

The relationship between archetypal patterns of architecture and the unconscious mind: A Thematic Analysis

Abstract

This study explores the structural and symbolic interplay between architectural archetypes and the unconscious mind, grounded in Carl Gustav Jung's analytical psychology. Despite the increasing interdisciplinary discourse between architecture and psychology, the symbolic reflections of the collective unconscious within spatial experience and architectural form remain insufficiently addressed. The central research question asks: Which architectural archetypes have consistently reappeared throughout the history of civilizations, and how do these recurrences symbolically represent the layers of the collective unconscious in terms of spatial logic, form, and meaning?

Methodologically, the study employs a qualitative thematic analysis approach, integrating systematic coding in MaxQDA software and convergence assessment via R software to reinforce analytical validity. The dataset comprises 86 historically and culturally significant architectural works categorized into cosmic, natural, and birth–death archetypes, which are examined in relation to the four Jungian layers of the unconscious: Persona, Shadow, Self, and Anima/Animus.

The findings demonstrate that architecture possesses an inherent capacity to encode and evoke unconscious psychological patterns. Recurrent themes such as transcendence, symmetry, centrality, spiral or radial geometry, balance, and symbolic transitions from material to metaphysical dimensions reveal architecture not merely as a physical construct but as a medium of psychological integration and cultural continuity. These motifs reflect universal experiences embedded in spatial memory and the collective psyche.

The primary contribution of this research lies in proposing an adaptive analytical model termed the "Jungian Architectural Lens", which synthesizes symbolic-spatial reading with Jungian theory and thematic coding. This framework enables the systematic identification and interpretation of archetypal structures across historical and contemporary contexts, offering a novel diagnostic tool for researchers and designers alike. In doing so, it opens a new avenue for architecture to enhance psychological depth, cultural resilience, and spatial meaning in design practice.

Keywords: Archetypal Patterns, unconscious mind, Thematic Analysis, symbolic architecture, Carl Jung, collective memory.

Introduction

The undeniable impact of the modern paradigm and the decline of qualitative perspectives have imposed purely mechanical approaches on the human environment, disrupting the coherence of customs. Modern paradigms have disrupted traditional ways of life by introducing disconnected and indifferent patterns of behavior. According to the findings of modern cognitive sciences in the early 21st century, excessive focus on strengthening the mind and neglecting the role of the body is a widespread oversight. According to Mehrjardi Mirjani Nadimi (2023), while the human mind is important, it is the direct interaction between humans and the natural world that creates unique experiences.

As Amanpour (2024) suggests, each person embodies a deep connection between archetypal patterns and the unconscious mind, both of which are influenced by personal and collective memories. This perspective emphasizes both collective and individual aspects. On the other hand, despite the extensive academic background in social and cultural sciences and their philosophical and psychological foundations, what increasingly highlights the necessity of conducting research is the emphasis on ongoing changes. The growing connection between humans and the surrounding world—driven by a rapidly changing environment in which the slow is quickly consumed (Onoreh, 2022)—has led to profound and sometimes subtle shifts in lifestyle. These emerging yet significant challenges have brought about a sense of unrest in the early 21st century.

As Guy Claxton notes, an inner personality type has formed within us to maximize efficiency through time-saving strategies, making humanity more powerful day by day. However, the cost of this unchecked acceleration is evident throughout the world, and this relentless pace is also manifested at its highest level in architecture. If one pauses for a moment, we see that this impacts even collective memories and experiences that have yet to fully emerge or be recognized—they are often overlooked or not allowed to develop. However, even as critical approaches to both artificial and natural environments leave their mark on architecture (Pourali, 2020), it remains vital to systematically analyze the components and symbols of ancient architectural patterns and the unconscious mind after refining the focus of study. In the present research, the transformation, continuity, and sustainability of these questions are explored.

In other words, if the movement in perceiving existence arises from the physical integrity of the subject, and the dialectical explanation between subject and object proves insufficient (Ghahremani Piravi and Nak, Mazaherian and Seyyad, 2018), then the answer may lie in the components under review within this research. What is illuminating is that as long as the horizon determined in the research is revealed, we are unconditionally ready to receive and accept new insights (Bashim (Ardakani, 2022)). For this purpose, thematic analysis provides a clear framework for expanding our understanding and exploring ideas that are often difficult to articulate. It allows for the expression and examination of complex or elusive concepts in a systematic way.

In response to the research gap, this study addresses the lack of empirical and systematic analysis on how Jungian archetypes are embodied in architectural forms across time and culture. While previous research has explored archetypes philosophically or visually, few have utilized structured thematic analysis to investigate the symbolic expressions of the unconscious mind within architectural space. The study's unique contribution lies in the development of a novel interpretive framework—termed the Jungian Architectural Lens—which integrates Jungian analytical psychology, symbolic-spatial reading, and qualitative coding methods. This lens enables the comparative identification and decoding of unconscious archetypal patterns in both historical and contemporary architectural contexts. Moreover, references to the “modern paradigm” and the notion of “fragmented coherence” are theoretically grounded through the works of architectural thinkers such as Christian Norberg-Schulz, who conceptualized existential space; Juhani Pallasmaa, who emphasized embodied perception and sensory experience; and Kenneth Frampton, who critiqued the disjunctions of modernist abstraction. By embedding these conceptual tools, the research situates itself within an interdisciplinary dialogue that reconnects symbolic meaning with spatial form through a psychologically informed architectural discourse.

Literature Review

In the field of the unconscious, archetypes, and their impacts on architecture, extensive research has been conducted, both separately and in combination. Although numerous analyses and evaluations with various focuses exist, the common goal—namely, the spatial understanding of the two contexts introduced—has received less attention.

In this regard, how architecture, alongside peripheral elements, invites a fundamental understanding of the architectural work—revealing the secrets of the spirit of the time—is significant. According to Husserl and Heidegger, one must present oneself as an island that cannot be revealed (Pourali, 2020). This recalls that existential experience in a meaningful relationship with the built environment is one of the enduring concepts in architecture.

Historically, this topic is connected with the influences of Carl Gustav Jung and others (Lupalo & Gongomez Akosman, 2019; Lupalo & Akosman, 2019). Extensive studies of the human psyche have led to intertwined analyses of mythology and psychology, which—like Freud—seek the unseen in the essence of existence and the unconscious (Mohab, 2021).

