct his findings on the specificity of contemporary social realities. On this ground, in the second part – referring to Bauman's concept of ethics – we will try to find an answer to the title question.

The main feature of the present time which is immensely significant for today's education is what Bauman calls liquidity. Bewildering speed and omnipresence of occurring changes in areas such as: social norms, technology, economic reality, knowledge, required competences, axiological norms and standards, put education in an unprecedented situation. The fact that things change is constant, and yet, because of the large scale and the revolutionary pace it is a new and immensely embarrassing circumstance. *How to prepare oneself for a job for life, a job being a lifetime vocation, when all the laboriously acquired qualifications change from assets into liabilities from one day to the next, when instead of an advantage they become a disadvantage and when today's professions, occupations and workplaces evaporate without a trace and today's expert opinion awaits sad doom of old wife's tale tomorrow* [7, p. 141]. The eternal concept of education postulating that there are fixed rules according to which and into which a disciple is to be led is in very deep water [11, p. 24]. A teacher taking the chair today has very little knowledge about what the world will look like tomorrow, the world in which his listeners will utilize what they have learnt during his lectures.

Another educationally very important aspect of our times – strictly related to the previous one – is fragmentation of the reality. The impossible to grasp amount of information, perspectives, narratives, blinking conceptions of the humanities and momentarily ageing technological achievements – all these make an impression of a chaos hard to grasp where *the celebration of meanings ends up in meaninglessness* [2, p. 19]. If we add to this

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a rapid growth in the number of opinion-forming factors [7, p. 230 ff] competitive to the traditional educational institutions (school, family, friends, church perhaps), it is easy to spot the amount and incoherency of stimuli one is exposed to. The multiplication of cognitively and axiologically relieving structures thwarts the comfortable final effect. When advised by one voice, the matter is simple, similarly in the case of five advisers, but when we hear hundreds of mutually exclusive pieces of advice – *a cacophony of contradictory and ephemeral ideals and teachings* – we are left to our own devices again.

Fragmentation of reality involves not only the multitudinous information and viewpoints, but also resignation from a comprehensive perspective. The orderly holisms are being replaced by narrow specialist knowledge and detailed information, while generalised problems are chopped into innumerable trivia [7, pp. 299–300]. Moving away from universal principles manifests itself in effortless goal finding with an accompanying feeling of exhilaration coming from the amount and availability of means to accomplish it. A good but defying all logic illustration of the trend to alienate the means from the goals is the tendency of bureaucracy to grow constantly far beyond real needs or, better still, complete social acceptance of such practices.

The third phenomenon, important from the point of view of the question posed in the title, is a widespread escape from responsibility. Bauman inverts Sigmund Freud's classic thought (expressed in his work *Das Unbehagen in der Kultur* [13, p. 182]) by saying, that it is not the loss of freedom we pay for the feeling of security – as was the case during the times of the founder of psychoanalysis – but it is the loss of security with which we pay for culturally propagated expansion of personal freedom [7, pp. 5–10, 220]. Disorientation of an individual resulting from the factors mentioned in the previous points, together with an increasing scope of decisions to be made plus sudden escalation of causative forces and interdependence among members of a society make responsibility without guidance an unbearable situation. Being a negative reaction to such circumstances, escape from responsibility takes a visible shape in the form of an overblown market of advisory services [10, pp. 133–134] or a sudden increase in demand for professional codes and regulations.

Another factor weakening the feeling of responsibility is today's predominant organisation of work in which far-reaching specialisation and fragmentation cause the people involved in a task to lose from sight the overall objective [3, pp. 168–173]. As it affects such delicate spheres of life as administration, law or medicine, this approach is very dangerous for morality because it creates a state of fragmentation and discontinuity where responsibility disappears. The effect of abandoned responsibility is paradoxically enhanced by introducing a surrogate in the form of rule-guided responsibility connected only with the performance and means necessary to accomplish a given task [5, pp. 212–220]. The process of immunization against genuine moral impulses in bureaucratically organised structures is further reinforced by dehumanised, technical-oriented jargon [5, pp. 220–224].

The fourth aspect of the modern western society is its consumerist tendency. According to Bauman, the logic of the market – centered on economic calculation and consumer-commodity relations – has almost completely colonised all social life [4, p. 17]. It is visible from a general perspective (for example in the form of criminalization of poverty, reduction of employee benefits, dependence of social position on the amount of consumed goods), but is also reflected in the human condition of a single individual (here Bauman points out to a sudden decrease of social and job security [2, p. 15] and, partially resulting from this, a more common tendency to treat people as commodities [4, p. 12]). The expansion of economic thought has a consequence in what is termed by Bauman as *adiaphorisation*. The term, referring to the terminology of medieval councils, means a process which exempts various areas of life (their number constantly growing) from moral evaluation. What used to be a matter of conscience now starts to appear as a technical issue to be dealt with instrumental rationality and economic calculation.

Closely related to the consumerist character of the western societies is the next quality, which we will note down as the fifth one, concerning a specific character of interpersonal relations. Bauman, following another modern sociologist Anthony Giddens, describes it as 'pure relationships'. Briefly speaking, what characterizes 'pure relationships' is utmost superficiality, completely deprived of a more subtle axiological aspect. An example of this is university life with its relationships. On the one hand, the ethos of a Master Teacher devoting much time (also his private) and attention to his students is more and more frequently replaced by an image of a forever hard-pressed for time lecturer. On the other hand, a student seeking true knowledge and his own way through life is also becoming a rarity as his place is being taken by a certificate-hungry youngster concentrated only on the fight for full membership in the consumerist society.

As the sixth and the last distinctive feature, which is actually a synthesis of the previous ones, let us mention the change of lifestyle. In the past, Bauman observes, life was linked to the metaphor of a pilgrim [2, pp. 10–14]. An individual tried to advance towards a chosen goal and direction making his journey in stages. Certain decisions concerning e.g. education, job, location of the workplace or marriage had a definitive and unique character. The predominating life strategy consisted in implementation of a coherent and consistent plan. Yet, due to the processes mentioned previously, which constitute the process of liquefying modernity, the pilgrim metaphor with its approach to life has become a task almost impossible to accomplish. The solid and predictable ground providing relative security in carrying out life goals has disappeared [2, pp. 14–21]. Bauman characterised the specificity of the new lifestyle by comparing the modern man to a thrill seeking travelling tourist avoiding at all cost any long-lasting bonds, a vagrant wandering the strange and inhospitable earth, a stroller or a gambler left to unpredictable fortune's whims [2, pp. 21–36]. Changeability, risk, unpredictability, chaos, randomness, lack of attachment – these are, according to Bauman, the qualities characterizing life of contemporary western societies.

We have outlined the picture of the world in which today's lecturer of ethics takes the chair. The world changing on a daily basis, bombarding us with countless information and opinions, all the time demanding answers to innumerable questions and at the same time offering a temptation to avoid doing so; the world governed by tough market rules, inhabited by more and more atomized individuals. What, then, can a teacher of ethics have to offer?

There appears a temptation to expect from an ethicist providing norms resolving doubts as to how to move around the difficult and dim reality. Nothing, however, seems further from what we learn from Bauman's work, than living up to such expectations. Ethics as a canon, legislative code or a set of rules does not fit in with today's world. It does not mean that we don't need ethical norms, but they are not based on ethics, or, to use Bauman's language, they do not reflect what morality is. Ethics 'founded on law' [3, p. 41] deserves to be turned down for a number of reasons. Firstly, it creates ideal conditions for avoiding responsibility and hiding behind the set rules. Especially the latter is detrimental and dangerous, since, when treated in isolation from axiological background, the rules can easily be turned against the values they were to protect. Secondly, syllogistic application of norms – lawyers learnt this a long time ago – is a myth hardly describing the process in which prescriptive rules are introduced. In their application always a certain sense of taste is present. Thirdly, a question arises as to the creators of moral standards. There are not any renowned and competent experts in the field of 'how to live'. There is no expertise allowing settling this question objectively and ultimately, nor is there a foundation of existence capable of deducing objective axiology. Fourthly, a moral code free from the aporetic moments seems impossible. Fifthly and finally, when faced by the dynamics of changes and high complexity and fuzziness of social reality, a set of rules applicable to all sorts of situations seems unlikely.

According to Bauman, the moral self should be the basis of postmodern ethics [3, p. 85–110]. Morality is aporetic (unquestionably good choices are an exception rather than a rule), non-systemic, not overbearing (it does not provide certainty as to whether we go in the right direction or whether we have gone far enough) and it does not yield to rational argumentation [3, p. 19–21]¹.

So, if not a set moral principles, what is it then that a moral philosopher can offer? He does not have anything

to say, but he has a lot to do instead. His task is to stimulate moral imagination, to show the presence of moral values in areas where an individual is ready to recognize them and to sensitize to the vastness of axiologically non-insignificant effects of their presence. An ethicist is not a legislator with a casting vote but only an interpreter revealing multitudes of possible interpretations and entanglements. His role is not lessening doubts but increasing them, not helping overcome moral dilemmas, but making it more difficult to get rid of them. The desired state is not peace and ease of mind. Quite the contrary – the mind should remain constantly alert and attentive. *Uncertainty is a familiar ground for a moral person and the only soil on which morality can sprout and bloom* [9, p. 53]. In the postmodern perspective as proposed by Bauman, it is not important that everything is relative, but the fact that the road to recognise one's own actions is hard and full of traps, which cannot be avoided by means of a set of rules. The author of *Postmodern Ethics* expresses it in the following words: *What I propagate is cognitive relativism rather than ontological one, but surely it is not ethical relativism* [1, p. 26].

But is it really true that a teacher of ethics should only offer question marks? Is doubt the only measure of morality or perhaps certain things which are obvious after all should also be counted in? Looking for an answer, we will be referring to a well-known philosopher seeing him as rather undecided in speech but very resolute in action. Taking the risk, from the point of view of Bauman's works, of being accused of an intention to sustain a contradiction between the so called first level teaching (mastering the lectured content) and the second level teaching (*secondary learning, in most cases happens unnoticed by the participants and it is irrelevant how much is taught or learnt* [7, p. 226]) let us say that the positive outcome depends on consistent and humanistic application of methods of building teacher-student relationships.

To sum up let us ask one more question: is the solution to the title problem here proposed satisfactory from the point of view of today's needs? Is it not too minimalistic, too ungraspable and too difficult for easy application? It seems that, according to the spirit of Bauman's works, the answer could be as follows: post-modernity is not the time of huge projects. Nor is it the right time to put trust in maximalist educational programmes reflecting the engineering attitude towards society. The recipes seeking a solution to the problem of teaching ethics in large-scale and far-reaching projects of '*agricultural vision of culture*' [5, p. 175] at present do not seem possible nor desirable.

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Co może mieć do przekazania nauczyciel etyki? Na marginesach lektury Zygmunta Baumana

Referat koncentruje się wokół zagadnienia współczesnego nauczania etyki, który to problem rozpatrywany jest z punktu widzenia prac Zygmunta Baumana. Rzecz składa się z dwóch części.

W pierwszej z nich dochodzi do rozjaśnienia tytułowego pytania poprzez rekonstrukcję baumanowskiej diagnozy specyfiki dzisiejszego społeczeństwa Zachodu. Mowa tu o takich zjawiskach, jak: szybkość i nieprzewidywalność następujących zmian, rozkawałkowanie obrazu rzeczywistości, powszechność uciekania od odpowiedzialności, ekspansja

racjonalności ekonomicznej, aksjologiczna atrofia relacji międzyludzkich, zmiana dominującego sposobu życia. Wszystkie te elementy wyznaczają kontekst i związaną z nim kłopotliwość stawianego w tytule pytania.

W części drugiej zarysowana zostaje zapośredniczona o wypracowaną przez Baumana koncepcję etyki perspektywa nauczania tego przedmiotu. Podstawowa teza głosi, że nauczyciel etyki nic nie ma do przekazania, lecz za to bardzo wiele do zrobienia. Jego zadanie polega mianowicie na rozbudzaniu wyobraźni moralnej.

Key words: Bauman, ethics, morality, post-modernity, teaching ethics, responsibility, canon

Słowa kluczowe: Bauman, etyka, moralność, ponowoczesność, uczenie etyki, odpowiedzialność



Przemysław Kaczmarek*

Two manners of understanding of the code ethics concept in the light of Leszek Kołakowski's consideration

In the discussion of the code ethics concept, the problem of understanding it as well as the fact of accepting it as a factor which reinforces the sense of moral responsibility or leads to its distraction seems the key issue. In the reflections which follow I intend to prove that by maintaining skepticism about the code ethics concept it is possible to defend it from an understanding which boils down to the 'preparation' of: a) human personality, b) morality, c) choice of a decision which is taken. I shall also try to show that on the basis of L. Kołakowski's ideas two different methods of understanding the code ethics concept can be distinguished. The first method is characterized by the tendency to create an ethical code as a complete and coherent system of principles. L. Kołakowski objects to this attitude by defining it as 'code-like'¹ and contrasts it with the second method of understanding the problem, i.e. the attitude of being aware of a paradoxical character of the moral life². The purpose of the reflections which follow is to present the two methods of understanding the code ethics concept taking into particular consideration the questions about man's image which they suggest.

I

Is it right to say that the code ethics concept constitutes an example of avoiding responsibility? L. Kołakowski gives an affirmative answer to this question. He presents the following three moral attitudes to prove this idea: nihilistic, conservative and existential [4, p. 152], which

assume definite attitudes towards the code ethics. In the nihilistic attitude the code is useless because the clues contained in it do not have any chance to be put into practice. In turn, existentialism does not so much emphasise uselessness of the code as questions any values of professional ethical codes which are supposed to constitute 'a beacon' for the accepted moral attitude. On the other hand, in conservatism the code constitutes a basic instrument in creating a moral attitude.

Thus, nihilism assumes that an institutional structure in which the subject functions is not a positive value, but the subject himself is. According to this thesis, we cannot look for the basis of moral choices in the existing world, but only in the subjective sense of our own awareness. However, Leszek Kołakowski believes that in fact, nihilism – under cover of radicalism – means an escape from engagement which is necessary in a decision making process. In this sense, radicalism is apparent and tries to hide real intentions which lead to avoidance of responsibility. L. Kołakowski compares this attitude to the behaviour of a tightrope walker in a circus who apparently performs acrobatics without any protection but, in fact, with a protecting net which is invisible for the audience. In other words, a nihilist draws from programme radicalism [...] *only such conclusions which allow him to avoid making a decision but not those which hit him himself* [4, p. 144]. Conservatism, which assumes the identification of an individual with the existing practice and affirms this attitude by the behaviour according to the existing institutional mechanism, often opposes to this kind of attitude. A comparison of these two approaches shows that acceptance of the attitude of nihilism means the rejection of the existing order, while conservatism boils down to the behaviour according to the existing patterns. However, it seems that both of the distinguished attitudes can be understood as those which assume affirmation of the world, but with the reservation that for conservatism it constitutes an initial assumption, while for nihilism it is a hidden assump-

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¹ L. Kołakowski writes: *Idea of a code is an ideal of a perfect system from which, when combined with the description of a given situation, it is possible to deduce any evaluating judgment or its negation. A code is supposed to transform the world of values into a crystal landscape where any value can always be located and identified without a shadow of doubt.* See: *Etyka bez kodeksu*, [in:] *Kultura i fetysze*, Wydawnictwo Naukowe PWN, Warszawa 2009, p. 153.

² In this meaning, ethical code concepts can be understood in the context of Leszek Kołakowski's project: ethics without a code.

tion which is supposed to justify making no decisions. While nihilism can be looked at as a masked form of opting for arbitrariness which allows us to question every manifestation of responsibility, conservatism achieves a similar purpose through the reference to the existing practices. Seeing in the consequence a value in itself, conservatism also permits to avoid responsibility by shifting it onto the institution. In the light of the above, the employment of the code ethics concept may lead to a situation in which it is used as an argument – according to the idea: if I observed its principles, I behaved in a correct way. Here, responsibility boils down to the fulfilment of obligations that are specified in the code. Therefore, from the point of view of responsibility, both attitudes can be considered as an escape from it³. It may seem that the acceptance of the existential idea can prevent it. This attitude, which concentrates on a human being, causes man to become the only support for himself. However, it leads to the rejection of a choice or a moral dilemma because it assumes that each decision is equally good⁴. Therefore, responsibility is merely apparent and it becomes real only when the resting imperative assumes that the subject of responsibility is a value. However, according to L. Kołakowski, we do not deal with this situation in existentialism⁵.

Thus, we can state that a desire for moral safety results in aiming at the code-like character of ethics. Nihilism questions moral safety as a state which is possible to be achieved and offers moral relativism instead, in which there are neither determinants nor conditions for being responsible and, therefore, it does not constitute a method of creating a responsibility-type human image. Nevertheless, it is only in conservatism that an escape from responsibility is fully visible as conservatism shifts responsibility to the principle of behaviour. In the case of an existentialistic attitude, we deal with yet another situation. Nonetheless, existentialism seems to suspend the concept of responsibility by trusting exclusively man's own engagement and seeing it as a source of the right choices. As it has been mentioned above, this is the reason why responsibility becomes illusory. Therefore, according to L. Kołakowski, each of these attitudes can be understood as mystifying the state of responsibility [4, p. 152].

³ When comparing both attitudes, L. Kołakowski notices that: [...] they are two ideological versions of the same initial inspiration. A nihilist finally reduces the world to himself, while a conservative reduces himself to the existing world. See: *Etyka bez kodeksu*, p. 144.

⁴ Enlarging on this idea, L. Kołakowski, while characterising existentialism in the context of responsibility concludes: *In this way, the idea of engagement which apparently postulates a maximum responsibility, transforms itself into a new means to avoid a real responsibility*, see: *Etyka bez kodeksu*, pp. 150 and 151.

⁵ L. Kołakowski, *Etyka bez kodeksu*, pp. 149–151. Similarly to R. John: [...] whatever we do in a given situation, whatever decision we make, we do not bear any moral responsibility because each time we behave correctly, and behaving correctly, we do not disturb a moral order [...] Existential idea of engagement transformed the notion of responsibility into an appearance, i.e. into its own opposite. See: *Kołakowski o etyce*, „Dialogi Polityczne” 2005, No 5–6. This issue is problematised by J. Filek, see: *Filozofia odpowiedzialności XX wieku*, Znak, Kraków 2003, Chapter 4.1.

II

A reference to L. Kołakowski's thought allows us to understand the code ethics concept in a way which is not limited to perceiving it as an escape from responsibility. It is determined by accepting assumptions, which – in my opinion – are concentrated on exposing the idea of responsibility⁶.

The first assumption suggests accepting the ethical code as a set of indications, but not as a complete system of principles. We should not use it in such a manner as if it could regulate our entire reality and every moral dilemma could be resolved on its basis.

The second assumption postulates understanding the ethical code as a system creating 'a place' for a human being – an interpreter of its rules. Therefore, we cannot understand the ethical code concept as a reliable point of support which alleviates our anxiety while making decisions. Strictly speaking, an attitude towards the code ethics concept is supposed to assume that the notion of a principle requires an action of application, which is not a mechanical process but an act of choice and a decision taken by the interpreter.

The third assumption refers to the symmetry of obligations and claims. According to L. Kołakowski: *In fact, the most precious moral values are created as a result of asymmetry between a code obligation and a claim, i.e. in situations in which someone decides to treat an obligation as his own without being forced to do so by a third person* [4, p. 158]. This idea suggests an ethical claim for independent defining moral obligations. Consequently, this means that a concept of morality should not be replaced by ethics of principles. The process of taking into consideration a code principle should not constitute the only factor which determines an ethical action. If we accepted such assumptions, we would rule out individual morality.

The fourth assumption suggests that in the ethical code concept a homogenous image of values cannot be accepted. This means an objection to the establishment of their hierarchy and as a result an exclusion of the conflict between them.

The fifth assumption refers to the symmetry of obligations and values. In understanding the ethical code concept – in this scope – it should be assumed that [...] *it is not only the thing which is the value that is the subject of obligation at the same time but also the contrary, whatever is the subject of obligation is also a positive value* [4, p. 166].

⁶ L. Kołakowski writes: *Namely, the main idea that we wish to defend can be formulated like this: a desire for a complete code originates from the desire for perfect moral safety and this desire, in turn, is antagonistic in relation to certain phenomena of awareness which are indispensable for opposing social and moral degradation [...] Our objections have double intention: they are to turn our attention to the fact that looking for unfailing support in perfect codes is a means to deaden our awareness of certain real properties of moral situations occurring no matter whether we know or don't know about their existence; secondly, they are an expression of our suspicion that a well codified moral awareness breeds contempt for certain values, which otherwise enjoy a high position in the cultural tradition that we consider as ours*. See: *Etyka bez kodeksu*, pp. 153 and 157–158.

On the basis of each of the presented assumptions, a distinct character of two manners of understanding the code ethics concept can be illustrated. Let us then pose a question about a man's image that is suggested by both of these attitudes. In the first attitude, the image of a man who was brought up by an institution and whose identity was internalized by an institutional structure seems to be proper. Thus, in this image the ethical code concept constitutes 'a shelter' from anxiety connected with making a decision. This shelter is a poor substitute of safety and certainty as these are the values which are sought for throughout our existence. A desire for the world, in which the appearing moral dilemmas are already resolved and their solutions that can be referred to with the sense of safety, makes people behave in a proper way. Therefore, there is no place for anxiety anymore. In this image, man becomes merely a recipient of institutional imperatives provided by the code. In brief, man avoids responsibility by shifting it to the community. On the other hand, the second attitude presents the image of man as a participant of the community he belongs to. He co-creates the institution within which he acts and consequently he is responsible for it. By accepting such an image of man, L. Kołakowski defends, among other things, the idea of collective responsibility so that it is not understood in a pejorative sense. For that reason he indicates another way of its possible understanding⁷. According to this understanding, institutional responsibility is based on: a) individual responsibility, b) causative power of man, i.e. a process of creating institutions which he is a part of [4, p. 169]. By reference to these assumptions, L. Kołakowski in his essay *Responsibility and History* points out to moral responsibility of an individual. We deal with it not only in the situation in which individuals participate in activities they undertake, but also when they are passive in relation to them by having no objections. Here, silence means approval. Another possible manner of considering two ways of understanding the code ethics concept is connected with the question about assumed morality. As it appears, we can say that they reveal two moral attitudes which are defined in literature as 'ethics of principles' and 'ethics of sensitivity'⁸. While in the first attitude it is assumed that responsibility is limited to the observance of established principles of behaviour, whereas the second attitude leads to the formation of an open attitude to moral sense of a given matter and decision to be made. Following this viewpoint, we can understand the code ethics concept as a tool in education. Accordingly, this concept becomes an instrument by which man is educated

in the sense of responsibility for the decisions he makes and for institutions in which he functions. On the whole, the concepts of the ethics code can be understood in the context of its educational role.

III

As we could notice, L. Kołakowski – by opposing to the understanding of the code ethics concept as a system of principles which exempts man from resolving moral dilemmas – postulates another manner of understanding, which allows the inclusion of man, morality and choice into the process of decision making. However, pointing out to this understanding, we must admit that Kołakowski is by no means enthusiastic about the code ethics concept itself because, as the philosopher emphasises, it creates a space for deadening moral responsibility for the choices which are made [5, pp. 103–104]. We could even say that Kołakowski warns against this concept. Therefore, the defence of the code ethics concept perhaps ought to be viewed as a manifestation of the departure from the project of ethics without the code; this departure is justified by appropriating the understanding of this concept by an attitude which L. Kołakowski defines as 'code-like'. This is the conclusion which I intended to place at the end of these considerations. However, now it seems to me that it is possible to assume yet another hypothesis illustrating the basis of the defence of the code ethics concept. Perhaps, the aforementioned departure is motivated by pragmatic arguments, i.e. by the fact that our actions cannot take place without the notion of a principle. In this meaning, the defence of the code ethics concept could be understood as accepting the priority of responsibility over a principle. If so, a key element in this discussion is to pinpoint the notion of responsibility and to understand the code ethics concept with regard to it.

Summing up these reflections, I would like to notice that the defence of the code ethics concept as proposed by L. Kołakowski, despite its scepticism, can lead to a lesson that we all can learn from. Namely, in the world which, according to Kołakowski is 'full of holes', we deal with some situations in which it is necessary to accept a departure from an assumed concept. However, it is crucial that this departure must not entail relativisation of values⁹. This is, in my opinion, what Leszek Kołakowski warns us against and that is why he places such an emphasis on the education in the sense of responsibility. This idea also refers to the discussed code ethics concept, which is proved by his own words: *Morality which looks for support in good codes indeed contains a tendency to seek for unconditionally justifying rules, therefore, it assumes an optimistic and unconcerned faith in perfect parallelism of*

⁷ L. Kołakowski, *O odpowiedzialności zbiorowej*, [in:] *Mini wykłady o maxi sprawach*, Znak, 2001, pp. 53–54. In its broader context, this problem is dealt with by the author in: *Odpowiedzialność i historia*, [in:] *Pochwała niekonsekwencji. Pisma rozproszone sprzed roku 1968*, Vol. II, Wydawnictwo Puls, London 2002, in particular pp. 69, 84–87 and 98–99.

⁸ For more on the two ethical traditions, see: A. Burzyńska, *Od metafizyki do etyki*, [in:] *Anty-teoria literatury*, Universitas, Kraków 2006; R. Rorty, *Etyka zasad a etyka wrażliwości*, transl. by D. Arbiszewska, „Teksty Drugie” 2002, No ½, p. 51 and further.

⁹ I formulate this idea on the basis of L. Kołakowski's reflections on the rule of truthfulness: *There are few people who would oppose to the statement that in certain cases a lie is morally prescribed [...] However, it would be rather wrong to express this view by saying that 'on the whole a lie is bad, but we must allow for some exceptions' or 'a lie is sometimes good, sometimes bad'. Relativism [...] is truly dangerous and can easily be used as an excuse for total nihilism. It is safer to say that truthfulness is always good and a lie is bad and that in many circumstances we think that we should do something bad in order to prevent something worse.* See: *Mala etyka*, pp. 94–95.

obligations and values and concludes immediately that if and the world of obligations; this disharmony is an authentic nature of human relations and it is only in some is something is allowed or ordered, it is bound to be morally good [...] Thus, education ought to make us realise hypocritical theodicies that it can be shamefacedly the existence of disharmony between the world of values removed from our eyes [4, pp. 168–169].

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Dwa sposoby czytania idei etyki kodeksowej w świetle rozważań Leszka Kołakowskiego

W niniejszym artykule, odwołując się do rozważań Leszka Kołakowskiego, zamierzam przedstawić dwa sposoby czytania idei etyki kodeksowej. Pierwszy z nich charakteryzuje dążenie do stworzenia kodeksu etycznego jako kompletnego, spójnego i zupełnego systemu reguł. Drugi sposób czytania idei etyki kodeksowej zakłada przyjęcie postawy uświadamiającej sobie paradoksalny charakter życia moralnego. Ukazanie obu sposobów pojmowania idei etyki kodeksowej zostanie

dokonane z uwzględnieniem pytania o: a) obraz człowieka, b) postawę moralną, jaką one suponują. Podstawową myślą podejmowanych rozważań jest próba obrony idei etyki kodeksowej przed odczytaniem, które sprowadza się do „wypreparowania”: a) osobowości człowieka, b) moralności, c) wyboru z decyzji, którą się podejmuje. Z tego powodu, zachowując sceptycyzm wobec idei etyki kodeksowej, staram się przedstawić także jej odczytanie, które odwołuje się do idei odpowiedzialności.

Key words: code of ethics, deontology and axiology, moral attitudes, Leszek Kołakowski

Słowa kluczowe: kodeks etyki, deontologia i aksjologia, postawa moralna, Leszek Kołakowski



Tomasz Taczewski*

Architecture of life

*Aimer Molière, c'est être guéri à jamais,
je ne dis pas de la basse et infâme hypocrisie,
mais du genre, de ce qui fait anathématiser et maudire!*
Charles-Augustin Saint-Beuve (1804–1869)

Leon Jan Piniński – a count, lawyer, historian of art, professor at Lviv University and member of Academy of Learning, honoured by *Złoty Wawrzyn Akademicki*² (Golden Academic Laurus) in his short study, which was published in 1912 as a commemorative book for 250th jubilee of Lviv University, wrote that mankind is proud of civilisation, progress and astounding inventions. However, he expressed doubts whether through centuries, which separate us from the ancient times, this mankind ‘significantly advanced in the field of soul and heart’.

One century is over and similar reflections are still present. At the beginning of the 21st century, Anthony Grayling – a professor of philosophy at London University and member of St. Anne’s College in Oxford evoked a general interest in ethics. It was due to his last books which were a result of his systematic research and constituted collections of lively well-written studies and essays. Robert Jan van Pelt, a professor of architecture at Canadian University of Waterloo emphasized their significance for modern architects³. In 1999, within the framework of the ‘Forecasts for

the 21st century’ series, a small book by Grayling entitled ‘*Moral Values*’ was published. This book contained interesting observations concerning the present condition, changes and outlooks of liberal and humanistic ethics in the globalizing world. The author states that despite the fact that nowadays numerous apparently incomprehensible and uncontrolled forces influence our life, the values that were worked out by civilization still remain unchanged and along with ethics they serve man’s development and existence. They are based on respect for autonomy and freedom of a human being, while an arduous process of their internalization shapes our personalities. At present, these values are lively and fresh for ethics in the same way they were when Socrates formulated them for the first time 2500 years ago in Athens. It must be mentioned that also Professor Konrad Kucza-Kuczyński in his book ‘*Profession-Architect*’ calls Socrates ‘the father of ethics’ and refers his views to the specificity of our profession [6, p. 42].

For ancient philosophers the entire life was the matter of ethics. They believed that man lives as a whole and only living in this way is it possible to live appropriately. Both the development and its impingement on others result from a personality which is indivisible. No one has a personality which is separated into professional, family, social ones... Our life should be well thought-out; as Socrates put it: [...] *Not life, but good life, is to be chiefly valued.* [4, p. 18].

Taking into account these categories, we can notice that if a professional life as an important element of the entire existence of man is deprived of a plan or principles, it becomes so defenceless against fate and to such a large extent depends on decisions and actions of other people that for everyone who lives in this way such a life has

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¹ To like Molière means to be cured forever, I’m not saying that of low and mean hypocrisy, but of lack of tolerance and insensitivity which results in putting curses and condemning (translated by author).

² We must complement this list by mentioning that L. Piniński was a parliamentarian in the Galician Sejm for many years, at the turn of the 20th century he fulfilled the function of the Governor of Galician Province and until the end of Austrian-Hungarian Empire he was a member of Vienna House of Lords. [from:] Marek Aureliusz, *Rozmyślania*, PIW, Warsaw 1997, afterword by Grzegorz Żurek.

³ Inter alia, see: article: „Meditation on the Architecture of the Well-Considered Life”, *Era* 21, vol. 6 1/07, Brno 2007.

only a minimum value. Also, when it comes to an architect, if this is the case, there is no possibility to achieve a good professional level.

This truth often escapes our awareness. We rarely think about the difference between morality and ethics. There are many definitions of these two concepts in literature, for example, Karol Wojtyła defines morality as a moral life and says that it is [...] *life which is simply human, both individual and social, understood in the light of norms* [10, p. 13]. Morality refers to something that is permitted or prohibited in our behaviours. On the other hand, ethics refers to the quality of a person and the quality of this person's life [4, p. 18]. Normative ethics is one of the branches of ethics which deals with values and general moral principles. According to Richard B. Brandt [1, p. 20], all ethics (including ethics of the architect's profession) as a theory attempts to arrive at a set of true ethical principles. This code ought to be complete which means that each true ethical statement concerning the architect's professional conduct can be deduced from this code (having an appropriate set of non-ethical premises referring to facts constituting the professional knowledge). It should also be as economical as possible with regard to notions and principles. In order to solve problems which occur in practice, it is not enough to have 'intuition' or a reasonable 'judgment'. Clarity and certainty in relation to particular cases can be achieved only when a system of basic principles has been built. If we reject or forget about an ideal of a complete but economical set of general principles, professional ethics becomes something like a construction without a design. Some years ago Lord Nolan's commission that worked on the Code of Ethical Principles of a Member of Parliament in England limited the number of principles to eight basic rules assuming that it is possible to deduct all the detailed rules from them. It would be interesting to analyse our code in this aspect.

Thus, ethics is not based – as it is the case with morality – on particular principles or codes, categorical warnings or precisely defined penalties. Its crucial task is to shape a tactful and tolerant human being whose personality is characterised by the ability to care about another person, to have insight into another person's heart and understand his problems. Therefore, the main idea of our professional ethics ought to be the formation of an ethical community of architects composed of such individuals. Hence, there would be no need to have any permissions or prohibitions, which create architects' morality, because these rules would already be part of mutual respect and tolerance. Morality is a social creation because it exists in the form created by history of a whole community as well as of our professional group.

The aforementioned Grayling recalls Socrates' teaching that a good life has a face and direction. It is a life which is in accordance with values; it is based on remote purposes and long-term activities which we are faithful to both in the real time and in the unpredictable future. Such a life should be lived with strong determination and deliberation as well as with willingness to make sacrifices. *Considering these matters resembles studying a map before setting off* – writes the author of 'Moral Values'. It

is a project that should be done individually by everybody. This map makes it possible to have a good grasp of the terrain which cannot be experienced in any other way: *Man who does not care about the way of his life is like a foreigner who moves without a map on the strange territory, is lost, does not know a proper direction and each path he takes is as good as all the other ones. If it leads him to a good place, it is just a coincidence* [3, p. VIII]. It is also worth noticing here that the philosophy of development and psychotherapeutic theory, which was created by a famous Polish doctor, psychologist and philosopher Professor Kazimierz Dąbrowski, constitutes a different expression of the same beliefs as regards the language.

Grayling claims that man is able to follow the path of life using this map on the condition that he is aware of all ways – including those which he will never tread – because his choice is based on the knowledge of alternatives. Only when we are faced with many possibilities can we make decisions which are wise and at the same time free. This kind of situation is very common in our professional work which is aimed at creating living conditions of other people. Therefore, an architect can shape his life and behave ethically only when he learns about other people's lives and takes into account the experiences that he does not have and will probably never have. He must be able to imagine the life of a homeless pauper; being a man – get into the spirit of a woman; being a liberal – try to see the world with a fundamentalist's eyes. If we wish to have an ethical life and create good architecture, we need to experience.

According to Grayling, books open up new worlds before our eyes and deepen our perception of the reality, they teach us *to understand on a much bigger scale, see more details, comprehend in a much more precise way* [2, p. 21]. It is not enough, however, to learn possible ways by means of literature. We need to go further. Without observing the examples of particular lives or the real architecture, a plan which is based on book experiences is merely an abstraction. In this context, a person who teaches ethics becomes really important. I mean both an academic teacher as well as a member of Chamber of Architects who run the practice preceding the granting of rights to conduct a profession; we must bear in mind that the architect's education consists of academic education complemented by a three-year long period of professional practice. The practice supervisor ought to be able to share his own professional experiences and reflections and it is even advisable for him to take on the role of – let us again quote Karol Wojtyła – *an institution of spiritual or internal leadership* [op. cit.]

According to Grayling, *the street is a classroom for the observer's eyes*. This is the view which explicitly evokes memories of Louis Kahn's words – a great architect, urban planner, researcher and critic: *The city is a place where a small boy can see something that tells him what he would like to do for the rest of his life* [8, p. 114]. We must learn through looking at the city and its architecture as a Grayling's passer-by or a Kahn's small searching boy – looking at architecture as a frame of a performance which is full of life solutions. An academic teacher –

architect, an experienced person with a broad humanistic knowledge and who is able to show around the city of ethics where [...] *Plato, Socrates, Descartes or Hegel have their own houses* [7], should visit this city with his students, see interiors, admire views from windows and make dialogues with residents. Such a teacher should help them search for their own place in the profession. All the ambitions, possibilities and fears of the modern city touch us directly or at least potentially we are aware of them. It is worth passing on the knowledge that it is not enough to perceive the city as a theatre that we just happen to visit. The broadly perceived city can lead each person to make a conscious choice of one way out of many possible ways.

So, there appears a question of how exacting we are towards ourselves. We can still do more... We can make an attempt at creating the urban and architectural city form as a sort of a relief map which would offer residents some ethical coordinates or perhaps an outline of an ethical life plan. Influence of the city architecture – blend of streets, lanes, squares, boulevards, railway stations, houses, shops, market squares, factories, temples, bill-posts, theatres, schools, libraries and many other buildings can be helpful in changing people's limitations, xenophobia and a closed world of moral commandments into a much freer, more cosmopolitan and open universe which is set free from constraints by means of ethical thinking. A didactic role of the city ought to be recognised at last. However, Grayling's reflections will not be helpful here unless we think it over ourselves.

