Investigation and Analysis of Jungian Archetype and its Indication in Architecture

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Research Article

Abstract

Architecture is a mixture of science and art. Accordingly, there is always moving between the two poles of sense and sensibility. There is always something new to discover and interpret in artifacts. Theorists in aesthetics and psychology believe that many architectural forms have cultural, sociological, philosophical, psychological, etc. meanings higher than their functional values, which can be expressed through the structure of architecture. Carl Gustav Jung, a Swiss psychoanalyst and founder of the School of Psychoanalysis, by studying dreams, sacred texts and myths, could reach archetypes in the human psyche that have been repeated throughout the history of human life in art and human works. Jung believes that there is a psychological system that has a collective, universal, and impersonal nature that is common to all human beings. This collective unconscious does not grow individually but it is inherited and consists of pre-existing forms, ie archetypes. The purpose of this article is to answer the question of how to understand its reverberation in the structure of architecture from an accepted value in the field of psychoanalysis. Based on the nature of the research, this research is qualitative and has been done by descriptive-analytical method. The results of the research indicate that in fact, part of architecture as art is a symbolic expression of the collective human psyche and transforms its mental contents into matter.

Architecture occupies two thresholds at the same time; First, structural, industrial and material reality, and second, abstract, semantic, artistic and spiritual.

Keywords: Archetype; Carl Gustav Jung; Collective Unconscious; Architecture

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1. Introduction

Architectural works are one of the most important examples of art in human life. Architectural structures as the first types of art in addition to cultural features include information, knowledge and even memories of previous generations and part of their function is to transfer data and internal accumulations to future generations. The influence of mind and psychological processes on the creation of artifact is undeniable. Carl Gustav Jung, a Swiss psychoanalyst and founder of the School of Psychoanalysis, by studying dreams, sacred texts and myths, achieved archetypes in the human psyche repeatedly projected in art and human works throughout the history of human life. The application of the school of Psychoanalytic Psychotherapy in the present century led to the formation of the archetypal criticism approach in the liberal arts, which is used to develop a structural model in comparative studies and reciting the works in various literary and artistic fields. In this study, Jung's archetypes are read from various, deeper and more internal angles. The main purpose of this research is to apply Jung's important theories of psychology and his archetypal insights by indexing archetypal symbols in order to provide a model for analyzing, processing and critique architectural components. Also, according to the architects' views on the duality (internal dimension and external dimension) in architecture and the vacuity of research conducted in architectural sources in the field of archetypes, the necessity of this research becomes important; with the following research questions; 1. What is an archetype and how are its semantic implications identified? 2. How can an understanding of its reverberation in the structure of architecture be understood from an accepted value in the field of psychoanalysis?

2. Literature Review

There is a lot of research on the comparison of archetypes with literary and artistic works. Among these works, we can refer to the articles "Comparative Analysis of Perfectionism in Mysticism and Jung's Psychoanalysis" (Mirbagheri Fard and Jafari, 2000) which is discussed in relation to the general framework of the process of individuality in two categories of archetype and mysticism.

In the article "Comparison of Jung archetypes with the mystical method of Abu Sa'id"(Ejheee and Arab Jafari, 2017) archetypes of shadows and veils and their adaptation to mystical methods have been discussed. We can also refer to the article "Review and Analysis of the archetype of the shadow according to the concept of the soul in mysticism" (Rozatian et al, 2012), which refers to the shadow, the most deeply rooted archetype of the human subconscious mind. Also, in architecture a book entitled "Archetypal Architecture (Archetype)" (Gholabchi and Zeynali Farid, 2014), introduces and examines the concepts of archetypal architecture. Also, the article "Comparative Comparison of the Concept of Ascension in the Consultations of Archetypal Architecture with the Body of Architecture" (Dehghan et al, 2011), has been studied in order to achieve a single pattern language in architecture. Heravi et al., (2019), in their article entitled Reflection of the Mother Archetype in Iranian Historical Architecture Based on Jung's Theories, prove the presence of femininity in Iranian historical architecture with a psychoanalytic critique.