Archetypes in Architectural Theory

The concept of archetypes, introduced by Carl Gustav Jung (1969), refers to universal, innate patterns in the collective unconscious that manifest across cultures in myths, art, and architecture. Jung's theory posits that archetypes structure human experience and are expressed symbolically in built environments (Jung, 1969; Vedor, 2023). Scholars have expanded this idea, identifying recurring forms that evoke deep psychological responses (Schulz-Norberg, 2019; Pieczara, 2019; Samani & Islami, 2020; Malewczyk et al., 2024; Naqabi et al., 2020; Amanpour, 2022; Behnoud, 2021; Parvizi, 2019). Archetypes and Symbolism in Architecture

Category	Archetype	Symbolism	Examples
Cosmic	Axis Mundi	Connection between Earth and Heaven	Minarets, Stupas
	Cosmic Dome	Sky vault	Taq Kasra, Byzantine churches
	Spiral	Time and cyclical movement	Guggenheim Museum
Nature	Organic Forms	Imitation of natural elements	Tree-shaped columns, Reflective facades
	Sacred Geometry	Universal order	Islamic and Gothic architecture
Birth/Death	Mandala	Cosmic order and spiritual journey	Buddhist stupas, Persian gardens
	Labyrinth	Journey of the soul	Medieval churches

(Xie, Cai, Fang, Tang, & Yamanaka, 2022), (Amanpour, 2022)

The Unconscious Mind and Spatial Perception

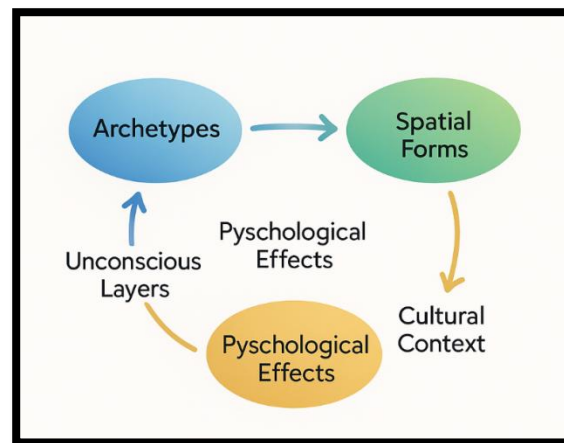
The unconscious mind significantly influences the way humans experience and interpret architectural spaces. Philosophers such as Heidegger (Pourali, 2020) and psychologists like Jung argue that built environments can evoke subconscious emotions through aspects such as form, light, and symbolism. Architectural elements, such as domes and courtyards, may awaken shared cultural memories embedded within the collective unconscious (Hosseini & Daneshpour, 2022; Hosseini Yazdi, 2023). Sensory and emotional triggers, including the interplay of light and shadow in Gothic cathedrals (Xie et al., 2022) or the harmonious proportions of structures like the Parthenon (Spence, 2020), can create a sense of subconscious comfort. Furthermore, Jung's conceptual layers of the unconscious can be observed in architecture: the Persona is reflected in facades that project authority, the Shadow emerges in dark or oppressive spaces, and the Anima/Animus is expressed through forms that embody feminine or masculine energies. Empirical findings suggest that such archetypal spaces enhance emotional well-being and attachment to place (Yanagawa et al., 2013).

Symbolism in Sacred and Contemporary Architecture

Sacred architecture has historically embodied archetypal symbolism, and even modern secular buildings continue to integrate these principles. Temples and mosques often employ domes to represent cosmic order, geometric patterns to signify infinity, and axial alignments to symbolize the spiritual journey (Amanpour, 2022). Mausoleums, such as the Taj Mahal, convey meaning through perfect symmetry, which reflects the idea of eternal love (Behnoud, 2021). In contemporary contexts, these archetypal ideas appear in new forms; for example, the spiral structure of the Guggenheim Museum evokes the motion of the cosmos (Malewczyk et al., 2024), while certain urban designs with radial layouts mirror the symbolic structure of a mandala (Lupalo & Akosman, 2019).

Theoretical Framework

Architecture, as both an art and a science, aims to connect profoundly with humanity not only through form and function but also through its psychological and cultural influence. Archetypes offer universal patterns that shape spaces as well as the experiences within them. This relationship can be understood by linking archetypes to spatial forms, associating the layers of the unconscious with specific psychological effects, and interpreting these elements through the lens of cultural context.



(Stevens & Price, 2020)

The conceptual model of research, referred to as the “Jungian Architectural Lens”, illustrates the structural relationships among three primary domains of analysis: archetypes, Jungian unconscious layers, and spatial forms. Archetypes – Positioned in the left column, three fundamental archetype categories are identified based on theoretical classification and empirical findings:

Cosmic: Archetypes associated with universal order, centrality, and the vertical linkage between earth and sky.

Nature: Archetypes rooted in natural elements, organic patterns, and cyclical processes.

Birth and Death: Archetypes symbolizing transformation, mortality, and renewal.

Jungian Unconscious Layers – The central column displays four core layers of the unconscious mind as conceptualized by Carl Gustav Jung:

Persona: The outward, socially constructed mask of the psyche.

Shadow: The repressed, unacknowledged aspects of personality.

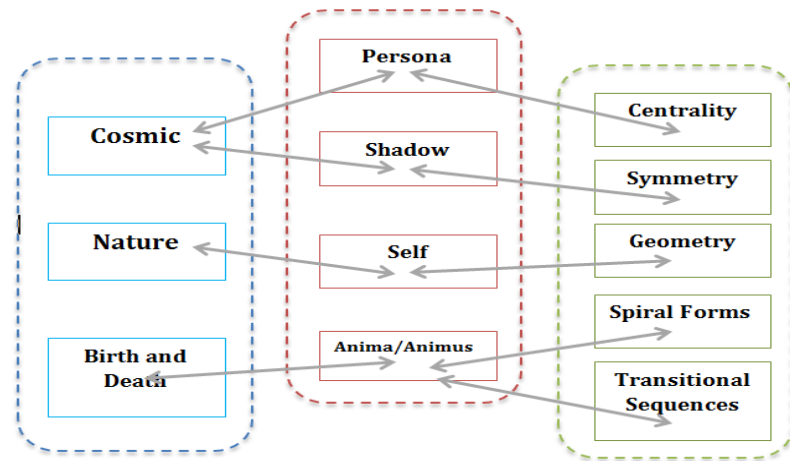
Self: The integrative core of the psyche that harmonizes its components.

Anima/Animus: The inner feminine aspect within men and the inner masculine aspect within women.

Spatial Forms – The right column presents five dominant architectural forms that demonstrate the highest thematic convergence with archetypes and unconscious layers: Centrality, Symmetry, Geometry (radial and axial) , Spiral Forms , Transitional Sequences






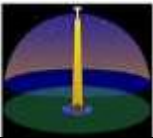
The arrows in the model represent analytically derived connections between these domains, as identified through thematic coding in MaxQDA and co-occurrence analysis in R. For instance, the Cosmic archetype is most frequently linked to the Persona and Shadow layers, manifesting spatially in Centrality and Symmetry, whereas the Birth and Death archetype is predominantly associated with Anima/Animus and expressed through Spiral Forms and Transitional Sequences.