Architects need a broadly perceived spiritual life, they must have knowledge and a habit of thinking. There is a relation between architecture and the quality of spiritual life of its creators. According to Heidegger, the ability to build depends on the ability to live in a given place and it is necessary to have a habit of thinking to achieve both of these skills. An indispensable feature that architects need is also the ability to think in order to build structures which serve the purpose of living: *Building and thinking, each in its own way, are essential to live in a given place. However, these two are not enough for living while they act separately instead of listening to each other* [5, p. 142].

To put these postulates into practice, we need – apart from strictly professional knowledge – humanistic education. *Isn't it true that philosophical knowledge, especially in the scope of ethics, supports good aspects resulting from the realisation of a particular design?* – asks Konrad Kucza-Kuczyński having in mind Socrates' thoughts. Unfortunately, secondary school ceased being a place where students are taught how to think long ago. Tadeusz Gadacz – a remarkable contemporary philosopher from Warsaw – as well as a student and co-worker of priest Professor Józef Tischner – defines this situation in the following way: [...] *the Polish school is not a good place for people who think. It is rather the institution where experts and work-force are supposed to be educated. However, work-force is not enough to make the country develop in the long run. To this end, we need people and citizens who are able to think seriously about the world in which they live and are capable of making choices in the range of life and*

politics. If we do not change our schools at least a little, we shall follow the downward path [7, p. 9].

However, before we can enjoy the effects of changes postulated by Professor Gadacz, it seems that our curriculum of architectural studies is in great need of broadening knowledge in the scope of philosophy, criticism of art and criticism of architecture. Students also must be encouraged to deepen their knowledge of literature. These subjects ought to be treated in the same way as practical education. The current condition of minds was further confirmed by discussions conducted at one of our faculties by representatives of students and representatives of National Accreditation Commission. The participants of this discussion tackled the alleged need to reduce the number of humanistic subjects in the existing curriculum, with history of architecture in the first place. This is an explicit example of a total lack of awareness that humanistic education provides not only information about the architectural past. In a sense, it opens up a possibility of a wiser professional life which is based to a greater extent on knowledge. It guarantees a better understanding of human experiences and feelings now and in the future, wherever we happen to practice the profession. It gives a chance to understand needs, interests and aspirations of other people, including our clients. Hence, it allows us to arouse an attitude of respect and kindness towards these people, which is a condition of proper discharge of professional duties.

However, broad humanistic education does not constitute a common ideal today. Still it is emphasized that the most important thing is to prepare students to get a job. It seems to be a misunderstanding since the purpose of broad and humanistic education is to prepare people who can learn on their own. The people who think and look for answers and solutions they need and they finally find them because they know where the paths leading to them are. A tendency, which is dominating today, brings bad results also in the professional life as it often happens that getting a job and finding a place in the architectural service market becomes a superior value to which principles of the profession are subordinated. However, settling detailed ethical issues concerning architecture requires the ability to think and deduce. A starting point here constitutes basic principles of ethics from which – on the basis of true premises deriving from the architectural theory and practice – derivative theorems are developed.

Thus, humanistic education is necessary to understand and develop professional ethics. Architects themselves must work on this process, not only philosophers or lawyers. Only architects have specialist knowledge that is necessary to apply general principles in the range of their domain in an appropriate way. On the other hand, it is not possible to formulate a good selection of basic general ethical principles without taking into consideration more specific moral problems. There are no good reasons for accepting a particular collection of basic principles until their consequences can be known for the particular problems.

The defense of one's own rules and ethical declarations is part of each normative ethics. According to Brandt [1], a rule of physics must be proved in the course of an

experiment (or proved by means of another method) in the same way as the acceptance of ethical rules requires justification. Giving such a justification is part of professional ethics. Unjustified ethical rules are similar to theories in physics which cannot be proved. If we wish to formulate ethics of a profession, we must be ready to take up some appropriate steps; first of all, we have to defend this ethical system actively. The architect's profession ethics shall be more developed as long as we provide stronger arguments for its systematic defense.

We must conclude that there is more to our profession than achieving a visual harmony – even if the discussion about the relations between ethics and architecture were difficult and full of paradoxes. Let us repeat again the words of Socrates who called the Athenians to be con-

sciously reasonable towards their own lives if they wanted to shape them and direct them in a unique way in the society which represented particular ideas. Socrates made his speeches to the residents who populated the civic city space which expressed these ethical challenges by means of sophisticated architectural means [9, p. 52]. Today, architects are members of the profession that co-creates the future – something that does not exist yet but is waiting to be created. To a large extent, our future depends on our attitudes and our decisions. It is our duty – as professional architects who declared to serve architecture, i.e. people – to define what kind of persons we want to be and what kind of life we want to have as well as to make wise choices while designing and acting as professionals.

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Architektura życia

Człowiek w globalizującym się świecie znajduje się pod ciśnieniem wielu trudnych do zrozumienia i niedających się kontrolować sił, które oddziałują na jego życie, nadal dysponuje wypracowanymi przez cywilizację wartościami, które wraz z etyką służą trwaniu i rozwojowi. Żmudne ich przyswajanie nadaje kształt wewnętrzny. Architekt, aby wieść etyczne życie zawodowe, powinien być wolny i niezależny. Dobra, moral-

na egzystencja w zawodzie oznacza osiągnięcie właściwego kształtu jego osobowości. Od czasu Sokratesa filozofowie są, co do tego zgodni. Konieczne jest stałe ukierunkowane dążenie do zadowalającej „architektury” życia. Wymaga to gruntownej edukacji humanistycznej i warunkuje możliwość tworzenia dobrej architektury i urbanistyki w przestrzeni.

Key words: ethical living, humanistic education, architects' ethic

Słowa kluczowe: życie etyczne, etyka architekta, edukacja humanistyczna



Regina Maga-Jagielnicka*

Axiology of space as a base of reflection on attitudes in architect's profession

Preparation for the architect's profession is a process in which particular attention is paid to this stage of education ('period of creating') during which sensitivity to the beauty of space is developed in the first place. This is a basic stage which leads to the next stages: knowledge, understanding, responsibility and gaining experience. Therefore, 'learning' architecture is based on the development of responsibility which facilitates acquiring knowledge, deepening understanding, taking responsibility and taking advantage of experience. Sensitivity is of special significance in the process of creative work; therefore, it is really important to ask the following questions: what are the crucial elements which influence the level of sensitivity? Is sensitivity to the beauty of space along with its usefulness the only thing that matters? According to the classical philosophy, beauty, goodness and truth constitute a triad of the highest values. Thus, sensitivity to beauty when related to other values such as goodness and truth implies moral sensitivity. The architect's attitudes – in relation to people who take part in

the process of designing the space and in relation to the space itself – have a moral context. Ethical education of students of architecture is aimed at protecting the sensitivity with which they start their studies, then at developing the awareness of its existence and finally it is aimed at 'correcting' this sensitivity in relation to space and man. These two relations of the architect's attitudes – towards people and space – are very important also in the next period of the architectural practice ('creative period'). Both relations are concentrated on the feelings of beauty and usefulness which – as the basic ones – present the offer of values perceived in the effects of architect's work as well as in architect's attitudes. Axiology of space provides an indispensable basis of references in order to educate students in responsible and positive attitudes in an unceasing process of 'learning' architecture as a domain of culture. The axiological approach towards the performance of the architect's profession means responsibility for the offered values in many categories, including the moral one.

Architect – profession of public trust

Many situations can cause disturbances in the architect's right attitudes in relation to people and space. However, do external circumstances sufficiently justify 'lapses' while designing and realizing various spatial forms? Isn't the information about investor's violations, economic considerations, complicated requirements of land development plans just an easy excuse for these 'imperfections'? An axiological understanding which – unceasingly broadened – constitutes support in choices of values may be a clue of key significance for the attitudes accepted by the architect.

In Poland the position of the architect's profession is constitutionally legitimated as a profession of public trust, which means that the architect is obliged to respect many requirements, including the moral ones. Documents prepared by local government institutions (Chamber of Architects) and community institutions (Association of Polish Architects) help architects to comply with different requirements. The above mentioned documents are commonly known. However, in the social awareness, the knowledge of legal provisions and code principles is not so widespread; therefore, the architect's actions must be based on trust. Among various participants of the designing and realisation process, a bond of a peculiar character is created. An individual client entrusts the architect with his own sometimes even very personal

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needs and wants them to be put into beautiful shapes. Major communities, for instance a city community, also have expectations of healthy, safe and at the same time aesthetically satisfactory conditions of life which to a large extent depend on spatial conditions created by the architect's talent. Apart from sensitivity to beauty, the architect needs moral sensitivity as well in order to meet these requirements and deserve respect. Duration of works of architecture in space – sometimes decades, hundreds or even thousands of years – means that they are subjected to criticism for a very long period. Forming and expressing opinions about designs and their realisations, in particular nowadays, constitutes a significant manifestation of the social life and these opinions cannot be ignored.

What is the real position of the architect's profession in the society? Is it perceived as trustworthy? The surveys, which were carried out by Research International Pentor in February 2008 and published in form of the report prepared for the Polish Chamber of Civil Engineers [8], showed a diversity in the positions of particular professions of public trust in the social awareness. One of the survey questions referred to determining which professions are associated with public trust. The architect's profession appeared in this spontaneously made list, but only 2% of the respondents took it into consideration in their associations. Comparison with other results should make us

consider this problem because the architect's profession looks unfavourably when compared to such professions as doctors (50%), judges (24%) or solicitors (19%). Is an architect a profession of public trust at all? Answers to this question were particularly interesting. There were 48% of positive answers to the question posed in this way. Almost half of the surveyed persons admitted that this status should be granted to architects. Respondents also had a possibility to give their opinions on the prestige of public trust professions. Considering social respect, the following professional groups were situated higher in the hierarchy: doctors, pharmacists, nurses and mid-wives, judges, solicitors, psychologists, notaries, attorneys, veterinarians, construction engineers. Lower in the hierarchy there were such professions as laboratory diagnosticians, probation officers, tax advisors, urban planners, chartered auditors, patent spokespersons and debt collectors. In the hierarchy of public trust professions the position of the architect seems to be intriguing – rather distant from professions which were assessed in the best way. We could ask whether it is exclusively works of architecture that contribute to the social position of creators of architecture. Or perhaps it is the case that 'something more' matters? Which values of the architect's work are assessed as the highest? Which architects' attitudes in personal relations are considered as the positive ones?

Not only aesthetic values

Valuation of space refers not only to the problems of the aesthetic nature because space constitutes an offer of many different values [5]. The basic value groups are as follows: vital values (e.g. usefulness), cultural (e.g. beauty) and moral ones (e.g. humility, respect, truth, courage, justice, responsibility). The process of creative work means the unceasing choice of values which the architect follows and which will be represented by his work. It is impossible to predict all situations using law regulations or codes which are still being improved. Following only the legal provisions does not give any guarantee that the work of the architect – as a person of public trust – will be evaluated in a positive way.

The choice which is made [3] is a particular kind of certificate of the aesthetic attitude first of all; however, the attitude that matters – ethical or not – is also the attitude towards people and space. Answers to the questions about what is ethical and what is not are created in the system of values. Architects need the awareness of professional responsibility which is based on axiology of space which in turn directs the way of thinking of the valuating person. In particular, ethics refers to the relations with all participants of the process of designing and realisation of different spatial structures. The attitude towards people is reflected in contacts with co-authors, clients, users, investors, employers, etc. In the context of responsibility for various 'goods', it is necessary to specify a clear standpoint of an ethical character towards the existing elements

of space development – the space which constitutes records of history, customs, memory, traditions and other things – these are the values that matter for man as an individual as well as for various communities (nation, local community, etc.).

The choice of values, which a designed space structure is supposed to offer, is not deprived of dilemmas. A decision is made by the designer who follows the accepted system of values and is aware of individual responsibility. Each value must have a specified level on which it is realised and it must be defined whether it is understood as something positive or negative. The purpose of the educational process is not only to offer the criteria of the value assessment and to sensitise students to the necessity of their protection, but also to teach a proper recognition as to which values can be liquidated in order to introduce new ones. One of the basic principles of axiology is that everything can be changed as long as the removed values are replaced by others which go beyond the liquidated values. Reflection upon this principle ought to accompany the designing work – it is then that the problems of relations with the surrounding reality, difficulties with the definition of a design concept, choice of stylistic forms, arranging material and ecological standards etc. take on an explicit moral dimension. Axiology of space provides us with a number of arguments which are useful when choosing these values that guarantee an ethical attitude towards people and space [4].

Learning architecture – lessons in humility, respect etc.

Being knowledgeable in the world of values can help us choose the attitudes appropriate for given situations in reference to a particular place in space as well as in the necessary relations with the persons involved in designing, realization and utilization of the space which is shaped by the architect's imagination. All the persons who participate in the process of land development create a type of a community which carries out very responsible tasks, the effects of which are critically assessed. Many a time we can hear words of justified criticism with regard to a controversial – for various reasons – design or realization? An architect – as a person who is responsible for the shape of space – is the first one to be mentioned in this regard. In the process of constant learning of what architecture is, it is worth coming back to the situations which can be treated as peculiar lessons in humility, respect, justice, courage, etc.

We can still hear accusations of bleak housing estates which are inhumane in their scale and standards. Do they belong only to the past? Even now in the social space we deal with various effects of the phenomenon of this peculiar 'revolution in architecture'. We need the attitude of humility in order to swallow this bitter pill in form of social grief which burdens architects like 'bad genes'. Humility in architecture? Is it possible to evaluate architect's works in categories of good and evil as well as to accept humbly that something more than the author's vision of the space shape or innovative style of the époque matters? Experiences of grief and repentance of wrong decisions as well as attempts of correcting them are quite common.

A very meaningful example was the decision about modernist demolitions – in its utopian version – of housing estates of a 'blocks of flats' type. The decision – which was described in literature [7] – about demolishing buildings, whose design was once honoured with a prestigious prize, seemed inevitable due to negative social

assessments of the quality of life in blocks of flats. The day of 15th July 1972 – when the explosives were planted at 3.32 p.m. and some blocks of flats of this type were pulled down in Saint Louis in Missouri – became a symbolic date of the modernism utopia decline. Critical opinions of residents, existing criminal activities and destruction of social bonds turned out to be more important than the approval of the professional community. The pulled down buildings were awarded the American Institute of Architects prize in 1951. The above mentioned case can be interpreted as a specific lesson in humility for architects. The conclusion that can be drawn from this lesson in humility is as follows: social and individual effects of land development should be taken into consideration in designing practice. Responsibility for these effects grows along with the scale of the design undertaking.

Another value also belongs to moral categories, i.e. respect. If we interpret this value in the category of space, we can understand it as the respect for the history of space formation, respect for authors of various designs of the same subject or place as well as respect for natural and architectural values of the place and surroundings and traditions of usage. Difficult dilemmas concerning space transformations in old town areas are particular lessons in respect. Changes, which took place in the territories of old towns of many cities, constitute material evidence of various forms of results of numerous factor impingements, including the designers' ethical attitude and their axiological understanding.

On the example of the territory of Old Town in Wrocław in an exceptionally clear way we can observe numerous traces of attitudes towards space and people. A comparison of the old town space depicted in a 1562 print (Fig. 1) with the picture of the contemporary state which can be seen from the St. Elisabeth Church tower (Fig. 2) makes us

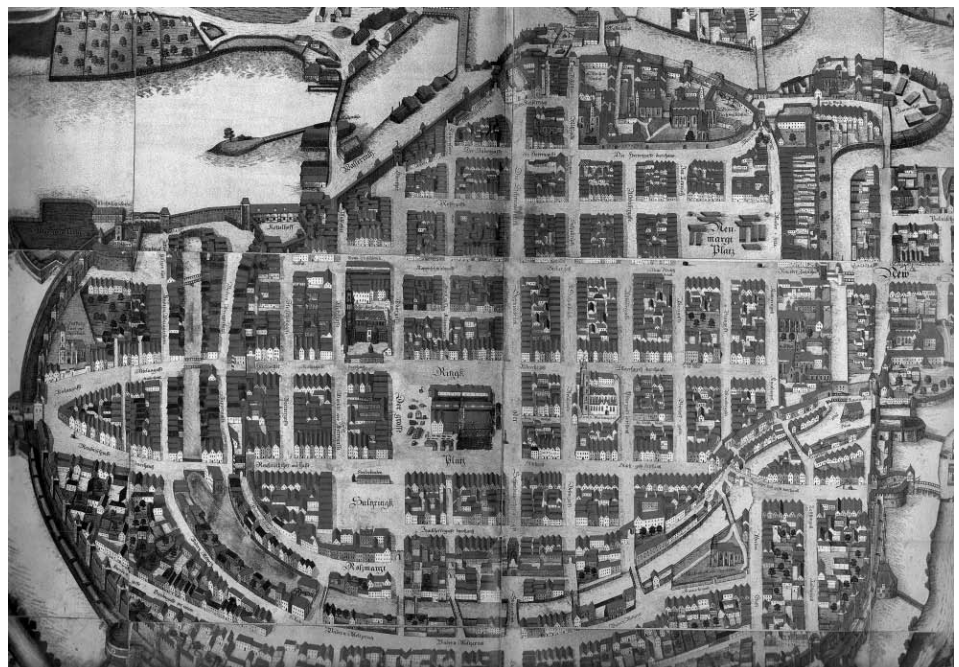


Fig1. A fragment of a plan of the city Wrocław B. B. Weinerow from 1652 (source: [11])

Il. 1. Fragment planu miasta Wrocławia B. B. Weinerów z 1652 roku (źródło: [11])



Fig. 2. Wrocław – a view on the south side of Old Town
(source: the autor's collection)

II. 2. Wrocław – widok na południową część Starego Miasta
(źródło: kolekcja autorska)

reflect upon the legal and ethical attitudes towards land development [1]. An attempt to answer the question of why throughout the centuries there have appeared so many spatial deformations in transforming the area that is so exceptional – often referred to as a phenomenon of urban planning and architecture – must lead to another reflection. If we assume that these actions were legal, perhaps what they lacked was axiological thinking. Among the values which were lost we could mention urban planning and architecture consistency, style, historical truth and respect for authorship. Are new values better than the old ones? This question has an ethical dimension and it addresses the assessment of relations of the values which are lost, protected and introduced. In the Study of conditions and directions of land development of the town of Wrocław dated 1996 [9], as part of a compositional analysis of the town, the state of 'spatial order' of the Old Town was registered. This area was analysed as one of the 235 compositional complexes which were diagnosed across the city. There was a clear indication of the fragments that were characterized by explicit distortions of the spatial order consisting in mutual inconsistencies of the character of spatial forms. The highlighted places cover entire quarters or their parts which in the drawing were marked as 'distortions or lacks of material' (Fig. 3). During the presentation of the analysis results of the town compositional condition, the architects as well as the interested mass media reacted strongly to the revealed scale of distortions, which can be treated as an important educational part of the lesson in respect. The following conclusion can be drawn from this lesson: in the designing practice, broadly understood effects of land development are revealed all the time and thus they cannot be ignored.

Many other values of moral category leave peculiar traces in the architects' attitudes towards space and peo-

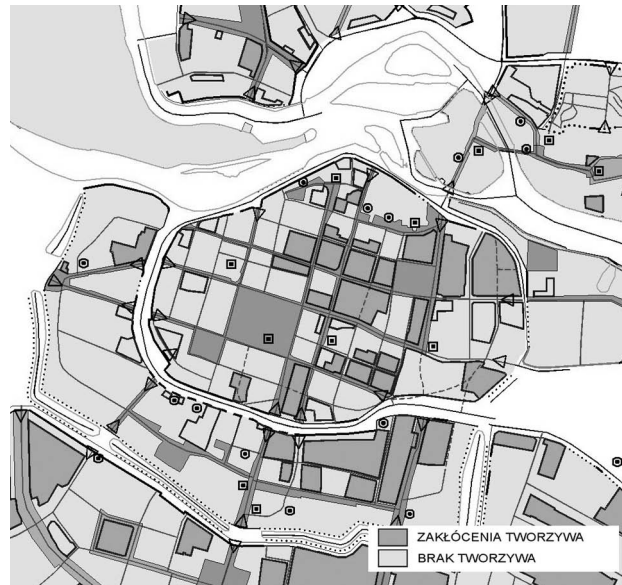


Fig.3. An analysis compositional of city – a fragment
(source: an author's study based on [9])

II.3. Analiza kompozycyjna miasta – fragment
(źródło: opracowanie autorskie na podstawie [9])

ple. In the designing practice, we often encounter problems referring to such values as justice or truth. How should we manage the process of land development in its planning, urban and architectural scale so that important human needs such as a desire for truth and justice can be legible in space? Special emphasis must be placed on the issues concerning residential areas. As early as during the stage of elaborating local plans, we must devote some time to determine important indexes, such as i.e. the share of biologically active areas, within the framework of the designed territory so that not only economical values are recognised. Environment protection with all its values requires an attitude in the spirit of truth as to real effects for natural and cultural environment, which effects are reminded by sustainable development concepts. A legal, and also moral, requirement is to respect – obvious for users – demands with regard to insolation, ventilation, equipping out-of-town areas and quality of materials. Fulfilling these obligations means taking care of just administration of the space. Human memory as well as material traces of architect's work in form of works of architecture constitute a proof of introducing such values as courage (reflected in innovative formal and technical solutions), honour (necessary to overcome temptations to make far-reaching compromises) as well as patriotism (determination to propagate regional forms and national heritage in the domain of land development).

Summary

Ethical dimension of the architect's profession results from cultural character of attitudes towards various issues and it is, to a certain extent, regulated by legal provisions and the professional code. Moral assessment of the

assumed attitudes comprises all fields of architect's activity, starting from planning aspects which require respecting reliability of initial analyses up to technical issues concerning development as a whole as well as architec-

tural detail. An ethical attitude is legible at the time of choosing values from the three basic domains: vital, cultural and moral values.

A moral attitude in the architectural practice does not contradict 'creative freedom'. A real understanding of the notion of freedom ought to lead us to assume attitudes which are free from ignoring a historical context, imposing the will of incompetent persons or technological coercion etc. [6]. A designer, while acting towards creating spatial order, is driven by the force of his own creative personality; however, he is also subject to the impact of other 'forces' coming from the broadly understood natural and social surroundings. The architect's creation is subjected to the influence of many forces of this type, as a consequence of which the notion of responsibility is blurred – a moral one as well. B. Szmidt, referring to the manifestations of spatial order [10], emphasised its pragmatic nature. He wrote about the architect's work in the following way: *On the one hand, its real basis and generator is the entirety of experiences and affinities that is brought by the cultural background of the epoch in which the artist happens to*

act, while on the other hand – the artist's own individuality combined with an ability to develop the tradition or, as opposed to it, to create new esthetic values. The former can be named as the style of the epoch, while the latter – a gift of creative personality [10, p. 87]. The fact that the final effect of the architect's work is influenced by so many factors assuages voices of criticism and constitutes a justification for imperfections in the attitudes towards people and space.

Learning professional ethics can help in the process of arousing and fostering sensitivity to beauty and usability as these two are the most important values in architecture. However, practical application of the knowledge of ethics and aesthetics is possible only when during the design elaboration we promote attitudes which take into account an axiological aspect of forming the space, i.e. land development. In the professional practice, moral sensitivity is manifested at the time of making decisions about a choice of values in spaces which are the subject of elaborations, but it also refers to the subject of the designed forms – man – and it is expressed as an ethical attitude in interpersonal relations.

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Aksjologia przestrzeni bazą dla refleksji o postawach w zawodzie architekta

Od architekta, jako wykonującego zawód zaufania społecznego, wymagana jest świadomość istnienia etycznego wymiaru aktywności zawodowej. Każda relacja, w której uczestniczy architekt, zobowiązuje do określenia własnej postawy zarówno w odniesieniu do przestrzeni, jak i wobec człowieka – w osobach współautora, inwestora, klienta, użytkownika. Przemyślenia z dziedziny aksjologii przestrzeni stanowią istotne wsparcie w pracy zawodowej. System wartości formowany jest w okresie przygotowującym do pracy zawodowej („okres tworzący”), a podtrzymywany i rozwijany w trakcie wykonywania zawodu

(„okres twórczy”). Wartości przestrzeni tworzą obszerny katalog w trzech podstawowych dziedzinach: witalnych, kulturowych i moralnych. Rozeznanie aksjologiczne w odniesieniu do wartości moralnych stanowi szczególnego rodzaju drogowskaz zachowań w pracy zawodowej. Historia kształtowania przestrzeni wyobraźnią i talentem architekta pozostawiła ślady rozmaitych lekcji z zakresu etyki zawodowej np. lekcji pokory, szacunku, prawdy, sprawiedliwości. Przedmiotowa i podmiotowa odpowiedzialność za przestrzeń – jej piękno i użyteczność – nie bierze się znikąd, odzwierciedla dylematy wyboru wartości.

Key words: ethical living, humanistic education, architects' ethic

Słowa kluczowe: życie etyczne, etyka architekta, edukacja humanistyczna



Jan Wadowski*

Architecture – the hallmark of humanity

Each civilisation is defined by its attitude to time. A way in which time is understood also determines a way of life. Time is incessantly shaped by us; in our modern times, it is more often done through communication and the speed of information transfer. We can also form space which is ‘crystallised time’ [3, p. 411]. As Leibniz put it, this constitutes ‘order of co-existence’ of things. Civilisation models its space-time thanks to architecture because *Man is a spatiotemporal creature* [9, p. 154]. ‘Spatiotemporal’ nature of man means that man builds his own culturally determined experience of dimensions. It is reflected in man’s plans and designs.

According to Kopaliński, architecture is *a domain which organises and shapes space in order to satisfy human needs; science of designing and erecting buildings*¹. Of course, the definition of ‘need’ is not clear-cut inasmuch as we can have needs which are ‘down-to-earth’, for example, protection from cold or ‘sublime’, for instance, a possibility of having a place of worship. In other words, if we wish to think about designing and erecting a shelter that is also beautiful, we need advanced cognitive abilities as well as skills of transforming reflections and visions into a material realization.

Our actions largely depend on how we perceive man, i.e. which human features we treat as obvious and unquestionable aspects of humanity and which we consider as distortion or even dehumanization. Therefore, when discussing needs we cannot forget that a given approach results from a more general and perhaps unreflective background in which some specific contexts of human experience are contained such as birth, corporality, awareness, love, work etc. [1, p. 218]. Obviously, this background also includes a particular theory of man. Even when we talk about ‘death of man’ and ‘post-

human’ things, we understand humanity and humanism in a particular way searching a new space-time for us in the architecture of future, perhaps having in mind more virtual and network architecture [7, p. 232]. As we can see, our needs evolve and are subject to change, especially in the era of pressure from advertising and environment.

Architecture is created according to human needs. However, a philosopher may ask: who creates these needs? What is the structure of the subject of needs which lead to architectural actions? In other words: who is man? In our modern times, we have numerous concepts creating various truths about man. Most of them are reductionistic concepts. Perceiving man only through the prism of his needs constitutes reductionism in itself. A man is a person and man’s truth is also personal [10, p. 107]. ‘Internalised’ and personal nature of truth is inextricably linked with human dignity and development of freedom².

Hence, particular decisions are conditioned by a general, culturally determined understanding of the sense and essence of a human life and its priorities. Architecture also developed depending on the understanding of humanity. Buildings and urban plans reflected the way in which people understood the sense of human life on Earth, man’s place, role and destiny after death. A philosophical approach to architecture can tell us a lot about ourselves and our ‘internal architecture’ and thanks to it we can ad hoc create new concepts of the problem of good and evil.

Needs result from the entire existential human structure, from the level of human awareness and culture which determines their measure and proportions. The level of addressing needs which are determined biologi-

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¹ Cf.: Kopaliński W.: *Słownik wyrazów obcych i zwrotów obcojęzycznych*, Warsaw, 1985, p.36

² However, arbitrariness becomes a worse constraint than moderation and culture of space, which in our country is often devastated and homogenized.

cally, culturally and by our civilisation depends also on the access to possibilities as regards materials, technologies, constructional skills etc. Explicit shapes of human needs, social structure and man's ways of thinking are also exhibited in architecture and its styles. In my opinion, however, most of the human needs are the effect of the level of man's awareness which, although conditioned by biology, creates various needs through culture; from the point of view of survival, these needs seem unnecessary as they result from 'a transcendence factor'. We could even say that the existence of somebody who only thinks about biological needs does not deserve to be called human. There exists a domain of needs, forgotten in our times, which requires designing 'house of humanity', not only 'machine for living'. This domain is becoming more and more visible through various civilisation diseases such as suicides or depressions. Architecture can play a significant part here fulfilling therapeutic and prophylactic function. First of all, however, what we need is an integral attitude towards man comprising mainly the need for a sense of life, also referred to as a neotic dimension [4, p. 15n].

Man is an autotelic value; he is a value in himself. He defines the level and manner of satisfying natural and artificial needs within the area of a given culture. Culture developed a certain theory of man and his good as well as the model of autotelic sense³. For example, culture of civilization of the Mediterranean Sea basin is based on the privational concept of a need which is mainly expressed in dialectics of lack and frustration and removing them by the fulfilment. *The essence of a need is determined by a distance between man and the world* [6, p. 126]. However, in the Greek culture as well as in Christianity there appears a contemplative and reflective factor pointing to the possibility of being liberated from an excessive pressure of material needs.

There are no doubts that ancient Greece and Judaism-Christianity had a significance influence on our western understanding of man. The Christian concept of man, especially crystallized in the Middle Ages, placed man as part of Transcendence, drawing on Greek thinking, but introducing specifically original elements connected with theological and teleological understanding of a human being. For instance, in the Greek concept emphasis was placed on rationality and participation in the triad Truth-Good-Beauty whereas Christianity underlined the importance of moral transformation and 'spiritual man' [St Paul].

Complexity of human needs results from the fact that man is a creature with features which are diametrically opposed to each other. As I already mentioned, an understanding of man is conditioned by the criterion which we assume as the most general one. Some researchers present man in the model of structure – which is so close to architecture – where basic and secondary features are exposed. The structure of elements which form a human construc-

tion usually had a hierarchic character and the issue of which properties are fundamental (again a reference to the spatial understanding) and which are marginal was widely discussed throughout centuries. 'Spatial' concept of man seems to be in accordance with our manner of learning about the world which is arranged into structures and models.

In other words, if we wish to create architecture in accordance with man and his possibilities, it ought to be based on the integral vision of a human being that needs contact with nature and another man as well as with Transcendence. However, architecture may deprive man of freedom, dignity, etc. mainly because of the fact that the process of designing is based on reductionism. Therefore, it seems that architecture requires not only elements of cultural anthropology, but also anthropology in the philosophical dimension.

Philosophical anthropology which was developed by the 20th-century researchers (Scheler, Plessner, Gehlen) rejected the scientific tradition that considered man to be an abstraction by starting with a specific biological entity existing in the history and society⁴. In a sense, it proclaimed a modern concept of man, describing his extra-cultural specific features. It rejected super-naturalistic theses, including the concept of soul and man as an image of God and it centered on biological purely animal features although retaining, as in Scheler, a spiritual category, which is a factor deciding about the difference between man and animal [8, p. 83]. Human openness to the world, which man possesses inherently as an immaterial factor, makes man adjust the environment to his own beliefs and needs [2, p. 63].

On the other hand, existentialism in philosophy pointed to the fact that man first of all exists, experiences his life here and now, in a particular place, namely in the specific space. However, man is a dynamic existence rather than a closed monad – a subjective, conscious and relatively open system. Architecture enables modelling changeable flows of experiencing being 'here' (Heidegger's *Da-sein*). In our times, as a result of quick civilisation changes, we exist in various 'contexts of dehumanisation' manifestations of which can be noticed more and more often. Physical toxicity is accompanied by informational, social, mental or even spiritual toxicity. Modern architecture reflects nomadic culture and the model of a workaholic and consumer who is devoid of identity. A single-commercial lifestyle trend seems to be a suicidal way both biologically and socially as well as culturally, while architecture is adjusted to these lethal trends of civilisation.

Since practice of life cannot wait endlessly for detailed sciences or philosophies to come up with final definitions, it follows ideas which are experimentally proved beyond doubt, i.e. the most common ones. However, in this way we often forget about the strongest need for integrity and

³ Cf. for example, Levinas E., *Całość i nieskończoność*, translated by M. Kowalska, Warsaw 1998, p. 118n.

⁴ Cf.: Buksiński T., *Antropologia w napięciu między filozofią a naukami humanistycznymi*, [in:] M. Sikora (eds.), *Człowiek między filozofią a teologią*, Wrocław 2009, p. 62.

the feeling of the sense of life, which is part of every man in each culture [11]. The need for sense is the deepest need and thanks to architecture – not only the sacral one – we are able to satisfy it through modelling the environment. In many domains man can gain orientation in time, while it is by architecture that we are able to gain orientation in space or even more, by forming space man creates a new experience of space-time and his place in the universe having a literal influence on the feeling of happiness and the sense of life.

Interestingly, in the concepts of universalistic ethics that we are bound to need more because of globalisation processes, there appears a category of *common space of moral expectations, needs, models, and directives which is repeated in all epochs and among diverse peoples* [5, p. 197]. It is characteristic that the metaphor of space is used here as an ethical category – all people, residents of one planet, participate in a certain set of values which are an expression of our common good. Hence, architecture, in the process of producing physical space, can perform a symbolic role by expressing a desire for an ethical space that is common for everybody, a transcultural place (or perhaps better – sanctuary [9, p. 218]) of meeting. On the basis of this place, we can determine a supporting structure of activities of the people who create a new global culture. This structure should be based on the idea of the common good. In reference to architecture, it means that the architect's profession is a special vocation of social trust, therefore, ethical standards of architect's work ought to be set into such notions as freedom, dignity, solidarity, truth, love, beauty [5, s. 204n]. In the context of architecture, the category of beauty seems particularly significant as the idea of beauty becomes a priority. Józef Lipiec even demands that the rule of creating beauty be classed as a moral norm. *The more we care about beauty, the more prospects of realization of good there are [...]* [5, pp. 222–223]. *If we desire somebody's good, we give good gifts to this person.* Can we imagine a better realisation of humanity than creating a project which allows people to

pursue fullness? If we agree with Lipiec that, apart from tolerance, the idea of safety is also very important, both of these ideas can be immediately applied in architectural realisations. Tolerance refers to the act of recognising that all people (from the manager to a cleaning lady) possess a feature of humanity, therefore, they are subjects [5, p. 201]. In architecture, we can see a very strong connection of the classical triad of transcendental values: Truth, Good and Beauty. The construction must be real, otherwise, it shall not fulfil its function; it should also be beautiful to offer people also other values, apart from mere shelter; at the same time, it constitutes goodness for the particular group of persons, be it a family, church community or any other community.

A community, in turn, requires institutions which shall enable synchronising the life of its members. Architecture very strongly emphasises the role of public institutions which are exhibited and cared for by everybody. It is a behavioural expression of how man understands sense and values. We could say that it is constructions in general, both in their external and internal aspect, that most accurately render anthropological sense (or nonsense), be it a fundamental one for a given culture (temple, cemetery) or also of secondary importance (connected with work and consumption). As for the epochs such as our present times, the things that shall be regarded as sacrum may correspond to those which were considered as profane (for instance, entertainment).

Architects not only reflect the mentality of an epoch, but they also create it. They create space of life and death by building places of work, entertainment, worship or sickness. Each place of social life is modelled by the convention of time measured by watches and also by the convention of space – a place that 'orders' to work or 'permits' to rest. In our nomadic epoch that is full of liquidity such places lose their meaning inasmuch as their users, those who move incessantly, change. Isn't this liquidity the last step of the suicidal absurd of an empty existence reduced to a quantitative dimension symbolised by money?

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Architektura – znamię człowieczeństwa

W architekturze wyrażone zostają podstawowe odniesienia człowieka do świata przyrody, do siebie samego i innych ludzi. Człowiek jest istotą, która – w przeciwieństwie do większości

gatunków – tworzy własne środowisko życia, czyli cywilizację; jej zasadniczym elementem (równie istotnym, jak myślenie czy symbolizacja) jest kreowanie konstrukcji architekto-

nicznych posiadających różnorodne przeznaczenie (dom, świątynia, miejsce pracy, cmentarz itd.). Spełniają one nie tylko rolę ochronną, ale umożliwiają rozwój w obszarze kultury. Aktywność taka przyczynia się do zmian w środowisku naturalnym, często nieodwracalnych. Człowiek, dążąc do przetrwania, musi jednak ochronić siebie i swoje dzieci. Cel ten najlepiej osiąga się przez zarządzanie i organizację społeczną; powstawały więc budowle pożytku publicznego, gdzie

projektant i budowniczy tworzyli dla wspólnego dobra. Czy dzisiaj, w dobie silnej tendencji do jak największych zysków z inwestycji, nie zapominamy o dobru ludzkim (indywidualnym i społecznym)?

Doceniając fundamentalną rolę architektury w rozwoju cywilizacji, powinniśmy zastanowić się nad przewidującą optymalizacją wznoszonych przez nas konstrukcji – w celu zachowania homeostazy biologicznej i cywilizacyjnej.