Behnoud et al. (2021), In their article entitled The Manifestation of Jung Archetypes in the Architectural Structure of Aref Chalabi Oglu Tomb, have examined the archetype of the process of individuality in the structure of the tomb complex. A review of the research literature shows that although the values of psychoanalytic knowledge and archetypal theory have been favored in the study of the liberal arts and social sciences, its prestige has received less attention in architecture. This article discusses how to reflect an accepted value of the school of psychoanalysis in

architecture and also by carefully studying and evaluating the sources, it tries to eliminate the shortcomings of previous researches.

3. Research Method

Based on the nature of the research, this research is qualitative and has been carried out by descriptive-analytical method. In this regard, after collecting data and documents, recognizing and organizing resources (Information gathering, data collection and organization, note-taking and observation) will be done. Then the obtained data are evaluated (description, analysis, measurement, fact-finding) and the information is classified. After that, the narration is done in a descriptive way. This research tries to discover their traces in architecture.

4. Basic Concepts in Perception

4.1. Concept of Archetype

The word archetype dates back to about five or six centuries. Archetype is derived from the Greek word Archetypos. The word in Greek meant the model or pattern that they made something out of it. The prefix Arch is used to mean original, old and rooted. The word Type itself is derived from the Greek root Topos and the word Typos in Latin. In English, it is the equivalent of the words Model, Exemplar, Form Class, Symbol and Character. The word archetype in philosophy and psychology means the original or archetypal pattern, characteristic and nature (Memarian and Tabarsa, 2013: 104). They attribute the invention of this concept to Plato (348-428 BC). The term archetype was taken as an "interpretive expression" of Plato's parable, that all beings are artificial creatures (Plato, 1906, Republic, Book VII). Before Plato, two thousand five hundred years ago, Pythagoras founded a mystical school on the basis that "everything is a number. That is, all reality is based on the simple manifestation of integers. The discovery of the fact that the square root of the number 2 cannot be expressed as a fraction of integers shakes this school. The discovery was so horrifying that it was only shared with professors who were deeply acquainted with the mysteries of reality. Raphael (1511-1510)'s painting, known as the Athenian school, depicts various figures from the most famous ancient Greek philosophers, scientists, and other well-known figures from Socrates, Plato, and Aristotle to Pythagoras, Ptolemy, Euclid, and Zoroaster. (Fig 1)[†]

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[†] *The School of Athens* (Italian: *Scuola di Atene*) is a fresco by the Italian Renaissance artist Raphael. It was painted between 1509 and 1511 as a part of Raphael's commission to decorate the rooms now known as the *Stanze di Raffaello*, in the Apostolic Palace in the Vatican. The identities of some of the philosophers in the picture, such as Plato and Aristotle, are certain. Beyond that, identifications of Raphael's figures have always been hypothetical. To complicate matters, beginning from Vasari's efforts, some have received multiple identifications, not only as ancients but also as figures contemporary with Raphael. Vasari mentions portraits of the young Federico II Gonzaga, Duke of Mantua, leaning over Bramante with his hands raised near the bottom right, and Raphael himself.

Fig 1 The School of Athens; Fresco by Raphael. 1. Socrates, 2. Plato, 3. Aristotle, 4. Pythagoras (Robertson, 2016: 5)

A century and a half after Pythagoras, Plato argued in The Republic that there was a deeper layer of the real world beyond the emergence of external reality. This allegory points to the possibility that human imaginations are incorrect. In fact, this allegory states that this world is a shadow of the real world, which is the general world or the proverbial world. The cave is also an allegory of this world that is like a shadow (Poornamdarian, 2009: 54). Everything we think is real is in fact a shadow of the parable that radiates eternal fire, beyond human comprehension, back and forth, and the one who comes out of it is the philosopher who can meet the sun (Robertson, 2016: 2). (Fig 2).
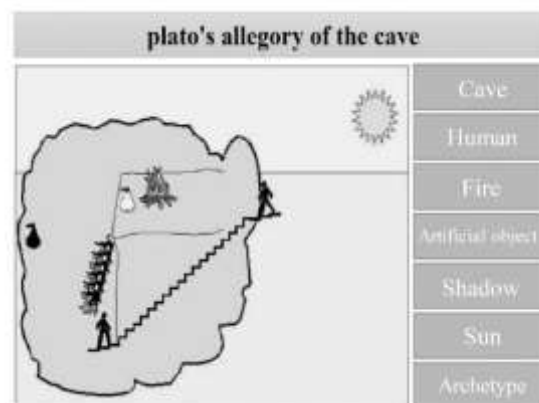

