

The Complex of Water, plant and Nazargâh Looking for an Archetype of Persian Garden

Vahid Heydar Nattaj
Assistant Professor, Faculty of Art
and Architecture, University of
Mazandarn, Iran.
v.nattaj@yahoo.com

Eshagh Rezazadeh
Lecturer, Faculty of Art and
Architecture, University of
Mazandarn, Iran.
e.rezazadeh@umz.ac.ir

Abstract | Despite the comprehensive study especially during recent years in regard with phenomenon of Persian garden, the unknown dimensions and discrepant issues are so much; regarding formation and geometry of Persian garden. In between, the Châhârbâgh's pattern which knows it; "garden is consequences of two orthogonal axes with existence a palace in confluence location of axes"; introduced as archetype of Persian garden by citing some of evidence; like designs of cruciform inscription and descriptions of paradise where Adam driven from there; This idea had criticized by some researchers in recent years. Current article criticizes common archetype of Châhârbâgh as viewer is on the vision point where perception by user is impossible and more importantly; it's not able to justify all Persian garden forms. By question about how formation the human, water and trees relations in Persian garden and also be able to justify various of developed forms in Persian garden; hence this article is going to introduces the existence hidden pattern in Persian garden that be able to justify all developed forms of Persian garden.

Researching about Persian garden elements and how space usage and Iranian's specific aesthetic are indications concerning existence of triplet pattern water, plants and Nazargâh (Belvedere) in Persian garden; that effort in all of physical species was toward utilizing water and plant perspectives from the location like Nazargâh as most important of natural elements.

Keywords | Persian gardens, Archetype, Châhârbâgh, Water, Plant, Nazargâh (Belvedere).

Introduction | The garden has had fundamental position in Iranian's culture and civilization from immemorial time. Addressing to the garden and valuing to the nature was as significant as; this issue became like religious rituals; and qua, product of this vision had given like gift to world as oldest landscaping method. Persian garden background is such that, it grafted to legend and has root in the unknowns. About background identification and archetype of Persian garden original has had several attempts on behalf of Persian garden researchers, the pattern that explains form and structure of Persian garden at different times and different places. Hence, lack of existence the specific pattern, because commixing this phenomenon with legends, caused to a pattern that in terms of geometry with some of gardens' geometry is compatible, introduced as archetype of Persian garden. This pattern is same common and famous pattern of "Châhârbâgh" which justifies the gardens' geometry based on two orthogonal axis with existence a palace in confluence location of axes, which it has absolutely look as plan to the garden and it is not justifying the garden's landscape based on the user, that's mean human; it seems that, this pattern has root in non-Iranian's patterns which described in Torah (R.K. Mansouri, 2011) based on the pattern that divides garden's land by four creeks. The common archetype of "Châhârbâgh" as origin of Persian garden to analysis the garden, the viewing angle which is never understandable on behalf of users but it's an analysis of contemporary researchers regarding Persian garden. Moreover, the raised archetype isn't responsive to the all forms and physical species in Persian garden and a limited number of gardens are only justifiable by this pattern.

In fact, there are different patterns for a phenomenon like Persian garden, it is inability indication to respond a fixed shape pattern for this phenomenon, and thus attempts should be for discovering the hidden pattern that to be able produces the various species of shape.

This article denies the "Châhârbâgh" pattern; because lack of understanding by human's vision area and also inability to respond the all Persian garden types, as archetype of Persian garden and this article tries to searching common and original features in all Persian gardens, by relying on this principle which "all historical gardens are formed by three systems of planting, water and building (architectural establishment) that main mansion had achieved to the best landscape with locating in the appropriate situation,"(Shahcheraghi,2010), The feature that can be procreator the variety of forms and plans, and no just a specific category like four parts. Therefore, the current article meanwhile criticizes the "Châhârbâgh" pattern as archetype of Persian garden while knows all gardens influenced from it, looking for discover the hidden archetype in Persian garden which insists on how use Persian garden from viewer's vision. The natural elements; water, plant and creates a place for utilization from their perspective are common features in all Persian gardens with all kinds of forms.

The main question is: What is hidden archetype which it can be able to respond all forms of Persian garden?

The hypothesis of this research is preparation lofty place for utilizing from water and plant perspectives in hidden archetype of Persian garden that it has been proliferated in the various physicals.