Key words: ethical principia in architecture, good, beauty, homeostasis

Słowa kluczowe: principia etyczne w architekturze, dobro, piękno, homeostaza



Anna Maria Wierzbicka*

Modern church architecture. Ethical and non-ethical manner of creation

[...] *we are experiencing not only the crisis of sacral art but the crisis of art in general in the dimension not known before. The crisis of art is a symptom of the crisis of the society – the society which, at the time when the world has been totally conquered by the material element, is suffering from a specific blindness relating to the questions that go beyond materiality [...].*

Joseph Ratzinger [15, pp. 118–119]

In this article we attempt to answer the following questions: where is the limit of free creation in the modern sacral architecture? Should sacral architecture be created in accordance with an accepted canon or rule of designing? What should modern architects follow? Should they draw inspiration from the past or rather look for new design solutions?

The modern sacral architecture is a consequence of changes introduced by the Second Vatican Council, which emphasized a community character of the liturgy by recommending one centrally situated altar in the church as a sign of Christ. The second significant change which influenced formation of the sacral space was the fact that the presbyter faced the congregation so that the people gathered in the church could participate in the rite in a more conscious way. General principles of designing a catholic church are defined by *the Roman Missal: The People of God gathered for the Holy Mass have their organic and hierarchical structure which is expressed by various functions and activities in the particular parts of the celebration. Therefore, the general plan of the church should express a specific image of the gathered people and enable maintaining the proper order so that each participant could perform their particular functions. Although all this is supposed to express a hierarchical structure and a variety of functions, it is also to contribute to the creation of an internal and organic unity through which the unity of all God's people is reflected. The nature and beauty of the place as well as the church interior ought to facilitate piety and show the holiness of the mysteries which are held* [12, introduction, chapter V 294].

The following declaration was of great significance for the designers of sacral buildings: [...] *The Church does not treat any style as its own, but according to the national character and conditions as well as needs of various rites allows for artistic forms of each époque creating in the course of time a treasury of art which must be preserved with due care* [KL 123]. This provision opened up numerous possibilities of a free manner of creation. What is significant in sacral structures [...] *also new forms of art should be recognized by the Church in accordance with the contemporary needs of people* [KDK 63]. However, we must notice that the liturgical renewal was started already in the 1930s, before the Second Vatican Council and one of its forerunners was Romano Guardini – a German liturgist of the Italian origin. In his book *Holy Signs* [3] he emphasized the significance of the common liturgical space. The books written by Guardini, who was a friend of such architects as Rudolf Schwarz, Dominikus Böhm and Otto Bartning, resulted in a new understanding of the church space and they gave expression to the sacral architecture of these times [quoted from: 11, p. 29].

The new liturgical trend in Germany as well as the emerging concept of the modern architecture were the harbinger of changes which, however, took place fully only after the Second Vatican Council. In 1969 Pope Paul VI authorized the detailed regulation *About the Arrangement and Equipment of the Church for Holding the Eucharist* [12, introduction]. The liturgists and architects started then to look for ways of renewal which was done by coming back to the fundamental roots with the arbitral meaning. It is in this period that we can notice the bloom of sacral structures with a new character. K. Kucza-Kuczyński, a highly esteemed designer and

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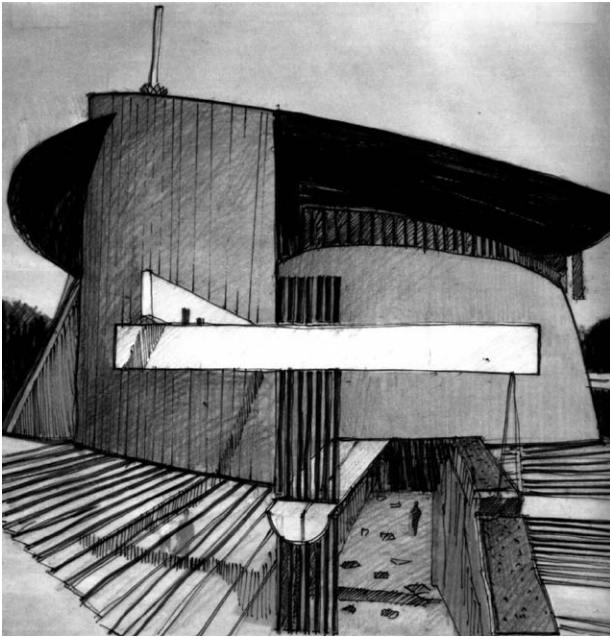


Fig. 1: Blessed Virgin Mary Queen of Poland Church – the Lord's Ark in Krakow-Nowa Huta, architect Wojciech Pietrzak, sculptures Bronisław Chromy, realization 1968–1978 (drawing by Anna Maria Wierzbicka)

Rys. 1: Kościół p.w. Najświętszej Marii Panny Królowej Polski – Arka Pana w Krakowie-Nowej Hucie, arch. Wojciech Pietrzak, rzeźby Bronisław Chromy, realizacja 1968–1978 (rys. Anna Maria Wierzbicka)

critic of sacral architecture noticed: *In Germany between 1945 and 1980 more churches were built than during the last 400 years.* In Poland this phenomenon took place on a large scale since the beginning of the 1970s when, as we can read, *so many churches were built as nowhere else in Europe [...]* [quoted from: 7, pp. 284 and 6, p. 60].

What can possibly be the reason, however, that among so many realizations we have such numerous unsuccessful sacral structures? One of the reasons may be the fact that [...] *general awareness of models was relatively low* [9]. Some designers directly derived inspiration from the western structures transferring them onto the Polish ground. A good example of this is Blessed Virgin Mary Queen of Poland Church in Nowa Huta (Fig. 1) which was modelled upon the Ronchamp Chapel by Le Corbusier built in 1957. However, we can notice many differences pertaining to the scale of buildings, employed materials or interior solutions. Le Corbusier's Chapel has an intimate character, whereas its form as the designer emphasised himself [...] *is a consequence of immersion into problems for which no utility purposes were to be fulfilled* [quoted from: 8, p. 160]. The Nowa Huta Church was supposed to serve a numerous congregation (4 000 people) and perhaps that was the reason why the interior is not intimate in character which also results from too intense lighting of the building. However, the value of this structure is indisputable as it appears as one of the few examples of the modern Polish sacral architecture also in foreign publications where it was given the name of 'The Lord's Ark'. K. Kucza-Kuczyński in his book *'New Churches in Poland'* [9] writes: *Regardless of liturgical disputability, the Nowa*

Huta Ark is already a part of the history of new Polish churches. It constitutes a potent symbol of the idea of people's integration with their church.

Another significant criterion of assessing the value of the contemporary Polish sacral structures is the following Council's recommendation: [...] *the bishop when (...) caring about the real church art should pay particular attention to noble beauty rather than splendour itself* [KL 123]. However, there are numerous unsuccessful structures in which the richness of form dominates over the assumption of the sacral, spiritual nature of the building. Nevertheless, to a large extent the responsibility for this situation lies with the investor. As K. Kucza-Kuczyński writes: [...] *Of course, the responsibility of the sacral building designer towards the ordering patron as regards outlook is more difficult. The situation in Poland is particularly difficult. After a quantitative success of building thousands of churches in the years 1975–1990 without their qualitative assessment, without support in how to fully understand the Council's recommendations and with unprofessional seminary preparation in the scope of sacral art and architecture, the architect receives an order which is dramatically different from the modern post-Council vision of the meagre sacral space* [10, p. 103–104]. One of the numerous examples of an excessively rich form is the Warsaw Church of the Barnabites (Fig. 2) designed by G. Ratajski, a designer of several other churches in Nowe Tychy. In this design we can see references to Blessed Karolina Kózkówna Church which was built in the years 1992–2000 and designed by the same architect. This church in Nowe Tychy was planned as [...] *a huge structure built of red brick based on the plan of the Greek cross and surmounted by a centrally situated cupola. It constitutes a very strong dominant characteristic, seen against the background of bright simple blocks*



Fig. 2: Blessed Virgin Mary Queen of Poland Church – the Lord's Ark in Krakow-Nowa Huta, architect Wojciech Pietrzak, sculptures Bronisław Chromy, realization 1968–1978 (drawing by Anna Maria Wierzbicka)

Rys. 2: Kościół p.w. Najświętszej Marii Panny Królowej Polski – Arka Pana w Krakowie-Nowej Hucie, arch. Wojciech Pietrzak, rzeźby Bronisław Chromy, realizacja 1968–1978 (rys. Anna Maria Wierzbicka)

[17, p.36]. Originally, the design had rich details, however [...] *richness of forms and too literal reference to the old styles met with objections on the part of the Commission on Architecture and Sacral Affairs* [in: 7, p. 36]. In spite of this, as J. Sowińska declares: *Even now, after the style and form of the church were somehow purified and simplified, it is still controversial and surprising as it balances on the border of eclectic creativity* [17, p. 35]. The same can be applied to the Warsaw realization of G. Ratajski which – especially in its interior part – contains all the possible components historical styles: Roman arches, oval Baroque openings or Gothicizing stuccos on the cupola vault. This design was chosen by the parish priest of the local church from among the competition works which were not awarded any prizes. This contest, where the jury comprised architects and in which a project by A. Kiciński's won the main prize, was annulled. It must be emphasized, however, that the unrealized winning project was a forerunner of new solutions with concurrent acceptance of the traditional architectural forms.

Similar objections as with A. Kiciński's realization can be raised in the case of the basilica in Licheń with its kitschy dome as well as Blessed Władysław z Gielniowa Church in Warsaw district of Ursynów. Basilica in Licheń designed by A. Bielecka and built within ten years still stirs up controversy and objections from intellectuals. Due to lack of proportions, the symbolism of this church seems unclear while eclecticism and richness of details are not conducive to transcendental experiences. According to M. Omilanowska, a historian of art: *For a historian of art who looks at the Licheń Basilica it is clear that this structure breaks basically all canons of architectural designing starting from Vitruvius, in spite of the undisputed fact that it obviously attempts to become part of the diverse tradition of the architectural order* [14, p. 34].

Another problem that appears during the process of creation of an architectural sacral structure is the author's desire to introduce and develop his own concepts which do not respect the tradition or symbolism of Christian churches. The architect's personal interpretation of them often differs so much from the traditional allegorical or symbolic meanings that without any former indications it is difficult to understand properly a given structure. An example of a modern Polish sacral realisation where the designers introduced their own symbolism is Mother of God Queen of Peace Church in Wrocław-Popowice designed by W. Hryniewicz, W. Jarząbek and J. Matkowski, constructed in the years 1982–1996. W. Jarząbek describes this design as follows: *The shape of the tower and richly segmented roof symbolising positioned for prayer hands from which the church Patron's soft robe falls down constitute the main idea. Her protective robe hemmed in the shape of ramparts provides shelter for the faithful from numerous sufferings of the daily life.* [5, p.15]. However, this allegorical interpretation arouses serious doubts as to the question whether the structure full of geometrical expression which is supposed to symbolise the Mary's hands positioned for prayer can be properly understood by the congregation. Nevertheless,

P. Karkowski believes that the far-reaching interpretation explains the geometrical expression and in his opinion it must be admitted that [...] *in the case of the Popowice church, the designers achieved their goal, i.e. the building has visible features of a sacral structure and it is beyond all doubt that this is a church.* [...] *The Wrocław structure constitutes an effect of reduced aesthetical thinking which is expressed through purposefulness, construction and poetry* [ibid].

Another allegorical depiction which is supposed to symbolize the Holy Spirit was expressed in the realisation of Holy Spirit Church designed by T. Zipser, W. Wawrzyniak and J. Wojnarowicz erected also in Wrocław in the years 1973-1981. In the Christian art, the Holy Spirit is represented by a dove while the Church Fathers in their writings repeatedly point to a mythical union between a dove and the Betrothed one – Church of the New and Old Testament, symbolizing a soul united with God [2, s. 229]. One of the co-authors of the design, W. Wawrzyniak, talks about the decisions that were made: *When working on the design, apart from strong emotions connected with the quest for artistic solutions, we were aware of the historical and national tradition. We also had our personal memories of journeys and experiences connected with architecture, especially the 'old' architecture – one that contains magically beaming beauty* [19, p. 169]. It needs to be emphasized that the form of the structure does not refer to old spatial solutions, but at the same time it does not reject the tradition. Brick as a building material and frontal stained glass windows with ogival finishing bring to mind many remarkable Gothic temples. The frontal stained glass window is complemented by a high pavilion roof topped with a cross.

During a critical analysis of the contemporary Polish sacral realizations we cannot focus solely on the exterior form of the structure. The essence of a Christian temple is its interior because it is there that the holy liturgy takes place. As Father Henryk Nadrowski emphasized: *The entire space of the church – exterior and interior – is supposed to shape the community, facilitate the transfer of truths of faith, create the atmosphere of a dialogue with God, both for the particular participant as well as, in a specific manner, for the whole liturgical community. Thanks to the church interior, new People of God are formed* [13, p. 140]. In some cases, however, the process of shaping this space through a search for new functional system solutions raises serious doubts. A significant problem connected with the recent Polish sacral structures constitutes, inter alia, their scale. The sacral structures which are built within the territories of anonymous housing estates of thousands of residents are characterized by enormous spaces that can house numerous congregations. This brings about some difficulties for the people in identifying with their parish and forming an integrated community. Participation in the liturgy requires a close contact with the altar, both for the presbyter and also for the congregation gathered in front of the altar.

Analysing the Second Vatican Council recommendations as to the liturgy, Maurizio Bergamo reached the conclusion that the best arrangement for holding the lit-

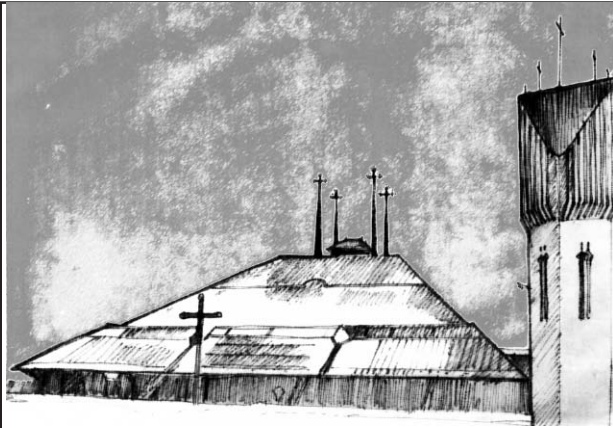


Fig. 3: Blessed Virgin Mary Queen of Poland Church – the Lord's Ark in Krakow-Nowa Huta, architect Wojciech Pietrzak, sculptures Bronisław Chromy, realization 1968–1978 (drawing by Anna Maria Wierzbicka)

Rys. 3: Kościół p.w. Najświętszej Marii Panny Królowej Polski – Arka Pana w Krakowie-Nowej Hucie, arch. Wojciech Pietrzak, rzeźby Bronisław Chromy, realizacja 1968–1978 (rys. Anna Maria Wierzbicka)

urgy of the Eucharist and also for the liturgy of baptism is the arrangement with the centrally situated altar in the distance not exceeding 2 to 2,5 metres from the gathered people. According to the Council recommendations, the particular components of the interior ought to symbolize the sacraments introducing into the complete Christian life [1, p. 65]. Accordingly, at the entrance to the church there should be a baptismal font symbolizing the sacrament of the introduction into the Christian community and then the Eucharistic altar: the major liturgical symbol and the central place of preaching the word. This sequence, thanks to its hierarchy and emphasizing symbolic aspects, is supposed to catechize the congregation for whom the signs in the church personify the real presence of God. But nowadays, big churches rarely enhance a sense of a religious community because of their scale as well as their form. The fact of elevating the altar does not emphasise a symbolic character, but rather maintains distance between the participants of the liturgy and the central point of the rite. A good example here is St. Andrzej Bobola Sanctuary in Warsaw (Fig. 3) where – as a result of an architectural solution – people are situated in rows parallel to the altar, which does not facilitate their contact with the presbyter of the liturgy. The only people who have a free eye contact with the altar are the altar boys and a concelebrant due to the en suite arrangement of pews behind the presbytery space.

On the other hand, a successful solution of a large interior can be exemplified in Holy Spirit Church in Nowe Tychy. The main space of the church was planned on the rectangular projection where the altar was elevated symmetrically in relation to the rectangular sides. The congregation is gathered on its three sides, thanks to which they all have almost the same access to the altar. The entire structure was covered by a pyramid roof, while the light is directed centrally onto the altar. As K. Kucza-Kuczyński

noticed: *Stylistic autonomy and an escape from dry modernism combined with an attempt to overcome ornamental postmodernism contributes to an overall effect of an original work* [9, p. 18].

Coming back to small spaces of prayer and sparse gatherings signifies coming back to the original community meaning of the act of gathering the congregation. In order to remain an understandable sign, a church – in which a Christian prayer, time and space undergo mutual permeation [4, p. 145] – has to combine many symbolic aspects. Therefore, the symbolic expression of a sacral structure involves not only the position of the people towards the altar, but also symbolism of lighting, choice of materials and the general atmosphere of the whole interior. The Holy Mass is not only the question of a spatial aspect, but it takes place in a particular time. According to J. Ratzinger: the annual Christian liturgy is aimed at [...] *including us in Christ by internalising one by one all the moments of His life on the Earth up to His death and resurrection* [15, p. 86].

In conclusion, it must be stressed that it is difficult to impose one particular form of a Christian temple – such actions in the spirit of the Council freedom must be rather recognised as incorrect. As R. Schwarz points out rightly, [...] *we cannot come back to the architecture of cathedrals of early Christianity and exactly copy the models of that time. Indeed, this was a mistake of historicism. And our new technologies would let us down. Of course, it would be possible to reconstruct the Roman or Gothic architecture fully. But would it be the truth? For us architecture is something else. [...] Architecture must fully reflect the state and significance of our times. Architecture of a temple may originate from sacrum only. Sacral architecture does not originate from the world, but from faith which is the response to our times. [...] Sacral matter, on the basis of which the church architecture is to be formed, ought to be a living response to the needs of our generations* [16, p. 36]. It is also difficult to assess the ethical value of the realized structures – they do not result from bad faith, but rather from lack of technical skills or simply lack of knowledge about the symbolism of a Christian temple. According to the principles of the architect's profession: *An architect performs the professional tasks entrusted to him using the best of his will, knowledge and skills*¹, which means that architects while doing their designing work ought to broaden their knowledge and skills. As mentioned above, it is often investors who are to blame for the unsuccessful sacral structures because, contrary to the Council recommendations, they introduce their own visions and aspirations which ignore suggestions of the professionals. With sacral structures, the most significant element of the building is not connected with its form, material or scale, but first of all with its symbolism. *Holy spaces which influence the spectator in a correct way always have a number of meanings of spatial symbols, both in the urban scale and in the architectural*

¹ Art. 12, Rules of ethics are in effect as of 1 January 2003, Resolution No 19, official website of the SARP.

scale. [...] The exterior of the structure with its visible elements influence the recipient in the city tissue as well as in the landscape. On the other hand, the particular components of the interior enable to experience the full extent of the liturgy. Employment of the holy space symbols in a hierarchic way sublimes sacrum experiences in the architectural space, in the churches where the design-

ers managed the space according to the Christocentrism principle. Symbolic communication results from the universal state of man. Contemporary man, despite many social, cultural and historical changes, has not changed as regards his homo symbolicus nature. The original necessity of designing sacrum space remained invariable [20].

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Współczesna architektura sakralna – etyczna i nie etyczna droga kreacji

Artykuł jest próbą odpowiedzi na pytanie: Jaka jest granica dowolnej kreacji we współczesnej architekturze sakralnej? Czy architektura sakralna nie powinna być tworzona zgodnie z jakimś kanonem czy regułą projektowania? Po reformie Soboru Watykańskiego II do dziś trwają poszukiwania języka stylu, formy obiektów sakralnych w świątyniach katolickich. Modernizm, który był w czasach Vaticanum II stylem

wiodącym, nie dał pełnej odpowiedzi na pytanie: Czym jest sacrum a architekturze i co stanowi jego podstawowy język? Poszukiwania współczesnych architektów często posługujących się indywidualistyczną drogą kreacji pozostawiają wiele wątpliwości etycznych. Czy istnieje granica indywidualnej interpretacji przestrzeni sacrum i czym jest etyka podczas projektowania architektury sakralnej?

Key words: ethical limits of creation, church architecture

Słowa kluczowe: etyczne granice kreacji, architektura sakralna



Andrzej Baranowski*

Between aesthetics and ethics in architecture

Although there are no doubts that the esthetic issues are universally considered an important aspect of the discourse about architecture, the ethical issues, which are also present, sometimes known, and sometimes concealed, remain in the shadow of the former. They are limited primarily to the requirements of professional codes of ethics which operate in the realm of obligations. In the context of architecture, the ethics of attitudes, convictions, and the ethics of architecture are rarely discussed¹. Are the ethical requirements then an obstacle in the realization of the esthetic program? It is no coincidence that “less esthetics, more ethics” was the slogan of the Venetian Biennial of Architecture in 2000 [5]; was it supposed to mean that ethics is the opposite of esthetics?² Do we have to choose between esthetics and ethics in architecture, or does esthetics and ethics complement each other? Wittgenstein [13] put it like this: *Ethics and esthetics are one*. If, however, ethics and esthetics can be considered “one”, then what is that union about in architecture if it is not at all so universally acknowledged as obvious? Finally, can we rationalize the ethical and esthetic issues in architectural practice as well as their inter-dependence and use them for the benefit of the designer? Or is it just about the workshop and the attitude?

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¹ Kucza-Kuczyński writes: *It is the present that extended the questions regarding not only the ethics of an architect, but also such new notions as “immoral architecture,” “morality of architecture,” and even “ethics of architecture.” [...] The questions about ethical responsibility extend from man-architect to include the architecture itself and space* [6, p. 10].

² Massimiliano Fuksas, the director of the Biennale, wrote: *What we needed was the re-discovery of the idea that the quality of architects and their works is not everything. The schizophrenic conflict between good architecture (which is still created, though it is never enough!) and the incredible transformation of urban spaces causes the risk of moving us away from that new reality once and for all. [...] The choice is always the same: to be a part of the process or to continue to live beyond it in the state of permanent acceptance of everything* [5, p. 12].

It seems that the evolution of the notion of environment and the esthetic and ethical conceptions connected with it can have some bearing when considering these questions. The old “nature-culture” dichotomy dividing the reality into natural environment and social environment was replaced with the conception of the comprehensive vision of the natural-social environment.

Today we cannot avoid social issues in architecture. This is not only its *differentia specifica* when compared with other fields of art, this is its essence, whereas the social issues have ethical aspects. Today’s interest in the environmental issues and their significance in architecture has two sources: the natural environment is threatened by the senseless human interference, whereas the social environment is to a similar degree thoughtlessly deprived of its history, identity, and social bonds. The urban space is subject to “desocialization” and the reversal of this process became as challenging as saving the Earth, especially when, according to the comprehensive conception of the environment, the acknowledgement of the natural and social inter-dependencies between its components is the fundamental principle.

In its broad sense, the natural environment is not something independent and separated from us; we constantly live in it and are a part of its processes. In the opinion of Berleant [3] such a concept of the environment does affect the evolution of thought of its esthetic and ethical aspects³. This can be approached in two fundamentally different ways. One of them considers the environmental esthetics a kind of pleasant admiration, which is explicitly different than in the case of art. The other assumes that admiration of nature and art is essentially the same. The

³ Berleant notes that *it is problematic for traditional esthetics which claims that an esthetic experience requires a receptive and contemplative approach. Such an approach is typical of an observer; however, nature does not know an observer – nothing is “outside” of it or indifferent* [3, p.12].

former maintains the traditional esthetics unchanged; the latter requires the rejection of that tradition for the benefit of esthetics which on the same terms comprises both art and nature. That esthetic engagement, as Berleant called it, results in revising the theory of esthetics which is close to environmental esthetics, where the contemplative admiration of a beautiful object or a scene is replaced with a continuous engagement – connection with the world of nature. The environmental esthetics perceived in this way has significant implications not so much for the theory of esthetics as for our understanding of a broader social matrix of perception and consideration. The esthetic aspect, released from the caring supervision of the museums and concert halls, can no longer be excluded from the broad range of social needs and activities. The environmental esthetics no longer concerns only buildings and places. It also deals with the conditions in which people become participants in complex situations and it deeply concerns our moral perception of human relations as well as social ethics. This leads Berleant to conclude that *The environment is a “seamless” unity of organism, perception, and place that is suffused with values. [...] Esthetics is not then an illusory escape from the moral sphere, but ultimately it becomes its direction and fulfillment at the same time.* The concept of the environmental esthetics then leads through esthetic engagement to the discovery of its connection with ethics. However, at the same time, a reverse process can be observed: it is the ethical challenges posed by contemporary civilization that lead to the reflection over previous esthetic concepts and as a result to their reevaluation. What are these challenges?

In the opinion of Sztompka [10], [...] *a real society is no longer perceived only as a coalition of interests but also as a moral community. A moral community assumes a special way of relating to others whom we define as us. The criterion of belonging to that category is defined by three moral obligations. Us is those whom we trust, towards whom we are loyal and about whose interests we care in the spirit of solidarity. In other words, within that framework the three basic components of a moral community include: (1) trust, that is expecting an honest behavior of others towards us; (2) loyalty, that is an obligation not to violate trust that we put in us by others, and fulfill the promises granted; (3) solidarity, that is care for the interest of others and willingness to undertake actions for their benefit even when it violates our own interest.*

E. Rewers [8] notes that for conscious citizens a city is *a common good, good life, consciously and willingly concluding contracts that enable the movement from coexistence to cooperation, the political aspect of social space encompassing the ethical aspect so they become inseparable, the issues established in the tradition of the European cognition of public space and which are today acknowledged also as a normative basis of life in a city*⁴. From that perspective [...] *the most important issue in modern cities*

is [...] a broad opening to social dialog of spaces which are degraded, abandoned, underground, mobile, and belong to nobody – those obvious opposites of contemporary counterparts of agora – inhabited/defined by “life” also by those who are not citizens. [...] It is no longer only about the fact that the city cannot be created by one urban planner-law maker - no matter how talented - but by its citizens who, while solving conflicts, learn to live together in the common world and leave material traces of that cooperation. If we accept different kinds of rationality, we also must agree that we allow a lot of entities to speak, that we do not speak for them without asking for permission and that we are ready to sacrifice our time to hear them out. [...] We are talking about public space as opposed to private space and we look for examples in urban space. We are then trying to combine an effort to construct ethics of coexistence, on the one hand, and ethics of responsibility with private space, on the other hand.

However, the ethical challenges – as perceived from the European perspectives – become less relevant when faced with the global situation (especially of the inhabitants of the Third World countries.) More than half of the population live in the cities; a third of it live in slums which do not have the most basic technical infrastructure. In the situation in which the resources are dramatically limited and they are short of almost everything, the fundamental challenge for the architects is the necessity to reject the idea of “designing for ...” in favor of “designing with ...”, which makes it necessary to include in the education of architects the development of “new professional skills” of an architect – participant and advisor and not a creator [11]. That dramatic limitation faces radicalism of the ethical attitude: *Let me commit complete architectural heresy: it doesn't matter what “it” looks like – “it” should function; it should fit the place and it shouldn't harm. Obviously it is important that “it” is not ugly but it may be an additional aspect to the fact that “it” works, fits, and is useful* [7]. Such an attitude does not mean, however, resigning from esthetic ambitions; it assumes making a difficult effort to find the formula of “esthetics of necessity”. The following examples illustrate such efforts.

Example (I)

Program for Low-Income Housing, Aranya, Madhya Pradesh, Indies [4]. Architect: Balkrishna Doshi, Vastu Shilpa Foundation for Studies and Research in Environmental Design, 1983–1986.

Balkrishna Doshi rejected the model of a contemporary residential community – a neighborhood depriving its inhabitants of the flexibility of use, the possibility to extend, and imposing a lifestyle detached from the usual, local customs. Observing *shantytowns* allowed him to see their positive aspects: inhabiting *bric-à-brac* in small units with stores, shops, public spaces, busy streets, encouraging to make contacts, creating all-inclusive projects where families find services, solidarity and freedom of building. The project for Aranya comprises six neighborhood units, accessible from the main road. Each of them consists of settlements, each with ten houses divided by patios. After obtaining the design of a model unit the Foundation

⁴ E. Rewers refers here to Aristotle who wrote in his *Politics* about citizens of *polis*: *all people in all their actions follow what they deem to be good.*

Learning architecture – lessons in humility, respect etc.

encouraged families to adopt it for their needs and extend it by adding new rooms on their own. In the opinion of Doshi, habitation should be a process and not a product. The project, which is deeply rooted in the indigenous culture and economy, continues the simple, vernacular “esthetics of necessity” and participation.

Example (II)

Resorption of a Shantytown for 100 Families, Iquique, Chile [4]. Architect: Alejandro Aravena, Studio Elemental, 2004.

Aravena’s key principle is “*Más con lo mismo*” (do more from the same.) The city is the most important renewable resource, whereas environmental designing is designing flexible, affordable (low-cost) buildings satisfying various needs. The project is the realization of the idea of minimum habitation – providing the roof, shell of the building, rooms with access to running water, and leaving the space for free arrangement. Chile Barrio company bought from the city an area of slums to be demolished and had the design prepared and a group of three-storied residential buildings with work places constructed. The ground floors of the row half-houses have mainly workshops and storage space. Above them, there is a two-storied residential part with free space which can be arranged by inhabitants according to their needs and material availability (the other part of the half-house.) The architecture of the settlement successfully combines the frame of the open structure designed by an architect with a spontaneous, transformable, vernacular structure in line with “esthetics of participation.”

Example [III]

Bryant Hay Bale House, Hale County, Alabama, USA [8]. Architect: Samuel Mockbee with Rural Studio, 1994.

The program of Samuel Mockbee and his famous Rural Studio is about designing sustainable, simple architecture, defined by necessity (*Ours is a simple sustainability born of necessity*) and teaching students architectural ethics. It was implemented in a system of 6-month-long workshops for graduates of architecture, co-designing residential and services buildings for poor, mainly African-American population of Alabama. Mockbee introduced the rule of “three unities” building the attitude and experience of the students. They include: the unity of place (area of Hale County,) the unity of time (for six months students live in the place where the project is executed) and the unity of action (experience of being fully responsible for the project – from program to completion.) Another rule that applies here is co-designing with the participation of the inhabitants and the unity of ethics and esthetics.

Example (IV)

Mixed Communities, Great Britain [12].

The idea of *mixed land use* is the basis for the development of a sustainable residential environment for instance

by lowering consumption of energy used for traveling. Its objective is to reverse the processes of ghettoization which are common in the multi-ethnic and multi-cultural British society. The social diversity is considered to be a value. The arguments supporting that premise derive from the positive, trusting vision of life in an inclusive society, whereas the arguments in favor of uniformity are based on doubts, fears, and even hatred. Are there any principles of designing which could contribute to balance the socially diverse residential projects? The concept of three interdependent strategies: *mix, connection, and security* is such an attempt. This regards both the kinds of habitation – differentiating ownership, types, and sizes of houses, age of the buildings – integration of old resources with new ones as well as the policy of sustaining their affordability. The policy of supporting building “mixed and sustainable” residential estates, which are called new Mixed Income Communities (*MINCs*), has been in place in Great Britain for years. It is an important element of that policy to care for the quality of spaces used by children and special attention is paid to proper design and management of that kind of communities created in the neglected city center areas. The research which was conducted suggests that the main factors encouraging families with children to those communities include safe, clean, and friendly neighborhood, good school as well as open areas where children could play and have contact with nature, the appearance of the buildings, integration of social and free market housing projects as well as proper administration and management. The architecture of MINCs should be *tenure-blind* in order to avoid stigmatization of the inhabitants with low income; it is a surprisingly unusual contribution to the discussion about the connection between ethics and esthetics in architecture.

Although the examples presented above regard situations which differ not only geographically but also socially, economically, and culturally; they address the communities which are to various degree degraded or excluded. The solutions they apply are firmly integrated with the local reality which strongly limits freedom of designing. These restrictions forced architects to reject the proven design patterns and rethink its ethical and esthetic stereotypes. It could be expected that the projects designed in those conditions will substantially differ from one another. This indeed was the case but what is interesting is what connects those projects. This is the basis going beyond the accepted standard conduct, breaking the special exclusivism of contemporary architecture for the benefit of environmental designing which “includes the excluded” and is sensitive to social and cultural issues, local character, and the continuation of communal habitation patterns. They are connected by the awareness of deep ethical and esthetic interdependences.

Contemporary architecture is criticized for its inability to adjust to the place, the lack of understanding of the environmental consequences of architectural interference in the sensitive social environment and focusing on originality

and peculiarity at the expense of ordinariness and stagnation, which in fact determine the quality of life. The necessity to make an intellectual recollection regarding the system of values in architecture and its position in the modern

society is then a new challenge for architecture [2]. Jean-Luc Godard said that *It may be true that one has to choose between ethics and esthetics, but whichever one chooses, one will always find the other at the end of the road.*

Summary

The discourse about architecture is dominated by esthetic issues, whereas ethical ones have been put aside as being often considered hindrance to the designing process. An increased significance of the social issue in the development of the human residential environment provokes deeper reflection over ethics of architecture and its influence on esthetic concepts. The all-inclusive environ-

mental approach facilitates the discovery of the connections between esthetic and ethical aspects in architectural design. The contemporary human residential environment is the source of new ethical challenges, resulting in socialization of the designing process and leading to reevaluation of the esthetic concepts for the benefit of esthetic participation.

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Między estetyką i etyką w architekturze

Od architekta, jako wykonującego zawód zaufania społecznego, wymagana jest świadomość istnienia etycznego wymiaru aktywności zawodowej. Każda relacja, w której uczestniczy architekt, zobowiązuje do określenia własnej postawy zarówno w odniesieniu do przestrzeni, jak i wobec człowieka – w osobach współautora, inwestora, klienta, użytkownika. Przemyslenia z dziedziny aksjologii przestrzeni stanowią istotne wsparcie w pracy zawodowej. System wartości formowany jest w okresie przygotowującym do pracy zawodowej („okres tworzący”), a podtrzymywany i rozwijany w trakcie wykonywania zawodu

(„okres twórczy”). Wartości przestrzeni tworzą obszerny katalog w trzech podstawowych dziedzinach: witalnych, kulturowych i moralnych. Rozeznanie aksjologiczne w odniesieniu do wartości moralnych stanowi szczególnego rodzaju drogowskaz zachowań w pracy zawodowej. Historia kształtowania przestrzeni wyobraźnią i talentem architekta pozostawiła ślady rozmaitych lekcji z zakresu etyki zawodowej np. lekcji pokory, szacunku, prawdy, sprawiedliwości. Przedmiotowa i podmiotowa odpowiedzialność za przestrzeń – jej piękno i użyteczność – nie bierze się znikąd, odzwierciedla dylematy wyboru wartości.

Key words: architectural ethics, influence of ethics on aesthetics, environmental design, ethics of participation

Słowa kluczowe: etyka architektoniczna, wpływ etyki na estetykę, projektowanie środowiskowe, etyka uczestnictwa



Robert Idem*

Ethical aspects of the sustainable architectural design

The idea of sustainable development has been reflected in numerous declarations, documents, laws and regulations. However, its realization still has the character of a challenge – architecture seeks a concept of environmentally friendly and socially responsible design, referred to as balanced or environmental design¹. Unfortunately, the social and ecological issues of design are not the centre of attention, they are trivialized or even ignored, while the native design-realization practice does not meet the standards of the developed countries. If we were to treat the challenges of balanced development seriously (there does not seem to be an alternative for the future), the seriousness of the problem becomes meaningful – the sustainable architectural design would have to be treated as a direction in the theory evolution and the design methodology [2, p. 156]. The questions of ethics play an important role in this concept. Their specificity concerns the environmental ethics (in axiological realm as the ideological basis of design) and the problems of social recognition (in practical and methodological realm).

Sustainable design (as well as sustainable development) is not a uniform concept, but rather a trend of ideas and solutions which depend on a given social, cultural, economic, etc. context. Yet it is possible to define its common feature – the fact that it is based on the principles of environmental ethics. This is a viewpoint of, inter alia, A. Baranowski, who explicitly defines balanced design [2, p. 96]. Environmental ethics is not uniformly understood or defined, thus, it is appropriate at this point to remind of the essence of the theoretical dispute it has been subject to.

