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**ON ARCHETYPAL MONUMENTALITY
IN ARCHITECTURE**

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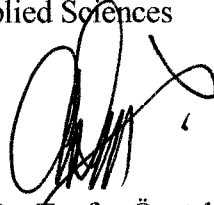
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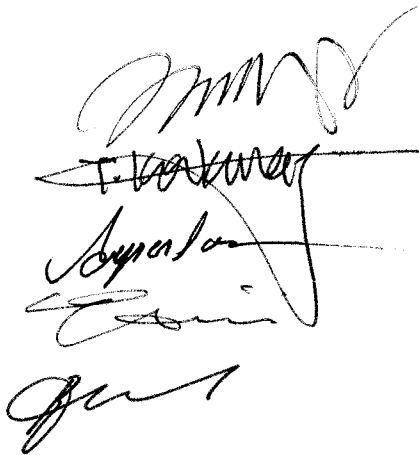
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ABSTRACT

ON ARCHETYPAL MONUMENTALITY IN ARCHITECTURE

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This study is an investigation into the concept of monumentality in architecture. The basic definitions of the terms of “monument” and “monumentality” are grouped under four categories: monuments of memorial value, monuments of historical value, monuments of scale and scope, and monumental monuments. This thesis concentrates on the last category of “monumental monuments”, that is, on the architectural symbolism of monumentality. A layering in the symbolism of architecture is presented and the concept of “deep structure” in relation to monumental architecture is explored. The concepts of “deep structure” and “archetype”, as well as the relationship between the concept of archetype and monumentality are briefly examined, and the concept of “archetypal monumentality” is introduced.

Subsequently, “archetypal monumentality” is discussed in relation to its basic sources, that is, the “sublime” and the “order”. The discussion is followed by an analysis of the works of Louis Kahn and Aldo Rossi, which provide examples of archetypal monumentality in the twentieth century and point to the relevance of the subject matter in contemporary architecture.

Key Words: Monument, Monumentality, Symbolism in Architecture, Sublime, Order, Deep Structure, Collective Unconscious, Archetype.



ÖZ

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Bu tez mimarlıkta anıtsallık kavramı üzerine bir çalışmadır. Öncelikle anıt ve anıtsallık kavramları farklı tanımlamalarına göre genel bir çerçevede incelenmekte, daha sonra mimari anıtsallıkta sembolizm ve “anıtsal anıtlar” konusunda yoğunlaşmaktadır. Mimari sembolizmde bir katmanlandırma tanıtılmakta ve “derin yapı” kavramının anıtsallıkla ilişkisi araştırılmaktadır. Arketip kavramı, ve arketip kavramıyla anıtsallık arasındaki ilişki incelenmektedir. Daha sonra bu çerçevede tanımlanan “arketipsel anıtsallık”, temel kaynakları olarak tanıtılan “yüce” ve “düzen” kavramları ile ilişkili olarak tartışılmaktadır. Tartışmanın devamında, Louis Kahn ve Aldo Rossi'nin bu çalışmada tanımlanan anıtsallığı örnekleyen ve yirminci yüzyılda geçerliliğini gösteren çalışmaları incelenmektedir.

Anahtar Kelimeler: Anıt, Anıtsallık, Mimarlıkta Sembolizm, Yüce ,
Düzen, Derin Yapı, Kollektif Bilinçaltı, Arketip.



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CHAPTER 1

INTRODUCTION

Monumentality is a term that has a wide range of connotations, and its definitions change from time to time and from culture to culture. Today, we observe the coexistence of different definitions of the architectural monument and monumentality. In this study, without claiming to present an all-comprising and generalised definition of these terms, the discussion focuses on monumentality as a quality of the symbolic space of “monumental architecture”. Specifically, a primordial symbolism that is considered to be timeless and universal is explored. Namely, this study concentrates on “archetypal monumentality”.

In the second chapter, an outline of the basic categories in the definition of the concepts of monument and monumentality is presented, for differentiating between different positions. The numerous connotations of the terms are grouped under four categories¹, namely, i- monuments of memorial value, ii- monuments of historical value, iii- monuments of scale and scope, and iv- “monumental monuments” of symbolic value upon which the main discussion is built. In this last category, a layering of meanings is introduced. It reveals the existence of an archetypal and primordial symbolism, a “deep structure” of architecture that lies beneath the apparent differences coming from culture and time. As Richard Etlin states, architectural symbolism has a

spectrum of meanings that begins with the primordial and pre-conceptual and ends with the conceptual.² The primordial and pre-conceptual layer that is the focus of this study, “the deep structure” of architecture, is considered to exist archetypally.

In the third chapter, the symbolic nature of “archetypal monumentality” is analysed. The seemingly different sources and references concerning “deep structure” are claimed to refer to a common conception that provides a framework for the discussion of archetypal monumental architecture, which displays innate patterns and structures that are common in all human beings, regardless of time and place. Since “deep structure” is basically a linguistic term, the concept of deep structure in linguistics is studied, however only briefly, since beyond a certain common ground the concept refers to specific technical issues in linguistics. Then, the concept of “archetype” as formulated by Carl Jung in the realm of psychology is introduced. Carl Jung’s conception is significant since it brings a new perspective in psychology that emphasizes the often-neglected role of the unconscious processes. The “depth psychology” that he presents provides a noteworthy contribution in terms of the discussion of deep structure in architectural symbolism.³ Contrary to seeing human beings as primarily controlled by their conscious minds and thoughts, Jung proclaims the prominence of “feeling” and unconscious influences which are revealed mostly through dreams, myths and art works as well as through psychoanalysis. Among the numerous significant concepts he introduces, this essay focuses on the concept of “archetype” since it stands as the key term to link depth psychology and the deep structure of architecture, both of which

claim the universal and atemporal nature of symbols. What is more, the examples of “archetypal architectural monumentality” that are concerned in this study belong to a “rationalist “framework where the role of “feeling” and “emotion” is not disregarded, just as the role of unconscious. At this point, another parallelism with Jung’s conception can be observed, since Jung also aims to reach a unity of all the opposing forces of the psyche ⁴ to reach to the integration of the “self”.⁵

Afterwards, “monumental symbolism” is analysed and discriminated from other kinds of symbolism in architecture, since the symbolism of architecture is claimed to range between the domestic and the monumental. The discriminating quality of monumentality that puts it on the opposite side of the intimate domesticity in the spectrum of primordial symbolism is related to the concept of “sublime”. In this context, the conception of Edmund Burke is studied in relation to the archetypal existence of the sublime. Then, the reflections of these conceptions on architectural space, that is, the expression of the sublime and the archetypal means of ordering monumental space are analysed. The fundamental archetypal sources of monumentality are examined in two main categories, that of the “sublime” which derives either from “infinity” or “absence”, and that of “order”.

In the fourth chapter, the works and conceptions of two architects of the twentieth century, Louis Kahn and Aldo Rossi are studied. They both reveal a different kind of rationalism in which we can identify the reconciliation of thought and feeling, reason and metaphysics. Architecture approaches a psychoanalytic process with the quest for a metaphysical and primordial

existence unveiled in the archaic monumentality of both Kahn and Rossi, which substantiates the discussion on the deep structure and archetypes of monumental symbolism.

Archetypes of the human psyche, the deep structure of language as well as archetypal monumental expression are reflections of the same conception which attests to the atemporal and universal existence of man.⁶ In this context, monumentality with its roots in this deep structure is neither dependant on the changes taking place in cultural realm, nor is a stylistic choice that relies on fashion. So, despite the claims that monumentality has become outmoded and impossible, according to this framework, it still retains its significance as a revelation of the existential symbolism that is common to all human beings. Since archetypal monumentality in architecture does not depend on external factors, but on a “deep structure” that transcends the categories of time and space, what is significant in monumental symbolism is not the consented beliefs, or ideas specific to a place or age, or the political power.⁷ In the framework introduced in this essay, what is crucial is the role of “revelation” of the hidden structure of architectural monumentality that is considered to be common in all cultures and that derives from a timeless need of the human psyche.

¹ This categorization primarily depends on the etymology of the concept of “monument”. The dictionary definitions of the term comprise the first three categories of meanings; namely monuments of memorial value, monuments of historical value and monuments of scale and scope. The word “monument” means: 1- A sepulchre, place of sepulture, 2- a written document, record; a legal instrument, 3 –A piece of information given in writing, 4- Anything that by its survival commemorates a person, action, period or event, 5-A structure, edifice, or erection intended to commemorate a notable person, action or event. See The Oxford English Dictionary, 1978, being a corrected re-issue with an introduction, supplement and bibliography of *A New English Dictionary On Historical Principles*, founded mainly on the materials collected by The Philological Society, Volume VI, L-M, Oxford: Clarendon Press, s.v. “monument.” According to the same source the adjective “monumental” means: 1- of or pertaining to a monument or memorial structure or to monuments in general, in early use pertaining to the tomb, sepulchral, 2- Serving as a monument or memorial, serving as a memento, a proof of identity, 3- Having the aspect of a monument; like a monument, 4- Comparable to a monument in massiveness and permanence, 5- Historically prominent and significant; remaining conspicuous to posterity and monumentality means the quality of being monumental. The Oxford English Dictionary, 1978, s.v. “monumental.” In addition to the etymology of the concept, the two significant sources used for this categorization are Alois Riegl and Douglas Campbell, whose studies on monument and monumentality are elaborately developed. However my classification is somehow different from both of them. Riegl takes the subject mainly from a historical point of view; and even when he talks of art value of monuments; it is in fact art historical value. Riegl’s analysis stems from a twofold categorisation of monuments, that of intentional and unintentional commemoration, which corresponds to memorial and historical values. See Alois Riegl, Fall 1982, “The Modern Cult of Monuments: Its Character and Its Origin,” Trans. by Kurt Forster and Diane Ghirardo, *Oppositions* Vol. 25, pp. 20- 50. On the other hand, Campbell disregards the symbolic and aesthetic value of monumentality which this study focuses on, and analyses the first three categories of meanings. Douglas Campbell, 1979, *Twentieth Century Concepts of Monumentality: A Study of Monumentality in Architecture and Theater*, Dissertation presented to The Faculty of the Graduate Collage of Ohio University.

² Richard A. Etlin, 1994, *Symbolic Space: French Enlightenment Architecture and Its Legacy* (Chicago and London: The University of Chicago Press), pp. ix-x.

³ In fact, the depth psychology has its roots in the work of Sigmund Freud who emphasizes the role of the unconscious processes in human psychology and psycho-analysis as a healing process that brings the hidden and repressed from the depths to the surface, but what is significant for this study does not appear in the unconscious introduced by Freud, since it is the personal unconscious, while Jung’s conception involves a layering of unconscious that begins with the individual’s unconscious that is personal and ends up with a universal and atemporal structure that he names as “collective unconscious”, which stands as a key term for understanding of archetypal monumentality. Also Jung defines the psychic energy, as a general force as distinct from “libido” defined by Freud as sexual energy. For the relationship between the conceptions of Freud and Jung, see *Jung: Selected Writings*, 1986, Selected and introduced by Anthony Storrby (London: Fontana Press), pp.45-64.

⁴ In Jungian psychology the “psyche” denotes all thought, feeling and behaviour, both conscious and unconscious. The Latin word originally meant “spirit” or “soul”. A person is not an “assemblage” of parts that has been adjoined through experience and learning. According to Jung, man does not endeavor for wholeness; he already has it as he is born with it. The psyche is made of disparate, but interacting systems and levels. The basic levels in the psyche are consciousness, the personal unconscious and the collective unconscious. See Calvin S. Hall,

and Vernon J. Nordby, 1973, *A Primer of Jungian Psychology*, (New York: Taplinger Pub. Co.), p.32.

⁵ The concept of the total personality or psyche is central in Jungian psychology. The organizing principle of the personality is an archetype which Jung called the “self”. The self is the central archetype in the collective unconscious, that of order, organization and unification; “...it draws to itself and harmonizes all the archetypes and manifestations in complexes and consciousness.” It unites the personality providing it “a sense of oneness and firmness.” Hall and Nordby, p. 51. In Jung’s words “...the self is our life’s goal, for it is the completest expression of that fateful combination we call individuality...” Hall and Nordby, p. 53.

⁶ Although there is the common ground that binds different realms, the commonness is only valid for a general outlook. There is no one to one correspondence between the connotations of the concepts in each sphere, each realm has its autonomy beyond that common ground.

⁷ The relationship between political power and monumentality is very significant. However for the framework provided in this essay, this aspect of monumental architecture is disregarded, since what is prominent is the “experiencing” of archetypal monumentality, and not the relationship with other domains.



CHAPTER 2

BASIC DEFINITIONS OF THE CONCEPTS OF THE MONUMENT AND MONUMENTALITY

Before proceeding to the main discussion about monumentality, the concepts of “monument” and “monumentality” should be analysed focusing on the major connotations of the terms. Although the most commonly known meaning of “monument” is sepulchre or place of burial, the earliest usage of the term refers to a written legal document or a piece of written information. By the Renaissance and Baroque times, the term “monument” began to refer to a substantially built or designed artifact that commemorated something, but the above mentioned documentary or literary meaning has persisted until this century.¹

In the twentieth century, there has been a multiplicity of connotations accumulated throughout history, as well as different approaches towards designing monuments. So what one means by the expression “architectural monument” may be different than the other, and the framework should be clarified when discussing the subject matter. Early modern architecture created a new monumental expression while often rejecting the need for monumentality.² Of course it should not be too much generalised since modernism in architecture has not been homogenous. What should be

emphasized is that it was not the most popular topic at that time, in the years of early modernism, particularly in the 1920s, when the quest for functionalism was prevalent.³ After the Second World War, the concepts of monument and monumentality acquired significance again, and at the same time caused reaction since monumentality was often associated with totalitarianism.⁴ Douglas Campbell explores the concept of anti-monument as a category that has come to the fore in the twentieth century.⁵ Counter-monumentality or anti-monuments point to the dislike of gigantism and mostly the conviction that the monument and monumentality belong to the glorious past when there were shared values to be represented, and at the present day nothing deserves to be commemorated, or exalted, no common value remains to be represented; therefore architecture should reflect this reality. Also functionalism which has been very effective in the twentieth century totally undermined the monument, concentrating on the use value and practical issues.⁶ In the 1970s, there was a growing interest in these concepts again, in parallel to the renewed interest in history and representation.⁷

In this chapter, the four basic categories of monumental value in architecture will be introduced, in order to provide a general framework for the following discussion.

2.1. MONUMENTS OF MEMORIAL VALUE: INTENTIONAL COMMEMORATION

Memorial value or intentional commemorative value as Ricgl calls it⁸ is the most common meaning of the word monument. Monument comes from Latin -monere which means to warn or to remind.⁹ The memorial monument is

a work that is meant to celebrate, honour or simply preserve the memory of an event, an idea or a person. It is dedicated to the memory of the event, person or idea and aims to defy time by producing a permanent artifact.

Douglas Campbell states that the Greeks have two terms for commemorative works; one meaning a sign or landmark and the other meaning a memorial. He also remarks that not only in Greek but also in Egyptian language there is a term that denotes commemorative works that has its roots in “to remain, to be stable, to last”¹⁰ These monuments were mostly sepulchral, memorials or temples. For example the monuments erected in honour of an individual; Greek and Roman memorial monuments: busts, sarcophagi, mausoleums, columns, triumphal arches, colossal statues.¹¹ Or instead of an individual, the memorial monuments may be erected to honour a nation’s heroes, politicians, etc as it happened in the 19th and 20th centuries and was often motivated by nationalism. In addition, they may also be constructed for the victims of war, for the memorilization of grief and sorrow instead of victory or heroism, like Maya Lin’s Vietnam Veteran’s Memorial.

Memorial monuments can be religious-prospective (as in the case of Egyptian tombs: the idea of afterlife) or non-religious-retrospective(As in the Greek tombs which were merely to keep the memory of the dead alive). The prevalence of prospective and retrospective monuments depends on the social and cultural conditions of the era.¹² Sometimes, prospective monuments are built in order to prepare the dead to the new life that comes after death, or sometimes retrospective monuments document the achievements of the dead person and memorize his earthly presence which is over. For example with

Christianity, prospective monuments replaced retrospective monuments in relation to the ascending significance of the idea of afterlife and churches became propelling monuments of civic life, while with the Renaissance retrospective monuments came to the fore in relation to the increasing importance of the individual due to the developing humanism. Retrospective monuments, emphasizing individual and earthly achievements were adequately suitable to the Renaissance humanism.¹³ As Leon Battista Alberti says:

But our Romans recorded the Exploits of their great men, by carving their story in marble. This gave rise to Columns, Triumphal Arches, Porticos enriched with memorable events, preserved both in painting and Sculpture... But no monument of this Nature should be made, except for actions that truly deserve to be perpetuated.¹⁴

Morality always plays a significant role, because of the intentionality in this category; what deserves to be memorized becomes a significant question. This aspect of memorial monuments became prominent in the twentieth century, especially in relation to politics and particularly totalitarianism (markedly fascism in Germany and Italy which extensively utilized architecture) that use monumentality as a device for propaganda.

Memorial monuments result primarily from the intention to create a **timeless** artifact. Although there are exceptions and it is hard to make generalisations, as Campbell states, certain characteristics have been common in memorial monuments that contribute to the image of permanence. Some of these characteristics are i) the strength of the message and the clarity of its representation, ii) the quality of materials (the use of durable and impressive materials), iii) formal clarity and imposing size.¹⁵ However neither of these are

strictly necessary, rather they are common traits that often exist in memorial monuments. Especially in the twentieth century we have seen that radically different solutions have proved to be successful. Another important consideration is “placement” in the milieu which is a vital component since it determines the relationship with the context, which makes the monument a monument within an ordinary and profane environment. For example the effect of the memorial is strengthened by placing it at the centre of an urban space, the space enveloping the monument separates the work from the realm of everyday life. Just as for a sculpture a pedestal functions to elevate the work above everyday life, for a building, an elevated platform may play the same role.

However it should be stated that all these characteristics are not specific to the category of memorial monuments, but generally to all the achievements in representing permanence, thus they may be valid for historical monuments or monumental monuments as well.

2.2 MONUMENTS OF HISTORICAL VALUE

Everything that has been and is no longer we call historical in accordance with the modern notion that what has been can never be again and that everything that has been constitutes an irreplaceable and irremovable link in a **chain of development**.¹⁶

On the threshold of the twentieth century, Alois Riegl theorized about the character of monuments of art and architecture, and focused on the monuments of history, that is, monuments that become commemorative owing to their historical values. This category of monuments is vitally different from the “intentional commemorative” monuments in the sense that there need to be

no intention neither of the artist nor of the public to make these works monuments.¹⁷ In Riegl's terms these are unintentional monuments.

