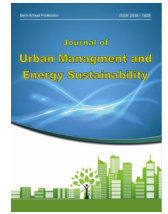


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CASE STUDY RESEARCH PAPER

The Manifestation of Meaning in the Architecture of the Sacred Place: A Comparative Study of Jung's Archetype and Alexander's Living Structure (Case study: Sepahsalar Mosque and Haim Synagogue)

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ABSTRACT

Despite the richness of historical and technical studies in Iranian architecture, the gap in analyzing the psychological dimensions and the role of the unconscious realm in the formation of sacred spaces is one of the research challenges of this field. By moving beyond the traditional stylistic approach, the present study seeks a semantic re-reading of sacred buildings from the perspective of analytical psychology and the structural principles of architecture. Its main aim is to decode Jung's archetypes and Alexander's structural principles in the process of creating space, in such a way that they represent the course of human development and the human life-cycle within the architectural body. Adopting a qualitative method and drawing on comparative-interpretive content analysis, this research examines two prominent buildings in Tehran such as Sepahsalar Mosque and Haim Synagogue as case studies. The findings show that the fundamental archetypes introduced by Carl Gustav Jung including the self, the persona, the shadow, the anima and animus, the ruler, the creator, the sage, the innocent, the seeker, the destroyer, the warrior, the magician, the jester, the orphan, the lover and the caregiver and the living structures introduced by Alexander including levels of scale, strong centers, boundaries, alternating repetition, positive space, good shape, local symmetries, deep interlock and ambiguity, contrast, gradients, roughness, echoes, the void, simplicity and inner calm, and not-separateness as primordial and universal structures of the human psyche, have played a decisive role in the process of the formation and spatial organization of the sacred places of the mosque and the synagogue.

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INTRODUCTION

In its encounter with places, the analytical psychology of Carl Gustav Jung offers an exploratory approach for uncovering the hidden layers of meaning. By proposing the theory of archetypes, he moves beyond appearances towards fundamental meanings, and thus opens a new horizon onto the notion of the primordial image, the human being's distance from it, and the ways of reconnecting with it. Within this framework, the collective unconscious operates independently of individual experience and contains shared behavioral patterns among all human beings, regardless of geography and culture, which express a nature beyond the individual. By analysing the archetypes proposed by Jung and comparing them with the living structures of Christopher Alexander, a kind of timeless commonality between these two approaches can be reached. Sacred places acquire their sanctity because a meaningful event has occurred in them or is expected to occur. The identity of these places depends on the rites and rituals held in them. Such spaces, by virtue of the reverence and blessing they contain, make possible the believers' direct encounter with the truth latent in the tradition. For example, sometimes a supernatural power is manifested in a natural element or a place, and in some cases, tradition tells of the occurrence of a creative and authentic act in that place whose spirit still casts its shadow over the space. Hence, in various cultures whether advanced or simpler sacred places have always been known by the sanctity and blessing of the past as well as by hope for the future (King, 1996: 103–104). Archetypes represent a continuity beyond time that extends from the past to the present and also reaches into the future. Their role in architecture cannot be ignored; many enduring works are, in a sense, a reflection of these fundamental patterns. Archetypal architecture is realized when the architect distances himself from his individual and transient world and enters the boundless, cosmic, and eternal realm of the unconscious a domain that transcends the limits of the closed

world and journeys into the depths of history in the space–time dimension. Here, archetypal space is a manifestation of the human interior: a transparent mirror of one's being and a ground for recovering the overlooked and denied inner layers (Golabchi & Zeinali Farid, 2012: 23). According to the views of Christopher Alexander, every pattern can be regarded as a three-part rule that explains the link between context, problem, and solution. Each pattern, as part of the world, establishes a relationship among a specific context, a set of forces recurring in that context, and a spatial organization that makes possible the emergence and release of these forces. On the other hand, the pattern, as part of a language, acts as an instruction that shows how, under similar conditions and in keeping with the context, that spatial organization can be employed to respond to the same forces. As a result, the pattern is at once an objective phenomenon in the world and a guiding principle that clarifies how that phenomenon is formed (Alexander, 2011: 215). With the aim of analyzing the role of the psyche in the genesis of architecture, this research studies the archetypes of the human mind, their process of evolution, and the life-cycle on the basis of Jung's theory, and then compares these concepts with Alexander's living structures. Drawing on the teachings of Islam and Judaism, the study also seeks to identify and explain the expressions of these concepts in the bodies of mosques and synagogues. On this basis, the following questions are posed:

- How have the archetypes of the individuation process, the course of human development, and the life-cycle influenced the formation of the sacred places of religions with differing worldviews and ideologies?

- To what extent are the living structures manifested in the architectural elements of the mosque and the synagogue?

- How, and to what extent, is the common ground between archetype and living structure crystallized in the architecture of the mosque and the synagogue?

MATERIALS AND METHODS

Jung and the human psyche

Jung holds that the share of consciousness in the expanse of the human psyche is far smaller than we imagine; he likens the conscious mind to a small island in the midst of the boundless ocean of the unconscious. In his view, this hidden domain is formed of two layers: first, the personal unconscious, which relates to our personal life, and second, the collective unconscious, which, as an ancient heritage, is rooted in the depths of shared human history (Zamiran, 2000: 18); the former depends on the latter. This domain is formed of archetypes (Figure 1), which are the potential, stored, and hidden form of the wishes, desires, and experiences that, given the necessary conditions, appear symbolically and become actual (Hervy et al., 2019). (Fig. 1)

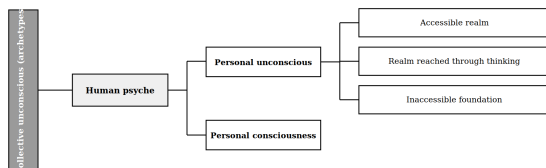


Figure 1: The layers of the human psyche (source: authors).

Jung holds that the core of the psyche or mind is constructed by the unconscious, and he divides the unconscious into three parts: the realm of the unconscious that is accessible; the realm of the unconscious that is reached through thinking; and the foundation of the unconscious that is beyond reach (Zamiran, 2000: 19). The collective unconscious is the part of the psyche that, unlike the personal unconscious, is not rooted in personal experience and is not the product of the individual's life. While the contents of the personal unconscious were once present at the conscious level and were then driven into the lower layers of the psyche through repression or forgetting, the contents of the collective unconscious have never been within the field of awareness (Fig. 2). These contents are not acquired but are transmitted through inheritance.

