Persian Garden as an Interactive Media

Reihaneh Khorramrouei

Ph.D candidate in landscape Architecture, University of Tehran, Iran.

Amin Mahan

Assistant Professor, Department of Architecture, Lahijan Branch, Islamic Azad University, Lahijan, Iran.

Abstract | Culture and communication are coexistent in relationships, and inseparable in practice. Every cultural behavior is a communicative event, and every communicative action is a cultural event. Media is the gateway through which culture is transmitted to individuals because media content is considered a cultural element. Today, it is not possible to achieve a complete and comprehensive understanding of the relationship between media and culture without conducting multicultural research and interdisciplinary studies. The media is regarded as the place for laying the cultural groundwork, and deep reflection about the importance of meaning and thinking given the cultural context and social realm, which strengthens and reconstructs a coherent model of meaning and establishes a value center. The garden, the domesticated nature, as a cultural landscape, is the result of a complex historical interaction that has formed over time and at the same time has aesthetic, transcendent and useful values, and through its multiple values engages all five senses. On the one side of this interaction is always "human" as a social being who is able to build a culture, and at the other end of the spectrum is everything that human being has encountered at various times. His first encounter is "nature." In subsequent encounters, man has established a connection with his environment, and the achievement of this connection has created a culture. Therefore, the Persian Garden is a historical phenomenon as a medium that, in addition to what is mentioned in the tradition, has themes that are related to the world of new media and the patterns that exist in the media to convey concepts in a special way.

Keywords | Media, Persian Garden, Culture, Cultural Landscape.

Introduction | Today, we live in an age where, with the help of amazing advances in communication, the world has entered a new era that can be referred to as the "age of modern media". In this age, more than ever before, the boundaries of conventionalism have become blurred. As the concepts of time and place become more compact, the phenomenon of the "small global village" forms more close ties between individuals and institutions, and more importantly, due to the deep and increasing connection of the media with politics and economics and social and cultural issues, today the media is considered as an important and integral part of human life (Seifpour, 2014). Due to social complexities in various societies and the increasing capabilities of technology, media application in cultural, economic, political, and social fields is increasing day by day. The media, and especially the "new media," have allowed human relations, as well as governments and nations, to take on new dimensions, and as the presence of these media expands, societies become more and more connected. Due to its technological features, high speed, general capability and availability and ease of use, this type of media has penetrated into the deep layers of contemporary human life and has led the dimensions of human communication to new forms. From this point of

* Corresponding author: +989186090192, r.khoramrouei@gmail.com

view, it is rational to re-examine power in the presence of the important phenomenon of the present age, the "new media". On the other hand, man is always looking for his lost, and man's perfectionist soul always leads him to ascend and transcend. One of the missing parts of human life is nature, which has been taken away from him over time and has been manifested in different periods with different forms until today, when nature has found only a physical aspect and its use in human life is intertwined with rules and regulations.

The Persian garden is the result of the interaction between man and the physical and natural space, where the influence of the social and cultural dimensions of a land is crystallized. The tradition of gardening in Iran with a long history is one of the few main schools of gardening in the world (Khayyat Moghaddam, Irani Behbahani & Darabi, 2018, 219). From ancient times to the 19th century, gardeners have relied on their empirical knowledge to understand environmental characteristics and created a complete structure that reflects the close relationship between cultural and natural contexts, which is a sign of adaptation to human and natural needs. From ancient times to the campuses of the Islamic era, the art of Iranian gardening in the fields of water storage, irrigation and water display, attention to the usefulness and beauty of vegetation and the creation of sub-climates has aroused the surprise and curiosity of researchers. Today, comprehensive understanding of past knowledge can be strategic in creating refreshing, modern gardens that are compatible with the dynamic processes of nature. In addition, respecting the status and role of the audience is considered one of the most important and valuable achievements of Iranian gardening. Catherine Mie, a contemporary art critic, believes that today we have to explain a form of art that has been 'suddenly' given to the people. According to her, individual aesthetics gives way to impersonal aesthetics and, in a way, collective aesthetics. Such a change of approach is evident in the arts and the participatory media, an art and a medium that is essentially the participation of others than the artist.

Now the main questions are what are the media and what is the need for the Persian Garden to be considered a medium?