This model visually synthesizes the conceptual structure and analytical pathways of the study, providing a framework for understanding how archetypes, unconscious layers, and spatial configurations intersect in architectural design.



conceptual model diagram



Table 1: symbols of the Cosmic Archetype

Archetype of the cosmos		
cosmos	Feature	Sample image
Cosmic Pillars	<p>The vertical axis of the world Buoyant force and self ProvenThe ountain and the cosmic tree beneath</p> <p>It has a collection.</p>	 
Cosmic Spiral	<p>The identifier of the cosmic force in</p> <p>The living unconscious</p> <p>Symbol of fertility and the emblem of motherhood</p> <p>One of the most important symbols</p> <p>Milky Way Galaxy</p> <p>Spiral staircase</p>	 
Cosmic Dome	<p>Space-time and infinity</p> <p>Hidden in its essence</p> <p>Dome ceiling with meaning</p>	 

	Circle, symbol of the universe and arrival To perfection	
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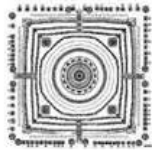
(Samani, Islami2019)

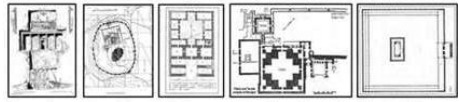
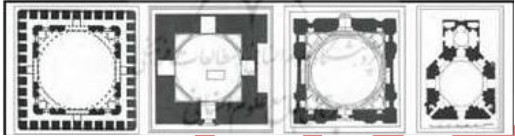
Table 1: symbols of the Nature Archetype

Archetype of the Nature		
Nature	Feature	Sample image
Formal imitation and Geometric decorative in Nature	Enhancing the sense of beauty Cognitive and quality with presence Symbolic elements of nature	
Imitation Structural and Performance of Nature	Hierarchy of needs Rational with symbolic useFrom nature	
Matter and energy	Exaltation of spiritual needs, Psychological and material using Nature	

(Neghabi, Hashempour, Asfi, 2019)

Table 1: symbols of the Birth and death Archetype

Archetype of Birth and death		
Birth and death	Feature	Sample image
Mandala	Hierarchy of movement and passage My holy place A symbol for the pattern of existence	 

Chalipa	<p>Symbol of the emergence and cycle of the four seasons</p> <p>Unity and multiplicity - return to The Creator and the Kingdom</p>	
Intermediary Journey	<p>Passing through the material world, pause and purgatory</p> <p>And reaching</p> <p>To absolute perfection</p>	

(Behnood2020)

As mentioned in the title, in the present study, archetypal themes in contrast to the unconscious mind have been examined. We will provide a brief explanation of the unconscious mind in architecture.

The unconscious and architecture

The unconscious mind refers to a collection of mental processes that are not directly in our awareness but influence thought, behavior, and Our emotions have an impact. In architecture, the subconscious can play a key role in the design and experience of spaces. some of the ways in which the unconscious interacts with architecture can be mentioned: (Spence, 2020)

1-The influence of emotions and perceptions

The subconscious mind can greatly influence our feelings and perceptions of space. Designs that evoke a sense of comfort, security, or tranquility. (coburn,2021) induce, often respond to unconscious patterns associated with such feelings .

2-Pattern Recognition

Visual and geometric patterns used in architectural design can unconsciously respond to mental patterns. These patterns (Malewczyk,2024) they may include repetition, symmetry, and harmony, which convey a sense of order and organization to the individual

3-Collective and cultural memory

Spaces and structures that use specific cultural or hermeneutical elements can unconsciously evoke particular emotions associated with Collective memory is related to being stimulating. These elements can include materials, forms, and architectural details that evoke memories and experiences, they revive the past. (Yalcin, 2023)

4- Sensory and emotional experience.

Spaces designed with consideration of light, color, texture, and materials can create a unique sensory and emotional experience. These features They often elicit reactions in a person unconsciously.

5-Creating a sense of place

The subconscious plays an important role in creating a "sense of place"; a feeling that makes individuals feel attached to a space for feel a sense of familiarity and attachment.

6-Unconscious Symbolism

Many design elements, such as arches, columns, or large windows, become specific symbols that reside in our subconscious. They have a deeper meaning beyond their primary function.

7-Psychology of Space

Psychological studies show that space design can affect people's mental states; for example, bright and open spaces They may create a greater sense of freedom, while tight and dark spaces can increase feelings of anxiety.(xie,2022)

As a result, architecture does not merely focus on providing a function but, by understanding and utilizing the unconscious mind, offers a richer and more comprehensive experience for It provides users. This complex interaction can lead to the creation of spaces that indirectly and through hidden interactions In order to understand the unconscious, the presentation of Karl Jung's spatial map and the interaction layer (Malewczyk,2024) between humans and the environment, should be improved. The unconscious minds will be enlightening each other.

Fig1. Carl Jung's Spatial Map of the Unconscious (vedor,2023)

Methodology

Due to the complexity, challenges, and practical limitations of conducting in-depth scientific interviews in areas such as the unconscious and archetypal patterns—which primarily involve subjective, individual, and non-observable concepts—the thematic analysis approach was selected as a suitable qualitative alternative. This method allows for the extraction of hidden and recurring themes from texts, images, and architectural works, enabling researchers to better understand unconscious structures and their manifestation in architectural spaces without requiring direct access to participants' inner thoughts. This study aims to investigate the fundamental concepts that form the shared essence between architectural archetypes and the unconscious mind. It seeks to identify which architectural archetypes have appeared most recurrently throughout the history of civilizations and to interpret how such recurrence reflects the different layers of the collective unconscious in terms of form, spatial experience, and symbolic meaning. Additionally, the research examines how specific archetypal architectural forms—such as radial and spiral geometries, as well as forms inspired by nature—interact with the unconscious perception of space and contribute to processes of psychological integration (Greening, 2019). In order to achieve the valid and reliable results, the qualitative method of thematic analysis has been used based on the understanding of phenomena, and subsequently, through the data obtained from archetypes and their interaction with the unconscious, visual coding has been performed in MaxQDA. On the one hand, it cannot be denied that archetypes not only help us understand our history and culture but also raise fundamental questions about existence, meaning, and our relationship with the world and other human beings (Zappala, 2021). The identification of phenomena such as the cosmos, nature, birth and death, persona, self, and anima and animus, due to the nature of these phenomena, recorded experiences, and psychological and emotional reactions resulting from perception, has been considered. The identification of the main and constant elements of each will be followed by description and interpretation, leading to usable codes in MaxQDA software, and in the frequency table, based on the analysis performed in MaxQDA software using the specified codes, the frequency of each code in the building related to each layer of the unconscious will be presented. On the other hand, considering the spatial and semantic criteria of architectural archetypes and the process of the unconscious in the flow of archetypes, open and selective coding is categorized. Then, among the selected archetypes and codes of the unconscious, cases are examined where the studied buildings have lived experience, and they are compared with the categorization results.

Data Collection and Sampling

To ensure transparency in the data collection and sampling process, the 86 buildings were selected based on predefined inclusion criteria: architectural significance within their typology, availability of documented visual and textual sources, geographical and chronological diversity, and explicit reference to archetypal forms. Buildings lacking sufficient documentation or clear archetypal features were excluded.

The analyzed materials included both textual descriptions from scholarly articles and books, as well as curated images and architectural drawings accessible in public or academic archives. Only materials that provided substantial data for coding of unconscious/archetypal themes were included in the analysis.

For this purpose, first, existing samples that had sufficient information for analysis were collected, and in the next stage, those works that were included in the categorization were considered as the criteria for the final analysis.

Considering the qualitative approach of the research and the study of texts and documents, a category was examined that, based on the 117-item coding, contained the data of the desired identifiers, and finally, there are 86 architectural buildings that, assuming the maximum selections made, are as follows: 1-Temples 2- Museums 3- Religious buildings 4- Political and social buildings.

