



## The Collective Unconscious and Chronological Areas<sup>1</sup>

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### Abstract

According to Gibson's 'ecological perception' theory, the physical universe is made up of various areas each of which covers and hides the other one and it is only possible to perceive these areas at the time when one is obliged to move around in the environment. The author calls these areas "spatial areas" of the environment. Since no human movement is possible without the passing of time and, given the close relationship between time and place conceptions in modern science whereby time is regarded as the fourth dimension of 3-dimensional space, it is conceived that if one is still (i.e. not moving) but observes the passing of time one will understand different areas of environment that we call the "chronological areas" of an environment. A close relationship is perceived between the Jung unconscious and 'chronological areas' that have given great simulation to spatial areas. This research indicates that the unconscious has the ability of free movement in spatial and chronological areas. In this article, the author aims to explain the conceptions of spatial areas, 'chronological areas' and a combination of these using an experimental approach.

**Keywords:** Unconscious, Spatial areas, Chronological areas, Gibson's 'ecological Perception' theory.

### ناخودآگاه جمعی و پهنه‌های زمانی

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### چکیده

مطابق تئوری ادراک بوم شناختی "گیسون" جهان مادی متشکل از پهنه های گوناگونی است که یکی دیگری را پوشانده و مخفی می دارد و تنها هنگامی ادراک این پهنه ها میسر است که شخص ملزم به حرکت در محیط باشد. نگارنده این پهنه ها را "پهنه های فضایی" محیط می نامد. از آنجا که هیچ حرکتی بدون گذشت زمان برای انسان امکان پذیر نمی باشد و با توجه به ارتباط نزدیک بین مفهوم های مکان و زمان در علوم جدید به گونه ای که زمان را به عنوان بعد چهارم فضای سه بعدی در نظر می گیرند، این نکته به ذهن خطور می کند که اگر شخص در محیط، ساکن (بدون حرکت) ولی ناظر گذشت زمان باشد، نیز پهنه های متفاوتی از محیط را درک خواهد کرد که می توان آن ها را "پهنه های زمانی" یک محیط نامید. ارتباط نزدیکی بین "ناخودآگاه جمعی" یونگ و پهنه های زمانی که مشابهت بسیار زیادی به پهنه های فضایی دارند احساس می شود. این پژوهش نشان می دهد که ناخودآگاه جمعی توانایی حرکت آزادانه در پهنه های فضایی و زمانی را دارد، می پردازد. نگارنده در مقاله حاضر به مفهوم پهنه های فضایی، پهنه های زمانی و ترکیب این دو با رویکرد تجربی دست می یازد.

کلمات کلیدی: ناخودآگاه جمعی، پهنه های فضایی، پهنه های زمانی، تئوری ادراک بوم شناختی گیسون.

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## Introduction

Human beings are creatures subject to change. During their lifetimes, they change throughout all the psychological, physical, intellectual and emotional dimensions and they cause their environment to change simultaneously. A new connection is shaped between the environment and a person follows each mutation which provokes a new perception and emotion and causes him/her to reach a new understanding. These mutations are caused by the impact of human beings on the environment and other human beings. A person recreates and improves his living environment according to both physical and abstract needs and this process continues until s/he and the environment reach the equilibrium. The physical environment does not determine human behavior and it only provides the necessary conditions to take advantage of environmental potentials according to human needs. (Motallebi, 2007)

A psychological space can convert an emotional experience and it can also create a dream-like intellectual condition. The existence of a theory whose specialized ambit is perception of the world within the psyche and the various dimensions of consciousness help us perceive this aspect and the role of the person in the interaction between the person and the environment is beneficial. The motivations of a human being can either be visible or invisible, justified or unjustified and conscious or unconscious. For example research has shown that people are apt to smile mostly on sunny days or they are usually more quarrelsome in summer months more than in other months. In each of these cases it is because of motivations which are not immediately visible. It can be said that human beings are different from each other insofar as that they are unconscious of their existing differences. The more a person is unconscious, the closer he becomes to the general canon of psychological attitude. However the more he is aware of himself, the more his difference from the owners of other minds is obvious so that he will underestimate the usual and habitual expectations. It will also be less possible to anticipate the reactions

of such a person and this is because the individual self-consciousness is more distinct and obvious than the collective self-consciousness. However, the more obvious this self-consciousness is, the greater the differences a person perceives and also the more he will separate himself from collective structures because the empirical freedom of the animus develops in accordance with the development and expansion of the self-consciousness. (Jung, 1993)

The semi-conscious ego can comprise all our needs including agitations, ideas, thoughts, discoveries, intellectual processes, perceptions, deductions, defaults and a chain of emotions all mixed together. Each of these psychological events can slowly, intermittently or constantly become unconscious, and all of these become unconscious just because there is not enough space for them in the conscious mind. Some of our cogitations lose their effective power and become semi-conscious (i.e. they do not make our self-consciousness pay attention to them.) The reason for this that they are no longer important for us and have no connection with whatever our mind is dealing with or we tend not to pay attention to them for whatever reason. (Jung, 1999)