While the structure of the personal unconscious is mainly formed of “complexes,” the substance of the collective unconscious rests on “archetypes” (Jung, 2017: 55).

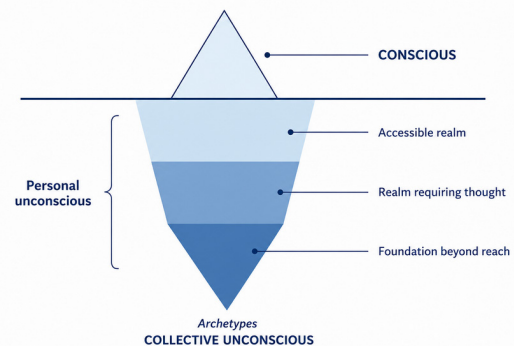


Figure 2: Personal consciousness, personal unconscious, and collective unconscious (Source: Golabchi & Zeinali Farid, 2012).

The unconscious preserves the characteristics of the primitive human mind, and it is these very characteristics that the symbols of dreams always have in view. The conscious part always interprets archetypes as symbols; hence, in art, engaging with symbolic works can be a step towards understanding the collective unconscious and the archetypes. Jung states that the unconscious has a symbolic language: it does not speak openly and transparently, but is concealed in a cloak of mystery and in the garb of symbols. Human beings, with their innate tendency to create symbols, unconsciously transform objects or forms into religious and artistic forms. Everything can have a symbolic meaning natural objects, human-made objects, or even abstract forms; in fact, the whole universe is potentially a symbol (Jung, 2020: 352). The content and substance of a symbolic form is not the product of a single creator but arises from the thought and feelings of a group of people. In effect, by separating from the barrier of matter, the symbol is transformed into something transcendent and beyond matter namely energy: energy that takes it out of the barrier of time and place and brings about a cos-

mic presence and connection (Golabchi & Zeinali Farid, 2012: 22).

Classification of the archetypes

The archetype of the individuation process

The archetypes rooted in the human psyche include four principal archetypes of the psyche: the self, the persona, the shadow, and the anima and animus. It is these four archetypes that express the stages of the human developmental process. Individuation appears in middle age and draws the individual's psyche from multiplicity towards unity and integration. In the individuation process the most important archetype, the "self," brings about harmony between the conscious and unconscious aspects, and the individual becomes conscious from within. The process of individuation the harmony of the conscious with the inner core of the psyche, the "self" generally begins with the wounding of the personality and the suffering that arises from it. This initial movement is usually not recognized, but counts as a kind of "call" (Jung, 2020: 252).

- Persona: the archetype of the persona is in fact a mask that human beings place over their faces in order to relate to the people of society, and they use a variety of masks in proportion to their relationships with various individuals and communities. According to Jung, the persona or mask is that which a person is not but which others suppose the person to be (Khosropanah, 2014).

- Shadow: Jung uses this term to express the dark, disorganized, and repressed parts of the human being. The shadow, unlike the persona which is consistent and in contact with consciousness, the "ego," and the external world constitutes the incompatible, unconscious part of the human psyche (Jung, 2020: 257).

- Anima and animus: from a psychological standpoint, the human being has two genders, possessing the feminine and masculine aspects simultaneously. The masculine archetype in women is called the "animus" and is a sign of

thought, reason, and argument; the feminine archetype in men is called the "anima," which arises from men's early experiences of women and represents a comprehensive image of a woman (Khosropanah, 2014: 8).

The archetypes of the developmental path

On the developmental path the human being encounters twelve archetypes: the ruler, the creator, the sage, the innocent, the seeker, the destroyer (rebel), the warrior, the magician, the jester, the orphan, the lover, and the caregiver (mother). The ruler creates order and authority in the world and controls the situation in order to build a successful society. The creator is the maker of an enduring, tangible work that expresses unique genius and vision. The sage is the discoverer of truth, seeking to attain knowledge and wisdom in order to better understand the surrounding world. The innocent seeks paradise and happiness, trusts the world, and fears doing wrong. The seeker seeks to discover the world and to find the true meaning of the self through travel and new experiences. The destroyer shatters dysfunctional structures and brings about transformation through liberation and rebellion. The warrior proves its values through courage and skill and focuses on accomplishing difficult tasks. The magician seeks to understand the fundamental laws of the world in order to turn dreams into reality and to bring about change. The jester enjoys the moment and emphasizes joy and the breaking of serious atmospheres through playfulness. The orphan, with realism, seeks connection with others and security so as to remain safe from loneliness and abandonment. The lover's aim is to attain intimacy and to establish a deep emotional connection with others and with the environment. The caregiver intends to support others, to sacrifice, and to protect those around it from harm (Pearson, 2025).

The archetype of the life-cycle

The archetypes rooted in the sacred passage include birth, death, and rebirth, in so far as the de-

sire for rebirth and the beginning of a new life has always been important to humankind and exists in the collective unconscious, and is referred to in the Qur'an, the Holy Scripture, and other books (Golabchi & Zeinali Farid, 2012).

Alexander's living structure

In comparing new forms with traditional ones, the question arises: what is the reason for the greater fitness of traditional forms compared with present-day forms? The same question arises in the comparison made between pre-planned cities and cities that have grown organically. When we look at the buildings and cities of the past, their sense of being alive is conveyed to us, and that sense of aliveness is a particular fundamental quality that buildings possess as a whole and under the laws of wholeness, and on the basis of which they have grown. Christopher Alexander divides the phenomena of the world into those with a living structure and those with a non-living structure; in the course of his studies, he found that diverse phenomena share a coherent structure and are a living phenomenon (Hosseini & Abdollahzadeh, 2024). In the relationship of the part and the whole, Alexander considered fifteen fundamental properties that describe living structure. He believes that these properties are seen again and again in works of art, buildings, and nature, are not separate from one another, and overlap with one another. These fifteen fundamental properties determine the very essence and soul of living systems; just as natural forms have taken shape and grown and developed through similar processes, so too buildings, neighborhoods, and cities follow this process. Alexander pursues the aim of being able to create living structures in human-made works (Hosseini & Abdollahzadeh, 2021). He believes that the environment surrounding us the sky, the earth, and human-made works has not come into being by chance; rather, there is an order in all of them. These patterns help us to make the interwovenness of the surrounding environment perceptible (Hatefi, 2015).

