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Eman Abbas Hammadi  
*Mustansiriya University, Iraq*

Ibrahim Jawad Kadhim Al-Yousif  
*University of Technology, Iraq*

Abdullah Saadoon Salman  
*University of Technology, Iraq*

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Type and Collective Memory in the Products of Architecture Students

* Dr. Eman Abbas Hammadi, Department of Architecture, Mustansiriya University, Iraq.

Ibrahim Jawad Kadhim Al-Yousif, Department of Architecture, University of Technology, Iraq.

Abdullah Saadoon Salman, Department of Architecture, University of Technology, Iraq.

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Abstract

The research deals with the concept of type and its relationship to collective memory as one of the structural elements used by the student of architecture and that work to structure history. It is the principle that it leads to the process of creation and formation, which is the representative form of the principle or concept of the building, and thus it is the common essence that leads to the element and shows an aspect of the historical situation in the framework of current architectural knowledge. Therefore, the research aims to clarify the relationship between pattern and collective memory in the products of architecture students. The research was based on analyzing 15 graduation projects for the fifth stage students in the Department of Architecture-Al-Mustansiriya University according to an analysis form, and analyzing the results using SPSS. The research reached the lack of correlation of the intellectual content with the apparent formation of the architectural productions derived from the collective memory, which shows the gap that exists between the surface and deep structure in understanding the collective memory of the student of architecture.

Keywords: Type, Collective Memory, architecture, Students.

1. Introduction

The type is important in the architectural product as it is the formal and cognitive source for the student to start the different educational design stages, and that the type is usually associated with the collective memory expressing a specific time and place, so the research aims to clarify the relationship between the type and the collective memory in the products of architecture students, for the importance of the two concepts in architectural education which are the two sources of the student's architectural thought at the level of the design concept, form and composition.

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Architectural studies lack to know the relationship between type and collective memory and its reflection in the architectural products, especially for architecture students, which stimulated the study of the topic and find the relationship between them and measure it within a set of architecture students' products. Therefore, the research hypothesis that the existence of a relationship between type and collective memory results in new sources of knowledge for the student of architecture to take a new type originated from the old one.

The research depends on the method of descriptive analysis of type concept and its relationship to collective memory in architectural education, and then an analysis of a set of architecture students' products at the level of design concept and architectural composition (Fig. 1).

![Methodology of the Search](https://www.steps-journal.com/jshss/vol1/iss2/8)

**Figure (1): Methodology of the Search (Authors).**

2. **Concept of Type**

De Quincy defined the type as characterizing a class of architectural assets associated with a particular mix of social practices, and thus it is considered a
specific essential product with a specific time linked to the continuity of social structures [1].

A type is an idea that possesses the power of its stability and continuity as it is, that is, it possesses a state of inertia which assumes returning it to a context and placing it outside its boundaries to be more specific until it reaches the state of the original model by representing the collective memory, belonging to a certain period of time, in the form of geometric shapes that invest basic form principles [2].

The pattern is interpreted as a type of group or society that determines the characteristics and features of their civilizations or their behaviour, and leads us to a civilized model, and it is intended as a form or image of thought, feelings and actions produced by a group of people or society and is relatively homogeneous and socially acceptable. The pattern is known in two directions [3]:

- The first trend is mainly related to the human being and the ideas, concepts and beliefs that fall under one common category of a group of people, which matches the sociology’s interpretation of the concept of type.
- The second trend is related to the properties of things and perceived physical beings, or in other words the physical products of man that have clear and common characteristics.

The type depends on repetition, symmetry, and imagination, by bringing back the old types in a new way through a process called Antitype, and it becomes in turn a new type that has a historical presence whereby the past gives a presence formed from the creative interpretation or method down to the constant through the perception of the symbol [4].

Colquhoun's intellectual orientation supports the idea of the type as a cultural memory tool that represents the condition of meaning, and represents the context in which the new work is understood, based on the contemporary compositional thought of both Strauss and Barthe, thus understanding the architectural products with the qualities of civilized meaning that are classified by them, and the type represents the mechanism to discover this meaning, it has the importance of preserving architectural identity, in relation to time and place, to preserve the privacy of societies in the globalization era [5].

Vidler mentions the types of meanings associated with types as representing three levels of meaning associated with previous types, inherited, acquired and attributed to those shapes, or represent meanings associated with parts of
previous forms, or represent assumed and suggested meanings resulting from the regrouping of parts in a new context [6].

