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## Original Research Article

# The Role of Designers' Lived Experience in Representation of Architectural Archetypes A Case Study of Iranian-born Foreign-Educated Architects' Designs\*

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## Abstract

**Problem statement:** Today, despite the expansion of interdisciplinary topics in cognitive sciences, psychology, and architecture, there are no definite, clear ideas about the role of designers' conscious and unconscious in the process of creating a work of art. On the other hand, the absence of a way to create common meanings has resulted in a deep gap between the thought space and the perceived space. Fundamental and continuous changes in design research and its connection with architecture and education have led to the rupture of designers' direct experience of fixed spatial patterns and has resulted in the loss of formation of natural development, life, and transformation of architectural archetypes used to represent primitive conceptions and models.

**Research objective:** While introducing the features of spatial units of Iranian architecture that have continued in the works of current Iranian designers, the present study explains the effect of designers' direct and lived experience on the representation of archetypes in works of architecture.

**Research method:** With a qualitative approach, the works of Iranian architects educated abroad were collected and analyzed using Strauss and Corbin's grounded theory. Then archetypes of Persian garden, central courtyard, porch, and Chahartaqi were classified according to physical and semantic space criteria. The classification included open, axial, and selective codes. Among the four selected archetypes, the items about which the studied architects had direct and lived experience in their space were identified and compared with the classification results.

**Conclusion:** The designers' lived experience was found to play a significant role in representing architectural archetypes. There was a greater tendency to simulate the central courtyard archetype wherein Iranians had lived experience. The continuity of meaningful elements of the porch and the emergence of some systems and themes of the Persian garden were evident in rare cases.

**Keywords:** *Collective unconscious, Archetype, Lived space, Design process, Grounded Theory.*

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## Introduction

On the one hand, conscious and unconscious experiences in creating works of art and architecture are important and discussed issues in the philosophy of art and architecture. Thinkers such as Hegel and Schilling and intellectual movements supporting the originality of the creator's intention believed that the work is born in an intermediate space of the creator's consciousness and unconscious (Ahmadi, 2019). Despite theoretical and practical advances in understanding the human mind and psyche, there are still no definite, unambiguous ideas about the creation process.

On the other hand, one of the necessities of today's architecture is connectedness with the audience. According to Alexander, due to the absence of a way to design spaces able to interact with human beings, most design principles heavily depended on the architect, influenced by fashion, imposed tastes, and people's desire to attract attention through the novel and sometimes shocking situations. There is a considerable gap between designers' perception of space and the nature of the space that users need for interaction, familiarity, and identification (Alexander, Ishikawa & Silverstein, 1977). Therefore, in the design process, some solutions are needed to create spaces based on archetypes, motivating common meanings for the audience's perception. In the contemporary period, parallel with the tendency to meaning, consciousness has become a metaphor for describing meanings that are far from the reach of unconscious. Throughout the ages beliefs, symbols, and myths in many parts of the world have much in common that forms the collective unconscious. These connections and collective human experience are archetypes (Behnud, Balilan Asl & Satarzadeh, 2021, 146). A brief look at the architectural works of the past shows the continuity of stable spatial patterns with common meanings rising from the primitive memories of human beings. With modernism,

however, there occurred a gap between created space and meanings, leading to novel forms based on the creator's preferences.

Between the two proposed directions, the assumption of indirect representation of archetypes in the works of today's designers is put forward, in which the unconscious part of the creation process is linked with the emergence of the archetype. This assumption leads to new signs of progress in mythological and archetypal criticisms in literature, art, and architecture that consider the issue from multiple semantic and structural viewpoints (Yamini, Alimohammadi & Bazrafkan, 2020, 19). In architecture, although some ideas have been proposed about the influence of unconscious factors in the creation process of past and present works, due to semantic and pattern discontinuities in modern buildings, accepting the assumption requires careful consideration. Past architects were able to recreate meanings and concepts in later works by living in space and deeply understanding implications and concepts through direct experience. Of course, today, the development of digital technology has made the experience of presence in space, perception, and creation possible through virtual processes, and the physical nature of the creation process and experience of a work of art has been marginalized (Akbari & Niroomand Shishavan, 2019, 30). Therefore, it can be argued that a direct, immediate, and conscious experience of space, which is interpreted as lived experience, can play an important role in recreating and representing the concepts of architectural archetypes.