Alexander's fifteen principles

- Levels of scale: space should not undergo a sudden jump in dimensions; rather, the smallest part should be linked to the whole body through a hierarchy of proportions (very small, small, medium, and large centers).
- Strong centers: there is always a main structure of which the other structures are a function, and this main structure guides everything.
- Boundaries: living centers are mostly formed and strengthened by boundaries; the creation of a boundary has a dual purpose, performing the interwoven work of separating and connecting at the same time.
- Alternating repetition: centers reinforce one another through repetition; life appears when successive, dense wholes are delicately and proportionately differentiated from one another.
- Positive space (defined space): defined space is inherently self-existent and self-sufficient and is not a residue of the form of the adjacent body.
- Good shape: the quality of good shape depends on the centers of life; each part has a definite, specified shape that, after the separation of all shapes, is certain and well-defined.
- Local symmetries: living things are mostly symmetrical but rarely follow perfect symmetry; perfect symmetry in objects indicates a lack of life.
- Deep interlock and ambiguity: at times the union and interweaving of centers with their surroundings is accompanied by ambiguity an ambiguous point that, while belonging both to the center and to its surrounding world, makes their separation difficult.
- Contrast: every living center is composed of distinct opposites; in creating contrast, integrity and continuity must be preserved.
- Gradients: every living center has an evident gentleness; conditions vary gently across a spectrum, and one quality is gradually transformed into another.
- Roughness (heterogeneity): what is truly alive is simple and non-uniform; this property is vital and necessary.

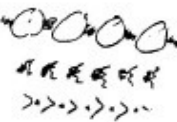
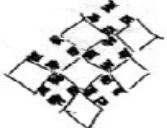
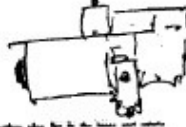
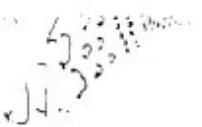
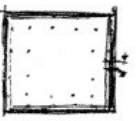
•Echoes: the phenomenon of echo causes the smaller centers that form the larger centers to appear formally as a family, making the living center seem integrated and continuous.

•The void: the empty space between spaces is of great importance; besides the calm and stillness it creates, it also attracts the energy of the center and leads to the formation of an ordered, geometric space.

•Simplicity and inner calm: a living center that has wholeness is mostly simple and pure, and shows this purity in pure, simple geometric forms; this property appears when whatever is unnecessary is removed.

•Not-separateness: a living whole can be shown as a part in the world such that it is inseparable from the surrounding world and has become one with it (Alexander, 2013). (Tab. 1)

Table 1: The fifteen properties of living structure (Source: Alexander, 2013: 110).

1- Levels of scale	2- Strong centres	3- Boundaries	4- Alternating repetition	5- Positive space
				
6- Good shape	7- Local symmetries	8- Deep interlock & ambiguity	9- Contrast	10- Gradients
				
11- Roughness	12- Echoes	13- The void	14- Simplicity & inner calm	15- Not-separateness
				

The Mosque

“The design of the mosque is one of the complex subjects of the art of architecture, because it is the place of interaction between the human soul and the higher levels of the world of existence. Every mosque, on behalf of the Masjid al-Haram and the Masjid al-Aqsa, must be a place of ascent and return for the existent human soul. In other words, the architecture of mosques must facilitate ascent from the lowest to the highest levels of existence” (Mohammadian Mansour, 2007: 60). Since this transfer takes place between two entirely distinct existential realms, there is no alternative but to traverse the connecting

stations and the hierarchy of attainment. If the architecture of the mosque, as the vehicle of such attainment, is to be in harmony with this ascent and return, it must possess stations and a hierarchy corresponding to that which governs the world of existence (Mohammadian Mansour, 2007: 60–63). In this regard, the organs of the mosque have an important connection with the realization of this matter, as described below:

•Dome chamber (maqsura): the fundamental part of the mosque, in which the mihrab is located; in fact, the place of the mihrab and the standing place of the prayer leader (Pirnia, 2008: 357; Rafii Sereshki et al., 2003: 412).

- Pishan (iwan and small iwan): the iwan located on the axis of the mihrab, with a path to the maqsurah; a roofed element open to the outside on one to three sides (Pirnia, 2008: 582).
- Varkad (gallery): the second storey of the mosque; a place for women that surrounds the dome chamber.
- Forty-column prayer hall (covered, single- or double-storey shabestan): the roofed part of the prayer hall, for better use in winter.
- Mahtabi: the open-air terrace in front of the building, facing the courtyard.
- Cellar (underground prayer hall): an underground room that is cool in summer.
- Minaret (goldasteh): a tall tower built beside mosques and the mausoleums of imamzadehs, serving as a marker for the building and a place from which the call to prayer was given (Raffi Sereshki et al., 2003: 382).

The Synagogue

Synagogues are composed of a hall and several courtyards. The orientation of the hall is towards the Jewish qibla, that is, Jerusalem (Bayt al-Muqaddas), which in Iran is in an east-west direction. The entrance of synagogues is usually from the east, and upon entering, the visitor stands directly in front of the mihrab (in Hebrew, the Hekhal). The synagogue hall usually has two storeys; the upper storey overlooks the mihrab and is used by women, while the lower storey is intended for men. In some present-day synagogues, however, owing to the small number of people, the hall is limited to a single storey, and the men's and women's sections are separated by benches. The pulpit, or Aron, is located after the rows of seats, and the mihrab or Hekhal is behind it, bearing various ornaments. The name of God in Hebrew usually appears above it. Seven-branched candelabra, or menorahs symbols of the candelabra of Solomon's Temple are also

seen around the mihrab. In one part of the synagogue, memorial tablets of the deceased, written in Hebrew, are placed. Around the hall there are courtyards for holding ceremonies, usually with a wooden or metal trellis covered with vegetation. In this respect the organs of the synagogue, like those of the mosque, have an important connection with this matter, as described below:

- Hekhal: sometimes built as a small room and sometimes as a cabinet in the western wall of the synagogue, in which a number of the sacred books of the Torah are kept.
- Tevah: a place higher than the ground, in the centre of the main hall, where the rabbi performs his duties.
- Balcony: a separate place for women to sit, in the eastern direction.
- Main prayer hall: the place where the men's tefila is held (Pirnia, 2008).

