

Persian Landscape

The Sum of Truth and Imagery

Landscape is not a mere physical reality; but a scene interpreted by the observer. Therefore, landscape is intertwined with the observer's mentality. All over the world, the exterior and physical dimensions of the places where we live are completely alike; however, the exhibition of "concepts" are quite unlike for the residents.

In interpreting the outside world, the subjective mentality of the observer, which is inspired by history, events, reflections, traits, and memories, plays a central role. The observer reads the space as a text and then lives in a space where is perceived and understood by the observer.

Myths and fundamental cultural beliefs are the most prominent sources in configuration of the observer's mentality. The repetition of the myths produces the symbols of a civilization and gradually leads to formation of an aesthetic system. This brings an order to the living environment and introduces a series of symbolic or functional "landscape" elements that elevates the entity of a place to a perceived space. The efforts of civilizations to present their beliefs leads to the creation of unique art and architectural masterpieces. The study of art, whether scrutinizing the aesthetics of the artwork which deals with the quality and proportion of the parts in combination with each other and with the whole, or analyzing the beauty in the minds and beliefs of the people which reveals their preferences, is indispensable for the continuation of a nation's identity.

In a beautiful photo of the Father Garden (Shahid Abghari Garden) in Tehran, Mohammad Hosain Shokatpardaz has confined a beautiful view of the fountain within a frame. It manifests the assimilation of truth and imagery; an objective phenomenon revealed in terms of mythological beliefs in Persian garden.

The two square and circular ponds as the symbols of Persian gardens from the ancient and Islamic periods and they are built in brick with dark colors inside to reflect the above world. This image of trees and the sky presents a terrestrial-sky view of Persian art that can be conceived as the sum of truth and imagery.

Editor-in-Chief
Seyed Amir Mansouri
amansoor@ut.ac.ir

COPYRIGHTS

Copyright for this article is retained by the authors with publication rights granted to Manzar journal. This is an open access article distributed under the terms and conditions of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE

Mansouri, S. A. (2020). Persian landscape, the sum of truth and imagery. *MANZAR*, 12(50), 5.

DOI: 10.22034/manzar.2020.105090

URL: http://www.manzar-sj.com/article_105090_en.html

