CONCEPTUALIZATION OF CLIENT 'NEEDS' IN ARCHITECTURAL THEORY AND PRACTICE

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The article aims to discuss the ambiguity of the need concept in architecture, and reasons for the existence of several strategies for dealing with need as an ontological and epistemological basis for architectural design. The paper systematizes the conceptualizations of need in architecture, provides a comparative analysis of its various interpretations and explains the differences between ideological, philosophical and theoretical viewpoints. A variety of meanings are analyzed using the author's concept of "paradigms of socio-architectural knowledge". Five platforms of social knowledge can be distinguished in architectural theory, each of which relies on its own understanding of human beings and sees the content of human existence in its own way. Considered through the prism of the paradigms, different visions of the concept of need find their logical and methodological explanation. Each paradigm gives its own answer to who or what is the bearer and exponent of the need, and procedures for identifying needs in design. The paper presents "stairs of needs" as a metaphor, ordering the range of possible actions of the architect in relation to the needs of the client – from obstruction and conscious deformation to satisfaction and phenomenological embodiment.

Key words: **the concept of need, architectural theory, terminological analysis.**

INTRODUCTION

A lot of time has passed since postmodernism questioned the social causality of architecture, architectural practice and architectural products. However, the evidence that the belief in the autonomy of architecture in relation to society and the customer does not penetrate deeply into the profession is reproduced again and again. In particular, this refers to the constantly updated discourse about the needs of the client and society as the foundations of architecture (Zinchenko, 1981; Erskine, 1984; Groat, 2000; Popov, 2002; Kiyanenko, 2003; Sirowy, 2010; Salama, 2019; Alfirević and Simonović Alfirević, 2020).

There are three reasons for the author's interest in the topic of need as a subject of theoretical understanding in architecture. First, it is owing to the continuing fundamental role of this category for architectural knowledge and design practice. Secondly, architects' ideas about what a need is, and how it can be defined and interpreted in architectural solutions are extremely complex. Finally, interest in this topic stems from the desire to contrast something with the propensity of many architects to either resort to the

most simplistic, positivist versions of need (as something realized by the client, and observable by a researcher), or categorically reject it as the basis of architecture. The former is exemplified by architects who readily use "I want" and "I don't want" in quantitative sociological surveys as the basis for design solutions. The latter can be seen in design strategies of 'starachitects', who do not want be 'waiters'.

Since the beginning of the twentieth century, the thesis about the satisfaction of human needs in architecture has acquired the status of a self-evident truth. Both the concept of need and the thesis of 'meeting the need' as something that architects do became an essential part of architectural knowledge in the era of industrialization in the 1950s. Since then, architects have been turning to these notions in technically and conceptually oriented research (Salama, 2019, pp. 10-11). The postmodern doubt as to the very existence of the social foundations of architecture did not shake the position of this concept too much, except at a purely theoretical level. The belief in the key role of need in architecture still persists in the academy and the profession. Traces of this can be found everywhere – from the publication of research findings to practical design manuals and methods of pre-design architectural programming or post-occupancy evaluation, and to the fundamental documents of international and national architectural organizations. Here

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is some evidence of that.

In the profession: The very definition of an 'architect' given by the *International Union of Architects* sounds like an individual dealing with the "built environment to meet the needs of society" (UIA Accord, 2017, p. 6). The UNESCO-UIA *Charter for Architecture Education* treats the practice of architecture as a field that "gives physical form *to the needs of society* and the individual" (UNESCO-UIA Charter, 2017, p. 6). The *Architects Registration Board* of the United Kingdom articulates the ability to "develop a conceptual and critical approach to architectural design that integrates /…/ the aesthetic aspects of a building /…/ and *the needs of the user*" as one of the basic qualification requirements for an architect (Prescription of Qualification, 2010, p. 4). The US postgraduate internship program *AXP*, in preparation for the professional licensing exam in architecture, includes "programming and analysis". Its content emphasizes: "In this experience area, you'll complete tasks related to researching and evaluating *client requirements*, building code and zoning regulations, and site data to develop recommendations on the feasibility of a project" (NCARB, 2020, p. 6).

In the academy: A brief selective review of publications in the *Archnet-IJAR* journal covering approximately two years (2020-2022) shows that it is rare that a paper completely ignores the topic of people's satisfaction with the results of an architect's work. In every second issue of the journal published during this time, papers appear in which this content is the main one. They consider the satisfaction of the population in welfare housing facilities, healthcare facilities, k-8 public schools and kindergartens, and public spaces. The environmental needs of single mothers, children with autism, and various ethnic and cultural groups of the urban population are also scrutinized in detail (Cho, 2020; Salaheldin *et al.*, 2021; Vuković *et al.*, 2021; Sheykhmaleki *et al.*, 2021; Beheiry and Gabr, 2022; Patel *et al.*, 2022; Eloy and Vermaas, 2022).