Fig 2 Plato's allegory of the cave and archetype (Source: Author cited by Plato, Republic, 1906)

This concept is essentially what Emmanuel Kant defines as "the object itself" in other words, how the human sensory organs and brain are constructed causes the world to be perceived in a specific way and within a certain range, which is not the same as the reality of the world. He argued that physical reality is experienced only by the internal structures that organize the "world of thousands of things." Arthur Schopenhauer also points out in his theory of the world as representation and image: We can only understand the appearance of objects (Phenomena), not as

they are in the soul (Nuomena) (Schopenhauer, 2011: 19). This concept basically expresses the same truth that Plato describes in the allegory and means the veil of the world. Influenced by Schopenhauer, Friedrich Nietzsche also proposed the theory of "eternal return", also known as the "das schwerste Gewicht". A hypothetical concept expresses the fact that the universe has returned and will continue to return in a similar and uniform manner in the form of a continuous space-time for innumerable times. Nietzsche returns to this idea in the chapter "Meeting and Riddle" from the book "Thus Spoke Zarathustra". The desire for the eternal return of all events leads to the absolute acknowledgment of life, which is itself a reciprocal response to Schopenhauer's praise of the denial of the will and desire for life (Nietzsche, 2017: 170-175). In The Birth of Tragedy, he discusses the worldview of Dionysiac, which is actually an archetype that in Hebrew refers to the godlike image of man (Imago Dei) as well as the gods Irenaeus and Dionysus can be found (Palmer, 2016: 167). Influenced by Nietzsche's Dionysian worldview, Carl Gustav Jung was one of the people who played an important role in promoting the word archetype in the twentieth century. To describe the original framework of the archetype, he first used a range of terms, including "primordial form" but in 1919 he first used the term "archetype" (Jung, 1990). He used Sigmund Freud's theory of the Freud's iceberg model to show the structure of the subconscious mind. According to Jung, all human beings share a mental "layer" called the archetype. Archetypes are not just names or philosophical notions, but components of life itself that are inextricably linked to a bridge of emotions to human beings. Therefore, any contractual or universal interpretation of any archetype is impossible. Archetypal shapes are remarkably interchangeable and commonly share humans around the world (Bilsker, 2012: 82). The following diagram shows the steps to achieve the philosophical concept of archetype (Fig 3).

Fig 3 The process of achieving the archetype philosophical concept (Source: Author)

4.2. Jungian Archetype

Jung believes that there is a psychological system that has a collective, universal, and impersonal nature common to all human beings. This collective unconscious does not grow individually but it is inherited and consists of pre-existing forms, i.e., archetypes (Robertson, 2016: 193). One of the most important and central archetypes that Jung proposes is the archetype of growth, which is vital for the process of individualization (Processus d'individuation) in all human beings. Jung calls the

process by which one is able to integrate the conscious and unconscious parts of one's personality the "process of individualization". Individuality means becoming oneself. Thus, individuality can be defined as "self-discovery" or "self-knowledge" (Palmer, 2016: 203). According to Jung, the human psyche is a sphere whose radiant region expresses the conscious and the "Ego" is at its center (The object is conscious when I know it). The "self" makes up the whole sphere (Jung, 2016: 243). (Fig 4)
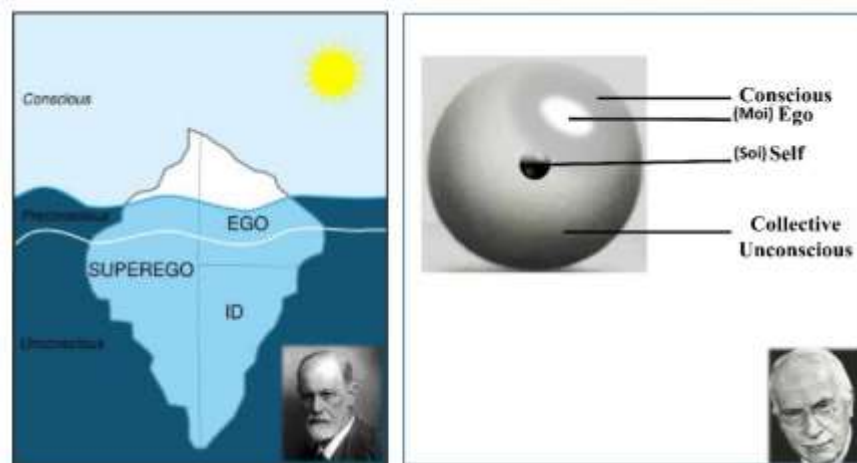