Coding Process

The coding process began with open coding to identify initial recurring elements and themes in the source materials. This was followed by axial coding to establish relationships between the categories, and finally, selective coding was applied to refine and integrate the main themes relevant to the research questions. Coding was cross-checked by a second independent coder familiar with Jungian and architectural theory, and consensus was reached on ambiguous cases to enhance credibility. The reliability of the themes was further established through inter-coder agreement and iterative comparison; transferability was supported by detailed documentation of coding criteria and representative quotes/images, allowing other researchers to replicate or adapt the scheme to similar studies. In the final stage of analysis, R software will be employed to assess the degree of overlap, correlation, and convergence among the extracted codes and themes. The use of R enables the visualization and quantitative analysis of statistical and network relationships between archetypal phenomena and structures across the selected cases. This analytical step serves to complement the qualitative coding, deepening the interpretation and enhancing the validity of the study's findings.

Finding and Analysis

The collective unconscious includes experiences and information shared among all humans throughout history and is a kind of cultural and psychological heritage of humankind. This collective unconscious transcends individual experiences and somehow contains the past experiences of humanity. One of the most important parts of the collective unconscious is the concept of "Archetypes." Archetypes are fundamental and ancient patterns that exist in the collective mind of humans and shape shared human experiences. These archetypes appear symbolically and allegorically in dreams, myths, and stories of different cultures. (Reflection of Ancient Patterns of Feminine and Masculine Psyche from Jungs Perspective in Traditional Houses of the Central Plateau of Iran, 2019)

[In related research, scholars and researchers have pointed to the coexistence and balance between ancient unconscious patterns and analytical and contemporary thinking in the design process, which guarantees the formation of sustainable, identity-based, and meaningful architecture (Vahdat Talab, Yaghmouri, 2023). Elsewhere, it has been stated that the lived experience of architects acts as a bridge between cultural past and contemporary needs. The more conscious this process is, the more creative and aligned with the socio-cultural context the results will be (Yamini, Alimohammadi, Bazrafkan 2022). It cannot be denied that the integration of hermeneutical-cultural knowledge (collective unconscious) with modern scientific and technical approaches (analytical consciousness) has the potential to create buildings that, while being innovative and up-to-date, benefit from a deep-rooted cultural background and respond to the sustainable needs of society (Hashemzahi, Mehdi Nejad Darzi, Karimi, 2022).

However, in this research, using content analysis and image analysis with the help of MAXQDA software, data analysis has been done qualitatively, in several stages, and in a back-and-forth process to achieve the main and common characteristics between architectural archetypes and the unconscious. At the same time, using R software, the amount of overlap, common points, and convergence of the results will be directed towards more limited and much more frequent indicators in participation and continuity together. In the research process and for better understanding and achieving desirable results, first, a study of texts and documents was conducted in the two main areas of archetypes and the unconscious. Their collections and related images were collected for each section and coded according to the relevant texts, which generally includes 117 identifiers and 86 images.

Archetypes are categorized into three groups: cosmic, birth and death, and nature archetypes. Due to the vast scope of the subject and its subcategories, numerous outputs can be extracted and interpreted from the software. However, to achieve better results with the highest semantic relevance, the outputs related to each part of each main section are initially analyzed, and finally, the shared data of the two main sections are analyzed as a final output. Furthermore, considering the authority of Jungs psychological theory in the unconscious, the archetypes related to the four subsections of the unconscious, namely Persona (mask), Shadow, Self, and Anima and Animus (feminine and masculine psyche), were studied. After entering the

data into the software, separate classifications were obtained. To achieve and obtain results, focusing on the hierarchy is essential. The initial output below shows the separation of unconscious categories and the selected structures with the highest code frequency.

Afterward, the table of selected archetypes and the structures assigned to each archetype feature is presented. Since the identification of the archetype as a phenomenon is in contrast to the unconscious, after the relevant tables, we will address a chart of the unconscious. symbolic and spatial interpretations and reduce repetition, representative examples are offered for each archetype's spatial manifestation. For instance, the "cosmic pillar" archetype is expressed materially through the monumental columns of Western classical architecture (e.g., Parthenon), symbolizing cosmic order and human aspiration toward the divine. In contrast, in Eastern traditions, such as Buddhist stupas or Hindu temples, the cosmic pillar often takes the form of the axis mundi or central stupa, connecting earth and sky while anchoring spiritual and community life. This comparative spatial-symbolic reading clarifies how archetypes adapt both symbolically and architecturally across different cultural contexts.

Table 1: Table of code repetition for each category in the subconscious

layer name	Name of the building	Code repetition rate
Self layer	Chichen Itza	4
anima and Animus layer	Lotus Temple Delhi	4
	Luxor Temple Egypt	3
	Chrysler Building London	4
	Parthenon	3
	Pentagon	4
	Guggenheim Museum	5
Shadow leyer	Tower of London	3
	Alcatraz Island	2
persona leyer	White House	3
	Lotus Temple Delhi	2
	Parthenon	2
	Colosseum	2
	Guggenheim Museum	2

(authors)

Table 1: Table of categorized and selected archetypes and structures

Archetype name	Category – Subcategory	Name of the building
the Birth and death Archetype	Mandala	Ma Sanchi Stupa
		Fin Garden, Kashan
		Persepolis
		Borobudur Temple - Indonesia
		Lotus Temple, Delhi
	Chalipa	Achaemenid tomb
		Azadi Tower, Tehran
		Holy Cross Armenian Church of Iran
	Intermediary Journey	Sanchi Stupa
		Fin Garden, Kashan
		Persepolis
		Borobudur Temple - Indonesia
		Tehran Museum of Contemporary Art
The Nature Archetype	The nature of matter and energy, with or without intermediaries	Odile France
	Structural and functional imitation	Monastery of the Holy Cross, Arizona
		Tempelaukio Church - Finland
	Form, geometric, and decorative inspiration	A wavy ceiling of a mansion in Boudj-Spain
		White Temple - Northern Thailand
		Lotus Temple - Delhi
the Cosmic Archetype	Cosmic dome	Arch of Ctesiphon
		Tempelaukio Church - Finland
		Guggenheim Museum
	Cosmic Spiral	The Spiral Tower - Denmark
		Guggenheim Museum
	Cosmic Column	Toronto Tree Tower
		Chogha Zanbil
		Hallgrímskirkja - Iceland

(authors)

After introducing the important sections of the data entered into the MaxQDA software, the outputs of each archetype are separately and in common with the unconscious mind reviewed and analyzed, including the nature archetype chart and its commonality with The unconscious mind, the archetype chart of birth and death and its sharing with the unconscious mind, as well as the archetype of the cosmos with the unconscious mind.

