

## Archetypal Architecture (Fundamental Sustainable Patterns)

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### Abstract

In this paper, the chaotic situation in contemporary architecture and the psychology reasons are studied, then some fundamental sustainable patterns which are based on psychology solutions are presented for architects.

In order to gain the desirable architecture we have no strategy other than cognition of human needs. The question is if we can achieve architectural spaces which can handle humanistic emotions with a wide range of audiences. Are there permanent patterns by which we can gain a global and sustainable architecture? To what kind of nature these forms belong to that by observing them, despite the variety they have, the audience gets attracted like they found something missing from their own nature. And finally why the unconscious acts as a “Time Machine” whenever audience sees these forms and symbols?

The very first step to answer these questions is defining archetypes and analyzing their influence on formation of forms and symbols. Then, the presence of archetypal patterns and symbols such as Sacred Transition, Mandala, Cosmic Pillar, Cosmic Mountain, Cosmic Spiral, Cosmic Dome, Cosmic Tree, Cosmic Arch and Lost Paradise are evaluated in architecture from past up to the present.

Finally, patterns of “Archetypal Architecture” and its fundamental principles based on archetypes are presented for designing global popular projects for all times.

**Keywords:** Archetype, Collective Unconscious, Psychology of Design , Global Architecture

### Introduction

In the twentieth century, in comparison with all the centuries, we can witness great efforts to create new different styles in the field of architecture. Passion and enthusiasm in architects intensified so high that by defamiliarization techniques they started creating eccentric and weird structures without considering any sort of regulations as well as any type of human needs. The art of the 20th century which may have roots in cultural and social evolutions of the 19th century emphasizes on extra influence on the audience. It also stresses the excessive need for glaring of the creator. The glaring increased so much that a group of artists encountered brainstorming and shocking the audience as innovation and creativity. In the first two decades of the 21st century confusion and chaos in architecture increased. The reason for this, similar to the one for the 20th century, was the lack of relation between the object and the audience.

If music conducts us to emotionally glorified moments by being heard, and artworks of painting induce the glory into our moments by being observed, architecture does the same by being lived in. Since the influence of architecture goes beyond the regional and urban concepts, considering architecture similar to what can be considered as painting and sculptures, which both

mostly are based on the personal attitudes and perspectives, is not appropriate.

The reason for predominantly abounding of chaos and sometimes banality in architecture and also the lack of specified formats is the absence of an accurate relation between sociologists, psychologists and architects in human studies. Hence, according to their limited cognition (especially the knowledge he has about himself as the first accessible human), everyone creates an imperfect individualistic abstract as well as a personal design that is not extremely configurable to the proper reality and it cannot be considered as a suitable response to human needs or the majority of the society.



Figure 1: Chaos in Architecture, Architecture as Sculpture, Tianzi Hotel, China (Left)



Figure 2: Chaos in Architecture, Architecture as Sculpture, Cathedral of Our Lady of the Angels, Architect: Xiaofeng Mei and Gao Xiaotian (Right)