We can distinguish three basic standpoints within the environmental ethics: (1) – biocentrism, which underlines the fundamental role of single biological entities; (2) – ecocentrism, which refers to what single entities create as a

whole; (3) – anthropocentrism, which points out to the benefits mankind derives from preserving nature [9]². As Pawłowski observes, biocentrism acknowledges that all living creatures have a right to live, underlying the meaningfulness of entities, not what they create as a whole – as a population. A. Schweitzer was a supporter of this idea and its radical representative is P. Singer. Ecocentrism is defined as an ecological, systemic and holistic approach, where special attention is paid to what single entities create as a whole, e.g. the biosphere. The forerunner of this concept is A. Leopold and one of its representatives - J. Lovelock with the Gaia hypothesis. In deep ecology, A. Naess intermingles the above mentioned bio- and ecocentric approaches. Anthropocentrism basically indicates the benefits for the man himself which result from taking responsibility for the environment. The radical anthropocentric standpoint presupposes that the environment serves the purpose of fulfilling human needs. A more toned down approach emphasizes the role of nature in basic functioning of human beings, recognizing responsibility to future generations. A good example here is the concept of responsibility for nature by H. Jonas. The Christian vision of preserving nature has been formulated in a similar spirit. *Within the notion of anthropocentrism only the man has been given the privilege of moral entity, while consistently stating that nature cannot be the subject [nor the object – R. I.'s note] of morality – no matter whether treated in its wholeness or as its constituent elements* [10, pp. 168–171]. It is noticed, however, that acting against the environment poses a threat to the man himself. This is why J. Grzesica formulates the basic postulate of environmental ethics as follows: *There is an absolute obligation to protect man's natural environment as a way of affirming human dignity. And, to put it in a negative way, there is an absolute obligation not to com-*

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¹ The term *sustainable design* evolves into what is referred to as *environmental design*. For this reason, both terms are used here interchangeably, disregarding subtle differences between them as being of little importance for the subject matter.

² It is characteristic that the plural form of 'environmental ethics' is explicitly used here.

mit deeds threatening man's natural environment [5: 88]. By comparison – A. Baranowski, after M.M. Bonenberg, takes a less anthropocentric stand: [...] *as opposed to the traditional viewpoint that moral obligation is always a duty towards a person or a group of people, the fundamental thesis of environmental ethics is that there exist impersonal entities subject to morality* [2, p. 75].

As it can be seen, the differences within various ecophilosophical concepts are very significant. Although they rarely refer to the design directly, however, the existing conflict can reveal itself very clearly³. A sample of this could be seen during protests against the planned location of Augustów ring road, which was to run across Dolina Rospudy (Rospudy Valley). Such differences in opinions are quite natural – what should be rather noted is *unity in variety*⁴. It seems that instead of cultivating theoretical arguments, we should focus on common and constructive elements resulting from environmental ethics. As W. Tyburski observes – the basic task of environmental ethics is to create a catalogue of values and rules which describe the practical shape of relationships between man and his natural surrounding. He mainly points out to the three values which create favourable conditions for natural environment protection: responsibility, moderation (self-restraint) and commonness (solidarity). Responsibility accompanies the accomplishment as well as observation or negation of other values. It is perceived as a personal, social or intergenerational value. When the principle of moderation and self-restraint is referred to, it underlines the fact that natural environment protection cannot be put efficiently into practise without deliberately imposed limitations on goods consumption. We already see the need for a change in the way we perceive economic growth (quality-of-life orientation instead of quantity expansion). It postulates a change of the lifestyle, restrained consumptionism, rationalization of needs and standing up against wastage. In the hierarchy of values propagated by environmental ethics, the idea of commonness (solidarity) occupies a high position. It reflects the

sense of togetherness between the world of man and the world of nature⁵. Similarly to the above mentioned values, the idea of togetherness and unity with the surrounding nature has a prescriptive and persuasive character the purpose of which is to change our attitude towards the world we live in. But - and it should be emphasised - it also sets the foundations for the development concept [...] that incorporates both human and non-human interests, treating them as mutually related. Therefore, we must agree with the opinion more and more frequently expressed that any reasonable concept of civilisation development must take into consideration the axiom of man's relationship with nature [11]⁶.

Moral duties and standards of conduct resulting from environmental ethics are formulated with their application in mind. H. Skolimowski considers as the most principal such values as: respect for life, responsibility, moderation, modesty of needs, diversity, compassion and equal rights for all. On the basis of eco-ethics, he tries to shape a general life attitude, being the foundation of eco-praxis formulating the rules of individual conduct and decision making in conflict situations [2, p. 76]. In designing it can be used to evaluate a technological process from the point of view of its ecological consequences [2, p. 79].

Another specific aspect of ecological design, having numerous ethical implications, is its public recognition. According to A. Baranowski, in balanced architectural design this issue assumes the proportions of fundamental mode of operating. *It stems from the very essence of the sustainable development paradigm: it is quite commonly assumed that the sine qua non condition for its successful realization is public acceptance and participation in its accomplishment, including preliminary steps, through strategy planning until the designing stage* [2, p. 109].

Publicising the process of designing requires, above all, social participation. Its methodological origins are earlier than the concept of sustainable development. It has its source in the criticism of the so called 1st generation design methods developed in the 1960s – utilising elements of the systems theory and concentrating on algorithmisation of the designing process [7, p. 128]. It was noted at the time that designing is not a purely sequential process and the architectural problems are *illogical* and

³ A straightforward example of relating ecophilosophy to the art of design are Gaia architectural groups. e.g. Gaia group in Norway offers buildings based solely on ecological principles. As A. Baranowski notices, this group has designed an eco-cycle house tuned to biological needs utilising local *low-tech technologies*. *In an eco-house the hygroscopic materials such as wood, clay, plaster and plant fibres help to regulate humidity. The 'dynamic insulation' of the construction shell uses the same porosity properties to provide controlled ventilation through permeable structure and to eliminate condensation. Heating and cooling are based on self-regulating thermodynamic phenomena, reducing to the minimum the number of complicated technical devices. Biological processes in plants are used to refresh the air inside and to purify and recycle grey water. [...] The house is a part of a larger system of permaculture integrating recycling and reclamation of wastewater and sewage. In Poland, since 1980s, the ideas of Gaia group in environmental shaping have been implemented by Janusz Korbiel and his Studio for All Creatures in Bielsko-Biala* [2, p. 61].

⁴ It has to be added that apart from ecophilosophy there are personal systems of values, a subjective ecological wisdom called *ecosophy*. A. Naess makes a distinction between *ecosophy* from *ecophilosophy* (ecological philosophy) and encourages everyone to work on the former one. He himself created his own *Ecosophy T* (from Tvergastein - the place he was emotionally attached to) [8].

⁵ *Not disregarding the obvious differences between us and other species [...], we should perceive ourselves in unity with them, to become conscious [...] of a sense of togetherness, not to see oneself and others as belonging to two different worlds. [...] The problem of man's identity, his unity with the world and the idea of compassion are strongly accentuated in Buddhism and Taoism. Man is not estranged from nature, he is its integral and most important element. [...] From the values of brotherhood, kinship and community of interests a demand has emerged to respect and protect everything that exists: man, animals, plants and all the remaining part of natural world. The idea of man's solidarity with nature was propagated by Saint Francis of Assisi, who understood the bonds between human beings and other elements of nature in terms of brotherhood and sisterhood* [11].

⁶ According to A. Leopold, the object of moral obligation is the ecosystem as a whole, because man is a part of the biotic community. He says: *The object is good (right) if it strives after integrity, stability and the beauty of life in unity, it is bad (wrong) if it goes in the opposite direction* [2, p. 75].

wicked [1, p. 77]⁷. Thus, 2nd generation methods focused on ensuring that future users will participate in the designing process; it was clearly seen that the information used - obtained not only from the professionals – had ethical values bound by moral responsibility [7, p. 114 and 128]. Participation in the design can have a varying degree of involvement. The first and the lower one is participation understood as methodological acceptance of the intention, a limited influence of the user and various forms of passive and indirect participation. The second and the desired degree is the participating design (approval of specific solutions from a system perspective)⁸. Within this, the third degree can be differentiated – the participating design based on consensus (working out unanimous consent and agreement reached through dialogue, consultation and compromise).

As S. Wrona observes, the experience gathered during design participation shows that the main satisfaction does not result from meeting particular needs, it is rather the influence one has on the decisions that are to be made. Unfortunately, this fact is often used to create an illusion of participation (at this point the ethical aspect of the problem comes to light). He also adds that non-systemic attempts at participating in the design usually significantly reduce the achieved effects. At the same time, he admits that the system concept of design participation is an idealised model very difficult to put into practice, the reason behind it being, apart from economic and organizational-methodological issues, questions concerning ethics (e.g. is the influence of each of the participant on the decision-making process commensurate with the degree the decision applies to him/her? and who is the right person to assess that degree?) [13, p. 101–102].

The specificity of publicizing the environmental design processes is based on the acceptance of a system of values, which breeds further moral dilemmas. We cannot, for example, accept the thesis that the participants involved in a certain design are always right (as far as the question of ethics is concerned the majority is of no significance). Creating the needs, not only reacting to them, shaping attitudes and behaviours is not only possible but highly desirable – at this point

⁷ Rittel defines the term 'wicked problems' as a category of problems within the scope of social systems which are hard to specify because of chaotic nature of information processes, where there are many decision-makers and participants representing conflicting systems of values, the problem has many sub-branches and the framing of the whole is chaotic [1, p. 77]

⁸ It means, among other things, designing 'with' the user, his direct and multilevel participation, organised in an open form with the help of active participation techniques [13, pp. 57–67]

the educational aspect of designing appears [2]. It seems possible, not to say essential, to expand the circle of participants. What matters is direct involvement of people representing qualities important for the sustainable development. There is a necessity to protect weaker social groups, very often poorly represented (e.g. the elderly, the poor or the disabled) – it can be achieved by encouraging participation of these groups and experts [4]. It would be a token of intra-generation justice. Nonetheless important is the rule of inter-generation justice. M. Dutkowski says that, having to face the multitude of goals and different interests, the main task of a planner is to organize the communication process and to negotiate between the conflicting sides. *In a situation of partial interests conflicting with general goals it seems that the most important thing is to make the sides realise their common objectives, so that they can be included in their calculations. [...] The duty of a planner as a mediator is to engage the people, organisations and institutions representing the interests of future generations into the dispute* [3]⁹.

Sustainable design seeks solutions which are good for both people and the natural environment. Expanding and deepening the moral reflection have a significant influence on the methodology of design. Moral obligation towards social and ecological environments forces, as a consequence, reinterpretation of the semantic and aesthetic aspects of architecture [2]. The search continues for aesthetics rooted in the established system of values, which, on the one hand reflects pro-ecological attitude and, on the other, can be co-created by the users of architecture.

To sum up, in the light of above reflections, it is worth pointing out to specific ethical issues that result from the environmental approach. From the point of view of architectural practice (especially the decision-making process), the problem of environmental design necessitates asking a few basic questions regarding the ethics [12, p. 101]:

What is good for the environment (what should the designers aspire to achieve)?

When making a choice, how should we decide which of the options is the right one?

When considering various options, how to make the right decision (in the context of justifying, variety of opinions, controversies)?

– What process or method should be applied while making a choice of the ethical nature in a dilemma situation involving a number of people and a variety of interests?

⁹ Although the author's deliberations concern spatial planning, they are also applicable to a smaller-scale environment or architectural design.

Summary

In the face of sustainable development, the architectural practice undergoes a transformation. More and more emphasis is put on social and ecological issues. Environmental ethics, whose main object of reflection is man and natural environment, is the basis of philosophical concept of sustainable architectural design. In

the process of shaping the surroundings, there appears one essential question – what is good for the environment? One of the problems of architectural design, which brings about numerous ethical implications, is the question of its publicizing and responsibility for design decisions.

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Etyczne aspekty środowiskowego projektowania architektonicznego

Wobec wyzwania rozwoju zrównoważonego praktyka architektoniczna ulega przeobrażeniu. Coraz wyraźniej akcentowane są kwestie społeczne i ekologiczne. Etyka środowiskowa, której przedmiotem refleksji jest człowiek i środowisko, stanowi podstawę filozoficzną koncepcji zrównoważonego projektowania architektonicznego.

W kształtowaniu przestrzeni pojawia się podstawowe pytanie – co jest *dobrze* dla środowiska? Problemem projektowania rodzącym wiele implikacji etycznych staje się kwestia jego uspołecznienia i odpowiedzialności ze decyzje projektowe.

Key words: environmental ethics, sustainable design in architecture, responsibility

Słowa kluczowe: etyka środowiskowa, zrównoważone projektowanie architektoniczne, odpowiedzialność



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Ethics in practice – a sustainable design process

The majority of structures designed in our times and erected according to the conventional principles of design and realization have little in common with maintaining the natural environment standard – and directly – sustainable development. In their entirety, the buildings constitute an example of high-expenditure investments and their owners have to have access to a significant capital stock. The conventional structures use a lot of energy, produce enormous amounts of waste – during realization as well as at the usage phase – and sometimes they have a negative impact on their users. Therefore, all ‘other’ attitudes towards the whole living cycle of buildings ought to be the subject of in-depth research and ethical consideration, on the one hand connected with the development of our culture and civilization, while on the other hand, with the necessity to preserve the natural environment for humankind.

Sustainable design process is by no means a single occurrence. It is rather a constant process that is subject to continuous improvement and broadening the knowledge of the persons involved in the building industry. This issue constitutes the topic of this article.

The contemporary man spends almost 90% of time in the developed environment. A given lifestyle – apart from positive effects – also gives rise to producing enormous amounts of waste, emission of harmful substances and finally disappearance of agricultural areas and woodlands. Therefore, it is somehow surprising that there are no ethical canons which deal with moral aspects of the architectural creative activity in the context of preservation of the natural environment and raw materials. First of all, we must pose several questions. What does a pro-environmental design process mean? Which participant of the investment process is ethically responsible for the final shape of the realised structure? In what way the assumptions of pro-environmental ethics can be taken into account in the architectural design process?

According to the Preamble to the Code of Professional Ethics of Architects: *Architects, independently of the fact who employs them and on what conditions they are employed [...], attach great importance to meeting the highest standards of independence, impartiality [...], competence and professionalism [...], in this way offering the society their special and exceptional knowledge, skills and talents, which are necessary to develop social culture and the quality of the existing environment. Moreover, architects in their creative activity respect the existing values, natural and cultural heritage and make efforts to preserve and develop them. They aim at improving the quality of life and residing in a given place and the quality of the environment in a way which does not disturb their mutual balance [...]* Architects are educated mainly in the technical and artistic informational trend, directly connected with an enormous amount of design knowledge that is to be acquired. In many attitudes to designing, the existing and tested stereotypes are in frequent use. Today, a new ground of further activities constitutes widely understood pro-environmental principles for which there are no existing solutions; as a result, this direction in design is rejected as a changing ‘fashion’. Quite often, in the Polish architectural environment we can also hear opinions that the notion of ‘sustainable environment’ is already ‘out of time’ and therefore this topic is not worth paying attention to.

Along with their activities in the creative domain, designers function in the sphere of professional ethics which is not to be mistaken for morality. The purpose of ethics, including professional ethics of architects, is to search for basic philosophical premises on the basis of which it would be possible to arrive at rational sets of moral orders. Pro-environmental ethics constitutes a part of environmental philosophical thought in which the traditional borders of ethics were extended to include elements pertaining to an extra-anthropomorphic world.

Decisions made by architects and designers during the design process are influenced by the aesthetic, technical, financial, ethical and social values they assume. However,

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architects are not always under the influence of the same circumstances and their intentions as well as trains of thoughts can also be different. The accepted assumptions and ethical attitudes depend on the school of architecture according to which designers were educated and on an individual approach to the manner of solving design problems, which often results from their experience.

The rapid development of architectural and technological solutions, which has taken place in the last 150 years, has brought about an aesthetical and stylistic diversity. Nevertheless, we can distinguish several characteristic design attitudes that influence the guiding ethical principle contained in designs. They are as follows:

- artistic attitude – based on the conviction about an enormous value of individual expression and internal intuition, which are indispensable in the design process. It is also an expression of personal creative liberty;

- designing in accordance with ‘the spirit of time’ – assuming that each epoch is characterised by a set of features that can be used in designing. This set of values points to the importance of intellectual and cultural ‘climate’ of the chosen time area;

- constructional, functional and material reliability (sincerity) of design values – in accordance with the concept that a construction should not constitute a decorative element. Moreover, structures must be designed according to the following assumption: ‘form after function’. Physical and technical features of materials directly influence the form and the intended use;

- simplicity and minimalism of a design value – meaning that simple forms (geometrical elements, plain surfaces, etc.) represent natural forms more accurately and at the same time they are more acceptable for users;

- environmental and organic design values – connected with the assumption that nature (i.e. all living organisms) can be an inspiration to create functional forms in the design process. Structures designed according to this concept represent a style that reflects the following parameter: ‘form follows the shape of line’;

- classical, traditional and modelled on local solutions design values – they indicate that a building ought to be designed according to the local construction principles which have been worked out throughout centuries. This design value is also connected with regional diversity, i.e. climatic differences, native culture, which create characteristic aesthetic effects;

- social design values – they often include aesthetic potential, nevertheless, they might be in conflict with the remaining design values. Within social design values we can distinguish the following characteristic sub-groups:

- design values connected with social changes – by means of the selected solutions, they are supposed to raise the existing social standards. They are created as a secondary effect of the political attitudes that accompany the building programs,

- design values connected with the parties participating in the investment process – they refer to the conviction that the information obtained from the participants constitute a significant contribution to the design process, indicating the real social needs and allowing for the most

effective usage of the existing resources,

- design values which prevent criminogenic effects from occurring – they are realised by creating spaces that are safe in use,

- design values connected with the Third World countries – as supporting the developing countries (by, inter alia, responding to the needs of the poorest social classes). The economic and social conditions which are characteristic for these countries often lead to the necessity to create ‘special solutions’ that differ from those suggested by designers and architects for the residents of highly industrialised countries.

- environmental design values – which are a characteristic feature of the mid-20th century and constitute the area of interest of the residents of highly developed countries. Protection of the environment is not a new topic as such and it is mentioned in other historical epochs; however, in our times, it is closely connected with other fields of human activity, including ecosystems management, attempt to preserve non-renewable resources (sustainable development) and also the concept that everything in the environment has its value (necessity to protect and preserve all natural environment resources). Environmental values have also found their place in architects’ considerations. In the building investment process, they constitute an example of connecting two extreme solutions: often forgotten building skills and the most modern technologies. These two diverse attitudes denote a parallel development of the high-tech architecture and the ‘traditional’ environmental trend of ecological origins. The environmental issues are not limited merely to the level of energy consumption, but they refer to many other domains which are more often reflected in the design practice. Here, we can distinguish three important sub-groups, including:

- pro-environmental design value and sustainable development – representing the conviction that sustainable and/or environment-friendly structures have a positive influence on present and future users. The basic assumptions refer to limiting energy consumption, non-renewable resources management, recycling of materials, promoting the investments that meet the assumption of the policy: ‘cradle to cradle’, etc.

- design value of the reuse and modification – assuming recycling of certain materials built into the existing structures. Within this value, we can indicate two separate trends: the first one, referring to ‘setting’ the recycled materials into a new substance of the structure and the second one, assuming ‘the aesthetic contrast’ between the new and the old.

- design value connected with health – assuming that the developed environment may constitute a valuable contribution in maintaining appropriate parameters indispensable for the users’ health.

- economic design values – these values are probably the most frequent in modern architectural solutions, they have origins in rules of financing and achieving better profits, which is often done by employing new design solutions that are cheaper than the standard ones.

These various design, aesthetic and ethical values – often mixed up with one another – constituted a background for an environmental ethics concept that emerged

as a response to the researchers' findings and the events such as the first Day of Earth (1970) when the persons who were aware of the ecological crisis pointed to the necessity of emphasizing philosophical aspects of the natural environment¹.

Anthropocentrism places mankind in the centre of the whole universe. Consequently, in the dominating developmental trends of European civilisation only people were taken into account in the reflections upon ethics of the environment. According to this assumption, everything ought to be assessed only with regard to its usefulness for man. What the anthropocentric concepts do not take into consideration is the fact that the theories derived from this viewpoint do not have to be fully correct as humankind is not necessarily the centre of the real world. The philosopher Baruch Spinoza even stated that people are in the habit of an incorrect assessment of usefulness of the particular things. Had we perceived things in an objective way, he suggested, we would have discovered that everything in the universe is of a unique value.

Peter Vardy distinguished two types of anthropocentrism: strong, with mankind in the centre of the universe, and weak, according to which the world can be interpreted from a human point of view.

Another approach was described by Bryan Norton, one of the leading thinkers in environmental ethics – the creator of environmental pragmatics². He came up with a statement that only the extended anthropocentrism is a domain that sufficiently comprises a full instrumental value that mankind can obtain from the natural environment.

There are a few ethical theories concerning the natural environment. They include bio-centric and eco-holistic theories as well as Michael Smith's humanistic theory which determines the moral status and ethical values. This field of study also comprises works of Peter Singer who postulates the values corresponding to the Aristotelian ones and proposes the preservation of 'world heritage areas' – intact terrains which, as they fade away, acquire a *scarcity value*. Their preservation is indispensable for the future generations so that they could have the right to decide whether they want to leave the countryside intact.

We need to remember that the contemporary people have an impact on the future generations that is much greater than we usually think. Roads, tunnels and bridges which are realised now are supposed to serve mankind for some one 100 years, while nuclear power plants will have an influence on the environment for at least 500 thousand years to come.

Hence, we can imagine that we have a few possible solutions of how to use the disappearing energy resources. One of them is the situation in which we impoverish

the non-renewable resources up to the level of their disappearance. As a result, for the next few hundred years, mankind shall enjoy a high standard of living, followed by a significant and permanent decrease of its level. The alternative policy points to the necessity to protect and preserve the resources, which entails a lower standard of living in comparison with the previously outlined path of development, however, still relatively high during the first one hundred years. This also means that a relatively high level of living shall be maintained possibly for many centuries to come. Comparing these assumptions, it becomes obvious that humanity should follow the route of 'preservation', as the one that is ethically preferred.

John Passmore interpreted damage that is done to the ecosystem by the people as damage inflicted on the particular persons and placed it in the group of basic moral violations. Passmore argues that there is no need to introduce new principles of ethics – it is enough to extend the classical assumptions. Aldo Leopold in his essay *The Land Ethic* [3, p. 201–18] declares that the Earth is not only soil, but a bioethical pyramid of forms of life that depend upon one another, humankind included. The Land Ethic requires uniformity and dynamic stability of a bioethical society. This concept was extended by Rolston [5, p. 93–109], who concluded that a moral law (recycling must be used) results from a law of ecology (recycling preserves ecosystem). The preceding moral law (man should preserve uniformity of the ecosystem) is a derivative of the assumption concerning the values of the sustainable ecosystem. Ethics connected with ecology is a domain of perceiving values contained in our observation of the world, therefore, recognition of facts and establishment of values are two combined processes. In reflections upon ethics and ecology it was indicated that valuable issues are placed in the hierarchy higher than those which are devoid of value. Moreover, within the ecological scope, there is no need to create any additional criteria of assessment because the value of the ecological domain is encoded in the human mind and gradation takes place intuitively. This way of valuating was presented by, inter alia, Thomas McGinn [4, p. 149–60]: *Intuitive estimation 'positions life' as more valuable than 'lack of life'*. Special value is also attached to unique things, especially to beautiful structures. Also, placed high in the hierarchy are these values which are recognized by large groups of people.

The only problem that appears is the impossibility to preserve several things which, according to popular belief, possess analogous value. In each ethical system a similar problem is encountered, in particular it refers to economic development, including building investment processes.

At the same time, we must take into consideration the fact that each of the participants of the investment process (designers, developers, financial and public institutions) has their priorities which are not necessarily in compliance with the objectives of the sustainable environment. In the practice of the sustainable design process, it shall be really possible to follow ethical assumptions only after each of the aforementioned groups has analogous aspirations. To this end, it is necessary to increase the level of environmental awareness in all age and professional groups and to create framework principles of a popular program of environmental education that would include an ethical domain. Only

¹ The following two books had an influence on this: *The Historical roots of our Ecological Crisis* by Lynn White (March 1967) and *The Tragedy of the Commons* by Garret Hardin (December 1968), and also the essay by Garret Hardin *Exploring New Ethics for Survival* and essay by Aldo Leopold *The Land Ethic*, in which philosophical origins of the ecological crisis were explicitly described.

² Representatives of this trend refuse to take a stand in the debate between ethicists of anthropomorphism and ethicists who do not profess their recognition of these points of view.

then will designers be able to achieve real goals by employing the existing techniques of the design activity such as:

- inclusion of local communities in the design process already at the initial concept planning stage and afterwards taking into account the obtained comments and needs of users;
- determining, in accordance with the expectations of a developer or users, the parameters of internal environment – energy category of the structure – and consequently, selecting appropriate and plausible sustainable solutions;
- within the design framework, creating specifications which determine an acceptable level of emission of harmful substances; in order to achieve this, cooperation of producers of materials and building elements as well as contractors and developers is necessary;
- pro-environmental management during the process of erecting a building, namely, accepting the particular rules of conduct by constructing companies with inclusion of the appropriate guidelines in contractual clauses;
- cooperation with a conscious user of the structure – it is not enough to design and realize a structure; usage and modernization must also be conducted in accordance with pro-environmental assumptions.

Additionally, a designer is bound to take into account some specific activities at the particular design stages:

- at the level of the initial information about a design – a designer ought to inform the customer about obligations and rights connected with pro-environmental guidelines and consider their scope and influence on the initially proposed investment program;
- at the level of recording the land investment possibilities – a designer ought to indicate environmental consequences of choices and check whether it is possible to apply the procedures characteristic of an environmentally friendly structure;
- at the level of the initial design assumptions –

a designer ought to provide pro-environmental strategies which constitute an integral part of the design process;

- at the level of the design conception – a designer ought to finally allow for the plausible pro-environmental solutions and check the selected design strategy along with costs of realization;
- at the level of the architectural & building design – he ought to obtain final permissions for employing pro-environmental solutions, check the influence of the proposed building materials on the environment (including the level of internal energy) and check the cycle of life of the designed structure;
- at the level of realization of the structure – he ought to check whether pro-environmental costs are taken into consideration in building works estimations and pro-environmental strategies in specifications provided by the contractors as well as the investment realization and its conformity with the selected strategy;
- at the level of using the structure – he ought to monitor environmental functioning of the building and provide a written record (book) of the structure usage for owners and users.

Legal conditions and technical requirements introduced by the EU formulate the future development of the European Architecture. They direct the designing process towards the solutions which employ the so called ‘soft technologies’, material and building solutions which are more friendly for users, changing artificial components used in the building industry to organic materials as well as making the most of daylight and natural ventilation systems. Designers again shall start designing from checking how to take advantage of the natural land form so that the local conditions could be optimally used for appropriate formation of the shape and function of a building.

The design process shall differ more and more from the standard solutions for the good of the parameters that are individually conditioned by the particular location.

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Etyka w praktyce proekologicznego procesu projektowego

Większość obiektów współcześnie projektowanych i wznoszonych zgodnie z konwencjonalnymi zasadami projektowania i realizacji, ma niewiele wspólnego z utrzymaniem standardu środowiska naturalnego – a bezpośrednio – zrównoważonego rozwoju. Ogólnie rzecz biorąc budynki stanowią przykład wysokonakładowych inwestycji, a ich właściciele muszą mieć dostęp do znacznych zasobów kapitałowych. Konwencjonalne obiekty wykorzystują wysokie nakłady energii, produkują potężne ilości odpadów – w trakcie realizacji oraz w fazie użytkowania, a czasem mają negatywny

wpływ na użytkowników. W związku z powyższym, wszelkie „inne” podejście do całego cyklu życia budynków powinno być przedmiotem dokładnych badań oraz rozważań etycznych – z jednej strony związanych z rozwojem naszej kultury i cywilizacji, z drugiej – koniecznością zachowania naturalnego środowiska dla ludzkości. Pro-ekologiczny proces projektowy nie jest bynajmniej pojedynczym zdarzeniem. Jest raczej stałym procesem, podlegającym ciąglemu usprawnieniu i poszerzaniu wiedzy osób z budownictwem związanych – i właśnie temu zagadnieniu jest poświęcony niniejszy referat.

Key words: design attitudes and values, sustainability and environmental ethics

Słowa kluczowe: postawy i wartości projektowe, projektowanie zrównoważone i etyka środowiskowa



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Complementarity of normative ethics and consumer ethics

Ethics today.

Ethical issues (both generally and especially with reference to “fragments” of society, that is groups of professionals) cannot be considered as separate from the general, external conditions, including sociological characteristics. It should be remembered that the lower level ethical principles should not contradict those of a broader sense. Otherwise, the former ones can cause conflicts.

We live in the times of globalization which is a complex issue. The new order, which is/will be its result, is not fully known to us. We can observe the process of globalization – rejecting it does not seem to predictably affect its course. Globalization processes occur regardless of our will and without regard to whether we are in favour of them or not.

In the process of globalization, the society of producers transforms into the society of consumers. The former fetishized commodities, whereas subjectivity is considered an attribute of the latter. It is significant what Zygmunt Bauman said about the society of consumers, namely that [...] *no one can become a subject without first transforming into a product, and no one can save one's subjectivity in a safe way if one does not have and does not constantly add the qualities which are required from a marketable commodity. The “subjectivity” of the “subject” and most of what can be achieved because of it focuses on the continuous effort to become a marketable commodity* [1, p. 149-150]. This is an extreme position – revealing, in Bauman's opinion [1, p. 150], the true, concealed identity of the society of consumers. However, it seems to make it easier

to see the ongoing changes. Transforming oneself into a “commodity” is totally different than treating “others” in a similar way – that's what we see e.g. in trading people today (selling children or women to brothels; forcing emigrants to slave work, etc.) The positive “commoditization” is nothing else than, to use the terms with no pejorative connotations, making effort to be attractive for other participants of an event.

Ethics changes too. Privatization regards the normative systems (which develop at the level of large communities) for the benefit of moral choices of individual persons and responsibility for themselves as well as their decisions. It can be said that this is democratization of responsibility. The previous order of being subjected to the rules is being replaced with stimulation. PA (public relations) plays its role here too as well as advertising, encouraging desirable behaviors [1, p. 32, 33 and other]. Furthermore, those new instruments should be required to demonstrate responsibility. It does not mean, however, that moral patterns should be rejected. It is rather about shifting the center of gravity from the requirements which are external for the subject to the development of the need to assume an expected attitude in it.

Relying on forecasts is always somewhat risky. Globalization is not a finite process, but, just like other trends which also regard ethics, it seems to be established – more to be observed than anticipated. So they can constitute a legitimate basis for search of the shift of accents in the approach to professional ethics.

Reservations and comments

The current state of the ethos of the profession of an architect is defined by the *European Code of Professional*

Ethics of Architects (ECPEA) (Architects' Council of Europe) as well as the *Code of Professional Ethics of Architects (CPEA)* (The National Chamber of Architects of the Republic of Poland.) The latter has a very similar structure to the former, however, it does not imitate it – a little different distribution of accents is visible. Personally,

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Increasing environmental protection consciousness

I do not apply a routine approach to the issues of professional ethics. I haven't participated in creating any of the codes, so it is easier to weigh the nuances and notice differences – also when they are not so radical. On the other hand, my judgments are certainly somewhat subjective. Examining issues calmly, from some distance, and without emotions does not guarantee full objectivism. The identity of the one who assumes a position does create a certain dose of bias which is often unintentional.

The postulates provided below are not burdened with responsibility which is usually present when proposing

provisions to the Code. They can be used (or not) by the legislator. They can inspire other proposals – with similar or rather opposite intent. This is a comfortable situation for the one who presents the suggestions. The presentation can be full of exaggerations or it can be even discouraging; then the message is clearer.

Opting for the proposition included in the title requires arguments which are both general and indicate some specific points. The latter have been collected together and each of them has been separately assigned a mark and number (corresponding to the symbol on the attached figure.)

Obligations and dilemmas of an architect; their reflection in law

It is impossible in a short presentation to refer to all rules set forth in the codes and the dilemmas they entail. And there is no reason to quote the rules which seem to be indisputable. A selection has been made and only the problems which have not been provided for in the codes (sometimes out of necessity to be concise) are indicated here. Some of the obligations, rules, and desirable conduct must be to some extent contradictory and complex – e.g. the price of the project. The client is interested in the price which is as low as possible, but the high quality of the project is also in his interest. In order to provide such a service, an architect must have, among other things, funds to run an office. The client would like to construct the house cheaply and the low costs do not always guarantee good architecture – paradoxically, it often requires more workload on the part of the designer. The fee, however, corresponds to the cost estimate (some percentage.) It is advisable to have a pricelist, but the obligation to strictly follow it can be difficult. The consumer ethics seems to be useful in resolving such disputable situations. Conflicts usually appear in the relations with other participants in the investment process. It would be advisable to consult other participants in the process, or at least inform them of the normalized obligations in this area before their implementation.

- (1) Civilized competition for orders, with no ruthlessness, has nothing to do with altruism. This is the interest of the client and society in its broad sense. *ECPEA* [2] puts forth the relevant provision in the general obligations: *During the negotiations of a contract, the architect shall not verify the offer of fee with the use of knowledge of the fee offered by other providers of architectural services. This rule is necessary to protect the client and society against failure to fully use all available resources by any provider of architectural services.* The provisions of *ECPEA* may be the effect of longer experience with market economy of the “old” countries of the Union. If so, then a need to incorporate them into *CPEA* will arise sooner or later [3].

- (2) *CPEA*'s obligations toward society, and more precisely *in the interest of all citizens of Europe*, include an instruction to promote *in an appropriate and responsible way the social role and significance of architecture.* *ECPEA* does not have a similar provision. Despite its

pompous form, this provision seems right – if there are indications that the society has no such knowledge. Still, its implementation remains problematic. Furthermore, the question arises whether, and to what extent, this is a task for architects/ architectural firms or maybe for architects' associations.

Indoctrination of the environment and clients – especially in the situation when the architectural design is statutorily restricted to one group of professionals – can be counter-productive. It seems adequate to include knowledge of architecture in school curricula, indicating contemporary issues (knowledge regarding history of architecture is popularized through numerous publications on art history.) As one can expect, education in this respect would be beneficial for the care for the generally accessible spaces, which leaves much to be desired (“graffiti,” litter, illegal dump sites, devastation of small architecture structures, green areas, etc.)

- (3) The necessity to observe the law which applies to architects is indisputable. Both codes referred to above address the especially sensitive issues such as offences in general and specifically financial and tax offences [*ECPEA* – 2.5 and 4.13; *CPEA* – 2.5 and 4.16]; they also provide for intellectual property rights [*ECPEA* and *CPEA* – 4.5 and 4.6].

Apart from the construction law and copyright, there are a number of paragraphs providing for professional conduct included in different codes. Law is subject to amendments; during periods of revaluation they are numerous. Would it be helpful to make “excerpts” of legal acts which do not refer directly to architecture? Incompleteness of such a task seems to bear some reservations. The wide range of laws, possible interpretations, and unpredictability of situations seem to prevent the enumerative indication of acts which should/could affect the professional decisions of an architect. The old rule which says that *ignorantia iuris nocet (being ignorant of law harms)* will necessitate legal consultations.

- (4) *ECPEA* and *CPEA* (in both general obligations and those toward interest public, client, and the profession) stress the necessity to possess knowledge, skills, commitment, diligence, impartiality and honesty in practicing the profession. Such conduct can be summarized in

one word: “responsibility.” In the opinion of Konrad Kucza-Kuczyński, the responsibility, education, and even talent are not enough to create *architectural events* comparable to those by Ronchamp and La Tourette Corbusier or Fondation Cartier at Bld. Raspail Nouvel. Without prejudice to their role, Kucza-Kuczyński emphasizes the necessity of vocation and passion [4, pp. 27–29, 32–34]. He considers the *rejection of the Unité d’Habitation and making fun even today of the demolition of Paris to make room for skyscrapers* tragic [4, pp. 31–32].

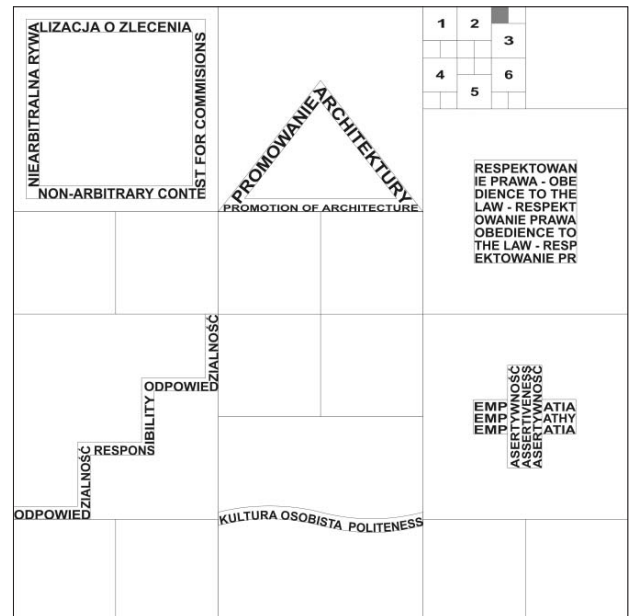
Vocation and passion are, if considered separate from the objectives to be achieved, adiabatic. They assume moral significance only by their objectives. Good will itself does not guarantee positive results; as the saying goes – *the road to hell is paved with good intentions*¹. It seems safer to content oneself with the pragmatic responsibility and place vocation and passions – both romantic which draw on feelings and extreme at the same time – in the realm of personality of the designer, keeping in mind their other, dark side.