Laugier's view supported the link between the type and the origins of architecture, especially the natural origin represented by the primitive rural dwelling associated with collective memory, and the linking of the original archetypes, with the things that the creator selects from nature, in order to occur and stimulate his imaginations and the creative process, for example trees are adopted as an original type of columns in architecture.

The type is linked to both intellectual and material aspects, the collective memory represents these aspects, as Gurler emphasized, as being both intellectual, imaginary and physically and that it helps to show what we produce, develop, destroy and preserve, and how all of this works.

Jung emphasized in his interpretation of the archetype, the importance of the collective unconscious effect, as he explained that the personality of the individual and society as a whole is affected by the nature of the relationship between two types of the unconscious. The first was called the collective unconsciousness, which is an inherent that includes the experiences accumulated across generations and in the form of images he called the Archetype, while the second is personal unconsciousness, which is an acquired that includes all the individual's achievements during his life.

Here we see the extent to which understanding the relationship of the inherited and acquired subconscious subject is related to the relationship of human science and its connection with the principle of innateness, the first is fixed and given by God, it is gifted and the other is acquired. The innate is inherited, but it is adaptable as a result of the conditions of every society, every culture and every civilization in and of itself, and that these variables in society are what are called "norms".

Quincy's propositions emphasized the idea of a pattern and that it is not a picture of something that can be accurately deduced, simulated, or imitated, as much as it represents an idea of an element that in turn acts as a base for the model, that is, the connection of the type to the origins and archetypes and its relationship to the meaning of collective memory, and this is what the student of architecture does in his / her formation of architectural composition, to show the intellectual or physical aspects of the collective memory represented by that time and place. Therefore, the forces of formation have always been behind the shaping of the deep organizational structures of the city and keeping them stable, sustained, and preserved; they provide the city with all the required potential to continue to thrive [7].
The type in architecture lies in its strength and importance as it is mental perceptions of the individual and society that represent a response to the totality of religious and ideological needs that express the way of thinking and direction.

The birth of the architectural type depends on the emergence of a series of buildings that have common conceptual forms that exist intellectually and carry among them solutions to intellectual, functional, religious, civilizational and ideological requirements, even if the archetypes and patterns are deduced from a set of architectural models to extract the common conceptual roots and the components of their internal formal structure.

Gurler's main basics were the general aspects of the type (formal, intellectual, functional, structural, socio-psychological). The types are divided into three types:

A. Archetype: The archetype concept has been associated with the expressive value inherent in form, and the process of linking the expressive value inherent to the archetype has three main aims [8]:

- Classifying the archetypes in a central overview.
- Attempting to describe types to illustrate the expressive power inherent in them.
- Clarifying that there is a common language of form through which individual considerations are estimated for any culture.

B. Prototype: Meaning the primary or basic type of each model (Superior, Proto)) and intellectually is the re-expression of archetype, and it is offset in Arabic by a pioneering style.

C. Stereotype: It expresses something reproducible, three-dimensional, and represents a solid form (stereo), of something previously created, and in the dictionary of sociology and psychology the (stereotype) is a collective representation or the adoption of prejudices about others.

In architectural education, the student learns many scientific knowledges through the curriculum that reviews the history of architectural trends in different eras in terms of civilization, principles, philosophy and others at the theoretical level. As for the practical level, in designing any new building, we explore the historical layers of the site, the architectural context and urban history. As well as knowing the history and story of buildings and places, and thus the student remembers an image that represents a certain type that dates back to a certain historical period, which is in the form of a mental image, to
refer to the type or to diagnose it by imitation, copying or simulation from nature, and so on when the student describes something to say it looks like or has the same type as the thing.

In the period of modern architecture, the concept of type was defined in two main directions, functionalism and standardization, where the concept of type was in the service of the Second Industrial Revolution, and the pragmatic philosophy was adopted as a basis for it, driving the concept of type towards the adoption of technology as sources of its forms, and towards its association with the function of buildings on the one hand and its uniform standards on the other.

3. Type and Collective Memory in Architectural Education

The Rossi method, using "history" and "collective memory", constitutes a method that gives a place to the structural elements in the city, and thus history is closely linked to architecture, history reviews various types built over time, and the collective memory achieves and interprets history [9].

