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Reflection of Feminine Archetypes in Iranian Historical Architecture Through the Lens of Jung The Code of Femininity in the Mandala Schemas of Iranian Historical Architecture*

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Abstract

Problem statement: Belief in the feminine essence of existence and the primacy of the divine worship of feminine god has been accepted in most civilizations. According to Jung's viewpoints, this belief, which is an effective factor in artistic creativity, is institutionalized in the collective subconscious of humanity in the form of feminine archetypes (anima and mother), and is emerged as feminine codes in various artworks. Architecture is mixed with creativity and is a symbol of values and beliefs that sometimes emerge in a coded form and, according to Jung, it cannot be free from collective subconscious influence. An analysis of this impact can lead to a more comprehensive understanding of the legacy of the architecture and its contributing factors.

Research objective: This paper focuses on finding the feminine archetypes codes in historical architecture of Iran and to follow these codes, it is necessary to examine all scales of architecture from schema to decorations. This article focuses on schemas and will, therefore, only consider geometric codes and aims to answer to these questions that how can the impact of the collective subconscious on Iranian historical architecture be explained and how are the feminine archetypes reflected in these works?

Research Method: This paper is based on descriptive- analytic method. Data have been collected based on documentary and library studies.

Conclusion: The results of this study show that Iranian historical architecture represent feminine archetypes in different levels from schema to decorations. Mandala is a geometrical symbol that is related to feminine archetypes and is emerged in schemas, plans and decorative patterns in historical architecture of Iran.

Keywords: *Iranian Historical Architecture, Mandala, Feminine Archetypes, Jung.*

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Introduction

Jung, a Swiss psychiatrist and mythologist, has introduced a new paradigm for analyzing artworks which have been created so far in our era.

Psychoanalytic criticism can reveal institutional values and beliefs that, for various social, cultural, and other reasons, have not been directly emerged and have been expressed as codes.

Statement of Problem: According to Jung's beliefs, humans exhibit behaviors that arise out of their collective subconscious, regardless of temporal and spatial boundaries. "The collective subconscious contains archetypes that are not individually acquired and its existence depends solely on inheritance" (Jung, 2016, 56). Archetypes are related to ancient beliefs and values and are represented and repeated in the symbolic shapes.

Accordingly, "There is nothing new in the world and in fact the exemplary statements are repeated" (Salmaninezhad Mehrabadi, 2014). According to Jung, architecture is a good place for the symbolic manifestation of archetypes.

Whenever words and papers are not adequate to express beliefs, materials like stone and wood can provide situation for expressing those beliefs through architecture (Barrie, 2010, 65). Feminine archetypes have more symbolic aspects in psyche of men and the field of Iranian historical architecture seems to be a masculine domain. The aim of this study is to understand how the masculine dominance of historical architecture of Iran is influenced by the collective subconscious with emphasis on the feminine codes. The study further attempts to answer the following questions: How can the impact of the collective subconscious on Iranian historical architecture be explained? How are the feminine archetypes reflected in these works?

Research significance: Works of Iranian historical architecture have often been criticized in terms of typology, historical periods, technical methods, etc.

Psychoanalytic criticism has been neglected for various reasons, including the inability to meet the creator of the work. Jungian psychoanalysis provides

the opportunity to understand the institutional, cultural and collective beliefs and values through artistic and literary works regardless of the creator's presence. In this paper historical architecture of Iran is analyzed to achieve some hidden values. . Samples were purposefully selected regardless of geometrical and historical boundaries.

Samples are purposefully selected and are not limited to time and geography

Literature Review

The psychoanalytic approach and the interdisciplinary content of research require a broad theoretical background to provide appropriate tools for analysis. Primary sources in the field of myths and symbols include the compilation of Jung (2016), Eliade (1997), Campbell (1998), Shayegan (1976) and Sattari (1994; 2012) which provide the theoretical foundations of the research by introducing the feminine codes, focusing on geometry due to the sustainable impact of geometry on the schema.

Secondary sources are the studies, in the field of art and literature that psychoanalytically analyse female geometrical codes in the form of Jungian archetypes in the works of Iranian famous literary artist; these sources pave the way for similar analysis in architecture and validate analytical content of the present study (Fig. 1).

Here are some examples: the essay of Salmaninezhad and Mehrabadi (2014) presents "An examination of some forms of Mandala archetypes in the ethnic subconscious of Tahereh Saffarzadeh", considers the subconscious presence of mandala archetype in the form of poetry, and refer to feminine aspects of mandala.

"The study of transcendence Circles in *Golshan-e Raz* and *Mafatih al-E'jaz*" written by Panahi and Bahmani (2013) looks at Mandala as a human-centric code of existence.

Gholampur Ahangar kolayi, Tavousi and Ojaq Alizadeh (2016) in the essay "An Ancient Analysis of "Selfness" Pattern in *Mantiq-ut-Tayr* of Attar" analyses the path of Individuation in Attar's