Fig 4 Right: The relationship between the conscious mind, the individual unconscious and the collective unconscious (Source: Jung, 2016: 243) Left: The structure of the human mind from Freud's point of view: conscious and unconscious (Source: Palmer, 2016)

The process of individuality has three steps:

1. "Ego" becomes one "self". 2. "Ego" detaches "self". 3. "Ego" reunites with "self". According to this plan, in the process of "birth, life and death", the first half of life represents ego gradual separation from "self", and the second half represents the reunion of the two (Palmer, 2016: 209). When the climax of a person's life is reached, the superior invisible personality of the person is manifested to the inferior personality by the force of inspiration. This causes the individual life to be directed in a superior and higher direction and creates a kind of inner transformation of the personality (Mirbagheri Fard and Jafari, 2000: 2). Jung believes that moving in the path of individuality is an endless movement and achieving any perfection and individuality leads one to a superior and higher stage (Bilsker, 2012: 53). The famous seventeenth-century philosopher and mathematician Blaise Pascal said that God (or the world, because he saw them as synonymous) is an infinite sphere with its center everywhere and nowhere around it. Lao Tzu said the same thing two thousand years ago. He and Jung sought to convey the fact that people perceive every day in exceptional moments that encompass the whole world. Since every human being is capable of such an experience, the world is centered on the number of human beings. Abraham Maslow and Jung both acknowledged that exceptional human beings constantly live close to such an exceptional experience. Jung described our life as a cycle of "self", that is, as a spiral path around an inner center. For Jung, life was not a straightforward pursuit of a distant goal. It was a journey to find a center within ourselves (Robertson, 2016: 267).

The growth archetype consists of four general parts: 1. Persona 2. Shadow 3. Anima / Animus 4. Self (Quincey, 2011: 4). Jung argues that this archetype can only be compared to the indescribable mysteries of "Uniomystica" or the Tao, or the content of the Samadhi or Satori experience in Zen,

which leads man to the realm of indescribability and excessive subjectivity, where all the rules of reason fail (Robertson, 2016: 320). (Fig 5)

Fig 5 The process of individuality Archetypes (Source: Jung, 1990)

4.3. Jung's "Individuation Process" Archetype

Jung calls the process by which a person integrates the conscious and unconscious parts of his personality. The concept of individuality first appeared in Psychological Types (1921) - although traces of this can be found earlier in Jung's doctoral dissertation in 1902 - and his latest work deals with Mysterium Coniunction in its entirety. The term individuality does not refer to a state, but to a living and dynamic process by which the individual becomes a "whole" or an indivisible unit (Palmer, 2016: 202). Jung describes the four archetypes in a systematic way. They are persona, shadow, anima and animus and self.

Persona: The word Persona refers to a mask to indicate a person's tendency to hide what he really is, because of what society expects of him. Accordingly, the persona is an example of "false individuality" in which the social expectation holds control. When a child reaches school age, his "Ego" is formed and at the same time the process of adaptation to the outside world begins. This stage of evolution is usually accompanied by some painful jolts. Man seeks the impossible that no one knows about. In such a situation, any advice is useless. It cannot reduce the pain of the person or at least it can rarely be effective. Perhaps there is only one way to achieve this, and it is to achieve the shadows of doubt that gradually cover the person (Jung, 2016: 256).

Shadow: Unlike the persona, the shadow archetype identifies the part of the person that he prefers not to reveal. The shadow contains the dark, unorganized, or repressed parts of the individual, or in Jung's words, anything that refuses to confirm itself and is always pressured by it.