It is assumed that the garden is a system, and if we accept the three elements of the sender, the message and the receiver as the minimum of communication networks, the Persian Garden is in front of the receiver or the audience in its field of communication. In living phenomena such as the Persian garden in the present century, in which the media is no longer one-sided and the audience is actively involved, the receiver plays a key role in shaping the message. So in the garden as an interactive medium, the audience plays the role of the receiver and the history

and nature are the sender. Meanwhile, the carrier of this message is the landscape concepts that work as the media in the garden. Therefore, the purpose of this study is to show the high ontological concepts in the Persian Garden, which takes the audience's knowledge one step further and redefines the concept of media and being a carrier of culture. So, firstly, the causal relationship in the garden is examined to realize its value according to the ontological concepts of the garden. Then, according to the concept of media and its role in transmitting culture, the Persian Garden is developed according to the needs of the audience and the Persian Garden is redefined as an interactive medium.

Literature review

Most research in the field of media and culture and its relationship with architecture and landscape architecture has emphasized on the use of media physics, and the mission of the media as a carrier of message and culture in landscape architecture but not in architecture. Yet most of the present papers examine the role of digital media and their application in architecture. For example, in the field of media and architecture, the paper "Interactive use of media in teaching architectural design process" written by Einifar & Hosseini (2014) suggests the use of analog and digital media as interactive for the design process, which leads to freedom of action. It is more about designing and expanding ideas. Hassanzadeh & Taheri (2017) also discuss media architecture and its properties and characteristics, as well as the definition of urban space and the characteristics of socialization and how these media affect urban views. In the paper "The Future of Media Management & The Management of Future Media" written by Farhangi & Abtahi (2011), using different models of organizational architecture and different business models is the most efficient proposed model that clearly defines the changes in "form, content, and infrastructure" as a fundamental factor in media and organizational architecture. Also, in the paper "Analysis of the Inscriptions as Advertising Media in Persian Architecture", Taghizadeh & Alimohammadi Ardakani (2017) refer to inscriptions as documents that can directly provide useful information related to the cultural, political, social, and artistic information in different periods of history. In this paper, inscriptions in Iranian architecture as an advertising medium have played a decisive role in the cultural and religious structure of Iranian society. In the paper "The role of mediated experience (media) in recognizing students of contemporary Iranian architecture" written by Alimohammadi (2007), the confrontation between the traditional Iranian society and the modern world is divided into instrumental reason (science, technology and global industry) and critical reason (the necessary

knowledge about technology and the industry). This has had various cultural, social, political, and economic consequences, which are still seen in contemporary society and the educational system of architecture. One of these critical issues is contemporary Iranian architecture, which experts believe that not only have disintegrated the urban space, but also indicates a more serious reality, that is, the disintegration of the mental space. The paper "Differences in multimedia design" by Baghi (2012) suggests that recent advances in science, technology and industry, traditional graphic design and, consequently, new media have led to a wide range of cooperation between the arts, sciences and various industries, and it has caused many new classifications in this form of art. Today, the graphic designer connects many media in the form of a new medium called multimedia and in general, the word design and its related rules in branches such as architecture, urban space design, and industrial design and other technological fields and their subsets has advanced and found new meanings and concepts. Also, in the paper "Analysis of phenomenological augmented reality as medium in contemporary art (2011 Venice and Istanbul Biennials)", Rafizadeh Akhavian, Javani & Safian (2017) suggest that the field of modern media refers to a discourse covered with technology and contemporary media. Due to the interactive nature of augmented reality art, its audience experiences aesthetic experience with the help of their physical action. Therefore, according to the papers presented in the field of media, art, architecture and architecture, the perspective of looking at the Persian garden from the perspective of interactive media is new.

Research method

The research method in this research is descriptive-analytical. In this research, firstly, citation method has been used to formulate a theoretical framework. In this way, by referring to the relevant books, publications and websites, the desired information has been collected to present the literature on the subject and the concepts in question, as well as the views and approaches related to the research question. The descriptive and analytical methods have been used to prepare and develop a conceptual framework for research in order to provide suggestions and final conclusions. Data collection tools in this method have been field observations of Persian Gardens. In the next step, this research, based on its hypothesis, seeks to examine the effects of the media on the landscape and to prove the garden as an interactive cultural and media perspective.