In this study, by selecting some archetypes of Iranian architecture based on conceptual and spatial interpretation, first, their traces were investigated in works of contemporary Iranian architects educated abroad. Then, the effect of designers' lived experience on the representation of archetypes in the creation process is explained. In the following, the representation method of

Iranian architecture's spatial units, evident in current Iranian designers' works is introduced.

### Research questions

1. What effect does the lived experience have on the representation of architectural archetypes?
2. What are the features of spatial archetypes evident in works of contemporary Iranian designers?

### Research background

An examination of the research background showed that few independent and similar studies were conducted on the representation of archetypes and factors affecting their emergence in today's architecture. However, some limited efforts have been made to explain the relationship between archetypes and architecture, which have been effectively strengthened the theoretical foundations of the present paper. In their study, Heravi, Falamaki, and Tahaei (2019) investigated how Iranian historical architecture is influenced by the collective unconscious. Behnud et al. (2021) while examining the semantic concepts of the individuality process as an example of Jungian archetypes, explained its representation in a mystical space. Yamini et al. (2020) used mythological criticism to draw an analogy between geometric system and spatial elements of Yokohama port terminal and structure of Persian garden archetype. Neyestani, Hatamian, Mousavi Koohpar, and Hatam (2012), based on Jungian archetypal theory, investigated the application of Chahartaqi in architecture and how it was transferred from the Sassanid period to the Islamic era. In another study, Dehghan, Memarian, Mohammad Moradi, and Abdi Ardakani (2011) while examining the semantic commonalities of collective unconscious archetypes derived from the three sources of world myths, symbols, and dreams, recounted their manifestations in architecture.

With a different approach than previous studies

analyzing the continuity of architectural patterns merely in the architecture of the past, the present study seeks the continuity in today's architecture. Limited studies conducted on this subject with a one-dimensional approach evaluated only geometric or conceptual patterns. In this study, the analysis of physical and semantic space was carried out with a space-based approach. In contrast to previous studies the spatial range of the selected works has been determined, in a context other than the origin of the studied patterns.

### Theoretical framework

#### • The role of conscious and unconscious factors in the creation process

A review of opinions of thinkers and artistic movements about the aesthetics and formation of an artwork indicates the continuation of the theoretical challenge on the conscious and unconscious reflection of the creator's mind in the creation process.

In addition to philosophers' ideas about how conscious and unconscious factors influence the emergence of a work of art, a turning point in this trend occurred in the cognitive sciences and psychology. The division of the human mind into conscious and unconscious parts was one of the most important achievements that Sigmund Freud proposed and his student Carl Gustav Jung achieved more complete results in continuing the path of explaining the unconscious and its effect on mental processes. The division of the mind into two parts, unconscious and conscious, is one of the most influential aspects of this model of psychology and psychoanalysis in anthropological theories, which, of course, has its pros and cons. One of its theoretical consequences was to talk about the origin of the formation of a work of art. According to this theory, a work of art is created on the border between the unconscious and the conscious, wherein there are no irregularities of the dream

world, nor the logical and symbolic rules of the conscious (Ahmadi Oliyayi & Mahmoudi, 2020, 33). According to Jung, the psychological analysis of artists always reveals that the desire for artistic creation arising from the subconscious is very powerful, surprising, and authoritarian (Sattari, 2015). He emphasized that the work of art grows as a living being within the mind of the artist, and after being presented to all, becomes independent of its creator. The artist never realizes the mechanism of growth and independence of the work, even if he wants to. The reason for Jung's widespread influence on the philosophy of contemporary art was his intellectual content that deals with perceiving and analyzing the creative power of the human mind and the determining power of the symbols it creates (Ahmadi, 2019). These symbols or archetypes are the legacies of the ancestral unconscious that existed before our birth. We are born into the collective unconscious, and the images we create are, in many cases, merely regenerations (Jung, 1986).