From within this framework that emanated with the Renaissance and became prominent in the nineteenth century, "*every work of art is at once and without exception a historical monument.*" Inversely every historical monument is also an art monument,¹⁸ because, according to Riegl, even a piece of paper comprises a totality of artistic elements such as the material, the technique, the style, which may seem negligible but acquires significance when it is the only survival. Thus the art monument understood in this sense is in fact an art historical monument¹⁹ In fact, Riegl's classification helps to clarify between two kinds of monuments that are formed by the force of history: the first is the historical monument which represents an irretrievable stage of history, a unique point in the chain of historical development, and should be preserved in its original state to enliven that moment, and the second is the monument of age value whose value comes from its survival throughout history and its age. The age that oversteps human generations becomes a value that transforms an artifact into a monument. As Riegl states:

From man we expect accomplished artifacts as symbols of a necessary human production, on the other hand from nature acting over time we expect their disintegration as the symbol of an equally necessary passing.²⁰

To the category of intentional monuments belong the works which recall a particular moment or a collection of moments from the past. The class of historical monuments is extended to comprise those which still refer to a particular moment, but the decision of that moment is left to our subjective

preference.²¹ And the category of monuments of age value involves every artifact regardless of its original significance and aim, provided that it reveals the passage of a noteworthy period of time. The most abundant examples are the ruined cities or archaeological sites.²²

Historical value of an artifact derives from the particular, distinctive stage it represents within developmental chain of history, and accordingly the interest lies not in the traces of aging, but in its original position as an artifact. While age value is based totally on the passage of time, historical value desires to stop time.

A Gothic church, for example, is a historical monument as it represents a certain style that belongs to a particular period of time whose integrity and characteristics should be preserved in its original state. In the twentieth century, although it was not an artwork, the Berlin Wall which is a unique symbol of the coldwar period and documentary of “an irretrievable stage in history” in Riegl’s terms, can be accepted as a monument of historical value.

2.3. MONUMENTS OF SCALE AND SCOPE

Another category of monuments that is introduced in this study is that of architectural works whose overwhelming dimensions and grand order or great scope mark them as monuments. For the category of scale, monumental is used as a synonym of **grand, colossal or heroic**. Here ‘size’ should be distinguished from ‘scale’. While size is related with the dimensions of the artifact, scale is related with the relationship between the elements, with the order that holds the constituent parts together; so a large sized building may not necessarily be monumental if it is not organized under a “grand” order, where

the hierarchy of the parts, their relationship to the whole and the size of component elements strengthen the effect on the observer.

That is why large works do not always seem monumental in scale. The reason for this situation is the scale of the units which make up the whole. A large work made up of small components would appear less monumental than a work made up of large units. So monumentality of scale is not dependent merely upon the total size but on the scale of its component elements as well.²³

For architectural or sculptural works monumentality of scale means that the design disregards human dimensions in such a way that it undersizes the spectator, making him feel insignificant or impotent, just like the astonishment and awe felt through the experience of the “sublime”.²⁴ This notion of grand scale is closely related to the “sublime” in architecture which will be examined in the following chapter.

The determination of monumental scale not only depends on the relationship of its constituent parts but also on the relationship of the artifact to the human dimensions. Robert Morris emphasizes the fact that large scale impedes an “intimate viewing”:

While the specific size is a condition that structures one’s response in terms of the more or less intimate, enormous objects in the class of monuments elicit a far more specific response in size qua size. That is, besides providing the condition for a set of responses, large sized objects exhibit size more specifically as an element. It is the more conscious appraisal of size in monuments that makes for the quality of scale. The awareness of scale is a function of the comparison made between that constant, one’s body size, and the object. Space between the subject and object is implied in such a comparison. In this sense space does not exist for intimate objects. A larger object includes more space around itself than does a smaller one. It is

necessary literally to keep one's distance from large objects in order to take the whole of any one view into one's field of vision.²⁵

Monuments of scope are the artifacts whose value comes from being extraordinary in any respect, from having extreme qualities. In fact one of these qualities may be size, but it is different from the large, monumental "scale" explained above, since the relationship with the observer or the elements are not determining the monumental value; rather it is the relationship with the other works that it may be compared with. In this respect merely being the "highest" building suffices to become a monument of scope. Campbell defines a work with a large scope as "*one which performs wide variety of functions or deals with a wide variety of aesthetic or iconographical concerns.*"²⁶ Thus it can be either of large or small scale.

But monuments of scope resemble the monuments of scale in terms of their coming into existence: as the overwhelming scale of a colossal building makes us feel small and impotent; the buildings/works of great scope gives a similar effect. For example "*the ideas which are new and difficult to grasp seem to large for the individual to comprehend*"²⁷, are awesome like a large-scale work of architecture.²⁸ What makes a monument of scope can be the novelty and the originality of the work (as Riegl calls "*novum*", newness value), its extraordinary qualities, its striking difference from the other works, its radical extremity in one aspect of design, being the highest, having the largest span, the novel use of materials and so on. In this sense any work of architecture can become a monument.

2.4. MONUMENTAL MONUMENTS: ARCHITECTURAL SYMBOLISM OF MONUMENTALITY

This category derives from the claim that not all the monuments are monumental. In the previous three categories the values external to architecture make the architectural work a monument, however in this category the monument is an architectural work which is designed with some specific architectural quality, with “monumentality” whose value comes from within the discipline; that is, not from history or commemoration of a person or event, but from the character and organization of architectural elements, from the spatial order.

Belonging to the general category of symbolic architecture, the “monumental monument” stands on the opposite side of the domestic symbolism of intimacy, the symbolism of shelter and, instead, is related to the concept of sublime. As Adam Philips states, the discussion of the concept of sublime goes back to the treatise of Longinus, named “On the Sublime”, which is estimated to belong to the first century AD.²⁹ The term was then often used in writing, painting, and sculpture. In the seventeenth century, Nicolas Boileau commented on the meaning of the term, which extended the range of connotations from the “high style” to what is “extraordinary”:

It must be noted that by the sublime, Longinus does not only mean what orators call the sublime style, but rather whatever is extraordinary and marvellous that strikes one in a discourse, that causes a work to uplift, ravish and transport...³⁰

Anthony Vidler states that with the eighteenth century, the experiential aspects of the sublime³¹ came to the fore, which are central in Burkian conception that this study will focus on, and the term began to be applied to

architecture.³² Jacques-François Blondel advocated a style that would “*raise the mind of the observer, seize it, and astonish it*”³³ which was suitable for the monuments like temples, basilicas, public buildings and tombs. With Burke, the relationship between the object and subject in the experience of the sublime became significant, rather than the previous connotations that emphasized the characteristics of the object and the stylistic aspects of sublimity.³⁴ In Burckian sublime, the sublime is introduced as a perceptual and psychological category, as “the strongest emotion”.

The exaltation of human institutions find expression in the language of monumentality. The symbolism concerned here is not singular but multi-layered, it ranges from the innermost archetypal layer of “deep structure” which is something stable, universal and psychologically motivated, to the outermost, conceptualized symbolic layers of meaning, which are in no way singular, come from culture, and are assigned to the monument subsequently.³⁵ This conception is significant since it overcomes the dilemma of monumentality: whether architectural monumentality is something through which man symbolizes his ideas and deeds, or something which culture assigns to an artifact afterwards.³⁶ As Richard Etlin states, there is a layering of meaning in the construction of symbolic architecture. He exemplifies this claim with his analysis of symbolic space of the Enlightenment. According to Etlin, architecture has a multiplicity of symbolic meanings ranging from the primordial, existential, and pre-conceptual level, which this thesis will concentrate on, to multiple conceptual meanings, that come from codes of social order, culture or historical context. In a way this layering resembles the

linguistic categories of deep structure- surface structure³⁷. Thus, in the same work of architecture, the archetypal coexists with what the “Kunstwollen”³⁸ or cultural context commands. For example a religious building may possess a symbolic meaning with the specific traits of its technology and style, with the character of its ornamentation, while at the same time it may reveal the primordial and archetypal meaning as the representation of “divinity”, with its spatial elements and order.

Although this pattern can be used to analyse all kinds of monumental architecture, the examples will be limited especially to two groups. First is the works of Enlightenment’s visionary architects of Etienne- Louis Boullée and Claude-Nicolas Ledoux, and second is that of two rationalist architects of the twentieth century; Louis Kahn and Aldo Rossi. The works of Boullée and Ledoux mark, in many ways, the birth of a new conception in architecture, that of modernity,³⁹ and exemplify the relationship between sublime monumentality and institutions. What is more is the “rational” means and methods that they use - like typology, systematization of the design process- to represent the irrational, the mythical, the sublime. Their unique position is revealed in the confusion that comes to existence when they are to be named: they are sometimes labelled as romantic, and sometimes as rational. The significant point which makes their work interesting is the way they relate poetry and reason, which continued to be influential in the twentieth century, among many others, especially in the works of two architects: Louis Kahn and Aldo Rossi.

At the primordial level of symbolism which deals with feeling and emotion acquired through spatial experience, the design of monumentality in

architecture becomes the translation of the inexpressible, metaphysical, and the irrational through rational means and methods into a monument as a symbol of civic institutions.

The suggested categorisation only aims to clearly define each understanding of the meaning of monumentality, whereas in reality, it should be admitted that a work of architecture may simultaneously fall into different categories. For example, a representational, “monumental” monument can also be a monument of scale, or a memorial monument can also become a historical monument, etc. However, as the study concentrates on monumentality and the “monumental monument”, the focus becomes the aesthetic experience accompanying the contemplation of an architectural work.



¹ See Christiane C. and George R. Collins, "Monumentality: A Critical Matter in Modern Architecture," in *Monumentality And The City*, 1984, (Cambridge, Mass. : The MIT Press), pp 18-19 .

² For the discussions on monumentality and modern architecture see again Christiane and Collins, 1984, and see also William J.R.Curtis, "Modern Architecture, Monumentality and the Meaning of Institutions: A Reflection on Authenticity," in *Monumentality and the City*, pp. 64-86; Douglas Campbell, "Monumentality in the Twentieth Century," chapter 2 in Campbell, pp. 40-124.

³ See Campbell, pp 40-124.

⁴ That does not mean that these situations are valid for these periods only, but that certain concepts come to the fore in certain periods, while neglected or disregarded in other eras.

⁵ Campbell, pp 33-36; Campbell, pp. 112-124. See also Robert Harbison, 1991, "The Monument," in *The Built The Unbuilt The Unbuildable* (London: Thames and Hudson), pp.37-67. Harbison gives examples from contemporary artists Christo and Clas Oldenburg whose works provide insight into the concept of anti-monument.

⁶ Among the many, the Italian neo-rationalists, and especially Aldo Rossi have demanded the opposite, that is, to return to the monument and to emphasize the representational role of architecture. What Rossi attacks is the "naïve functionalism" and he introduces the concept of "distributive in difference"; a building's indifference to the ones that use it, to the function, etc. What is significant about a building is less of its function than of its representational role. See Aldo Rossi, "Critique of Naïve Functionalism," in Aldo Rossi, 1982, *The Architecture of the City*, (Cambridge, Mass.: The MIT Press), pp. 46-48.

⁷ After 1970s, monumentality is widely discussed not only by architects but also in the realm of philosophy and literary criticism. For different points of view ranging from structuralism to phenomenology see Georges Bataille, "Architecture,"; Henri Lefebvre, "The Monument," (extract from *The Production of Space*); Gianni Vattimo, "Ornament/Monument,"; Roland Barthes, "The Eiffel Tower," in Neil Leach, ed., 1997, *Rethinking Architecture: A Reader in Cultural Theory*, (London&New York: Routledge), P.21, pp.139-148, pp. 155-166, pp. 172-182. See also Vittorio Gregotti , "On Monumentality," in Vittorio Gregotti ,1996, *Inside Architecture*, Trans. by Peter Wong and Francesca Zaccheo (London, England and Cambridge, Mass.: The MIT Press), pp. 61-67.

⁸ Riegl, p.38.

⁹ See The Oxford English Dictionary, p. 636.

¹⁰ Campbell, pp. 4-5.

¹¹ Campbell, pp. 7-8.

¹² Campbell, p. 5. Campbell uses the classification of Erwin Panofsky. Panofsky points two major trends in sepulchral monuments: first is the prospective (as in Egyptian tombs: the idea of afterlife, often related to religion) and second the retrospective. (Tombs which were to keep the memory of the deceased alive but having no religious or magical significance.)

¹³ Campbell, pp. 10-11.

¹⁴ Leon Battista Alberti, 1955, *Ten Books on Architecture*, Trans. into Italian by Cosimo Bartoli, Trans. into English by James Leoni, (London: Alec Tiranti, Ltd), p. 170, quoted by Douglas Campbell in *Twentieth Century Concepts of Monumentality*, p 13.

¹⁵ Campbell, p.20.

¹⁶ Riegl, p.22.

¹⁷ This does not mean that memorial monuments do not become historical monuments, this can happen coincidentally.

¹⁸ According to Riegl, the “kunstwollen” of the era determines the stylistic choices, which are relative to that period of time. Since a monument of artistic value represents the values of the era, it has a historical value which derives from the representation of these values because of the unique stage to which they belong in the chain of history.

¹⁹ Riegl, p.22.

²⁰ Riegl, p.3.

²¹ Riegl, p. 24. Each era has its specific context that determines the historical value, for example what deserves to be preserved for its historical value is decided according to the cultural conditions of the era, not merely according to the assets of the artifact.

²² Ibid.

²³ Campbell, p.31.

²⁴ In this respect, Campbell finds a parallelism between literature and architecture. “*If a literary work picks, for its subject, a hero or situation beyond the scope of normal human beings or situations, then it too could be considered monumental, i.e., heroic in scale. Literary examples include Odysseus of Homer’s Odyssey and Don Rodrigo of Corneille’s The Cid.*” See Campbell, p.32.

²⁵ Robert Morris, "Notes on sculpture," in Gregory Battcock, ed., 1968, *Minimal Art: A Critical Anthology* (New York: E. P. Button & Co., Inc), p. 230. Quoted by Douglas Campbell in Campbell, p. 31.

²⁶ Campbell, p.101.

²⁷ Campbell, p.32.

²⁸ In terms of its effects like awe and incomprehension, this category is closely related to the concept of sublime which is discussed in the following chapter.

²⁹ Burke, p. 163.

³⁰ Nicolas Boileau-Despreaux, 1685, *Traite du sublime ou du merveilleux dans le discours: Traduit du Grec de Longin, in Oeuvres diverses* (Paris), preface, x. Quoted by Anthony Vidler in Anthony Vidler, 1990, *Claude-Nicolas Ledoux: Architecture and Social Reform at the end of the Ancien Regime* (Cambridge, Mass. and London, England: The MIT Press), p. 147.

³¹ The experiential aspects are the aspects that are related with the experiencing of the subject; thus the emphasis shifts from the properties of the object to the relationship between the object and subject.

³² Vidler, 1990, p. 147.

³³ Jacques-François Blondel, *Cours d'architecture, ou traite de la decoration, distribution et construction des batiments; contenant les leçons donnees en 1750, et les années suivantes, 9 vols* (Paris, 1771-77), 5:v. quoted by Anthony Vidler in Vidler, 1990, p. 147.

³⁴ See also Immanuel Kant, "Second Book. Analytic of the Sublime," in Immanuel Kant, 1989, *The Critique of Judgement*, Trans. with Analytical Indexes by James Creed Meredith (Oxford: Clarendon Press), pp. 90- 204.

³⁵ Richard Etlin introduces this layering which corresponds to the complex structure of architectural space: see Etlin, pp. ix-x. Henri Lefebvre introduces a similar threefold categorization for the analysis of "monumental space": the first level is the effective, bodily level, bound to symmetries and rhythms, the second is the level of the perceived, of socio-political signification, the third is the level of the conceived, of the written word and knowledge. See Henri Lefebvre, "The Monument," (extract from the Production of Space) in Leach, ed., p. 142.

³⁶ This dilemma is examined in Anthony Vidler, 1992, *The Architectural Uncanny: Essays in the Modern Unhomely*, (Cambridge, Mass.: The MIT Press), p.136.

³⁷ The concepts of deep structure and surface structure in linguistics are introduced by Noam Chomsky.

³⁸ “Kunstwollen” is a Rieglian term indicating the characteristic and unique artistic tendency of an era.

³⁹ This standpoint is advocated by Emil Kaufmann, who claims that Boullée and Ledoux mark the transition to modernity, a revolution in architecture: “...*The changed attitude toward material; the aim at a different effect on the spectator; the departure from time-honoured, well-established patterns; the frantic efforts for the reorganization of the architectural whole and the consequent introduction of new forms- all these changes justify speaking of a revolution in architecture...*” See Emil Kaufmann, 1955, *Architecture in the Age of Reason: Baroque and Post Baroque in England, Italy and France* (Cambridge: Harvard University Press), p.142.



CHAPTER 3

DEEP STRUCTURE OF MONUMENTAL ARCHITECTURE: ARCHETYPES AND MONUMENTALITY

3.1. THE CONCEPT OF DEEP STRUCTURE

Before focusing on the deep structure of architectural monumentality, the concept of “deep structure” will be examined in a more general context. The seemingly unrelated areas where we may find the connotations of the term, in fact, point to a common “ground” and perspective appearing in different realms. The conviction that innate structures and patterns of a primary order and archetypes exist as the fixed and immutable ground beneath the differences and disorder connects all the different domains in which the concept of deep structure is used.

For example, Carl Jung’s theory of archetypes -which is of great significance for this study- points to a parallelism between depth psychology and quantum physics. Jung states that while psychological research into the structure of the psyche arrives at an encounter with certain “irrepresentables”, that is, the archetypes, research into the structure of matter in quantum physics similarly ends up with irrepresentables, namely the “*elementary particles which constitute all matter but for which no complete space- time descriptions are possible*”.¹ Thus, in Jungian perspective, the concept of archetype is

common to natural sciences, too. A theoretical physicist and philosopher of science, Carl Friedrich von Weizsacker, also pointed to the concept of archetype in science. In 1965, at a lecture given at the Stuttgart Institute for Psychotherapy and Depth Psychology, he stated that:

Science itself is based on archetypes. The archetypes predominant in modern science are those Plato called mathematical.... But what is given us as the a priori of mathematics, what belongs to the preconditions of the possibility of distinguishing objects that differ from one another and remain identical with themselves in time, by no means constitutes the whole of the Platonic idea: ie., what Plato calls the idea itself. This idea contains a great deal beyond the mathematical, and it is into these regions that Jung, I think, cast a glance, to see, if only for a fleeting moment, a contour amidst the swiftly moving clouds. More is not to be expected at this point. ²

As stated in the previous chapter, Richard Etlin names the primordial and pre-conceptual layer of symbolic space as the “deep structure”³ which matches with the archetypal monumentality that is examined in this study. It is Noam Chomsky who uses accurately the same concept for linguistics and his conception is to be defined briefly to show the correlation.