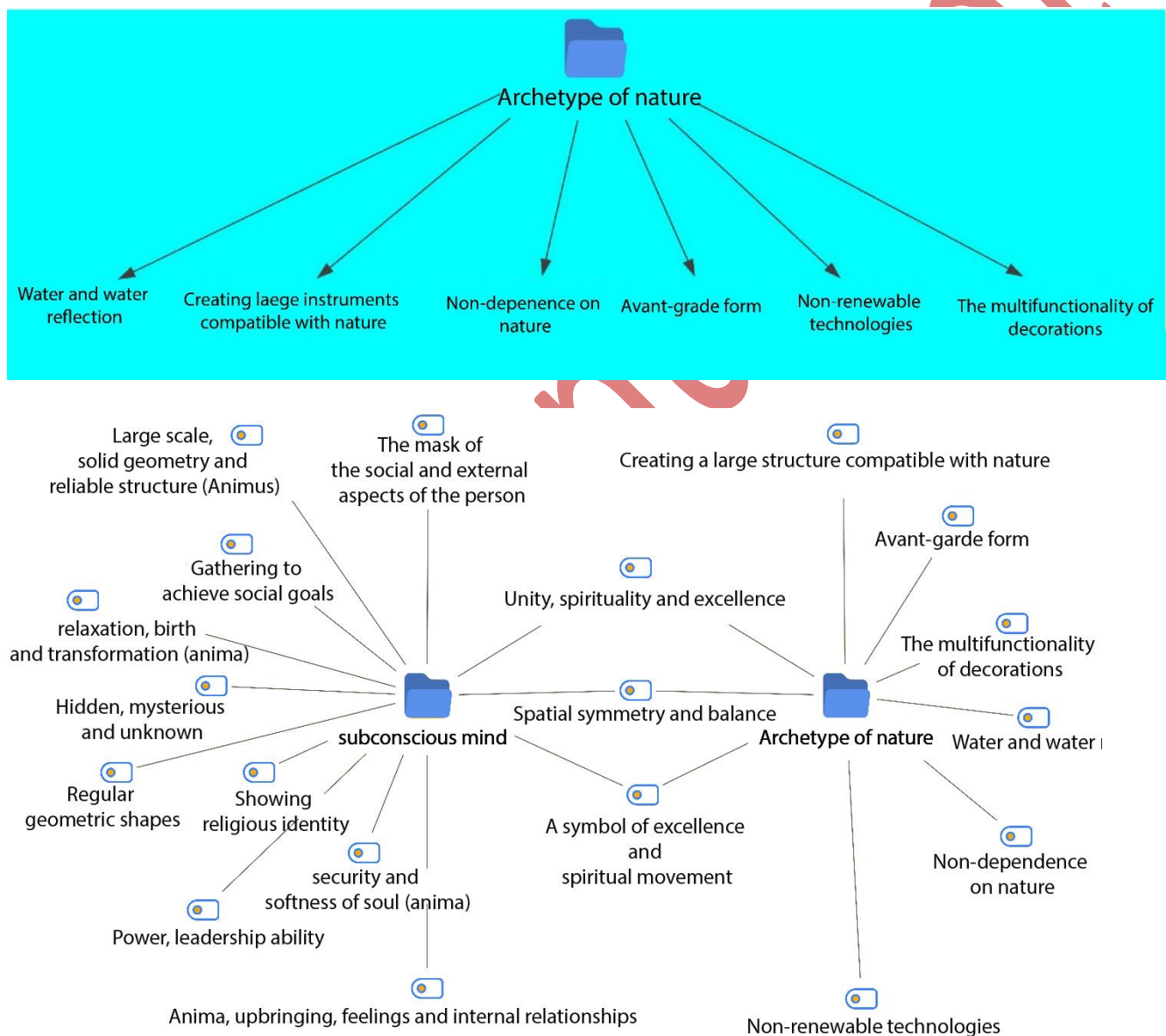


Fig2. Relations Network of archetypal concepts of nature and the unconscious
(authors)

Identifiers discussed in the ancient model of nature:

Identifiers discussed in the archetype of nature, independence from the natural environment, non-renewable technologies, avant-garde form, multifunctional. The presence of decorations, a large structure harmonious with nature, a symbolic and lofty goal, water, and the reflection of water were derived from the obtained data. It can be concluded that the common element between the archetype of nature and the unconscious is: A -the balance of unity and spirituality. B-Excellence, Symmetry and spatial balance C - A symbol of transcendence and spiritual movement.

The archetype of nature, which usually refers to the harmony between humans and the natural world, is symbolically and literally present in architecture and various buildings.

It has been reflected. This pattern is often related to principles such as life cycles, growth, transformation, and harmony with the natural environment. Some of the structures include: nature-oriented temples and religious sites, circular or ring-shaped buildings, garden and natural structures, and other edifices. Related to water, burial sites and natural tombs, organic structures, and observatory structures.

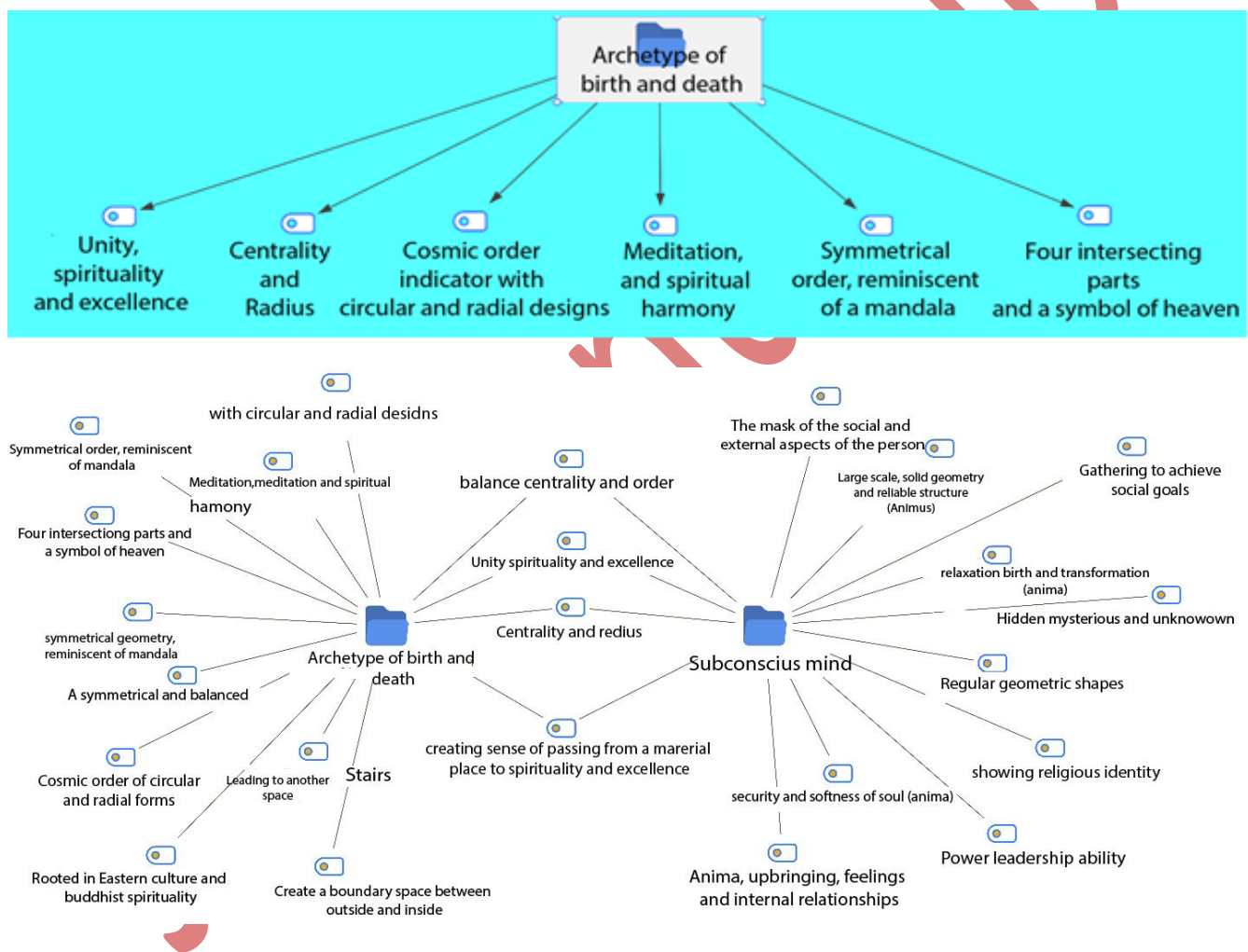


Figure3: Relations Network of archetypal concepts of birth and death or the unconscious