Of course, it seems today we can see the relationship between consciousness and unconscious as relative and spectral, i. e. we are normally moving towards consciousness and the share of unconscious is diminishing. Moreover, in every action, there is a share of conscious and unconscious in spectral form and our position in relation to these two boundaries is interpretable.

#### • **Collective unconscious and archetype**

According to Freud, the unconscious is nothing but a place for collecting forgotten or repressed memories and has a purely personal nature (Jung, 2019a). Undoubtedly one of the more or less artificial layers of the unconscious is the private realm, Jung says of the unconscious layers. He called this area the personal unconscious; however, the personal unconscious is within a deeper layer, which is called the collective unconscious. He chose the word collective because this part of the unconscious is not individual, but public. Unlike the personal part

of the psyche, this part contains contents and behaviors that are roughly the same everywhere and among all human beings. In other words, it is common to all human beings and therefore creates a common psychological realm that is superhuman and exists in all of us. Jung called the contents of the collective unconscious an archetype (ibid.). He believed that archetype is a Platonic conceptual interpretation. Ancient patterns, or rather primitive, are universal mental images that existed since time immemorial (ibid.). The concept of the archetype, which is an integral part of the collective unconscious, implies the existence of defined mental forms that seem to be omnipresent and are called by mythologists as motifs (ibid.).

The term archetype entered into poetry in 1934 by Maud Bodkin's *Archetypal Patterns in Poetry*, which referred to images, characters, and plots that were repeated in various literary works (Abrams, 2005).

#### • **Archetypes and architecture**

There are different views about the relationship between archetypes and architectural space; however, research background indicated the existence of two main trends. The first trend discusses the idea of architectural archetypes and the second one seeks the concept of archetypes in the architectural space, which, having nominal similarities, are two completely different categories. Architectural archetypes are a measure of the concept of archetype in the composition and structure of architectural space, which has been constantly experienced, repeated, and represented throughout the buildings throughout history. In contrast, studies on the concept of archetypes in architecture explored Jungian archetypes and mythological and symbolic concepts only in the semantic layers of architecture.

The architectural archetypes were first introduced in the 1950s in Paul Zucker's *The City and the Square* (1959). In this study, the author presented five types of the spatial organization of squares taken from the history of Western Europe and architecture and mentioned them as five ways

to fill spatial gaps (Margoshvili, 2019, 7). Pavlos Lefas also believed that an archetype is a form that a person consciously reproduces by accepting undeniable reason (Lefas, 2014, 18). According to Lefas, the most prominent architectural archetype is the primitive house or the house that many children draw (ibid.). Louis Kahn, a contemporary American architect, who introduced the concept of archetype in his design philosophy, believed that several specific archetypes had shaped the architectural activity of societies, among which archetypes of castles, forts, temples, monasteries, and houses were frequently present. To apply his point of view in the design process, he presented the theory of form and design (Pieczara, 2019, 73).

In the second trend, one of the most notable works referring to Jungian's concept is *The Archetypes in Architecture*, written in 1987 by the Norwegian architect and theorist Thomas Thiis Evensen. This book presented architectural theories based on its phenomenological perception. Evensen used archetypes to describe architectural phenomena (ibid., 77). The author tries to divide the building into basic elements. In fact, archetypes express the presence of human existence in the closed space of architecture. They are the image of space on the main building blocks of architecture, i.e. walls, ceiling, and floor. Having described the relationship between interior and exterior space expressed by floor, wall, and ceiling, these relationships are fixed in any building configuration, regardless of location, style, and time of construction (ibid.).