Literature review

Since Stronakh (1992) declared the existence of four-parts pattern in Persian garden in an article retrieved from excavation report of Pasargad garden and he had drawn a plan of Pasargad garden unlike the excavation reality as two orthogonal axes and because aforementioned garden is oldest garden of Persian garden which is remaining, this misconception had formed that all Persian gardens are as four part, while the oldest usage of this word is related to a book entitled Ershadolzeraeh (1977) which it hasn't also mention to four parts. In recent years, regarding the Châhârbâgh archetype raised different comments on behalf of researcher. Many of experts like Ansari (1999), Mirfenderski (2004), Masoudi (2009), Shahcheraghi (2010), According to common discussions which Persian garden basically knows as Châhârbâgh and they are believe in establishment system, there are two main orthogonal axis which divides garden to the four main sections and palace build in in confluence location of axes, in return; some of criticisms imported against this pattern that Châhârbâgh pattern is doubtful and questionable from specific perspective in most of them, such as some of researchers like Beheshti (1999), Mansouri (2011) and Heydar Nattaj (2010), meanwhile survey the origin of creation the Châhârbâgh theory, they criticized how impact this archetype in the Persian garden formation. But, any alternative model has not been presented instead archetype of Châhârbâgh yet.

Water and plant; two original elements in the Persian garden

"The life of the Persian garden is impossible without water." The water legends, Anahita goddess and Quran's interpretation which water knew as source of life and cleanliness factor and for water creates the meaning with holiness which separating it from water element is not possible in Iranians' minds. This meaning is background of the water design as spiritual element in Persian garden" (Mansouri, 2005-B: 60). Despite a false belief which water importance in Persian garden has attributed to dry climate in central region of Iran, when, much water was available in some areas like north temperate climate, can see bolded role of water in making landscapes. The water's role is more bolded on some gardens in these areas as can naming them the water garden." if there was wider access to the water sources; palace and main Nazargâh had moved in the garden midst. Water yearning is meaningless in moist climate, hence water's spiritual role is raised in Persian garden" (Haman).



Pic 1: water presence in Cheshme Ali- Damghan.
Photo: Vahid Heydar Nattaj, 2011.



Pic 2: Vegetal coverage in Bâgh-e Shâh, Behshahr.
Photo: Vahid Heydar Nattaj, 2011.

The water always was a symbol of brightness and cleanliness in Iranian's culture therefore, its presence and movement in garden is most original and pleasant the common feature of Persian garden (Heydar Nattaj, 2010: 60).

At other hand, water presence without intermediaries is also thinkable; it means water element has not needed to another element for gaining credit or value, so don't be combining with statue unlike the European's gardens. The water in lull or running moods has always been prominent elements in main garden axis. Water display as flowing to various shapes in addition to the landscape, creates pleasant voice in the garden and in opposite, "water display as surface or on the horizontal plate in pools and ponds with different shapes caused to reflection in adjacent phenomenon and will increased to the figurative vastness or infinite of garden space" (shahcheraghi, 2010: 76).

Also these surfaces are reflecting the sky's picture like mirror; it means infinite picture which viewer bring to the perfect world of Persian garden (Beheshti, 2008).

Plant is other common features and original in various shapes and different species in all Persian gardens, garden definition is impossible without plant presence." The Plants and especially trees are two holy elements which have been Anahita's trappings and they are in relation with purity, fertility, growth and abundance in the universe" (Javadi, 2012: 45).

"Iranians enjoyed from nature glory with unpretentious and simple manner in your gardens and they never given mythical aspects and imaginary" (Mansouri, 2005-B). Alive plants, such as planted or wild, anywhere grew, was witness of God power, provided that, Human manipulation like pollard doesn't spoil it. Because plant like water is inherently beautiful for Iranians and mustn't makeup it as unnatural. Plants and trees are sainted by Iranian's ancient culture and respected in historical culture after Islam and plays a key role in space creation in Persian garden due to this position. for example "Cypress the symbol of eternity, truth, honor and freedom perched on the top of subjects and ideas for painters and imaginer; as the Takhte Jamshid inscription is one of the most beautiful and attractive" (Ilika, 2011: 103).

The nature is basis for human pleasure in Persian garden; it is like tool for making a suitable space with human's leaning, and environment has latent in self the training spiritual forces and heart insight and intuitive thinking. Hence Persian garden while respects and reverences to human like part of nature and also the main Persian garden spectator; has a special look to natural elements originality, and don't admirable encroachment to these elements such as water and plant.

The Persian garden gets space discipline and self-landscape from human mentality and the spaces component adorns by natural originality. Can say, the Persian Garden has twofold discipline: in total and self-discipline is human-centered and in component and palpable spaces, is nature-centered" (Mansouri ,2005. B: 62).