- (5) The personal culture manifests itself in treating partners with respect. This also regards the relations between boss and subordinate or service provider and customer. It is good when the relations are based on authority. Wherever there is no authority, the threat of mobbing arises. Respecting the partner’s rights is as fundamental as protection against passive smoking or resignation from vulgar language – even when it seems to be the usual language of the other party. *ECPEA* and *CPEA* stress the problem with discrimination against minorities [4.4] and the ability to accept criticism [3.13].

The rules regarding personal culture are difficult to enforce – especially when they are violated by the stronger party. So maybe even greater attention should be paid to them as otherwise the prestige of the profession suffers.

- (6) The development of emphatic skills can be encouraged. However, understanding/acknowledging an interlocutor’s point of view is not the same as sharing it, although one’s conviction of being right should not be automatically assumed. Empathy seems to be significant especially when our position is different. It is easier to argue against different ideas when the premises that formed them are known. It is important to convince an investor to make the right decisions (so that they are not imposed on him) – decisions which ultimately can prove beneficial to him.

Paradoxically, assertiveness, which is the opposite extreme, is equally necessary (from the ethical perspective.) The inability to enforce necessary requirements and submission to pressure (such as hasty setting of tighter deadlines, reducing costs, changing materials – which greatly affect the quality of the designed structure) can prove socially harmful (and in extreme cases – catastrophic with casualties.) Therefore, assertiveness in the right cause is not only in the interest of the designer who is legally responsible for the decisions made.



The complexity and the extensive environment where architecture is implemented, the multi-faceted character of the participants in the construction process (as well as the conflicts of interest which sometimes accompany it,) the significance of the tasks (also due to committed funds,) the consequences of mistakes – require the application of relevant norms for the profession, including its deontological aspect. When one realizes the unpredictability of new phenomena and their inertia, the same reasons as listed above make one cautious about formulating excessively detailed deontological rules. It seems inevitable to leave some space for individual sensibility (such an approach is consistent with the observed phenomenon of scale beyond the profession, manifested in the consumer ethics.)

Until recently, the typical designs, not fully controlled by applicable laws and customs, provided new challenges. Their popularity among clients (extensive market offer, low prices of mass-produced designs) exceeded the argument of the uniqueness of space and social context of a single-family house. The aversion of some professionals to the enclosed estates will not prevent their development as long as there are reasons for their construction that extend beyond architecture (security, order maintenance.) Sustainable design is the necessity understood by the professional circle despite the effort to assimilate new knowledge and (often) the need to change the usual attitude to designing. The difficulty lies in convincing the client to assume the ecological attitude and its promotion (especially the financial one) by the state.

The resolution of such dilemmas requires time and competences. The latter develop in individual design actions. The realm of consumer ethics is a place of negotiations, or in other words – the space-time for the decisions to emerge. Proven solutions become practice within the frame of applicable law or they complement it, sometimes initiating desirable conduct. For many architects, typical designs and enclosed estates fall too close to the border that defines what is ethical. Sustainable design, on the contrary, is almost a moral obligation. The necessity to manage the ecological techniques and technologies

¹ *The road to hell is paved with good intentions* – saying by Samuel Johnson [after:] Kopaliński W., *Słownik mitów i tradycji kultury*, Warsaw 1987, p. 212.

(which are in their development stage) is the cost to be paid. These are some of the obligations of the architect. The designing paradigm is changing. The energy certificates impose a slightly different point of view. The indicated changes do not have to take place at the cost of the form, though they will (or even should) affect it.

Summing up, one can postulate the complementarity of normative ethics and consumer ethics. The latter, let me repeat, comes down to individual responsibility and choices made where dilemmas arise, which should not be identified with freedom to make any decisions, which is based only on the personal sensitivity of the parties of the dispute/conflict. The decisions should (or must) be compatible with the general ethical norms collected in the professional codes. Would it be shifting the decision making in numerous disputable situations to the participants in the event? Certainly, it would be so. Such are the costs of an extensive area of freedom. The advantage here is the possibility to find a more rational solution.

It does not seem reasonable to further specify CPEA. Each conflicting situation which arises as a result of its special characteristics can benefit from individual consideration. Excessive restrictions can, on the other hand, impede “moral negotiations” – both between professionals and in contact with others. It is good when the established and acceptable ethical norms provide guidelines, leaving some free area and a basis for relatively safe actions. It is possible then, without strictly following doctrines, to adjust to specific cases. Dilemmas at the same time constitute a “laboratory” for normative ethics, and in extremely difficult situations are supported by litigation.

The codes would be then collections of general deontological rules defining the professional and moral obligations of the architect – the rules which focus on good architecture. It can be presumed that it is the ultimate objective of all participants in the investment process (and if it is not, it should be demanded that it be) and of good architecture in its numerous aspects, but without ignoring the significance of its formal dimension. They demonstrate value in themselves in the long run. It is the Form with the capital F which determines the architectural transcendence in time. The Form which is more a synthesis of the elements that shape a structure rather than the packaging or surplus of the building matter.

It is difficult to predict if making the normative ethics less strict would affect the number of cases that would require court resolutions (Chamber or Administrative Court.) The argument for the alleged increase in their number is the claim that a greater number of issues which are not straightforwardly regulated cause more doubts. On the other hand, the argument against it is the fact that a less restrictive law (that is only a different form of description of the same legal state) facilitates reaching compromise between the parties in dispute. Presumably, the degree of submissiveness, to use the term coined by Tadeusz Kotarbiński, is more significant here.

However, it seems indisputable that the knowledge of court rulings regarding dilemmas which are analogous (or rather similar ones – situations never repeat literally for instance due to time sequences) to those which we face is helpful. It can be one of the factors, perhaps even decisively contributing to the settlement of a dispute. It would be worth documenting – on a regular basis – court decisions with glosses. The comments regarding the circumstances, legal basis or explaining the terminology of the professional jargon can be necessary for correct understanding and interpretation of the ruling. An electronic database seems to be the most convenient way of providing access to the collected documentation, which would be easy to browse, search, and group by different criteria (for example by subject – copyright, cost estimate, schedule, etc.; by the settlement venue – Chamber, Administrative Court; by the place where a dispute originated – within the design team, between designer and client, designer and office, etc.) Other statistical information reported by the program such as the number of cases in specific areas or proportions of decisions (for/against the architect) would serve as a red light. It would inform of the threats regarding for instance the increase in unethical conduct of one of the participants in the investment process, unclear provision of the law or its incoherence in some area. It would provide research material for the Chamber, indicating a need for additional legal regulations or specifying the existing ones, providing at the same time an argument used when dealing with an external legislator. It's worth noting that regular updating of the base would enable the tracking of reactions of the professional environment to the introduced changes.

Summary

The order which globalization shall cause is not fully known. We can observe globalization; rejecting it does not seem to predictably affect its course. This also regards ethics – the consumer society exists in reality. The normative systems are being privatized for the benefit of moral choices and the individual responsibility for them.

Consequently, it does not seem reasonable to further specify CPEA. Each conflicting situation which arises as a result of its special characteristics can benefit from individual consideration. Excessive restrictions can impede “moral negotiations” – both among profession-

als and in contact with others.

It is good when the established and acceptable ethical norms provide guidelines, leaving some free area, and a basis for relatively safe actions. Therefore, it is possible, without strictly following doctrines, to adjust to specific cases. Dilemmas at the same time constitute a “laboratory” for normative ethics, and in extremely difficult situations are supported by litigation. The postulated development of an electronic database of court resolutions would be helpful in making individual (consumer) decisions and formulating normative provisions.

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Komplementarność etyki normatywnej i etyki konsumenckiej

Porządek, który będzie rezultatem globalizacji, nie jest nam do końca znany. Globalizowaniu możemy się przyglądać; przeciwstawianie się nie wydaje się mieć przewidywalnego wpływu na jego przebieg. Dotyczy to także etyki – społeczeństwo konsumenckie istnieje realnie. Dochodzi do prywatyzacji systemów normatywnych na rzecz moralnych wyborów oraz odpowiedzialności za nie pojedynczych osób.

Wobec takiego stanu zewnętrznego nie wydaje się celowym uszczegółowianie KEZA. Każda zaistniała sytuacja konfliktowa, z powodu swoich cech szczególnych, może zyskać na indywidualnym rozpatrzeniu. Nadmierne restrykcje mogą utrudniać „moralne negocjacje” –

wewnątrz zawodowe i na styku z innymi.

Dobrze, gdy utrwalone i akceptowalne normy etyczne są drogowskazem, pozostawiającym pole manewru, i gdy stanowią podstawę dla w miarę bezpiecznego poruszania się. Można wtedy nie doktrynalnie dostosować się do konkretnego przypadku. Dylematy stanowią równocześnie „laboratorium” dla etyki normatywnej – w szczególnie trudnych sytuacjach wspomagane postępowaniem sądowym. Postulowane utworzenie elektronicznej bazy danych rozstrzygnięć sądowych byłoby pomocne w podejmowaniu indywidualnych (konsumenckich) decyzji oraz formułowaniu normatywnych zapisów.

Key words: consumerist society, privatization of normative ethics, dilemmas of architectural practice

Słowa kluczowe: społeczeństwo konsumenckie, prywatyzacja etyki normatywnej, dylematy praktyki architektonicznej



Barbara Widera*

Idea above Style. Sustainable Architecture

Trends in modern architecture development

The development of modern architecture is a complex process, the roots of which lie in the attitude towards tradition and cultural heritage, current state of knowledge in the field of constructing and technologies associated with the building industry, the author's philosophical and aesthetic viewpoints, the character of location, climatic requirements, functional circumstances, end-user needs, investor's expectations and law regulations. On this complicated background, however, certain values become predominant over the others, creating designing attitudes and, consequently, shaping architectural trends. Due to constantly increasing pace of life in the 20th century, architectural currents were changing faster and faster to finally reach a blurry state at the beginning of the new millennium.

In 1990s solutions for these multiple correlations were sought within three main designing methods. The first one, continuing the idea of so called white modernism, would propose forms based on simple and clear geometry. By the end of the century, their abstract and sublime character was emphasized. Modernist thought was often combined with Zen philosophy, with an expectation that the architecture would calm down emotions and create favourable background for spiritual and intellectual development. Puristic solutions, based on overriding principles and harmonizing contradictions of the surrounding world were preferred.

According to the second concept, architecture should provide the user with maximum comfort, showing clearly and distinctively both the functioning of the building and the human inside it. In the high-tech trend, addressed hereby, the utilisation of technologies which guarantee optimum conditions for people inside the building was of the highest priority. At the same time the superiority of system solutions, built on the basis of given parameters

and controlled on each stage by programmes written by teams of experts was regarded as indisputable. Objectivity of the computer, used as a controlling tool, was considered infallible as opposed to the erroneous subjectivity of human perception.

The third concept – the most rebellious one - was based on showing the complex and complicated world. Deconstructivism, instead of simplifying only underlined the difficulties and dilemmas of modern man, yet, it also offered freedom of making a variety of choices and a pleasure of intellectual contact with architecture. Architects connected with this concept were most frequently faced with the barriers of architectural and technological possibilities. It was only at the turn of the 21st century that the development of technologies and computer-aided design programmes helped to shift the boundaries of architectural limitations, which are currently determined mostly by the designer's imagination.

At the beginning of the 21st century a new phenomenon has been observed. Some of the differences among architectural trends started to fade away. It often refers to issues which only a couple of years earlier seemed to be impossible to combine. At first it was attributed to the globalization and the influence it has on architecture due to popularization of technological achievements on a large scale. However, this is not the only point. Designers recognize the changeable and more complex needs of a mass audience. Architecture consumers want to feel the presence of other people, but in such a way that their privacy is not disturbed. They would like to be mobile but also to have the feeling of stability. They want to benefit from the comfort of city life and to keep close contact with nature. Today the architecture raises from such contradictions. Regardless of represented philosophical standpoints, architects more often use solutions which reflect concern for economical use of natural resources, construction materials and energy.

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Increasing environmental protection consciousness

The turn of the 21st century is a time of general interest in the problems of natural environment protection. Large-scale education programmes addressing the issue of responsibility for the natural environment start to bring about first results. It can be especially attributed to the laws and regulations which enforce certain actions (especially on big investors) on the one hand, and to the development of methods and technologies which, in the end, provide the end-user not only with comfort and satisfaction, but also with financial savings on the other hand. James Wines from the SITE group also points out to another aspect of the problem, i.e. the attitude of architects themselves who, accentuating advanced technologies present them as a complicated challenge and at the same time seem to ignore artistic values of pro-ecological

solutions [6, p. 64]. It even happens that a peremptory tone of comments made by defenders of nature - even though they might be acting in good faith - discourages the public. *While people are usually fascinated by apocalyptic visions and fantastic projects of salvation, they do not find anything particularly interesting in photoelectric cells, solar panels or thermal window panes [6].* Thus, in order to achieve the victory of the idea, nature-friendly architecture, apart from objective factors, should also meet the public expectations concerning aesthetic and cultural criteria, as well as the question of its integration with the surrounding. It does not mean an immediate necessity to comply with imposed forms. Variety of solutions and freedom of choice in architectural design should be recognized as up-to-date and creative.

Green architecture

The requirements that should be met by sustainable architecture have been formulated by legal regulations, systems of assessment and certificates applicable for a given country, as well as other organizing documents¹. However, in the present state of development there are no clearly outlined formal specifications that would characterize most of the objects. They depend both on the scale of investments and the designer's philosophy. Similar goals are being achieved by the application of various methods. Nonetheless, a certain repetitiveness can be observed. Its occurrence is not the effect of copying, but the authors' similar way of thinking. On the basis of observation of the projects realized at the beginning of the 21st century - built in accordance with the postulates of modern eco-friendly architecture - four main groups can be distinguished.

Objects set in natural landscape – emphasizing advantages of the surroundings, referring to traditional local solutions

Speaking about objects taking advantage from the surroundings and inspired by traditional housing, it would be difficult to indicate the moment when they started to spring up. However, the idea of such perceived eco-friendly architecture usually functioned as a niche movement. At present they are small- and medium-scale projects which authors employ seemingly low technologically advanced solutions, based on cheap and locally available building materials. Despite the low-tech image well matching the landscape, today's realizations very often utilize highly advanced concepts and systems. However, advanced technology is not of the prime importance nor is it exaggeratingly exposed since

the authors are more inclined to concentrate on aesthetic and practical qualities. The members of SITE group are among the supporters of the idea of architecture created on the basis of landscape transformation and current local conditions (climatic and geological). Their constructions are built into the ground usually with green roofing. The architecture intertwines with local greenery, water and geological structures often placed as 'ecorealistic' exhibits with glass walls [9].

An interesting example of unconventional realization is the project of 24H Architecture studio from 2004. Dragspelhuset is an extension to an original cabin from 1800. It is located on the shore of the lake Övre Gla in the nature reserve Glaskogen in Sweden. The structure is

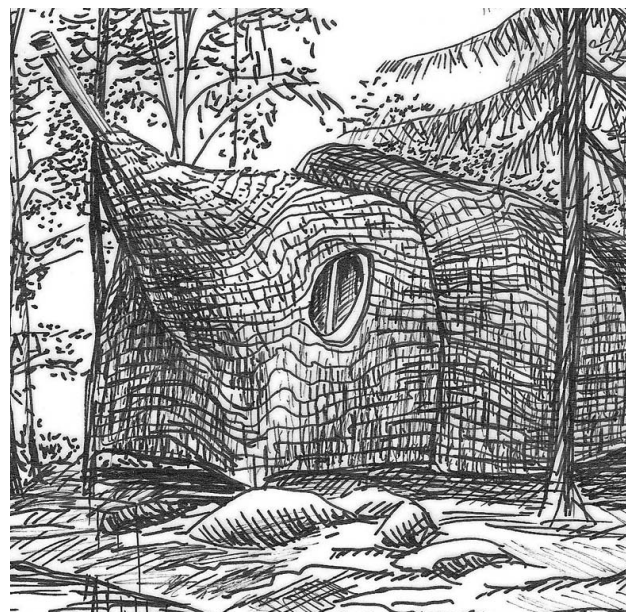


Fig. 1. Dragspelhuset, Glaskogen, Sweden, design 24H Architecture, 2004 (draw by Barbara Widera.)

Il. 1. Dragspelhuset, Glaskogen, Szwecja, proj. 24H Architecture, 2004 r (rys. Barbara Widera)

¹ Commonly used assessment systems are e.g. the American LEED® <http://www.usgbc.org/DisplayPage.aspx?CategoryID=19>, the Japanese CASBEE [http://www.acronymfinder.com/Comprehensive-Assessment-System-for-Building-Environmental-Efficiency-\(Japan\)-\(CASBEE\).html](http://www.acronymfinder.com/Comprehensive-Assessment-System-for-Building-Environmental-Efficiency-(Japan)-(CASBEE).html), or the British BREEAM, <http://www.breem.org>, 23.10.1010.

almost completely covered with cedar wood. The planks were cut into small pieces which allowed smooth covering of the rounded shape which that causes the object to literally blend in with the surrounding forest background. Double wooden walls create a good thermal insulation. The status of zero-energy building has been achieved by a combination of solar energy and conventional techniques such as three wood stoves, which also fuel the water heating system. Reindeer hides covering the living area provide an extra insulation. A compost tank is located outside the house. Carbon dioxide emission is at a minimum level. A nearby stream is used as a source of fresh water while harvested rain water is used for sanitation purposes [5, p. 23].

Objects based solely on eco-friendly technologies, blended in with the landscape with the emphasis on modern pro-ecological solutions

Currently the majority of realizations in this category are prestigious and very individually treated objects. They are designed with the thought of incorporating highly advanced technologies in order to minimize the negative impact on natural environment: from obtaining materials until the final stage of the building use (including dismantling and utilization).

At the competition project of Bird Island in Sentul Park, Kuala Lumpur, Malaysia (in 2009) GRAFT Lab architects took care of a creative design, based on idea of blending indoor and outdoor using natural ventilation, solar and wind energy². A group of dwellings were set on stilts due to the immediate proximity of a lake and in order to minimize the footprint of the building on the ground. Great care to preserve the existing flora was taken, mostly to protect birds' nests in the reserve area. Most building materials were obtained from recycling or renewable resources. Stone and bamboo provided the interior with the natural look. The use of bamboo wood for openwork tent-like constructions does not exclude contemporary appearance. Obtained dynamic structures create an expressive and unique image (Fig. 2).

FXFowle Architects are famous for their environmentally friendly projects. The SAP Americas Headquarters project, Newton Square, Pennsylvania, (2008–09) achieved LEED Platinum certification in 2010. Similarly to the previous example, it uses wind and sunlight as the sources of energy. During the night, when energy demands are the lowest, a hybrid air-conditioning system produces ice utilised to cool the building during the day. A green roof makes a good thermal insulation. Harvesting and storing of rainwater helps to save fresh water. Further water usage reduction in the building is possible thanks to simple solutions such as e.g. waterless urinals or two-level toilet flush systems. The building is equipped with geothermal heat pump. Efficient heating or cooling is provided by the radiating floor with individualized radiant tubes. In order to optimize the temperature and the

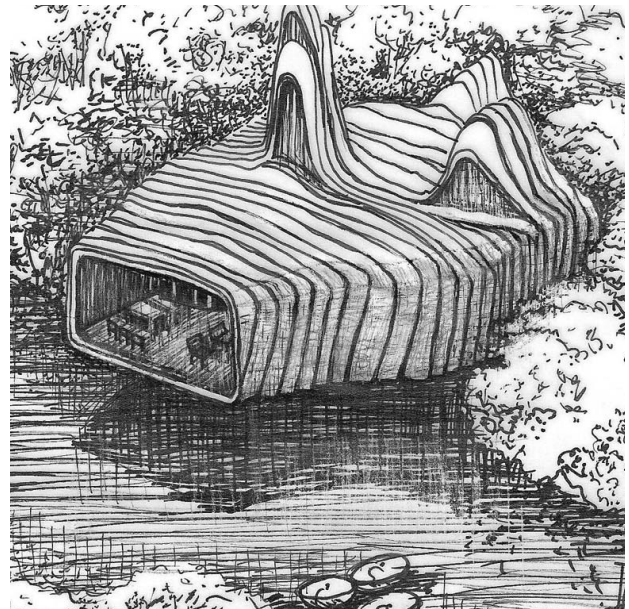


Fig. 2. Bird Island, Sentul Park, Kuala Lumpur, Malaysia, design GRAFT, 2009 (draw by Barbara Widera)

Il. 2. Bird Island, Sentul Park, Kuala Lumpur, Malezji, proj. GRAFT, 2009 r (rys. Barbara Widera)

amount of incoming daylight, external blinds with automatically adjusted angle have been integrated with sensors inside the house, which send the information about current conditions. The building has highly efficient curtain walls with triple glazing. The green on the roof and a soft elevation line give the construction a friendly look seamlessly integrating it with the surroundings, in which the existing forest stand has been preserved. However, the authors point out the fact that the construction, built outside the existing communication infrastructure, is not completely friendly for the environment because it requires an additional transportation system to be created. Hence, the suggestion to choose locations in large city centres so as to enable people to use public transport.

Large-scale prestigious objects located in city centres, utilising the existing infrastructure, expressly showing modern construction and technological solutions

The third group of objects is usually associated with stately headquarters of corporations having a budget at their disposal which enables location in the centres of big cities, where the existing transport network can be used. Most up-to-date construction and technological solutions seem quite appropriate in this case. Among the projects realized in the last few years, the following deserve special recognition: New York Times Building (completed in 2007, designed by Renzo Piano) and SIEEB (Sino-Italian Ecological and Energy Efficient Building) in Beijing (completed in 2007, designed by Mario Cucinella Architects). One of the most distinctive is Hearst Headquarters, erected in 2006 in New York according to the design by Norman Foster. The elevation of the six-storey base has been preserved as the remains of Hearst's first completed edifice, designed by Joseph Urban in 1928. The interior has been remodelled in order to create an open atrium. The diagonal

² The heat pumps provide 100% renewable energy; the building was nominated for LEED Platinum Certification. Uffelen C., op. cit., p. 27

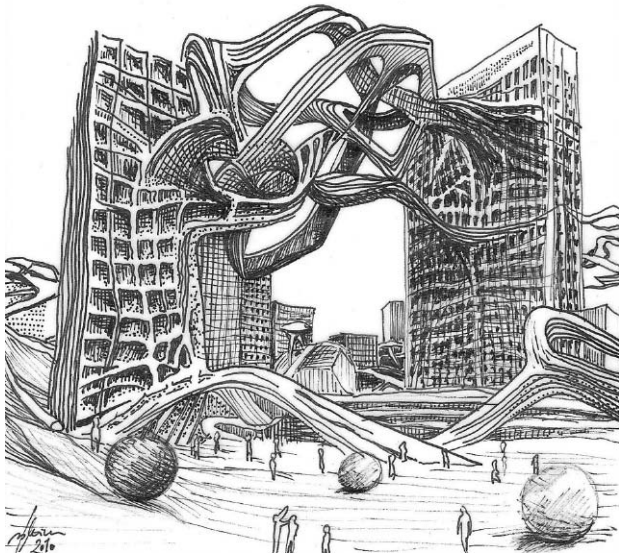


Fig. 5. MEtreePOLIS, design Matthias Hollwich i Mark Kushner (HWKN), 2007 (draw by B. Widera)

Il. 5. MEtreePOLIS, proj. Matthias Hollwich i Mark Kushner (HWKN), 2007 r (rys. B. Widera)

pattern of the office space, which starts at the 10th floor, allowed to save 20% of steel, 80% of which came from recycled sources. Below, the structure is supported by huge pylons seen from the outside. The floor here is paved with heat conducting limestone. Polyethylene tubing is embedded under the floor and filled with circulating water for cooling or heating. Air-flow inside the tower is utilised to provide energy. Rainwater collected on the roof is sent to a tank in the basement and then reused for cooling of the building, fuelling the Icefall in the atrium, irrigating the green roof and plants inside. The water, cascading down the glass plates of monumental sculpture designed by James Carpenter cools and humidifies the lobby. The air-conditioning installed on the office floors does not emit any substances harmful to ozone layer. Its operation is controlled by a system of sensors detecting human presence inside the rooms. During work breaks the same sensors turn off computers and lights. The glass facade has been coated with Low-E coating which lets the light in and provides good thermal insulation. The whole building has been equipped with fibre optic data transmission system, Wi-Fi and video distribution system. In order to utilise the existing transportation network, a special new connection with the underground has been organised. The building is accessible for persons with disabilities. No paints, furniture or finishing components containing chemical substances hazardous for health or environment have been used. The Hearst Headquarters has achieved LEED Golden Certificate.

Visionary designs incorporating greenery as an architectural component, denoting predominance of nature over technology

Apart from an increasing number of constructions addressing environmental protection issues there are projects, which might be referred to as visionary and, in a

way, setting new trends in architectural design. From among the ones presented here, these are, in most cases, the most costly propositions. The opponents may accuse them of a slightly too unbridled fantasizing and disregard for economic aspects. The proponents emphasize that this is a very limited offer. The aesthetic qualities are convincing enough for an average viewer and the boldness of architectural form helps to propagate eco-consciousness and stimulate discussions not only in the professional circles.

Only Merely some of the projects belonging to this group come to life. Multifunctional skyscraper Solaris in Singapore, designed by T. R. Hamzah & Yeang and scheduled for completion in 2010, is one of them. By introducing the greenery (9000 m² altogether) interweaving with architecture set in a characteristic spiral landscape, the project very suggestively reflects the author's pro-ecological orientations. Apart from cascadingly arranged gardens stretching from the rooftop to as far as One - North Park, the building has a monumental atrium lit by daylight and used for natural ventilation. The system of water recycling supports plant irrigation. In order to minimize direct sunlight exposure, sun-shading louvers have been used as well as low-e double glazing facades.

A similar although more radical idea of architecture and greenery coexisting together has been put forward by Michael Sorkin in his project Penang Peaks (2004) [4]. Other architects tend to cover the whole structures with plants not only for aesthetic reasons and oxygen production but seeing it also as a source of energy. Luigi Centola is working in Vallo di Viano in Italy on Biovallo project [1]. The central building of the complex - the zero-energy Innovations Pavilion - will be covered with bioplastic transparent pulp containing an algae culture fed by harvested rainwater. The algae will transform sunlight and carbon dioxide into electric energy [3]. Besides, the construction will utilise solar, wind and water energy.

The most uncompromising architectural and urban visions include concepts of cities of the future in which traditional communication network will disappear replaced by e.g. the global GPS system capable of highly precise location of all vehicles in real time³. Matthias Hollwich and Mark Kushner (HWKN group) in their project MEtreePOLIS (2007) describe the city of the future, or rather a biostructural system in which buildings, grown from appropriately genetically modified plants, take the role of energy producers instead of consumers such as they are today (Fig. 3).

Regardless of how complex or advanced the designs, for modern architecture it is becoming a very important aspect to provide its users with contact with nature and healthy living conditions. Human needs, however, should not dominate over the needs of the environment. The ideas of sustainable development are considered as being of crucial importance for the survival of Earth and its inhabitants. Numerous examples of projects realized by various architects representing different styles show the advantage of ethics understood in this way over aesthetics seen individually.

³ Cf. Hollwich M., Kushner M., MEtreePOLIS, www.hwkn.com, 23.08.2010.

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Idea ponad stylem. Architektura przetrwania

Przełom XX i XXI wieku to okres powszechnego zainteresowania problemami ochrony środowiska naturalnego. Rozwój technologii oraz programów wspomagających projektowanie przyczyniły się do przesunięcia granic możliwości architektury. Obecnie wyznacza je głównie wyobraźnia projektanta. Jednocześnie daje się zauważyć zacieranie niektórych, dotąd wyraźnych różnic pomiędzy współczesnymi nurtami architektonicznymi. Niezależnie od reprezentowanych postaw filozoficznych twórcy coraz częściej sięgają po rozwiązania ujawniające tro-

skę o rozsądne gospodarowanie zasobami naturalnymi, materiałami konstrukcyjnymi i energią. Ogromnie ważne staje się zapewnienie użytkownikowi kontaktu z naturą i zdrowych warunków życia. Potrzeby człowieka nie mogą przy tym dominować nad potrzebami przyrody. Idee zrównoważonego rozwoju są uznawane za kluczowe dla przetrwania Ziemi i jej mieszkańców. Szereg obiektów realizowanych przez architektów związanych z różnymi stylami prezentuje przewagę tak rozumianej etyki nad estetyką, pojmowaną indywidualnie.

Key words: limits of architecture, sustainable development, ethics and aesthetics

Słowa kluczowe: granice możliwości architektury, zrównoważony rozwój, etyka a estetyka



Jacek Wiszniowski*

Responsibility of the architect to the local community

Influence of a design on health and life of residents

A design improves or worsens people's lives and its effects may last for decades [1, p. 5]. Depending on its scale, these effects may be seen in the area of a district, city or province [14] and in the light of the EU structural policy – of the region as well [10 p.15]. A design transforms numerous biotechnical and mental factors in the residential environment. We can measure many of them and assess their influence on man as positive or negative. Since the mid-19th century, various systems of valuation of the transformed environment have been created and developed. On the basis of international programmes such as Agenda 21 [6], Health 21, UCLA Health System [9], URBACT and others, assessment tools of the influence of designed investments on man and nature are elaborated. The knowledge about the influence of architecture on people's health and life is systematically broadened and along with this knowledge, the number of assessment systems is still growing. What we ought to bear in mind is the fact the architect's work exerts an enormous influence – positive or negative – on man's psycho-physical health and the development or deterioration of his social and spatial relations [4] – only then shall we see the greatness of responsibility that is placed on him.

Unawareness of this influence does not discharge from responsibility. This responsibility is shared with other participants of the design process; however, taking into consideration the architect's role in this process, it appears to be special. Practicing a public trust profession, such as an architect, imposes on him a necessity to use knowledge for the good of people. A mission to beautify the world – which is part of the profession – as well as to put in order and shape the environment that is conducive to the healthy development of man determines specificity of the architect's creative activity, although it cannot confine



Fig. 1. a) Residents uninformed in the process of making houses or housing settlements. Lack of spatial connections. Lack of social structure. Monotony of mass production, Mexico City, Mexico, b) Inhabitants directly involved in the process of making houses or housing settlements. Maintaining housing tradition. Variety of structure elements, Mexico City, Mexico (photo: Marek Lamber)

Il. 1. a) Mieszkańcy niez zaangażowani w powstawanie domów i osiedla. Brak związków przestrzennych. Brak struktury społecznej. Monotonia masowej produkcji, Mexico City, Meksyk. Autor: Marek Lamber, b) Mieszkańcy bezpośrednio zaangażowani w powstawanie swoich siedzib i osiedla. Zachowanie ciągłości tradycji zamieszkania. Bogaty zbiór elementów tworzących strukturę, Mexico City, Meksyk (fot. Marek Lamber)

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him to esthetical issues only. Therefore, when managing or participating in the design process, an architect must make decisions taking into account the future life and health of residents. Whether these choices will result from the sense of moral responsibility or from selfishness and conformism depends not only on the sensitivity of his conscience and his internal power, but also on the professional community support¹.

What is also indispensable for 'shaping' responsibility is a point of reference, i.e. an assessment environment, namely,

¹ Mieczysław Twarowski, an architect and member of Prymasowska Rada Budowy Kościołów Warszawy (Primate Council of Warsaw Churches Construction), emphatically claims: *There exist architecture and art created out of love – out of friendship for man – and architecture created out of architects' selfishness* [18, p. 297].

Influence of a design on life and development of local community

Effects of the architect's work refer not only to particular residents but also to local communities². Spatial culture constitutes an imitation of social culture (Fig. 2). Since the very beginning man adapted the environment to his needs. On the basis of historical structures, arrangements and appearance of human settlements we can see not only patterns of spatial behaviours and traditions of living, but also a social and state structure existing at that time or a set of common rules for a community that lived in a given place³. The spatial chaos, which can be observed today, results from numerous negative tendencies that are mutually connected with one another. Lack of a contemporary canon of beauty, relativism, indifference to values and, last but not least, the destruction of social bonds are significant factors for the appearance of our

² The Congress of Polish Architecture in Poznan, in May 2008, in its Poznan Declaration accepted preliminary assumptions of Polish Architectural Policy: *Understanding the architect's work as an obligation arising from cultural heritage, contemporary needs of man and the future of next generations, the participants of the Congress of Polish Architecture in Poznan wish to ask all similarly thinking people, who understand the architect's mission in the public life, for cooperation in the development of architecture and design of the spatial order, which determine the quality of life of all citizens* [5].

³ Wallis points out the imitation of social culture in the city structure: *Among many definitions, which we associate with the notion of a city, there is one which also means a social space with its own specific structure. [...] This structure is of great importance in regulating life processes of the urban community. It also has its cultural values. Experiencing by inhabitants rationality of their surroundings, ingenuity of particular solutions, having the ability to find great urban concepts in them and the place for expressing simple human matters, finding pleasure in appropriate proportions between the shape and function of various parts of the city as well as in understanding the society structure through its own structure – all these things 'shape' the image of values which are achieved and accepted by this society. Each of the aforementioned values has its autonomous significance. All of them constitute an entirety which can be called a city cultural value* [19, p. 196].

it is important whether in the discussion about architecture the issue of its effective usability for residents shall be brought up and the level of its acceptance shall be assessed retrospectively on the basis of its usage. It is also significant to include in this assessment not only professional, scientific or journalistic environments, but residents as well [3].

If a design is supposed to serve a community in a proper manner, it should be created within this community. When responsibility for designing and the development of the residential environment is shifted beyond the community, this is bound to bring direct negative results – starting from breaking the continuity of the residential tradition, then impoverishing means of expression of the spatial structure (Fig. 1), lack of responsible bonds with the place, unacceptability or even aggression towards the imposed rules and finally degradation of the environment [2].



Fig. 2. Spatial connections mapping a social structure, a) Mexico City, Meksyk, b) Mexico City, Meksyk (photo: Marek Lamber)

II. Związki przestrzenne odwzorowujące strukturę społeczną, a) Mexico City, Meksyk, b) Mexico City, Meksyk (fot. Marek Lamber)

landscape. The existence of a common canon (of beauty at least), of models of behaviour and of principles of coexistence is possible only when there is a local community. At the same time, lack of social culture makes it impossible to establish and develop a community and it also leads to the destruction of interpersonal bonds.

Unfortunately, the social condition of the Polish people is bad and it shows tendencies to deteriorate⁴. There are many reasons for this situation. The totalitarian system, which lasted 50 years and destroyed any manifestations of social initiatives, left a void which is not easy to be filled. Growing popularity of these philosophical trends which promote individualism (freedom from any addictions, including social relations) and relativism (no objective truth shared with others) makes an individual stand in opposition to the community. Institutions of the state, which take over more and more functions that so far have been fulfilled in form of community work done by families, relatives, neighbour communities and local structures – also lead to the destruction of interpersonal bonds. Even in the case of a serious danger we can meet people who wait passively for help from the outside⁵ (from

politicians, administration, insurance institutions) and are not able to live in solidarity with their neighbours.

Social relations and conditions of interpersonal relations constitute an inseparable element of the environment which is indispensable for health and the appropriate development of man [16, p.160]. Participating designing, which aims at this aspect of ‘shaping’ the environment, has become a standard in the countries of Western Europe. Social participation in the process of designing is part of all documents concerning sustainable development. Avoiding social issues in the designing practice in Poland has a particularly negative effect, since it results in anti-civic attitudes and aversion to social engagement as well as lack of care about the common good.

The local community needs some encouragement, support and education in the scope of increasing its participation in making decisions concerning the formation of the residential environment [8, pp. 431–41]. Architects, who cooperate with the local government and social organisations, have a variety of possibilities of motivating residents to take part in the process of designing and further management of the environment. Gaining the society’s acceptance in difficult conditions of the fledgling Polish democracy may require a substantial effort; however, it is indispensable if we treat our work as a mission of designing the environment of man for his current needs and future generations and as a responsible service for people.

⁴ A definitely negative opinion on the level of social development of the Polish people was voiced by Professor Janusz Czapiński who has been managing the project ‘Diagnoza Społeczna’ (Social Diagnosis) since 2000 – a cyclical survey on the conditions and quality of life of the Poles: *We do not have a society. I cannot see the slightest signs of starting to build a citizen society. We do not have a society and we will not be able to discuss citizenship until we start to build foundations of a society* [12].

⁵ It has its origins in lack of trust and the fact that people distance themselves from others; it has nothing to do with trusting public institutions as this is alarmingly low. According to Report of Association Klon-Jawor *Index of Citizen Society in Poland 2007* that examines the level of social trust: *We can still observe a negative attitude and lack of trust to the institutions that are of key importance as regards the formation of the public sphere image. It affects an attitude to the state as such and also refers to trusting institutions in general* [7, p. 69].