Although Ferdinand de Saussure’s ⁴ and Claude Levi-Strauss’s⁵ studies provided the basic framework, it is Noam Chomsky’s “transformational grammar” which introduces the concept of “deep structure” in an elaborate manner. To the binary oppositions, which are so fundamental to structuralism, Chomsky adds another dichotomy: a text has both a "surface structure" and a "deep structure." ⁶

According to this conception, behind the apparent differences and variations in languages, there is a fixed, immutable and universal ground of

“deep structure”. Chomsky claims that every human being knows the general principles of language at birth and that these principles exist in every language forming a “universal grammar”. Chomsky rejects the idea that children learn to speak merely by imitating others, but claims instead, that human beings have an innate capacity for language. According to Chomsky the sentences that can be generated in language derive from a finite structure that rules the process. The deep structures which are identical in all languages are transfigured to surface structures.⁷ The deep structure can be transformed in a number of ways to form different surface-level representations. So behind the apparent differences and variations, there is a fixed, immutable and universal ground of “deep structure”. The deep structure is orderly and universal, while the surface structure is casual and arbitrary.

The acceptance of deep, common, underlying structures that transcends the surface-level differences and the search for the identical, the universal and the atemporal in language provides an insight into the layering of symbolic space that is suggested in this study.

Despite its significance, it should be remembered that linguistic analogy fails to encompass the complexity of symbolism of architectural space which can not be reduced to textuality.⁸ Moreover, beyond a certain point, as other realms, linguistics has its own structure where like every concept, the concept of deep structure acquires characteristic technical definitions specific to this discipline.

3.2. THE CONCEPT OF ARCHETYPE

The most significant correlation of the concept of deep structure for this study can be found in the theory of archetypes in analytical psychology, namely in the conception of C. G. Jung. In fact, in all the examples introduced in this essay, including Kahn's and Rossi's works, the psychological aspects of monumental space are very significant, since the archetypal sources of monumentality can be found neither in discourse nor logic, but in feeling and unconscious, that is, in the depths of the psyche. In addition, Ledoux, Boullée, Kahn, Rossi, the works of whom exemplify a deep structure of architectural monumentality, also propound a kind of rationalism that reconciles thought and feeling, conscious and unconscious⁹, which suggests a connection with the Jungian psychology. Just as in Jung's theory, in the works of these architects, a certain mysticism coexists with rationalism, which is in fact valid for all the conceptions of the "deep structure," since the archetypal sources in the deep structure can never be fully understood and conceptualized by their nature, and fall into the realm of sense, feeling and intuition.

Jung examined dreams and fantasies of healthy individuals and searched for an underlying theme or motif identified through the repetition of similar structures. In Jung's theory the structure of the psyche consists of 3 parts. First is the ego, the conscious part; second is the personal unconscious that belongs to the individual; and third is the collective unconscious which is the "objective psyche." (Figure 1, Figure 2) The most significant contribution of Jung in this respect is his theory of archetypes¹⁰. An archetype is basically a universal and recurring image, pattern or motif representing a typical human experience.

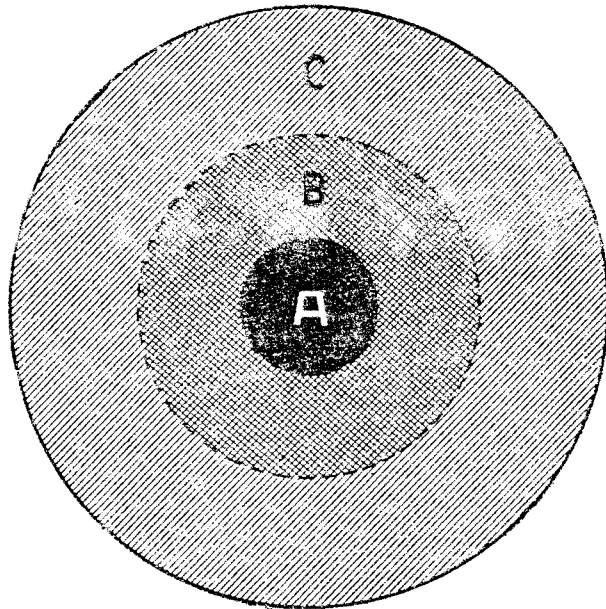


Figure 1. The structure of the unconscious

- A-The part of the collective unconscious that can never be raised to consciousness
- B-The sphere of the collective unconscious
- C-The sphere of the personal unconscious

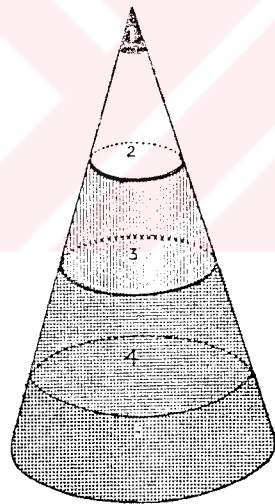


Figure 2. The structure of the psyche

- 1-The Ego
- 2-Consciousness
- 3-The personal unconscious
- 4-The collective unconscious
- 5-The part of the collective unconscious that can never be made conscious

Archetypal images derive from the “**collective unconscious**” according to Jung and constitute the basic content of religions, myths, legends and art.¹¹

Archetypes are as much feelings as thoughts and the characteristic quality of the archetypal symbol to evoke emotion is called its numinosity, the numen being the specific energy of the archetypes, as in the symbolism of religious motifs.¹²

It should be made clear that the “archetype” is in fact “irrepresentable”, but has representations mediated by the unconscious; that is the archetypal images. The archetypal representations are the structures that refer to one basic form irrepresentable in essence. Thus Jung distinguishes between the archetypal manifestation, which he calls the archetypal image and the archetypal disposition that is unobservable in principle.

In addition to the archetype, the second concept introduced by Jung that is relevant for the discussion of archetypal monumentality is the concept of “order” that is epitomized in the concept of mandala¹³. It is defined by Jung as the universal representation of the archetype of the “self”, the ultimate unity, the wholeness and the symbol of cosmos, the ultimate “order”. (Figure 13)

3.3. DEEP STRUCTURE IN ARCHITECTURE: ARCHETYPES AND SPATIAL EXPERIENCE

As suggested in the previous chapter, the deep structure of architecture consists of archetypal experiences of places, which depend on a primordial symbolism that is atemporal and universal. That is why the ritual, religious and commemorative architectures all over the world have many similarities that seems not to be accidental.

Mike Brill¹⁴ introduces the concept of “archetypally charged place” which denotes *“a place that engage us physically, sensually and emotionally through our body and senses and imaginatively and rhetorically through our mind”*.¹⁵ The feelings range from that of nurture, contentment and connection to that of awe, fear or tranquillity, which matches with Etlin’s spectrum of symbolic architecture from intimacy of the domestic to the sublimity. According to Brill, the “charge” is accompanied by various characteristic experiences:

... a floating reverie or a liveliness of imagination and flickers of meaning a coming together of our individual senses into one whole, fully engaged and very alive; an enchanted feeling of connection to something important ; a slowing of time, or a feeling of being outside time; a feeling that this place is a centre of being, or has no real location; and even when other people are present they fade out and you are alone...¹⁶

Brill suggests that the charged experiences substantiate the presence of archetypes. Just like Jung, he suggests that archetypes are never observable or knowable, but are concealed from consciousness and revealed through “real phenomena” though never completely.¹⁷ These archetypes, according to Brill, are the primary content for all the symbolic forms of human expression, from myth and religion to language and art. Just as the finite deep structure of language allows constructing infinite number of sentences, the archetype is generic, that is, many manifestations derive from the same archetype.¹⁸

In the realm of architecture, existence of archetypal symbols is experienced through the body perceiving a place through its inner articulations related to “geometry, gravity and tensions”. Our bodies’ six directions, and

centre, as well as the polarities (dark-light, hard-soft, heavy-light, inside-outside)¹⁹ are experienced through vision, hearing, touch, location. These experiences are common in all human beings regardless of culture and time, just as the need for orientation and order of the human psyche.

3.4. ARCHEYPAL MONUMENTALITY: SUBLIME AND ORDER

The deep structure of symbolic space reveals itself through the “*experience of intense sentiments*”, which form a spectrum beginning with feelings of intimacy. The experience of domestic settings is related with the feelings of protection, security and intimacy. In this thesis, it is suggested that monumentality as a quality of architectural space belongs to the opposite end of the spectrum; that is to the part of the sublime.²⁰ Moreover, it is claimed that sublimity is archetypal, and that the archetypal themes and patterns of monumentality explored in this study are the representations of the sublime, which is in itself, unobservable. It is significant to bear in mind that the concept of sublime is not limited to the realm of architecture, or even art: it rather has a basic archetypal existence that is revealed in nature as well. In general terms, it corresponds to the situations which extend the human existence, will and understanding, which are mostly astonishing, great or awesome and terrorizing.

However, this study will focus on the aesthetics of sublime as related to architectural monumentality. In this respect, Edmund Burke’s conception still retains its significance. Compared to the former theories on the sublime, Burke’s study marks a radical shift in the understanding of the subject, treating the sublime neither as a style nor as rhetoric; he founded his study on the

psychology and perception, and the aesthetic experience of sublimity.²¹ What Burke deals falls primarily into the realm of the “feeling”, what is often underestimated for being irrational. However, what Burke’s theorizes is the “rationale of our passions”.²²

... A consideration of the rationale of our passions seems to me very necessary for all who would affect them upon solid and sure principles.²³

In addition to the sublime generally characterized by a greatness that is beyond categorization, Burke’s “sublime”²⁴ includes the “privations” as well as greatness. In fact, all the sources and expressions of the sublime can be basically limited to two themes: The first is **Infinity** and the second is **Absence**. Both of them are irrepresentable in essence, yet are mediated by archetypal ideas and images that are common in all human beings regardless of time and place. So they belong to the deep structure of the psyche: the collective unconscious as inborn templates. Their representations and effects can be observed, but in themselves they are unmeasurable, unobservable, unknowable. In Jungian terms, the concept of infinity can be matched with the archetypes of “God or Divinity” in general, while the concept of absence can be matched with “Shadow”, which will be examined further in detail.

The above mentioned two categories that will be examined in detail, are significant for understanding sublime monumentality, as well as the third major archetype that underlies all monumentality, which also belongs to the deep structure of the psyche: the archetype of **Order**. Jung names this as the archetype of **Self**, which is an ultimate revelation of the “cosmos” within the apparent “chaos”. Jung relates this with the Mandala structures, which are

common in many cultures and are significant in terms of architectural monumentality as well.

3.4.1. The Archetypal Sources of the Sublime: Infinity and Absence

3.4.1.1. Infinity

The ideas of eternity, and infinity, are amongst the most affecting we have, and yet perhaps there is nothing of which we really understand so little, as of infinity and eternity.²⁵

The sublime experience in relation to infinity is an “intolerable and terrible uncertainty” since it is the experience of the realm of the impossibility of knowledge. The most significant sources of the sublime in relation to infinity in Burke’s *Enquiry* are absolute power, absolute light, vastness, magnitude, difficulty and magnificence, which are not necessarily of architectural origin.²⁶

In fact the infinity of architectural space is an analogue of the infinity in nature:

... All the great spectacles overawe mankind... the immensity of the sky, the vast expanse of the earth or the sea, which we discover from mountain tops or from out at sea, seem to transport our soul and elevate our thoughts. The grandest of our works have the same effect on us, they make us feel strong sensations.²⁷

In terms of architectural sublime in relation to infinity, Burke introduces the concept of “artificial infinite” The effects of infinity in architecture are in effect a deception:

... The eye not being able to perceive the bounds of many things, they seem to be infinite and they produce the same effects as if they were really so. We are deceived in the like manner, if the parts of some large object are so continued to any indefinite number, that the imagination meets no check which may hinder its extending them at pleasure.²⁸

But as Burke states, the strength of emotions caused by architectural space depends much on the way the masses and surfaces are divided according to their size, and their “scale”, rather than the actual size.

According to Burke, the ways to achieve artificial infinite are succession, uniformity and large scale.²⁹ The first is the principle of succession. The significance of the relation between infinity and succession depends on the psychology of perception. Since every variation in the object is a “break” and causes a relaxation in the organs of sight, it prevents the development of the strong emotion that is requisite to produce the sublime. In relation to succession, uniformity is the requisite, since irregularity, inconstancy and deviation from uniformity also mean a rest and have the same effect explained above. The uniformity can be uniformity of elements such as the same type of columns or the uniformity of surface such as in a dome, or in material, colouring and so on, to summarize the uniformity in disposition, shape and colouring.³⁰ Burke states that:

We have observed that a species of greatness arises from the artificial infinite and that infinite consists in a **uniform succession of great parts.**³¹

The last principle is that of great scale, of vastness. The extension can be in length, height or depth. Burke explains the response of a person to largeness in terms of perception and psychology, and arrives at the conclusion that, first of all because of the law of optics³², this experience is a painful one and we may add that, psychologically the largeness creates anxiety since it incites insecure feelings, which makes it difficult to anchor oneself in space, as the space becomes “unheimlich”³³

One of the most outstanding realizations of what Burke names as artificial infinite can be found in the work of Étienne Louis Boullée. Boullée explains the “*sense of extension and expansion of a person’s body sense*”³⁴ in relation to the experience of the “artificial infinite”:

When I remarked that a temple should offer the image of grandeur, I was not speaking only of its size. Rather I was referring to that ingenious art by which one extends, one aggrandizes images by combining objects such that they appear to us in the fullest way through an ordering that enables us to enjoy their multiplicity, such that through the successive aspects under which they appear to us, they endlessly renew themselves to the point that they cannot be counted. Such is the effect, for example, caused by a regular and symmetrical quincunx ... by prolonging its allees such that their end point cannot be seen, the laws of optics and the effects of perspective present us with the tableau of immensity; at every step objects appearing in a new aspect renew our pleasure through the succession of varied scenes.³⁵

Boullée, as well as Ledoux, used freestanding columns, increasing their number and thus arranging them with a closer interval. For example Boullée utilizes the columnar screen and “*uniform succession of great parts*” to achieve monumentality in his Metropolitan Church (Figure 3), and Ledoux uses the effects of sublimity of infinity in his Theater of Besançon.(Figure4) In both cases; the large scale of elements, the immensity in height and width, the homogeneity and uniformity of elements that are repeated, are used to achieve the effects of infinity; to create an atmosphere which is sublime.

3.4.1.2. Absence

The second category is that of Absence, just like infinity, the concept of absence makes reasoning impossible, and in itself it is neither understandable nor representable, so it is in the realm of impossibility of knowledge. Yet there

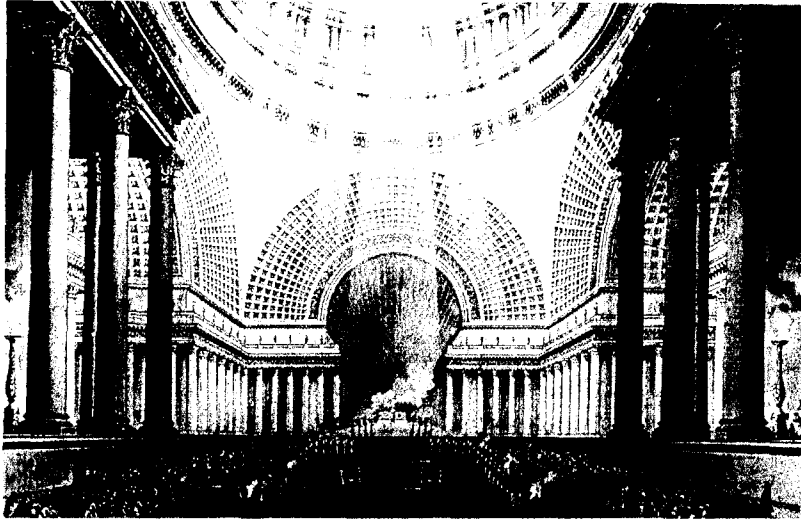


Figure 3. Etienne-Louis Boullée, Metropolitan Church (Project)



Figure 4. Claude-Nicolas Ledoux, Theater of Besançon, view of the auditorium

are archetypal patterns and ideas that mediate this concept. The privations, *each of which contain the unpredictable; the possibility of losing one's way, which is tantamount,*"³⁶ that Burke introduces as the sources of the sublime exactly correspond to this category.

The basic privations that Burke introduces are in fact very common characteristics of deep structure of commemorative architecture and monumental space. The most significant ones for monumental space are darkness, vacuity and silence. These privations all cause terror: the privation of light, the terror of darkness; the privation of language, the terror of silence; the privation of objects, the terror of emptiness.

In architecture, these privations are specifically revealed in commemorative architecture, and in temples. Richard Etlin, while discussing the symbolic architecture of the Enlightenment era, introduces a kind of space that was prevalent in that era since there was a tendency to build temple-like buildings³⁷ dedicated to abstract concepts and ideas, which he includes within the broader category of numinous space.³⁸ In temple-like spaces, there is vacuity, that is, emptiness on which the attention is paradoxically focused. The characteristic example is that of Stonehenge, where the circle of columns delineates a sacred space, a space of contemplation, where emptiness is consecrated. (Figure 5, Figure 6)

Silence, may have two implications: the first is literal silence, that is, because of the acoustic setting and the holy atmosphere this kind of space also commonly reveals the silence³⁹, and the second is metaphorically the "silence of architecture", which implies that there is no excess, no ornamentation, no



Figure 5. Stonehenge, aerial view

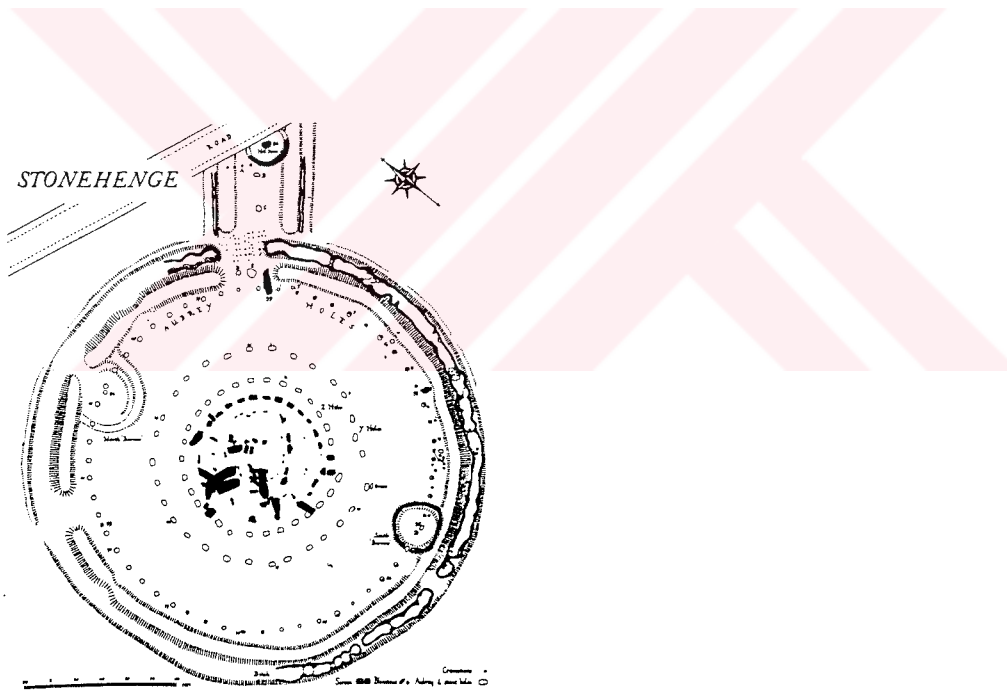


Figure 6. Stonehenge, plan.