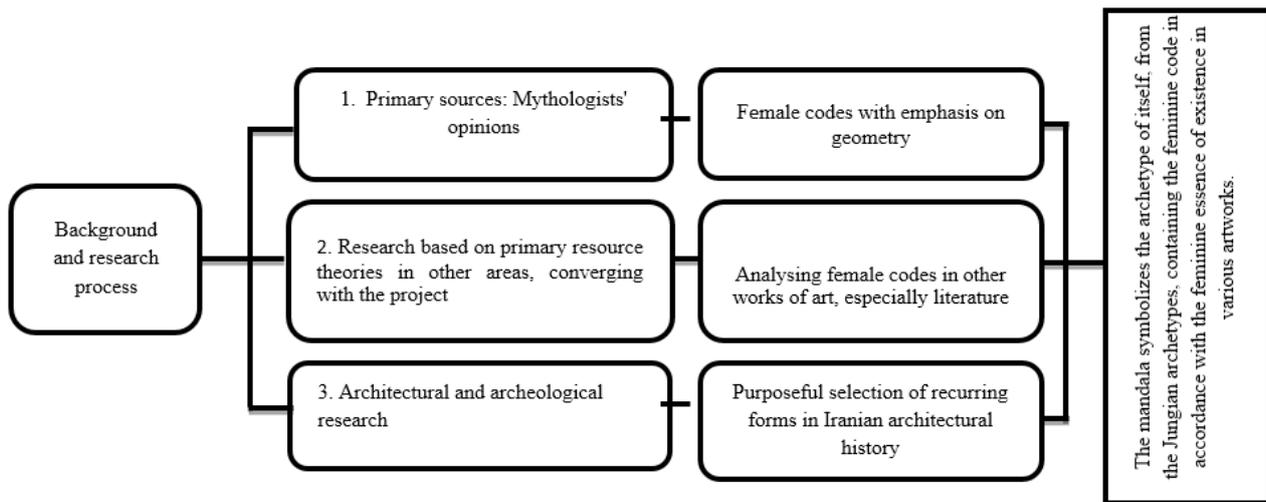


Fig. 1. Background and research process. Source: authors.

literature based on mandala archetype. The article on archetypal critique of Banu Goshasp, written by Bahrami Rahnama and Tavousi, (2015) provides a psychoanalytic reading of the Jungian archetypes in this poem. Yavari (1997) in his essay “Aseman bar Zamin, Baztab-e namadin-e archetype-e Tamamiat va Kamal dar sakhtar-e darouni va borouni-ye *Haft Peykar*”, considers the mandala in the outer and inner structure of the Haft-Peykar. Represented an archetypal analysis of mandala.

Literature and architecture are cultural manifestations and related to each other. So these studies in this regard facilitate the pursuit of the feminine archetypes in architecture by emphasizing the reflection of archetypes, especially feminine, in the works of the great Iranian literature scholars.

Archetypes research in the field of architecture relies on recurring patterns in Iranian historical architecture that often emphasize the stability of the Mandala model and its equivalent forms, the Sassanid Quartet, Chaharsofeh pattern, and the nine-part squares in architecture. These articles are few in number; they consider mandala just as stereotype and its impression on the collective unconscious is neglected in these researches. the article of the “Evolution of Mandala’s archetype in Iranian architecture with an approach to Jung’s archetypal theory” by Sharifzade and Azizpur

(2016), introduces Mandala as an effective archetype transferred in the history of architecture and examines its presence in various historical architectural works Jodaki Azizi, Musavi haji & Mehrafarin (2015) in the article of “Chaharsofeh pattern typology at Iranian architecture and its evolution” defines the nine-part Mandala in the Chaharsofeh design.

There are also two more texts: “Encountering the mandala: the mental and political architectures of dependency” by Gray (2001), which points to the concept of Mandala in oriental cultures and its impression on their architectural works. Another one is the article “Identifying the principles of traditional Iranian architecture in the light of Vastu Shastra, The traditional Indian wisdom” by Goodarzi and Fazeli (2014) which provides extensive explanations of the Vastu Shastra’s from Hindu thought in Iranian architecture. The present study does not have any analogous case.

Theoretical Foundations

Analyzing research findings needs appropriate criteria that are achieved from meta-architectural theoretical foundations. The conceptual model of research defines the interactive and mutual process of content analysis and deductive reasoning in this project. In the model, the reason and method of

selecting the theoretical foundations, the method of analysis and the results are summarized

Geometrical shape of mandala can be seen in regular polygons with central symmetry specially circles and squares that develop around the central point. According to this model, these shapes have been repeated in schemas and plans of historical buildings in Iran.

Mandala's sustainability testifies to its fundamental and symbolic importance. In particular, trans-disciplinary studies have confirmed its presence in literature, music, painting, etc., indicating its subconscious and archetypal essence. The next important point in this paper is to examine the link between femininity and Mandala. Model demonstrates that mandala is a feminine code and passes this code to the buildings that represented it. Various sources sometimes explicitly indicate the presence of femininity in the Mandala code. Whenever sources refer to the presence of femininity in this code, this project deduces femininity through analysis (Fig. 2).

• **Jungian feminine archetypes, Ancient values**

According to Jung's beliefs, the human collective subconscious includes archetypes intertwined with mythology containing the ancient human cognitive foundations of him and the world. Jung puts an emphasis on the importance of mental feminine archetypes (anima and mother) and their affective and symbolic aspect, especially in the male gender (Jung, 2016, 127). He sees himself in old age and in the phase of individualism (mental maturity) hidden in the shadow of motherhood and spirit (Giesking, Mangold, Low & Saccert, 2014, 170-171), two-sides that are clearly feminine. Because the soul in the Jungian interpretations is equivalent to the anima, and anima is the feminine mental of the man. Anima is the result of the knowledge of woman and femininity in the history of mankind in the unconscious. It is "An archetype that incorporates all the subconscious beliefs of the early human mind, history, religion, and language.

The sense of insight and awareness comes from

Anima" (Jung, 2016, 38). "Exposure to Anima means the master stage." (Ibid., 40). In fact, Jung believes that the individual's mental maturity depends on the recognition and exposure to feminine archetypes.