Design as record of social culture

This difficult situation makes the architects responsible towards the society the members of which we all are. We, as architects, have a lot of catching up to do and there are not short cuts to it. However, we must consequently hold this significant dialogue, create the environment, establish and support communities.

The issues concerning the order, principles or common values cannot be addressed in a discussion between a

clerk and an architect without taking into account the people who live or shall live in a given place.

The criteria, which participants of the design process follow, concerning the quality and style of architecture are different and sometimes even contradictory. They will be different for a clerk and different for a developer or an architect and still different for a resident. The appearance of houses and housing estates is no longer a clear sign for



Fig. 3: Architecture as a mass product , a) A view of Street, Mexico City, Meksyk, (photo: Marek Lamber), b) A view of Śliwkowa Street, Smolec, Poland (photo: J. Wiszniowski)

Il. 3: Architektura, jako produkt masowy, a) Widok ulicy. Mexico City, Meksyk (fot. Marek Lamber), b) Widok ulicy Śliwkowej. Smolec, Polska (fot. J. Wiszniowski)

anybody because there is no communication, debate or consensus that could be reached collectively. It does not hold any values, it does not generate a community of message, and it does not develop bonds with a place. Quite often, there is nobody behind the concept expressed in the space – nobody we could enter into a dialogue with or interact or exchange ideas. Architecture has become a massive and ideologically indifferent product directed to a fictional and anonymous group of consumers (Fig. 3) that is only sometimes probed by public opinion surveys on demand carried out among people of unknown origin. Such architecture can no longer arouse a sense of responsibility because it is addressed to the user that is indifferent to an architect. Thus, a developer, replacement investor or clerk – they all become closer to an architect. However, the responsibility towards them is governed by other criteria and it is different from the responsibility towards actual users.

It is crucial whether an architect represents a clearly specified system of values. It is also of great significance whether the principles, social values, culture of living which are represented by him and used in the designing process are common for anybody apart from him. An architect must be known to others, he must establish relations with a community in order to enter into a dialogue with it about important things: values, ideas and attitudes. Residents should have an opportunity to learn about these principles, to assess them and accept them according to their demands.

In fact, everybody who relieves himself of his responsibility to cooperate and respect a local community opinion, takes on a much greater responsibility – by making decisions concerning the way of life of residents, at the same time he represents their ideas although he has neither any authorisation nor competences or moral law to do so.

Design as a social act

Research on the influence of participation in the process of designing proved that esthetical criteria – so important for architects – are of minor significance for residents. Therefore, the fact of increasing the importance and role of the society in making decisions concerning the living environment design does not constitute any danger for the architects' creative activity [20, p.118] because in the socialized process of designing each of the parties has its share of participation resulting from competences and vocation.

This is proved by the civic creative activity of Stanislaw Niemczyk who was a laureate of many prizes. This architect, who was famous for his social attitude and represented a personal trend [11, p A-018], is personally engaged in cooperation concerning designing and realization of sacral buildings by treating his work as a civic service. With such an attitude, it is not surprising that Niemczyk had meetings with the users of the area and personally showed them concepts, designs and details. During these meetings, he explained functionality, symbolism and significance of the proposed solutions. During the cooperation with builders he chose the brick and stone and encouraged residents to touch the cross which was soon to be fixed on the high tower. His engagement and respect for the users of his work results in an authentic sense of community of a given place and extraordinary social and creative values of the work itself and the whole creation process. This full responsibility attitude for the work gathers almost all the local community around him – the community which is engaged and becomes identified with a created place [17, p. 6]. The residents become authentic cooperators and hosts. This example should have its followers.

Social involvement of residents can be won by someone who himself is involved in the community. We cannot expect from an architect to treat any residents subjectively if he himself is not socially involved in the

whole process. If an architect does not have a sense of responsibility towards the community in which he lives, we cannot expect from him to feel responsible towards another community with which he is connected merely by the topic and area of his design. If there is no involvement on his part with his own community, then there is no place where he could grow in his civic maturity. It is not the question of his professional preparation, but rather the question of the attitude and social culture that he represents. It is the question of labour culture and a professional style so that an architect, by his own example, could shape attitudes of involvement in local communities. Is it possible for a person (immature as regards social relations) who does not know the needs of his own community to respect the needs of another local community? If such a person does not function in space, in any particular social culture, in any specific community, what are the principles according to which he participates in the process of land development?

Deficiencies in civic formation and social education cannot be remedied by introducing provisions in the professional codes or additional precepts of law. Maturity, social culture and moral sensitivity cannot be approached by multiplying bans and orders. In reality, they remain dead letter and can only bring a misleading impression that their mere existence shall result in the growth of responsibility for the conducted work. As a matter of fact, letter without spirit is dead. The community is a foundation on which the values such as a set of common principles, canon of behaviours, style of life and service are based. Vitality of the attitudes determining the community is conditioned by the existing state of the community.

The Polish people are divided; they are disposed towards individual development rather than cooperation for the common good [7]. Architects are no different than the rest of the society in our country. Therefore, we

must put emphasis on the professional autonomy of architects as a natural place of the architect's formation and development, not only professional but also internal – this environment ought to initiate, promote and support the proper civic attitudes and social involvement.

The heart of an architect is extremely significant as well as his moral sensitivity and a sense of mission and service towards the society. In architecture, thanks to these features, we can foster the values which are much greater than only one's own satisfaction.

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Odpowiedzialność architekta wobec lokalnej społeczności

Projekt poprawia lub pogarsza życie ludzi, a jego efekty mogą trwać dziesiątki lat [1, s. 5]. W zależności od skali, efekty te mogą obejmować obszar dzielnicy, miasta, województwa [14], a w świetle polityki strukturalnej UE – także regionu [10 s.15]. Projekt przekształca bardzo dużo czynników biotechnicznych i psychicznych w środowisku zamieszkania. Wiele z nich potrafimy zmierzyć, a ich wpływ ocenić jako pozytywny lub negatywny dla człowieka. Od połowy XIX wieku powstają i rozwijają się systemy wartościowania środowiska przetworzonego. W oparciu o międzynarodowe programy, takie jak

Agenda 21 [6], Health 21, UCLA Health System [9], URBACT i inne, opracowywane są narzędzia oceny wpływu projektowanych inwestycji na człowieka i przyrodę. Wiedza na temat wpływu architektury na zdrowie i życie ludzi jest systematycznie poszerzana, a wraz z nią rośnie liczba systemów jej oceny. Wystarczy zrozumieć, jaki wpływ – dodatni czy ujemny – na zdrowie psycho-fizyczne człowieka oraz na rozwój lub degenerację jego relacji społecznych i przestrzennych [4] ma praca architekta, aby dostrzec, jak wielka odpowiedzialność na nim ciąży.

Key words: joined responsibility in design process, housing environment

Słowa kluczowe: współodpowiedzialność w procesie projektowym, środowisko zamieszkania



Anna Krajewska Ludwiczak*

Solar Architecture as an ethical trend in architectural design practice

Values and ideals of human behaviour and attitudes evolve along with the world; they depend upon historical, political and social conditions as well as on the time in which they function. By introducing ecological awareness into the ethical values determining man's actions, the attitude towards the concept of morality changes as it no longer refers only to people, but also to the environment in which they live. Ecological awareness proper is not integrally connected with changes of human behaviours. The contemporary man's set of moral norms ought to be extended by ecological culture. This culture is closely linked with pro-ecological upbringing, education and natural resources management [1, p. 26].

Excessive environment pollution and a limited amount of mineable resources led to the necessity of changing the expansive attitude of man towards the environment and brought about an interest in alternative energy sources. Popularisation of renewable energy sources is significantly influenced by pro-ecological policy of the European Union. Within the framework of ecological requirements, Poland has also been obliged to undertake activities aimed at sustainable development.

It is commonly agreed that economical values should not be created at the cost of degradation and irreversible changes to the natural environment. This opinion, however, ought to be supported by some specific actions popularizing the idea of sustainable development which are aimed at creating favourable conditions for making decisions as to the use of renewable energy.

Such conditions must be secured by the state by means of a pro-ecological policy whereas the persons who are professionally involved in the building industry ought to broaden their knowledge in order to be able to promote ecological solutions and facilitate their application in buildings by investors. The building industry is one of the most energy-consuming fields of human activity, therefore, the people who are professionally involved in it carry a special burden of respon-

sibility as each decision with regard to the design process has profound consequences for the natural environment.

The problem of excessive energy consumption in the building industry could be resolved by solar architecture. Introduction of solar systems into buildings reduces the demand for energy derived from mineable resources, limits the emissions of greenhouse gases into the atmosphere and it also contributes to the reduction of wastes production. Employment of the solutions which use solar energy seems to be even more advisable if we take into account that it is prevalent, inexhaustible and clean.

Solar heat power engineering is one of the sectors of renewable power engineering which is developing very rapidly worldwide. It is estimated that since 1990 in the course of ten years' time the global use of solar radiation energy almost doubled [3].

Solar radiation can be used in the building industry in a passive or active way. Active usage of solar radiation energy takes place as a result of photo-thermal conversion (thermal energy production) by solar collectors and photo-electrical conversion (electric energy production) by photo-voltaic cell [5]. However, photo-voltaic systems are not so popular yet as solar collectors, mainly due to higher investment costs.

Solar collectors have been more and more popular with people. In 2008 the total area of these systems in Poland was 365 000 m². With this result, Poland came in seventh on the solar energy market among the European Union countries. The Institute of Renewable Energy forecasts that until 2020 it is possible to install in Poland about 20 000 000 m² of solar collector areas in active systems, including over 70% in residential buildings [4, p.6].

For investors, when making a decision about applying the system, the economical aspect is of key significance. It means the lowest investment expenditures possible and the shortest time of return of incurred costs.

Active solar systems are commonly associated with solar architecture, however, a characteristic feature of the structures of this type is the fact of using solar energy in a passive way. Lack of knowledge about passive solar sys-

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tems leads to the conviction that solar energy usage entails the growth of investment costs and it is usually associated with sophisticated and uncertain new technologies.

In reality, however, passive solar systems operation is based on a greenhouse effect which has been known for centuries and these systems use natural solutions, which are simple in construction as well as durable and easy to operate. As a rule, they do not require the usage of complicated technological components or special regular maintenance; they also do not generate any additional operating costs. The simplest versions are not connected with an increase of investment costs either. In most cases, in order to function efficiently, it is not necessary to install any specialist equipment on the building where the passive solar system is to operate. Some of the passive systems function only thanks to appropriate architectural or constructional solutions which are known and used in the traditional building industry and due to their adaptation to the local and climatic conditions. An advantage of passive solar systems is also their diversity thanks to which a solution that is optimal to the investor's expectations can be selected. In the Polish climate, even the most basic passive systems of direct profits, which are not connected with any additional costs, technologies and difficulties in usage, provide measurable thermal gains in the house energy balance and thus turn out to be useful. The current state of knowledge and technologies make it possible to achieve much greater efficiency and profitability of the passive systems which at the same time constitute simple, natural and inexpensive solutions.

At present, western European countries are leaders in solar energy use in architecture; in these countries many solar buildings are erected and individual investors are offered a wide range of proposals in the scope of technological, constructional, material and price possibilities. Ecological awareness of the society is much higher there – this is exemplified by thousands of structures realised in the technology called 'passivhaus' which belong to the group of solar buildings.

In Poland, a passive house is still a novelty and there

are only few ready certified realisations of this type. Investors are rarely aware of possibilities, consequences and first of all benefits that shall be obtained in case of using solar energy in a building. In order to make a conscious decision about the application of solar systems, an investor ought to be thoroughly informed about this issue by the persons professionally involved in the building industry who are specialists in this domain. Unfortunately, it is not always possible because quite often architects themselves do not have sufficient knowledge of this topic and at the same time they do not have any arguments for solar systems to be used.

Realisation of a solar building is connected with the necessity to carry out analyses of climatic conditions, insolation and shading, which often discourages investors and developers who intend to shorten the time and minimise the costs of the investment. With the low ecological awareness of professional, investors and the whole society, the idea of a solar building is defeated by the pressure to shorten the investment process and the developers' desire to obtain fast profits.

Popularisation of solar systems and possibilities of their usage in the building industry ought to originate from designers and professionals. The examples of structures which are realised with the use of these solutions shall facilitate the process of their popularisation and implementation, while the investor who is aware of the benefits connected with these solutions shall become a demanding partner in the investment process.

In conclusion, the present situation imposes on architects the requirement to lay out new directions of activities in the process of forming the space of human life. We need to remember that these directions have to include a responsible, pro-ecological design process with respecting the environment and its resources. The architectural practice that is solely aimed at economical values insults the moral code of the contemporary man.

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Architektura słoneczna jako nurt etyczny w praktyce architektonicznej

Nadmierne zanieczyszczenie środowiska i ograniczona ilość zasobów kopalnych wywołała konieczność zmiany ekspansywnego stosunku człowieka do środowiska naturalnego oraz zainteresowanie alternatywnymi źródłami energii. Do najbardziej energochłonnych typów działalności człowieka należy budownictwo. Przy niskiej świadomości ekologicznej osób związanych z budownictwem zawodowo, inwestorów, jak i całego społeczeństwa, idea budynku energooszczędnego przegrywa z presją skrócenia czasu procesu inwestycji i dążeniem do osiągnięcia szybkiego zysku. Architektura słoneczna stanowi odpowiedź na pro-

blem konsumpcji energii w budownictwie oraz wpisuje się w ramy coraz bardziej popularnej idei zrównoważonego rozwoju.

Każda decyzja projektowa niesie za sobą konsekwencje dla środowiska naturalnego. Dlatego obecna sytuacja wymaga od architektów wytyczenia kierunków działań w procesie kształtowania przestrzeni życia człowieka, od skali miasta do pojedynczego budynku. Te kierunki powinny uwzględniać dążenie Polski do europejskich standardów w dziedzinie pozyskiwania energii odnawialnej i energooszczędności w budownictwie.

Key words: eco-consciousness, ethical design, solar architecture

Słowa kluczowe: świadomość ekologiczna, etyczne projektowanie, architektura słoneczna



Maciej Kowaluk*

Public space in contemporary housing estates – attention to the common good versus maximisation of investor's income

In the recent years we can observe a dynamic development of the housing market in Poland. Intensive activities of developers have been concentrated mainly on the outskirts of towns where the price of land is much lower than in the centre [1]. Very often, these areas do not have an official local land development plan and the structures that are built there are designed in accordance with the guidelines included in administrative decisions about conditions of building and land development, which are issued independently of one another. A really serious problem is a lack of a comprehensive concept of newly built districts. Structures are frequently created in a chaotic and inconsistent way. Moreover, these districts also lack the basic infrastructure such as roads. Another typical defect is negligence in relation to the public space which constitutes one of the characteristic elements of the city tissue that determines the residents' quality of life. Developers' activities are focused only on achieving profits on sale of flats. Investors usually expect usable areas of flats to be maximised locally; at the same time, the building law strictly defines conditions of locating car parks, rubbish heaps or recreation areas without specifying their minimum sizes. Due to these conditions, many housing estates have a very limited area of common spaces or in fact there are no such spaces. The architect's role in designing housing estates comprises attention to aesthetics, environmental ethics as well as public good combined with cooperation with an investor aimed at indicating advantages resulting from appropriate solutions of the land development. Below, there are some examples of the synergic cooperation of participants of the design process as well as pro-public activities of authorities and investors of housing estates in Poland.

An interesting example of cooperation of housing estate designers with local church authorities is the housing estate in Naramowice in Poznan designed by ARÉ –

Stiasny & Waclawek Studio [2]. On the remote outskirts on the territory of the old agricultural farm of the area of 50 hectares a new district is built. In 2004 a new local plan was passed. It comprised quarters of the cosy development based on view axes on a late Modernistic church with its yard. Detailed regulations imposed exposing facades which formed the yard walls by means of the following elements: pinnacles, frontals, arcades, arches, gables, portals, risalites, dormers, bay windows, etc.

The architects fully applied decisions of the local plan and they interpreted it in a particular way by designing a housing estate with a unique climate created by using modern means of architectural expression and at the same time referring to the development of Poznan market square. Moreover, they extended the urban concept of planners. According to the local plan, there were only dead end side streets reaching the church square, where they ended in a scarp. Thanks to the efforts of ARÉ designers, the parish priest of the church neighbouring the yard agreed to remove the fence and the investor financed the construction of stairs and a ramp on the scarp. This solution enabled a better connection of the new development with its surroundings and provided the resi-



Fig. 1. Estate in Naramowice, Poznan. (photo: M. Kowaluk)

II. 1. Osiedle na Naramowicach w Poznaniu (fot. M. Kowaluk)

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Fig. 2. Apartment and office building Thespian in Wrocław
(photo: M. Kowaluk)

Il. 2. Budynek apartamentowo-biurowy Thespian we Wrocławiu
(fot. M. Kowaluk)

dents with easy access to the city transportation system and services located at the square. The housing estate in Poznań Naramowice constitutes an example of creating public spaces in housing estates and contribution to commercial success of the entire realisation thanks to these spaces.

Another example of successful cooperation between a developer and an architect that bore fruit in form of improvement of public space in a city is the apartment and office building erected in Wrocław at Powstańców Śląskich square – Thespian. In the investor's intention, the area around the building was to be redesigned only in the scope of land ownership. However, thanks to the actions of the designers from Maćków Design Studio, the developer agreed to finance refurbishment works of the part of the square adjacent to the building as well as the remaining pedestrian streets. As a result, not only the pavement was redecorated, but also many new benches appeared with greenery planters as well as other elements of small architecture. Such actions bring profits to the investor as in this way he raises the prestige of

his own realization, but first of all, it is the city that benefits by being enriched with another attractive public space.

A controversial subject with regard to housing estates is connected with closed estates – enclaves separated from the city space [3]. These estates are characterized by a high standard: being shut off from the surroundings, they are supervised by security companies with hundreds of surveillance cameras guaranteeing safety and constant control. They do have common spaces, but they are common only for their isolated residents, who get a feeling of safety at all costs, even at the price of isolation and separation. A good example of such realisation is Marina Mokotów in Warsaw, designed by Architectural Studio Kuryłowicz & Associates. How many estates of this type will be constructed in the future? Is it right to design such estates at all? And perhaps architects themselves ought to firmly say 'no' to such creations? However, as it seems now, until people do not feel safe in normal estates and their public space quality is not satisfactory, there will still be a demand for residential 'ghettoes of luxury'.

The quality of public space depends largely upon the architects' level of awareness, observing the basic ethical norms and their involvement in the profession they practice. Application of requirements concerning the public space quality in the process of building residential districts, by changing the appropriate legal regulations, would improve the situation of architects designing housing estates.

An important step on the way to achieve spatial order would be the introduction of regulations strictly determining the minimum of the common space area as per one single flat in the territories of family housing estates. This would ensure appropriate proportions between the residential tissue and recreational areas. The requirement to design residential complexes exclusively on the basis of local land development plans, especially in the suburbs, could prevent the uncontrolled process of sub-urbanisation, particularly with the assumption that these plans ought to comprise the whole impingement areas of such investments.

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Przestrzeń publiczna we współczesnych realizacjach deweloperskich – dbałość o dobro wspólne a maksymalizacja dochodu inwestora

Jakość przestrzeni publicznej zależy w dużej mierze od poziomu świadomości architektów, zachowania podstawowych norm etycznych i ich zaangażowania w wykonywaną pracę. W ostatnich latach można zauważyć dynamiczny rozwój rynku mieszkaniowego w Polsce. Wzmoczona działalność deweloperska koncentruje się przede wszystkim na obrzeżach miast. Rzucającym się w oczy problemem jest brak całościowego spojrzenia na nowo powstające dzielnice, w których zabudowa tworzona jest w sposób chaotyczny, niespójny. Powielanym defektem jest również nie-

dbałość o przestrzeń publiczną, decydującą o jakości życia mieszkańców. Rolą architekta w projektowaniu osiedli jest dbałość zarówno o estetykę, etykę środowiskową, jak i dobro publiczne, przy jednoczesnej próbie porozumienia z inwestorem, zmierzającego do wskazania korzyści, które wynikają z poprawnych rozwiązań zagospodarowania terenu. W niniejszym artykule chciałbym wskazać przykłady synergicznego współdziałania uczestników procesu projektowego i pro-publicznych działań władz oraz inwestorów osiedli mieszkaniowych w Polsce

Key words: quality of public space, collaboration between architect and the commune

Słowa kluczowe: eJakość przestrzeni publicznej, współpraca architekta i samorządu lokalnego



Julian Jezioro*

Copyright and Ethics in Architectural Practice – selected issuesy

In order to understand the meaning of ethics it is important to see the relation between ethics and law. Law does not regulate everything in our life – what we experience at work, in social or family life. But even if it did, then – as somebody once said and what is mentioned by Lech Niemojewski – ethics is an internal restriction which sometimes does not allow for the use of our rights.

Andrzej Zwierzchowski

Introductory notes

The specific nature of the architect's profession results in the development of special professional ethics which deals specifically with the activities conducted by that group of specialists. It is usually codified by a self-government or trade associations. This results in the development of a system of norms which demonstrates both consistency and nonconformity with similar systems which may concern architectural operations – especially with the system of statutory law.

It should be presumed that these nonconformities are especially significant where ethical and legal norms come in contact as the latter ones result in the emergence of real liability imposed by the state. The words by A. Zwierzchowski quoted above accurately indicate the reasonability of the system of ethical norms – they often protect the values which are not subject to legal regulation and as such they do not entail legal liability, however, their significance can be greater than applicable legislative regulations.

This elaboration is a continuation of the speech (paper) regarding the relations between the legal regulation of copyright relations in the area of architecture and the rules or norms defined as ethical. In this article, to a large extent due to the

time restrictions imposed by the Conference organizers, I would like to tackle selected problems known from practice, and thus present the practical application of the issues presented in the previous paper. This will be specifically concerned with the clauses used in practice of trading and especially contractual provisions; in particular, I will try to present my evaluation of the effectiveness of such clauses in the light of legal norms and in respect of ethical principles which apply to Polish architects. In that latter case, I will make use of the *Architect's Code of Professional Ethics* which is attached to the Resolution 01 of the 3rd National Reporting Conference of the Chamber of Architects adopted on June 18, 2005¹. It seems that the most interesting practical problems connected with the subject discussed here regard the contractual clauses regulating author's moral rights to an architectural work. That is why the following deliberations are basically devoted to that issue.

¹ I am referring to the text of the document presented on the website of the Polish Chamber of Architects: www.izbaarchitektow.pl; hereinafter the "Code".

Admissibility of an author's permission to interference in his/her moral rights

The introduction to the analysis of the issues discussed here includes the establishing of the conditions of legal effec-

tiveness of the permission granted by an architect and included in the contract to interference in his/her moral rights. In practice of trading, specific contractual clauses can take various forms, and consequently the situation of the parties can be different in respect of the scope of transferred rights and assumed obligations. Therefore, the discussion

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that follows will not refer to any specific clauses in the literal sense, but to the general admissibility and reasonability of their incorporation into the contract as the basis of the relationship between the architect and his contractor.

Such clauses may concern the copyright in general and the copyright was structured “dualistically” by the legislator, therefore, it applies to the author’s economic rights (Art. 17 and the following of the Copyright Act) as well as the author’s moral rights (basically Art. 16 and 78 of the Copyright Act) which demonstrate significant differences in respect of legal character.

No major doubts arise from the admissibility of transfer of the author’s economic rights or authorization (granting license) to use the author’s economic rights, including the right to grant the permission to exercise his/her derivative copyright (compare Art. 46 of the Copyright Act). The possibility to administer the author’s moral rights can be also tentatively excluded from the discussion as they were structured by the legislator as non-transferable. Some doubts can, however, affect the effectiveness of the obligation – incorporated in some contracts – to use the author’s moral rights by the legal successor of the author architect, which sometimes in practice of trading takes the form of obligation to “restrain oneself from the exercise of the author’s moral rights”.

The doctrine of copyright admits the possibility to contractually *undertake not to exercise towards a specific person a specific moral right or even to allow such a person to exercise a specific right on behalf of the author* [1, p. 68]. Such an act should be classified as exercise of copyright and not its administration. It is also possible to contractually regulate the “granting for a fee of permission by the author to perform specific acts that – otherwise – would be qualified as a violation of the author’s moral rights” [ibid.]. In practice this issue seems to be most significant in respect of the right to a work’s integrity that protects the right to have the contents and form of the author’s specific work of architecture inviolable (Art. 16 pt. 3 of the Copyright Act).

According to E. Traple, there are [...] *no restrictions for the author to permit the person who acquires the rights to make any changes that the author can deem necessary from the point of view of an assumed way of use of the work* [3, p. 856]. On the other hand, M. Kępiński assumes that [...] *the author can agree only to specific changes suggested by the person who acquires the rights. The author, however, cannot effectively permit the person who acquires the rights to make any changes in the future* [2, p. 444], and in the case when such a clause is used, he/she grants the author the right to revoke the permission and oppose the changes to the work; provided, however, that such a “universal” permission can affect the scope of claims made on the grounds of violation of the integrity of the work [ibid.].

It seems then that the opinions of lawyers on the issue discussed here are rather varied and in effect the doctrine of law does not provide a completely straightforward answer to the questions posed at the beginning. Furthermore, referring these issues to the provisions of the aforementioned Code leads to the conclusion that in this respect the professional ethics of architects considers that issue an “internal” problem of individual authors, imposing a general restriction of the compliance of such acts with applicable legal regulations. This means

that its resolution was considered to lie within the domain of regulated law, so acting in compliance with legal norms applicable in this respect, in particular the Copyright Law should be considered to be in compliance with ethics.

The analysis of the provisions of doctrine of the copyright law referred to above indicates that the possibility of granting an unrestricted permission to interfere in the structure of a piece of work is rather unequivocally excluded. However, there is a universal agreement to the possibility of granting an “incomplete” permission, which, in respect of architects’ activities, can refer only to the modification of designated parts of an architectural structure or only to the modification of a specific kind of such a structure. In practice, only the cases when the permission is granted in a too general way can be effectively questioned.

Furthermore, the author is required to know the circumstances and the scope of changes which his/her obligation refers to so that the nature of the permission is not “universal”. In reference to practice of trading, it can be assumed that the permission of an authorized owner of the author’s moral rights does not have that quality if its content indicates circumstances in which adequate modifications interfering in the moral rights shall be made. When assessing specific contractual provisions, one should also refer to the experience which the designer should have in connection with the execution of building investments, including the one which can be verified by the criterion of the circumstances indicated i.e. in the contract.

The problem of possible revocation of the previously granted permission to interfere in the author’s moral rights is a significant issue. On the whole, it is possible to revoke such statements. However, such an act on the part of the author results in his/her possible liability for violation of his/her contractual obligations [1, p. 70]. It is, however, impossible to revoke such permission in situations when it was granted in reference to authorship designation, a decision to make it available to the public for the first time and if it applies to a specific change in the complete piece of work [ibid.]. It can be assumed that this refers to the situation when an intended objective of such an act was in a special way “consumed”, and consequently the effects which are difficult to reverse of the arrangements made in this respect already took place.

Furthermore, the interpretations of the doctrine of law emphasize the principle whose aim is to slightly objectify the assessment of the possibility of revocation of the permission with reference to the protection of moral rights by the author: [...] *the author [...] can revoke his/her permission to specific acts by the third person only when he/she proves that in a specific situation, when granting the permission to specific interference in the work or conduct of the third person (e.g. in reference to the decision on dissemination of work), he/she could not be aware of the consequences thereof due to the violation of his/her link with the work* [ibid.].

Hence, the legally admissible disposition of the author’s interests protected by the author’s moral rights seems to be generally possible, but at the same time it is substantially limited in the interest of the author. This results in a situation when formulating adequate contractual clauses, if they are supposed to legally – and as such permanently and legally predictable in respect of their effects – build the relations

between the parties to a specific contract, requires that a number of arrangements between them be complied with. Such arrangements, in compliance with the criteria referred to above, must take into account the specific character of a particular relationship. This means that in practice of trading it will be basically difficult to suggest *a priori* a “universal” clause which would fit every possible situation.

The above interpretation of the provisions of the Copyright

Act is dominant, but not the only possible one. To complement the whole picture, it should be mentioned that J. Barta and R. Markiewicz [ibid., p. 71] do not exclude the development of a court interpretation (although it will be in total violation of practice and theory applied so far), according to which individual author’s moral rights could constitute an object of trading, waiver or transfer [ibid.], which would make them similar to the current situation of the author’s economic rights.

Contractual obligation not to exercise the copyright and derivative copyright to architectural derivative work

It should be, however, clearly stressed that the circumstances described above assume the maintenance of the identity of the design, its execution and legalization of changes without creating a “new” piece of work in the meaning of law. However, they are not applicable to the situation where on the basis of the original design a different piece of work is developed – one which possibly can be considered a new piece of work, though it is called “derivative work” or a modification in relation to the original work i.e. the work derived from another author’s original creative architectural project in the meaning of Art. 2 of the Copyright Act. Then the problem is not directly connected with the protection of the author’s moral rights as it is a dominant opinion that the right to grant the permission to exercise derivative copyright is in its nature economic and as such transferable².

Sometimes, in practical terms, the difference between those situations, which is legally significant, is not clearly distinguished. The very legalization of the possibility to conduct derivative work (change of the original design) is not a problem here – the production of the work derived from another author’s work, even without the permission of its original author, in accordance with the Copyright Act is perfectly legal (compare Art. 2 of the Copyright Act). This arises from the fact that the work to be developed is attributed not to the author of the original work, but to the author of the derivative work (i.e. a modification of the original). It is, however, important how the derivative work is used by the “new” designer.

The rules pertaining to that case arise primarily from Art. 2 of the Copyright Act. In particular in the case when the elements of the original design which are copyrighted (creative elements) are used in the new work, regardless of the permission to use it (Art. 2 pt. 2 of the Copyright Act), it is customarily required to inform the possible recipients of the work that the work derived has the character of the modification of the original design (original work) and to indicate its author as well as its title (compare Art. 2 pt. 5 of the Copyright Act).

It is impossible in this context to ignore yet another situation in which the work produced under the inspiration of the original work is similar to it. This results in creating, also in the light of law, a totally different prod-

uct, independent work (Art. 2 pt. 4 of the Copyright Act). In practice, resolving the issue of whether a piece of new work is a modification (derivative work) or a result of being inspired by a different work shall require an expert analysis conducted a number of times in the scope of architecture (i.e. opinion of a court expert) which would go beyond a strictly legal assessment of a specific case.

As indicated in the introduction, in practice of trading, sometimes questions are asked about the effectiveness of contractual clauses which provide an obligation not to “exercise the author’s moral rights” in relation to a specific architectural work. Sometimes such a conclusion is connected with the clauses regarding the right to grant the permission to exercise the derivative copyright (Art. 2 of the Copyright Act).

It should be clearly emphasized that, in accordance with the opinion which I think is correct and dominant in the Polish literature, the right to grant the permission to exercise the derivative copyright is economic in its nature. Consequently, it does not seem reasonable to derive it from those clauses which refer only to the exercise of the derivative copyright. The right to grant the permission to exercise the derivative copyright is considered a separate field of exploitation which is not mentioned in Art. 50 of the Copyright Act [4, p. 406]. In practice, this means that as a transferable right it can be claimed by legal successors of the original author, and consequently by somebody else than this author. It is especially important in the situations where the execution of a design is complex and it is done by whole teams of participating architects who frequently act in trading as legal persons. In a specific case, there are no restrictions for such a legal person to become an owner of such rights and to perform obliging or administrative acts in this respect.

That situation changes significantly if it is referred directly to the obligation to restrain from exercising the author’s moral rights. Those rights are non-transferable so basically their original author remains their owner indefinitely. Consequently, it is only the original author who can effectively assume such an obligation. His/her transfer of even all of the economic rights (including the right to grant the permission to exercise the derivative copyright) does not change that situation.

This issue is not always clearly distinguished in practice of trading. The negative legal effects of this seem to be obvious, but for the sake of the presentation of the whole picture this should be illustrated with an example.

It can happen that an architect – author (or co-author)

² Cf. e.g. M. Kepiński, [in:] *System Prawa Prywatnego* (volume 13), *Prawo autorskie* (edited by J. Barta), Warsaw 2003, p. 444, and literature referred thereto.

of a specific piece of work is an employee and then usually (on the basis of Art. 12 of the Copyright Act) his/her employer shall, on certain conditions, acquire the economic rights to his/her creative contribution. If, at the same time such an employee has not accepted an appropriate obligation regarding the exercise of moral rights in the contract of employment or additional declaration connected with a specific piece of work, neither the employer, nor any of his/her legal successors can in legal categories expect that the actual author will restrain himself/herself from exercising his/her rights. In this situation, the obligation towards such entities shall not arise.

If, despite such a defect, the applicable rights are transferred to the investor by the author's employer, which frequently happens in the case of major investments, then such an entity by, for example, undertaking acts in violation of the integrity of a piece of work actually violates the sphere legally reserved for the author and is exposed to liability towards such an entity; at least in the scope in which it is liable regardless of the fault (compare Art. 78 of the Copyright Act).

In the situation described here, the liability of the project's author's employer towards such an investor is relatively limited as it is basically a guarantee in nature in the meaning of art. 392 of the Civil Code. This does not

provide for a possibility to prevent a specific author – owner of moral rights from claiming his/her rights and it only results in the creation of the obligation to release the employer's contractor from the consequences of undertaking such acts by the author – employee.

The example presented above shall be referred directly to the cases of acquisition of economic rights from a specific author on the basis of a civil law contract and the situation where the elements of a specific execution are connected with the participation of sub-contractors.

In practice, securing the interests of the participants in such complex relations in the scope described above requires making prior adequate declarations by the owners of the author's moral rights and at the same time "extending" their effectiveness to further legal successors of the entities for whom such declarations were taken. The contractual assurance of acquisition or use of the right to grant the permission to exercise the derivative copyright is then insufficient.

The problems described here are intensified in a special way in the cases of constructing even a part of an architectural structure which is a fixation of a specific piece of work. Unless it is connected with the permission of the owner of the author's moral rights, the interference in such a fixation is illegal.

Summary

The term "ethical norms" is not a strictly legal (statutory) term so its meaning derives from its colloquial interpretation. At the same time it is universally accepted that such norms "are incorporated" into the legal system with the use of the general clause of the "principles of community life". In effect, ethical norms, which are basically identified with moral norms, play a significant role in application of legal regulations, including those concerning architectural operations.

The basic function of such norms is to remove any possible discrepancies between statutory regulations and

universally acceptable non-legal rules. In the system of statutory law, whose element is copyright, this is a necessary function. This especially refers to architectural operations; the specific nature of that profession results in the formation of specific professional ethics and the development of a specific system of norms (principles of professional ethics) which in practice demonstrates both consistency and nonconformity with other such systems, which can concern operations conducted by architects – including especially the system of statutory law as well as the moral norms that arise from religious ethics, etc.

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Prawo autorskie a etyka w praktyce architektonicznej – wybrane zagadnienia

Określenie „normy etyczne” nie jest terminem prawnym (ustawowym), ale prawniczym, a więc jego znaczenie wynika z jego potocznego rozumienia. Jednocześnie powszechnie przyjmuje się, że normy takie „włączane są” do systemu prawnego poprzez klauzulę generalną „zasad współżycia społecznego”. W efekcie normy etyczne, zasadniczo utożsamiane z normami moralnymi, odgrywają istotną rolę w stosowaniu przepisów prawnych, w tym dotyczącym działalności architektonicznej. Podstawową funkcją takich norm jest usuwanie ewentualnych sprzeczności pomiędzy regulacją ustawową a powszechnie akceptowanymi regułami pozaprawnymi. W systemie

prawa stanowionego, którego elementem jest prawo autorskie jest to funkcja niezbędna. Dotyczy to zwłaszcza działalności architektonicznej; specyfika wykonywania tego zawodu prowadzi do wytworzenia specyficznej etyki zawodowej. Prowadzi to do powstania swoistego systemu normatywnego (zasad etyki zawodowej), który wykazuje w praktyce zarówno zgodność, jak i rozbieżność z innymi takimi systemami, które mogą dotyczyć działalności wykonywanej przez architektów – w tym zwłaszcza systemem prawa stanowionego, ale także normami moralnymi mającymi swoje źródło w etyce religijnej itp.

Key words: intellectual property law in architecture, code of professional ethics

Słowa kluczowe: prawo autorskie w architekturze, zasady etyki zawodowej



Tomasz Stępień*

Complementarity and Divergences. Formation of professional ethics towards technological development

Introduction

Professional ethics – one of the central issues which fringes upon the widely understood humanities as well as engineering and technical sciences – within the framework of philosophical and social sciences constitutes the topic which is discussed reluctantly and it is even marginalized. This results first of all from the dispute concerning ethics itself, which has been carried out for the recent decades and from the fact of the dynamic and explosive development of technology which is unprecedented in the general history. This development led to the establishment of new categories of science and new professions. A methodological postulate of including in the research and professional work a trans-disciplinary paradigm and a comparative studies paradigm with reference to particular professional ethics appears to be an alternative and an opportunity to break this specific deadlock at the same time. Moreover, this orientation makes it possible to emphasise a practical aspect, i.e. a professional reality in a specific field of modern science. The above mentioned diagnosis shows the most significant issues in the analysis of professional ethics on the example of architecture and modern architect's work which is focused on the major principle of professional ethics and professionalism, namely on responsibility.