Thus, both mass professional practice and practically oriented pre-design research still rely on the needs of the client as a legitimate foundation for architectural solutions. Meanwhile, as this study shows, both the concept of need and the strategies for operating with needs in architecture are ambiguous, contradictory and insufficiently explained. In the recent theory of architecture, attempts to promote an understanding of the concept of need are quite rare. One such attempt is a comparative study of the concepts of 'use value', 'human needs' and 'quality of living space' (Alfirević and Simonović Alfirević, 2020).

METHODOLOGY

The research began as a formulation of the main topics addressing the concept of need and continued as systematization of the answers that the theory of architecture gives to them. The basic research questions that predetermine the content of the work are as follows:

- What is the concept of need in relation to the essence of architectural work?;
- Who or what is the bearer and exponent of architecturally significant needs?; and

- What are the architects' strategies regarding needs? Are they always aimed at 'satisfaction', or 'meeting' the needs?

All the observations and conclusions of the paper stem from a comparative conceptual and terminological analysis of English and Russian-language texts on the social aspects of the theory of architecture. At intervals, the author also turns to sources in sociology to clarify some differences in the understanding of the concepts under consideration.

The methodological basis of the research is the author's concept of the "paradigm of social knowledge in architecture". As shown in the author's doctoral research, all the diversity of architects' social vision and the models of social phenomena they use can be reduced to several basic platforms, each of which is based on its own interpretation of a human being and has the content of human life as the core of the paradigm (Kiyanenko, 2005; Kiyanenko, 2018). Each paradigm has its own language for describing life, its own research tools and design methods, and it serves its specific niche of professional practice (Figure 1). Figure 1 shows examples of notions which illustrate the lexicon of individual paradigms as a semantic context for different understandings, research and design applications for needs.

CONCEPT OF NEED IN ARCHITECTURE

What is need?

Each of the social-architectural paradigms is a specific conceptual context, shaping its own understanding of need.

The paradigm of *socio-architectural functionalism* reduces an individual's life to a list of his actions – functions. Understood in this way, 'functions' are associated with human needs. The key ideologists of architectural modernism have repeatedly confirmed this understanding. Such is the statement of Le Corbusier: "To carefully study the human scale and human functions means to determine the needs of a person" (Glazychev, 1986, p. 321). He also said: "All people have the same organisms, the same functions. All people have the same needs" (Le Corbusier, 1927, p. 126). Identification of human needs with life activity can also be found in Russian sources, for example: "A person manifests his needs for housing through a set of specific processes that he performs – forms of homework, personal, family and group communication, intellectual activity and creativity" (Rubanenko and Kartashova, 1981, p. 30).

Another paradigm, *socio-architectural interactionism*, interprets life as social interaction, and it shifts attention from the content of activity to its interpersonal matrices. It also considers the mismatch between interaction structures and spatial structures to be the main problem, as well as evidence that a need exists for architecture to meet. The architect's work with these needs is in creating arenas for interaction and barriers for isolation. Brolin and Zeisel (1972) demonstrated this attitude when they claimed: "The field observer, by asking: "Who is doing what, including or excluding whom?" will most likely encompass all of the necessary sociological components in his observations" (Brolin and Zeisel, 1972, p. 371). As Lerup (1977) noted, "the concepts of social and personal are the most important theoretical device for structuring a home" (Lerup, 1977, p.
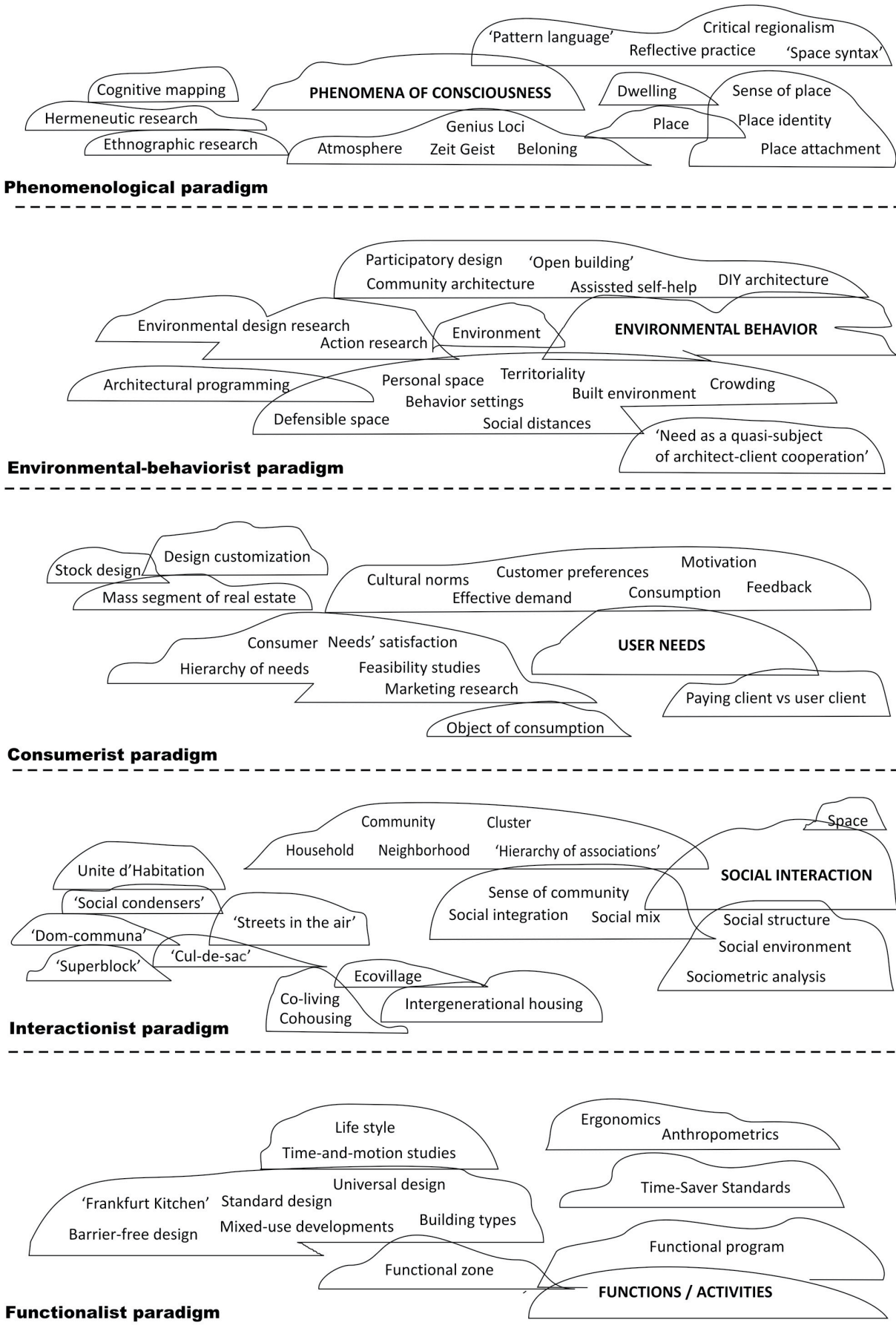
'Pattern language'