In addition to the distant memories which were one time in the self-conscious, new and creative ideas can also be visible in the unconscious. There are those ideas which were never in the self-conscious ego previously and appear through the 'black heart of the mind' and occupy a very important part of the semi-self-conscious psyche. We address such examples of this kind which provide the solution to some puzzles according to a new and unexpected view of our daily life. Most philosophers, artists and even writers owe some part of their best ideas to those revelations which have appeared through the unconscious. (*Idem*)

## Problem Blueprint

One of the most important things in the Jung's concept of the collective unconscious is time. Jung believes

that the collective unconsciousness is the cache of the past memories and the future has already appeared in the collective unconsciousness. (Jung, 1994). Now, if we believe the space in its general concept includes different 'chronological areas' which are manifested by the passage of time and create the future or if we go back to the past, we can perceive the 'chronological areas' of the past or those events which happened in the past. However, it is strange to believe that while the person imagines a delineation of the past in his mind, he actually goes back to the 'chronological areas' of the past. Jung also talks about the capability of the unconscious ego in the anticipation of future events which is the unconscious movement towards the 'chronological areas' of the future.

The close connection between the collective unconsciousness and 'spatial areas' can be imagined through appreciating the closeness of the concepts of time and place. This means that the collective unconsciousness is capable of instant movement through the 'spatial areas' without the passage of time. Now, if the individual moves through the same route in the environment after movement in one environment at one time and perception of 'spatial areas' of the environment at the other time, he will be able to perceive the different areas of the environment which are a combination of 'spatial' and 'chronological' areas through the passage of time. This means those changes which are created through movement in the environment and which are due to either to a change in 'spatial' areas or 'chronological' areas. How can the concept of 'chronological areas' be codified and what is its combination with the spatial area in connection to the collective unconsciousness?

### **Methodology**

This research has its analytical aspect and is based on free consideration of the case of El-Gholi in Tabriz. The framework for the research is based on a review of related literature and a consideration of different viewpoints, in particular Jung's view about "the collective unconsciousness" and Gibson's theory of

"ecological perception" of the environment. With an examination of this case followed by a series of pictures, it deals with the model of the 'special areas' which is the cause of place attention (the perspective angle) and which codifies the pattern of 'chronological areas' regarding the passage of time as a variable in the following stage.

### **The Collective Unconsciousness of Karl Gustavo Jung**

The division of psychological life into the conscious and the unconscious is a fundamental assumption upon which psychoanalysis is based. At first, Freud rejected the notion that consciousness is the basis of psychological life and so he divided the characteristics of the human being into three branches: conscious, semi-conscious, and unconscious. Consciousness includes all of the thoughts, emotions, memories and experiences which a person is aware of at a given moment. Consciousness consists of whatever a person pays direct attention to and is fairly unimportant to motivation. The semi-conscious part stores the entire thought and emotions which are not available to the consciousness at a special moment but can, however, enter the consciousness with little effort. For example you are aware of the names of the individuals in a room but you are not actually thinking about them. From Freud's viewpoint, conscious is not the most developed and important motivational component of the human character. The unconscious is the invisible cache of the instinctive movements, repressed experiences, childhood memories and the powerful but unsatisfied likings. This psychological cache of instincts and movements is the base of the comprehension of the psychoanalysis mobility of human motivation. From Freud's viewpoint, it is possible to reach the content of unconsciousness through dream analysis, expanded examinations, oral errors and lapses, hypnotism and jokes. (Freud, 1964)

Jung, the Swiss psychologist and a follower of Freud's doctrine, had his own view regarding character which is well known as Jungian analytical

theory. Jung emphasizes the different individual characters and he divides them into four types. Two of his rational types include thoughtful and emotional ones and the other two, irrational ones, comprise appreciative and intuitive ones. Jung's viewpoints regarding character are more complicated than Freud's hypotheses. Jung combined Freud's viewpoints with philosophy and theosophy and his ideology has reached beyond the medical profession and psychology and moved towards philosophy, literature and theosophy. Jung's hypotheses consist of theoretical and practical aspects.

### The analytical psychology of Jung

The views of Jung derive their originality from his religious-theosophical ideology and they bear no relationship with the scientific aspect. As a result, no research has been carried out to show the possibility of subjecting his theoretical bases to a practical proof in one way or other. (Jung, 1994)

Here, we shouldn't limit ourselves to the scientific and rational expectancies but we should also consider the emotions; this means that we ought to pay attention to all of the real data of the spirit. Jung moves from the collective unconsciousness ego and he believes that it exists in all living beings from the

beginning of their existence and pays no regard their nationality and race. This collective unconsciousness includes some images which are constantly repeated and represent shared and specific problems such as birth, death, animosity and etc. Jung calls these sensory images "archetypes" and deduces their existence in all the cultures of the Earth from legends, statues and the ancient remains.