Methodology

The type of research is qualitative, and the study method is content analysis with a focus on interpretation and comparative comparison based on the results of deduction. The data-collection method was field-based and library-based; note-taking and photographing of books were used for library collection, and observation for field collection. The statistical population includes a mosque and a synagogue within the time span from the late Qajar to the late second Pahlavi period, and its selected scope is the city of Tehran. The criterion for selection is, on the basis of the degree of manifestation of archetype and living structure, the least possible intervention made in the building. The selected case samples are Sepahsalar Mosque and Haim Synagogue. The cases examined are presented below.

Sepahsalar Mosque

Table 2: Sepahsalar Mosque (Source: Cultural Heritage registration report, 1936)

Sepahsalar Mosque (Shahid Motahari)				
Year built / Period / Style	Heritage reg. no.	Patron	Architect	Location

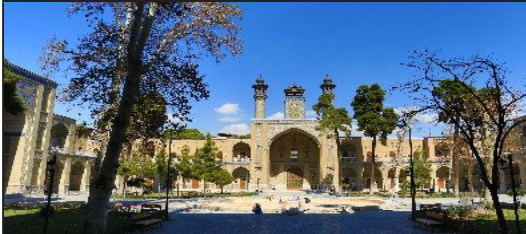
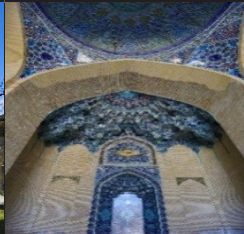
1296 AH / Qajar / Isfahani	260	Mirza Hossein Khan Sepahsalar	Mirza Mehdi Khan Shaghaghi (Momtahan al-Dowleh)	Tehran – Baharestan
				

Table 3: Physical characteristics of Sepahsalar Mosque (Source: Cultural Heritage registration report, 1936).

No.	Space	Sepahsalar Mosque	No.	Space	Sepahsalar Mosque
1	Courtyard	✓	10	Mihrab	2
2	Main entrance direction	West	11	Iwan	4
3	Secondary entrance direction	North (3 blocked), east, south	12	Dome chamber	1
4	Main-entrance annexes	Vestibule (hashti)	13	Storey	2
5	Number of entrances	6	14	Structure	Brick
6	Building orientation	North-south	15	Foundation	Brick
7	Minaret	8	16	Terrace (soffeh)	X
8	Clock tower	✓	17	Ornamentation	Tilework (mo'aqali, mosaic, seven-colour), brickwork, plaster, stone carving, enamel, vaulting, knotwork
9	Prayer hall (shabestan)	2	18	Pool	✓

Haim Synagogue

Table 4: Haim Synagogue (Source: Cultural Heritage registration report, 2005).

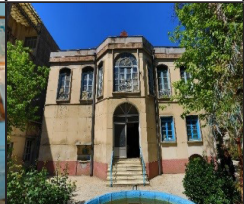
Haim Synagogue ("Life")				
Year built / Period	Heritage reg. no.	Patron	Architect	Location
1292 / Pahlavi	13566	Es'haq Sedgh / Es'haq Moradof Benjamin Asil	Azizollah Banayan	Tehran – Si-e Tir
				

Table 5: Physical characteristics of Haim Synagogue (Source: Cultural Heritage registration report, 2005).

No.	Space	Haim Synagogue	No.	Space	Haim Synagogue
1	Courtyard	✓	9	Gallery (upper room)	1
2	Main entrance direction	East	10	Structure	Brick – stone
3	Secondary entrance direction	X	11	Foundation	Brick
4	Main-entrance annexes	Vestibule (hashti)	12	Terrace (soffeh)	✓
5	Number of entrances	1	13	Building dimensions	17,8 × 14
6	Building orientation	East–west	14	Ornamentation	Plasterwork – painting – mirror work
7	Mihrab (Hekhal) direction	West	15	Arch	Semicircular
8	Prayer hall	2	16	Pool	✓

The following table represents the establishment of an interaction between two seemingly separate systems of thought: Jung's analytical psychology and Alexander's architectural theory. At first glance, archetypes as ancient patterns of the collective unconscious and the properties of living structure as objective qualities of

the built environment lie in two entirely different domains; yet this interdisciplinary research makes clear that living architecture is in fact the objective embodiment of psychic archetypes. Each connection set out in this table is built upon the similarity of these two systems.

Table 6: Criteria for selecting and analysing Jung's archetypes (individuation, developmental, and life-cycle) and Alexander's living structures (Source: Authors)

No.	Archetype	Living structure	Selection criterion	Psychological analysis	Architectural analysis	Analysis of the key connection and similarities
1	Self	Strong centres	Role of focal point and unifier	Archetype ordering the whole psyche	The point organising the whole space	Unification: both act as the central organising principle
2	Persona	Boundaries	Regulator of the inner/outer relation	Link between individual and society	Defining the transition from public to private space	Mediation: both act as a (shell) regulator (aim: regulating the relation)
3	Shadow	Contrast	Meaning through opposition	Repressed aspects of the personality	Creating tension and visual depth	Juxtaposition: both deepen the system by displaying contrasts
4	Anima & animus	Deep interlock and ambiguity	Borderline, interwoven state	Unconscious, complementary gender aspect	Spaces with ambiguous boundaries	Fluidity: both have a borderline, non-definitive nature
5	Ruler	Levels of scale	Creating order and structure	Ordering archetype	Creating nested order	Hierarchy: both make the system comprehensible and manageable
6	Creator	Good shape + alternating repetition	Perfection of form + creative process	Driving force of creativity	Complete form + expansion of the main idea	Perfection of form and process: the final product and the creative process