Water and tree as two holy elements always existed in Iran ancient rituals and in Islamic beliefs, whereas the garden is ritual phenomenon; their presence continued in the Persian Garden. The natural elements importance and values were reached for Iranian's people after Islamic culture advent. As they knew nature as a God's manifestation on the earth and respect of nature in before Islam's rituals converted to indication's role (Pics. 1 & 2).

Nazargâh

The Persian garden in order to achieves the wide and deep vision and surrounded intuitive on nature elements, creates two groups of landscapes by making the main mansion in highest location or locating with maximum dominance: First group creates interior landscapes that creates in subsidiary and main axes of garden, and other group creates exterior landscapes and infinite vision to the existence natural landscapes in the garden around. These landscapes creating with ref to site environmental capability and using lofty Nazargâh in the main mansion of garden in favorable direction or directions and improvise suitable landscapes to the garden environment.

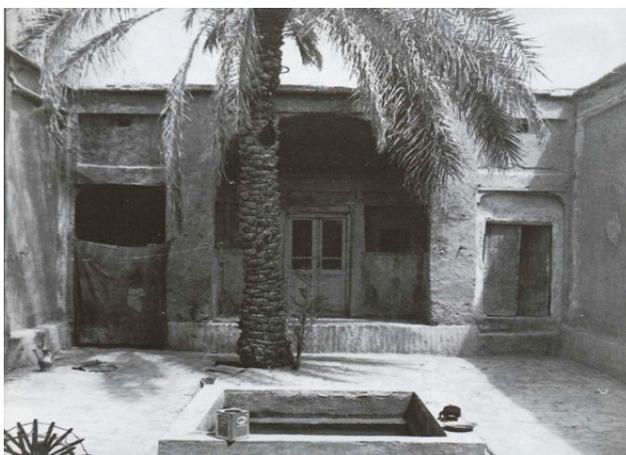
The geometry of the Persian garden is straight line geometry till be able to supply above purpose. The evaluation of Persian gardens is indication of existence the axial in its larger length which ends to the mid mansion or end of garden. This axis

has been decorated by mass trees and running water streams. The formation of the axis is unlike garden functional elements position, weren't based on its functional role, but the purpose is creating a unity space which landscape has originality in it. In this act, target is making space and specific landscape for produces special mood of Persian garden before functions locating, cut from outdoor and attention to indoor (Mansouri, 2005-B: 59).

One of the most important issues in Iranian architecture culture is combining architecture and garden for utilization of natural landscapes; as far as that on it, use of high and dominate elements to around environment founded great significance and receiving serious attention. One of productions for this kind of vision is Persian garden phenomenon. Nazargâh primary substance and originality remains constant during time means creates a highest place with suitable view towards opposite landscape." This idea was gradually considered in buildings construction and porch element created towards interior yards or exterior landscapes" (Mansouri, 2005-A: 75). Persian garden have numerous buildings with ref to size, importance, use and expectations that goes from it. Most important buildings are main mansion or Nazargâh among them that create with ref to the conditions and topography in the different situations, the common feature all of them is utilizing from best vision and landscape.

The Nazargâh is a place on highest point of garden surface which from there can look on it. This landscape is shaped as purposefully and by elected elements and defined by creation specific space" (Godarzian, 2014: 33).

Can never dominate on garden's totality in this Nazargâh, but existing elements are always enticing human's eye to the axis and elected landscapes that trees and water are constant elements in this landscape. Palace and other Nazargâh elements have always been meaningful with nature and garden presence and existence for Iranians, each one of them is a witness for another presence." As can be seen close relations between palace and nature in many of paintings related to garden and exterior space" (Teymori, 2014:17).



Pic 3: Courtyard of a house in Tabas; Water pool, Palm tree and porch. Source: Daneshdoost, 1990-B.

The life drawn current in Persian garden and how to use it, indicate that a palace existence or Nazargâh for sit and to enjoy water and plant landscapes" Nazargâh has most presence in historical paintings linked to showing Nazargâh garden and there are most important imaged element from Persian garden elements in linked paintings"(Haman:15).

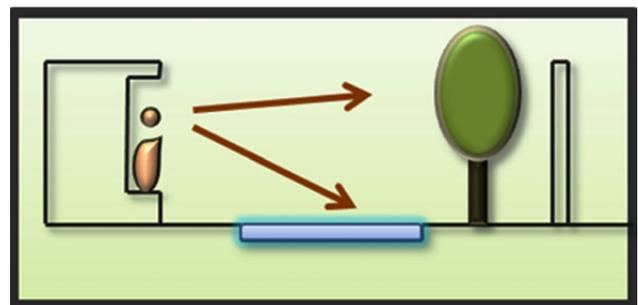
Nazargâh created in order to understanding and making a deep relation with nature in the Persian garden. In interior limited landscapes tries to makes deep perspective by creation surrounded straight axes and vision definition, while increases natural elements, is also increasing virtual vastness. In sloping lands that view to exterior is prepares, palace locating as view radius amplifies by looks to garden's exterior nature.