These images inform us of a person's unconscious world. Jung believes in the existence of individual unconsciousness alongside the collective unconsciousness. He asserts that the self-conscious and the unconscious are in equilibrium with each other. This means that whenever one of them outbalances the other, it causes the other one to be more active for equilibrium to be created between. He believed that the living stream of the individual during his life is called individualization. According to his theory, individualization allows us to extricate the selfhood of the human being from the *prozona* (a protective coverage between the outside and the inside world which helps the individual to identify himself in the outside world) through the unconscious influence of rudimentary images (archetypes) so that the human being can achieve the adaptation of perfect consciousness and multilateral mentality.



**Picture 1.** Delphic Oracle foretelling future to a king of Greece (vase painting). The messages of the unconscious ego are often as mysterious and contradictory as the words of fortune tellers (Jung, 1999).

Jung not only emphasizes the unconscious ego and its role in the individual's life which is entirely different from Freud's notion, but also he believes in the existence of another layer in the unconscious ego which he calls the collective unconsciousness or the unconscious ego. This concept is of utmost importance in Jung's psychology and has been discussed and criticized by many psychologists and psychoanalysts. Even though most writers believe in those cases where Jung considers the effect and product of the unconscious ego, they criticize his justification and analysis of this concept according to scientific criteria (Jung, 1994). There are unrecognizable factors in every experience. Besides, every distinctive reality includes many unknown matters since we are unaware of the ultimate nature of the material.

The unconsciousness is divided into two layers: the individual layer and the collective layer. The individual layer ends in the revival of the oldest contents of childhood while the collective layer consists of the time before childhood; hence, it includes the remnants of ancestral lifetime. While the memory makes the images available in the individual unconsciousness large and striking since they have their background in the life of the individual, the

oldest images available in the collective unconsciousness appear as a shadow since they haven't had a connection with the individual's life. (Jung, 1994) The collective unconsciousness is also known as the super-individual unconsciousness since it is separate from the individual's scope and exists in its margin and its characteristics are entirely general and universal and it is available to every individual. While the individual unconscious ego doesn't have such characteristics and includes forgotten memories (actually forgotten) and the undesirable hallucinations that are sensory perceptions, without much sharpness until it passes the border of the unconsciousness and reaches the area of the consciousness and, finally, this unconsciousness includes psychological contents which are not ready enough to enter the conscious ego. The individual unconsciousness consists of this feature which usually exists in dreams.

The initial and original features are the most general and the oldest forms of visualizations and aspects of the human being. These features are either thought or emotion (patterns of an emotional and intellectual character) and they have their own independent life and existence. In this, they are nearly similar to the components of the spirit. It is possible to



**Picture 2.** Psychographs of human's ancient patterns are as instinctive as the migration pattern of geese. (Jung, 1999)

find out about this quality in all philosophical systems and the initial doctrine which is based on the perception of the unconscious ego and is known as the origin of cognition. (Jung, 1992) When our mind concentrates on one symbol, it reaches ideas that lie beyond reason and wisdom. For example, the psychograph of the axle makes celestial solar perception possible, however reason enters at this stage since a human being is not capable of the divine existential description. When we call something 'heavenly' in describing our mental limitation, we have actually benefited only from a name based on our beliefs and not on undeniable facts. Since there are unlimited numbers of phenomena that lie beyond our perception, we are constantly obliged to present our understanding through the use of symbolic expressions which are neither definable nor understandable. It is because of this that religion benefits from a symbolic language and defines itself through psychographs. (Jung, 1999)

According to psychological evidence, it is clear that there are old patterns of pre-self-consciousness which have never been self-conscious before and whose existence is provable only through their remnants in the contents of the self-conscious. There is no acceptable reason for rejecting the hypothesis that all of the psychological functions which now appear to be self-conscious were at one time unconscious, and yet have acted as if they were self-conscious. It can also be said that all of the psychological events found in human beings have been in the natural unconsciousness as well. (Jung, 1996) It is possible to identify a similar organization in the mind to a collection of figures of the body, each of which has its own history of evolution; the mind undoubtedly has its own history of evolution also.