The importance of the feminine archetypes for Jung is influenced by ancient values and religions. "Much evidence suggests that the worship of the goddess is the oldest religious tradition among the various tribes" (Kazemzade, 2013). Various myths mention the primary role of a goddess in the creation of life. "Often there is a goddess in the position of the creator and the universe is her body" (Campbell, 1998, 254). In Mesopotamia, it was believed that the world is giving birth, and the source of life was a female. (Kazemzade, 2013)

In Iranian myths, water and soil are the sources of fertility and are both associated with the goddess. "Sepandārmazgān, Amesha Spenta is the client of the earth and the mother of all births" and Izadbanu Anahita is the goddess of water, and "Water is the element of origin because everything is created from water and water is the mother of the mothers" (Sattari, Haghghi & Mahmoudi, 2016). These values have been inherent in history and have found different appearances with originality in concept, as Ibn Arabi has similar references to the feminine essence of existence. He believes that God's merciful soul and the whole soul have a feminine aspect and states that the first real mother of existence is the merciful essence of God (Vafayi & Ebrahimi, 2017). The historical continuity of these meanings and their transition from a mythological origin conform to its root in the collective subconscious of human beings and they are in line with Jung's point of view. This research does not intend to find evidence to prove Jung's views, but argues that such a foundation of thought (believe in the feminine essence of existence) is traceable to the symbolic and meaningful medium of architecture.

• **Feminine symbols**

Architecture is an appropriate arena for the symbolic reflection of archetypes. The subconscious often selects houses, buildings, and secret rooms as symbols

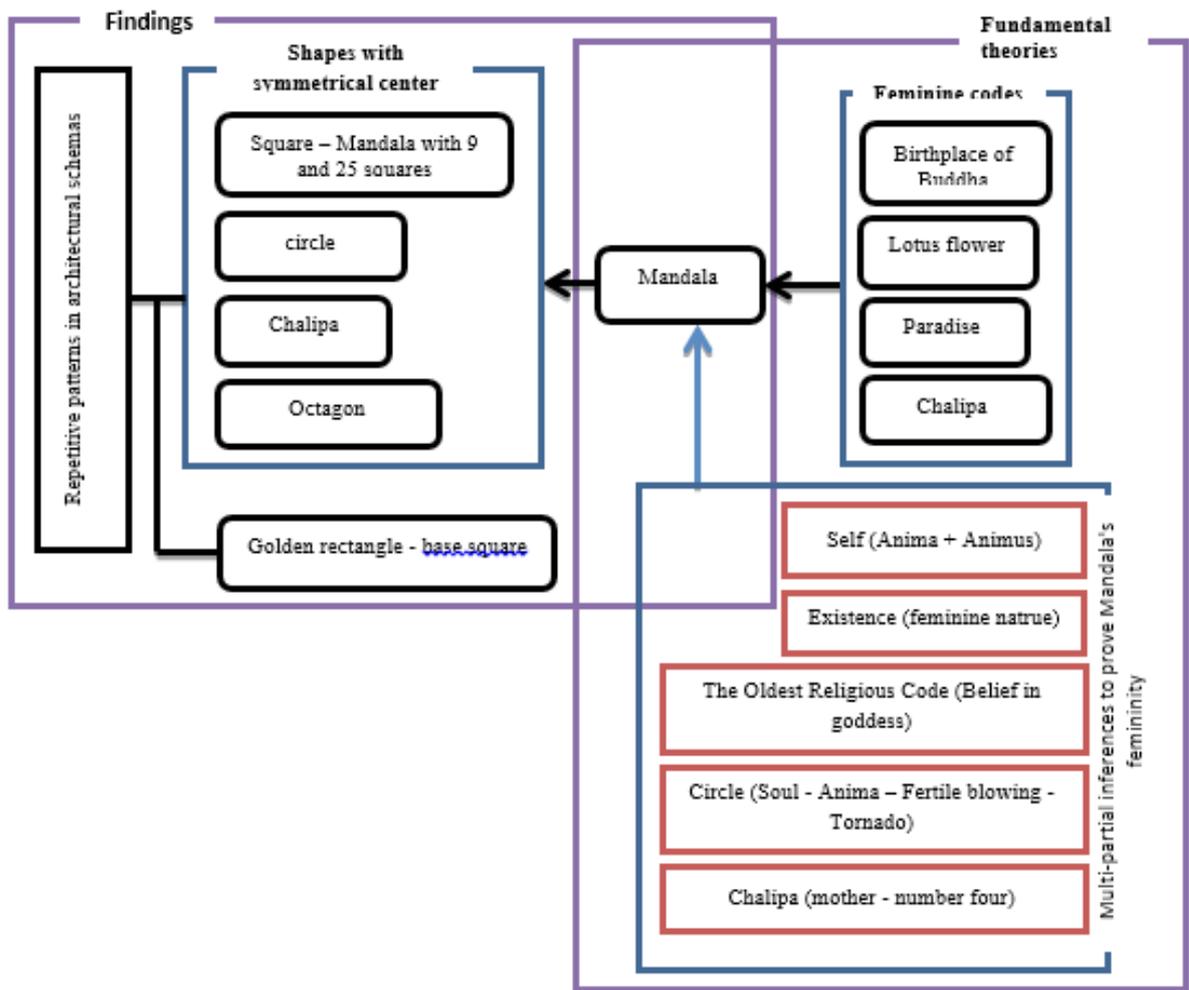


Fig. 2. Research framework and conceptual model explaining research structure, theoretical foundations, and how to analyze findings. Source: authors.

(Barrie, 2010, 65). “With natural interest in creating a symbol, man unconsciously changes objects and shapes to become religious and artistic. Symbols can be natural phenomena, human hand-made structures, and even abstract numbers and shapes.” (Jung, 2017, 352). Jung introduces many different symbols for feminine archetypes that are often compatible with the symbols of Iranian feminine mythology. This adaptation shows intrinsic essence of these symbols that come from the collective subconscious of human beings. So tracing these symbols in Iranian artworks is justified. “Ancient man communicated and attributed his behavior to gods, who were often natural phenomena”. Thus, he believes that half of the phenomena were women and half of them men.” (Bahar, 2009, 32) Accordingly, symbols find

materialistic themes. Female symbols are defined based on action traits (passivity, reciprocity, fertility) or maternal traits (support, breeding, and nutrition), appearances (finesse, transparency, purity) or close association with what is feminine. Actions, duties, and traits are often clear and tangible. According to the Mandala documents, it has both fertility and breeding actions, and various studies have explicitly mentioned them. For example, the femininity of the earth has been accepted in mythical culture, whereas the connection to femininity (or masculinity) through communication requires inferential reasoning from the path of analogy, equivalence, and generalization. For example, “the rectangle symbolizes earthly matters.” (Jung, 2017, 379) “The earth and number four are both female” (Eliade, 1997, 249). By

analogy and equivalence, it can be deduced that the rectangle is related to femininity.