Figure 7. Pantheon.Rome. (Painting by G.P.Panini)

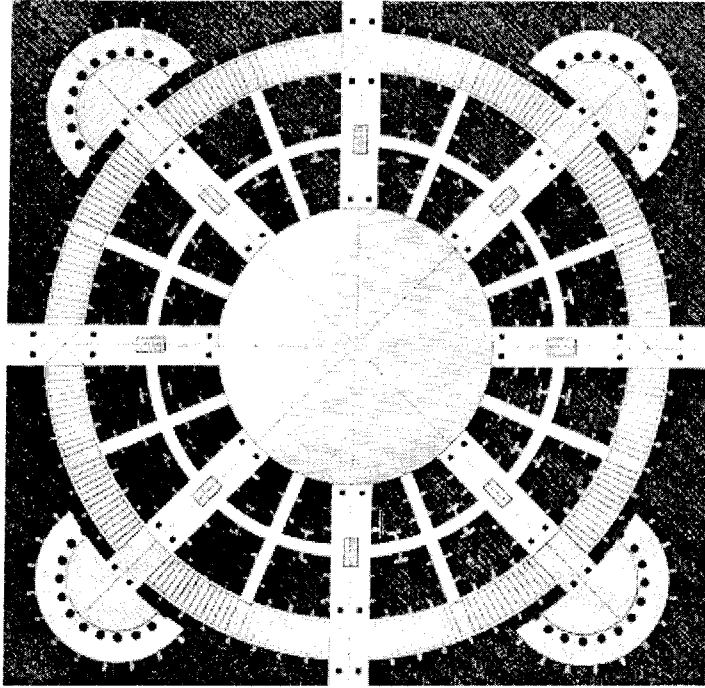


Figure 8. Claude-Nicolas Ledoux, Cemetery of Chaux, plan

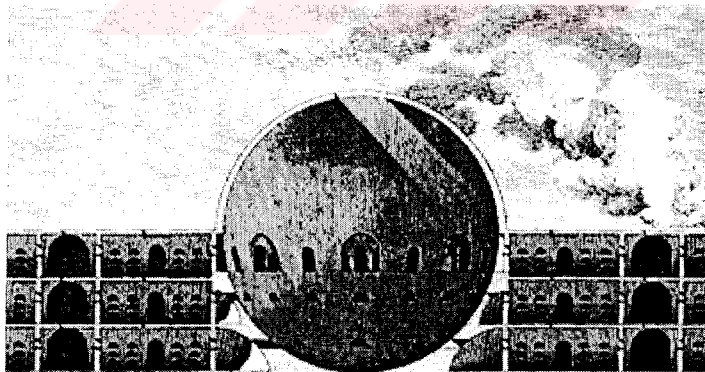


Figure 9. Claude-Nicolas Ledoux, Cemetery of Chaux, section

overdressing of elements, but simplicity and clarity in the architectural space.

Another example of “space of absence” is the cthonic space that is mostly associated with death, and thus exemplified mostly in tombs and sepulchres.⁴⁰ Etlin designates this kind of space as a kind of limbo, where the primary privation is that of the “dead person”, this space is “*a void whose overwhelming message is the absence of the dead person, no longer with us in life and yet somehow present within the aura of the monument*”⁴¹ In addition to this, the basic privations of darkness, silence and vacuity are also commonly represented in this kind of architecture. (Figure 8, Figure 9)

As Burke states, darkness is generally used with a specific kind of light which contrasts with the general atmosphere and strengthens its effect⁴². A striking example is Pantheon with its temple-like enclosure and holy atmosphere created by the oculus. (Figure 7) The privation of light, the archetype of darkness is revealed extensively in the architecture of Étienne Louis Boullée, (Figure 10, Figure 11) As stated before, there is a correlation between the sources of the sublime introduced by Burke - in this study epitomized as infinity and absence- and Jungian archetypes. In this respect, Boullée’s architecture, primarily funerary designs, provide notable examples. Boullée tells his experience of walking in the woods at night:

...My shadow caused by the light excited my attention... Because I was in a special mood, the effect of this image of myself prompted a feeling of extreme sadness. The shadows on the ground of the trees made the most profound impression on me. This scene intensified my imagination. I became aware of all that is somber in nature... The mass of objects detached as black silhouettes against a background of pale light. Nature seemed to offer

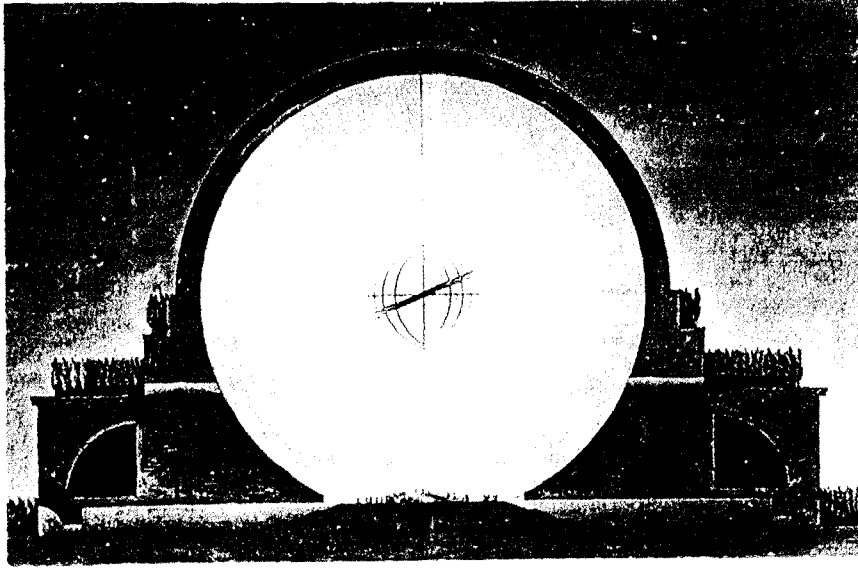


Figure 10. Etienne-Louis Boullée, Cenotaph for Newton, section showing daylight effect

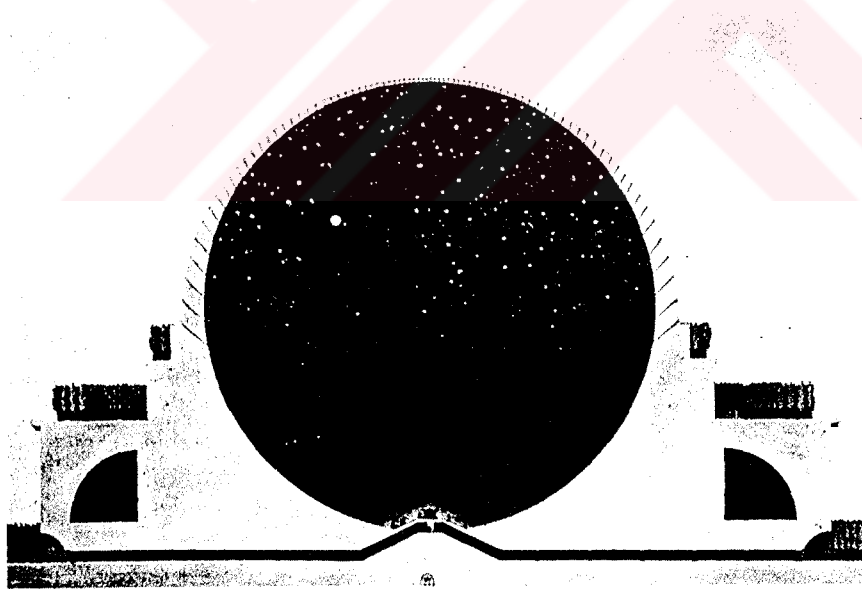


Figure 11. Etienne-Louis Boullée , Cenotaph for Newton, section showing night effect

itself in mourning to my view. Moved by the feelings that I was experiencing, I applied myself from that moment onward, to translate them in a precise manner into architecture.⁴³

According to Etlin, what Boullée experiences is an uncanny sense about the shadow, “*the silent partner that each mortal carries within,*” and about the everlasting “*nothingness*” that each person will turn into. The situation reveals itself first with his own shadow, and then in the shadows of the forest.⁴⁴ Shadow in Jungian psychology is:

The sum of all personal and collective psychic elements which are... denied expression in life ...and therefore coalesce into a relatively autonomous ‘splinter personality’ with contrary tendencies in the unconscious.⁴⁵

The shadow, the “other” represents “*the presence of the self in death, which is a black silhouette without substance*”⁴⁶; it is simultaneously the shadow of the person and the presence of the departed. Boullée expressed this experience in his “architecture of shadows” by detaching the experiencing from the realm of dead by placing on the other side of the void.⁴⁷ Boullée states that:

It seemed to me impossible to conceive of anything sadder than a monument composed of a plane surface, naked and stripped, made of a material that absorbs the light, absolutely deprived of details and whose decoration is formed by a painting of shadows delineated themselves by shadows still more somber.⁴⁸

The funerary monument by Boullée in 1785 exemplifies his architecture of shadows with “*the image of the ghostly pediment that hovers above its equally ghostly colonnade*”⁴⁹ (Figure 12) The shadows become the only decorations of this monument, which also reveal the “silence” of architecture through its nakedness.

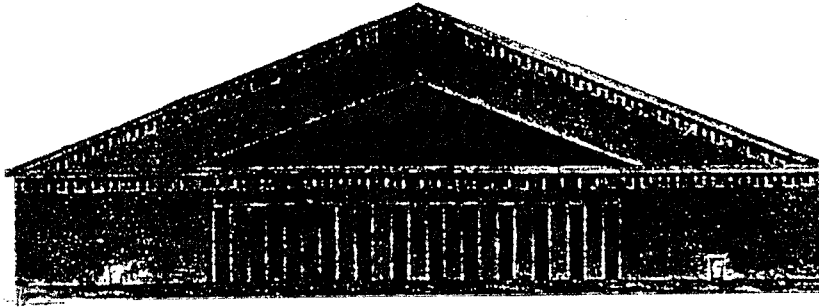


Figure 12. Etienne-Louis Boullée , funerary monument charecterizing architecture of shadows

3.4.2. The Archetypal Order of Monumentality

3.4.2.1. The Concept of Archetypal Order

In this thesis, it is claimed that the archetypal monumentality stands on the presupposition of the ultimate unity of all existence. The archetypal representations point to an underlying order that is outside the categories of time and space, within this framework the separation of the world into physical-mental, or phenomena into scientific-artistic is a human construct, whereas in fact, the archetypal order manifests itself in all these categories at the same time, that is, synchronically.⁵⁰

It seems most satisfactory to introduce at this point the postulate of a cosmic order that is independent of our choice and distinct from the world of phenomena.⁵¹

Jung introduces the concept of “*unus mundus*”, which stands for the ultimate unity of all existence, that is the unity underlying the multiplicity of the “*empirical world*”. According to this conception, “*everything divided and different belongs to one and the same world*”⁵²

Unity also refers to the unity of the psyche which is reached by “*individuation*”⁵³ The goal of this individuation process is reaching “*wholeness*” or “*integration*” which is a state in which all the distinct components of the psyche, the conscious and the unconscious, are joined together as revealed in the archetype of the Self. For Jung, this process is a “*spiritual journey*”.⁵⁴

Moreover, the idea of self as the archetype indicating union within the psyche is simultaneously coincidental with the archetype of the Divine and thus related to the “*Ideal*” and “*God-image*”.

Unity and totality stand at the highest point on the scale of objective values because their symbols can no longer be distinguished from the *imago Dei*. Hence all the statements about the *God-image* apply also to the empirical symbols of totality.⁵⁵

In this context, the mandala symbolism that Jung gave much importance provides an insight that should be taken into account when dealing with the concept of archetypal order. The Sanskrit word “*mandala*” primarily means circle. In the realm of religion and in psychology it denotes circular images which are drawn, painted, modelled or danced.⁵⁶ Basically a mandala is an instrument of contemplation. (Figure 13) In Jungian psychology, mandala is a “*self-representation of a psychic process of centring; production of a new centre of personality.*”⁵⁷ This is symbolically manifested by the circle, the

square, or the quaternity, by symmetrical arrangements of the number four and its multiples.⁵⁸

The basic feature of a mandala is the marking of a central point within the psyche, “to which everything is related, by which everything is arranged”. This centre in Jungian psychology is the “self”.⁵⁹ The self comprises the totality of the psyche altogether, both the conscious and the unconscious.⁶⁰

3.4.2.2. Order of Archetypal Monumentality

In terms of architecture, monumentality fits into the framework explained above because of its ritualistic nature. As stated earlier, monumentality is a quality which has nothing to do with practical uses; it should be included in the realm of the ritual and imagination. More generally we may say that monumentality comes into existence as a consequence of the need of contemplation and an analogy may be drawn with the concept of mandala. What is significant is that, the “healing” aspect of mandala and the representation of a primordial order to cope with the apparent chaos relates monumentality closely to the concept of mandala, and accordingly the archetypes of the **Self** and the **Divine**. As Anelia Jaffe states:

Every building, sacred and secular, that has mandala ground plan is the projection of an archetypal image from within the human unconscious onto the outer world. The city, the fortress, and the temple become symbols of psychic wholeness, and in this way exercise a specific influence on the human being who enters or lives in this place.⁶¹

The mandala pattern is disclosed, even in a formal manner, in Ledoux’s works, which show the strict and harmonizing order that shapes the public realm through the representations of civic institutions. (Figure 14, Figure 15)

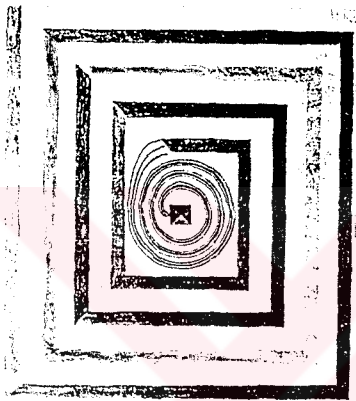
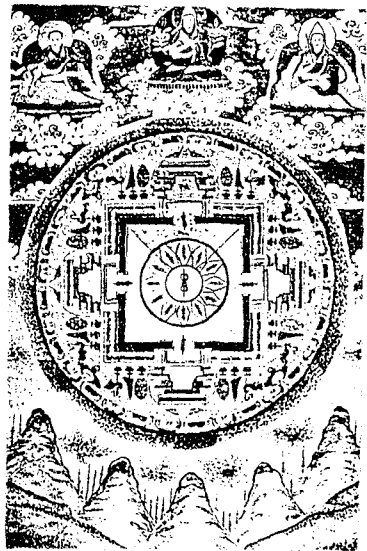


Figure 13. Mandala drawings showing common patterns of organization

These archetypes represented in the elemental forms; forms which are themselves the archetypal symbols of the Ideal and the Divine, that express perfection and wholeness, are characteristics of the primordial symbolism of monumentality.

In terms of composition, the marking of a centre and distinction with the periphery, the creation of spatial thresholds, the special use of light, the effects of kinaesthesia, the ritualized movement patterns and elements of contemplation as often seen in religious architecture, symmetry (although not a necessity) and rhythmic progression of elements, stability, permanence and eminence of placement in the context are characteristic. Brill states that:

Through the stability and durability of built architecture we try to banish change. Through the use of perfect geometries in our important constructions, we try to give them a perfection that is timeless and immortal.... We try to hide, control, and frame, beautify or objectify nature's intransigence and sublime indifference to us.⁶²

Mike Brill's definition of the concept of "sacred place" discloses the concept of archetypal monumentality. In fact behind all monumentality, we can trace the duality of the sacred and profane revealed in the monumental as opposed to the ordinary. The oldest and most common examples of monumentality, for this reason, belong to the realm of religious architecture⁶³. As Brill states, the building of a sacred place is the creation of a "*centred, stable, ordered and protected world*" amidst the chaos. Brill says that:

In them we often see a prominent centre from which the four cardinal directions spring, each different, the centre strongly marked, with light and with divinity-seeking verticalities; celestial order and harmony embodied in symmetries and rhythms; a strong difference between the sacred place and the profane world that surrounds it; a

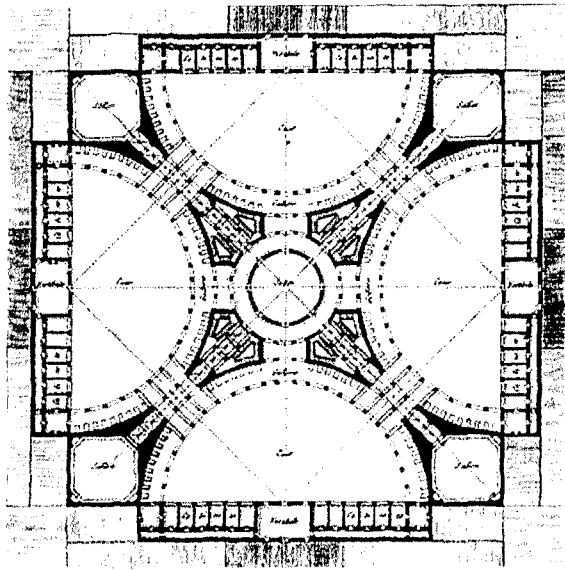


Figure 14. Claude-Nicolas Ledoux, Project for a Guinguette, Chaillot, plan.