This ancient psyche constitutes the foundation of our mind. Just as our body's structure is based on the general structure of ancient mammals and a meticulous anatomist or biologist can find the footprint of these structural similarities in our own organs, so the experienced researcher of the mind can

perceive the similarities between the psychographs of an individual's dream with aspects of the initiative human being as well as its "collective appearances" and mythical contents. (Jung, 1999) We do not believe that every animal creates its own special instincts when it is born nor do we believe that human infants invent their special manners at the moment of birth either. The designs of human thought are innate and inherited just like the collective instincts which act more or less equally in all of the human beings when needed. The emotional events which disclose these are similar to each other all over the world. They are recognizable even among animals and different animals understand each other even though they come from different species. The innate feature of the ancient pattern is so amazing – is it not possible also to think about the insects and the complexity of their group lifestyles since they do not often know their parents and have no training in this aspect? So why should we consider human beings to be the only living creature who lacks his own special instincts and has no sign of past evolution left in his psyche? (Jung, 1999)

The closer an individual approaches to the world of instinct, the more intense his desire becomes to flee from instinct and the greater his tenacity becomes in extricating the self-consciousness from the accursed darkness. From the viewpoint of psychology, the ancient pattern as the pattern for instinct is a spiritual aim which the nature of the human being attempts to reach; it is as a sea into which all the rivers flow and it is a prize which the hero wins after wrestling with a dragon and taking out of his paws. (Jung, 1996) The new patterns (or ideas) which are accessible through the unconsciousness should not be mistaken for the ancient pattern itself. These are such different structures, all of which are *irreprentable* in one form. This original shape is understood through some elements and basic definitions although their meanings are only guessed at. The absolute ancient pattern is a psyche-type factor which seems to belong to the invisible and ultraviolet spectrum of the psychological 'phantom' and which does not seem to reach the self-

consciousness *per se*. (*Idem*)

### **Jung's Symbolic Approach**

Jung's the general and individual unconscious mind meanings are used to explain why some forms are meaningful factors. Jung claimed that the collective unconscious mind set up the connection between people and the past. (Jung, 1968) The unconscious mind is formed from the collection of internal energies that are some kind of imageries. One of the basic kinds of imagery that compound the human's "centre of internal existence, soul and uniqueness" is the self. Thus far, getting to that kind of imagery is hard, and a person wishes explain his/her personality by choosing their living environment. People do this through the forms that they build or their choice of houses. (Cooper 1974; Ting 1969)

Individuality is the growth process of the personality during which the individual can attune his/her unconscious mind with the conscious life of individuality and this can indicate a group outlook. The ability of the unconscious mind to increase adaptation that allows the restoration of life to take place. This process involves the re-organization of unconscious mind, a harmonious process that starts to increase the use of complicated forms until restoration of life occurs and a new period in the use of the form begins. At the next step, harmony returns with use of simple forms (John Lang, 2003).

So the dependence of humans on centers of existence (Nasr 2002), to collective living (Prato 1978) and to the natural and artificial environment (Towan, 1974) is uninterrupted and, during thousands of years of life on earth, this meaning has been formed on their unconscious mind (Young 1973; Jung *et al.* 1967). Hence, the house is evidence of human dependency on framing the environment, symbols of self or the individual. (Cooper 1974; Cooper Marx 1995) An independent person doesn't pay attention to simple and less important affairs and so s/he likes the complexity and ambiguity of the environment.

Establishing residential environments that can

have different meaning levels, especially secret and symbolic meanings, is significant for people and they try to find suitable ways to protect these meanings. They want to have both an individual and general identity and so, with history and their past, they wish to preserve their social and cultural heritage and restore the valuable buildings in the local and city. They love knowledge, order and beauty so that a beautiful environment with human standards can please him. In many cases beauty is influenced by cultural matters and individual characteristics but, in many other cases, urban and local areas are seen in different cultures of the world and from the perspective of many people as beautiful in the Jungian sense (Jung 1973, Jung *et al.* 1967) Over time, humans established in their unconscious mind particular forms that at different times transfer to his conscious and appear in the form of mental symbols.

### **Cooperation Between Conscious and Unconscious, Behavior and Area**

Jung warns us not to trust our intellect. Fearing superstition and metaphysics, we have denied every doubt about the ability of the intellect to make a conscious, obedience and follower that natural and human rules govern in total order (Ahmadi 1996). Jung's idea is that all of us have particular lifestyles but, most of the time, we are counted as captives and indicators of a general soul whose life-span covers centuries. According to Jung's idea, not only are the remnants of our human ancestors' experiences to be found in our collective unconscious mind, but also the remnants of every action of those animals that are counted as the ancestors of humans are silted in the thin mind.

The main origin of the collective unconscious mind is Jung's criticism of Freud's perception of the unconscious. Jung thought that another of Freud's students, Alfred Adler, demonstrated very well that the sexual instinct isn't the only thing that forms the main factors of the unconscious, but that the instinct to dominate others is also important; since Freud

neglected this his argument was limited. Jung propounded the view that Freud's view of the unconscious was unsatisfactory too and that he didn't know the importance of the collective unconscious. Of course, Freud only discovered at the end of his life the importance of the analysis of myths, and from this, learnt the importance of collective unconscious meaning. However, in *Totem and Taboo* it was clearly mentioned that people in myths, narrations, proverbs etc. use a symbolism of which a person benefits in his dreams. Beyond this, Freud's analysis did not have any theoretical generalization. He only theorized about primary nations and about very simple forms of admissibility and he didn't want to make it a general theory.