This paper focuses on architectural schemas and plans; so feminine symbols which are represented as geometrical shapes and numbers are considered. Mandala is represented as the geometric shapes with central symmetry like squares, circles, and octagons, Chalipa¹, the number four, and its coefficients. These all are feminine codes.

• Mandala

“The term Mandala is a Sanskrit word meaning magic ring, and its allegorical domain encompasses all concentric regular forms, radial or spherical shapes that have a central point” (Fadaya, 2002, 53-54). “Mandala is the oldest religious code. In other words, it is an image of the universe depicting the world and the gods in smaller sizes. Mandala’s custom is to recreate the world” (Salmaninezhad & Mehrabadi, 2014). Mandalas are quadruple compounds, including imaginary paths and gates. 2D images of spiritual paths that can be transformed into spatial and 3D forms. Jung described Mandala’s drawing and coloring as a therapeutic and psychoanalytic approach. He felt the Mandalas were helping him get out of his inner darkness. Mandala was a state of self for Jung. “All my existence could be seen in the work: A symbol of personality integrity.” Through the path of creation of Mandala, he realized that all the paths he was pursuing, all the steps he had taken, would come back to one focal point. That point is the destination of all paths to individualism (Barrie, 2010, 70) “The center of the Mandala is the center of the descent of the universe, and the one who reaches the center of existence, i.e. the Mandala, joins the center of being which is the point of connection for the origin of man and the origin of the universe.” (Shayegan, 1976, 193). Jung talks about Mandala’s use in the architecture of ancient civilizations, emphasizing religious examples; in the architecture of his home in Bollingen, he depicts Mandala in both a two-dimensional image on a wall and an abstract structure in space: The emphasis is on the quadruplicity in the Mandala definition and

in the quadruple combination of the different units in the complex. The first of the Bollingen complexes is a house that Jung emphasizes to be circular. Most of the spaces in this house are introverted and confidential.

A small, childlike home with a simple, round design with a fireplace in the middle which is referred to as a “maternal fire”: the light that comes from the fire illuminates a small circle. It appears that other parts of space are in a circle of darkness (Barrie, 2010, 65-67). Jung created Mandala in this space, which he called it maternal tower: The outermost circle is the perimeter formed by the walls of the maternal tower, and then inwardly, we find dark circles outside the sphere of firepot light, with ambiguous boundaries depending on the distance from the center of the fire, and then with a bright circle, and the maternal in the center. For Jung, this important central point, which is the destination of all his paths, seems to have a maternal and feminine meaning (Fig. 3).

Jung did not refer to Mandala directly as a feminine code but related it to mother archetype because of some characteristics, But this paper by logical deduction and content analogy, examines the relation between Mandala and femininity there are two ways to do this:

1. Establishing a relation between mandala and concepts of femininity through reasoning and deduction of analogy and content equivalence;
2. Analyzing mandala’s connection to obvious words and secrets of femininity.

In the first method, the two-partial statements derived from the sources are used as a given premise, and the third statement is deduced from the content analogy. According to what was said:

- a) Mandala is the oldest religious code;
- b) Worship of the goddess is the oldest religious tradition;

Therefore Mandala is associated with the goddess (femininity).

- a) Mandala is the image of being;
- b) The essence of being is feminine;

Therefore Mandala is associated with femininity.

The ring outside the light ring consists of different rings which are shaped by distance from the origin and amount of darkness.

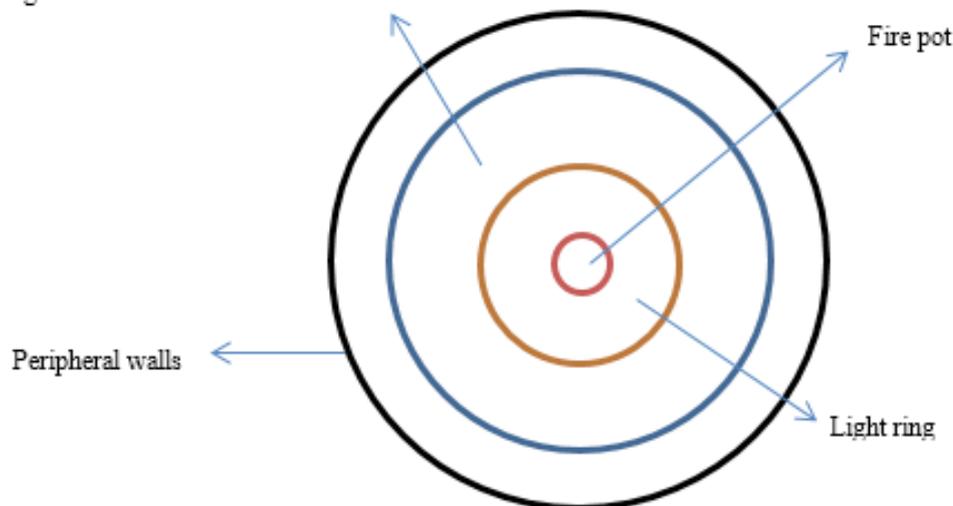


Fig. 3. Abstract image structure of space in the Bollingen maternal tower space, Source: authors based on Barrie, 2010.