7	Sage	The void	Power of emptiness and silence	Wisdom through the inner	Empty space as meaningful presence	Power of the void: insight is born in empty spaces
8	Innocent	Local symmetry	Security and stable order	Search for the lost paradise	Soothing symmetry	Calming order: a simple, predictable pattern
9	Seeker	Gradients	Journey and gradual transition	Desire to discover the unknown	Gradual changes in space	Gradation and transition: emphasis on process (becoming) over a sudden jump
10	Destroyer	Roughness	Breaking old structures	Liberating energy	Deliberate display of (imperfection)	Truth-telling through imperfection: breaking artificial perfection (aim: deconstruction)
11	Warrior	Boundaries	Defending the territory	Protector of the psychic precinct	Defining and protecting territory	Defining and defending the precinct: decisive protection (aim: defence)
12	Magician	Echoes	Perceiving hidden patterns	Perceiving invisible forces	Repeating the pattern for invisible unity	Self-similarity: small patterns reflect the large
13	Jester	Roughness	Breaking the rules	Humour and creative violation	An element of surprise	Breaking the rule from within: non-destructive violation (aim: humour)
14	Orphan	Not-separateness	Turning separation into unity	Sense of belonging after rejection	Inseparable bond with the environment	Connection: no part is separate from the whole
15	Lover	Positive (defined) space	Universal outlook	Love for the wholeness of the world	Equal value for space and volume	Equal value: removing hierarchical distinction
16	Caregiver	Simplicity and inner calm	Creating a safe environment	A safe environment for growth	Spatial clarity and calm	Calming: removing unnecessary complexity
17	Birth, death, rebirth	Alternating repetition + gradients	Cyclical + gradual	The eternal cycle of psychic transformation	Combining cycle and gradual transformation	Cycle with transformation: combining returning rhythm and linear movement

FINDINGS AND DISCUSSION

Archetypes of the individuation process and the related living structures

The archetypes of the individuation process (self, shadow, persona, anima and animus) and the living structures (strong centers, contrast, boundaries, deep interlock and ambiguity): in Sepahsalar Mosque, the first step—“persona” and “boundaries”: the ego separated from the self

appears with a mask on its face in the space outside the mosque, and at the eastern, western, and southern entrances and vestibules it removes the mask and, by entering the boundaries of the mosque and passing through them, continues its movement towards the unconscious. The second step “shadow” and “contrast”: after the vestibule and the eastern, western, and southern corridors, the path continues towards the courtyard; the

shadows and what has been repressed appear in the eastern prayer hall, the northern, eastern, and western chambers, and the four iwans, and these shadows show themselves through contrast. The third step “anima and animus” and “deep interlock and ambiguity”: entering the eastern and western dome chambers reveals the encounter with the anima and animus—the opposite-gender aspects of the psyche; the eastern and western dome chambers are one with the masculine aspect and the other with the fem-

inine aspect, and their “encounter” shows their interaction, formed through deep interlock and ambiguity. The final step- “self” and “strong centres”: the dome chamber is the central core of the mosque, or the self; at this point the ego and the self-become one the climax of the human inner journey—the masks are removed, light shines on the shadows, the anima and animus reach equilibrium, and attaining the true self becomes possible and unity appears. (Fig. 3)

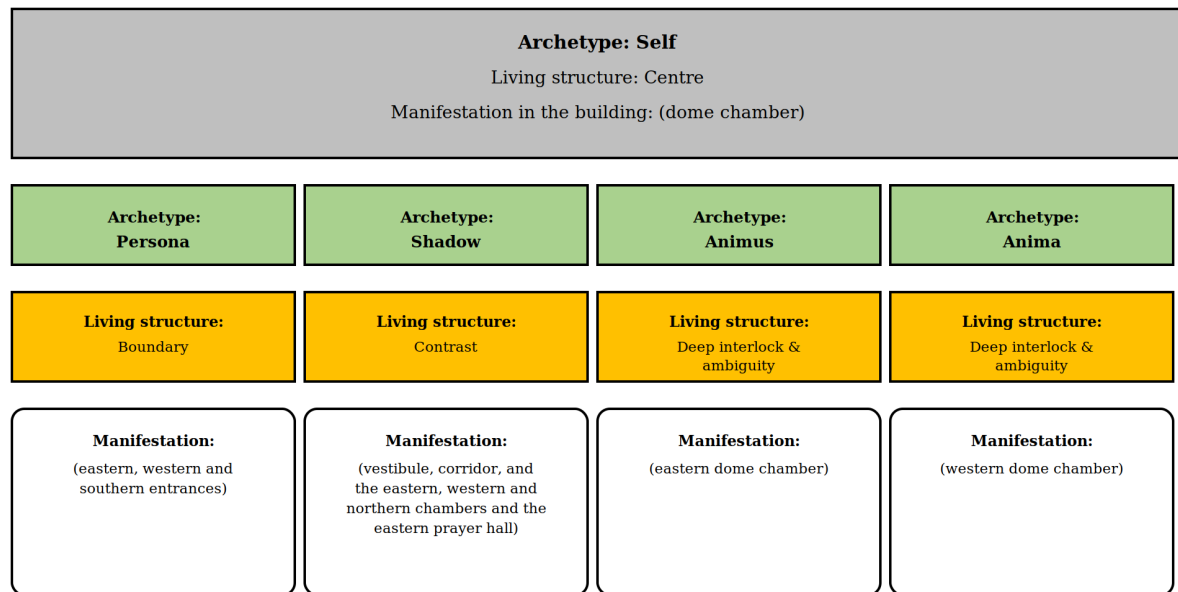


Figure 3: Archetypes of the individuation process and the living structures – Sepahsalar Mosque (Source: Authors)

In Haim Synagogue, the first step “persona” and “boundaries”: the ego, upon entering the vestibule of the synagogue, removes the mask it had on its face. The second step “shadow” and “contrast”: entering from the eastern entrance and passing through the vestibule and the northern and southern small rooms of the vestibule and the prayer hall, the encounter with the shadows takes place. The third step “anima and animus” and “deep interlock and ambiguity”: in the northern and southern parts of the Hekhal an interaction between anima and animus is established, together with deep interlock and ambiguity. The final step “self” and “strong centres”: the ego becomes one with the self at the mihrab. (Fig. 4)

ties”: the ego becomes one with the self at the mihrab. (Fig. 4)

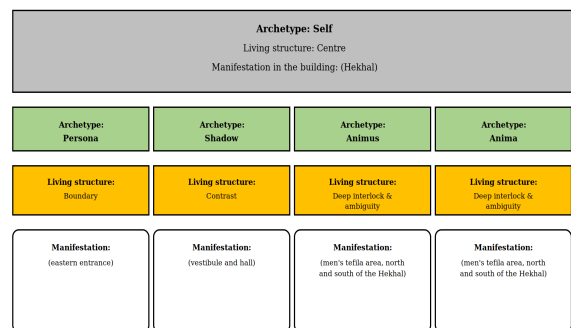
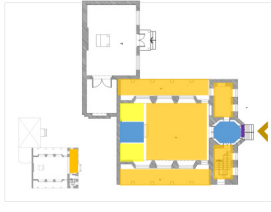


Figure 4: Archetypes of the individuation process and the living structures – Haim Synagogue (Source: Authors)

Table 7: Archetypes of the individuation process and the living structures (strong centres, contrast, boundaries, deep interlock and ambiguity) (Source: Authors).

Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
(Self, shadow, persona, anima & animus) and (strong centres, contrast, boundaries, deep interlock & ambiguity)		

Archetypes of the human developmental path and the related living structures

The Ruler archetype and the living structure of levels of scale

In Sepahsalar Mosque, the “ruler” dominates all dimensions (length, width, and height) and brings ordering and organization into being through “levels of scale.” On the horizontal plane (length and width) it extends over the courtyard, the northern, eastern, and western chambers, the iwans, the eastern prayer hall, the central dome chamber and three lateral dome chambers, and the mihrab, which is the main core; and on the vertical plane (height) it extends over the minarets, the four iwans, the eastern prayer hall, and the dome chamber. The horizontal scale, from large to small, comprises the courtyard, the eastern prayer hall, the main and three lateral dome chambers, the chambers, the four iwans, and the mihrab. In Haim Synagogue, too, the hierarchical order of the “ruler” and “levels of scale” is the condition of endurance and life: the horizontal scale, from large to small, comprises the prayer hall (very large), the iwan (large), the vestibule room (medium), and the vestibule (small); and the vertical scale, from tall to short, comprises the prayer hall (very tall), the mihrab (tall), the entrance vestibule (medium), and the old prayer room (short).

The Creator archetype and the living structures of good shape and alternating repetition

In Sepahsalar Mosque, that which the “creator,” in the form of “good shape” and “alternating repetition” of forms, has created in this building comprises the central dome and four lateral domes, four iwans in four directions, the eastern, western, and northern chambers, and the eastern prayer hall, with the alternating repetition of the columbo arches and vaultings. Likewise, in Haim Synagogue the “creator” transforms the primary components into complete forms; “good shape” turns the space into a living, soul-giving environment, and the “alternating repetition” of the components, in a dynamic relationship with the whole, has a conscious and creative presence. The creator displays “good shape” and “alternating repetition” in the prayer hall and the northern and southern iwans and their columns. (Tab. 8)

The Sage archetype and the living structure of the void

In Sepahsalar Mosque, the detached sage is manifested in the void of the courtyard; the void is the ground of wisdom and awareness and is ready for growth. Likewise, in Haim Synagogue the sage, with the void of the northern and southern iwans and the courtyard, becomes ready to receive awareness.

The Innocent archetype and the living structure of local symmetry

In Sepahsalar Mosque, the simplicity and legibility of “local symmetry” arouses and reveals the trust of the “innocent.” Axial symmetry in the

horizontal section relative to the north–south axis comprises the eastern and western iwans, the eastern, western, and northern chambers, the dome chamber, the southern and northern iwans, and the interior space of the eastern prayer hall; axial symmetry relative to the east–west axis comprises the interior space of the eastern prayer hall, the eastern and western

chambers, and the eastern and western iwans; and axial symmetry in the elevation comprises the eastern, western, northern, and southern facades. In Haim Synagogue, the trust of the “innocent” appears with the northern and southern “local symmetry” relative to the east–west axis throughout the building. (Tab. 9)

Table 8: Archetype and living structure: (Ruler / levels of scale) and (Creator / good shape and alternating repetition) (Source: Authors).

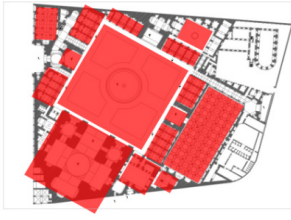
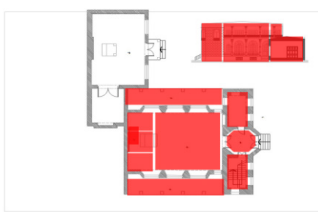
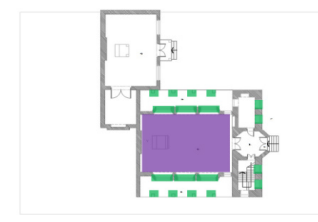
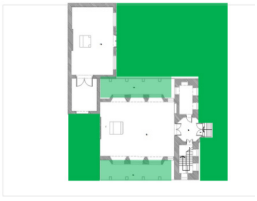
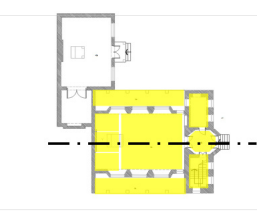
Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
Ruler / Levels of scale		
Creator / Good shape and alternating repetition		

Table 9: Archetype and living structure: (Sage / the void) and (Innocent / local symmetry) (Source: Authors)

Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
Sage / The void		
Innocent / Local symmetry		

The Seeker archetype and the living structure of gradients

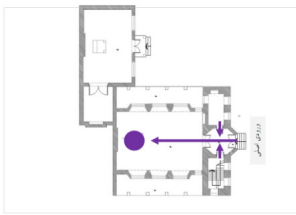
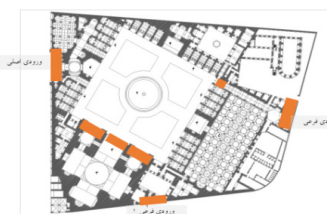
In Sepahsalar Mosque, the transformative course of the “seeker” begins with “gradients” from the conscious to the unconscious and with movement from outside to inside. From the eastern, western, and southern entrances, it travels towards the vestibule, the corridor, the courtyard, the chambers, the iwans, the prayer hall, and finally the dome chamber and the mihrab; the inner journey is the passage from multiplicity to unity. In Haim Synagogue, too, the “seeker,” with “gradients,” after passing through the eastern entrance and the (eastern) vestibule and reaching the prayer hall, becomes ready to per-

ceive and find the sacred treasure in the mihrab (Hekhal).