Given the introduction of archetypes in psychology, the essence of the architectural archetype is quite hypothetical, which is to provide a definition of architectural archetypes and how they represent (Margoshvili, 2019, 68). Nonetheless, what is important is the merely physical or semantic attitude in the mentioned trends, which may lead to superficial and simplistic interpretations. Therefore, an interpretation of

architectural archetypes is needed to identify them in physical and semantic layers and to make them applicable in the design process.

As Jung and his colleagues point out in *The Man and His Symbols*, archetypes are represented through symbols. Joseph Henderson, the author of the chapter 'Ancient Myth and Modern Man', believes that symbols introduce the themes of the unconscious mind into the conscious mind (Jung, 2019b).

#### • Examples of archetypes in Iranian architecture

Some units and special spatial compositions in the building configuration have been constantly repeated and evolved in the past architecture. Geometric semantic analysis and the presence of natural elements show that these spaces have appeared in the form of architectural symbols, including the garden, courtyard, porch, and Chahartaqi, which are general combinations or units of architectural space with unique geometric and physical elements, each of which, while continuing in the spatial structure of Iranian architecture, has a symbolic aspect in the intertwined physical-semantic layers. In the following, the archetypal criteria extracted from valid sources on the four selected archetypes are presented in Tables 1-4.

#### • Lived experience and architectural archetypes

The term *Erlebnis* is equivalent to lived experience, a direct experience of something; an experience in which there is a union between knower and known, between the experiencer and experienced. This union also finds a conscious process. Indeed, the lived experience is contrasted to *Erfahrung*, which is a second-hand experience and is widely used in the natural sciences (Van Manen, 1997, 177). According to Van Manen, lived experience occurs through lived space (ibid., 102).

According to phenomenologists, lived experience

plays an essential role in the human experience of space, or in other words, the architectural experience of the human body. Phenomenologists such as Merleau-Ponty, based on Heidegger's theories, strongly proved that the body is the general mediator and the method of human empirical access to architecture (Mallgrave, 2017, 158). According to Merleau-Ponty, the body does not fit into space but resides in it

(Merleau-Ponty, 1945, 174). According to the findings of many researchers, human thought is an embodied thing and is based on lived experience. The mind is not distinct or separate from the body (Carman, 2015, 144). Merleau-Ponty also generalized the notion of embodied thought processes to the whole body. The embodiment is part of our memory system (Merleau-Ponty, 1964, 162). Edward S. Casey also conducted

Table 1. Archetypal Criteria of the Persian Garden. Source: Shahcheraghi, 2019.

Persian garden										
Physical feature and spatial elements	Geometric structure			Physical structure				Functional structure		
		Three parallel drawings	Two perpendicular axis	Uniaxial design	Plant	Water	Buildings	Garden sepulchers	Mixed Residential-Governmental	Administrative
Meaning	An allegory of the cosmos, Quranic paradise, hidden form of creation									

Table 2. Physical structure and archetypal elements of the central courtyard and its derived meanings. Source: Ahmadi, 2006.

Central courtyard						
Physical feature and spatial elements	Central void with regular quadrangle geometry	Direct sunlight	Water	Greenspace	Void-to-solid ratio	Connection with internal spaces based on living patterns of building
Meaning	Archetypal order and geographical directions	Element of masculinity	Element of femininity	Repetition of heaven	Symbol of place and centrality of universe	Privacy, security, accommodation

Table 3. The constituent elements and spatial structure of the porch and its derived meanings. Source: Mirshahzadeh, Islami & Einifar, 2012.

Porch									
Physical feature and spatial elements	Natural elements		Quasi-natural elements		Spatial connections			Features of form	
	Water	Plants	The sun	Night sky	Courtyard	Interior	Located on center	Wideness of opening	Deep space recessed in the courtyard wall
Meaning	Ideal garden			Paradise gate			Seat of grandees		

Table 4. Relationship between geometry, form, and meaning in the chahartaqi. Source: Ardalan & Bakhtiar, 2011; Jung, 1959, 509-510.