In any case, Jung was a real collective unconscious theorist and clearly explained that in the analysis of spirit one can find mythological symbols' factors, the symbols that are in a person's unconscious, as if inheriting this. In Jung's view, symbol factors are in our soul and they refer to the meanings that we give them; these are not recognized by any of the simple methods of Freud's psychoanalysis. In contrast it seems that these factors and meanings are born from eternal and sempiternal meanings. So, without knowing that we live in a world of gods, devils and angels and good and bad forces whose presence have changed the form. The mental symbols of Jung are the real ancestor of unconscious inheritance that is there before our birth. We were born in the middle of the collective unconscious and create the pictures that are only the re-birth of mental symbols.

The main differences between Jungian and Freudian views are that: Freud viewed libido as only a sexual energy but Jung knows that libido involves all life forces; since Jung denies Freud's sexual growth stages, he doesn't accept the Oedipus complex; and Jung knows that instinctive energy is the cause of personality growth that is the continuity of life.

In Jung's view, the structure of personality is as follows.

A) The conscious: it contains memory, thought,

perceptions remembrances and other similar processes. They are in connection with reality and they help humans to be in harmony with their environment.

B) The private unconscious: everyone has a private unconscious for him/herself and includes all the desires, motivations, wishes, weak perceptions and some experiences that have either been destroyed or forgotten.

C) The collective unconscious: this is the source of inherited influences or hidden human ancestors and it is counted as origin of human growth; in other words, there are some hidden characteristics in humans that are general and participatory. Jung believes this in opposition to what the world thinks about religious experience.

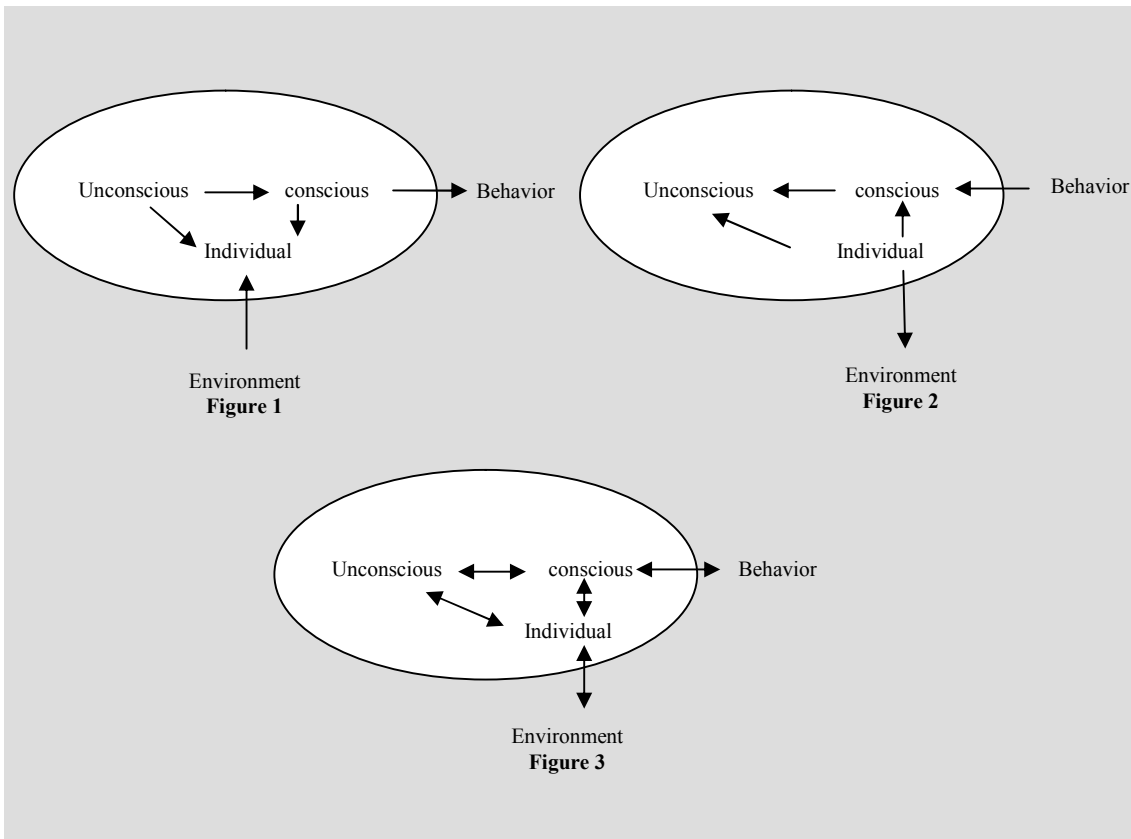
A person with such experience has a valuable treasure, it means that he owns a thing that not only is a means to life but also is the source of life and beauty, and it gives new dignity to the world and to human beings; such person has faith and calm.