This is what was confirmed by Rossi's propositions, "The city represents the site of the new stereotype", to confirm the continuity of history and civilized communication, and emphasizes the exploration of the structure of the city through the types of the structural relations between the landmarks and squares that achieve communication in the collective memory of man, considering the landmarks or monuments are the constant urban forms of the city over time (the collective elements), which achieve continuity in meaning and control the transformation as one of the laws of self-control in the growth of the urban city, and the transformation of the urban structure may end up to the point of interruption [10]. Thus, he emphasized the importance of the type as it is related to the collective memory, through the mental image, and thus he emphasizes one side, which is the type and the image of the city, that is, he speaks of a memory only away from education (Fig. 2).

The educational institution provides the student with this information through the curriculum, and thus the student studies the history of the formation and structure of these buildings built over the ages, by recalling a specific type of style that dates back to a certain period of time in the form of mental images and through cognitive processes the idea of type works as a rule of the model which carries characteristics and features of a certain period of time.

Thus, the new perception includes the aspect of architectural education, so the model = the image, and the effect is type, it represents the student's ideology,
and therefore the triad in which the student of architecture works is: Type, Image, Model and Time), and the one moving in it (collective memory).

De Quincy distinguishes the model from the type by being specific and determinant, and the model represents the practical application part that recalls the type and can imitate it, and from which the formal relationships appear more clearly, the model represents a characteristic of the type and is clear and well-defined, while the type carries the intellectual and symbolic dimensions inherent in the mind and is directed physically by the model.

Abel explains the levels of the model as follows [11]:

- First level: abstract means a group of beliefs, myth, vision, and metaphysical reflection.
- Second level: a scientific achievement or a group of norms.
- Third level: the constant is a real work, analogous or complete Gestaltian form. The model provides a space for individual contemplation, encourages creative displacement and communicative difference by creating a difference between distinct work and repeated deliberative work.

According to the requirements of the architecture student in architectural education, the concept of the model entered into, so each student has his / her own model. The knowledge acquired by learning and teaching gives the
student the capabilities, skills and mental abilities, through which he / she can find characteristics and features of his / her architectural formation (his / her own model), so the student takes approaches stimulus-response with mental perceptions (an image in the mind) by taking a certain formal nucleus (an architectural type) that is lost in time and space, and makes a group of experimental attempts, using methods of thinking such as the trial and error method, from which the transformations that produce certain characteristics and features that belong to a specific period of time, (converging or diverging) through the architectural model, which is determined by that time and place, which refers to mental patterns that help to understand reality, because they call this reality itself, and naturalists and mathematicians can study shapes in themselves regardless of their scientific applications, so the model for them is the structure that includes a set of perceptions and symbols, which doesn't exist except in thought humane. As everyone shares in reflecting national myths, to see them in the collective memory that represents the commonality between the different formations and their spectrums to reflect the identity of that social formation, and they are proud of them as in the Iraqi contemplation of the architecture of the Assyrians and Babylonians [12].

In the field of architecture (the student of architecture), the model is identified with realistic elements, which makes it applicable to the structure as the essence, and therefore the structure is characterized by two directions [13]:

- First: The structure is called a set of mental elements that present specific perceptions of reality (mental model).
- Second: The structure calls the set of relationships between things in fact the same (a realistic essence).
- From the above, it can be said that the type has two directions:
  - First: It talks about the image, this is explained by Rossi, when he talked about one aspect of knowledge which is the type and the image of the city.
  - Second: It is (the focus of the research) that talks about the model and the image, because the student deals with the model, to create the composition that shows the characteristics and features belonging to a specific period of time, i.e. a specific culture, by creating symbols that express norms and aspirations of a particular social group that express its collective memory.

As for the student’s approaches, most of them are formal, and the approach is between the mental issue and the formal issue represented by the approach between the image in the mind behind the type (mental issue) and the model behind the type (physical reality), and through these approaches the
characteristics of the architectural product are obtained, and thus the characteristics of architecture that belong to the student or that the student has generated with his / her architectural product, are achieved through his / her mental representations and his / her cognitive processes of the formal type, and from the curricula and educational methods, and the knowledge he / she acquired from the learning and teaching process, so the student learns how to deal with architectural forms and their working mechanism [14].