The Warrior archetype and the living structure of the boundary

In Sepahsalar Mosque, the “warrior,” by passing through the “boundaries,” travels to the most sacred core of the building (the dome chamber) and protects it; the eastern, western, and southern entrances are the outermost protective layer, and the entrances of the dome chamber are the inner protective layer, both being the boundaries of the mosque and the dome chamber. Likewise, in Haim Synagogue the “warrior” must pass through the “boundaries” (the eastern entrance) to reach the sacred place (the Hekhal) and guard it. (Tab. 10)

Table 10: Archetype and living structure: (Seeker / gradients) and (Warrior / boundaries) (Source: Authors).

Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
Seeker / Gradients		
Warrior / Boundaries		

The Magician archetype and the living structure of echoes

In Sepahsalar Mosque, the execution of the domes (dome chamber), the vaultings and columbo arches (prayer hall) with vaulting, muqarnas, and shell-work, and their repetition throughout the building, is the “echo” found by the “magician” that has come into being in the building. In Haim Synagogue, the creation of the “magician” occurs through the echo of the 33 windows and the 8 columns of the iwan in the

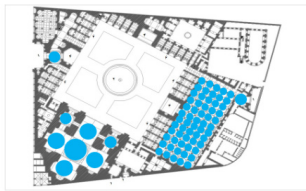
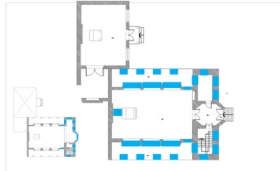
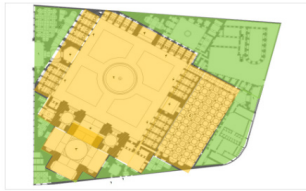
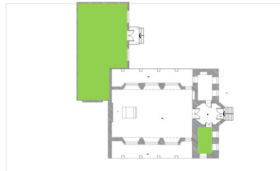
synagogue.

The Jester archetype and the living structure of roughness

In Sepahsalar Mosque, the “jester” is the violator and creator of “roughness.” The north-eastern library, the eastern spaces (ablution area), the western forty-spout hall (ablution area), and the custodian’s building on the northern side are such a “jester” that, through “roughness” with the other parts of the mosque, displays its

act. Likewise, in Haim Synagogue the northern prayer room and the southern small room of the entrance are the “roughness” created by the “jester.” (Tab. 11)

Table 11: Archetype and living structure: (Magician / echoes) and (Jester / roughness) (Source: Authors).

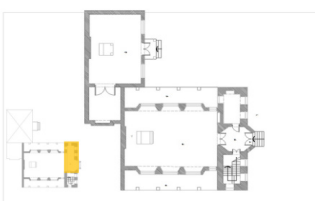
Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
Magician / Echoes		
Jester / Roughness		

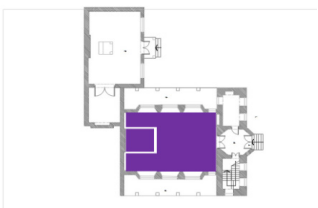
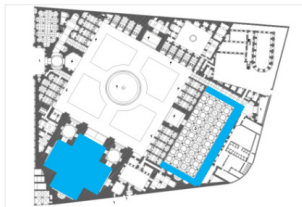
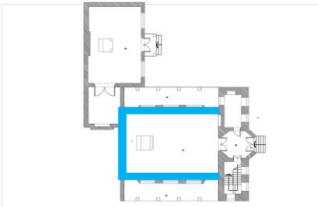
The Orphan, Lover, and Caregiver archetypes and the related living structures

In Sepahsalar Mosque, the “orphan,” while remaining separate from the whole, is “not-separate”; the eastern and western ablution areas, the northern library, and the custodian’s house are spaces that play the role of the orphan in the building, yet altogether, despite all their separateness, are “not-separate,” and their bond with the whole complex is undeniable. In Haim Synagogue, the gallery (the women’s section) is an abandoned “orphan” that, despite its separation, is “not-separate.” As for the “lover” and the “positive (defined) space”: in the mosque

the southern prayer hall (dome chamber) is the main focus and a safe embrace for becoming one and for personal concentration; in the synagogue the central prayer hall is the “defined space” chosen by the “lover” so that reaching the beloved (the Hekhal) may be realised. As for the “caregiver” and “simplicity and inner calm”: in the mosque the eastern prayer halls and the dome chamber, at the height of simplicity and calm, are the most sacred place for the most valuable act; in the synagogue the “caregiver” (the prayer hall), with “simplicity and inner calm,” unconditionally receives the worshippers so that transcendence may occur within it. (Tab. 12)

Table 12: Archetype and living structure: (Orphan / not-separateness, Lover / positive space, and Caregiver / simplicity and inner calm) (Source: Authors)

Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
Orphan / Not-separateness		

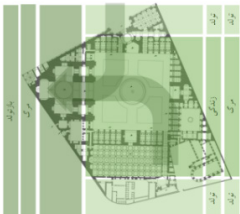
Lover / Positive (defined) space		
Caregiver / Simplicity and inner calm		

The life-cycle archetype and the living structures of alternating repetition and gradients

In Sepahsalar Mosque, the cycle of birth, death, and rebirth occurs in every prayer of the worshipper. It begins with the eastern and western entrances (birth); by leaving behind worldly affairs in the chambers, the courtyard, and the

prayer hall, the worshipper becomes ready for death, so as to reach rebirth in the dome chamber. This cycle can still be aligned with the cycle of birth, life, and death. In Haim Synagogue, birth occurs upon entering the vestibule, death occurs in the hall (prayer room), and another birth (rebirth) takes place in the Hekhal. (Tab. 13)

Table 13: The life-cycle archetype and the living structures of alternating repetition and gradients (Source: Authors)

Archetype / Living structure	Sepahsalar Mosque	Haim Synagogue
Life-cycle / Alternating repetition and gradients		

In line with the above findings, the following table reveals the degree of manifestation of the

archetype in each building. (Tab. 14)

Table 14: Frequency of the manifestation of archetype and living structure in the mosque and the synagogue (Source: Authors)

No.	Archetype	Living structure	Sepahsalar Mosque (count manifested)	Haim Synagogue (count manifested)	Total
1	Self	Strong centres	1 (dome chamber)	1 (Hekhal)	2
2	Persona	Boundaries	3 (entrances)	1 (entrance)	6
3	Shadow	Contrast	40 (chambers, corridors, iwans, vestibule)	2 chambers, 1 prayer hall, 1 vestibule	44