The unconscious person can influence on one's behavior through consciously or directly. The conscious and the environment also have an affect on one's behavior as is shown in Figure 1. A person with this behavior can change environmental conditions and every behavior that the person exhibits can influence both the conscious and unconscious. Also, some conscious information is forgotten and becomes part of the unconscious, as we demonstrate in Figure 2. By combining Figures 1 and 2, we get Figure 3 which describes cooperation between the conscious and unconscious, person and conscious, person and unconscious person and behaviour and environment.

### James Gibson's Occurrence

According to Gibson's psychology, the environment and habitat are the foundations for all of the data. He believed that environmental data are received directly and without any mental processing through the environmental light and sensory attention of the individual which operates like a system (Gibson 1966).





Source of Figure: the author.

Today, Gibson's new and bold ecological viewpoint seeks to find its place in psychological research and findings on the environment (Kaminski, 1989; Lang, 1987; Motalebi 1996). According to Gibson's 'ecological perception' theory, the physical universe is made up of various areas each of which covers and hides the other one and it is only possible to perceive these areas at the time when one is obliged to move around in the environment. When the observer's viewpoint changes, not only do the visible areas change but also these invisible areas change along with the observer's viewpoint as well. So, during movement in the environment, different aspects are being noticed respectively. For example, the individual will experience the incessant perspective whenever he moves from one room, one avenue or one acclivity to the other. The viewpoint has influenced the description of environment and its design in municipal architecture. (Motallebi 2002)

According to Gibson's theory (1986), the signs of movement perception are found in the environment. The cause that we can see for something's movement

is that its movement covers or indicates some parts of a fixed area continuously. We can also see movable things when a change of place occurs and we gradually notice some parts of a thing while its other parts become invisible. So either our eyes follow a movable thing or focus on the ground, and mobility is felt in both cases. When the whole perspective field is moving, some vague signs occur after it which causes a lapse in the perception of motion. For example, if a bus passes the car that you are in, you feel that your car either has stopped or has gone backwards. Gibson's theory clarifies motion perception in light environments. However, in darkness it cannot be made clear and for the influence of self-dynamic it seems that the perception system receives some information about the movement of the eyes while they follow a luminous point which is as important as the environmental signs in motion perception (Iravani 1993).

A cooperative and empirical occurrence to beauty-recognition has recently been of utmost importance to

designers and architects (Berlin 1974; Rapaport and Havkez 1970; Lang 1987; Nasr 1988,1989; and Motallebi 1998) . Architects such as Kalen (1971,1377), Halperin (1972), Epliard, Linch and Mier (1973) and Bentley and his colleagues (1985) have driven their analyses beyond people's experiences about municipal areas with step-by-step and continuous experiences in particular which are based on psychoanalytical evidence about the psychology of environment (Motallebi,2005).

**Considering ‘spatial’ and ‘Chronological’ areas, and combinations of these, in Tabriz’s El-gholi ensemble:**

In the pictures given below the means of continues

sights of ‘spatial areas’ pointed to in Gibson’s ecology perception theory, is observed during movement in Tabriz’s El-gholi ensemble.

In Pictures 1 and 2, the total facing of the park entrance is shown from a distance of 25 and 50 meters.

The entrance stairs are shown in Picture 3.

Pictures 4 and 5 are taken from the entrance stairs.

Pictures of 6 to 13 were taken while passing from the lakeside and moving towards the highest part of the ensemble. Pictures 15 and 14 of the highest part of the ensemble were taken when the observer looks behind himself; the pictures of this part are related to the different visual angle of the observer from a special viewpoint that contains a 360 degrees horizontal rotation and the vertical and horizontal views.

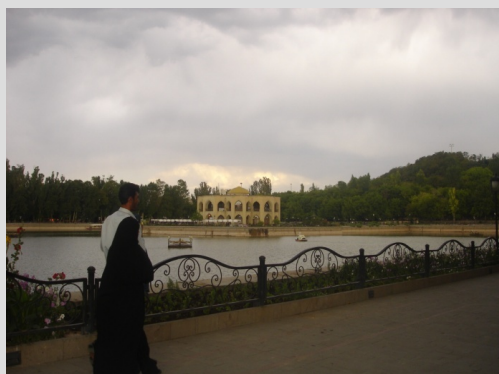




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10



7



11



8



12





13



15



14

Pictures 1 to 6 are related to a 360 degrees rotation by the observer. All of these pictures were taken in one minute which means that the time distance between these is very short and, give or take a few seconds, we can consider that they were taken almost simultaneously.

Picture 7 relates to the observer's upward sight from the same place while Picture 8 shows the

observer's downward sight.