After that, a link is made between the mental issue and the formal issue, in order to obtain the characteristics of architecture achieved by the model, which embodies the student's educational knowledge through two levels [15]:

A. First level: the memory of the individual student in the early stages is always influenced by the important features of historical time, so the student quotes a form of a prominent historical landmark at the site of the project, and searches in his / her study to approaches this form with events corresponding to similar situations in the past, in order to reach the stage of judgment on the embodied type. Thus, the student has little knowledge of dealing with time and place, meaning the investment of collective memory, so the student always neglects the existence of time and space when designing any project, in which the meaning of collective memory is embodied at the level of time (the structure of buildings) and at the level of place (the place has history), therefore, place is produced, experienced and imagined through history, so places require the practice of remembering, and thus the student creates inverted and distorted geometric compositions, losing them to dealing with time and space, and losing the idea of time leads to the loss of the memory nature that people have in the image. The result is abstract geometric compositions that are in the lowest aspect of the composition, and therefore, the composition by abstraction reaches the idea of the composition that approaches the type, and from the type according to time and place a new model is formed (Fig. 3).
Figure (3): Collective Memory and the Developmental Stages of Production Through Time (Authors).

B. Second level: the idea of education in the emergence of the role of collective memory, where the imaginal issue in the mind turns into a formal issue, that is, the composition of forms, and the only driver between the mind and the forms, is the idea of time, which represents the developmental stages that the model undergoes. The maturation process over time changes the form of the composition, and this indicates the presence of multiple thresholds of time at work, the type gives an image, and the image gives a model, and this model produces type A, and it is possible to give a type B, and C, meaning the types start moving with (threshold time), and the driver for this threshold is the image, and the one who works here is the type, therefore, every time a new model will be produced, model A, model B and so on, so whenever a new model emerges, it will mature from the type, so the feedback between image, model and time, to reach the stage of stability and fixation of the characteristics and features in the model, it is then possible to know the collective memory of the model, and to what period of time it belongs (Fig. 4).
The educational institution attaches importance to teaching and curricula, by raising the level of the teachers’ role in training students to build their knowledge, strategies and values, to prepare students for the architectural profession through building cognitive capabilities and human skills, and to educate them as students aware of social reality. Thus the student will be able to distinguish problems and find solutions in addition to critical thinking, and therefore any architectural curriculum must balance the facts and theories that study the principles of architectural types and similar topics, as well as all issues related to the process such as identifying problems, analysing programs, communication, concepts, negotiation and other similar tasks and issues related to the process of forming values, such as matching types on human groups or physical locations.

All of this leads to an increase in the student’s ability to interpret, which in turn increases the number of images in his/her mind, develops his/her memory with multiple types, and thus leads to improving the nature of the type, which in turn is reflected in the model, so the teacher seeks through teaching him the meaning of architectural movements, and how to quote from nature, and how the proportions are correct, approaching the teacher's perception and reaching a state of congruence between the image and the model, in order to reach clarity in reading the type, which the student selects during criticism, in agreement with a certain identical image for the type in the teacher's mind.

It can be said from the foregoing that Archetype is an intellectual conceptualization of the type and physically of the original models, and its meaning is the original system from which the copies work, as the process of assembling forms in history extends as a set of basic types that can be called...
the rules of architecture, and the concept of archetype represents the content the unconscious of human beings, it is a concept linked to innate and nature, for ancient experiences are present in the collective unconscious and appear in the form of a mental image, being present as the basis for all changes and mergers.

This is confirmed by Yung in his interpretation of the archetypes of the importance of the collective unconscious effect, which is immeasurable and characterized by the stability of thought because it isn't related to time or place, and is characterized by continuity achieved through the transition from one generation to another (through one society) in the form of a vital system that isn't physically aware but intellectually perceived [8].

Since the architectural collective memory is carved or constructed with stone, and thus is tangible, homogeneous, recognizable and durable, the collective memory is the archetype.

4. Measurement of Type and Collective Memory in Students' Architectural Products

The research was based on analysing the 15 projects graduating students of the Department of Architecture - Al-Mustansiriya University, by adopting the analysis form to know the type and collective memory in the students' architectural products on two levels: design concept and the formal composition. The analysis form was analysed using SPSS, the computation mean and the relative importance were extracted, and the level of effect of the analysis form variables was found in the graduation projects.