Of course, the shadow is not the whole personality of the unconscious, but represents the unknown or little-known traits and characteristics of the "Ego" that form part of the psyche's personal domain and can easily be related to the conscious. The shadow, in whatever form it takes, in any case represents the opposite side of the "Ego" and is the manifestation of those qualities which we hate more than anything else in the eyes of others. If we can honestly and with foresight mix this shadow with our conscious personality, the problem will be easily solved.

Anima and Animus: The anima and animus archetypes are related to the opposite sexual characteristics of the psyche. Anima is a feminine characteristic of a man and animus is a masculine characteristic of a woman.

Complex and precise moral issues do not arise only through the shadows and another inner character often manifests itself. Jung called this masculine and feminine image "masculine element" and "feminine element".

Self: The self is the archetype of wholeness and integrity. Accordingly, the self is the goal of our lives to achieve the most perfect combination effect that we call individuality. The beginning of our whole life is rooted in this point and all our great goals are facing it (Palmer, 2016: 171-175).

When a person seriously and persistently fights with his masculine element or feminine element so as not to be suspected of them, subconsciously changes his character and emerges in a new symbolic form that represents the "self", the innermost core of the psyche. (Fig 6)
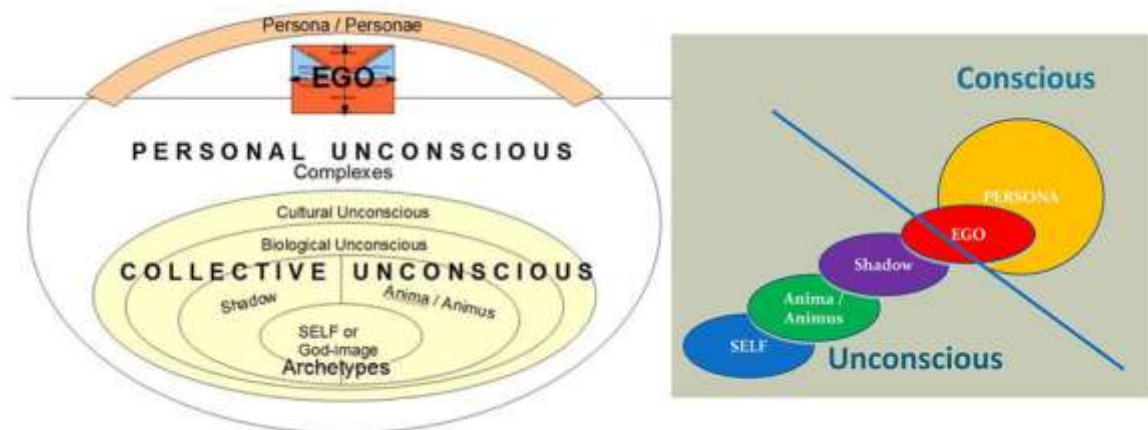
Fig 6 Analysis of Jungian Archetypes (Source: Jung, 1990)

5. Archetype and its Manifestation in Common Global Sources and Information

Based on what has been stated, archetypes are truths from the whole universe originated from the hidden conscience of human beings and sometimes enter the consciousness as images of common universal information. In order to overcome the gap between the obvious and the hidden part of their mind, human beings need resources such as symbols, myths, and dreams in order to recognize archetypes. Archetypes come into play when they find content because archetypes are empty by themselves. The following is an explanation of how archetypes manifest in these sources.

5.1. Archetype and its Manifestation in the Subconscious Mind and Dreams

Jung, who had been a follower of Freud's school for some time, was overwhelmed by Freud's insistence on certain ideas, including the influence of sexuality on human behavior. He declared that "Twentieth-century man has become too rational and has extreme reliance on the conscious mind and other human forces including the unconscious have been underestimated to the extent that the spiritual and material value of man has been overshadowed by the material and physical" (Dyer, 2007: 5).

The dream also connects the personal unconscious to the conscious through symbolic language. In fact, the subconscious aspect of any event is revealed in imaginary and symbolic form in dreams (Jung, 2016: 28).