Persian Garden

The garden has been important in the culture and civilization of Iran since ancient times. The importance of gardening and respecting nature in Iran has risen to such an extent that it has become a religious ritual; the product of this view has given the world one of the oldest methods of landscaping called "Persian Garden". The antiquity of the Persian garden is such that it is associated with myths and is rooted in the unknown. (Heidar Nattaj & Rezazadeh, 2016, 49).

From Heravi's point of view, the garden is as follows: "Agriculture is the best industry which nothing can be as good as it is for the creators, and gardening is superior to any other construction business. What is considered the supreme wisdom for the kings, and what keeps the country alive is prosperity, and this is only possible through agriculture and gardening. Even the best Sufi practices for Sufis, not asceticism and seclusion in monasteries, but agriculture and the construction of garden are introduced (Jamaleddin, 2015, 8).

The Persian Garden for Iranians is more than a green space and the original product of the interaction of Iranians' minds and lives in their natural environment, and its beauty is rooted in the early Iranian concepts of nature and landscape elements (Mansouri, 2005, 58-59) and a regular and organized atmosphere with an Iranian aesthetic attitude of combining natural and artificial elements. The elements involved in the construction of space in the Persian garden are relatively constant and include plants (fruitful and ornamental), water (in the form of pond, pool, fountain, and lake), pavilion, enclosing wall, rectangular geometry, and garden street (main axis). Despite the man-made elements in the gardens, natural elements (water and plants) are those whose existence defines the garden identity (Heidar Nattaj, 2010, 59). Accordingly, the aesthetics of the Persian garden is related to the systematic relationship between these elements, which in different examples, depending on the climate and the cultural dimensions and context, participate in various proportions in the formation of the garden (Mansouri, 2019, 33).

In addition to the mentioned factors, the reasons for creating Persian Gardens are several basic factors such as economic considerations and interest in cultivation and beautification of the environment, which are common factors in the formation of gardens, and other factors such as religious, political, governmental and recreational causes are considered as special reasons. Due to the climatic, physical and locational conditions of the cities, these factors have created gardens inside and outside the cities of the central desert of Iran (Motedayen, 2011, 53). The Persian Garden, this historical phenomenon, can be read, rethought and recognized in the two fields of matter (object) and meaning (subject) as well as the connection of these two fields because it encompasses a wide range of concepts, meanings, uses, techniques, techniques,

and so on. Decoding of the Persian Gardening art is one of the main goals of this paper, which along with the retrospective approach and presentation of strategies as well as executive strategies can redefine the relationship between man and nature in the media world and improve its quality.

Media

Human beings have long been exposed to the media and have benefited from it in order to achieve their goals. The early media, such as the modern media, did not use technology to develop themselves, and were simple tools given to man by nature. Humans have always used the media to convey their meanings to others. In this sense, even language is a medium because it is a means of transmitting meanings to others. Even the pulpit and the sermon are other forms of early media whose technology has not been involved in their formation (Dibaji & Reismirzai, 2012, 50). In today's Persian language, when we talk about the media, thoughts will go to the public media, especially television, while any communication system can be media (whether collective or limited), and in the general sense (in most languages),   is considered as the medium, just as historical anthropolo g ists even viewed literature as a medium, which could c e ntralize and aggregate the human mind to a particular subject and act as a medium in interaction with other media (Fayyaz, 2003, 172).

The media is, in its simplest definition, a tool that gives us information. So, man is the first medium. But over time, the means of communication have passed interhuman communication and have become the means for communication between humans and artificial tools. According to Marshall McLuhan, history has three periods:

1. The oral stage, or face-to-face conversation, which is the coldest medium due to the use of all five senses.

2. The invention of printing as the hottest medium is the tribal escape.

3. The invention of television, which is a prelude to the formation of a global village.

Therefore, along the history, the quality and quantity of the message is changed. Today's public media can be seen in many forms. The press, radio, television, fax, telegraph, telegram, telephone, e-mail, internet, and satellite are among the public media that are an integral part of everyday human life, to a degree that modern life is not possible without them (Ghahremanpour, 2001, 63).