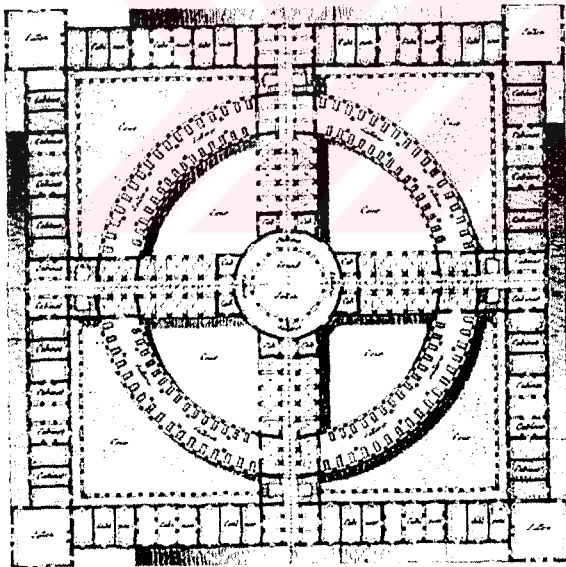


Figure 15. Claude-Nicolas Ledoux, Project for a Guinguette, Vaugirard, plan.

sturdiness of boundary for holding back the still-present chaos; a strongly marked entry, enhancing the importance of passage between the sacred and the profane; a chiaroscuro, where the light of clarity and order grapples with the dark of mystery and chaos; our sacrifice and appreciation embodied in materials of value..., and our continual care and maintenance, made into a sacred work, for it keeps disorder from returning⁶⁴

Another significant conclusion we may reach from these analyses is that the sacred place expresses itself through a system formed of dualities like mortal-immortal, sacred- profane, centre-periphery, etc. In architecture, the existence of “monumental” first of all depends on the existence of the “non-monumental”. So the archetypal monumental architecture is strongly differentiated, within this structure of dichotomies, from the environment.



¹ See Charles R. Card , “The Emergence of Archetypes in Present-Day Science And Its Significance for a Contemporary Philosophy of Nature,” [Internet, WWW], ADDRESS: <http://goertzel.org/dynapsyc/1996/natphil.html>. This essay has been published in German, in *Philosophia Naturalis. Beitrage zu einer Zeitgemassen Naturphilosophie*, T. Arzt, M. Hippus- Grafen Durckheim, R. Dollinger ,(eds.), Copyright Konigshausen .& Neumann, Wurzburg, Germany. In the sphere of social sciences, Charles R. Card states that Jung himself proclaimed certain concepts in the social sciences that coincide with the archetype concept. Namely, in mythological studies the concept of motif; in the psychology of primitives Lucien Levy- Bruhl's concept of representations collectives; in comparative religion the categories of imagination defined by Henri Hubert and Marcel Mauss; and primordial thoughts defined by Adolf Bastian . As Card states, more recent examples can be found in the studies of Anthony Stevens who identified additional correlates of the archetype concept, in the concept of isomorphs of Wolfgang Kohler in gestalt psychology; in John Bowlby's behavioural systems in developmental psychology; in Robin Fox's biogrammar in anthropology; and finally in Noam Chomsky's “deep structure” in linguistics. For correlations in comparative religion, mythological research and other fields of knowledge mentioned by Carl Jung see also Carl G. Jung, 1990, *The Archetypes and the Collective Unconscious*, Translated by R.F.C Hull, (Princeton: Princeton University Press), pp. 42-43.

² Ibid.

³ According to Etlin, symbolic space comprises a spectrum of meanings from the most primal to the most intellectual. The most primal level, that of deep structure, is exemplified most evidently in foundation rites of early civilizations, or in religious buildings where “*particularly intense experiences in which sentience, the feeling of vital life, takes on a particularly intense colouring.*” See Etlin, xix. On this primal level, there is the intimacy and security of the domestic setting on the one extremity and the exhilaration and awe of the religious spaces on the other. On the other end of the spectrum, there is the multiplicity of “conceptual” meanings given to a particular place, in contrast with the primal level of meaning which is perceived directly, intuitively, and without the intervention of a concept.

⁴ See Ferdinand de Saussure, 1966, *Course in General Linguistics*, Ed. by Charles Bally and Albert Sechehage in collaboration with Albert Riedlinger, (New York: Mc Graw-Hill Book, Co.)

⁵ See Claude Levi-Strauss, *Structural Anthropology*, 1963, Trans. for the French by Claire Jacobson and Brooke Grundfest Schoepf, (New York: Anchor Books)

⁶Noam Chomsky, 1972, *Language: Its Nature, Origin and Use.*, In the Convergence Series, Ed. by Ruth Nanda Anschen, (New York: Harcourt Brace Javanovich) See Also Noam Chomsky , 1980, *Studies on Semantics in Generative Grammar* (The Hague: Mouton) , p 151.

⁷ There is a parallelism with the concept of typology in architecture particularly that of Quatremère de Quincy and archetypes of Carl G. Jung . Quincy also points to the structural similarities of languages, “*..the structural identity among various languages revealed the commonness of men and not the existence of any tangible or historical connection between men.*” See Sylvia Lavin, 1992, *Quatremère De Quincy And The Invention of A Modern Language Of Architecture* (Cambridge, Mass.: The MIT Press), p. 58.

⁸ Architecture is spatial art, that is governed by considerations different than language, primarily of aesthetics. For the comparison of linguistic and aesthetic systems see Alan Colquhoun, "Historicism and the Limits of Semiology," in Alan Colquhoun, 1985, *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge, Mass., and London, England: The MIT Press), pp. 129-139.

⁹ In the design process, there is a rational attitude which depends on rules and use of types, while at the same time a search for the common ground, a universal and timeless essence of architecture, the quest for primal and archetypal meanings, the intention to reach beyond the functional and stylistic aspects of architecture.

¹⁰ "When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will..." Jung, 1990, p.48. For the etymology of the word archetype see Jung, 1990, p.4.

¹¹ For the definition of the collective unconscious by Jung see Carl G. Jung, 1990, p.42.

¹² Walter A., Shelburne, 1988, *Mythos And Logos In The Thought Of Carl Jung : The Theory Of The Collective Unconscious In Scientific Perspective* (Albany : State University of New York Press), p.44. Richard Etlin also uses the term "numinous" to express symbolic architecture. See Etlin, p. 37.

¹³ The concept of "mandala" will be analysed further in relation to monumentality. Jung has worked on this concept a lot, he even personally produced mandalas as well as observing many.

¹⁴ Mike Brill is Professor of Architecture at the State University of New York in Buffalo and President of BOSTI, the Buffalo Organization for Social and Technological Innovations, Inc., a design research organization. Since his Bachelor of Architecture degree from Pratt Institute, he has worked as an architect, teacher and researcher, and is the author of numerous articles, monographs and book chapters on the effects of design on behaviour, human performance and satisfaction, and on public life and public places. Karen. A. Franck and Lynda H. Schneekloth, ed., 1994, *Ordering Space: Types In Architecture And Design* (New York: Van Nostrand Reinhold), p. 373.

¹⁵ Brill, "Archetypes as a Natural Language for Place Making," in Franck and Schneekloth, ed., p. 62.

¹⁶ Ibid.

¹⁷ Jung elucidates the nature of the archetype: "The concept of the archetype... is derived from the repeated observation that, for instance, myths and fairy tales of world literature contain definite motifs which crop up everywhere. These typical images and

literature contain definite motifs which crop up everywhere. These typical images and associations are what I call archetypal ideas... They have the origin in the archetype, which in itself is an irrepresentable, unconscious, pre-existent form... ” Jung: Selected Writings, p.415. This “form” is comparable to the axial system of a crystal, “...which, as it were, performs the crystalline structure in the mother liquid, although it has no material existence of its own. The archetype in itself is empty and purely formal, nothing but a “facultas praeformandi” a possibility of representation which is given a priori.” Jung: Selected Writings, p. 416.

¹⁸ Brill, p. 63.

¹⁹ Brill, p.65.

²⁰ This duality of the domestic and the sublime is close to the distinction of Freud between “homely- unhomely” (heimlich- unheimlich) which is referred to by Vidler in analysing the concept of “uncanny”. See Anthony Vidler, 1992, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: The MIT Press), p. x.

²¹ See Adam Phillips’s introduction in Edmund Burke, 1990, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, ed. with an introduction by Adam Phillips, (Oxford, New York: Oxford University Press), pp. ix-xxiv.

²² Burke’s theory, like Jung’s, depends on empirical studies and arrives at a common ground that should be accepted as *a priori* human condition. Moreover, both seek a rationale of the passions, feelings, emotions, that is valid for all human kind, which is in fact a revelation of a deep structure.

²³ Burke, p.48.

²⁴ Another important point is that for Burke what is significant is the relation between the subject and object rather than merely the properties of the object. Burke’s examples of sublimity, in fact, cannot be equated with formal qualities of an object, but necessarily characterize the experienced relationship between the observer and the observed.

²⁵ Burke, p.57.

²⁶ In fact, the term sublime was initially used in literature. Similarly, monumentality is a multi-disciplinary term as Douglas Campbell examines showing its validity in literature, theater, etc. and compares architectural monumentality with monumentality in theatre. See Campbell, 1979, *Twentieth Century Concepts of Monumentality: A Study of Monumentality in Architecture and Theater*.

²⁷ Julien-David Leroy, quoted in Etlin, p.119.

²⁸ Burke, p.67.

²⁹ Burke, pp.126-129.

³⁰ Ibid. Burke exemplifies this: "...It is in this kind of artificial infinity, we ought to look for the cause why a rotund has such a noble effect. For in a rotund, you can nowhere fix a boundary; turn which way you will, the same object still seems to continue, and the imagination has no rest. But the parts must be uniform as well as circularly disposed, to give this figure its full force; because any difference, whether it be in the disposition, or in the figure, or even in the colour of its parts, is highly prejudicial to the idea of infinity, which every change must check and interrupt, at every change commencing a new series. ." Burke, pp. 68-69.

³¹ Burke, p.126.

³² Burke, p.124.

³³ Anthony Vidler explains "unheimlich" as the synonym of the uncanny and the opposite of "heimlich", the domestic in Freudian terms. See Anthony Vidler, 1992, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: The MIT Press), p. x.

³⁴ This conception of the "extension of the body self" is also referred to by Etlin in relation to Louis Kahn's criticism of Pantheon . See Etlin, p. xix.

³⁵ Etlin, p.120.

³⁶ Burke, p.25.

³⁷ Etlin uses this term in the sense that these buildings are not temples due to their function, they are not religious buildings, yet they use the typology of the temple to represent the "exaltation" of the institution housed there.

³⁸ This term is also used by Jung in the sense of profound spiritual significance. It derives from Rudolf Otto's term "numinosum" which denotes the "*inexpressible, mysterious, terrifying*" See Jung: *Selected Writings*, p.420.

³⁹ Henri Lefebvre emphasizes this issue, "*Monuments are liable to possess acoustic properties, and when they do not this detracts from their monumentality. Silence itself, in a place of worship, has its music. In cloister or cathedral, space is measured by the ear...*" See Henri Lefebvre, "The Monument," in Leach, ed., p.142.

⁴⁰ Etlin, p.172. The term "cthonich space" is also used by Etlin, see Etlin, p.174.

⁴¹ Etlin, p. 172.

⁴² Burke, p. 73. What is most powerful to produce the sublime according to Burke is the sudden transmission from light to darkness or vice versa.

⁴³ Etlin, p. 197.

⁴⁴ Ibid.

⁴⁵ *Jung: Selected Writings*, p. 422.

⁴⁶ Etlin, p. 198

⁴⁷ Ibid. Boullée's funerary architecture is exemplified in a series of "Temples of Death", these cemeteries, as the loci of the "terrible sublime" constitute what Boullée conceived as a new genre in architecture: a "buried architecture" created according to the principle that "*the skeleton of architecture is the absolutely bare wall*", which is completely constituted by shadows, "*a negative architecture where all the positive elements - columns, pediments and the like - were traced on the facade in dark cutouts of their absence.*" Vidler, 1990, pp. 275-276.

⁴⁸ Quoted in Vidler, p. 276.

⁴⁹ Etlin, p. 198.

⁵⁰ Synchronicity is a Jungian term which basically denotes the meaningful coincidences of seemingly unrelated phenomena. See Carl G. Jung, "Synchronicity: An Acausal Connecting Principle," in *Jung: Selected Writings*, pp. 339-343.

⁵¹ Jung: *Selected Writings*, p. 334. Pauli proposed that the forms of molecules, crystals, cells, complex organs such as eyes, etc., the overall structures of all living creatures, and even the structure of entire societies are all constituted by a process of morphic resonance by which a "seed structure" is guided to its final configuration by "resonating with a particular pre-existing morphogenetic field". Each aspect of form is associated with a unique morph. This cosmic order, Pauli concluded, corresponds to Jung's conception of the archetypes and the "irrepresentable" source Jung calls *unus mundus* contains all of the governing factors which control the form of empirical phenomena, both mental and physical. See Card, "The Need for a Contemporary Philosophy of Nature."

⁵² *Jung: Selected Writings*, selected and introduced by Anthony Storrby (London: Fontana Press, 1986), p. 334.

⁵³ A process introduced by Jung by which a person becomes a separate individual whole. See Carl G. Jung, "Conscious, Unconscious, and Individuation." (1939), in Jung: *Selected Writings*, selected and introduced by Anthony Storrby, (London: Fontana Press, 1986), pp. 212-226.

⁵⁴ Jung: *Selected Writings*, p.229.

⁵⁵ Ibid.

⁵⁶ In Tibetan Buddhism the figure has the significance of a ritual instrument whose purpose is to assist meditation and concentration. Its meaning in alchemy is similar, it represents the synthesis of four elements which perpetually fall apart. Jolande Jacobi, 1968, *The psychology of C. G. Jung: An Introduction With Illustrations*, Translated by Ralph Manheim from the German (London: Routledge & K. Paul,), p. 387. Jung says that there are many mandala pictures from all over the world and all are governed by same fundamental laws. Mandalas are universal images which can be found in a variety of forms all over the world and the universe. They exist in the rose windows of the cathedrals, and a variety of other art forms. Natural mandalas such as flowers, snow crystals, and galaxies could be considered to be three dimensional mandalas.

⁵⁷ Jung: *Selected Writings*, p.419.

⁵⁸ Quaternity is very significant in Jungian psychology. As Jung says: "*The quaternity is an archetype of almost universal occurrence...For instance, if you want to describe the horizon as a whole, you name the four quarters of heaven...there are always four elements, four prime qualities, four colors, four castes, four ways of spiritual development, etc...the ideal completeness is the circle or the sphere, but its minimal division is a quaternity.*" Jung: *Selected Writings*, p.421. A quaternity or quaternion usually has a 3+1 configuration, in which one of the components has an "exceptional" position... This is the "Fourth," which, adjoined to the other three, turns them into "One", representing totality. In analytical psychology often the inferior function(i.e., the function which is not at the conscious control of the subject)stands for the "Fourth" and its association into consciousness is one of the primary operations in the process of individuation. See Jung: *Selected Writings*, p. 421.

⁵⁹ Jacobi, p. 357. In a period of his life Jung worked on a mandala every day. He acclaimed the significance of it, as during therapy, when healing and integration were to be attained, his patients experienced the mandala in dreams and visions. The general implication is that the producing a mandala can be seen as part of the process of healing the human psyche. Jolande Jacobi, p. 389. Jung explains the formal elements of mandala symbolism as circular, spherical, egg shaped formation, the centre expressed by a sun, star, cross usually with 4, 8, 12 rays, squaring of a circle taking the form of a circle or vice versa, besides the tetradic figures (and multiples of four) there are also triadic and pentadic ones, yet these are infrequent. Jacobi, p.361.

⁶⁰ The self is the main archetype in Jungian psychology, it is the archetype of "order"; the wholeness of personality. "*The self is not only the centre but also the whole circumference which embraces both consciousness and unconscious; it is the centre of this totality, just as the ego is the centre of the conscious mind.*" Jung: *Selected Writings*, p.422.

⁶¹ Amelia Jaffe, "Symbolism in the Visual Arts," in Carl Jung, 1964, *Man and His Symbols* (Garden City, New York: Doubleday & Company, Inc), p. 243, quoted by Douglas Campbell in Campbell, p. 291.

⁶² Brill, p.67.

⁶³ However examples are not limited to these categories only, but can be found in almost all types of architecture referring to institutions that are exalted, that carry collective significance.

⁶⁴ Brill, p.68.



CHAPTER 4

ARCHETYPAL MONUMENTALITY IN THE TWENTIETH CENTURY: LOUIS KAHN AND ALDO ROSSI

As explained in the previous chapter, the deep structure of monumentality consists of the categories of the sublime and order. These categories are archetypal and are therefore revealed in the symbolic language of monumental architecture, regardless of time and place. Such an approach concentrates not on what is changing, but on what stands still, on what is persistent; the permanent themes and patterns to be incorporated in the design process. Monumentality is not merely a sensual effect that is applied to buildings, it has a deep structure that is mediated by architectural form. In this framework, in the twentieth century, among others, two architects with their designs and conceptions, provide an insight into the subject matter. They both claim the indispensability of designing “monuments” which is a fundamental need for architecture as an expression of the primal and timeless collective values. Louis Kahn and Aldo Rossi, in different contexts, explored the nature of monumentality and their archaic, monumental architecture has expressed what is designated in this study as the “deep structure of monumentality”. Moreover, both seek a rationalism in which poetry and reason coexist, and monumentality becomes the expression of the “inexpressible” essence of architecture through

rational means and methods of design, in parallel to the so-called “visionary” architects of the Enlightenment Boullée and Ledoux¹. Since, both for Kahn and Rossi, architecture is in no way an individualistic, subjective art but the art of the collective; the collective symbolism of monumental architecture is of primary concern.

4.1. LOUIS KAHN: THE REALM OF THE UNMEASURABLE

What was has always been

What is has always been

What will be has always been.²

Kahn tried to escape the subjectivity of personal expression, since he believed in the existence of a timeless and universal essence of architecture that is revealed by the architect who becomes the mediator that “catalyses”³ this process. The architect is not the creator that builds from a *tabula rasa*, he gives presence to what is inherent, since “*nothing can really be given presence unless it already exists potentially.*”⁴ As Joseph Burton states, until the end of his life, Kahn insisted on his belief that “*a work of art speaks a kind of universal human language which indicates an invisible and ageless face behind the human spirit, the omnipresent Psyche.*”⁵

Accordingly, in Kahn’s conception, there is an inherent essence of architecture, like a seed structure, manipulated and transformed by the architect; which is closely related to the idea of archetype, although he never gives explicit reference to the concept.⁶ What “potentially exists” does not belong to the individual alone, it belongs to the humanity, it transcends the person or the nation, just as it transcends any particular time. “What has always

been” is collective, and it lies in the depths, awaiting to be revealed through the artwork just like archetypes of the collective unconscious. Monumentality, which is defined by Kahn as “*a quality, a spiritual quality inherent in a structure which conveys the feeling of its eternity that it cannot be added to or changed.*”⁷, becomes prominent as the utmost expression of the collective essence of the deep structure of architecture.