Critical regionalism

Reflective practice

'Space syntax'

PHENOMENA OF CONSCIOUSNESS

Cognitive mapping

Hermeneutic research

Ethnographic research

Dwelling

Sense of place

Place

Place identity

Genius Loci

Atmosphere

Zeit Geist

Beloning

Place attachment

Phenomenological paradigm

Participatory design

'Open building'

Community architecture

Assissted self-help

DIY architecture

Environmental design research

Environment

ENVIRONMENTAL BEHAVIOR

Action research

Architectural programming

Personal space

Territoriality

Behavior settings

Built environment

Crowding

Defensible space

Social distances

'Need as a quasi-subject
of architect-client cooperation'

Environmental-behaviorist paradigm

Design customization

Stock design

Mass segment of real estate

Cultural norms

Customer preferences

Motivation

Effective demand

Consumption

Feedback

Consumer

Needs' satisfaction

USER NEEDS

Hierarchy of needs

Feasibility studies

Marketing research

Object of consumption

Paying client vs user client

Consumerist paradigm

Community

Cluster

Space

Household

Neighborhood

'Hierarchy of associations'

Unite d'Habitation

SOCIAL INTERACTION

'Social condensers'

Sense of community

'Streets in the air'

Social integration

Social mix

Social structure

'Dom-communa'

Social environment

'Superblock'

'Cul-de-sac'

Sociometric analysis

Ecovillage

Co-living
Cohousing

Intergenerational housing

Interactionist paradigm

Life style

Ergonomics

Anthropometrics

Time-and-motion studies

Universal design

Time-Saver Standards

'Frankfurt Kitchen'

Standard design

Barrier-free design

Mixed-use developments

Building types

Functional program

Functional zone

FUNCTIONS / ACTIVITIES

Functionalist paradigm

Figure 1. Lexicon of individual paradigms of socio-architectural knowledge
(Source: Konstantin Kiyanenko)

27). Kroll (1984) expressed an interactionist attitude even more globally: "Relationships between people in space that suits them, that is architecture" (Kroll, 1984, p. 167).

The most detailed elaboration of the concept of need belongs to the field of knowledge that we call *socio-architectural consumerism*. There are several versions of the interpretation of need circulating here.

The concept of *need as a preference or a desire* forces the architect to look for an answer to the question of how the desire expressed by a person correlates with those internal, unconscious forms of needs that supposedly exist, in other words, how fundamental preferences are for their use as a guideline in architectural design. The answer, shared by many, is that a preference is not an absolutely arbitrary form of expression of need – it is based on cultural norms as a fairly stable manifestation of social consciousness. Ikonnikov (1990), a Russian architectural theorist, believed that sociocultural norms are "a force that makes him (the consumer) act in a certain way" (Ikonnikov, 1990, p. 214).