Aristotle first to consider the concept of communication and, as a social element, introduced its core to the exchange of multiple thoughts. He considers the main elements of the communication process to be the sender of the message and the recipient, and considers the

sender's purpose in sending the message to convince the audience (Ross, 1998, 241). In the new age, with the advancement of technology, the media has become more widespread, and the new media have become much more advanced and pervasive. With the presence of these media in people's lives, culture, ethics, thinking, religion, art, and other aspects of life have changed. The elements of the new world of media do not resemble the era before them. Therefore, during this period, the media have attracted the attention of thinkers (Dibaji & Reismirzai, 2012, 53).

By providing content and increasing the audience's cognitive power, the media has a direct impact on issues that are beyond their personal experience. Media audiences interact with other individuals and groups and respond to the media effects (McQuail & Windahl, 2009, 13). Each medium has its own capabilities and limitations, and its product can be called a media text. Media text has both textual and media features and can be considered to be influenced by three factors: the type (type and nature of the media), the linguistic rules and characteristics, and the audience or recipient. These features indicate that the media has both a functional and a semantic-social function. But the phenomenon that appeals to us today is an interdisciplinary phenomenon that is always regenerative (Shairi, Rahimi Jafari & Mokhtabad Amrei, 2012, 132).

In addition to being influential, the media can distort reality and make what is virtual, instead of reality, by creating an unrealistic atmosphere in such a way that everyone considers it a complete reality. It is because of knowing the audience that a medium recognizes that it is better to distort certain issues. In the media, the audience and its understanding play a special role; that is, until the needs of the audience are identified, the media cannot have its semantic effect to the fullest extent (ibid, 136). Media is a communication channel, one of the missions of which is macro-influence, so much so that much research has been done on the role of media as narcotics and consequently on the taste of the masses and organized social actions. On the other hand, the influence of the media and the audience on each other has been studied in another type of research as a medium of satisfaction and benefit. This effect makes the media more dynamic and inductive. The impact of the media does not end there, and due to the daily and even subconscious use of the media, it continues to have an impact. The audience suffers from conscious and subconscious effects as a result of consumption, which makes the media more practical and active than the text (ibid, 137). In general, in the media, there is a link between media processes and products and the audience, such that studying each side of the loop depends on the other side, and the media encryption aspect cannot be examined except by considering the audience and vice

versa. A two-way circle refers to the relationship that always exists between the audience and the media and the channels of communication. The media can be successful if it has a good understanding of its audience, and the audience will be attracted to a medium based on their desires and interests.

From the seventeenth century onwards, we have two meanings for the media: The first meaning is that the Media is medium that is the mediator between two things. The medium in the second sense, which arises from the first meaning and is later separated from it: a phenomenon that helps us to achieve the goal (Sandboth, 2005, 3). That is, the medium is the means by which the sender conveys the intended meaning to the recipient. Both meanings are true of new media: on the one hand, the media is a means of communication; mass communication does not take place on its own, but requires a means by which one can communicate with a large number of people, and so on. The tools are just as informative. On the other hand, the media is the medium of information (Dibaji & Reismirzai, 2012, 54).

In explaining the values and culture of their communities in the regional, international and global spheres, the media have a powerful and instantaneous presence and have great potential for equal, voluntary and balanced cultural interactions. In other words, the media reconstructs and reinforces existing perceptions of culture, thoughts, and ideas. What the messengers see and hear and what they perceive is only in the time and context in which they are interested, so that what is incompatible with their belief and thought system will soon be forgotten (Khaniki, 1997, 53). Therefore, according to the above, it seems that the media itself produce a kind of space in which the media discourse between the sender and the receiver can form an interactive space. This space is a good platform for the receiver and the sender to interact with each other as the two main components of the media system, and their transmitting element is in the media space of the media itself (Fig. 1). This space can be created in the form of a physical or mental body in which the audience communicates with each other and exchanges messages.