Discussion

Current article intends to criticize Châhârbâgh known pattern for Persian garden and introduces new archetype as its substitution. (Archetype), says to a phenomenon primary pattern or physical which changes based on primary shape during time.

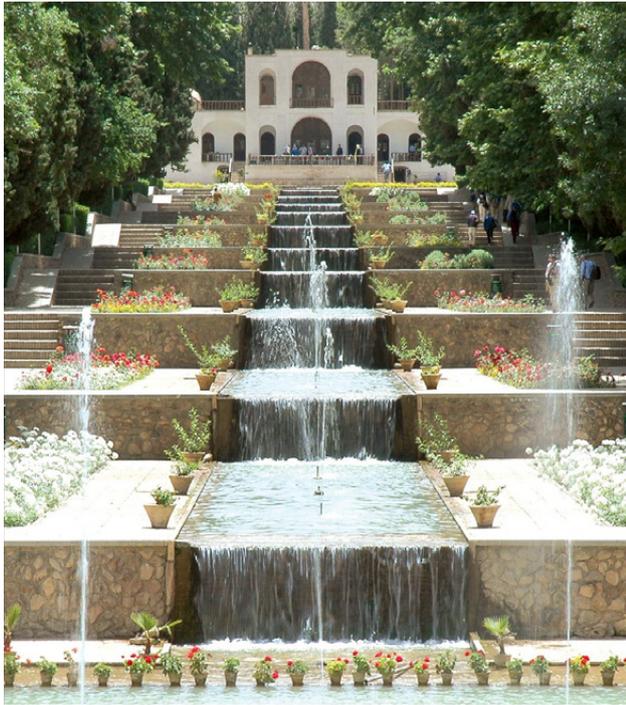
But in case of explained pattern, it seems that can be justifier all existing shapes of Persian garden. Physical typology about Persian garden is indication of existence different plans and geometry which meanwhile having fundamental common features, offers various physicals. This article meanwhile accepting this issue that Châhârbâgh pattern be able to responder some Persian gardens like four parts gardens, seeking to discover hidden pattern in Persian garden and claims that; this pattern to be found in all existing and developed shapes of Persian garden. Some physical species that justifies better with triple patterns water, plant and Nazargâh than Châhârbâgh's pattern as follows:

1- Courtyard garden: it is a species of Persian garden which constructed in the limited condition and acceptable artifact space with human scale. Courtyard garden formed from making and put residential complexes spaces around the yard and building than garden has sideway landscapes. Due to the Iranians' interest to water and plant, these elements with Nazargâh had effective presence in the smallest of the Persian garden scale (Heydar Nattaj, 2010:39). Central courtyards of Iranian's houses is a small sample of Persian garden, may be its smallest sample be a courtyard in the Tabas city which consists of a palm, a water pool and a porch for its landscapes (Pics 3&4).



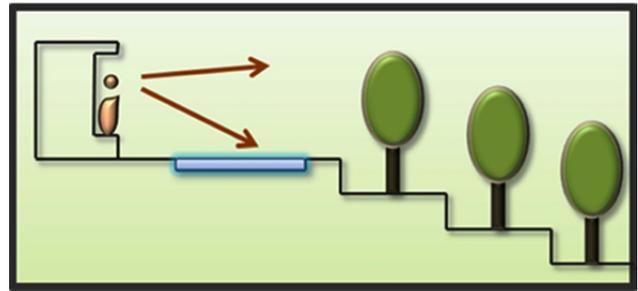
Pic 4: how water, Plant and Nazargâh presence in the courtyard garden. Source: Authors.

2- Terraced garden: it is species of famous Persian garden which the steep slope of land is basis factor for their construction. From features of these gardens which have constructed as stairway, is palace placement on the highest point of garden for achieving to the best landscape (Haman: 55). Shazdeh garden is one of the best samples for terraced garden pattern which has no compatibility with archetype of Châhârbâgh (Pics. 5& 6).



Pic 5: Shazdeh Mahan garden-Kerman.
Photo: Vahid Heydar Nattj, 2010.