Identifiers discussed in the ancient pattern of birth and death: Unity and spirituality and transcendence, centrality and radiance, cosmic order, circular designs and Radial, contemplation and spiritual harmony, order and symmetrical geometry of the mandala, intersecting quadrants (a symbol of paradise), Eastern culture and Buddhist spirituality. From the obtained data, it can be concluded that the common element between the archetype of birth and death with the unconscious is defined as: A - Balance, B - Centrality and Order, C - Unity, Spirituality, and Transcendence, D - Centrality and Charisma, E - Creating a Sense of Transition, Material transition to spiritual (spiritual transition)The archetype of birth and death in many cultures and

civilizations is represented by structures and places that symbolize the cycle of life, transformation, and renewal. They depict life. These structures often include places where death, renewal, rebirth, or spiritual transition occurs. In symbolic form, they manifest like tombs, temples and religious shrines of the ancient civilizations of South America (like the civilization Inca and Eastern religions, especially Buddhism).

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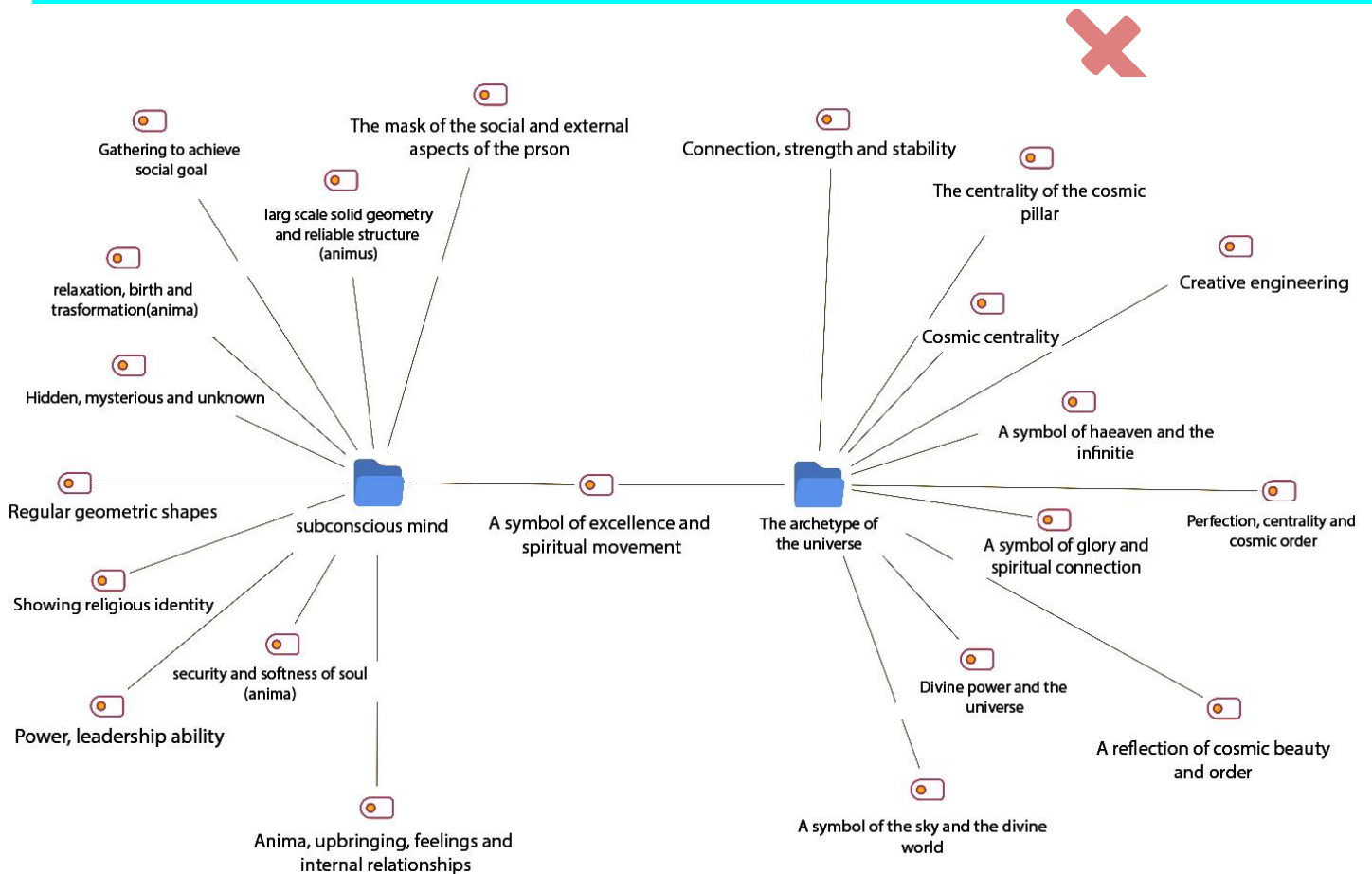
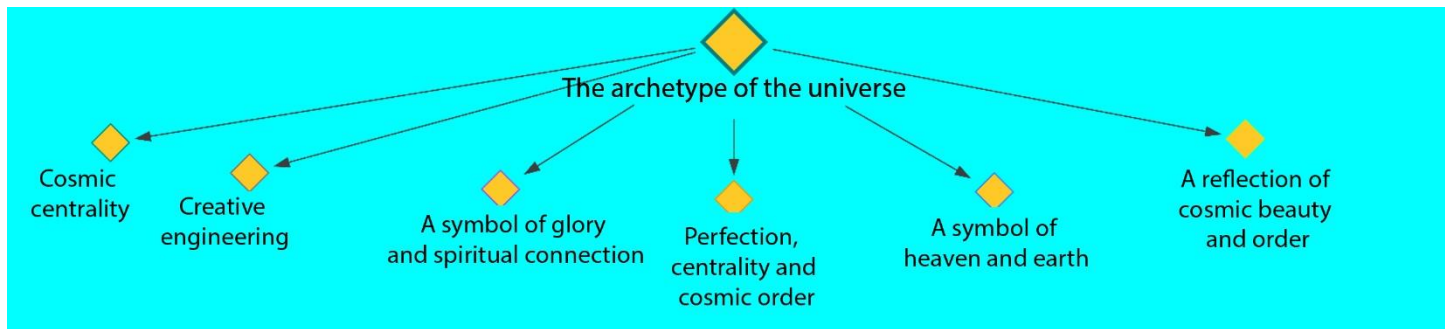