The deep structure of architecture, as stated, has nothing to do with the use or function, that is the practical aspects of design. What is stressed is the symbolic role of architecture. For Kahn too, these practical aspects are not decisive, for “*form evokes its use*”, and a discrimination should be made between need and desire in this respect. Order, Truth, Eternity and Spirit, the common words of Kahn’s terminology, points to his conviction that every design problem embodies more a manifestation of desire, than a set of needs.⁸

Kahn states that:

Need stands for what is already present, and it becomes a kind of measurement of the already present. Desire becomes a sense of the yet not made. That is the main difference between need and desire. And you can go so far as to say that need is just so many bananas.⁹

What is significant for architecture is not the need, but the desire, not the function, but art. Monumentality emerges from this desire and expresses the “Order” that is elemental. The archetypal order that is analysed in the third chapter, becomes the most fundamental issue in Kahn's conception. Although Kahn never explicitly refers to the concept of “archetype”, his works as well as his statements allude to an architecture lead by the archetypal order, an order that is atemporal and universal. There is an undeniable metaphysical dimension

in Kahn's architecture which manifests itself in the ritualistic and archaic designs as well as Kahn's statements that are mostly poetic. For Kahn, the order of architectural design is not an end in itself, it is just a revelation of an all-comprising, cosmic order that is not known but intuitively felt and disclosed in the work of architecture.

This order is present in everything, in every law of nature which human beings sense inherently in spite of not having an exact knowledge of. As Romaldo Giurgola states, Kahn thought that we have a comprehension of this order even prior to being aware of things themselves, and of their physical properties.¹⁰ So order exists prior to form, that is, the unmeasurable essence and structure precedes the physical manifestations. This corresponds exactly to the archetypal order analysed in the previous chapter. Kahn says that:

A great building, in my opinion, must begin with the unmeasurable, must go through measurable means when it is being designed and in the end must be unmeasurable... What is unmeasurable is the psychic spirit. The psyche is expressed by feeling and also thought and I believe will always be unmeasurable... the results are always less than the spirit of existence.¹¹

In this context, design of a monument becomes a "*spiritual journey*", to reach the unity of the psyche, to reach wholeness.¹² This is the correspondent of the archetype of the Self where all the components of the psyche, the conscious and the unconscious are joined together.¹³ As stated before, the mandala structures are representations of the archetypal order, and that the process of producing a mandala can be seen as an analogue of the design of archetypal monumentality.

William Curtis points to the relationship between the squares, circles

and diamonds of Kahn; and the symmetrical, central form in Kahn's designs and the concept of mandala. He states that like Le Corbusier, he possessed a language of symbolic forms pregnant with expressive possibilities yet grounded in certain "*deeply engrained ideals*" concerning the **integration** of the society with the natural order, as well as the integration in Jungian sense, that is harmony and unity within the psyche, the cosmic balance epitomized in the idea of the Self.

Pierluigi Serraino also states the "mandala", symbolically represented by the circle, the square or the quaternity, becomes the spatial matrix for the majority of Kahn's institutional buildings. Especially the plans reflect the parallelism, sometimes even in a formal manner (Figure 16, Figure 17, Figure 24), but basically the analogy is about the structural order, and organizing principles. As stated in the third chapter, the basic feature of the mandala is the marking of a central point within the psyche to which everything is related and by which everything is arranged.¹⁴ In Kahn's monuments we can see a similar approach, first of all in his distinction of served- servant spaces. The served space, generally the "great hall", with its stark monumentality, becomes the centre of the building, which has spiritual significance and is 'useless'; which contributes to its sublimity. (Figure 18, Figure 19) The architectural space evokes its use, so rather than following function, form is independent of use and spiritually motivated. John Lobell explains the quality of this aspect of Kahn's "great halls" in his analysis of the Yale Center for British Art:

One court is at the entrance. The other is near the center of the building and is Kahn's last offering to Silence, a space without function, a place for that which is not yet.¹⁵

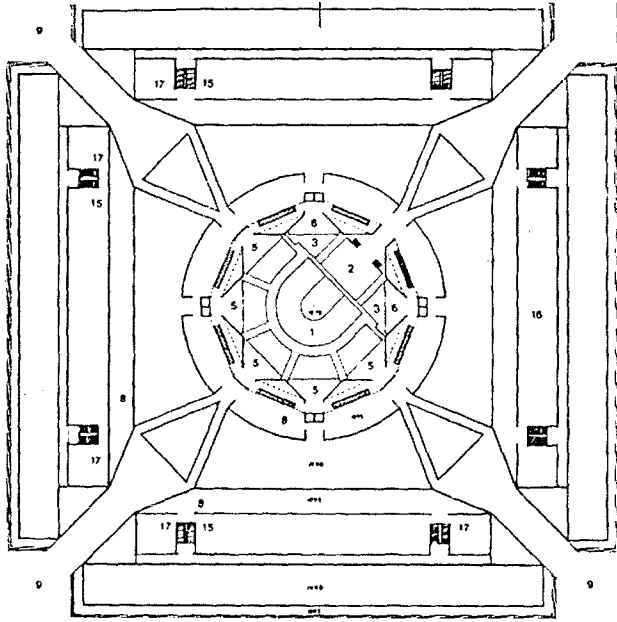


Figure 16. Louis Kahn, Capital of West Pakistan: Islamabad, Project, Assembly Building, Plan of the entrance level

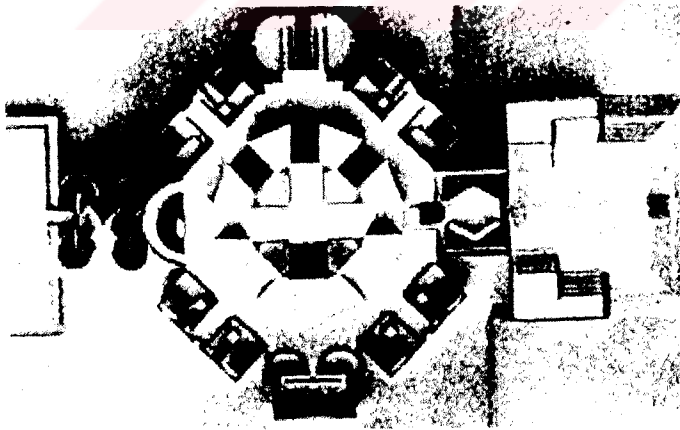


Figure 17. Louis Kahn, Sher-e-Banglanagar- National Capital Dacca, Bangladesh, Assembly Building, Plan view of model

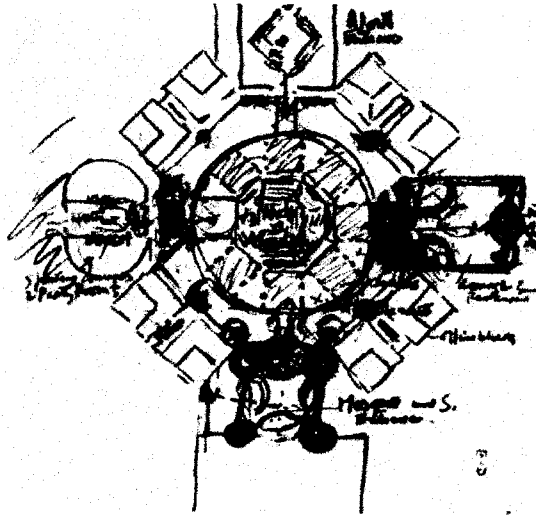


Figure 18. Louis Kahn, Sher-e-Banglanagar-National Capital Dacca, Bangladesh, Assembly Building, 1964 version, plan sketch showing the studies of central and peripheral zones

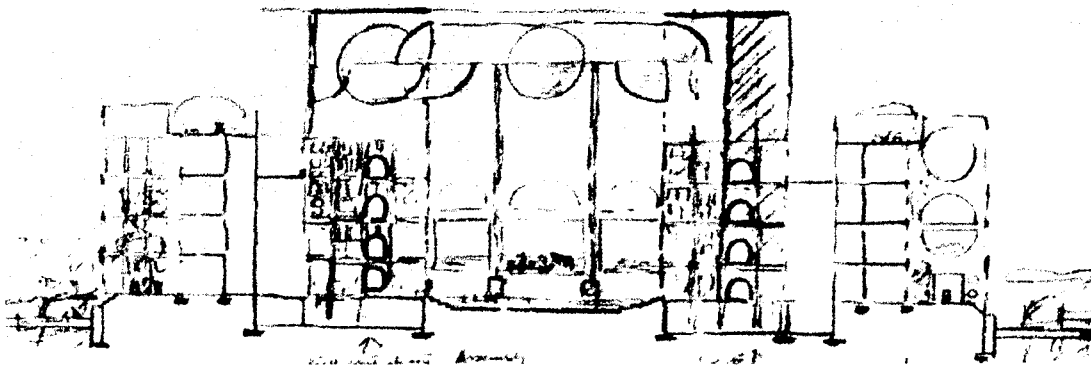


Figure 19. Louis Kahn, Sher-e-Banglanagar-National Capital Dacca, Bangladesh, Assembly Building, 1964 version, northeast-southwest section sketch.

Etlin states that Kahn vests a central space with an “otherworldly” quality, making it appear pregnant as a space of ideals that turns into a temple to the institution that resides there.¹⁶ The vacuity and silence of the central space gives its sublimity and the archetypal quality of this space can also be detected from the elements themselves as well as their coming together. Architecture becomes ritual, beginning with the entrance, that is a threshold separating the sacred world inside from the profane environment (Figure 20, Figure 21), the scale, centrality and kinaesthetic effects contribute to the creation of this threshold. The ritual continues with the great monumental hall that becomes the centre with its pureness and sublimity, with its uselessness which determines its significance and spirituality as a ceremonial space for contemplation. Alison and Peter Smithson state that:

Last week, thinking of Kahn, we wrote the most mysterious, the most charged of architectural forms are those which capture the empty air. The faery ring, the Stonehenge, the standing columns of the temple whose cella walls have gone, such forms are double acting, concentrating inwards, radiating buoyancy outwards.¹⁷

The vacuity and silence, which are the primary privations of Burke that produce the sublime contribute to the archetypal monumentality in Kahn’s architecture, as well as the use of light which is luminous, which is definitive for the space. Kahn’s use of light evokes the archetype of Infinity, the Divine, moreover the spaces are differentiated and their progression is emphasized by the use of light.

The creation of spatial thresholds which is vital for archetypal monumentality, owes much to the use of light in Kahn’s architecture. In Hurva

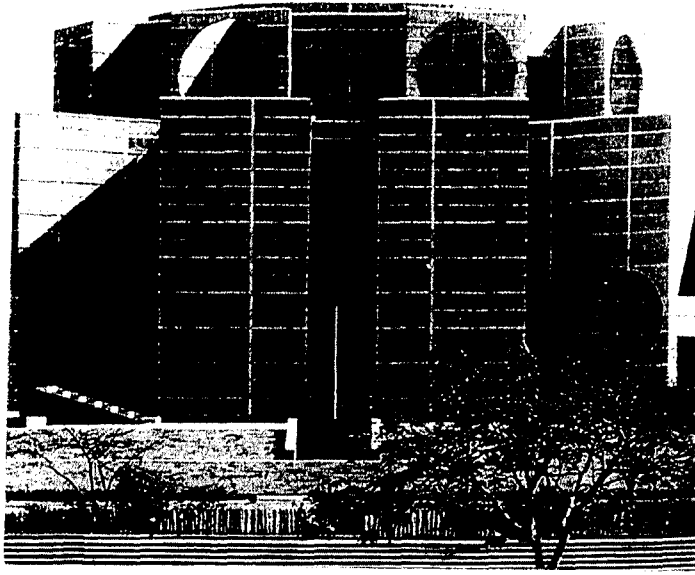


Figure 20. Louis Kahn, Sher-e-Banglanakar , National Capital Dacca, Bangladesh, Assembly Building , view of north facade



Figure 21. Louis Kahn, Sher-e-Banglanakar , National Capital Dacca, Bangladesh, Assembly Building , view of south facade

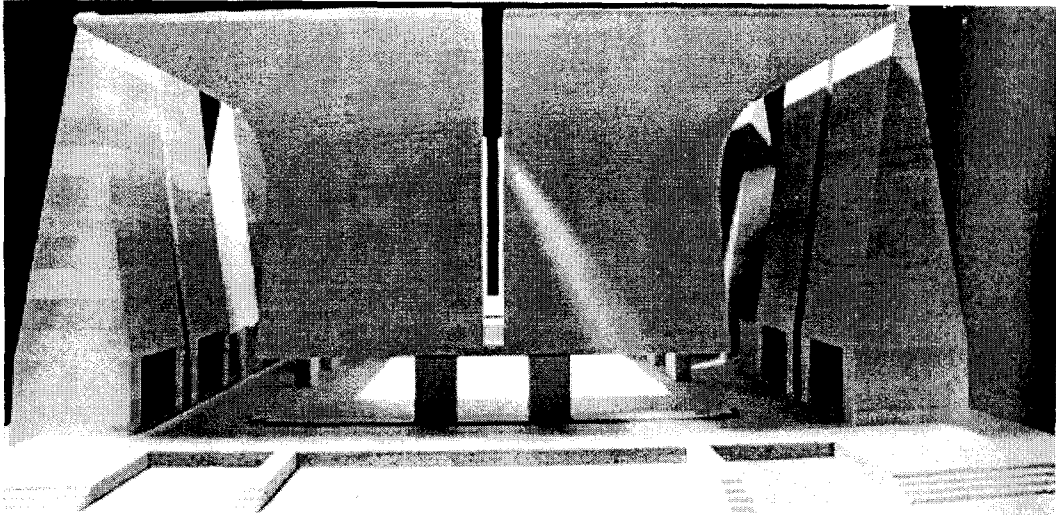


Figure 22. Louis Kahn, Hurva Synagogue, Unbuilt, Jerusalem- Israel, view of the model

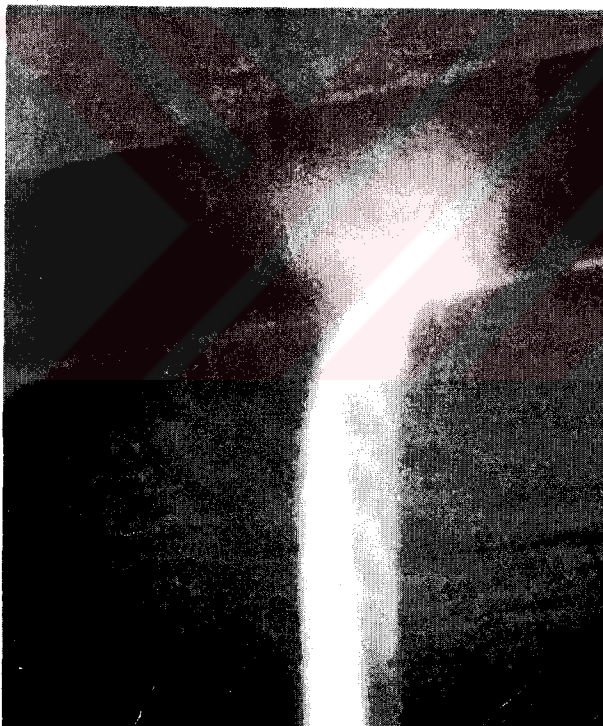


Figure 23. Louis Kahn, Hurva Synagogue, Unbuilt, Jerusalem, view of light pattern from the model

Synagogue, for example, the immaterial “spirit”, the archetype of “divinity” is transformed into matter through the mediation of light that contributes to the sacredness of the space. (Figure 22, Figure 23) The symmetry and centrality in the disposition of elements, the massiveness of the building that strengthens the introverted character and the emphasis on the threshold between the profane world outside and the sacred world within, the transition from darkness to “divine” light which turns the experiencing of architectural space into a ritual, all exemplify the archetypal monumentality that is concerned in this study.

Turning back to the archetypal order in Kahn, the well-known phrase of Louis Kahn, “*what the space wants to be*” expresses Kahn’s belief in the archetypal dimension of architectural order. With this supposition architecture becomes a collective act that constantly testifies to the archetypes, the irrepresentable forms implanted in the collective unconscious. The analogy of mandala with Kahn’s monumental architecture is much a structural than a formal one. As stated before, mandala structures have a healing function that resolves the conflicts and chaotic states of mind in the psyche. The architectural order of monumentality for Kahn has a similar function, with its autonomous existence in the context and the sacred world that it provides within. It becomes a remedy for the chaotic and profane world outside. Serraino goes further to suggest that the relationship with the mandala structure becomes even numerically evident. For the Newton Richards Medical Building in Philadelphia, he states that:

Its original scheme is a quaternity with a 3+1 relationship between the elements. The exceptional position of one of the terms marking a difference in nature from the other

components has to be added to the other three to make them "One", symbolizing totality. In analytical psychology often the "inferior" function represents the Fourth, and its integration into consciousness is one of the major tasks of the process of individuation. In the case of the Richards Laboratories the functional singularity of the northern most block plays the role of the Fourth. In addition each basic unit is a quaternity itself: a concrete square slab with brick towers, containing supply and exhaust ventilation ducts and the emergency staircase, displayed on each side except one.¹⁸

Also in the Phillips Exeter Academy Library in New Hampshire (Figure 24) and in the layout of the National Assembly in Dhaka, Bangladesh (Figure 17, Figure 18) a sense of wholeness and unity that derives from the centralised order can be observed.

Moreover the connection between Jungian archetypes and Kahn's order is revealed in his opposition between Silence and Light, as explained by Serraino. In speaking of order, Kahn opposes Silence, that does not exist, and Light, that exists. What the architect does is "*to bring into existence the work of art from the realm of Silence, locus of the unknown, to the evidence of Light.*"¹⁹. So the essence of the architectural monument comes from the unconscious, from the realm of the unknown, from darkness, and thus ruled by the archetypal order that exceeds the subjective realm, and belongs to the collective realm.