The concept that considers *need as synonymous with cultural norms* came to architecture from the sociology of housing: "Consumer needs can be defined in terms of cultural norms applied to judge various aspects of lifestyle or level of living" (Morris and Winter, 1978, p. 153). In the meantime, *preferences* are considered to be family norms that are lowered relative to social cultural norms "due to excusing circumstances". Cultural norms are stable and even conservative; they are created and reproduced in the process of socialization. Preferences are more mobile and reflect the difference between the cultural norm and the actual degree of its possible implementation (*ibid.*, p. 40).

For some architectural practice, clients' needs take the shape of an *effective demand*. Its contents are still determined by the cultural norm, but its volume depends on the client's ability to pay. Insufficient solvency for the full implementation of the cultural norm actualizes the 'preference' as a surrogate of the need. The economic concept of demand is supplemented in architectural design by the ideological concept of the spatial social standard, related to the part of society that does not have an acceptable level of paying capacity to apply to the free market. For this second part, the very existence of a need is manifested by the difference between the status quo of living and a fixed social standard for spatial provision.

The *environmental-behaviorist* paradigm of socio-architectural knowledge treats the main content of life as human behavior, i.e., human reactions to the impact of the social, cultural and physical environments. Architect and theorist Zinchenko (1981) formulated the environment-behavior vision of need by saying that "The substance of need appears as a quasi-object of a real system of cooperative activity, where the consumer and the architect occupy special positions, during the functioning of which /.../, a physical environment is created" (Zinchenko, 1981, p. 62). This definition reflects the idea that the need in architecture does not exist in the client's mind *a priori* in a 'ready-to-use form', but rather it is shaped and formulated by the client in the course of the dialogue with the architect, builder, investor and other members of a 'project team'.

Habraken (1972) drew attention to another feature of the architectural, environmental need, speaking about industrial housing, interest in which is currently on the rise again. "The way in which mass housing approaches man's requirements assumes without question the possibility of translating these requirements into actual solid shapes, into architectural designs", wrote Habraken in 1961, "In fact this is only so in the case of requirements which today rate highly: consumer goods/.../. But there are totally different requirements /.../ in the field of housing; requirements which do not ask for products, but which are themselves productive or creative" (Habraken, 1972, pp. 10-11). That is, the need to participate in the creation of an environmental product is as urgent for a human being as receiving the product itself.

The *architectural-phenomenological paradigm* adds its own colors to the understanding of a person as a consumer, and needs as the basis of design. The phenomenological vision of life and human needs is close to the socio-environmental vision, but not reducible to it. On the one hand, the phenomenological attitude is also skeptical of attempts to discern the needs of a person in an observed activity, or associate them with the desires presented. It recognizes the dependence of the behavior and consciousness of the client on cultural norms, imposed patterns, social control and suppression. On the other hand, unlike the environmental paradigm, the phenomenological paradigm sees the explications of true needs not in behavior, or its physical traces and dialogues with the client, but deeply hidden in consciousness and subconsciousness. From there, true needs can be extracted only as a result of the use of special psychological techniques by trained and educated researchers. Sometimes the architect succeeds in such immersion into the client's mind; let's recall the 'mental maps' of Lynch (1960) or 'conversations of the client on behalf of his house with himself' by Cooper-Marcus (1995).

The model of need as a phenomenon of individual consciousness shifts the emphasis from external social determinants of its formation, such as cultural norms, to the individual characteristics of a person that are the result of both hereditary mechanisms and unique life experience. Particularly important are early childhood years, when the process of socialization is not yet completed, cultural norms are not yet internalized, and perception and evaluation are of an unsubstantiated, direct nature. As a result, according to Norberg-Schulz (1996), individual 'schemata' of perception of the world are getting shaped. "The schemata comprise universal structures which are inter-human as well as locally determined and culturally-conditioned structures" (Norberg-Schulz, 1996, p. 424).

The phenomenological model of need is the result of cracking the shell of the conventions which quickly 'cover' a socialized person, and through which it is difficult to see his or her true, unique nature and expression of will. "The study of human behavior, however painstaking and thorough, can never penetrate the thick skin of conditioning which has formed that behavior and which suppresses a truly personal exercise of the will" (Hertzberger, 1992, p. 158). Architectural phenomenologists are not so pessimistic. The need as a phenomenon of awareness of the existential inconsistency of the experience of living on one hand, with

Table 1. Concepts of need in architecture theory

PARADIGMS OF SOCIO-ARCHITECTURAL KNOWLEDGE	BASIC CONCEPTS OF A HUMAN BEING AS AN ARCHITECT'S CLIENT	CONCEPTS OF NEED AS THE BASIS FOR DESIGN
Functionalist	subject of activity	impossibility or inefficiency of activity, effective functioning; need = function, 'functional program'
Interactionist	subject of social interaction	discrepancy between interaction and spatial structures; need = interaction
Consumerist	consumer	unsatisfied desire, self-conscious preference
		unrealized cultural norm / social ideal
		unmet effective demand
		non-compliance of the *status quo* conditions with the social standard
Environmental-behaviorist	subject of behavior	inconsistency of patterns of behavior and organization of the environment
Phenomenological	dweller of the 'lifeworld'	inconsistency of mental 'schemata' of habitat and place

the reality of living here and now (the concept of *lifeworld*) on the other, can be identified in their opinion, but this requires special techniques and training.