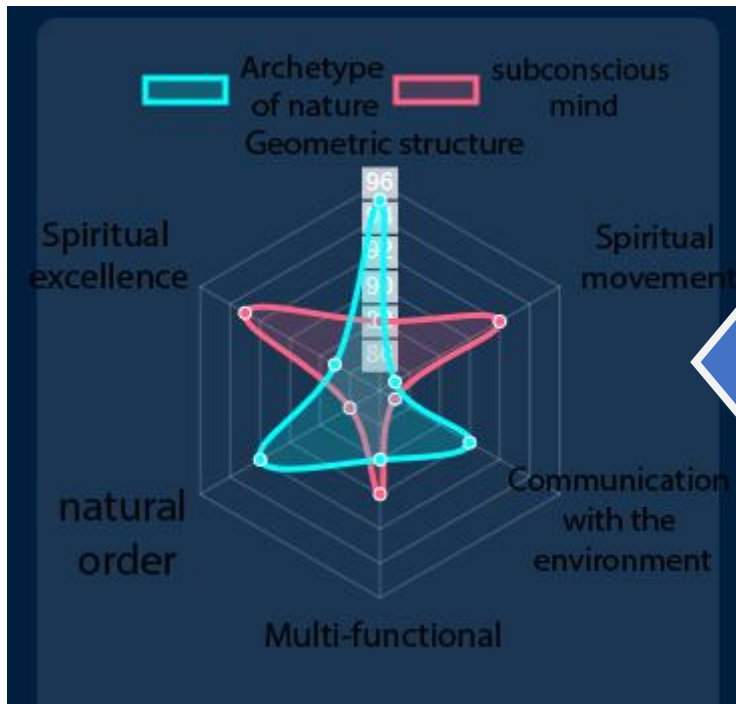
Figure4: Relations Network map of archetypal concepts of the cosmos and the unconscious mind

Identifiers discussed in the ancient cosmic archetype:

Divine power and the universe, a symbol of the sky and the divine realm, hemispherical forms that represent The sky is the cosmic stability, the sense of the infinity of the sky, the bond of eternity and the sky, the sky and the connection with the universe and spirituality, the connection. From the data, it can be concluded that power, stability, centrality, and spirituality of the cosmic pillar—symbolizing grandeur, spiritual connection, beauty, and cosmic order—form the common element linking the archetypes of birth and death with the unconscious: spiritual excellence and movement.

Since the archetype of the cosmos refers to phenomena and structures that embody fundamental and recurring concepts in the physical world, it also encompasses the cosmic dimension. These patterns are usually related to concepts and structures such as the structure of galaxies, planets, stars, and Also, the principles governing the universe (such as the laws of physics), the cycles and rotations, the sky and stars, the relationship with numbers and geometry, The use of specific numbers or golden ratios (such as in temples or religious buildings) signifies cosmic and universal order. Ultimately, the archetype The universe seeks to reveal the connection between the structure of the

cosmos and broader worldviews. Therefore, many buildings and Hermeneutical sites and their most important types (temples and shrines) are connected with cosmic and universal concepts, which strive in some way They depict a view of the world on a larger scale.



[Commonalities and Convergences]

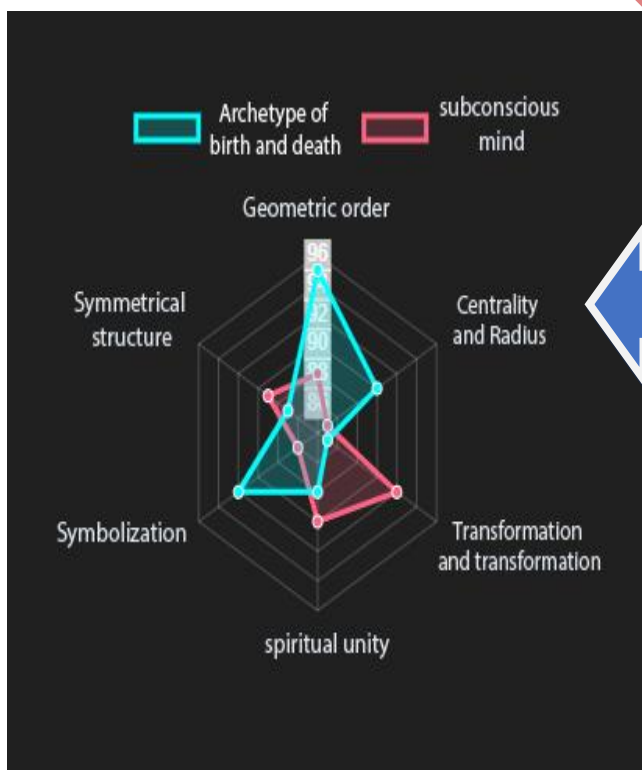
[Between the Unconscious Mind and the Archetype of Nature]

[1. Geometric Structure and Natural Order]

[2. Transcendence and Spiritual Movement]

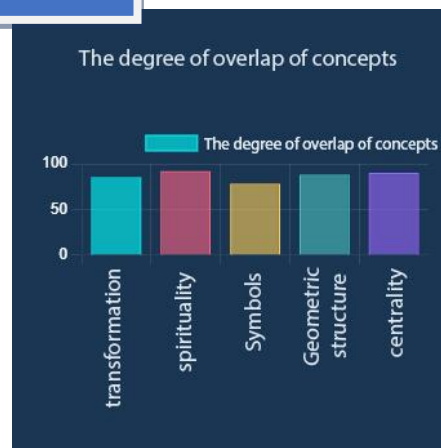
[3. Relationship with space and environment]

[4. Multifunctionality]



[Convergence and Overlap Points]

Spirituality has the most overlap, having obtained a score of 92 percent.



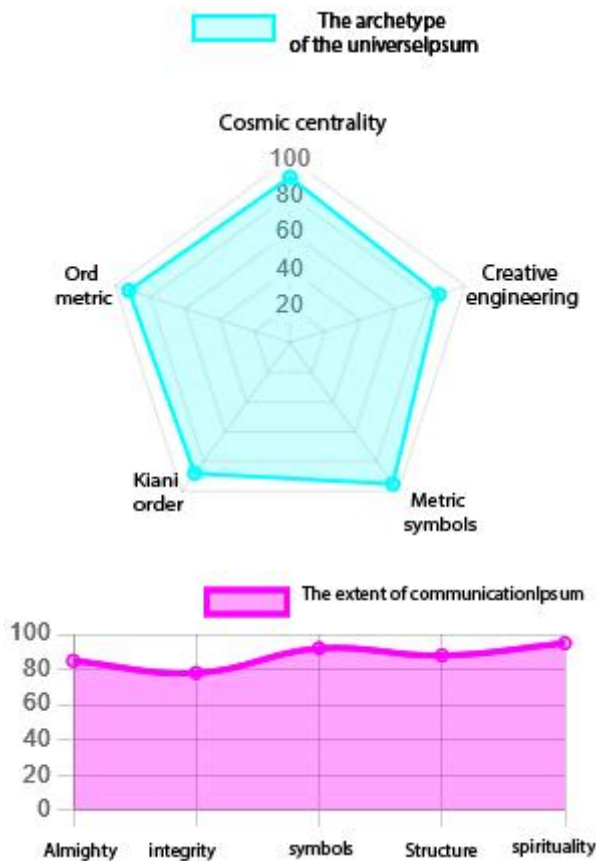
[Modeling the Archetype of the Cosmos and the Unconscious]

Main Dimensions of the Model

1. Cosmic Centrality
2. Creative Engineering
3. Spiritual Symbols
4. Connection with the Unconscious]

[Relationship Analysis
Key points of connection between two models:

- Transcendence and spiritual movement
- Inner and outer integrity
- Shared symbols



By reviewing and momentarily passing over the software analysis of MaxQda and R software in order to achieve the degree of overlap between archetypal phenomena of nature, the cosmos, and birth and death in contrast with the unconscious mind, we arrive at general commonalities between the unconscious mind and archetypes, which the attached chart illustrates. In the chart below, the main aspects of all archetypes, as well as the unconscious mind, are each separately titled, and the commonalities between the two are seen in the middle section.