The time distance of these pictures is very short, only a few seconds, and this means that they are taken synchronously. As is shown, the observer was completely different views by changing the visual angle - the changeable factor here is the angle.



1



2



3



6



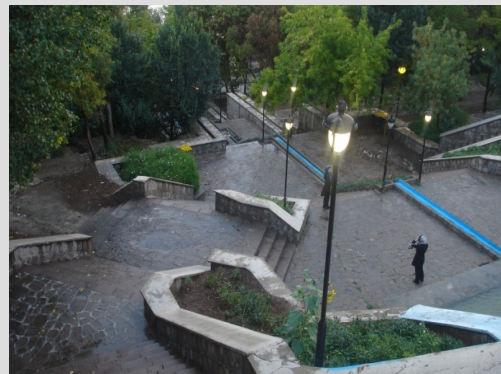
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7



5



8

In the pictures in this part, the observer's visual angle is fixed and looks at just the one view. With the passing time, the observer senses changes in this view which means that the changeable factor here is time.

Picture 1 is taken in the evening of a cloudy day.

In Picture 2, the weather is very rainy and the distance is not clear. Picture 3 shows the clear view after the rain.

In Pictures 4 and 5 we see the spouts of the pool.

Picture 6 was taken at the time of sunset.

Picture 7 shows lighting at night in which, because of the long distance of observer, the building is hardly seen.

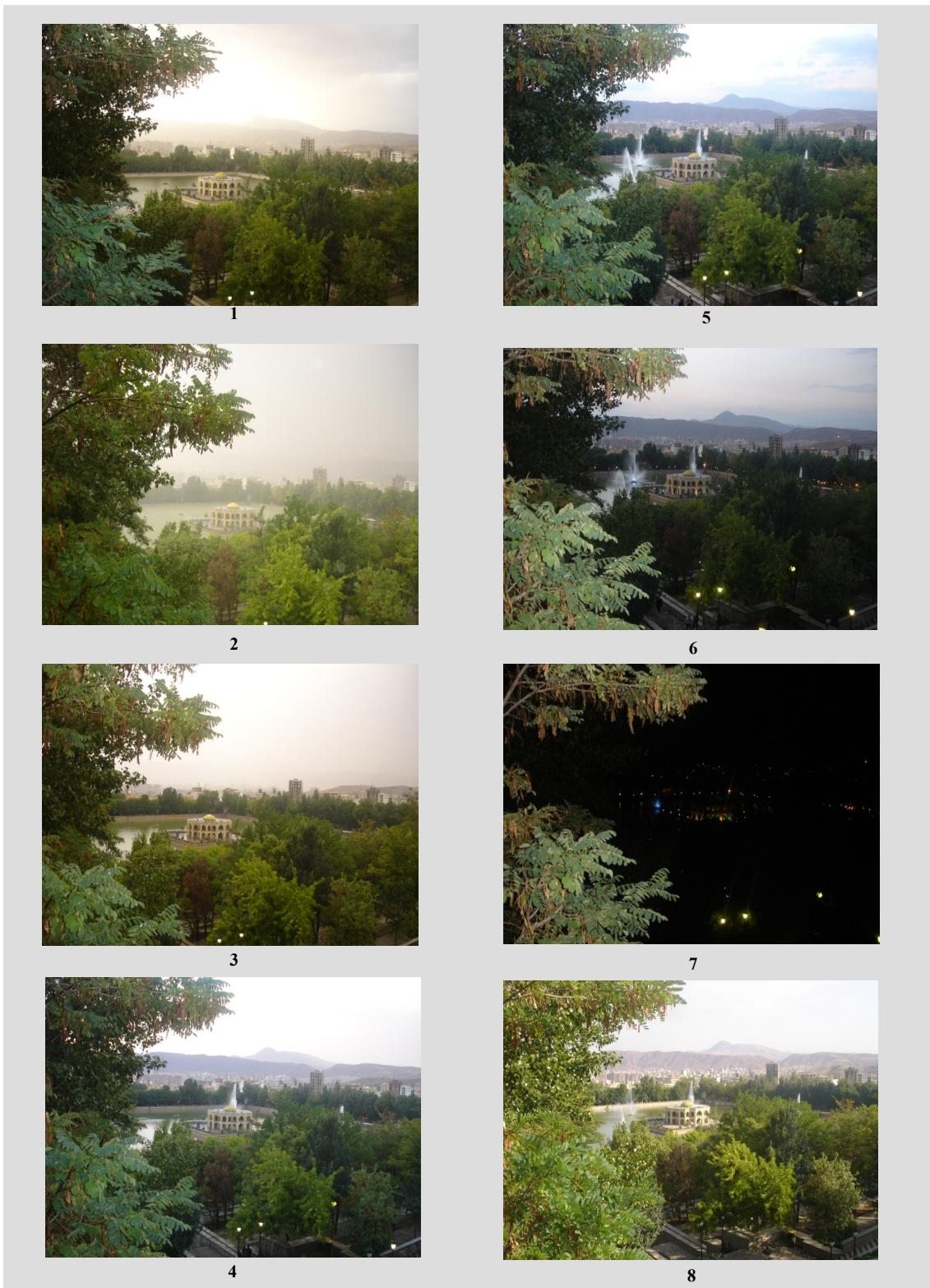
Picture 8 shows a sunny day, that it is the next day.