A brief summary of the comparative analysis of the concepts of need existing in different paradigms of socio-architectural knowledge is presented in Table 1.

Who or what is the carrier of needs?

The question of who or what expresses the needs for architectural services, presupposes a seemingly simple answer – the person whose diversified concepts can be seen in Table 1. But in the theory of architecture, this question gives rise to a number of different and partly ambiguous

answers (Table 2).

Practicing architects know that the major source of information about need is the client, the customer, the end user of the building him or herself. But many modernist architects denied the client's right to demand whatever it was from the architect. Instead of concrete people, needs were attributed to mental abstractions. During this period, expressions like "the requirements of hygiene and culture of everyday life", "the requirements of demography", "the requirements of ergonomics", "the requirements of the scientific organization of life", etc. became widespread. This in turn reflected the idea that the requirements for architecture are formed by expert knowledge embodied in

Table 2. Carriers of the need in architecture and key collisions of its identification

PARADIGMS OF SOCIO-ARCHITECTURAL KNOWLEDGE	ACTUAL CARRIERS OF THE NEED	PROBLEMS WITH IDENTIFYING NEEDS
Functionalist	abstraction of activity, and its determinants (demography, culture of everyday life, scientific organization of life…)	alienation of the activity from the real subject, giving it an independent status subordinating the subject
Interactionist	an individual, small group, collective and society, and relations between them	the predominance of the strategies of "collective interpretation of individual patterns" as opposed to the "individual interpretation of collective patterns" Hertzberger (1992)
Consumerist	end users, paying clients, other members of 'programming teams'	the gap between a building's user and paying clients, between the architect and the user client in the mass segments of the markets
Environmental-behaviorist	socio-spatial communities – real or 'surrogate'	inability to explore socio-spatial integrity due to the specifics of the project situation (absence of real user-clients)
Phenomenological	"the ideal customer for a real commission" (Pallasmaa, 1996); the "inner self" (Cooper-Marcus, 1995) of the inhabitant, hidden under the "shell" of conventions, habits, phobias (Hertzberger, 1992)…	methodological difficulties in detecting phenomena of consciousness, "schemata" of early childhood experience (Norberg-Schulz, 1996)…

scientific disciplines, and not by a real user who does not have such knowledge.

One of the most paradoxical ideas of functionalism is attributing the role of the carrier of needs to the activity itself. Herzberger (1992) expressed the essence of this incongruity in the following words: "/.../ different activities make different specific demands on the spaces in which they are to take place. This is what we have been told /.../, but even if living and working or eating and sleeping could justifiably be termed activities, that still does not mean that they make specific demand on the space in which they are to take place – it is the people who make specific demands, because they wish to interpret one and the same function in their own specific ways" (Hertzberger, 1992, p. 147).

In the course of the evolution of architectural knowledge and architectural consciousness in the twentieth century, the idea that the end user him or herself can act as a carrier of need did not immediately win the right to life. Both socio-architectural consumerism and interactionism originate from this point of departure. One of the collisions of the interactionist approach is to find out how the needs of an individual, a social group, a collective and society as a whole relate to each other. This issue has both ideological and economic implications. Individual and group needs do not always correspond to social ideals, for example, environmental friendliness, social justice and security. And the recognition of the right to diversity to meet individual needs invariably undermines the foundations of rationalizing design and construction, interest in which increases whenever poverty spreads in society, as is happening today.

The contradiction that exists between unifying social attitudes and diversified individual needs is resolved in different ways. For instance, Brolin and Zeisel (1972) proposed distinguishing between "conscious wants" and "unconscious needs", "latent functions of behavior that are integral to the social stability of a group" (Brolin and Zeisel, 1972, p. 374). This distinction is intended to explain and reconcile the conflict between hidden and unconscious, but consolidating, impulses on the part of society, and a conscious, but disintegrating, variety of individual desires. In Russian theory of architecture, a similar proposal was put forward, which appealed to architects to distinguish between individual, group, family and social components in the structure of personal needs, and also to take into account that their ratio in the consciousness of each individual may be different (Rubanenko, 1981, p. 30).

Herzberger (1984) interprets the problem of correlating social and individual needs in his own way. His point of view is especially relevant in relation to the design of affordable housing: "The starting point for the design of houses is still the conception formed by authorities, investors, sociologists, and architects about what people want. This conception cannot be more than a stereotype to which perhaps everyone seems by and large to conform, but to which no one person completely conforms. It is the collective interpretation by a few of the individual wishes of many" (Hertzberger, 1984, p. 14). According to the same author, the solution to the problem is to move from the dominance of 'social needs'

in the form of 'collective interpretation', i.e., the forced unification of a huge real variety of individual needs, to "individual interpretation of collective patterns" (*ibid.*, p. 14). This creates conditions for the individual to adapt open, universal social models of habitation and environment.