Codes of professional ethics, which are connected with practising a specific profession, are established on the basis of a general system of values and result from this system at the same time. This system defines the whole of morality existing in a given culture and civilisation. Values of a given culture

determine the ethical system, i.e. a particular set of obligations, duties, orders and bans¹. Morality and a general ethical system are somehow reflected and realized in detailed ethics, among other things, in individual professional ethics/codes. Finally, these ethics present specific characteristics because they result from the social life itself, diversity of relations, communities and innumerable social practices².

In this aspect, trust is the foundation of the social life, particularly in the process of setting up professional groups and their ethics, determining their social roles and significance. Therefore, trust appears to be a reservoir of professional ethics and as a principle of the professional life at the same time, which in turn gives feedback to another principle of ethics and the social life, i.e. responsibility. Trust and responsibility constitute those two elements without which functioning of an individual, group, community or society is impossible [13].

¹ A comparative analysis of particular organisational cultures and the ethical systems existing in them, including professional ethics determined by culture and civilisation may serve as an example of a variety and peculiarity of interpretations, cf. Hofstede G., Hofstede G.J. [8].

² In particular, this situation refers to the modern, mobile and network society whose structure contains innumerable networks and flows, their carriers, network nodes, centres and peripheries, cf. Castells M. [2]; Urry J. [14]. 'Mobility' can be regarded as a major phenomenon of the modern society, cf. one of the first interpretations of this phenomenon in: Sorokin P.A., *Social Mobility*, Harper and Brothers, NY 1927 [Polish edition: *Ruchliwość społeczna*, IFiS PAN, Warsaw 2009].

Trust as the foundation of the social life and professional ethics

The second half of the 20th century was the period of dynamic development of technology and techniques which

resulted in creating new categories of science and completely new professions connected with, for example, lines of business in computing and telecommunication technologies, which, as a consequence, started to generate a demand for new competencies. All these changes bring about the neces-

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sity to create a new form of learning to practise a profession as well as new criteria which express and define professionalism. Therefore, a technological turn in the second half of the 20th century means radical changes in the world of work, perception of work itself and professional ethics³. One of the fundamental issues in this context is the analysis of possibilities of permanent formulating and complying with codes of professional ethics adequately to the development of technology. This aims at defining an extent to which technological development determines the process of formulation as well as application (validity) of professional ethics. The basic issue is concerned with the primacy – ethics or technology – in the aspect of the dispute over ethics as such.

The analysis itself and determination of the development and changes of professional ethics are inextricably linked with the concept of society. Trust is the element which on the one hand combines functioning of the society as a specific organic entirety with specificity of professional ethics in the aspect of functioning of the whole world of work on the other hand. Therefore, trust as the foundation of the social life constitutes a starting point for considerations concerning the role, characteristics and significance of professional ethics based on the development of technology and techniques.

P. Sztompka in his theory and typology of trust gives the following definition: *Trust – a ‘bet’ (conviction and activity based on it) that unreliable future activities of other people or functioning of devices or institutions – will be beneficial for us* [13, p. 99]. On the one hand trust is a form of social capital (F. Fukuyama) which is burdened by some risk, but on the other hand – a minimum of this capital and risk constitutes the foundation of all activities in the social aspect (A. Seligman)⁴. The

³ The world of work transformation analysis at the turn of the 21st century, cf. Castells M., pp. 203–333 [2].

⁴ A. Seligman emphasises: *Risk as the aspect of social relations [...], became the constitutive aspect of life in the modern society and therefore, trust as the answer to this form of risk became a defining component of our ‘World of life’ to the same extent*, cf. Seligman A., *The Problem of Trust*, Princeton University Press 1997, [quoted from:] Sztompka P., p. 99 [13]; cf. Fukuyama F., *Zaufanie: kapitał społeczny a droga do dobrobytu*, PWN, Warsaw-Wrocław 1997.

Trans-disciplinarity as a paradigm of science, technology and profession

The fact that there is a multitude of changeable paradigms of culture, science and technology constitutes the background of the dispute over professional ethics and attempts to understand mutual conditions of morality and professionalism⁵. Changeability and multitude are confronted with the postulated invariability, permanence and universality of moral and ethical principles. Being on the horns of a dilemma between morality and professionalism of the human existence in individual and social aspects concurrently determines a dispute over ethics as such. It

⁵ Multitudes of paradigms of culture, cf. Hilckman A. [7], pp. 1–17, 23–36, 52–76. Changeability and multitude of scientific and technological paradigms with regard to criteria of economy, market and organisational cultures, cf. Christensen C.M. [3], pp. 13–154.

so called instrumental trust is particularly significant in the context of professionalism and professional ethics, i.e. *expectations of competencies, efficiency, rationality of the partner* as well as technological trust as the expectation of efficiency, reliability and effectiveness of devices and technical systems [13, p. 148].

The issue of development and progress is connected with the problem of professional ethics. While the development and progress in the field of technology can be unquestionably confirmed, in the context of ethics this question remains unceasingly open. Development and progress in the ethical aspect appear to be more a desire for a permanent and progressive improvement of man. In the aspect of professional ethics, it is the formulation and compliance of professional ethics adequately to the level of technological development. Thus, the acquisition of skills/competencies by man in order to meet challenges posed by technologies in the moral and ethical aspect of his life and profession constitutes the purpose of professional ethics modification. In this context, one of the indispensable conditions for sustainable development, which is postulated nowadays, is the adaptation of professional ethics norms to the criteria of professionalism.

Consequently, the issue of mutual conditions between morality (professional ethics) and professionalism must be dealt with; it is also necessary to determine whether their complementarity is possible and in which situations there might appear discrepancies between a duty to meet moral requirements and professionalism. It is also significant to determine a degree to which professionalism leads to marginalisation of ethical principles in the professional life, i.e. generating the state of double morality and double standards in the professional as well as moral and ethical life of man. The entire issue determines the axis of the dispute over the meaning and position of professional ethics [4].

refers to the very essence of morality and ethics which is focused on a desire for formulating (and coding) moral good and evil in the context of inventions and technological innovations.

Is it possible to reconcile these two separate worlds and avoid discrepancies in them? Is their complementarity as a form of mutual creative complement possible at all? Or should we accept a mutual negation and antagonism of the relations of morality and science, ethics and technology? To what extent can ethics contribute to the development of technology, i.e. become a guarantee of progress in the aspect of material culture as well? The modern dynamic development of technology leads to a dangerous separation of these two worlds and shows their autonomy in relation to each other. Dramatic events of the 20th century resulted from, among other things, ‘libera-

tion' of technology from moral and ethical limitations. Nowadays, the development of mobile telecommunication technologies emphasizes the fact of technologies being relational, their trans-disciplinarity and at the same time their attractiveness against static and absolute (without compromises) moral and ethical postulates.

In this situation, can and should ethics take part in a sort of peculiar competitiveness for modernity with technologies themselves, for instance, in form of moral and ethical relativism? These issues refer to an individual as well as social life and they constitute a decision making space and the reason for doubts and dilemmas in a private and professional life. The state of a given society is conditioned by settling these issues. The aforementioned ethical and social principles – trust and responsibility – explicitly show 'complementarity' as one of the major paradigms of modern transdisciplinary science and technology. At the same time, this complementarity seems to be the only possibility of conditioning and mutual permeation of ethics and technology as well as the harmonious development and improvement of morality and professionalism. However, this moral and ethical postulate of complementarity is distorted when confronted with the professional reality that is dominated to a large extent by discrepancies, i.e. an almost permanent conflict between moral and ethical norms and requirements of professionalism when practising the profession.

An attempt to understand and analyse this conflict is, *inter alia*, a postulated distinction of professional ethics in relation to the general ethics. The dispute over the position of professional ethics refers to the situation where 'on the one hand, a representative of a certain profession obeys moral rules of his profession, but on the other hand, he breaks moral rules which are valid for people at large'. In the context of professional ethics, this constitutes the basic question about their distinction: *is it possible that professional morality does not tally with general morality* [4, p. 9]? Thus, the problem of professional ethics distinction deals with the following aspects: 1) the question about a possibility of coexistence and acceptability of two moral and ethical systems – general and professional – and their mutual relations and conditions; 2) understanding this distinction in form of two varieties of 'professional moral particularism' and their justifications – 'professional particularism of deeds' and 'professional particularism of judgments'. It is decisive to define the cases in which this distinction and particularism of professional ethics are justified and acceptable and these cases in which distinction and particularism contradict and question general moral and ethical principles as well as professional codes of ethics. It is in the provisions of codes of ethics – general and professional ethics – that the differences and discrepancies between those systems become especially manifested. The codes themselves are collections of *particular norms through which both*

moralties refer to specific ways of behaviour or deeds and include them in a given deontological category [4, p. 10]. Against this background, three important questions arise which somehow regulate the distinction of professional ethics: 1) Which deontological categories order deeds regulated by norms? 2) What kinds of discrepancies in the normative classification of these deeds occur? 3) Finally, what are the reasons of differences between a general code of ethics and codes of particular professional ethics?

Therefore, tensions between morality and professionalism may lead to inconsistencies of ethical systems and professional codes resulting from them: 'Two moral systems are different if the same individual deeds [...] are defined in another way', i.e. they ascribe totally different deontic qualifications to the same deeds (norm and moral status)⁶. On the other hand, the starting point in discussing the problem of inconsistency of moral and ethical systems is the assumption that there exists an objective moral space within which the particular deeds are located. On the basis of this assumption, we can distinguish basic moral qualifications of deeds. These are the deeds which are morally: 1) prescribed, 2) prohibited, 3) allowable, 4) neutral, 5) facultative, i.e. they are morally 'praiseworthy' as they are not required. Here, we can also distinguish alternative deeds as authorized instead of facultative deeds and deeds which are performed within the limits of moral tolerance. The last kind of the moral qualification of deeds refers to skepticism and relativism in two forms: 1) partial immoralism, i.e. deeds which are not defined morally in an objective way and, 2) total immoralism, i.e. ethical nihilism which negates any possibility of the existence of the moral and ethical order.

The dispute over professional ethics concerns differences in codes between the professional sphere and general morality, which is reflected in qualification shifts of particular deeds between their deontic positions; for example, an allowable deed in general morality is a prescribed deed in professional ethics, for instance, the rule of discretion in medicine. This means that *in fact professional ethics does not introduce other obligations, but in a different way it establishes the hierarchy among the same obligations which are also accepted in general ethics* [4, p. 24]. If it comes to professional ethics, the orientation in moral qualification of deeds consists in determining principal objective values on the one hand and in establishing rules of their hierarchy on the other hand. In this context, we can talk about axiological particularism of professional ethics.

6| [...] *In the compared moral systems it may be assumed that there is the same system of deontological categories, but different deeds can be included in them. However, a different list of deontic qualifications can be assumed by them, therefore, they differ from each other as regards their category structure [...]*, Galewicz W. [4], p. 11.

Spaces and mobility in the context of practice as well as professional ethics of the architect and urban planner

Ethics in the architect's and urban planner's professional work constitutes a set of complementarities, discrepancies and multiple tensions in the professional practice. In a

sense, we can talk about the analogy of the ethical issue in business or more euphemistically – culture of behaviours in business. Thus, how can we possibly reconcile in the archi-

tectural design or urban construction the norms imposed by decision-makers, for instance, local governments with the investor's requirements and expectations and with principles of professional art on the one hand and with the issues of functionalism as well as harmony with the urban and natural environment on the other?⁷

Architecture/urban planning as a field of science and profession is a typical example of transdisciplinarity in research work as well as in the profession itself. Architecture reveals in an exemplary way the complexity of the general issue of engineering ethics against the background of multidisciplinary engineering and technology of the 21st century. Architecture also enables to understand major problems which occur in the process of modifying professional ethics. Similarly to other domains, we can talk about specificity of engineering and technical education as well as professional work in the scope of architecture, urban planning and land development. Simultaneously, faculties of architecture and the architect's profession itself are characterised by certain exclusivity which results from the very nature of this domain, its transdisciplinarity when compared to other engineering and technical sciences or the humanities. In this context, we can describe architecture as duplicitous. To the same extent, it constitutes a domain of production as well as creation in the classic understanding of Aristotelian *ποίησις* (*poiesis*), i.e. architecture as art-technique⁸.

Thus, what are the relevant elements of the architect's/urban planner's professional work as regards ethics? Certainly, one of such elements a big problem of irreversibility of decisions, their disposability and unidirectionality in the analogy to, e.g. medicine and surgery. Architecture and urban planning 'work' as if on a living organism of the social and cultural space of life; they accompany the creation, shaping and modification of this space. In this context, one of the main problems is the issue of the degree of autonomy and sovereignty of decisions in relation to the requirements posed by administrative and political decision-makers as well as autonomy of designs and their realisations which depend on investors. The problem of autonomy is connected with the issue of responsibility for the design, its implementation, functioning and usage. Therefore, we can make the following general assumptions: 1) the architect/urban planner is totally responsible for the design; 2) the designer, decision-maker and investor are partially responsible for the realisation of the design; 3) in the case of functioning and usage, responsibility is shared in a similar way. In both cases there is a problem of possible controls, the range of permissible modifications and changes and finally, verifi-

cation in order to avoid possible future errors. These actions provide possibilities of innovative solutions also in form of competitions as a method of verification and development of professional competencies⁹.

Another issue constitutes the problem of function which is determined by pragmatism and utilitarianism as a manifestation of specified technological possibilities. Concurrently, there is a desire for the form individualisation, i.e. designing and planning as a creative act which exceeds a technical dimension of production. In this sense, architecture is a domain as well as space of clash between these two aspirations and expectations, sometimes divergent, which are centred around the form; as long as this form results only from the function, it cannot be named as creation yet (F.L. Wright). Functionality and form are complemented by a third component – tradition of form. Thus, the following questions arise: To what extent architecture/urban planning takes into account the tradition of form that exists in a given place/region? Is the tradition preserved as part of the obligatory standard regulating these issues? To what extent it is permissible to reject or deconstruct the tradition? During the last decades, the issue of form and tradition in architecture has been the subject of a serious dispute between modernism and postmodernism.

Functionality, form, tradition as elements of architecture and urban planning and their constructing and deconstructing processes remain always connected with a particular place and space, thus, they are supposed to serve the particular place and space. Therefore, they can be an expression of or a challenge to the reality that exists in a given place/space. In the relation to culture or nature, we can emphasise another motif in the professional activity of an architect/urban planner, namely, the relation to local communities and their awareness and readiness to co-create the social life space [9]. At this point, we embark upon the sphere of relations existing between architecture/urban planning and politics. One of the issues that deals with moral and ethical aspects is the question of mastering and formation of space in the context of wielding power and forming political systems. The level of awareness, i.e. a passive or active attitude is fully conditioned by culture. The attitude of a community towards place and space in a democratic society is bound to be completely different from that which is characteristic for an authoritarian or totalitarian system¹⁰.

In the contemporary discourse on architecture and urban planning, place and space occupy a special position along with the process of locating and spacing in the scope of multiple social impingements and the social process of production and formation of space [10]. This discourse takes place against the background of concepts of the soci-

⁷There are numerous examples of real life conflicts, for instance, Rospudy Valley, 'żagiel' ['sail'] by Libeskind in Warsaw or the design by the of design studio JSK (not completed) of the highest building in Europe of the 1990s 'Campanilla' in Frankfurt am Main.

⁸This exclusivity of architecture results, inter alia, from its history and position in the system of sciences, including engineer, technical and natural sciences connected with the tradition of the so called *artes liberales* as well as implications and mutual connections of architecture and social sciences; cf. Schäfers B. [11], pp. 13–165.

⁹Detailed legal regulations and ethical dimension of architect's/urban planner's professional activity are included in Act on self-management of architects, civil engineers and urban planners which was adopted by the Parliament of the Republic of Poland on 15.12.2000 (Diary Acts of 2001, No 5, item 42).

¹⁰The issue of relations between architecture and politics complements the dispute between modernism and postmodernism against the background of architecture; cf. Habermas J. [5] and Welsch, W. [15].

ety which, through introducing new dynamic paradigms of social life, determined the perception of space; these concepts, inter alia, are: structuration (A. Giddens), process of social becoming (P. Sztompka) and mobility, flows and networks (J. Urry)¹¹. Space is interpreted in a dualis-

¹¹The major works here are, inter alia: Giddens A., *The Constitution of Society. Outline of the Theory of Structuration* (1984, Stanowienie społeczeństwa, 2003); Sztompka P., *Society in Action: The Theory of Social Becoming*, Cambridge 1991; idem [12] and Urry J. [14].

tic way, i.e. as created and creating as well as ambiguous and multi-disciplinary. Space understood in this way is characterised by the desire for locating and spacing on the one hand, while, on the other hand, this space dynamics and social mobility lead to multiplication of suspended spaces in their social and cultural dimensions which were defined by M. Augé as ‘non-places’ [1]. Thus, we can see that the social science discourse was dominated by metaphors of mobility and space which somehow determine new directions of progress in architecture and urban planning [2].

Responsibility as a professional ethics postulate

In architecture and urban planning, the topic of ‘ethics confronted with challenges of new technologies’ and the issue of moral and ethical implications are connected first of all with the modern concepts of the society, which are manifested in architectural forms and urban developments. At the same time, despite the technological and social changes, one of the basic principles in professional ethics remains responsibility.

This assumption results from the very phenomenon of technique and technology. In the philosophical aspect, we come back here to the Aristotelian art-technique (τεχνη, *techne*) as a domain of production (ποιησις, *poiesis*). This come-back is necessary when we attempt to explain the modern phenomenon of development, the fact of determining human life by technique and technologies as well as understanding the specifics of professional ethics. The whole approach suggests the possibility of reaching the roots of the modern understanding of culture, science and technology, their mutual relations, conditions and permeation.

Using the notional duplication of the German language and their distinction between culture and civilisation (*Kultur* and *Zivilisation*), it is justifiable to ask the following question: to what extent the so called *homo faber*, as a producer of (technical, material) ‘civilisation’, influences ‘culture’ or is it the case that he creates ‘culture’ in its moral-intellectual dimension (as in e.g. L.H. Morgan)? This question comprises the entire issue of technical and technological progress which implies the problem of new intellectual and ethical challenges for contemporary man. At this place, we can refer to the universal historical theory of civilisation by A.J. Toynbee with the development paradigm of *challenge and response*, according to which a real challenge for man is not so much ‘nature’ itself as man’s own technological creations. An open question remains what is our response to this challenge. In this context, A. Hilckman (1900–1970), a German theoretician of culture, postulates a conscious integration of technological advances in the development of modern cultures and

civilisations and connecting technical and technological progress as indispensable elements of each culture-civilisation with an ethical category of responsibility [6].

This modern dynamic development of technology can be interpreted as a peculiar accumulation of two different interpretations of science and scientific research which result from cognitive desires that are characteristic for every human being. On the one hand, we deal with the paradigm of *scire propter ipsum sive*, i.e. cognition for the sake of cognition, while on the other hand, there is paradigm of *scire propter uti*, i.e. learning/researching in order to apply or use. Cognition for the sake of cognition – this philosophical contemplation of truth – can, but does not have to, lead to technological innovations. On the other hand, this innovation is the essence of the purpose of production and consequently, it constitutes the utility of cognition. The category of responsibility as one of the components of the moral and ethical system ought to integrate these two different human aspirations into one consistent existential entirety which comprises private, professional as well as social life of man.

What kind of attitude should be assumed by man towards the new world of technologies? Technologies – a human creation – are also becoming a major challenge for a human being of the 21st century. The fact of accepting a given concept of science leads to further results which are big with consequences. The professional ethics based on the principle of disinterested cognition of truth for its own sake shall take on a different form than the professional ethics based on the principles of utility, application and usage of the effects of cognition. As a consequence, various sets of complementarity and divergence appear along with totally different conflicts in professional practice between the norms of the general system of ethics and the particular codes of professional ethics. It is the principle of responsibility – as the main postulate of professional ethics – that can be seen as a remedy for this division.

Summary

Professional ethics as one of the central issues which fringes upon the widely understood humanities as well as engineering and technical sciences constitutes the topic which is discussed reluctantly and it is even marginalized.

This results from the dispute concerning ethics itself, which has been carried out recently and from the fact of creating new professions in the process of technological development. Codes of professional ethics result from the

specific nature of a given profession and at the same time they are shaped by the system of values of the particular culture and the society concept. Their nature is burdened with a conflict between morality and professionalism, between the ethical code and the professional code. Trust is a reservoir of professional ethics as a principle of social life and responsibility as the category of ethics. An example of complementarity and divergence in the context of professional ethics is the professional practice of an architect and urban planner which is based on transdis-

ciplinarity. It is formed against the background of technological and spatial turn as well as a dispute between modernism and postmodernism which took place at the turn of the centuries. At the same time, it is suggested that various concepts of science are a possible source of conflicts. According to the quoted authors, technologies constitute a challenge for the contemporary man and the appropriate attitude to them ought to be based on responsibility which is a principle postulated by professional ethics.

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Komplementarność i rozbieżności. Kwestia kształtowania etyk zawodowych wobec rozwoju technologii

Etyka zawodowa, jedno z centralnych zagadnień z pogranicza humanistyki oraz nauk inżyniersko-technicznych, stanowi niechętnie podejmowany i marginalizowany temat. Wynika to z toczącego obecnie sporu wokół samej etyki oraz z faktu kształtowania nowych zawodów w procesie rozwoju technologii. Etyki zawodowe wynikają ze specyfiki danej profesji, a jednocześnie są kształtowane przez system wartości danej kultury oraz koncepcję społeczeństwa. W ich charakterystykę jest wpisany konflikt między moralnością a profesjonalizmem, między kodeksem etycznym a kodeksem zawodowym. Rezerwuarem etyk zawodowych jest zaufanie jako zasada życia społecznego oraz

odpowiedzialność jako kategoria etyki. Przykładem komplementarności i rozbieżności w kontekście etyk zawodowych jest oparta na transdyscyplinarności praktyka zawodowa architekta i urbanisty. Tłem jej kształtowania jest zwrot technologiczny i przestrzenny oraz prowadzony na przełomie wieków spór między modernizmem a postmodernizmem. Jednocześnie jako źródło konfliktów zostały zdiagnozowane odmienne koncepcje nauki. W przytoczonej literaturze wyzwaniem dla współczesnego człowieka są technologie, wobec których adekwatną postawą jest odpowiedzialność będąca postulowaną zasadą etyk zawodowych.

Key words: professional ethics, conflict between morality and professionalism, trust, responsibility, architect's and urban designer's praxis

Słowa kluczowe: etyka zawodowa, konflikt między moralnością a profesjonalizmem, zaufanie, odpowiedzialność, praktyka zawodowa architekta i urbanisty



Grzegorz Wojtkun*

Between order and decency– Between the code and abstract criteria

It seems that the difficulty in the interpretation of the professional reality as an ethical message is today one of the biggest challenges faced by the designers of architecture. In the classical presentation of ethics, it is practice that provides the basis for formulation of a coherent set of axioms. At present, we live in the times when the methods of achieving success are more and more often based on encouragement instead of instruction, on flexibility and promotion instead of disciplinary sanctions.

The architect's code of professional ethics is not casuistic by nature and that is why it was based on universally accepted and established ethical norms and not on torts. However, this creates huge problems as an act which is ethical for some is not ethical for others. Regardless of that, it is an obligation of all architects to observe the general human and professional ethical norms, and especially guarding the dignity of the profession.

Codified ethics. The individual and the community

Contemporary research on codification of ethics leads to the conclusion that it deprives man of moral sensitivity rather than prepares to life and work according to those kinds of norms because categorization assigns the responsibility for defining what is good and what is bad to the institution formulating the code: *The wish to have a moral code is an element of that pursuit of security, that escape from making decisions; it is the wish to live in the world where all decisions have already been made once and for all* [3]. Paradoxically, the constant codifying of ethics, including professional ethics, seems natural or even desirable. That is exactly why the harmful aspect of that process should be considered. This was noticed by Z. Bauman who even distinguished between ethics and morality: *morality phenomena [...] precede all considerations over the aims of deeds and all profits and loss accounts; they cannot be crammed into the category of "aims and means" [...]. Ethics tries to rule, similarly to law, which deed in a specific situation is "proper" and which is "improper" [...], leaving no*

space unattended where diversity of opinions and ambivalence of judgments could breed [1].

The distinction which was made above corresponds to the diversity of daily life and professional reality which is difficult to grasp. The code should inspire reflection. Each unambiguous and definitive interpretation within the realm of moral considerations is always confusing as it confines the meaning, preventing further consideration. It is impossible to translate the code into clearly defined rules of conduct without violating the structure of its text. However, naturally, this does not mean it is useless. It indicates that the same code has different implications for different entities. That fact determines – or not – the development of an ethical community.

In this context, there emerges an issue of abstract and unclear terms which is a serious drawback of the statutory law. Unclear provisions and their possible different interpretations are the main sources of injustice and they expose the ineffectuality of public institutions. On the other hand, ethics is not a set of principles regulating social life. It exclusively regards the individual. Consequently, the claim that the wish to develop a code as a set of obligations and restrictions would ultimately render it ineffective sounds trivial.

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What the code of ethics does not serve

One of the biggest misunderstandings regarding codified ethics is the issue of free interpretation of the rules included in it which could result in unacceptable freedom of their interpretation. However, the law necessary to maintain social order frequently is erroneously identified with morality. This is characteristic of theocratic systems based on arousing strong fear and one-way communication. This is not very far from the claim that every moral dilemma results from the relaxation of morals and insubordination. This also questions the possibility of moral growth of man as a natural process. That is why the efforts to question codified ethics are often perceived as moral relativism. Undoubtedly, this is connected with possible undermining of the mission of the creators of codes who tried to put the

world in order, believing that people do not know how to behave. However, when led by the hand, they become less sensitive. The result is opposite to the intended one – moral depravation is growing greater and greater.

Only individuals can be ethical and not groups or communities. Another issue regards the moral conduct of the individual as a protest against the surrounding environment.

The development of codified ethics can result in the creation of convictions contradictory to the actual state, however, internally coherent. The moral principles imposed “from above” create a system, whereas the ones “from the bottom” provide autonomy of the individual.

It seems that the excessive algorithmization of ethics inevitably leads to its dehumanization.

Ethics of the architect in postmodernism

The times of communism required special conduct, often informal, as well as extraordinary mobilization. The diversity of opinions and attitudes, transparency of decisions and procedures, freedom of speech – all this provides counterbalance for ostracism, selfless envy and lack of trust. The functioning of man in a society that respects civil rights means autonomy in experiencing the world and the ability to self-determine one’s own will.

Architects should demonstrate understanding for pluralism within their profession and return to the discussion which is ongoing but without exaltation. Human freedom and truth do not pose danger. An open debate is not a destructive attack but a testimony to maturity. The need of individualization has become an inseparable element of the architectural profession. We have entered the age when its identity develops in the internal dispute or even dilemma: *I always accept criticism. Sometimes I even share it [...]. The only thing I want is to be able to continue to doubt* (J. Herzog) [4].

At the same time urgent questions emerge: shouldn’t the architect’s code of professional ethics, unlike the restrictions of the penal code, provide only a set of principles, identification with which would be a reason to be proud of? Isn’t the educational role of the architect’s code

of professional ethics in fact acting *post factum*? Many factors indicate that a different interpretation of it should be searched for; for instance in the form of belonging to an elite association such as a Victorian gentlemen’s club, distinguishing its members and at the same time creating the highest possible level of their ethical and cultural refinement.

At present, it seems only necessary to respect the identity of each artist. Their way of thinking and conduct should be recognized with interest and without immediate imposition of any patronizing persuasion. Actually that assumption could be satisfied by elite associations co-providing the principles of professional ethics.

Caring for the moral standards of the graduates of architectural universities is a task for generations. The low degree of openness of educational systems to the contemporary knowledge of the internal human growth is more and more disturbing. Universities should restore their reputation of the places of dialog and centers of culture which could be further cultivated in professional associations. If, however, university teachers remain silent, then what can be expected of future architects? This requires both time and place.

Instead of an epilogue

The crisis of identity of the architects that we face today does not need to bring destruction and ultimate void. The temporary disintegration and defeat paradoxically can become a source of hope or an impulse for new, more mature, and dynamic activities. The future, which is unknown and can be disturbing, can also provide new prospects. The architect’s code of professional ethics requires that constant reformatory efforts be made – editorial ones but primarily on the mental plane. Its provisions should not be limited to one, even if it is the most united, economic and cultural sphere. It should become a universal human value. Furthermore, the provisions of the architect’s

code of professional ethics should be verified on the regular basis in practice, however, not with the use of a system of disciplinary and professional sanctions, but disapproval or appreciation both social and within the profession. Then the fighting spirit that accompanies, for instance, the presentation of the Pritzker Architecture Award would be replaced with noble competition. Consequently, the works of architects might become less heroic and spectacular, but more conscience-oriented and closer to the people whom they are supposed to serve. Undoubtedly, this would be the first step toward the breakthrough in the new concept of the architect’s code of professional ethics.

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Między nakazem a przywoitością – między kodeksem a kryteriami abstrakcyjnymi

Wydaje się, że trudność interpretacji rzeczywistości zawodowej jako przesłania etycznego stanowi obecnie jedno z największych wyzwań, przed którym stoi środowisko projektantów architektury. W klasycznym ujęciu etyki praktyka dostarcza podstaw do sformułowania spójnego zbioru aksjomatów. Obecnie żyjemy w czasach, gdy coraz częściej dąży się do oparcia metod skutecznego działania na zachęcie zamiast na nakazie, na elastyczności i promocji zamiast na sankcjach dyscyplinarnych. Jednocześnie pojawiają się naglące pytania: czy przeciwnie do obostrzeń na wzór kodeksu karnego,

kodeks etyki zawodowej architekta nie powinien stanowić jedynie zbioru zasad, z którym identyfikowanie się byłoby chlubą? Czy rola wychowawcza kodeksu etyki zawodowej architekta nie jest w rzeczywistości działaniem *post factum*? Zdaniem autora niniejszego artykułu, należałoby szukać innej jego wykładni, na przykład w formie przynależności do elitarnego zrzeszenia na wzór wiktoriańskich klubów dżentelmenów, nobilitujących swoich członków, a jednocześnie tworzących najwyższy poziom ich etycznego i kulturalnego wyrobienia.

Key words: architectural ethics, ethical axiom, educational role of the code of ethics, ethical elitism

Słowa kluczowe: etyka architekta, aksjomat etyczny, wychowawcza rola kodeksu etyki, elitaryzm etyczny



Aleksander Furmanek*

Principles of ethics and serving in the bodies of the Chamber of Architects of the Republic of Poland conducting disciplinary proceedings – selected practical problems

Introduction

The subject matter of this article encompasses broader issues related to the professional ethics and the professional autonomy of architects in Poland. The architect's ethics embraces deontological elements as well as metaphysical ones, sometimes taking the form – as in the timeless book *'Uczniowie cieśli'* (Carpenter's disciples') by Professor Lech Niemojewski – of a strictly religious reference¹. Closely related to the professional deontology of architects are the practical aspects, to which special attention is paid in this paper. It presents, within the context of ethical principles, a selection of chosen problems and the

risks associated with performing a function in the bodies of the Chamber of Architects of the Republic of Poland (IA RP) conducting disciplinary proceedings.

On the basis of current activity of the professional autonomy – set up in 2002 as the Chamber of Architects of the Republic of Poland – one may notice both the benefits of its functioning as well as certain deficiencies typical of institutions built from scratch. Because of its volume, the paper does not address the full spectrum of problems connected with the subject included in the title. It concentrates on presenting selected questions, resulting from the governing laws and risks hidden behind the degree of law education on the part of architects assuming a function in the Chamber and the resulting nuances. Before discussing the details, let us introduce briefly the role of the Chamber in the field of establishing the principles of ethics and monitoring their observance by architects.

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¹ See: Niemojewski L., *Uczniowie cieśli. Rozważania nad zawodem architekta*. Trzaska, Evert i Michalski, Warszawa 1999. A reprint of the book published for the first time in 1948

The Chamber of Architects' principles of responsibility for the profession of architect

The Act of 15th December 2000 concerning the professional autonomy of architects, building engineers and urban planners, specified, inter alia, the organisation and goals² of the later created IA RP. Working in the field of architecture is associated not only with specialist knowledge, experience or artistic skills or talent, but also with a great responsibility, of which we may speak in a moral sense but also from the point of view of legal regulations.

According to the current law regulations, we deal with four basic regimens of the architect's law responsibility, namely:

- criminal responsibility,
- civil liability (tort and contract),
- professional building responsibility,
- disciplinary responsibility.

The organisation currently supervising the professional activities of architects is the Chamber of Architects of the Republic of Poland. As noted by Prof. Konrad Kucza-Kuczyński in his monograph published in 1985³, it was the Association of Polish Architects (SARP) that was pre-

² Cf.: Act of 15th December 2000 concerning the professional autonomy of architects, building engineers and urban planners, *Diary Acts*, 2001, No 5, item 42 as amended, Art. 1 and 8.

³ Cf.: Kucza-Kuczyński K., *Warsztat architektoniczny jako funkcja etyki zawodowej*. Wydawnictwa Politechniki Białostockiej, Białystok 1985. Ibid.: broader presentation of the role of SARP as a guarantee of observance of ethical rules in mid-1980s, pp. 48–52.

viously ‘the guarantor of obedience to the professional ethics principles’. In 2002 this role was taken over by the Chamber, which, above all, results from the legislation, as mentioned in the appropriate regulations of the *Cooperation Agreement Act* signed by SARP and the Chamber of Architects on 15th November 2002⁴.

According to the Statute of IA RP, *the overriding purpose of the Chamber is the protection of space and architecture as the common good*⁵. Among the obligations taken on by the professional autonomy was *the task of supervising the right and proper way of performing the job by the members of the Chamber*⁶ (mostly connected with professional building responsibility) and the obligation *to establish the principles of professional ethics and supervision of their obedience*⁷ – applying to the issue of disciplinary responsibility.

The legal instrument establishing the ethical principles presently binding the members of the Chamber of Architects is *Kodeks Etyki Zawodowej Architektów (KEZA)* (Architects’ Code of Professional Ethics)⁸. On 18 December 2005 it replaced the previously used *Zasady Etyki Zawodu Architekta*

⁴ Cf.: *Cooperation Agreement Act* between the Association of Polish Architects SARP and the Chamber of Architects dated 15th October 2002, item 1.2, letters: a, e, f.

⁵ Cf.: *Statut Izby Architektów Rzeczypospolitej Polskiej – Uchwała nr 2 I Krajowego Zjazdu Izby Architektów w sprawie Statutu Izby Architektów*, 19th January 2002, as amended, § 6 item 1.

⁶ See: *Act dated 15th December 2000...*, op. cit., art. 8 item 1.

⁷ *Ibid.*, art. 8 item 3.

⁸ *Kodeks Etyki Zawodowej Architektów*. Annex to Resolution 01 III of Chamber of Architects’ Congress passed on 18 June 2005. The Code went into effect on 18th December 2005 i.e. after six month period of *vacatio legis*.

(*ZEZA*) (Ethical Principles of the Profession of Architect)⁹.

Thus, it is in the competence of the architects’ professional autonomy to run proceedings involving its members on account of professional building responsibility and disciplinary responsibility. However, proceedings on account of criminal or civil responsibility are conducted, just as before IA RP, by courts of general jurisdiction.

Each member of the Chamber of Architects of the Republic of Poland is obliged to abide by ethical rules formally approved by the organisation. In the case of their violation, they may be liable to disciplinary action. The duties connected with disciplinary proceedings have been entrusted to spokesmen for professional responsibility (mostly at the preliminary investigation stage), disciplinary judges (disciplinary court proceedings) and members of the Chamber’s district councils (executive proceedings). For each phase of disciplinary proceedings, i.e. preliminary investigation, disciplinary court proceeding and execution of verdict, the tasks of the professional autonomies are regulated in detail by the *Directive of the Minister of Infrastructure of 31st October, 2002 concerning detailed regulations and disciplinary actions against members of the professional autonomies of architects, building engineers and urban planners*¹⁰.

⁹ *Zasady Etyki Zawodu Architekta* – Resolution No 19 of Extraordinary Congress of Chamber of Architects that took place on 23–24 November 2002 on Architects’ Professional Ethics.

¹⁰ See: *Directive of the Minister of Infrastructure of 31st October, 2002, concerning detailed regulations and disciplinary actions against members of the professional autonomies of architects, building engineers and urban planners*, *Diary Acts*, 2002, No 194, item 1635, chapters: 2, 3 and 4.