In addition to changing the view, it can be seen from the pictures that with passing the time all of our senses perceive changes. For example, in Picture 2 the weather evokes a rainy sense of smell and one feels the smell of soil when the weather becomes cool in September; the sense of can be well understood. The



sound of thunder and rain is heard and, if someone person has a sinus condition, his sense of taste will also change in this situation. In Picture 3, the sound of

the birds, the purity of the air and the freshness of the trees' leaves after the rain are all perceptible.



In this part, to understand ‘spatial’ and ‘chronological’ areas simultaneously, we moved to the El-gholi ensemble and went up to the highest part of it from the same initial direction after about three hours had passed. Here, we tried to manage that the observer’s visual angle, the time distance between pictures and the points from which the views can be seen were all similar to the first part of the photography.

For observing these changes well, the photography was done at night. Lighting of the areas and the existence of dark and light places is well observed in these pictures; in Pictures 1, 2, 7 and 8 the moon was seen in the middle of sky.

In Picture 15 because of a source of some light around the building and the observer’s distance compared with the same picture taken in the daylight, very few details of the building can be seen.



1



4



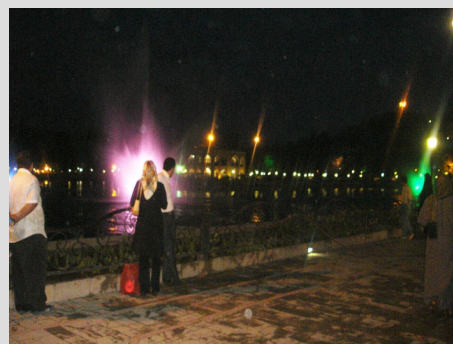
2



5



3



6





7



11



8



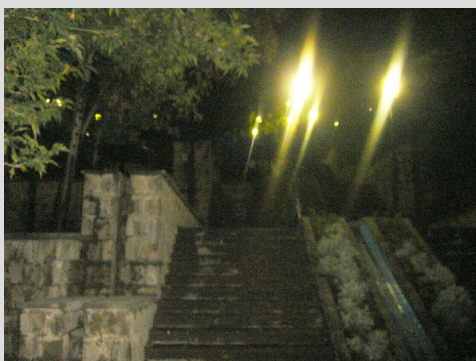
12



9



13

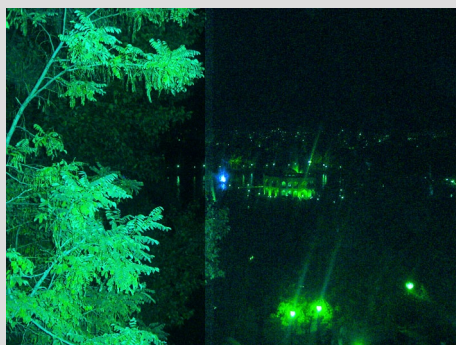


10



14





15

Now, if we consider other changes that happen for the senses we will find more changes that occur over time, for example the cooling of the weather, the sounds of the environment, the sound of water, the purity of the air and so on.

Now, if the time period between two areas is long such as in a whole season, the color of tree leaves will change or the leaves will fall, or snow will cover all the area. If the time distance is much greater than this, the total form of the chronological area will change (the form of building, the kind of building, their utilization etc.) For example, the two pictures below are related to the Rab-e Rashidi ensemble at Tabriz with a time distance of about 100 years.

that is in addition to the aesthetic sense, one of recognition of the cultural heritage buildings and ancient places.

When Jung speaks about the unconscious, he speaks about the ability to record past events, even in the period before the period of the fetus and thousands of years ago, as well as the power to predict the future. This means that the human collective unconscious lifetime is measured as the total time-span of life so that, in his view, time is concrete and allied from the beginning with the human, animal and even material life; up until now it has saved the memories of lifetimes and evolution.



### Conclusion

The 'spatial areas' model can justify the feeling of connection with and of belonging to one environment

A designer can use the 'spatial areas' model of Gibson for several sights and s/he can use the

'chronological areas'" notion for creating several different views. For example, the use of lighting at night-time or during particular hours and the use of water movement to create a special sense in areas and give joy to its building means that the building experiences changes over time and it is not destroyed. Another strategy is to use luxuriant areas whose aspect changes with the passing of time from the point of view of color and appearance. Hence, the importance of the 'chronological areas' concept is no less than that of 'spatial areas' and using this model in design can be useful.

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