5.2. Archetype and its Manifestation in World Myths

Myths, like dreams, rise from the depths of the collective psyche and subconscious and tell common themes objectively and symbolically (Eliade, 2014: 67). According to Jung, the psyche, much of which is in the realm of the unconscious, manifests itself through myth. According to Mircea Eliade, symbols and myths are not invalid constructions of the human soul and psyche, but meet the needs of human beings and play a functional role: "Revealing the most hidden features of existence." The important book "The Golden Bough" by James George Fraser is a comparative study that seeks to find common ground between the religions and myths of the peoples of the world. (Fig 7)
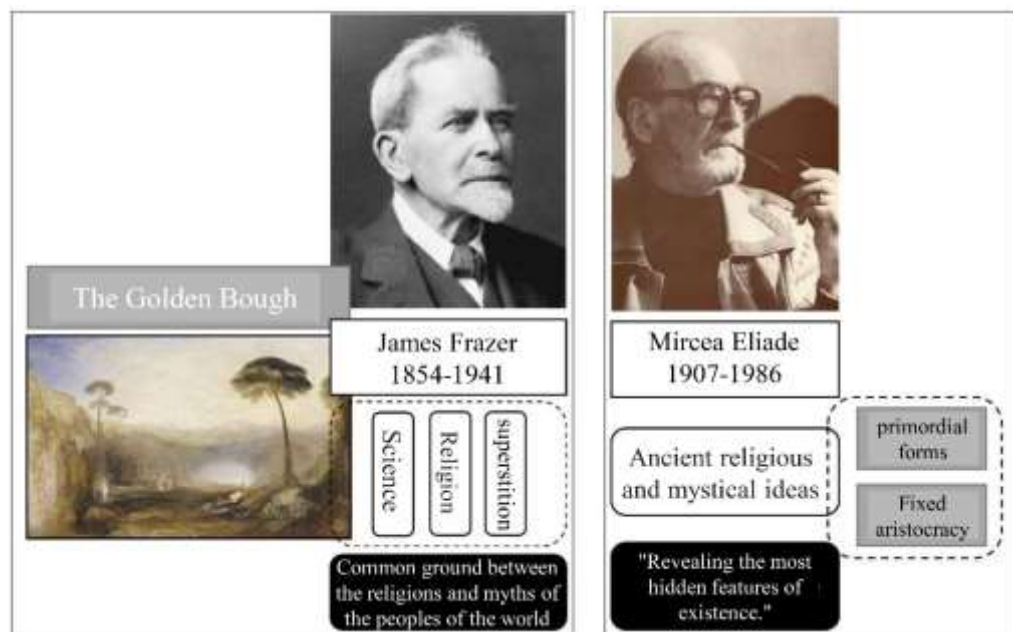
Fig 7 Analysis of Myth and Religion by Eliade and Frazer (Source: Author)

Apparently, the emergence of myth coincides with the emergence of mankind. When we look at the psychological characteristics of the human species instead of the physical characteristics, we understand that the first thing that distinguishes the human species from other creatures is that human beings were guided and managed according to mythical laws and goals, and economic and livelihood goals and laws were placed in the next stage. This insight and awareness of mortality and the need to go beyond death is the first human desire for myth. The second is the awareness of the importance of the social group in which the individual is born. There is a third factor that has had a profound and far-reaching impact on the formation of myths. This factor is obviously related to the human experience. As man grows and develops, and the power of their thoughts and observations matures, they inevitably become aware of the world and explore the mysterious relation of their existence in it.

The first common examples of mythical thinking can be found in the Neanderthal period, which lasted from about 250,000 to 50,000 BC. The first examples are burial with food, special shrouds, tools, sacrificial animals, and the like; the second example is the shrines they built in the caves of the high mountains, which symbolically represent life after death. (Fig 8)
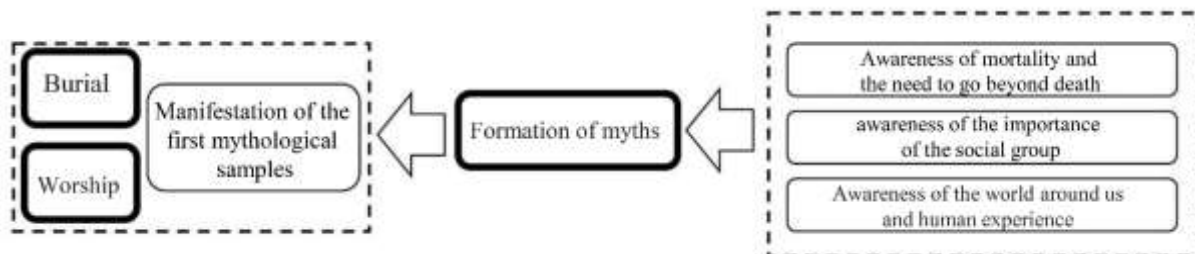