In Jungian interpretations, Mandala is the symbol of the archetype of self, and the self is an example of paradoxical abilities because the self seeks to link opposites (Gholampur Ahangar kolayi, 2016) Sexual opposition is the most tangible opposition to human existence. In Fig. 4 an abstract drawing of the mental structure is shown in the form of a circle in which the self is in the center of the subconscious circle, and the subconscious holds both the elements of feminine and masculine - as stated earlier, in Jungian psychoanalysis, the focus is on the mental feminine element - as follows:

- a) Mandala is a symbol of self;
- b) The self is at the center of the subconscious circle and includes the anima (mental feminine) and the animus (mental masculine);

Therefore Mandala contains the anima femininity.

Another notable point is that Mandala defines a spiritual and magical realm. The magic is mixed with the use of mandala and with feminine features. In folk tales, they often depict witches in the form of old women, and in many primitive tribes, for doing magic –and even alchemy-, men wore masks and women’s clothes and sometimes modeled feminine

organs for themselves. Men can enter the divine and mysterious aspects of their subconscious when they perceive their feminine part of their existence. (Lahiji & Kar, 2008, 95).

In the second method, the connection of the feminine codes with Mandala is discussed:

In a symbolic description, Mandalas are birthplaces, as the lotus flower which is the Buddha’s birthplace (Jung, 2017, 156). The birthplace clearly contains a feminine burden. This quality is more pronounced in Burkhart’s terms: “Buddhist Mandalas have emerged according to the ancient Lotus structure, and the Lotus of the world code in its passive form, is like the womb of divine manifestation” (Burkhart, 1990, 61-63). Lotus is a flower that stems in water and is associated with goddesses in Indian and Iranian mythology and it is the birthplace of Buddha - in India - and Mitra - in Iran - and the womb is a female- specific organ. On the other hand, Mandala and Paradise are defined in relation to each other. Paradise is the maternal archetype code of Jungian archetypes containing feminine aspect. “From prehistoric times, in the art of pottery in the Iranian plateau, an image has appeared as old as the world.

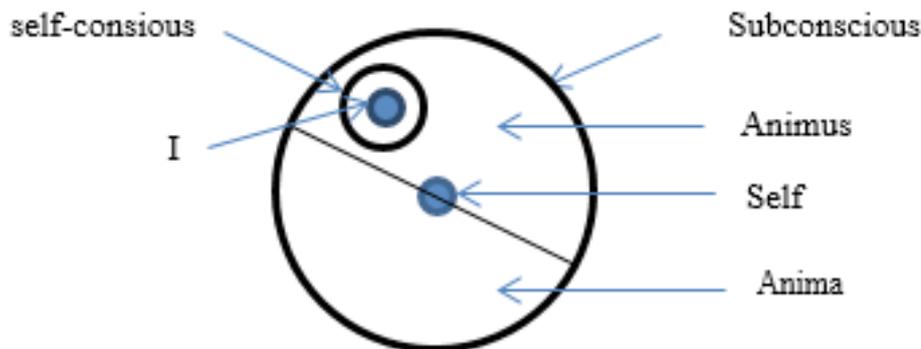


Fig. 4. The mentality circle consisting of the self-consciousness and the self-subconscious Source: authors based on Jung, 2017.

An image that divides the space into four parts and its center is the pivot point of a cross.” (Shayegan, 1974, 77). This definition seems to fit Jung’s definition of the Mandala as a quadruple combination with a focal point.

Chalipa somehow represented the Mandala indirectly (Jung, 2017, 371). “Number four is related to the feminine element.” (Ibid., 281) and “the cross is the symbol of the earth and the mother” (Campbell, 1998, 252). The cross represents the number four and four is the number of the female. Quadrature is the womb nurturing the mother of God, and Mandala nurtures the superior man in itself (Panahi and Bahmani, 2013). Tahoori also links the lotus flower and the Chalipa, because both are symbols of the four elements, i.e. nature and its periods (Tahoori, 2012, 57).

Findings (Mandala in Schemas)

“Every building based on the Mandala design is an archetypal imaginary psychological projection of the subconscious outside the world. Mandala’s design in architecture has never been subject to economic and aesthetic considerations, rather, designing the city as a symbol of the orderly and divine world. A sacred place connected to the other world by its center. This design corresponds to the vital emotions and human needs” (Jung, 2017, 371). Investigations on the schemas of Iranian architectural works reveal that most of these works are in simple, regular geometric

shapes perpendicular to the center including circles, regular polygons, and squares (and rectangles with golden proportions often having a hidden square base within) and also in Chalipa-like forms, which are more enclosed in an empty space in another form.

. These forms have been repeated and developed as mandala. These shapes are obviously appeared in the earliest periods of architectural history, and they also have more archetypal and symbolic aspects. In this context, we can mention the plan of the Medes ancient temple in the Noshijan hill, the ziggurat, including Choghazebil, the Achaemenid schemes such as the Apadana Palace (Fig. 5) and cities with rotating schemas such as Gur and Darabgard.