The results of the project analysis according to the variables of the analysis form showed the following (table 1):

<table>
<thead>
<tr>
<th>Level</th>
<th>Primary Variables</th>
<th>Secondary Variables</th>
<th>Mean</th>
<th>Relative Importance</th>
<th>Level of Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Concept</td>
<td>Expressive Representations of Collective Memory</td>
<td>Representation of Intellectual Products (Synchronized)</td>
<td>2.13</td>
<td>42.67%</td>
<td>Weak</td>
</tr>
<tr>
<td>Positioning (Highlighting the Position of Elements)</td>
<td>Representation of Physically Products (Successive)</td>
<td>Scale</td>
<td>1.33</td>
<td>26.67%</td>
<td>Weak</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Positioning (Highlighting the Position of Elements)</td>
<td>Texture</td>
<td>1.20</td>
<td>24.00%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Positioning (Highlighting the Position of Elements)</td>
<td>Colour</td>
<td>1.13</td>
<td>22.67%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Positioning (Highlighting the Position of Elements)</td>
<td>Proportion</td>
<td>1.27</td>
<td>25.33%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Positioning (Highlighting the Position of Elements)</td>
<td>Symbol</td>
<td>2.47</td>
<td>49.33%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Positioning (Highlighting the Position of Elements)</td>
<td>Architectural Type</td>
<td>2.07</td>
<td>41.33%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Coherence of Content and Form</td>
<td>Building Form (Surface Structure)</td>
<td>2.53</td>
<td>50.67%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Coherence of Content and Form</td>
<td>The Content of The Collective Memory of The Building (Deep Structure)</td>
<td>2.40</td>
<td>48.00%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Appropriate Visual</td>
<td>Linking Visual Continuity with Urban Context</td>
<td>2.53</td>
<td>50.67%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Urban Image (Landscape)</td>
<td>The Relationship of The Form to The Background</td>
<td>2.33</td>
<td>46.67%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Urban Image (Landscape)</td>
<td>Spatial Space (Memory of Place)</td>
<td>2.67</td>
<td>53.33%</td>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>Urban Image (Landscape)</td>
<td>Physical Elements</td>
<td>1.93</td>
<td>38.67%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Spatial Interconnection and Continuity with Historical and Cultural Traditions</td>
<td>Feeling Connected</td>
<td>2.27</td>
<td>45.33%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Spatial Interconnection and Continuity with Historical and Cultural Traditions</td>
<td>Continuity with Historical Traditions</td>
<td>2.40</td>
<td>48.00%</td>
<td>Weak</td>
<td></td>
</tr>
<tr>
<td>Sky Line And Visual Continuity</td>
<td>2.40</td>
<td>48.00%</td>
<td>Weak</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Openness and Closure</td>
<td>Landscape</td>
<td>1.53</td>
<td>30.67%</td>
<td>Weak</td>
<td></td>
</tr>
</tbody>
</table>
Table 1 shows that the mean of the architectural product structure amounted to 2.07, which is smaller than the hypothetical mean value of 3, meaning that the extent of the collective memory effect on the architectural product structure analysis has a weak impact on graduation projects. The average relative importance of 41.49% of the architectural product structure analysis for graduation projects was of weak importance.

The highest value of architectural product structure appeared in the representation of physically products as expressive representations of collective memory at the level of design concept for graduation projects with a relative importance of 73.33% and with a strong effect, followed by a medium effect on the architectural product with a relative importance of 58.67% for the commemorative narrative information as an expressive quality of spatial forms, and with relative importance it reached 56% in recalling spatial memories and experiences, and a relative importance of 53.33% for spatial space (memory of place), and these three items have a medium effect on the level of formal composition. As for the rest of the values, they have a weak effect on the architectural product.

The analysis of the architectural production structure of graduation projects at the level of the design concept shows that students are inspired by their findings from historical physical products or others with a medium effect, and this shows the students interest in the physical aspect of collective memory. As for the formal composition, most of the projects focused on the surface structure, that is, the form of the building.

The representation of the physical productions of the architecture student is represented by the mental images stored in the memory and the result of
learning and teaching by their appearance in the form of architectural types losing time and space, where it is transformed by rearranging and regrouping either at the level of elements, relationships, or systems that organize relationships. The elements are divided according to their relatability, which is divided into the element of mass, space and surface, and the second, which is the ability of elements to be deleted and added, is divided into: primary and secondary elements.

The primary elements are the basic, which cannot be distinguished from their context, and the secondary is less and share in describing the formal structure of the type, and the group of relationships: it is the organized distribution of elements, and they appear at the level of the two-dimensional architecture (elevations) when the elements are linked by relationships, while they appear at the level of the three-dimensional architecture in the relations of the form with each other, and thus the architectural type acquires its meaning from its relationships within the structure, including its relations with other elements and its relations with its parts, which represent the organization (the organization of the elements that make up the type).