Discussion
• Persian Garden as an interactive medium
Creating a place in the world depends on the thought and imagination that takes place based on the journey in the existential worlds (existential world). This journey creates an existential structure in the form of origin, path, and destination that man can use to organize space. This world, in turn, provides spaces for the "event of life." A kind of life in which people find a relationship and experience it. In such a case, it can be acknowledged that the place as the center or the center as a place is based on the philosophy
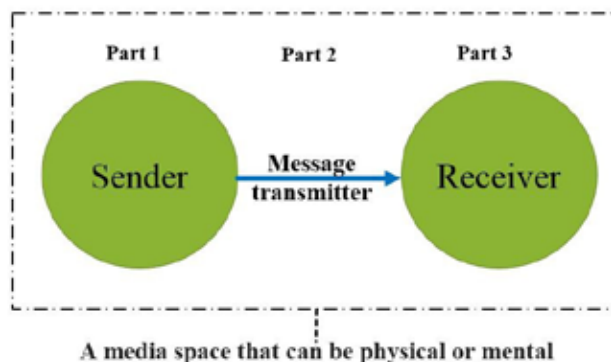

Fig. 1. Conceptual model of media space based on writers' views in the field of media. Source: Authors.

of life. The center depends on the two concepts of "world and man" or "world and audience", and this worldview considers the belonging of the world and the audience to be dependent on a single source and defines the direction of human movement towards a certain destination. Therefore, in the epistemological geometry of Iranians, there has always been a movement from origin to destination, and the path of movement from the starting point to perfection can be found in most Iranian spaces such as mosques, houses, schools, and gardens. But in the Persian garden, the ultimate destination is to reach the sublime and chosen nature that represents heaven and heaven on earth, and this view cannot be seen in other spaces. Dealing with the Ontology of the Persian Garden is a reason why the garden, as a place and a core in Iranian cities, can be an interactive cultural or media discourse between audiences with different aesthetic perspectives that take the audience's gaze out of the physical state. And it gives the audience a higher perspective.

The Persian Garden is a treasure trove surrounded by nature, full of nature, in which a meaningful, epic and glorious order is seen to show its audience a corner of the mysteries and springs of the verses of the universe. With this interpretation, the Persian Garden is not a place where the audience can understand all the manifestations of nature together, but in the first stage, the glory of the garden, which is a symbol of the power of high nature, is displayed, and then other themes of garden's power, which move the audience from the origin (the portal) along the route (movement from the water side next to the row of cypress trees) to the destination (pavilion and emperor), are displayed. Therefore, at the moment of dealing with the Persian garden, the audience first looks at the garden as a whole so that it can understand the manifestation of its glory and power, and then by moving in it, they will be able to understand the symbols of existence. Unlike parks and other urban green spaces, the Persian Garden is a place where the audience is invited to meditate and relax,

and together they can achieve peace and enjoyment. With such a look at the Persian Garden, the garden will be taken out of its modern and museum-oriented function and will be able to give its audience a comprehensive, general and ontological understanding. Therefore, it is the media garden whose mission is to maintain peace and invite the audience to enjoy each other and to achieve the sacred and spiritual and to move from the beginning to the end. Therefore, if the garden is considered as a system and a whole, it can be concluded that by destroying an element in the garden, the whole system will be disrupted. So by accepting the fact that in the Persian garden a collection of natural factors (such as water and plants) and artificial factors (such as pavilions, streets and axes and plots, walls and fences) form the physical elements of the garden, feeling and perceiving them through the mental dimension can create memorable moments, which will leave a lasting impression on the audience's mind. If we consider the Persian garden as a medium (i.e. the factor that creates the role of the sender of the message to its recipient, i.e. the audience), the Persian garden is able to create a suitable platform for the participation and interaction of the audience with each other. Therefore, the garden, as a medium, facilitates interactive communication and makes it possible to transfer information and knowledge, so it is considered a perpetuator of culture, and by institutionalizing the audience's attitude towards the garden, it develops the intellectual system and people's understanding of the world. In the traditional Persian Gardens that are now open to the public, the use and how the audience encounters the garden is no longer the same as before.