Chahartaqi			
Period	Geometry	Form	Meaning
Pre-Islam	Mandala	Four entries	Symbol of cosmos
Post-Islam	Square + circle	Cube based	Human, earth, stasis, four elements, four directions
		Dome	The dynamism of soul, sky

critical phenomenological studies on space, memory, and imagination, pointing to the role of the body in the act of remembering. He implied that memory is the natural center of any sensational perception of remembering (Casey, 2000).

The history of archetypes, with the assumed features, shows their emergence and continuity in the combination of past architectural spaces. It seems that the architects of the past could understand their meanings and recreate them in their works, by living in space and direct experience. Presence in man-made space and meaningful elements in it provide a platform for creating collective and individual memories among people. It will also improve the spatial quality experienced in the future and raise the collective consciousness of the quality. The deeper the spatial quality in this regard, the more the imagination of people will be involved and conquer them (Akbari & Falamaki, 2016, 18).

### Research methodology

With the approach of qualitative content analysis, the works of Iranian architects educated abroad were collected as data then were analyzed by using Strauss and Corbin grounded theory. Then, based on physical and semantic space criteria, archetypes were categorized as follows: Persian Garden, central courtyard, porch, and Chahartaqi. This includes open, axial, and selective codings. After that out of four selected archetypes, the items that the studied architects had direct and lived experience in their space were identified and compared with the classification results. Due to the qualitative approach of the study, non-probability sampling was possible. This study used a combination of available and targeted sampling methods (Tabibi, Maleki & Delgoshaei, 2016). First, the available samples containing enough information for analysis

were collected, and those that met the criteria (time and place) were selected.

Due to the qualitative approach employed in this study, the sampling criterion was theoretical saturation. To do this, among Iranian architects educated abroad, the visual documents of the works of four architects were available. Among the works available, 175 had been submitted over the past 20 years, which were selected and coded as the data. The architects were as follows: 1) Nader Tehrani; 2) Hariri sisters (Gisoo and Mojgan Hariri); 3) Nasrin Seraji and 4) Farshid Mousavi.

#### • Sample selection criteria

The concept of archetype refers to symbolic elements in the psyche that are born of eternal and primitive meanings and appear in various symbolic forms. Symbols are, therefore, the means of regeneration, or the language to express the legacy of the ancestral unconscious (Jung, 1986). Symbols are cultural signs, and therefore ethnic instructions play a key role in the regeneration of symbols. People with common ethnic instructions are expected to tend to common meanings and symbols and be influenced by the same archetypes. On the other hand, reviewing the research background shows the tendency of most researchers to search for traces of Iranian architectural archetypes in certain periods of contemporary architecture and the works of some modern designers influenced by factors such as place of education, the field of activity, nationality, and the social attitudes and political conditions prevailing at that particular historical moment. The conditions mentioned should be removed or controlled from the sample conditions due to the central role of lived experience in this paper. Also, to expand a new horizon in the architectural study, by changing the factors of the place of education and field and period of activity, a case study was identified from the works of Iranian architects educated abroad.

Then, the works designed outside Iran in the last twenty years were identified.

**Data analysis and discussion**

The collected data were coded, and visual documents of the selected architects’ personal websites were prepared and classified into separate tables. Due to the limitations, it was not possible to present them in this paper. The works that met the criteria (Tables 1-4) were selected in the open coding stage. Table 5 shows the titles of the selected designs. In the axial coding stage of spatial systems, themes, patterns, and spatial organizations, some mental concepts were extracted. The selective coding step identified the benefit of archetypal order or mere superficial or physical impressions. The three coding steps were listed in Tables 5 - 7. According to the results of this step:

The uniaxial system of the Persian garden was evident in one exceptional case (Fig. 1).