In this paper we only consider the town of Gur, which is a Mandala with a central focal point that focuses on religious beliefs (Fig. 6). A circular city, divided into four sections by two perpendicular axes in the center. In the center of the city, the main buildings are based on a governmental and ritual approach; “one of them is a tall tower with square structure called Terbal. Water is running like a fountain above Terbal. The other building is a building having a structure like the Anahita Temple in Kangavar.” (Imani, Rahimzade & Tahmasbi, 1996) Reconstructed images and descriptions suggest that it has a Chaharsofeh form and resembles a Chalipa. In fact, in the city of Gur, the first capital of the Sassaniyan, we find Mandala both in the outline of the city and in the definition of its central buildings, which are respectively

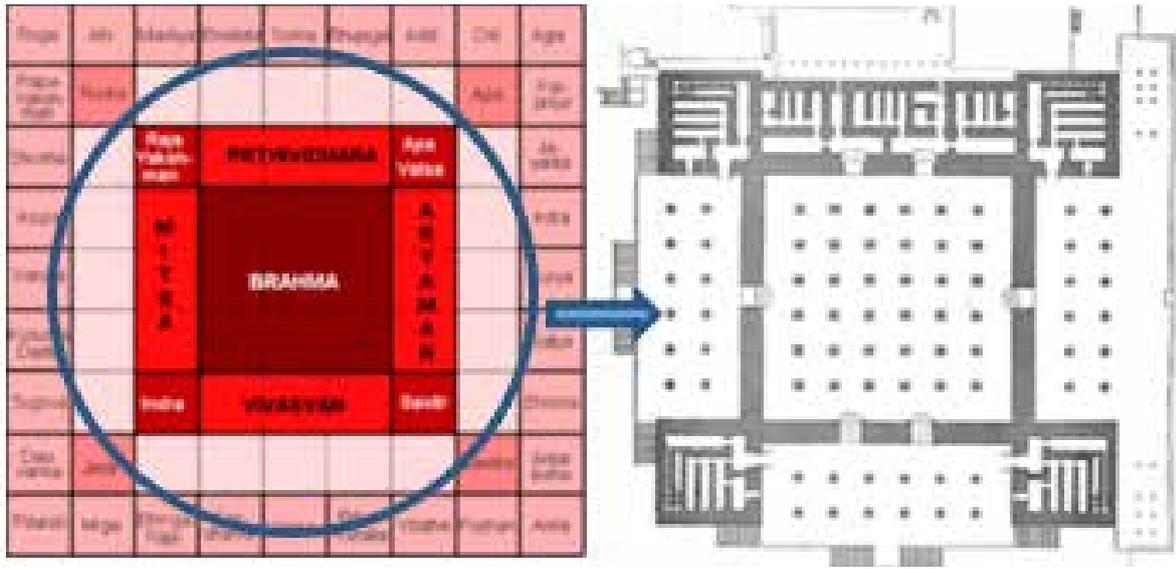


Fig. 5. Left: Mandala Vastu Shastra. Source: Goodarzi & Fazeli, 2014
 Right: Apadana Palace. Source: Hejebri Nobari, Mohajervatan & Afhami, 2015.

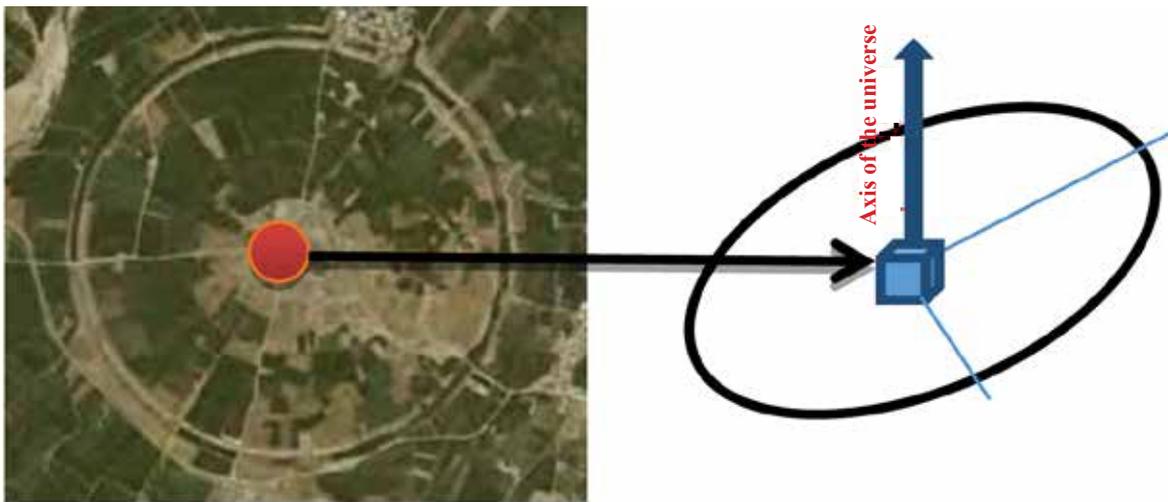


Fig. 6. The city of Gur (Firuzabad). Source: Sharifzade & Azizipur, 2016.
 The diagram highlights the importance of the center in this Mandala-like city. The point which is the descending axis of the universe, the link between the origin of man and the origin of the universe, contains the symbols of water and Chalipa in this city.

represented in the forms of a circle, a square, and a Chalipa. Much research has been done on the Mandala form of the city, and there is nothing new. The purpose of this study is to pay attention to the presence of anima and femininity in the city and its religious center.

Discussion

The presence of femininity in Mandala was

discussed earlier. It is obvious to accept that this femininity is transmitted to the schemas that carry this form. Since mandala is a structural and repeating form in historical buildings in Iran; this paper argues that feminine aspects are represented in historical architecture of Iran although it's a masculine dominance. It can be said that architects' anima has had an effective role in the creation of Iranian architectural works. Some of the evidence

outside the architectural context (such as history and non-architectural artwork) support such reading and reasoning. For example, Gur is the first capital of the Sassanids, and Ardeshir whose ancestors were the priests of the Nahid Temple, had great respect for the goddess of Nahid. The structural role of mandala in the city form and placing buildings belonging to the Nahid's worship at the focal point of the city is comparable to the maternal tower in the Bollingen complex. Central buildings in Gur displaying water that symbolizes Nahid and femininity in them and maternal tower in Bollingen is a mandala with a maternal firepot in its center. The goddess of fireguard in Greek mythology is a female - It must be that the importance of the femininity for Jung and the way of its manifestation in the architecture of his home is compatible with the structure of the city and the beliefs of its creators. This resemblance is traceable to a variety of cases and implies a fundamental belief that has a humanitarian and collective value and transcends the boundaries of time and geography. In various Iranian arts, Mandala and its center definition are represented by symbols of feminine archetypes such as water, garden, empty space, embroideries - often as octagons - and bergamot.