3- Insular garden: in some of the Persian garden species, the widespread presence of water metamorphoses the garden physical. Water on the garden and palace surrounded and with garden construction among the water creates exquisite landscape which with the role of the water and plant comes to evolution. This shape of garden has also no justification with Châhârbâgh pattern. The Eel Goli garden is an insular garden sample located in Tabriz, which it is famous as water garden



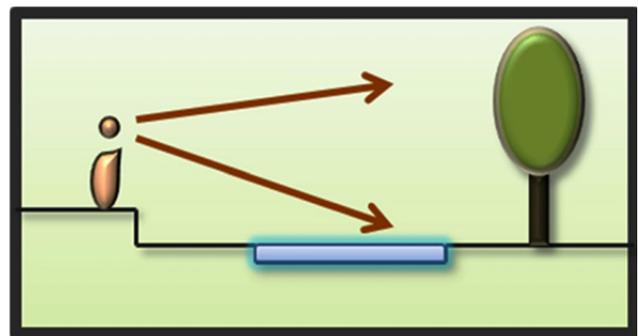
Pic 6: How water, plant and Nazargâh presence in the terraced garden.
Source: Authors.

sometimes. Abbas Abad garden in Behshahr is one of the most successful samples in terraced and insular garden combination. Garden's shape is combination with an island and a building in among and a two-sided terraced garden that is unique in its kind (Pics. 7& 8).

There are many other gardens that from confluence or parallelism the straight line axes on the flat or sloping ground with special emphasis on an element existence which they are not suitable confirmation for Châhârbâgh pattern and there is not also opportunity for paying attention to all of them in this article.



Pic 7: Elected landscape of Abbas Abad garden-Behshahr.
Photo: Vahid Heydar Nattj, 2010.



Pic 8: How water, plant and Nazargâh presence in the insular garden.
Source: Authors.

Conclusion | The Persian garden is a phenomenon, production of natural and virginal flaunt of two elements plant and water, man-made elements in the straight line geometric system. The garden concept was not just attendant with geometry or spaces design; but more it has been feeling of grafting with virginal nature and natural elements like water

and plant, in difference shapes. For more recognition with the Persian garden phenomenon and in particular its development in current era, is requirement to discover its archetype. Many researches and attempts take place in this field which led to introduction the common pattern of Châhârbâgh; The Châhârbâgh pattern is although commendable attempt to

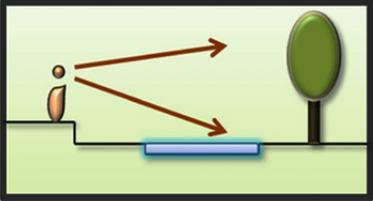
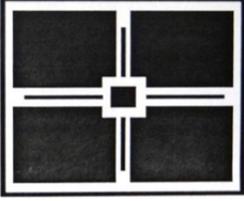
discover the archetype of Persian garden but has weaknesses which can't be responsive to the all physical species of Persian garden. The most massive weakness the above pattern is lack of its understanding from user vision of garden space.

The Châhârbâgh pattern is a four part shape of pattern having full physical symmetry which its sample in gardens related few Persian gardens and its developed or similar cases is also very few; thus can never be responsive to the all pattern of Persian garden unless remains of patterns don't naming Persian garden. So intention of article is finding hidden pattern in Persian garden which can in all of physical species be fixed.

It seems that have to seeking for elements which the user of

garden's space had been in very close interact with them and between all known Persian gardens be common. Introduced triple elements in article including: water, plant and Nazargâh (Palace or main garden building) can observe in all Persian gardens. Notable topic is changing vision angle from plan to human vision regarding triple pattern water, plant and Nazargâh. On this basis the Persian garden for achieves to the best landscape needed to regular geometry which one of its results is deep axis in Persian garden. This pattern encompass all gardens in different scales, from courtyard garden to garden or city garden and is responder to various species of functional and physical in Persian garden (Table 1).

Table 1: Patterns comparison of Persian Garden.
Source: Authors.

Triple pattern: Water, Plant and Nazargâh	Common pattern of Châhârbâgh
user viewing angle from garden	viewing angle from bird vision and the lack of understanding by human
Explained with cutting instrument	Explained by plan instrument
	

Endnotes

1. Most famous explanation regarding Châhârbâgh, present as a divided rectangular garden into four parts by ways and waterways. Daneshdoost introduce Persian garden as a combination of lines and main axes which garden's space divides to the four parts (Daneshdoost, -1990A). Persian garden geometric structure knows a function of rectangular shape or square system with axes orthogonal in this thinking, which become Crete and Terracing proportional with the features, land's slope. But life flow and

benefit of its space is different from quite geometric look in Persian garden which is introduced by plan and whatever we recognized Persian garden based on, it is not same which builders and beneficiaries of these gardens saw in them." as we find Something like tourism and touring material free of mathematical discipline in Persian garden historical paintings" (Beheshti, 2008:10).

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