The Persian garden pavilion was also observed in a design with a uniaxial system.

The theme of the Persian garden pavilion was also seen in rare cases in the arrangement of the plan (Fig. 2 & 3).

The void space enclosed in the middle of the building is mostly repeated in various regular and irregular shapes and complete enclosure or opening in the bodies and corners (Fig. 4).

Green space can be seen in the vast majority of void spaces, which draws designers’ attention closer to the semantic systems of the central courtyard.

Fountain is rarely seen in the combination of void space (only two cases), which weakens the archetypal elements of the spaces.

Some recessed spaces can be seen in the

outer wall of the building and even inside the courtyards, which does not seem to be the designer’s goal to create a porch space. There is only one exception in Kuwait (T38) which has the physical and semantic conditions of the archetype of the porch.

Similar spaces to Chahartaqi were not observed among the available samples.

**Lived experience and selected archetypes**

The continuation of the archetype so far can be effective in preparing the ground for lived experience. Shows the prioritization of selected archetypes (spatial and semantic) over time, which is compared with the coding results.

The figure shows the central courtyard’s generality and spatial and semantic continuity up to the present day. It can be acknowledged that this archetypal space has been recorded in the eternal memories of human beings and certainly today all people have the experience of living in it in both spatial and semantic levels.

The porch with the past architectural features has not continued except in rare cases (in some mosques). The porch has been changed to a semi-open space where the inhabitants try to recreate its meanings with unique arrangements of natural elements.

Today, the Persian garden has been changed into spaces such as parks, and its meanings are not the same; therefore, people nowadays are not expected to have the experience of living in it on a spatial and semantic level.

Chahartaqi is also represented today only in monuments, the experience of which is limited to superficial visits. The meaning of Chahartaqi

Table 5. Number of design documents and identification based on the architects. Source: Authors.

Architect	Nader Tehrani	Hariri sisters	Nasrin Seraji	Farshid Moussavi	Total data
Number of design documents	48	59	29	39	175
Design documents’ codename	T1 – T48	H1 – H59	S1 – S29	T1 – T39	-

Table 6. Images and titles of selected designs in the open coding stage. Source: <https://www.nadaaa.com/type/>; <https://www.farshidmoussavi.com/>; <https://seraji.net/home/index.cfm>; <http://www.haririandhariri.com/projects>.

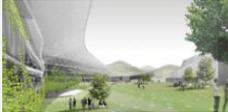
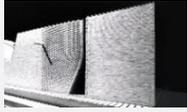
Code	The image and title	Code	The image and title	Code	The image and title	Code	The image and title
T4	 Taipei Pop Music center	T11	 Beavar Country Day	T16	 Koningen Elizabethaal	T19	 Tangxian Art Center
T29	 WCZ Hoevezavel	T31	 Elemental Housing	T32	 Intergenerational Center	T33	 Ordos Hotel
T38	 Kuwait Matster plan	T44	 New Hampshire	H3	 Jewels of Salzburg	H18	 Peral Mansion
H21	 Museum of Persian C.A.	S1	 Orient Express	S4	 Ville Ecole Masion	S7	 Une Ecole
S8	 Vertigo	S11	 Big Heavy Beautiful	S23	 Bordeaux Connection	S24	 Three Masketeers
S25	 Lycee F. C.	M1	 White chapel Gallery	M2	 Montpellier	M10	 Yokohama I.P.T.
M24	 Meydan Retail Complex and Multiplex	M30	 La Rioja Technology Transfer Centre				

Table 7. Coding the available data from the works of selected architects. Source: Authors.