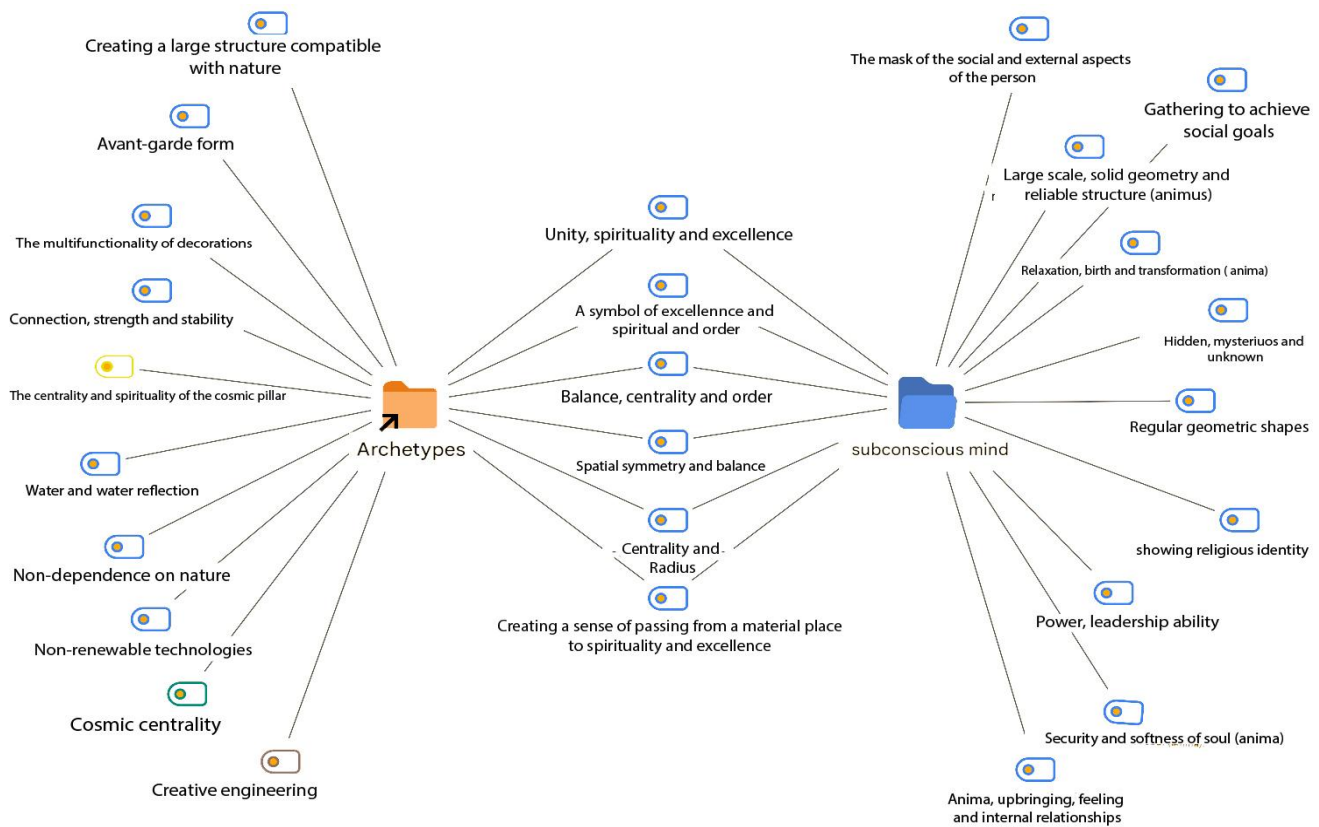


Figure5: Relations Network map of archetypal architectural concepts in general and the unconscious mind

(authors)

Conclusion

The use of archetypes, whether consciously or unconsciously, often creates spaces that are not only aesthetically pleasing but also psychologically meaningful for their inhabitants, serving as a tool for healing and psychological integration. Using thematic analysis as the primary methodological framework, the study identifies and interprets recurrent patterns and themes that emerge from qualitative data and software-assisted coding of architectural and psychological phenomena. The findings indicate that the shared essence between architectural archetypes and the unconscious mind is reflected in recurring conceptual themes such as unity, transcendence, spiritual movement, symmetry, balance, centrality, radially, order, and the experience of transition from the material to the spiritual realm. These thematic patterns suggest a deep psychological resonance within spatial forms that symbolically mirror inner structures of the collective unconscious. These recurring patterns are deeply connected to the layers of the unconscious mind and architectural archetypes.

Throughout history, architecture has undergone various stylistic, formal, and semantic transformations, yet it has always, often unconsciously, pursued spatial experiences that evoke transcendence, security, and tranquility. Archetypes, despite manifesting in diverse forms and symbols across different cultural, hermeneutical, and geographical contexts, retain an intrinsic essence that mirrors their original counterparts, such as spiral forms, central forms, and nature-inspired designs. Iconic structures like the Pantheon in Rome, the Lotus Temple in Delhi, and the Guggenheim Museum in New York showcase the coexistence of multiple archetypes, enriching communication, spatial understanding, and even sustainability.

While many studies have explored the relationship between archetypes and architecture or the influence of architecture on the unconscious, this study aims to revisit these phenomena to gain a deeper understanding of the fundamental connections between archetypes and the unconscious, grounded in lived human experiences.

However, this research has encountered several challenges. Some difficulties arise from the philosophical and inherently complex nature of the subject, making it challenging to define archetypes and the unconscious with scientific precision or to

code them appropriately. These concepts are vast and immeasurable. Additional limitations include the lack of definitive empirical data, the influence of individual and collective biases, cultural and hermeneutical differences, the complexity of applying archetypes in contemporary architectural design, and the challenge of adapting archetypes across diverse cultural contexts.

The principal research innovation of this study lies in its proposal of a customizable analytical framework—a “Jungian Architectural Lens”—for identifying and interpreting archetypal patterns in architectural works. This lens, integrating qualitative coding and symbolic-spatial analysis, allows for systematic diagnosis of Jungian phenomena in both historical and contemporary spaces. Future research and design practice may benefit from deploying this framework to reveal, compare, and adapt archetypes across cultures, thus enhancing the psychological significance and cultural resilience of the built environment. Moreover, the methodological approach demonstrates how the combination of software-assisted thematic analysis and Jungian theory can open new possibilities for diagnostic and comparative studies in architecture and psychology. This novel framework provides a robust and adaptable tool for unlocking the deeper psychological dimensions of architectural design, offering a path towards more meaningful and resonant spaces.

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