4.2. ALDO ROSSI: ARCHITECTURE AS RITUAL

Aldo Rossi provides another striking example in the twentieth century whose work exemplifies archetypal monumentality that is explained in the previous chapter. Rossi says that:

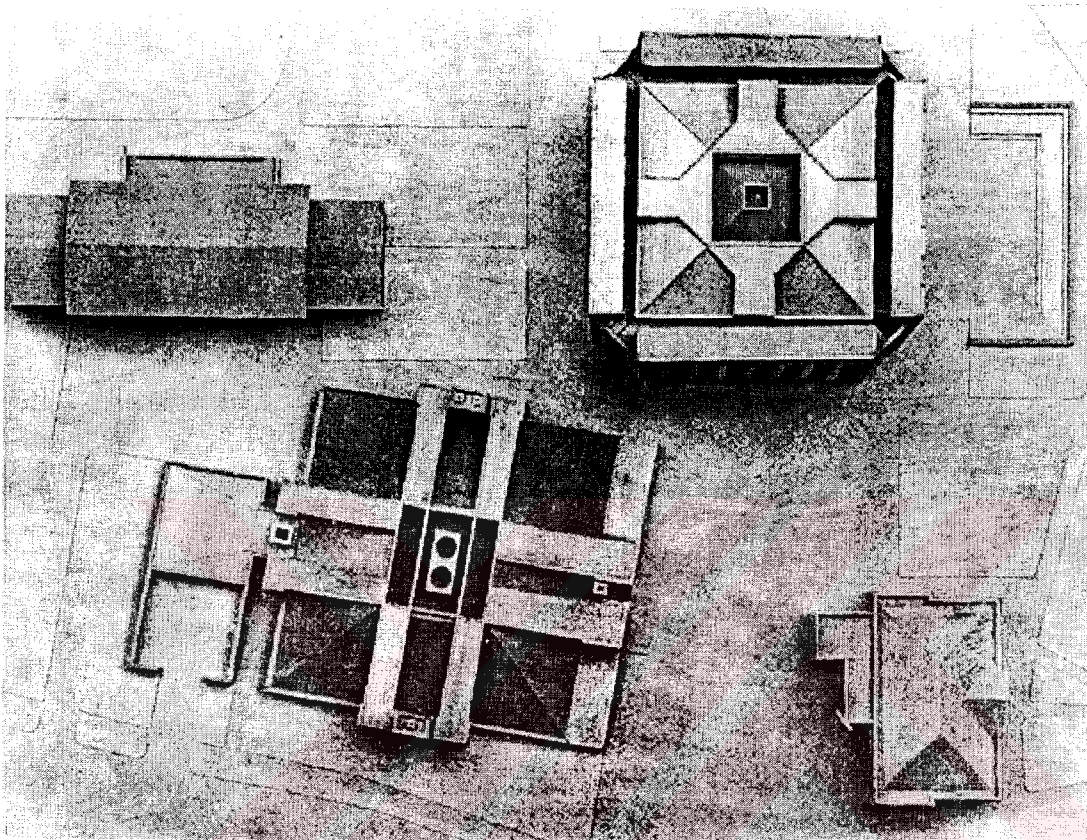


Figure 24. Louis I. Kahn, Philip Exeter Library, plan view of the model

Today if I were to talk about architecture, I would say that it is a ritual rather than a creative process. I say this fully understanding the bitterness and comfort of the ritual. Rituals give us the comfort of continuity, of repetition, compelling us to an oblique forgetfulness, allowing us to live with every change, which because of its inevitability to evolve, constitutes a destruction...²⁰

Architecture is seen neither as a mechanical process depending on building technology and fixed, institutional types (as in Durand), nor as a completely individual, intuitional activity that would find justification in arbitrary and sensory experiences. As Kahn, Rossi seeks a metaphysical dimension of architecture that is timeless, universal, and permanent, revealed in the elemental forms and order of architecture. According to Bernard Huet, Rossi's work with its unity and simplicity, and with its means of expression in handling with the disorder of the modern city, has proposed a contemporary monumental alternative.²¹ The range of meanings of the symbolic monument that is explained in the first chapter is valid for Rossi. On the one hand, there is the monument with all the cultural and historical meanings accumulated within it, on the other hand, there is the basic, primordial and pre-conceptual essence that underlies all monumentality which is the focus of this study, deriving from the collective unconscious and archetypal. (Figure 25)

Rossi states that "...rationality or the smallest degree of lucidity permits an analysis of what is certainly reality's most fascinating aspect: the inexpressible"²² As it has been explained before, the inexpressible and that which exceeds human understanding belong to the category of the sublime. Hence the representation of the "sublime", which is the realm of the

impossibility of knowledge in “rational architecture” is of primary concern for Rossi.

I encountered something similar to this in Juan de la Cruz’s ascent of Mount Carmel: the representation of the mountain in his magnificent drawing/writing brought me back to my initial perception of the Sacri Monti, where the most difficult things to understand always seemed to me the meaning of and reason for the ascent.²³

One of the most outstanding expressions of the sublime in Rossi’s work is the Cemetery of San Cataldo at Modena, which exemplifies the archetypal privations and becomes a profound space of absence. “... *The cemetery figure seems the embodiment of the dream state- beyond the tangible: such is death.*”²⁴ (Figure 26, Figure 27, Figure 28, Figure 29, Figure 30) The basic privations of darkness, silence, and vacuity can all be observed and unified as the extension of the most primordial privation, that is death. The most explicit revelation of this appears in the Ossuary building. (Figure 29) In the centre of the design, close to the entrance, is the eight-storey red cube, “the shrine” which has many cubic voids, without glass, revealing its role as a “house of the dead”²⁵. The structure has neither a roof, nor a floor, and connected by stairs to the level of columbaria below. The striking vacuity and silence give this building its sublimity, as well as its metaphorical relationship with the residential type of apartment house. But now, the red cube is the house of the dead, so it points to the absence of life, which can only be revealed through architecture. The cone at the other end of the axis, which rises above the cemetery, with its oculus on the top, serves a similar purpose.(Figure 28) It is an analogue of the chimney, like that of a factory, but one where work is



Figure 25. Aldo Rossi, Monument to the Resistance, competition design, Cuneo, Italy, sectional model

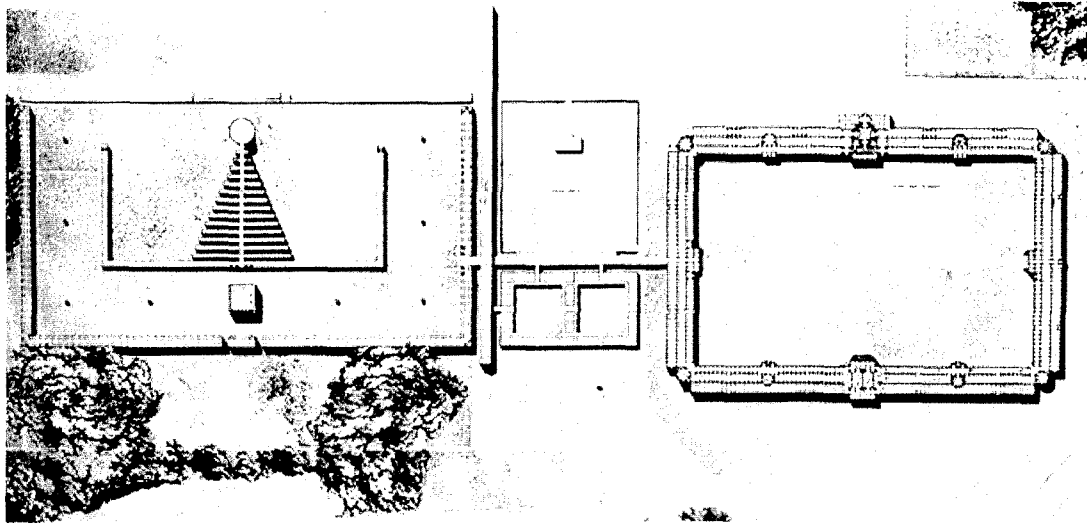


Figure 26. Aldo Rossi, Cemetery of Modena, site plan showing the new cemetery of Rossi with the existing Jewish cemetery

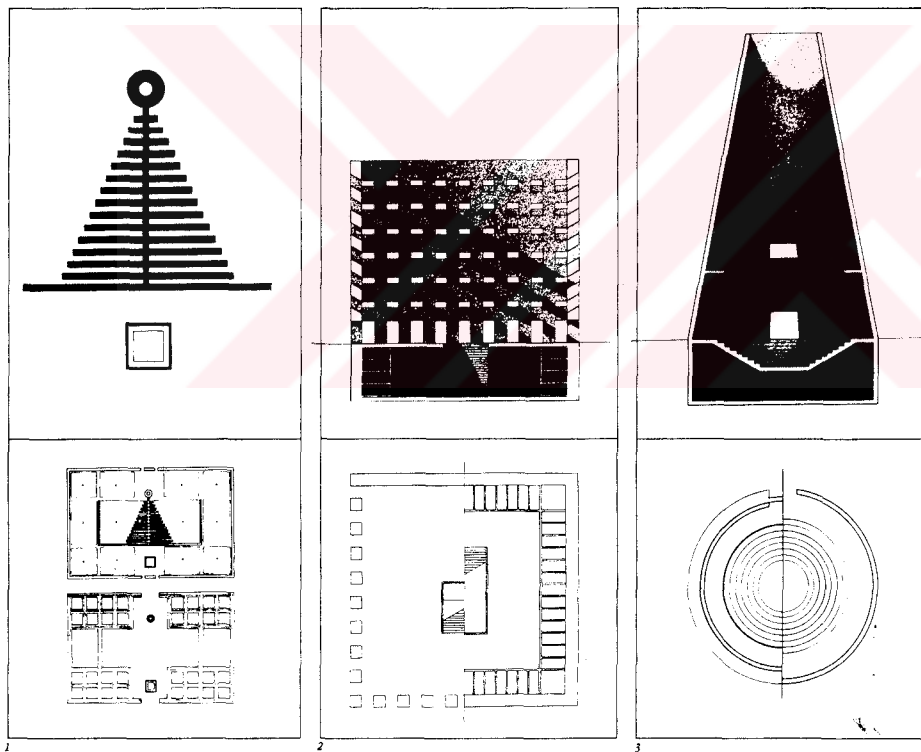


Figure 27. Aldo Rossi, Cemetery of Modena,

- 1-plan elements,
- 2-ossuary
- 3-monument over common grave

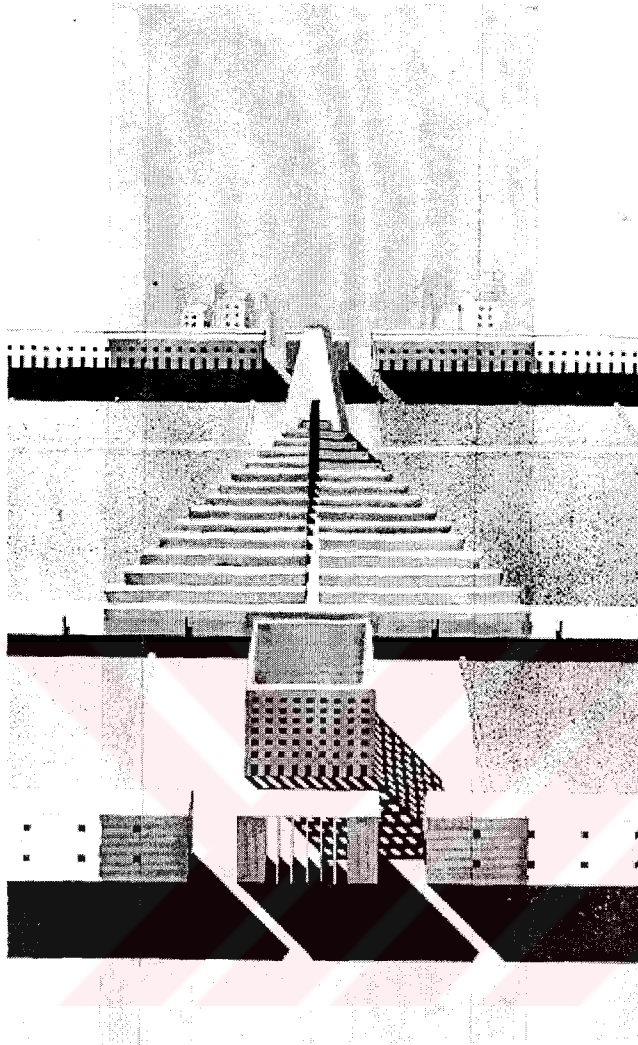


Figure 28. Aldo Rossi, Cemetery of Modena, perspective sketch



Figure 29. Aldo Rossi, Cemetery of Modena, view of the Ossuary



Figure 30. Aldo Rossi, Cemetery of Modena, view from the corridor of the columbarium

disrupted. Rossi follows Boullée's architecture of shadows where the monument is composed of a plane surface, "*naked and stripped, absolutely deprived of details, made of a material that absorbs the light and whose decoration is formed by a painting of shadows delineated themselves by shadows still more somber.*"²⁶ Thus, the shadows define the space of absence of the cemetery which becomes at the end "a city of absence".

In terms of the second category of archetypal monumentality, that is of order, first of all the concept of atemporality plays an important role for Rossi. There is no linear progress of time for Rossi, time is cyclical, and there is the eternal return of the same, which constantly points to the same authentic reality that of the cosmic order. Just as for Kahn, "what was, what is and what will be has always been." So the architect cannot change the course of events or "invent" from *tabula rasa*, but only can reveal the essence of architecture which has always been the same. Thus he becomes the "catalyst" of this revelation in Kahn's terms. Rossi, in this respect, draws an analogy between theater and architecture²⁷. Architecture becomes a permanent stage for the events of life that constantly change. The ritual of architecture has a **healing function** with its unchanging and primordial order. Rossi proposes an "other" architecture which is the permanent stage for the drama of humanity remaining eternally the same. The time in theater as well as space and forms necessitate an order that is different from everyday realm; the time in the theater does not coincide with the chronological time, the objects belong to a different realm than in daily life, (like "drinks never consumed...") There is ritual in theater just as in architecture.

The concept of atemporality of architecture is related also with the term apparatus (apparecchio) which becomes another key word for Rossi:

The connection between apparatus and death also reasserted itself in such common phrases as ‘apparecchiare la tavola’, meaning to set the table, to prepare it, to arrange it. From this point I came to regard architecture as the instrument which permits the unfolding of a thing.²⁸

He is concerned with the “*stasis of timeless miracles, to tables set for eternity, drinks never consumed, things which are only themselves,*”²⁹ with the idea of atemporality of construction, an atemporal universe which is outside man. In this sense, architecture is also “**apocalyptic**” (from Greek *apokalupsis*, revelation, to uncover, of or pertaining to a prophetic disclosure or revealing), which reveals what is hidden and brings to surface. At this point, the relationship with “deep structure”, especially Jungian archetypes, becomes obvious. The essence that is revealed by architecture, that is mediated by the architect, is situated in the depths, in the **collective unconscious**. The relationship with the archetypal order and mandala, that is even formally evident in Kahn’s work, is also valid in Rossi. As explained in the previous chapter, mandala has a healing function through revealing what is hidden in the depths of the psyche, the contents of the collective unconscious and it has a universal and timeless mode of representation. The process of producing a mandala begins with the marking of a centre, going outwards, it is like an unfolding path that leads to integration, to reach unity within the psyche that is represented in the archetype of the “Self”. In this context, Peter Eisenman’s analysis of the analogy of labyrinth is significant: Eisenman in his introduction to “The Architecture of the City” analyses this analogy in Rossi, taking his lead from the

image Rossi used on the cover, the image of Hadrian's Mausoleum in Rome, which is read as a spiral. (Figure 31, Figure 32) The spiral, as Eisenman states, is a symbol of transformation, as an unfolding path.³⁰ In classical mythology, the labyrinth was the invention of Daedalus, as the only architect of mythology and symbol of the humanist architect. Eisenman thus considers the labyrinth, at the same time as an emblem of humanist condition of architecture.

This analogy is revealing in terms of conception of time and space in Rossi. As we have seen, Rossi's time is not the linear time of modernism which indicates the belief in the linear progress and relation of causality, but rather the time that continuously turns upon itself. This is a circular movement that unfolds in spirals, but which always remains bound to the center. In terms of space, there is a constant reference to the elemental forms and geometries, to the archetypes that form the conceptual centre of the design. Regarding archetypal elements that Rossi uses, Peter Buchanan states that:

He wants to distil to the point where all historic association is drained away and what remains is a framework of pure potential, waiting to be overlaid and elaborated by future history. So the potency of type is in its psychological dimension... type resides in the collective unconscious. From there type can be recalled and in turn it is from there that its recognition can excavate deep memories and meanings.³¹

Typology³² in Rossi's work is about the elemental forms that cannot be further reduced, that belong to the collective unconscious, namely they are just like archetypes of Jung. In his analysis of the works of De Chirico, Peter Buchanan states that the archetypal places depicted "... exist nowhere, not in Italy, nor in history. Instead they exist in myth and memory, in the deepest

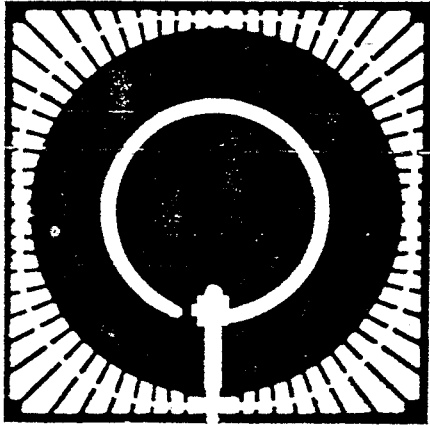


Figure 31. Sketch of the Mausoleum of Hadrian

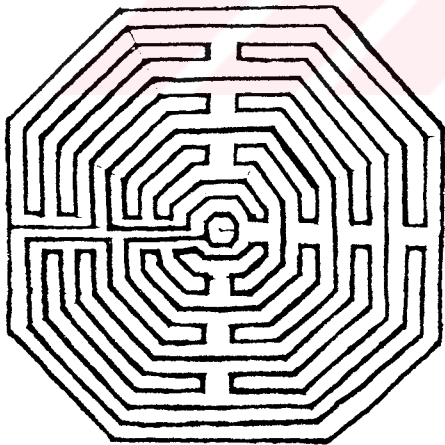


Figure 32. . Drawing of a labyrinth by Dom Nicolas de Rély



Figure 33. Giorgio De Chirico., "The Nostalgia of the Infinite"



Figure 34. Aldo Rossi. "Study for the Parma Theater"

recesses of our psyche where presences are recognised in absences and truths in contradiction."³³ (Figure 33) Rossi also depicts such archetypal places, which represent the atemporality of architecture, the permanence of the deep structure of monumentality. (Figure 34) Buchanan distinguishes the concept of archetype from the concept of type:

Unlike the other types discussed archetypes have no physical form exist neither space nor time, but are processes of the psyche where they inspire us all and so indirectly shape culture and its artefacts. Much more effectively than the stereotypes of history these archetypes can resurrect for us images in our memory and meanings, more magical than mundane,...Revealed in living myth and dream they represent the most profound pursuit of the spirit and through their evocation can bring back to our art and architecture the deepest meaning destroyed by the iconoclastic myths of reductive modernism.³⁴