Codename				Open codes	Axial codes	Selective codes
		M10		Green space with an axis of symmetry Green space with building on the axis	The uniaxial system of the Persian garden	
T32	T31	M10	M1	Nine-part divisions in the building plan on the axis Nine-part divisions in a single building plan	Themes of Persian garden pavilion	Persian garden body
		T38		Nine-part divisions in the residential area		
		M10		Possibility of seeing four directions in the building on the axis	Extraversion of the Persian garden pavilion	Mandala
		M10 M2 – T38		Quadruple divisions in green space Quadruple divisions in the plan of a residential building	Iranian garden reference pattern, The organizing archetype of most Iranian buildings	
		M10		Absence of trees in green space with an axis Absence of fountain in green space with an axis	Avoid using natural elements of garden	Lack of semantic system of Persian garden
S24 T44	S8 T29	S7 T16	S4 S25	The void space is completely enclosed in the center of the building with irregular and non-rectangular geometry	An irregular central organization, The rest of the space has been changed into a courtyard	A superficial understanding of the central courtyard
H3 T4	M30 S8	M24 S1		The void space enclosed in the center of the building with irregular geometry and opening (separation) in the corner		
		T31	S11	The void space enclosed in the middle of the building with a regular rectangular geometry with openings in the corner	Adaption to the four geographical directions, privacy	The order of the central courtyard archetype
T31	S11	T31	S11	The void space is completely enclosed in the center of the building with a regular rectangular geometry		
		T38		The connection of the void space with spaces around walls	central courtyard living pattern	
S8 T4 T31 T44 T33	H3 S25 T29 T38	M30 S24 T16 T33	M24 S11 T11 T32	Green space enclosed inside the void space	Contact with nature, a manifestation of the Garden of Eden	the meaning of the central courtyard
		T29	H3	Fountain enclosed in green space		
T4	S1	T19		Deep space recessed into the outer wall of the building for the transition	Creating a spatial attraction for a sense of invitation	A superficial understanding of the porch
		T19	T11	Deep space recessed into the corner of the central courtyard		
S4		T38		Semi-open space in the central courtyard wall in connection with the courtyard and other spaces	Creating shadows, Garden Gate	Archetypal order of the porch
				Semi-open space in the central courtyard wall in combination with fountain and green space	The ideal garden	
H21		H18		Semi-open space facing the upper floor in combination with fountain and green space		Meaning of the porch

also depends on the realization of its geometric and spatial order. Therefore, the non-continuity

of the Chahartaqi space at the level of lived experience leads to its semantic rupture.



Fig. 1. The uniaxial system of the Persian Garden at Yokohama Port Terminal (M10) (Left); the design of buildings and quadruple divisions in Yokohama Port Terminal (M10) (Right). Source: [https://www.farshidmoussavi.com/node/15#yokohama\\_international\\_port\\_terminal\\_yokohama\\_japan\\_15\\_54](https://www.farshidmoussavi.com/node/15#yokohama_international_port_terminal_yokohama_japan_15_54)



Fig. 2. The nine-part pattern in elemental housing (T31). Source: <https://www.nadaaa.com/type/>

## Conclusion

Comparison of the codes and the lived experience and selected archetypes showed that the designers' experience of the studied spaces directly affected the representation of architectural archetypes. The largest number of representations was allocated to units of spaces that have been more common and have continued so far.

The central courtyard was represented in selected

works at both semantic and spatial levels and was found to be the result of the designers' lived experience.

The porch did not appear in selected works with archetypal features (except in one case in a Kuwaiti residential town), (T38). Components and elements reminiscent of the meaning of the porch were seen in cases where its continuity was consistent with the results of lived experience.

The space similar to the Persian garden was not seen due to its semantic-spatial rupture. In one case, the emergence of physical systems in the garden and a few limited cases of the nine-part patterns and quadruple divisions were observed, which can be related to the Iranians' primitive memories of the garden and its geometric composition.

The Chahartaqi was not represented in the selected works at the level of lived experience. In some cases, two perpendicular axes and quadruple divisions were observed. Likely, this pattern is unconsciously represented and experienced in the combination of real spaces and works of art.