Literature on mandala shows that it is represented in Iranian classic myths and poets as an evolutionary trip. This trip begins at the central point of mandala and return to it. The central point is defined by feminine and maternal symbols. This continuity and determination demonstrates the root value and archetypal content.

For more clarity, the Mandala schemas are compared to a Chaharbaghi carpet in Fig. 7. The role of the carpet in the middle square marked in blue is matched to Vastu Shastra Mandala in Fig. 1 in terms of apparent divisions and proportions. The middle square in Vastu Shastra Mandala is the birthplace of Brahma, replaced in this carpet by a water pool that has a feminine value. - The water pool has been replaced by bergamot in later examples - This design is also comparable to the Apadana Palace

scheme in Fig. 5, where the corresponding sections are marked. (In these examples, the middle square is sometimes divided into four and sometimes into nine sections. In the nine-square example, the most central square contains the concept of birth. In Fig. 5, the scheme of the Apadana Palace corresponds to the twenty-five-square mandala, which can be the extension of the basic nine-square mandala pattern (red square) and the trend of this extension is illustrated in this Fig.. Nine-square mandala is an archetype in Iranian architectural schema, space designing and functional ordering in this shape often creates a Chalipa geometry. According on mythological sources Chalipa is a symbol of mother and so is a feminine code.

A) Chalipa is clearly understood in the form of the middle empty space whose examples can be seen in the Sassanid Quadruple Pattern and Chaharsofeh Houses (Fig. a8).

B) Chalipa is represented and can be perceived in an abstraction way. In these cases the arms of the cross extend from the middle square to the open space (Fig. b8). Examples of which are frequently observable in the space structure of Kushks (Fig. 8) in gardens. It should be noted that in most examples of both patterns in Iranian historical architecture, in the middle space or central point in Mandala, elements such as water, fire, empty space is placed in - occasionally a round hole in the ceiling - or an octagonal embroidery which is supposed to be a symbol of Jungian feminine archetypes.

In addition to focusing on the plan, the nine-square mandala seems to focus on the middle Chalipa to create a spatial structure. In Fig. 5, all aspects of three-dimensional form of a model fire temple are drawn on one horizontal page. This virtual two dimensional shape is the expanded drawing of all aspects of fire temple on one page and reconstructed a new nine-square mandala. As illustrated a Chalipa is emerged in this mandala. It can be imagined that this pattern, plays a constructive role in the spatial structure of Iranian historical architecture; a pattern that is multiplied and expanded by preserving its

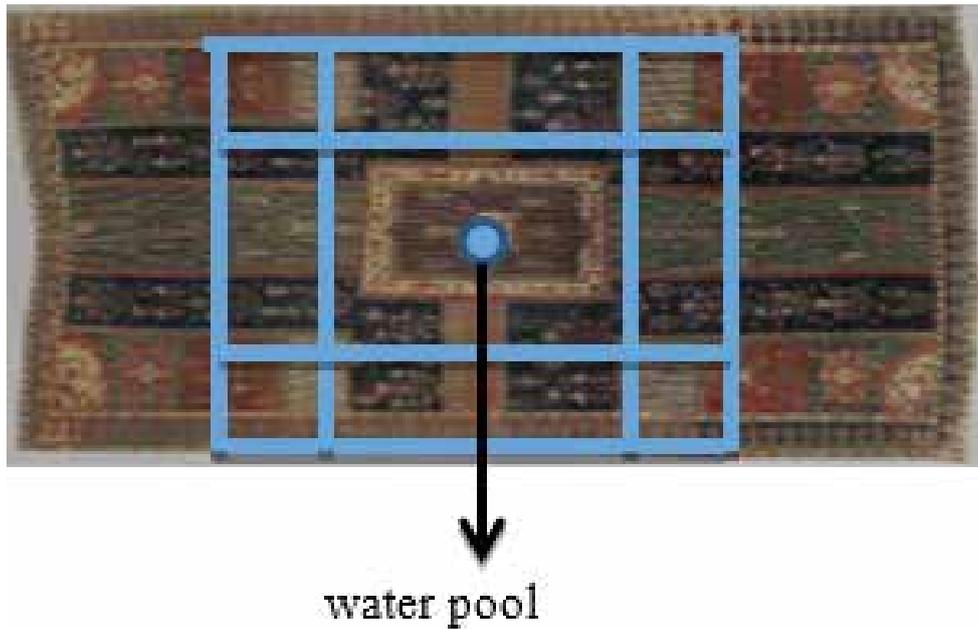


Fig. 7. Chaharbaghi carpet, 18th century, Metropolitan Museum. Source: Shirvani, 2015.