The theory of architecture sees the main problem of detecting need within the framework of the traditional consumerist paradigm, in breaking the direct connection between the architect and the end user in the alienated design and construction process of the mass market or municipal sector. The architect is in direct contact only with the paying client, who is often unable to comprehend the needs of the user client. Zeisel (2006) writes: "The user client has no choice and no control. This situation presents designers with a problem: no matter how much they negotiate with paying clients, it is difficult to plan for the needs of user clients, who are neither well known, nor readily available to plan with" (Zeisel, 2006, p. 50).

In the environmental-behaviorist paradigm of architectural knowledge, it is not people who represent needs. Rather, socio-spatial unities carry and express them: people inhabiting and developing their environment, the environments symbolizing and enforcing people's relationships. We find examples of such unity in all stable communities – families and households, neighborhoods and urban communities, as well as sustainable age, professional, religious, subcultural and other territorial groups. Since the reaction of people to the social and physical environment is *behavior*, we can say that in the environmental paradigm, need acts on behalf of behavior, just as in functionalism it acts on behalf of activity. Participatory design and environment-behavior studies are becoming the tools that allow the architect to work with behavior as an identifier of needs (Zeisel, 2006, pp. 50-51).

There is one, but significant, obstacle to the high human quality of environmental design: project situations when socio-territorial communities do not exist, and even a specific user client is not known in advance. The theory of architecture suggests, in this case, to refer to the figure of a "surrogate client", that is, to an individual or community that can replace the real end user owing to the similarity of their needs (Cherry, 1999, p. 52). For instance, if a project of a mass segment with no real users is to be certified according to the BREEAM system, then contacting a surrogate client is a prerequisite for certification. As they put it "if the site is a new development and there are no existing community representatives, representatives are sought from surrounding communities or from a similar type or size of development" (BREEAM, 2017, p. 20).

Within the framework of phenomenological tradition, an architect also addresses individuals and communities in search of their needs. But this is not an empirical client of the environmental paradigm, rather it is its intelligible essence, a generalization created by the architect in order to reflect the underlying relationships of the dwellers with the place, and not the transient features lying on the surface. "Supporters of the humanization of architecture are completely mistaken when they demand that buildings be designed for the needs of real people. Let them name at least one great building from the history of architecture that would not have been

built for an idealized person. The first condition for creating a good architecture is modeling the ideal client during the execution of a specific order" (Pallasmaa, 1996, p. 452).

A totally different phenomenological attitude associates authentic needs and values, not with abstract idealizations of a person, but with complex psychotechniques of immersion into the consciousness and sub-consciousness of specific dwellers, using the instruments and means of qualitative sociology, psychology and hermeneutics. A classic example of this kind of immersion is the study by Cooper-Marcus (1995) mentioned above, in which she so deeply delved into the relationship between persons and their houses that needs were revealed which had not been realized by the home owners themselves.

Bofill (1993) demonstrates the phenomenological vision of the role of an architect in identifying a client's needs when he states: "To be an architect means to be able to see and identify the spontaneous behavior and movement of the population through the space organized by a person, and, moreover, to notice the need for changes that they may subconsciously strive for. You need to be able to identify these needs in order to make your own contribution" (Bofill, 1993, p. 4).

The architecture strategies of handling the needs

We have already had to use the phrase 'satisfaction of needs' more than once as a designation of what allegedly happens to needs in architecture, i.e., what the architectural work aims at. It is time to admit that this is a big simplification. The architect's attitudes towards needs are more diversified. In Figure 2 below, the author has made an attempt to systematize and visualize architectural strategies of handling needs into a set of stairs (as opposed to Arnstein's well-known *ladder*, which was the inspiration for the given metaphor), climbing the steps of which means changing strategies (Arnstein, 1969). The intention of this image is to emphasize the movement not only from the bottom up, but also forward, that is, the simultaneous development of the concepts in terms of time and content, in the degree of humanization of ideas about need.
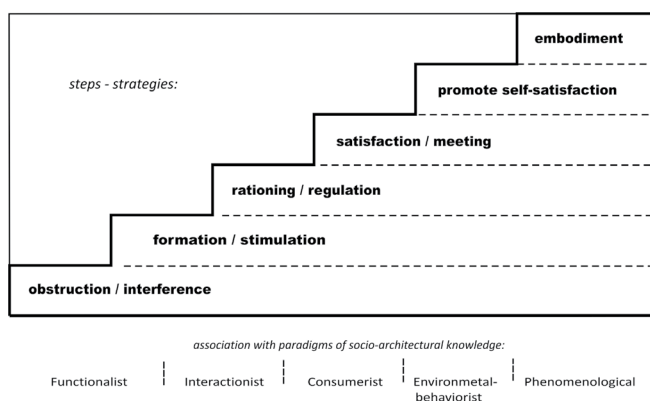

Figure 2. Stairs of dealing with needs in architecture
(Source: Konstantin Kiyanenko)