In designing any project, an architecture student has a set of mental perceptions and by learning and teaching, the student transforms them into three-dimensional formal compositions through the model by borrowing a type for a sign indicating at the project site, and making a set of transformations to match the sign without conceiving the structure or studying the architectural history of prominent buildings, so the birth of the type is determined by a series of reductions for a number of differences to the root i.e. the vital part in the construction of the form, such as the orthogonal structural network that represents the internal structure of the form and the basis of its generation and contains unlimited potentials and a greater number of adaptations.

Form consists of relationships that link its elements to each other, regardless of its substance, and it follows that the essential element doesn't become this thing in itself, but rather the relationships that exist between a group of elements that remain in the same form even with the change of elements.

The process of perceiving a type for the student of architecture is done in terms of its parts and relations, that is, by distinguishing the position of the elements and at all levels (scale, texture, colour, proportion, and architectural type), and studying the relationship of content and form by studying the surface structure, that is, the apparent system, which appears through the treatment of the deep structure and its internal system, and it expresses the study of the apparent and internal regularities by studying the structural symmetries, because the architectural form consists of a number of overlapping systems in
varying degrees, and what appears from them is expressed in the apparent system and requires an effort to perceive it that is hidden or implicit, but the student is aware of the external form only, although each system has a representation of itself and another representation is an extension of another system and is inferred by the effects it leaves.

So, the transformation that the student of architecture should be concerned with is the transform in the language, i.e. the type interested in the deep structure, which produces several forms with the help of grammar transfer. And the implicit structure is the way we think, which is a set of synthetic rules that govern the use of words, and it has the nature of formation rules (model) that bring things together.

The cognitive effect of the student is through Gestalt perceptual theory, which emphasizes that the structure is all inclusive, and the structure is studied with a comprehensive view based on the perception of the characteristics of the entities, which confirms that the part shares the same characteristics with the entity and that no part contradicts the general character of the group. All of this is done by taking the urban image, i.e. the general landscape of the site, and studying the spatial interconnection, i.e. collective memories and continuity with historical and cultural traditions. We notice that the student of architecture is affected and remembered most in education by the traditions available at the cultural and historical level without awareness of studying collective practices that facilitate remembrance through the experience of spaces.

Thus, the type represents a basis for the emergence of models (embodying the concept in the type) and the transformation remains continual between the model and the type, so the cycle continues and it repeats, i.e. the type is considered the base and the model is the new form that is generated and carries a specific collective memory. The type expresses the intellectual characteristics as well as the formal characteristics of the architecture system, and when it expresses the intellectual and intrinsically characteristics (collective memory), it is more comprehensive and important and carries the freedom to deal with civilizational, social and temporal variables, with the stability of the basic concepts, but when it expresses the formal and physical characteristics, it is specific and related to the time of its era.

Based on the above, the analysis of graduation projects for fifth stage students shows that most students rely on physical recollection references, which focus only on the formal aspect, and therefore the correlation between the intellectual content and the formal content of composition is weak. The representation of type and collective memory in the graduation projects was
at a weak level focusing on the formal aspect of historical references without relying on the intellectual and philosophical aspect.

5. Conclusions

A. The lack of correlation of the intellectual content with the apparent composition of the architectural products derived from the collective memory, which shows the gap that exists between the surface and the deep structure in comprehending the collective memory of the architecture student.

B. There is a clear disconnection of the collective memory in architectural products and not investing them in a way that supports and enhances architectural education, and it is a result of the focus of architectural curricula on the physical aspects of historical and heritage buildings without addressing and expanding the human, social and psychological curricula associated with collective memory, which leads students to rely on a single reference to the collective memory represented by the historical and heritage buildings and ignoring other intellectual references.

C. The representation of collective memory in architectural productions is limited to the apparent aspects of achieving the temporal and spatial continuity of the architectural elements and forms, and its limitation to the apparent aspects and its distancing from the essential aspects derived from the principles and characteristics expressing the spatial and temporal continuity.

D. The intellectual types of preserved societies are formed in the form of collective memory in the design and formation of monuments and architectural compositions, which in turn contribute to reflecting and transmitting identical characteristics of previous generations to subsequent generations.

E. The catalyst for the collective memory of architecture student depends on how he/she envisions his/her society in order to achieve continuity and communication with the future and to preserve the group's language in his/her architectural products. Thus, the collective memory is a source of inspiration for the architecture student and the production of a new type for him/her (Fig. 5).
Figure (5): Relationship of Type and Collective Memory in Architectural Production (Authors).

References


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