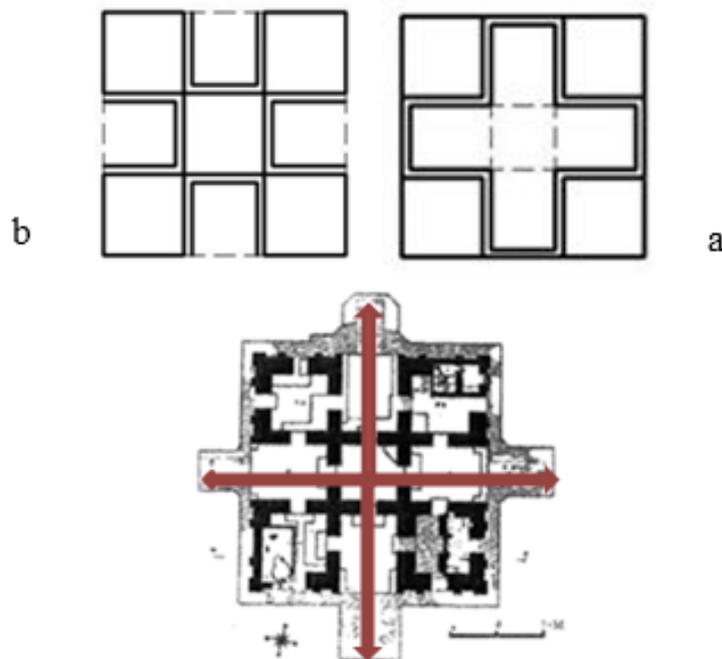


Fig. 8. a & b : Nine-square mandala and acts of change. Source: author.
 Bottom: Central Kushk, Lashgari Bazar Complex. Source: Motadayyen & Motadayyen, 2015.

divisions. Therefor the feminine aspects of mandala and Chalipa transmit to historical architecture of Iran through this structural pattern. Jaffé believes that the continued emergence of the circle and the tetragonal shapes should not be underestimated, and it seems that the psychological desires forced us to symbolize

these two forms to draw conscious attention to the essential elements of life, continuously (Jung, 2016, 379); and according to the myths –which are associated with Jungian psychoanalysis- the essence of being and the essential element of life is feminine. Some more examples are summarized in Table 1.

Conclusion

Derived from the belief in the feminine essence of being and rooted in the history of goddess and matriarchal dominance, according to Jung, these values have been institutionalized in the subconscious collective mentality and in the form of Anima and mother archetypes and emerged as codes. Mandala is one of these codes. It's a reconstruction of human knowledge of the universe. It is a holy archetype which is linked to the sky through its center. Mandala is congruent with femininity based on the act of fertility, supporting and nurturing as well as by communicating with symbols and feminine codes such as square, number four, cross, soul, paradise, lotus flower, mother, etc... Mandala is represented in various artworks in Iran - and the world - as literature, paintings, carpet weaving, etc. In all of them, the center of mandala is defined by feminine archetypes (anima and mother) symbols, such as a water pool or empty space. The repetition of Mandala throughout history and emphasis on its center with feminine codes confirms its archetypal nature and sustainable aspects of belief in feminine values in the collective subconscious of Iranians. The results of this study

show that Iran's historical architecture is represented mandala as a spatial structure. Femininity passes through this feminine archetype to the buildings which represented it, so historical architecture of Iran is not devoid of femininity values despite being a man-made environment. Some cities and buildings with religious aspects are constructed according on mandala geometry. This paper analyzed city of Gur whit its central buildings which are belonged to goddess of Nahid. These buildings are displaying water that symbolizes Nahid and femininity in them. Gur is comparable with maternal tower in Jung's house in Bollingen. Mandala is represented with a maternal firepot in its center in this tower. The goddess of fireguard in Greek mythology is a female too. More repeating mandala in historical architecture of Iran is nine-square mandala which is represented in Sassanid Chahartaqs and Chaharsofeh houses. This kind of mandala reconstructs Chalipa which is the symbol of mother and a feminine code. As before said the use of forms containing the feminine code transfers femininity to the works and is a testament to the collective belief found unconsciously in the works.

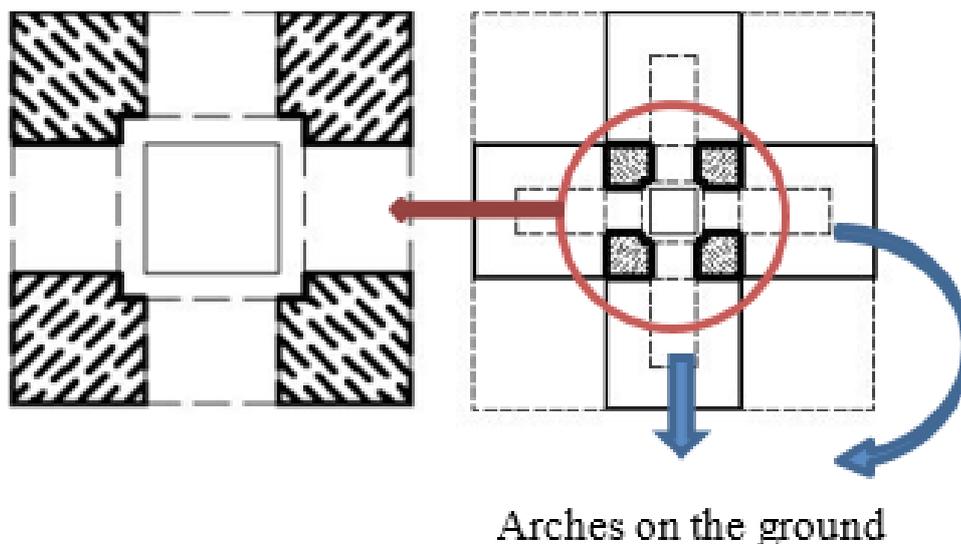


Fig. 9. Left: Schematic plan of a fire temple.
Right: Extensive outline of the fire temple including all facets on the 2D plane. Source: authors.

Table 1. Mandala and codes of femininity in shapes and examples of equivalent architecture. Source: authors.

	Overall shape	Trait	Code	Example
Mandala Fertility Femininity	Circle	Support – Fertility	soul	Ghal'e Dokhtar, Gur city
	Square	Quadruple - Four elements	earth – matter	Ziggurat Choghazenbil, Apadana Palace
	Polygon	Square and circle intermediaries	Anahita – paradise	Vestibules, Baths
	Chalipa	The four main directions	mother – number 4	Fire temples, Chaharsofeh houses

Endnote

1. An old Iranian symbol like cross

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