The lower steps symbolize an exotic strategy, but one which is still found in architecture – a conscious opposition of architectural solutions to the intentions and needs of a real client. One of the reasons for obstructing the realization of human needs as they are is ideology. It is known that the Russian architectural avant-garde of the first decades of the twentieth century was inspired by the creation of a new society and a new collectivist personality. This new person was not supposed to have any ethnic, religious, cultural, or family roots. Therefore, the new architecture of a 'commune house' (Dom-Kommuna) and 'socialist city' was aimed at a radical elimination of all the traditional needs of the so-called 'philistines' by means of the collectivization of everyday life. Architecture was at the forefront of the struggle against "family individualism", "possessiveness", "lampshades with brushes" and "bourgeois comfort" for a "strong, cheerful man, a collectivist, public-spirited person" (Kiyanenko, 1991, p. 39). Today, in the 21st century, ecological, religious and ethnic communities can be guided by approximately the same logic.

A violent attitude to the needs of the client can stem from the position of an architect as the artist, a figure of the cultural avant-garde. Eisenman states, for example, which is fully confirmed by his architecture, that his houses "are intended to shake people out of their needs /.../. I am not suggesting people ought to live in my architecture /.../". He goes on to say that "it's enough if my work just makes me and maybe one other person more satisfied" (Groat, 2000, p. 47). Shinohara (1968), a Japanese architect, responded to the critics of the residential buildings he designed in this way: "I sometimes hear the criticism that my houses are difficult to live in. As long as my houses have the kind of "human space" I have in mind, I would like to be able to work as far away as possible from the words "easy to live in" (Shinohara, 1968, p. 42).

Hindering or interfering with needs is a strategy close to creating some new needs – the *second step* of the stairs. The architect, as a social reformer, life builder, radical critic and transformer of society, believes, according to Eco, "that [he] can incline people to a completely new way of life and therefore creates new meanings in the environment, forms, spatial relations and functions" (Stepanov *et al.*, 1993, p. 151). In the era of early, romantic modernism, a new type of professional architect was formed, which "changed the modus operandi of the architect ... to a new type of professional, who was first a sociologist, second a politician, and third a technician" (Frampton, 1992, p. 174). According to Okhitovich, a theorist of Russian constructivism, the object of the work of this new professional was not a constructed building *per se*, "but the construction, design of social relations, production functions in the form of buildings" (Khan-Magomedov, 2001, p. 191).

The content and purpose of architectural work becomes the formation or promotion of new needs, new programs of activity, new models of social structure and interaction, and new relationships between people. Once it has emerged, this strategy periodically resumes in architecture – in the concepts of "balanced neighborhoods", in the most radical versions of ecological settlements, in modern co-housing and co-living, etc.

The *third strategy* – rationing or regulation – is less rigid in relation to the perceived needs of a person. An architect who

follows it is rather a social engineer who has abandoned radicalism and messianism, but who considers it to be his or her professional duty to critically treat life "as it is" and social information as coming from outside. The need to implement regulatory functions is due to several reasons:

- splitting, fragmentation, stratification of modern society, in which the architect allegedly remains one of the few professionals able to speak on behalf of the social whole (Boyer, 1996, p. 32);

- the focus of the profession on acting *pro bono publico* (i.e., for the public good), and not in the name of private, selfish interests (Plunz and Chermaeff, 1982, p. 187); and

- understanding the fundamental error of focusing on the need "in its pure form" (after all, the doctor, explains Chermaeff, does not cut out the appendix just because the patient wants it) (*ibid.*, p. 187).

The professional's confidence in his or her own right to evaluate and adjust human needs has deep roots in the history of architecture. Filarete stated that a poor man "needs a house of 10x12 cubits, without dividing into rooms", and a representative of the Russian post-revolutionary avant-garde said that "the worker does not need a mass of huge rooms with excessively luxurious decoration" (Glazychev, 1986, p. 346). The same confidence sounds in the text of the CIAM Declaration of 1928, adopted in La Sarraza. It proclaims that "rationalization and standardization react in a manner that they expect from the consumer (that is to say the customer who orders the house in which he will live) a revision of his demands in the direction of a readjustment to the new conditions of social life. Such a revision will be manifested in the reduction of certain individual needs henceforth devoid of real justification" (Frampton, 1992, p. 269). Wright (1970) expressed the same professional attitude, saying that "The needs and demands of the average client should affect every feature of a house but only insofar as the clients do manifest intelligence instead of exert mere personal idiosyncrasy" (Wright, 1970, p. 164).

The *fourth strategy* of "meeting the needs" has been mastered by the architectural thought of the new postmodern time. Developing since the 1950s, it was initially perceived as almost degrading architecture, since it questioned its messianic ambitions. The model of an architect engaged in the arrangement and decoration of life, and the registration and satisfaction of needs resembles, in the opinion of many, the role of a technologist, if not a waiter. Traces of this relationship are present, for example, in the words of Piedmont-Palladino (2000), who notes: "An architect who does not respect the client's wishes is likely to have a very short career, yet an architect who uncritically capitulates to those wishes risks abdicating his position of professional responsibility" (Piedmont-Palladino, 2000, p. 212).