4	Anima & animus	Deep interlock and ambiguity	1 (eastern and western domes)	1 (northern and southern parts of the Hekhal)	2
5	Ruler	Levels of scale	1	1	2
6	Creator	Good shape, alternating repetition	Whole (1), part (36)	Whole (1), part (37)	41
7	Sage	The void	1 courtyard	1 courtyard	2
8	Innocent	Local symmetry	17 (part and whole symmetry)	6	23
9	Destroyer	Gradients	0	0	0
10	Seeker	Roughness	7 (stages to the core)	5 (entrance to the Hekhal)	11
11	Warrior	Boundaries	3 (entrances)	1 (entrance)	4
12	Magician	Echoes	102 (repeated elements)	36 (repeated windows and columns)	138
13	Jester	Roughness	4 (heterogeneous parts)	1 southern vestibule stair, 1 northern hall	6
14	Orphan	Not-separateness	2 (separated parts)	1 (gallery)	3
15	Lover	Positive space	1 (1 dome chamber and 4 lateral domes)	1 (1 mihrab, 2 side bays)	2
16	Caregiver	Simplicity and inner calm	2 (eastern prayer hall and dome chamber)	1 (prayer hall)	3
17	Life-cycle	Alternating repetition + gradients	1 cycle in 3 stages (birth, death, rebirth)	1 cycle in 3 stages (birth, death, rebirth)	2

The “magician” with 138 instances and the “creator” with 41 instances have the highest frequency, indicating the prominent role of order, authority, and creation in both buildings. The “innocent” and the “shadow” also have a high frequency. (Tab. 15)

Table 15: Transition stages in the archetype of the individuation process (from conscious to unconscious) and the related living structure (Source: Authors)

Archetype (individuation process)	Living structure	Sepahsalar Mosque (number of transition stages)	Haim Synagogue (number of transition stages)
Persona	Boundaries	(3 entrances: eastern, western, southern)	(Eastern entrance)
Shadow	Contrast	(Corridors and vestibule) + (northern, eastern, western chambers) + (4 iwans) + (courtyard)	(vestibule) + (2 chambers) + (prayer hall) + (iwan)
Anima & animus	Deep interlock and ambiguity	(2 eastern and western domes)	(Northern and southern parts of the Hekhal)
Self (sacred centre)	Strong centres	(1 dome chamber)	(1 Hekhal)
Total transition stages		7 stages	7 stages

Both buildings have a seven-stage structure for guiding the individual from the surface (the conscious) to the depth (the unconscious), which indicates a shared pattern in the architecture of the sacred place.

RESULTS AND CONCLUSION

The results of the research indicate that Jung's archetypes and Alexander's living structure have formed the central core of the creation and continuity of sacred buildings, while other historical, cultural, and climatic factors have played a moderating and secondary role. In other words, there is a structural, two-way, and reinforcing relationship between Jung's archetypes and Alexander's living structure. Archetypes, as unconscious psychic patterns, reach their highest level of influence when they are manifested in a physical context with a living structure; in other words, living structure is the objective, spatial vessel for the manifestation of the collective unconscious. In the analysis of both case studies Sepahsalar Mosque and Haim Synagogue all the archetypes and living structures were manifested. Thus: the self (archetype), as the unifying centre (living structure) of the psyche, is manifested in the case studies as a sacred centre and a point of spatial concentration that organizes the whole building and makes possible the experience of unity, meaning, and transcendence; in the mosque it is concentrated in the dome chamber (in the south-western direction) and in the synagogue in the Hekhal (in the western direction). The persona (archetype) is the boundary (living structure) between the outer and inner worlds, a boundary that takes identity from the building's entrances. The shadow (archetype) is the contrast (living structure) between light and darkness. The anima and animus (archetype), with deep interlock and ambiguity (living structure), become evident in the spaces around the core.

Likewise, in examining the archetypes and living structures of the human developmental path, the findings show that the ruler (archetype) and levels of scale (living structure), in three dimensions, have made geometric order and physical authority evident in both buildings. The creator (archetype), the maker of good shape (living structure) with alternating repetition (living structure), is manifested in both buildings. The sage (archetype), with the void (living structure)

of the courtyard given the introverted nature of the mosque lies within the body, and in the synagogue, given its extroverted nature, is organized around the body and is ready for expansion. The innocent (archetype) finds trust through local symmetries, which in both buildings indicate the symmetry of spaces relative to longitudinal and sometimes transverse axes. The seeker (archetype), with gradients (living structure) and the sequence of movement, begins the gradual passage from multiplicity to unity in the mosque by entering from three directions and continues it up to the dome chamber and mihrab, and in the synagogue continues by entering from the east and reaching the Hekhal and mihrab. The warrior (archetype) guards the boundaries (living structure) to protect the sacred. The magician (archetype), the transformer, works magic with the echo (living structure) of elements in the mosque through various domes, vaults, vaultings, muqarnas, shell-work, columns, and windows, and in the synagogue through columns and windows. The jester (archetype) is the violator of uniformity and creates roughness (living structure). The orphan (archetype), while abandoned, is not-separate (living structure). The lover (archetype), the defined space (living structure), is encompassing. The caregiver (archetype), the conveyor of simplicity and inner calm (living structure), gives shelter. Regarding the life-cycle (archetype), with alternating repetition (living structure) and gradients (living structure), birth occurs upon entering the building; death occurs in the courtyard (mosque) and the prayer hall (synagogue), so that rebirth may occur in the dome chamber (mosque) and the Hekhal (synagogue). Of the 17 archetypes examined, 94% were observed in the mosque and 94% in the synagogue (16 of 17), with only the "destroyer" archetype not manifested in either. The similarity of the individuation-process archetype—the passage from "persona" to "self" in the two buildings is close to 100%. The similarity of the twelve developmental-path archetypes, from the "ruler" to the "caregiver," is close to 94%. The life-cycle archetype, the three

stages, was fully realised in the formation of the mosque and the synagogue under study. In final summary, it can be stated that the architecture of sacred places is the locus of manifestation of a single, fundamental, and trans-historical image rooted in the human collective unconscious. The conscious recognition and use of these images and living structures can lead to the revival of the semantic quality, permanence, and life of contemporary architecture.

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