The "authentic problem" for Rossi is to retrieve the origins of the architectural sign. According to Manfredo Tafuri and Georges Teyssot, the return to primordial forms is an ultimate quest for reason and memory, the cone, the tetrahedron, cylinder, prism and triangle bestow an order to those signs which have been lacking any meaning. Tafuri and Teyssot state that:

The primordial elements of the world are the natural elements (water, earth, fire, air) forming compounds among themselves by attraction and repulsion. Similarly, this is what happens to Aldo Rossi's primordial forms: they can, by turns, be intersected, shattered, composed and decomposed, remaining always with an alchemical or sacred world.³⁵

Bernard Huet states that, for Rossi, the common elemental forms and patterns that are revealed through the monumental persistences whose real and functional significance may remain obscure but whose mythical image remain so clear, take on the value of *forma mentis*.³⁶ (Figure 35, Figure 36)The



Figure 35. Aldo Rossi, Exhibition Structure for “Idea and Knowledge” at XVI Milan Triennale, perspective of the corridor



Figure 36. Giovanni Sacchi , “ Substance of Architecture” -geometric elements, wooden model-, from the Exhibition “Idea and Knowledge” at XVI Milan Triennale

obsessive repetition of archetypal forms is not related to the geometric considerations, but with the collective significance of these forms. As Christine Boyer states:

An uncanny and enigmatic power of things, be they archaic objects that resist change or primary forms like triangle, pyramid, cone and cube, move the spectator, and become the locus of collective memory. So things become forms that relay personal and collective myths. (As in the case of the red cube) This process of transformation is analogical, which establishes the connection between the real and the imaginary, the known and the unknown, the typical and the unexpected.³⁷

The concept of analogy reveals the kind of rationality that Rossi proposes, which also provides a direct reference to Jung. Rossi quotes Jung's description of analogy to explain his analogical method:

... "Logical" thought is what is expressed in words directed to the outside world in the form of discourse. Analogical thought is sensed yet unreal, imagined yet silent; not a discourse but a meditation on themes of the past, an interior monologue... **archaic, unexpressed and practically inexpressible.**³⁸

Rossi gives the example of Canaletto whose paintings of Venice represent an analogical Venice. In the analogical Venice painted by Canaletto, both *familiar and unwonted*, similar and different to the Venice of reality, a number of specific characteristics help the observer to recognize the "genius loci" of the city and to evoke the collective memory that is bound to it; yet within this framework he could also identify specific variations for Palladian designs. As Bernard Huet states, a similar process is true for the building in Rossi's point of view. By means of its typological eminence, "*the architecture should evoke the silent and archaic permanence of the archetypes that fuel the collective memory of a society.*"³⁹

¹ Many authors refer to the relationship of Kahn and Rossi with the Enlightenment visionary architects Boullée and Ledoux. For the discussion of relationship between both Rossi's and Kahn's architecture and that of Boullée and Ledoux, see Sekler, Eduard F., 1980, "Formalism and the Polemical Use of History: Thoughts on the Recent Rediscovery of Revolutionary Classicism," *The Harvard Architectural Review* Vol.1, pp.33-39.

² Louis Kahn, 1986, *What Will Be Has Always Been: The Words Of Louis I. Kahn*, Edited by Richard Saul Wurman, (New York: Access Press: Rizzoli], p. 157.

³ Kahn says, "A validity true to man presents itself to a man in circumstances. A man can be a catalyst to a validity." See John Wesley Cook and Heinrich Klotz, 1973, *Conversations with architects: Philip Johnson, Kevin Roche, Paul Rudolph, Bertrand Goldberg, Morris Lapidus, Louis Kahn, Charles Moore, Robert Venturi & Denise Scott Brown*, Foreword by Vincent Scully, (New York: Praeger Publishers), p. 179.

⁴ Cook, p. 180.

⁵ Joseph Burton, 1983, "Notes from Volume Zero: Louis Kahn and Language of God," *Perspecta* Vol. 20, p.90.

⁶ William Curtis points to the relevance of the concept of archetype in Kahn's work: "...For basically he felt that forms of social grouping stemmed from a limited number of archetypes..." See William J.R. Curtis, 1983, "Authenticity, Abstraction and the Ancient Sense: Le Corbusier's and Louis Kahn's Ideas of Parliament," *Perspecta* Vol.20, p. 193. In fact, Kahn's work is rich in theoretical references that he never explicitly mentions. Joseph Burton discloses some of these influences in his essay "Notes From Volume Zero: Louis Kahn and The Language of God", such as German romanticism and at the basis a Neo-Platonic tradition, concerning the Egyptian hieroglyph which is accepted as visual analogue of archetypal Platonic ideas, that the phenomenal world, language and beauty are poor copies of. The connections become more meaningful as hieroglyph appears also in psychoanalytical theories of Freud and Jung in twentieth century. Burton, pp. 69-91.

⁷ - Louis I. Kahn, 1991, *Louis I. Kahn: Writings, Lectures, Interviews*, Introduction and Edited by Alessandra Latour, (New York: Rizzoli International Publications), p. 18.

⁸ See Pierluigi Serraino, 1997, *Jungian Archetypes in Architectural Thinking*, [Internet, WWW], ADDRESS:

<http://net.kitel.co.kr/~victor21/jung/serraino.html>

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⁹ Cook p. 181.

¹⁰ Romaldo Giurgola, "Silence and Light," in Romaldo Giurgola, 1979, *Louis I. Kahn* (Barcelona: Gustavo Gili), p. 15.

¹¹ Vincent Joseph Scully, 1962, *Louis I. Kahn* (New York, G. Braziller), p.118. "*Turn to feeling and away from thought. In feeling is the psyche. Thought is feeling and presence of order. Order, the maker of all existence, has no existence will. ... This will is in the psyche...*" See Scully, p. 114. Here, we observe a different kind of rationalism that does not discard feeling but gives it the primary place. Just like Jung who pursued to construct a rational framework for the understanding of feeling, and also accepted feeling as a rational category since it involved judgement, or Burke who searched a 'rationale of our passions'.

¹² Kahn also uses the term integration which is significant in Jung's conception expressing the individuation process, "*Order supports integration. From what the space wants to be the unfamiliar may be revealed to the architect.*" Scully, p. 114.

¹³ Moreover Kahn's statements are also parallel to Jung in his definition of "*the unmeasurable spirit of existence*", whose representations are always less than itself, just like the Jungian archetype, which can only be mediated by archetypal forms and ideas that is in fact inexpressible in essence.

¹⁴ Jacobi, p. 357.

¹⁵ Etlin, p. 86.

¹⁶ Ibid.

¹⁷ Kahn, 1986, p. 298.

¹⁸ See Serraino.

¹⁹ Ibid.

²⁰ Aldo Rossi, 1981, *A Scientific Autobiography* (Cambridge, Mass. And London: The MIT Press), p. 37.

²¹ Bernard Huet, "Aldo Rossi, or the Exaltation of Reason," in Gabriella Borsano and Alberto Ferlenga, ed., 1984, *Three Cities* (Milano: Electra Editrice), p.18.

²² Rossi, 1981, p. 52. Jean L. Marche relates Rossi's effort to express that which eludes one; the inexpressible, to Lyotard's position concerning the relationships between rationality and what Lyotard names as the "inhuman", "indeterminate", and the "unpresentable". See Jean La Marche, "In an out of type," in Franck and Schneekloth, ed., p.219.

²³ Rossi, 1981, p.219.

²⁴ Nicolas C. Markovich in Franck and Schneekloth, ed., p. 221.

²⁵ Rossi states that this architectural work is unfinished and abandoned and is analogous with death. For the description of the project by Rossi, see Aldo Rossi, January-February 1982, "The Blue of the Sky: Modena Cemetery, 1971 and 1977," *Architectural Design* Vol.52, pp.39-42. See also Moris Adjmi, ed., 1991, *Aldo Rossi: Architecture, 1981-1991* (New York: Princeton Architectural Press), pp.19-25; Peter Arnell and Ted Bickford, ed., 1985, *Aldo Rossi, Buildings and Projects* (New York: Rizzoli), p. 88.

²⁶ Boullée, quoted in Vidler, p.276.

²⁷ See Rossi, 1981, p. 50. See also Diane Ghirardo, "The Theater of Shadows," in Adjmi, pp.11-19; Rafael Moneo, postscript in Arnell and Bickford, ed., *Aldo Rossi, Buildings And Projects*, p.315.

²⁸ Rossi, 1981, p. 5.

²⁹ Ibid.

³⁰ Peter Eisenman, "The Houses of Memory: The Texts of Analogy," Introduction to Aldo Rossi, 1982, *Architecture of the City* (Cambridge, Mass. And London, England: The MIT Press), p. 3. The labyrinth and spiral are universal symbols that can frequently be found in mandalas, for an example, see Figure 13.

³¹ Peter Buchanan, October 1982, "Aldo Rossi: Silent Monuments," *Architectural Review*, V.172, p. 50.

³² The distinction between "type and model" drawn by Quatremère de Quincy, which is directly referred to by Rossi, is significant to understand Rossi's conception of typology. See Rossi, 1982, p. 40.

³³ Peter Buchanan, July 1982, "Contemporary de Chirico: Precursor to Post-Modernism," *Architectural Review* Vol.172, p. 45. At this point the parallelism with Jungian archetypes become apparent. According to Jung: "There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the forms of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action." See Hall and Nordby, p.42.

content, representing merely the possibility of a certain type of perception and action.“ See Hall and Nordby, p.42.

³⁴ Buchanan, July 1982, p. 46.

³⁵ Manfredo Tafuri and Georges Teyssot in Manfredo Tafuri and Georges Teyssot, May- June 1982, “Classical Melancholies,” *Architectural Design* Vol.52, p.16. The relationship with alchemy is significant, which also exists in Jung.

³⁶ Huet, p. 20.

³⁷ The relationship between collective memory and forms in Rossi is analysed by Christine Boyer in Christine Boyer, 1994, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (New York: Massachusetts Institute of Technology), p. 196.

³⁸ Jung, from the correspondance with Sigmund Freud quoted by Rossi in “An Analogical Architecture,” in Andreas Papadakis and Harret Watson, ed., 1990, *New Classicism* (The Hague: SDU Publishers), p. 133.

³⁹ Huet, p. 21.

CHAPTER 5

CONCLUDING REMARKS

The concepts of architectural monument and monumentality can be analysed from a variety of viewpoints, since the terms have a wide range of connotations. In this thesis, four basic categories of the definitions of the “monument” in architecture are introduced. These are monuments of memorial value, monuments of historical value, monuments of scale and scope, and ‘monumental monuments’ of symbolic value. In the last category, that of monumental monuments, “monumentality” is introduced as a quality of architectural space independent of extrinsic factors like history or politics, but depending purely on the aesthetic and psychological experience of architecture. In terms of symbolic aspects of monumental monuments, Richard Etlin’s conception is significant for this study. As Etlin states, symbolic space in architecture exists in a multi-layered structure, at the bottom of which there is the “deep structure”, that is universal and timeless. This thesis focuses on the primal symbolism that Etlin introduces in relation to monumentality in architecture, that is on “archetypal monumentality”.

First, the concept of deep structure is analysed in a general context, since basically, it is not of an architectural origin, but has connotations in various domains all of which point to a common ground. This ground is the belief in the presence of common and timeless structures underlying differences, and of a primordial order beneath the *apparent* disorder. These structures are basically “irrepresentable”, and cannot be fully understood, but they are revealed indirectly. For this reason, the conceptions acknowledging deep structure involve a certain degree of mysticism. In fact, the quest for objective knowledge typically ends up with such mysticism, whether it is in science or in art. The concept of “deep structure” is originally used by Noam Chomsky in linguistics. Chomsky introduces the dichotomy of the deep structure and the surface structure in language. According to Chomsky, beyond the differences and causality in the surface structure, language has a deep structure that is innate and universal; common to all human beings.

However, for this study, the most significant conception is that of Carl G. Jung in the realm of psychology. The depth psychology expounded by Jung is included in the general category of analytic psychology, while it differs from other approaches in this realm with Jung’s explanation of the unconscious. For Jung, the deep structure of the psyche is in the unconscious; however this is not the personal unconscious as in Freud, but a collective one. He names the immutable and universal constituents of the collective unconscious as “archetypes”, which are the irrepresentable elemental structures and patterns that are mediated through dreams, art and psychoanalysis. The existence of common symbols in dreams as well as in art, according to Jung, points to the

existence of the archetypes which form the deep structure of the psyche. In addition to the concept of archetype, the second concept Jung introduces that is significant for the discussion of the archetypal monumentality is the concept of “order”, which is closely related to the concept of “mandala” and the concept of “unus mundus”. The unity within the psyche; the harmony of the “unconscious” and the “conscious” are revealed in the mandalas as universal and atemporal symbols and patterns, which on a broader perspective correspond to a unity of the physical and psychic world; consequently to a unity of all existence, a cosmic harmony which Jung names as “unus mundus”.

In terms of architecture, the deep structure corresponds to a primordial symbolism that is supposed to be universal and timeless. In commemorative and religious architectures all over the world, certain common spatial elements, patterns of organization and common spatial experiences reveal the existence of an underlying common ground, that of “archetypes”. For example, the use of elemental forms which are themselves symbols of unity, the centrality of religious spaces, or the linear succession of spatial elements that necessitate a certain circulation pattern as in a ritual, are all expressions of the archetypes.

The deep structure of architecture also involves the domestic symbolism of nurture and security, and there are archetypal sources of this kind of symbolism, too. In fact there is a spectrum of architectural symbolism, which begins with the symbolism of the house, the “domestic” and ends with the symbolism of the temple, the “sublime”. In order to explain the archetypal monumentality, it should be made clear what characterizes monumental symbolism. In this essay, it is claimed that archetypal monumentality has two

categories of sources; the first is that of the “sublime” and the second is that of the “order”. In terms of the first category of the sublime, Edmund Burke’s conception is introduced, which directly refers to architecture as a source of sublimity. According to Burke, the sublime is an aesthetic and a perceptual category, which designates the “strongest emotion”. The sources of sublime, which may belong to nature, as well as to architecture, are grouped basically in two groups in this thesis; the first is that of “infinity” and the second is that of “absence”. These two fundamental sources both share the common trait of being beyond the realm of knowledge. They are inexpressible, like Jungian archetypes; yet they are represented and perceived through the mediation of forms and patterns, whether of nature, or of art. Absolute power, absolute light, vastness, magnitude, difficulty and magnificence are the most notable sources of the sublime in relation to infinity. In architecture, Burke introduces the concept of “artificial infinite” that can be achieved through certain spatial patterns, which reveal the belief in the universal and common modes of experiencing architectural space in Burke’s conception. In the second basic category of absence which is beyond the realm of knowledge just like infinity, the sources of the sublime are introduced by Burke as the “basic privations”. The most significant privations for monumental space are darkness, the privation of light; vacuity, the privation of objects; and silence, the privation of language. Especially in commemorative and religious architectures, we can see the extensive use of these privations to achieve a particular spatial character. The common emotions caused by these privations, regardless of time and place,

point to a deep structure of architecture, a primal symbolism; thus to the existence of “archetypes” in Jung’s terms.

The second source of archetypal monumentality is that of order. In relation to order, the concept of mandala, which is examined by Jung as the representation of the archetype of the “self”, is significant in terms of architecture. The mandala also stands for the concept of ‘unus mundus’, the ultimate unity of all existence, that is the unity underlying the multiplicity of the ‘empirical world’.

First of all, there is the psychological aspect of the mandala as having a function of contemplation and catharsis. Producing a mandala becomes a metaphor for reaching wholeness and harmony, both within the psyche and with the outside world. In architecture, the archetypal order serves a similar end. Just like in rituals or psychoanalysis, in architecture the “primordial order” has a healing function to cope with the chaos and disorder. The mandala analogy may work even in a formal level, with the centralised forms, the use of quaternity, circle or square. In the works of the visionary architects of the Enlightenment, namely that of Ledoux and Boullée, the harmonizing order in representations of the civic institutions makes the analogy of “mandala” relevant both on a formal and on a deeper psychological level.

In this context, Mike Brill’s concept of “sacred place” is introduced, since the order of archetypal monumentality is, at the same time, a sacred order. The duality of the sacred and profane is revealed in the monumental as it is differentiated from the “ordinary”. The certain characteristic patterns and elements- like the creation of spatial thresholds, the special use of light, the

effects of kinaesthesia, the ritualized movement patterns and elements of contemplation as often seen in religious architecture, symmetry, rhythm, stability, permanence, and eminence of placement in the context – are commonly used in the creation of a “sacred place” and reveal the nature of archetypal monumentality the most common examples of which can be observed in religious architecture.

In the twentieth century, there have been as many examples of archetypal monumentality as in the past, since archetypal monumentality does not depend on a certain style, fashion, or “künstwollen” of an era, but on an innate “deep structure” that is valid for all ages. In this study, the works and the conceptions of two architects of the twentieth century, Louis Kahn and Aldo Rossi are analysed in relation to archetypal monumentality to unveil the continuation of the validity of the discussion.

The archaic, monumental architecture of both Kahn and Rossi manifests what is labelled in this study as the “deep structure of monumentality”. As it is stated formerly, the search for an ultimate common ground that transcends the categories of time and space, that lies beyond the differences and variations, the search for an innate order beneath the disorder, end up with a kind of mysticism, whether in the sphere of science or art. The theoretical positions of the above mentioned architects are significant also in this respect. Just as the Enlightenment architects Ledoux and Boullée, Kahn and Rossi are simultaneously regarded as rationalist and romanticist. Both seek a rationalism that involves poetry and reason concurrently. In this context, monumentality stands as the utmost expression of the ‘inexpressible’ essence of architecture

through rational means and methods of design. As explained in the third chapter, Jungian collective unconscious is significant since it belongs to the whole humanity, not limited to any individual. As both for Rossi and Kahn, architecture is not an individualistic, subjective art but a collective one that is based on an objective ground; the collective symbolism of archetypal monumentality becomes significant. The architect in this perspective mediates the revelation of the timeless and universal archetypes, rather than creating from *tabula rasa*.

Monumentality has been manifested in the architecture of all past centuries and past cultures. However the concept of monumentality is approached from a variety of perspectives, consequently, it is impossible to reach a unique, ultimate definition of the term, but a variety of connotations. In this thesis, the relationship between the archetypes and the symbolic nature of monumentality is explored that is, a deep structure of architectural monumentality considered to be timeless and universal. As archetypal monumentality does not depend on extrinsic factors like culture or history, but on the persistence of certain patterns and qualities that are designated as monumental, the discussion on the subject matter still retains its validity and significance.

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