Fig 8 The formation of mythical (Source: Author cited by Campbell, 2016: 31)

5.3. Archetype and its Manifestation in the Symbol

One of the reasons for man's need for a symbol is the separation between the conscious and the unconscious part of his mind (Wilber, 1986: 31-43). The symbol acts as a bridge between the two layers of the psyche, the subconscious and the conscious (May, 1960: 19). Since the set of conventional means of communication is not capable of expressing religious and mythical themes, human beings need to invent a symbol for this purpose as it has not been possible to express them in any other way. According to Jung, the symbol has an implicit meaning in addition to its conventional and apparent meaning. The symbol signifies something solid, unknown and final. Therefore, any word or image is symbolic if it indicates something more than its obvious meaning (Jung, 2016: 3-4). Some natural objects such as rocks and sacred mountains and these man-made objects had symbolic functions. Geometric shapes such as circles, triangles and squares have symbolic functions in all cultures (Jung, 2016: 257).

The conscious part always understands archetypes as symbols. Thus, in art, dealing with symbolic works can be a step towards recognizing the collective unconscious and archetypes. Originally, by separating from the fence of matter, the symbol becomes a transcendental thing and beyond matter and into energy; the energy that takes him out of the fence of time and causes a cosmic presence and connection (Cirlot, 2010: 5). Each symbol can be examined in two ways: First, its external reality and second, the symbolic nature of its components, which include the content and meaning of the symbol. Symbols are the intermediate energies between the inner space and the surrounding space and the bridge between inside and outside to reveal the mysteries of existence in a more understandable way for human beings. (Fig 9)
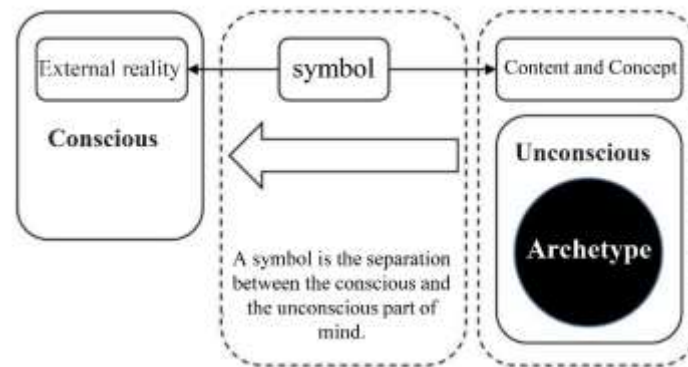
Fig 9 Manifestation of archetypes within symbols (Source: Author)