Finally, it can be said that lived experience, while empowering collective memories in the unconscious through body memory, plays



Fig. 3. Quadruple divisions (two axes perpendicular to each other) in the La Folliè Divine Montpellier (M2) residential building. Source: <https://www.farshidmoussavi.com/> (Left); Quadruple divisions in Chaharbagh pattern at Intergenerational Center (T33). Source: <https://www.nadaaa.com/type/> (Right)

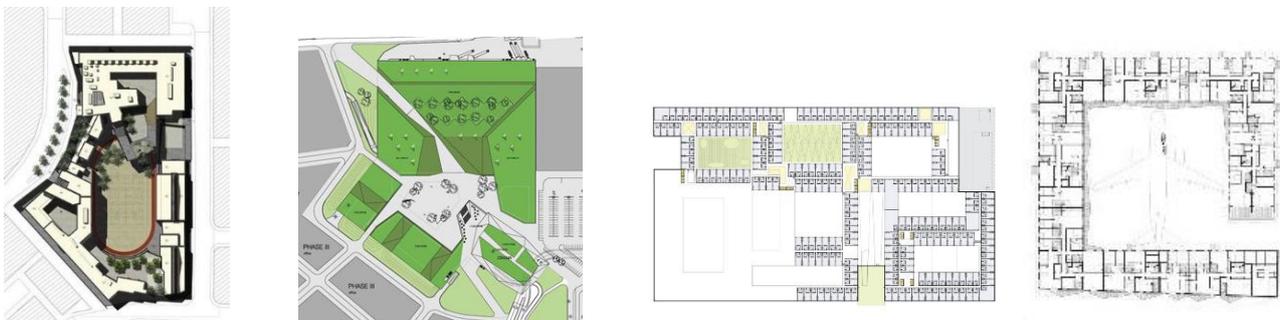


Fig. 4. Fully enclosed void with irregular geometry (S24), irregular void with an opening in the corner (M30), fully enclosed regular void (T33), and regular void with an opening in the corner (S11) (Left to Right). Source: <https://www.nadaaa.com/type/> - <https://www.farshidmoussavi.com/> - <https://seraji.net/home/index.cfm>.

		Pre-Islam	Post-Islam	Contemporary
<b>Central courtyard</b>	Body	<ul style="list-style-type: none"> <li>Shrine</li> <li>Palace</li> </ul>	<ul style="list-style-type: none"> <li>Mosque</li> <li>Caravanserai</li> <li>School</li> <li>Sepulcher</li> </ul>	<ul style="list-style-type: none"> <li>Residential building</li> <li>Mosque</li> <li>Various buildings</li> </ul>
	Meaning			
<b>Porch</b>	Body	<ul style="list-style-type: none"> <li>Palace</li> <li>Shrine</li> </ul>	<ul style="list-style-type: none"> <li>Mosque</li> <li>School</li> <li>Caravanserai</li> <li>Sepulcher</li> </ul>	Changing porch to semi-open spaces
	Meaning			
<b>Garden</b>	Body	<ul style="list-style-type: none"> <li>Palace</li> </ul>	<ul style="list-style-type: none"> <li>Residential</li> <li>Administrative</li> <li>Mixed</li> <li>Garden sepulcher</li> </ul>	Changing body to park
	Meaning			
<b>Chahartaqi</b>	Body	<ul style="list-style-type: none"> <li>Shrine</li> <li>Palace</li> </ul>	<ul style="list-style-type: none"> <li>Mosque</li> <li>School</li> <li>Caravanserai</li> </ul>	Monuments
	Meaning			

Fig. 5. Spatial and semantic continuity of selected archetypes. Source: Authors.

a key role in activating and motivating the representation of archetypes in the contemporary era.

### Conflict of interest

The authors declared no conflict of interest.

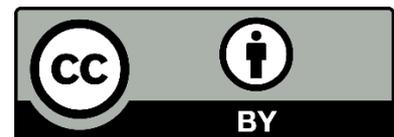
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