Gradually, the goal of satisfying needs ceased to be perceived as something unworthy of an architect, and action on behalf of the consumer has acquired a civil sound. Convinced apologists of this model recall that for centuries the role of the architect as an intermediary between the client and the sphere of building production, acting 'to order', did not interfere with the high social status of the profession

and the quality of architecture. But, nevertheless, the leading professional institutes of architects in the Codes of Professional Ethics, in the hierarchy of values and levels of responsibility of the architect move from global obligations to the "wider world", society as a whole then to local communities, and only then to end users and a specific client (AIA Code, 2020; RIBA Code, 2021). That is, socially responsible satisfaction of needs and reckless customer service are not synonymous.

The *fifth step* of the stairs is the strategy of assisting clients in the self-satisfaction of their needs. Here, the status of all participants in design and construction changes. The client ceases to be a consumer in the strict sense of the word and turns into a co-author of his own environment. The architect as a professional expert, neutral and distanced from the client, is replaced by an 'enabler' in order to "help people solve their own problems rather than dispensing wisdom and solutions from a distance" (Wates, 1987, p. 20).

The architect renounces the ideology of professional paternalism, and voluntarily rejects the right to impose design solutions on the client, no matter what noble considerations they may be caused by. In return, he or she offers professional knowledge and experience and, as a consultant, controlled by the client, participates with him or her in the procedure for creating a building. As a representative of the "social service" (Glazychev, 1986) acting not just on behalf of the client, but together with him, the architect contributes to the formation, awareness and self-realization of individual and social needs in relation to the environment, as well as to the organization and cohesion of communities during the implementation of environment making programs.

The words of Umberto Eco unveil the essence of the phenomenological 'embodiment' of needs on the *top step* of the stairs. According to him, the architect seeks to uncover the code of the "system of socially significant spatial values", without subjecting him or herself to the social norm, and not trying to "persuade people to a completely different way of life" (Stepanov, 1993, p. 151). This architect explores the client's *lifeworld* as phenomena of existence deeply hidden in the consciousness and subconscious, inaccessible to simple observation and not reduced to exposed desires. The architect acts on behalf of the inner, hidden essence of a person, and seeks to identify and implement immanent structures of activity in the built environment, more precisely, intentions for activity and interaction. In other words, he or she is engaged in the embodiment of life.

An architect who carries out "understanding design", as Nikitin (1990, p. 140) called it, is a figure that opposes all the models of the architect described above: an artist who is indifferent to social needs, a reformer who modifies the needs, or even a social partner who carefully cultivates the need in cooperation with his client (Nikitin, 1990). But the main opposition to the phenomenological embodiment is consumerism. According to Pallasmaa (1993), it is the consumer society that "tends to detach architecture from its existential base and turn it into a disposable commodity and entertainment" (Pallasmaa, 1993, p.75).

So, moving up the steps of needs from the bottom up demonstrates the process of humanization of the profession. Ideologically and artistically inspired neglect of real needs gives way to a practice of their partial correction. The willingness to work humbly for the consumer is being displaced by a desire to cooperate with him or her as a co-author of the built environment. The subtle and deeply hidden needs of the inhabitant are extracted from the consciousness with the help of complex phenomenological techniques and can push to create the best architecture that is not subject to rapid aging.

CONCLUSION

The diversity of the concept of need and the variability of the interpretation of human needs in architecture is an essential feature of architectural theory and practice. The need as a desire realized by the client, and its satisfaction as the content of the design work is just one of a number of possible strategies in the architect's activity. Each of these strategies is based on its own philosophical and ideological foundation, on its own interpretation of human nature. Each of them generates its own tradition of theorizing and a separate niche of professional activity. The very prospects for the development of science and the profession of architecture are connected with its self-determination in the field of ideas about human needs.

Addressing the archive and the arsenal of architectural knowledge shows that, in an academic sense, clarifying the concept of need can advance the theory of architecture in understanding not only its social origins, but also the validity of the very idea of the existence of these origins, which has been repeatedly questioned by postmodern authors. The concept of need is the most synthetic socio-spatial construction in which all the complexity of the human meets the integrity of the architectural.

For the architectural profession, the diversification of the concept of need and the ways of dealing with needs explains the fundamental nature of the separation of spheres of professional activity. The mass and elite submarkets, municipal architecture, the field of social and architectural experimentation, the expanding practice of participatory architecture – all of them rely on their own interpretations of the nature of human needs. The idea that the concept of need as the basis of design belongs to the past does not correspond to reality. An analysis of its history shows that this concept is developing, as well as other concepts that make up its theoretical context, which is quite enough to justify further study of this topic.

The mosaic nature of the concepts of need is of particular importance for architectural education. Its presentation in the course of teaching creates a semantic framework for considering a wide range of academic and professional attitudes, and suggests the future choice of the student's own positions, taking into account the clear ethical background of each of the strategies of working with need.

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