6. Achieving Common Patterns in Architecture through Myth, Symbol and Dream

The purpose of each of these explanations, "Archetypes of the Collective Subconscious" by Carl Jung, "Structural Anthropology" by Claude Lévi-Strauss, "Themes of Global Myths" by Joseph Campbell in Psychology, Anthropology, Mythology and Comparative Theology, is to highlight common elements and patterns within the relevant string. The question that now arises is whether there is a common source for structures and patterns in architecture or not (Dehghan and Memarian, 2011: 93). Two theorists in the field of architecture in terms of applying such methods in the field of architectural theories are Herman Hertzberger and Christopher Alexander. Hertzberger compares "language" and "speech" with "structure" and "interpretation" in architecture. If it is accepted that symbol and myth are composed of common elements and architecture is a spatial and temporal expression of myth and symbol, the question of the existence of a common pattern language in architecture will also be valid (Dehghan and Memarian, 2011: 94). (Fig 10)
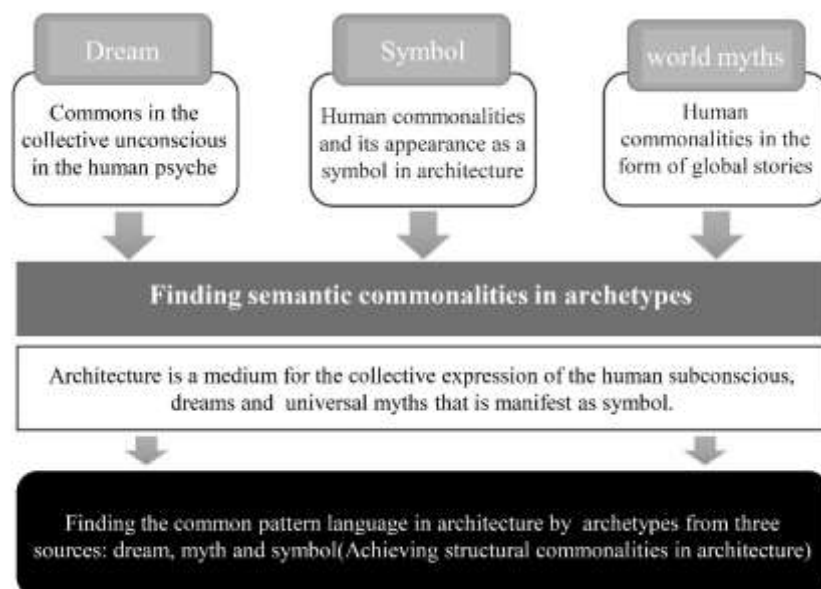

Fig 10 The model of achieving a common pattern language in architecture resulting from semantic commonalities of the archetype (Source: Author)

7. Conclusion

Man, by knowing his psyche, is able to bring the contents of the unconscious to the level of the conscious and use them consciously. By understanding the subconscious mind, the ability to create and innovate becomes active in the human being. Art and psyche interact with each other, and to understand this interaction as much as possible, one can search for the trace of the psyche in the text of art works. Archetypal themes emerge through symbols and can be understood through interpretation. Jungian school's psychoanalytic critique and archetypal concepts, with the cognition it has created in the lower layers of the psyche, has introduced artifacts to new readings. At present, archetypal critique in liberal arts and art research is expanding. According to Jung, man stands between the two outer or conscious worlds and the inner or unconscious world. The representation of these two worlds is considered part of the hierarchy of personality development. Part of this evolution takes place through the process of recognizing and balancing contrasting aspects within and, consequently, in artifacts. Architecture also occupies two thresholds at the same time; First, structural, industrial and material reality, and second, abstract, semantic, artistic and spiritual.

The results of the research indicate that part of architecture as art is a symbolic expression of the collective human psyche and transforms its mental contents into matter. This approach is new in knowledge architecture and can cover a wide range of future research. (Fig 11)
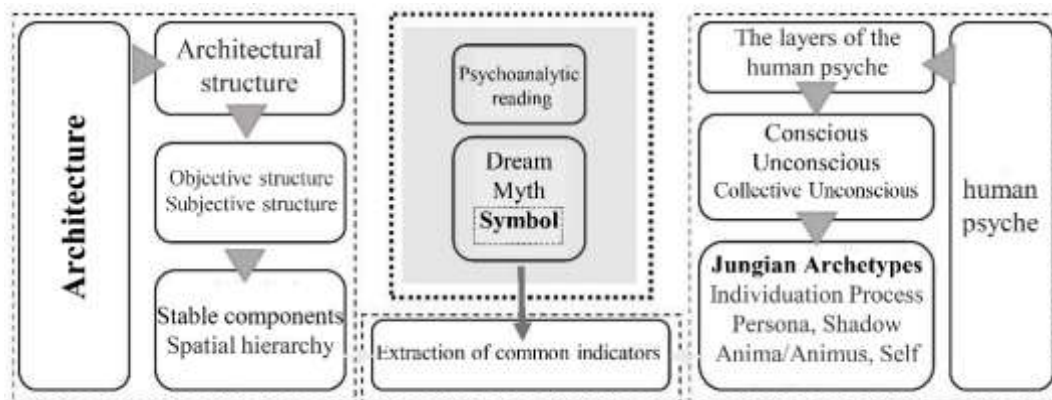

Fig 11 Relationship between Jungian Archetypes and Architecture (Source: Author)

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