Issues resulting from the established law

Principles of ethics, when they are passed and gain legal status, become a part of corporate law. At this point, the freedom to accept or reject them comes to an end. All members of the Chamber of Architects of the Republic of Poland are obliged to abide by *KEZA* regulations; however, it seems that for this professional group creative independence and freedom of action occupy a very high place in the hierarchy of values. Yet, the intention of limiting this freedom is to provide safety. Finding out the optimum solution is an extremely difficult task, which has been proved by previous experience in attempting to codify ethical principles of the architect’s profession.

The currently binding code is constructed in a much better way than the previous *ZEZA*, however, as part of the inner circle discussions, changes have already been proposed¹¹. Should the Chamber of Architects plan to amend it, it is worth remembering that the new regulations ought to be in conformity with general law and should not require from the

members behaviour against their ethical viewpoints. Dr Dawid Bunikowski, in his publication *Podstawowe kontrowersje dotyczące ingerencji prawa w sferę moralności* (Basic controversies concerning legal intervention in the realm of morality) observes that in the case of incorporating certain ethically perfectionist regulations into professional codes of ethics such decisions are ‘interference of law in the sphere of professional ethics and morality’¹².

The arising problems are certainly not only associated with corporate law. Certain acts and directives also contain such regulations, which cause difficulties and lead to complications during proceedings on account of disciplinary matters and professional responsibility in the building industry. One such problem concerns the extremely short period of prescription with cases at the preliminary investigation stage¹³. Only because of not meeting the deadline to carry out the preliminary investigation by the

¹¹ The Chief Spokesman for Professional Responsibility, together with a group of local spokesmen, prepared, by the end of 2009, an amendment of *KEZA*, which, after criticism from other members of the autonomy, was not approved for legislation.

¹² Cf.: Bunikowski D., *Podstawowe kontrowersje dotyczące ingerencji prawa w sferę moralności*. Wydawnictwo Naukowe UMK, Toruń 2010, p. 351.

¹³ Cf.: *Directive of Minister of Infrastructure, 31st October 2002...*, op. cit., § 15. 1, 2 and 3.

spokesmen, a great number of cases have never been brought to disciplinary courts for consideration.

At this stage, it is worth pointing to the parallel and independent existence of disciplinary responsibility and professional building responsibility as two separate regimens of responsibility. Combining them would eliminate the negative consequences of this duality.

Another problem is the fact that cases on account of professional responsibility have to be run by means of administrative law, which serves completely different purposes and does not seem very adequate to the specificity of professional cases run by IA RP courts. Application of administrative law procedures implies, among other things, a situation, in which the defendant is a litigant party in a lawsuit while the injured party is not¹⁴. As a consequence, the injured

party has no rights as the party in litigation, e.g. it has no access to court records, cannot appeal against a court decision nor even receives such a decision. On the other hand, in disciplinary proceedings, the wronged, similar to the accused, is a litigant party, but as opposed to the accused cannot appeal the decision of the court¹⁵. Why do not the defendants and the injured parties have the same rights in the Chamber's proceedings? Was this inequality intentional on the part of the legislator or are we dealing with a *lapsus iudicii*?

The above examples are only a part of the real problems associated with law and encountered by the spokespersons for professional responsibility and disciplinary judges in their work.

¹⁴ Cf.: *Act of 14th June, 1960 – Administrative Proceedings Code*, Diary Acts, 2000, No 98, item 1071 as amended, Chapter 6.

¹⁵ Cf.: *Act of 15th December, 2000,.....*, op. cit., Art. 54. 3 and 4.

Legal competence of architects

Nobody except the architects themselves is able to appropriately assess the detailed aspects concerning architecture and its formation. Because of performing their jobs on a daily basis, they are the most competent specialists in the field of proper discharge of architects' duties on independent technical posts in the building industry. As the experience shows, also when it comes to explaining factual, case-based disciplinary responsibility, they are capable of accomplishing this task very well.

However, we must admit that there is a field where architects do not come out with flying colours. It is the legal grounding of architects to perform the function of the spokesperson for professional responsibility or a disciplinary judge. Of course one cannot generalize, especially as the degree of legal knowledge among the members of the Chamber of Architects is not uniform. Therefore, the author of this paper, in the further part of this chapter, will only describe inadequacies of his own knowledge and lack of experience, which became visible especially at the beginning of his public work in the Chamber. The work started during the second term of IA RP body (lasting from March 2006 to March 2010) from a member of the District Disciplinary Court in Kuyavian-Pomeranian District Chamber of Architects (OSD KPOIA) and continued in the second term (since March 2010) by holding the post of Vice-Spokesman for Professional Responsibility for the same District Chamber.

The author of the paper will share his thoughts on the issue of the potential risks, however, without maintaining that they occurred in the past.

Self-criticism compels to admit honestly that the legal knowledge the author possessed at the time of being chosen as a member of OSD KPOIA was modest and insufficient to perform the accepted function properly. This is why the process of getting used to the current work of the body was gradual, interwoven with numerous courses in legal matters. Only after some time, was it possible to

start work in the disciplinary court. Four years passed, during which the author completed a great deal of specialist courses run by law advisers and legal practitioners, and gained some practical experience during disciplinary and professional proceedings. But even this experience is only a small fraction of the expertise and skills possessed by professional judges or prosecutors. The knowledge and experience of disciplinary judges should be comparable to competence of judges of common law courts, because the body in which they function - the disciplinary court of IA RP - represents the Polish State, which authorizes its jurisdiction on its behalf.

The knowledge of certain branches of law by spokespersons for professional justice and disciplinary judges of the Chamber of Architects is a matter of primary importance. They should - to a considerable degree - know and be capable of applying legal standards. In practice, in the case of individuals who are beginning to perform func-



Fig. 1. Konstanty Zamoyski Palace, 1/2/4 Foksal Street in Warsaw – the seat of the National Chamber of Architects of the Republic of Poland V (photo: A. Furmanek)

Il. 1. Pałac Konstantego Zamoyskiego przy ul. Foksal 1/2/4 w Warszawie – siedziba Krajowej Izby Architektów Rzeczypospolitej Polskiej A.Furmanek)



Fig. 2. Egalitarian public space – Grobla I Street in Gdańsk
(photo: A.Furmanek)

II. 2. Egalitarna przestrzeń publiczna – ulica Grobla I w Gdańsku.(fot. A.Furmanek)

tions associated with IA RP jurisdiction, very intensive training courses prove essential, especially in the field of substantive law and, additionally, procedural and penal law. Specialist legal knowledge and the ability to play an appropriate role in the proceedings are necessary for carrying out the designated tasks. It is not difficult to see that potential risks are hidden here. Irregularities in the proceedings result in, e.g. dismissing a case, invalidation of the verdict or declaring an innocent person guilty and vice versa - a guilty person innocent. Could any of these cases be considered as a just decision in law procedures? The difficulty lies in the fact that it is not the accused that has to prove his innocence but his guilt must be proved - if he is guilty indeed. Practice shows how difficult it is to prove somebody's guilt, yet at the same time, because of professional responsibility, it is necessary. Could such a situation be explained, in which somebody, having committed a punishable deed, and despite the injured party's complaint, would make it impossible for the Chamber to prove the offence? Without deciding about the guilt punishment cannot be decreed, all the more executed. The functions of punishment - justice, protection, guarantee - would not be fulfilled in this case either. The feedback information coming from such a hypothetical event could create a negative picture of the Chamber of Architects' jurisdiction.

Some of the accused employ defenders – e.g. barristers or legal advisers. The training of spokespersons for professional responsibility and disciplinary judges should be professional enough, so that they can run a case properly, not laying themselves open to the charge of incompetence and avoiding all formal errors and negligence. The disproportions between them and the professionals such as barristers or legal advisers should be reduced to a minimum. It is especially essential during trials, because their course is sometimes dynamic and in the extreme situations it can evolve towards situations insulting the dignity of the court. The chairman of the Bench has the duty to control the situation in the courtroom and prevent any possible escalation of emotions.

A remedy for lack of legal training can be the services of professional lawyers employed by the Chamber of Architects. Such cooperation, however, carries some potential risks, e.g. the possibility of manipulation. For this



Fig. 3. Old Town in Toruń (photo: A.Furmanek)

II. 3. Stare Miasto w Toruniu.(fot. A.Furmanek)

reason, it is necessary to establish distinct boundaries of the permissible influence of lawyers on the proceedings in progress. Nobody except the spokespersons for professional responsibility and disciplinary judges should take evidence for them, formulate the interpretation, and particularly decide about the guilt or innocence of the accused.

Many advantages could be brought by training sessions in the field of rules of ethics and selected elements of law, addressed to the members of the professional autonomy. During their term of office, the spokespersons for professional responsibility and disciplinary judges attend many training courses designed specially for them. The Chamber of Architects of the Republic of Poland should, on a much larger scale than today, organize training sessions, seminars or courses in which all members would have an opportunity to acquire specialist knowledge connected with the problems of the disciplinary responsibility and also the professional responsibility in the building industry.

Another valuable source of information is publication of opinions and judicial decisions on the internet websites of the Chamber of Architects of the RP, which was started by the National Chamber of Architects and some regional Chambers. It seems justified to provide access via the Internet to the decisions in cases run by both lower and higher disciplinary courts of IA RP; as a matter of fact, this should be made obligatory, of course after their validation and with appropriate anonymity of the documents.

Additionally, one could consider the possibility of providing access to the public information in the form of cyclical reports from disciplinary and professional proceedings going on before the bodies of the Chamber of Architects of the Republic of Poland. An interesting solution in this regard has been applied by the Superior Chamber of Physician and Dentists which, in tabular form, publishes on its own Internet site detailed annual reports concerning cases within its jurisdiction¹⁶. The openness and transparency doubtlessly strengthen the position of every profession of public trust.

¹⁶ See: *The Statistical data of medical courts 1998-2009* available on the web site of Naczelna Izba Lekarska: http://www.nil.org.pl/xml/nil/wladze/str_sad/statystyki.

Conclusion

The responsibility for the quality of the developed environment in large measure lies with the architects. It refers to those directly designing as well as to those who indirectly participate in the process of forming architecture and supervising the professional activities. Among them there are architects performing functions in the bodies of the Chamber of Architects of the Republic of Poland which conducts disciplinary proceedings. They, not only by professional work, but also by fulfilling their social functions, are, in a way, jointly responsible for the quality of the Polish space, because the bodies in which they work constitute an important link in the system of legal responsibility of the architects.

The image and the significance of the professional autonomy to a large extent depend on ethical conduct of the members of the Chamber of Architects' bodies and the influence they have on the conduct of other architects.

The proper fulfilment of obligations taken on by the Chamber of Architects is the necessary basis of its functioning so far and confirms the validity of establishing this organization and also the necessity of further activity. It is noteworthy that the professional autonomy of architects is not a trade union, and the beneficiaries of its

actions are not to be the architects alone, because it acts in the widely understood public interest.

To sum up, the above mentioned problems and risks should not in any way cast a shadow over indisputable advantages resulting from the existence of the Chamber of Architects. The members of the Chamber performing functions in its bodies carrying out disciplinary procedures have done irreplaceable work over the first eight years, which they still do.

The world is in a state of constant transformation. Together with it, the realities of architectural profession in Poland also change. This is why it is justifiable to analyse the gained experience and the current situation of the Chamber of Architects. There is no need to introduce any radical changes. It will suffice to react to alarming signals, to identify potential threats and to seek solutions to the problems by a gradual process of improvement. Thanks to this, we can improve what has already been achieved and protect the freedom of performing the profession by architects. This should allow creating greater safety for them, as well as for their clients and the whole society, consequently influencing the quality of architecture. *Pro publico bono.*

IA RP – The Chamber of Architects of the Republic of Poland
KPOIA – Kuyavian-Pomeranian District Chamber of Architects
OSD – District Disciplinary Court

SARP – Association of Polish Architects
KEZA - Architects' Code of Professional Ethics
ZEZA – Principles of the Profession of Architect

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Zasady etyki a pełnienie funkcji w organach Izby Architektów Rzeczypospolitej Polskiej prowadzących postępowania dyscyplinarne – wybrane problemy praktyczne

Wydaje się, że trudność interpretacji rzeczywistości zawodowej jako przesłania etycznego stanowi obecnie jedno z największych wyzwań, przed którym stoi środowisko projektantów architektury. W klasycznym ujęciu etyki praktyka dostarcza podstaw do sformułowania spójnego zbioru aksjomatów. Obecnie żyjemy w czasach, gdy coraz częściej dąży się do oparcia metod skutecznego działania na zachęcie

zamiast na nakazie, na elastyczności i promocji zamiast na sankcjach dyscyplinarnych. Jednocześnie pojawiają się naglące pytania: czy przeciwnie do obostrzeń na wzór kodeksu karnego, kodeks etyki zawodowej architekta nie powinien stanowić jedynie zbioru zasad, z którym identyfikowanie się byłoby chlubą? Czy rola wychowawcza kodeksu etyki zawodowej architekta nie jest w rzeczywistości

działaniem *post factum*? Zdaniem autora niniejszego artykułu, należałoby szukać innej jego wykładni, na przykład w formie przynależności do elitarnego zrzeszenia na wzór wiktoriańskich

klubów dżentelmenów, nobilitujących swoich członków, a jednocześnie tworzących najwyższy poziom ich etycznego i kulturalnego wyrobienia.

Key words: architects' Code of Ethics, problem analysis of architectural praxis, model of the code of ethics

Słowa kluczowe: kodeks Etyki Zawodowej Architektów, analiza problemów praktycznych, model kodeksu etyki



Ireneusz Huryk*

Code of ethics – review of problems associated with codification of professional practice

Professional ethics and professional morality

The Principles of the Architect's Professional Ethics which were adopted on November 24, 2002, during the Extraordinary Conference of the Chamber of Architects proved to be so impermanent that a new Architect's Code of Professional Ethics, based on the draft of the code prepared by the Architects' Council of Europe, was adopted already on December 18, 2005. As it turned out later in practice, many of its provisions cause doubts among both the members of the Chamber of Architects commenting it and among judges of the disciplinary courts who should resolve disputes immediately. The necessity to interpret the rules included in the code was the reason for organizing trainings in the National Chamber. A good example of an unclear provision of the code which needed a straightforward interpretation was provision 4.5: *Architects shall not claim the intellectual property or use the ideas of other architects, firms or other organizations without their consent.* The judges could not resolve the disputes regarding intellectual property on the grounds of professional liability on the basis of copyright law, which at first seemed unavoidable. Only the special training

produced an unambiguous position according to which the disciplinary liability covers the issue of use of the ideas of other architects in a broader sense than the copyright law.

The Code of Ethics provides in an orderly fashion the norms which oblige the members of the Chamber to proceed properly. Their moral convictions are, however, a different issue. The code provides for instance that the fee should enable the architects to conduct their services properly. Lack of commissions, however, results in lowering the costs and quality of execution of the projects. Despite the fact that the architects' moral convictions can be consistent with the provisions of the code, the procedure they follow is different. The professional morality understood as the architects' way of conduct, which is judged with the use of moral criteria, is then a separate realm which is subject to correction with the use of the code. Such a subjection of the real situation to codified principles should result in their internalization among the members of the corporation and improve the sphere of their conduct.

The profession of social trust in the context of articulation of deontological principles

The preamble to the Code of Ethics obliges us to maintain: *impartiality, professional confidentiality, honesty, competence as well as professionalism and the highest possible quality of our work, offering this way the society special and exceptional knowledge, capabilities, and skills necessary to develop culture and build environment.* It attributes then the important features characteristic of

the profession of social trust to the architect's profession. The connection between the special significance of that profession for society and the expectation of very high ethical requirements traditionally shaped by the very environment of the corporation seems obvious. In practice the tradition of providing higher than standard ethical norms and not forced from outside was shaken. At present the situation turns the corporation into a guardian of the quality of performance of the profession of social trust. The role of the disciplinary courts seems to be twofold.

* Silesian District Chamber of Architects

On the one hand, the judges resolve disputes and, on the other hand, they assess if the object of proceedings violated the rules of ethics. Regardless of the conse-

quences of the conduct of the accused toward the victim, the very fact of violation of the norm is blameworthy.

Basic requirements of the Code of Professional Ethics

Codification of norms and ethics of aspirations

The assumption behind a code without description of values and ideals advocated by corporations is that it is a manifestation of morality of obligations and not morality of aspirations. The task of such a code is to provide minimum standards of conduct for the members of the Chamber and not to indicate ideals to be pursued, whereas professional ethics on the outset should assume higher requirements in comparison to the entities it addresses than the requirements set by the norms of general ethics. The code cannot be justified only by securing the interests of the members of the corporation. Public interest should remain its basic aspect. The code should not provide norms which are common anyway either, but indeed it must regulate the specific problems connected with the performance of the architect's profession.

Care for public interest and securing the interests of the members of the corporation

The significance of the conditions for the growing understanding that the fundamental principles are necessary for architects implies feedback in the relations between society and the members of the corporation. In their actions, architects affect very strongly the stability of the environment, the shape of public spaces, conservation of energy, allocation of resources, etc., which in turn burden them with a lot of responsibility. They must possess knowledge of various needs, values, and conduct characteristic of various cultures, as well as the influence of that variability on the role of the architect in society. They should be aware of the fact that architectural education is not complete at the moment when they get their qualifications but it continues throughout their whole lives and it always covers the understanding of all relations both between people and the matter which is transformed. It is necessary to assume the position of openness to continuous improvement, growth, and broadening of perspectives in order to understand the power of their influence – the power of architecture. In the light of these aspects the questions of the benefits for society and ethical activities become especially important. They provide exposure to criticism and opinions on creative acts, and criticism can cause architects to feel threatened. It is difficult for architects to get honest opinions on their activities, however, it is necessary for their professional development.

Specific regulations regarding the architects' activities

The structure of our Code of Professional Ethics is relatively clear. The list of norms is preceded by a preamble which stipulates for instance that the Code provides the [...] *rules of conduct which apply to all architects who offer architectural services which regard all professional activities*. This is a postulative provision in its nature and it is

unclear as it is impossible to enforce the observance of the Code by the architects who are not members of the Chamber of Architects. The consequences of such a situation are pitiful for the reputation of the architect's profession.

Another structural element of the code is a short note which describes architectural or multi-disciplinary firms as entities which would be subject to the Code of Ethics, which seems at least awkward. This is another postulate which does not have any connection with provisions of the *Act on Professional Self-Governments*. Art. 8 stipulates that *the tasks of professional self-governments include in particular [...] providing the principles of professional ethics and supervision of their observance*. At present, such supervision is possible only in regards of the members of the Chamber.

The basic contents of the code include four principles: general obligations, obligations to society, obligations to clients and obligations to the profession. Each of the principles includes further rules whose violation can be the basis for initiation of the disciplinary proceedings. The opinion of the Screener for Professional Liability, which is the basis for the disciplinary court to initiate the proceedings, should establish which rule or its part was violated. In the process of internal trainings judges noticed a lot of provisions which seem to be too general or imprecise. Let me illustrate that with a fragment of rule 1.3: *In order to assure the fulfillment of the required professional standards, the architects who are directors, shareholders or owners of firms shall have qualified and properly supervised employees as well as adequately and effectively apply internal rules of conduct*. Similar general instructions are included in rule 2.1: *In their work, architects shall respect the existing values, natural and cultural inheritance, and they shall care for their maintenance and development. They shall strive to improve the quality of life and residence as well as the quality of environment and surrounding in the way which would not violate their balance, being committed in their actions to the effects of their work which would benefit in a broad sense the interests of all those who can expect benefits and satisfaction from them*.

There are more similar provisions but may those two examples testify to the possibilities of supervision of the observance of the code.

Scope in respect of application of principles not only in relation to conduct which is directly connected with the practice in the profession

Formulating the principles of professional ethics should be based on the assumption that the members of the Chamber of Architects shall act in compliance with the code of ethics not only when their activities are directly connected with the performance of professional duties. Due

to the social expectations the requirements of the persons entrusted with confidential information to follow ethical principles also in private life are high. Such a position is

also connected with the fact that the code of professional ethics applies to the persons who are professionally inactive and candidates to perform in that profession.

The purpose of existence of the code of ethics

List of norms and their unambiguity

The “engineering” approach to ethical issues is based on the assumption that ethics is special technical knowledge which can be expressed with the use of instructions. The very codification of the principles of professional ethics contributes to an unambiguous establishment of obligations and restrictions. However, a set of written principles shall not be considered comprehensive code. One can imagine how destructive the effects would be of the conduct of the persons bound by the code who claim that they are exempt from passing independent judgments and blindly believe the ethical attitude of the authors of the codification.

Observance of the code in practice of the disciplinary court at the District of Architects

The experience of the Disciplinary Court at the Lower Silesia District Chamber of Architects over the first eight years of its existence can seem utterly modest and at the same time varied and regarding the fun-

damental problems connected with the practice in the profession of architects. We considered the opinion of the Screener for Professional Liability regarding the commission of disciplinary violation by an architect of rule 4.3. of the Code of Professional Ethics i.e. exposure of representatives of society to loss of trust in the profession of public trust, that is the profession of architect. Another opinion on the commission of disciplinary violation regarded a member of the Chamber of Architects who violated rule 4.5. of the Architect’s Code of Professional Ethics by undertaking to continue to use the design documentation developed by a different architect and making significant changes to the original design without obtaining consent of the design author to make them. The third case of the commission of disciplinary violation was based on the assumptions that an architect made a design for renovation of a historic facade with the use of elements of earlier design without obtaining consent of its author.

The basic ethical principles which apply to architects

Sincerity, independence, impartiality, competence, loyalty, diligence, reliability, responsibility. These values are mentioned in the Code many times in the context of all four principles. The repetitive explanation of their mean-

ing in effect diminishes their significance and gravity. In fact they are the basic principles whose application to the profession of architect should be stressed emphatically and directly.

Ethics of virtues as ethics of aspirations

Separating in ethics being a good person from being an architect undermines the practical application of professional ethics. The efficient technical functioning in professional life does not automatically make anyone morally good. If conduct of an architect does not result from proper moral motives, it does not make him a better person. The need to infuse the right role to the internally integrated moral object following good motives and intentions which are the basis for performing good deeds is the basis for constructing the proper code of professional ethics. Professional ethics should assume acquiring proper moral dispositions – virtues which enable good practice in the profession. In this context, it is important

to establish the right objective of the architect’s conduct. Can words, social prestige and high fees decide about that conduct? Can the ethos of the profession be sacrificed for political or economic purposes?

The basic ethical principles listed earlier can be preserved only by acquiring proper moral qualities which would strengthen the architect in performing the vocation (duty, mission.) Lech Niemojewski lists five virtues necessary in the struggle for architecture: vocation, friendship, confidence, dedication and willingness to seek advice. He also emphasizes that it is only with dedication in service of the idea of architecture that benefits the society.

Ethical consequences of design decisions

Situations when any decision causes somebody’s dissatisfaction

When an architectural design is ready the investor accepts offers for construction of a structure. He usually selects a contractor who shall present an inexpensive proposal. An architect would like the designed building to be as good as

possible. At the same time the drive to cut the building costs at the stage of construction changes the originally designed “gem” into one more product of the developer. Whose benefit then is the architect supposed to fight for? The benefit of future inhabitants? The benefit of the developer? The benefit of the contractor? Or the benefit of society?

Designing as creative work closely connected with the system of values represented by architects

The activities conducted by architects result from their moral disposition. They can meet the challenges of the

profession by acquiring such moral traits which would enable them to fulfill the mission. Fame, prestige, high fees cannot be their primary objectives. What man you are cannot be separated from what architect you are.

Self-reflection as a tool necessary for improvement and ethical growth

Residence, work, and rest need constructing adequate buildings. It is not possible to do without a roof over one's head. This is where architects come in and they must design ordered structures in the correct way. In order to do that first they should build themselves and first of all they should strive to become fully capable of performing service for Architecture and work on the basis of moral principles in a spirit of responsibility

before themselves. May these words be summarized by a sentence from my favorite book "The Carpenter's Disciples": *In principle one should work with clear intentions and disregard for oneself, constantly keeping in mind one's death that will come and must come, so one will have to give an account of wasted time and talent, rejecting the good and taking vain pride in popularity.*

Translated by B. Setkowicz

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Kodeks etyki – przegląd problemów normowania praktyki zawodowej

Artykuł porusza kwestie: zależności pomiędzy etyką zawodową a moralnością zawodową, roli architekta jako osoby uprawiającej zawód zaufania publicznego, normowania zachowań

profesjonalnych, etyki aspiracji, celowości istnienia kodeksu etyki architekta.

Key words: professional ethics and professional morality, deontology, ethics of aspirations, aretology

Słowa kluczowe: etyka zawodowa a moralność zawodowa, deontologia, etyka aspiracji, aretologia



Krzysztof Bizio*

Ethical implications of architect's new roles in postmodern times

Introduction. Broadening the scope of the architect's role in investment processes

The architect's profession in its separate modern form appeared in Renaissance Italy (circa 1450), in France (circa 1550) and in England (circa 1650 r.)¹. However, since ancient times, the Vitruvian ideal of an architect-scientist has been developed, namely, as a person with two basic characteristics: interdisciplinary knowledge and high moral virtues. According to Vitruvius, it is not possible to become an architect without meeting the moral standards criteria that serve the community in which a person lives and works².

The problem of defining what architecture is constitutes a separate issue. In spite of the fact that there are several thousand definitions, there is hardly any unanimity among them, which seems to point to the multidimensional character of architecture itself rather than the necessity and possibility to coin a universal definition.

Bruno Zevi, when ordering definitions of architecture according to problem and chronological systematics, distinguished the three following groups³:

- definitions from cultural, psychological and symbolical viewpoints;
- definitions from functional and technical viewpoints: intended use and material;
- definitions from a technique-oriented viewpoint, such as forms and ordering systems.

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¹ On ways of defining the architect's profession, see: M. Leśniakowska, [in:] *Co to jest architektura?* [3, p. 13].

² Vitruvius defines the architect's duties in the following way: *Philosophy instills generosity into an architect and teaches him not to be conceited, but rather easy to deal with, just and most importantly without greed because no work can be done reliably without conscientiousness or righteousness. An architect should not be greedy or think exclusively about gifts, but guard his dignity in earnest and take care of a good opinion as this is what philosophy recommends.* [7, pp. 25–26].

³ This distinction was made by Bruno Zevi in entry 'architecture' for *Encyclopedia of World Art* (1959). More on this subject, see: M. Leśniakowska, [in:] *Co to jest architektura?* [3, p. 9].

However, it seems that the above definitions refer mostly to the reality which existed before the era of globalisation. Since the beginning of the 1990s we can observe processes which profoundly re-evaluate many traditional definitions within the scope of social sciences and economy. Architecture, as a domain which exists at the meeting point of these two fields of action, also changed its range of influences.

As the essence of these changes we must consider the fact that nowadays the domain of architect's activities is no longer the investment process itself (designing, implementation). An architect has become an element of a broader commercial process of which an investment (building process) is only a fragment and its real aims are broader⁴. An extreme form of these changes in the attitude towards the architect's role is the creation of the class of architectural 'celebrities' also called *starchitects*, who are mainly employed as faces of campaigns, while the product of their work (assumed ideal and esthetic concept) fades into insignificance. This rule is also applied – on an adequately smaller scale – in local communities in which investors employ architects not on the basis of their working techniques or design achievements, but taking into account their business and marketing position.

As a consequence, architects themselves changed the scope of their activities. In Spain it has become a common practice that some architecture design studios represent a group of investors and one of the most important tasks of an architect is to carry out a capital merger and search for a group of business partners for a given investment⁵. These changes bring about a new approach to the archi-

⁴ These aims are as follows: financial, connected with *public relations*, social, ecological and many others.

⁵ The essence of the specifically Spanish solution is the creation of individual business groups in order to implement only one design. In such systems the architect's role is broadened by a significant scope of business duties.

tect's social role which becomes more distant from designing functions for the good of the functions of catalyzing investments processes. Consequently, the scope of responsibility of an architect, as a representative of a public trust profession, is broadened.

A separate problem which complicates these mutual relations in the architect's profession is the relation of ethics and aesthetics. The concept of the architectural leading trend was replaced by a number of incomplete original definitions. As a result, aesthetic choices should be referred to ethical choices because they are connected with choices of value systems represented by given trends

(regionalism, historicism, modernism, ecological trends, deconstruction and others).

In this context, the question concerning the architect's professional ethics in post-modern times is still open. However, this re-definition has not been anything new in the history of architecture if we quote at least its scope as defined by Vitruvius: *Architecture comprises three domains: building engineering, construction of clocks and machines construction* [7, p. 32]. A changing scope of architecture proves the connection of theory and architectural practice and imposes an update of the architect's ethical responsibility scope depending on practice.

Traditional scope of relations

P. Gossel and G. Leuthauser in the prologue of their book *Architecture in the Twentieth Century* describe the state of architecture around the year 1800 emphasising the significance of the fact that architectural education was partly moved from academies of art to newly established departments of universities of technology⁶. Since the beginnings of the 19th century, the position of architecture in the modern society has been changing, which is first of all connected with the process of industrialisation. This process was taking place in various forms up to the 1990s.

It is not an accident that up to the beginnings of the 19th century, the so called military engineers enjoyed a greater esteem than the so called civil architects and already in the 19th century the engineers designing roads and bridges received a more significant social respect, which was connected with their deeper technical knowledge in comparison with architects designing housing estates.

To a large extent, the 19th century represented a period of eclectic architecture. John Ruskin, the author of *The*

Seven Lamps of Architecture, in the middle of the 19th century rekindled the thinking about the concept of architectural form in ideological categories and consequently, in political and ethical ones. Neoclassicism symbolizes references to the Classical tradition on the one hand and it is the embodiment of social welfare of the privileged classes on the other hand. Neo-Gothic, which becomes the opposition to Neoclassicism, grows out of the working class people and its followers see in architecture an opportunity to cause a social revolt (Viollet-le-Duc, William Morris). Development of modern architecture, particularly in its first decades, contributed to politicizing and sharpening of the ethical choices which are made⁷. After the end of World War II, when modernism became an actual winner in the battle for the spatial shape of the reconstructed world, the architects' ethical choices were more concerned with details because general lines of the development of architecture were very similar throughout several decades independently of geographical and cultural context.

⁶ P. Gossel and G. Leuthauser describe the significance of the fact that architectural education was moved to departments of universities of technology by quoting, inter alia, Sigfried Giedion opinion [2, p. 12].

⁷ The first period of modernism was of key importance here (interwar period) when the choice of the new order (modernism) or the old order (various forms of historicism) was often conditioned by political or ethical views.

Relations in post-modern times

A departure from this type of thinking became the post-modernistic architectural revolution. One of its basic ideas was restoring the architecture to the status of art from which it had departed. An architect was supposed to become again, perhaps even for the first time in history, a person who makes choices out of so many possibilities. It was then that culture embarked on the times of post-politics, post-art and post-architecture.

Jacques Rancière, a French philosopher who dealt with philosophy of politics and historical contexts of art, summarizes his own views on the relations of art and politics in this way: *Art is not politics considering the messages or feelings it delivers with regard to the world order. It is not politics either if we take into account the way in which it represents the social structure, conflicts or iden-*

tity of social groups. Art is politics through the distance itself it assumes towards its functions, through the type of time and space it introduces, through the way it divides that time and populates that space [5, p. 24].

It seems that Rancière's opinions are accurate in describing the condition of modern architecture and the distance it maintains to the world. Architecture changed its role from initiating⁸ to 'journalistic position', not intending to change *the status quo* but rather trying *to fill and populate the space*.

⁸ An extreme example 'the initiating role of architecture' can be seen in Soviet concepts of constructivism where architecture was supposed 'to construct man'.

From 'carpenter's disciple' to 'starchitect'

It seems that the key issue in understanding the new role of an architect is to notice the evolution in the way this profession is perceived by investors and recipients of architecture as well as by architects themselves. On the ground of the Polish architectural literature, a professor of the Faculty of Architecture of Warsaw University of Technology, Lech Niemojewski, carried out perhaps the most comprehensive summary of the traditional architect's role and ethics originating as early as from ancient times. In his book *Carpenter's disciples. Reflections upon the architect's profession* [4] he outlined a great humanistic parable connecting the architect's profession with a social mission that representatives of this profession ought to complete⁹.

⁹ It is symptomatic that the book *Uczniowie cieśli. Rozważania nad zawodem architekta* in the times of soc-realism became the reason of a political campaign against its author which is an indication of the fact that the totalitarian system interpreted 'architect's duties' differently from their classic form.

However, these considerations do not include the model that is represented in our times by such authors as Daniel Libeskind, Frank O. Gehry or Zaha Hadid. Each of these *starchitects* tries to create an extremely individual form of his architecture by dissociating himself or at least by not emphasizing any significant connections with the continuity of the architectural concepts.

Therefore, we can ask whether assuming such individual attitudes is only the architects' choice or the fact that they are encouraged does not result from the fundamentals of the modern world of recipients of architecture. The mass media, which to a large extent define the public opinion, including the way of understanding architecture, search for 'personality' and 'originality'. In fact, the mass media are interested in this type of attitudes and are mainly responsible for this state of affairs.

Ethics and aesthetics in postmodern architecture

However, this attitude has a historical tradition. The issues of individualistic aesthetics (form) and the choices connected with it have been present in reflections on art and architecture for ages. These problems were discussed by the Austrian art historian Ernst Gombrich in his essay *Norm and Form* and in the book *On art* [1], in which the author emphasized the role of an artist-individual towards the world. It contains a famous maxim (*As a matter of fact, there is no such thing as art. There are only artists.*), which became part of the history of art and it seems to accurately define the contemporary state of architecture and occurrence of fragmentary stylistic concepts in it resulting from individual attitudes of architects.

In the reality constructed along these lines, the choice of a particular architectural aesthetics becomes the choice of a particular ethics. This thread of thought was followed by Ludwig Wittgenstein in his work *Tractatus logico-philosophicus* [8], where he considers ethics and aesthetics as equal, adding transcendental values to these two concepts.

Post-modernistic architectural thinking reduced this problem in practice to a vision of life in a specific 'museum of form' and 'museum of ethics' connected with a given form, whereas there was no universal architectural ethics and aesthetical choices were equivalent to the choices of values representing particular architectural styles.

Summary

Summing up these reflections, the author emphasises the existence of two new characteristics which appeared in the architectural practice and theory in the last twenty years and had some impact on assessments of the ethical behaviour of architects. They are:

- broadening the scope of duties of architects' work resulting from globalisation processes which have become intensified since the 1990s.;
- connecting ethical and aesthetic choices in postmodern architectural culture.

Ref. 1 The architect's profession involves today a different scope of duties and another range of social expectations. The designer's role as a person who is only responsible for the best possible performance of technical works is a thing of the past. An architect is often expected to be engaged in the business process, to perform in advertising campaigns and to be 'the face' of the investment (*starchi-*

texts). Also on a local level, architects are businesspeople who are treated by investors as persons who have appropriate relations with a local community. Consequently, in our times the architect's ethical responsibility ought to be assessed in a wider context.

Ref. 2 Post-modernist revolution resulted in equivalence of architectural movements by creating a specific 'museum of form'. In the case of architecture, aesthetic choices are also connected with choices of ethical values which are represented by the styles from this 'museum'. In this perspective each design choice (aesthetical, conceptual) becomes an ethical choice.

The consequence of these processes must be the change of scope of the ethical opinion of the architect's work which undergoes historical evolution and should be adapted to professional practice.

Translated by B. Setkowicz

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Implikacje etyczne nowych ról architekta w czasach ponowoczesnych

Od lat 90. XX wieku obserwować można szerokie zmiany społeczne i polityczne, związane z procesami globalizacji, które wpływają na przedmiot i sposób uprawiania zawodu architekta. Jako dwie z ważniejszych cech uznać można: (1) poszerzenie zakresu obowiązków pracy architektonicznej, w ramach których architekt odchodzi od tradycyjnej roli architekta-projektanta, na

rzecz relacji architekt-współtwórca procesu marketingowo-biznesowego; oraz (2) powiązanie wyborów etycznych z wyborami estetycznymi, rozpoczęte od przełomu postmodernistycznego. Konsekwencją tych procesów stać się musi zmiana zakresu oceny etycznej pracy architekta, która ulega ewolucji historycznej i dopasowana być powinna do praktyki zawodowej.

Key words: globalization, social change, relationship between ethics and aesthetics

Słowa kluczowe: globalizacja, zmiany społeczne, powiązanie etyki i estetyki

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[1] Huntington S.P., *Zderzenie cywilizacji i nowy kształt ładu światowego*, MUZA, Warszawa 2008.

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[1] Butters Ch., *Housing and timber construction in Norway: status, trends and perspectives for sustainability*, [w:] K. Kuismanen (red.), *Eco-House North*, Pohjois-Pohjanmaan Litto/Econo projekti, Oulu 2007, 138–147.

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