Because in the past, the garden as a capital was exclusively owned by the owner of the garden and its specific audience, that is the owner of the garden and his relatives and acquaintances. But today's Persian Gardens, which are the same traditional gardens of yesterday and have opened to the general public, have demanded a different audience than in the past and have been taken out of the ownership of the owner. Today's audience's visit to the Persian Garden is like visiting the classic museums that exist in different parts of the world today. But the Persian Garden, in addition to mere visiting for the sake of seeing, has many existential potentials that are able to affect other senses in addition to the sense of seeing. Today, if we want to prevent the Persian Garden from being just a museum for visits and highlight its media role in conveying concepts to the audience, it is necessary to increase the audience's involvement in the garden and make the interaction and participation of today's Persian Garden more than before, meaning that the audience can interact and participate in the garden in addition to seeing other details and elements in the garden, as well as with other audiences. In

this case, the garden, as an interactive media, becomes an "experience-oriented" action, in the sense that aesthetic perception is established in the "process", and participatory action and aesthetic experience resulting from interaction with the garden system assumed importance. Therefore, by linking theoretical and ontological foundations with a new grammar to create modern campuses, the Persian Garden can change the participation of the audience in accordance with the needs of their day and guide them to the right direction.

Conclusion

One of the concerns of modern man is to being away from nature and, consequently, from the peace and pleasure that arises in the shadow of the ontological and philosophical view of nature. Today, in gardens, parks and urban green spaces, attention has been paid to the body and function of green spaces, and the existential dimensions and ontological spirit of nature's themes have been neglected. This detachment from existence is an alarm that the audience should pay attention to and should revive in their being the existence and nature in order to enjoy peace and tranquility. By reviving the concept of ontology and moving from origin to destination and understanding the liberation from darkness to light, which has always been in the minds of Iranians as an archetype, the garden can be considered as an epic, glorious phenomenon that has a hierarchy, which should be reread from bottom to top. Therefore, the media role of the garden for its audience is to be able to interact with them, and in addition to the functional and epistemological aspects, to induce its holistic and ontological aspect to the audience. So the garden, as a media that carries a rich culture, first opens up in the audience's mind as a general concept and then provides a place full of pleasure and tranquility for its audience through its components that are the symbols and manifestation of existence on the earth. The garden, this cultural phenomenon, has established a message of ascension, glory, power and submission to God and the Creator of the universe from generation to generation among its audience, and today, its media role should become so significant that this archetype can be properly conveyed to today's and tomorrow's audience. Therefore, the audience's expectation of today's Persian Garden should not be just a physical expectation, but in addition to functional aspects, it should be able to add something to the audience's existence, spirit and perception so that the audience can gain a comprehensive understanding of the garden. Therefore, the garden can make it possible for the audience to understand the universe and show the audience the path of ascension as a source of inspiration. Therefore, it can be concluded that the importance of gardens is due to the natural structure derived from

human thought and thinking. So, the Persian Garden, in addition to serving agricultural purposes and meeting physical needs of humans, is manifested in decorated collection of animate and inanimate elements in a decorated environment, which respond to the spiritual needs of human beings. The Persian garden has been a place for the comfort and convenience of its audience, and attending to human beings and providing a refreshing and beneficial environment has always been the garden's duty. Therefore, the role of the audience and how it interacts with the garden is very thought-provoking. Here, we refer to a specific type of interaction, an interaction that has a great impact on the relationship between the work and the audience and develops the audience's understanding of the work. Therefore, the garden as a medium that has the role of conveying concepts such as culture to its audience, which is the recipient of this message, assumes importance and value, since the media in the field of culture and art is not only known as a mere physical element but also as a content element.

Due to its direct connection with the audience and having natural themes, the garden always acts as a living and dynamic element. By acknowledging that the Garden of Culture has been around since ancient times and has taken on different forms over time, while mainstream architecture still retains its structural and conceptual typology, the Garden can be considered a medium which has maintained both its content function and instrumental function throughout history. What makes garden a content media is the mental impact it has on audiences at different times, and this has led to shared memories of people spreading heart-to-heart among generations, and this work expresses itself from the past to the present as an urban indicator. If we look at this issue more broadly and from a perspective, we can conclude that according to media concepts, landscape can be a type of media that

acts as a system, and since the garden is considered as a cultural landscape of Iran, it is capable of being systematic and having three elements of "audience" as the recipient, "nature and history" as the sender, and communication agent of the two, that is "landscape" (Fig. 2).

Thus, the garden as a medium is a tool for ideation and a process for interpreting ideas, thoughts, and beliefs that make it possible to exchange views between messengers and recipients to consolidate and strengthen social beliefs. In fact, the garden is a medium that leads to the development of social perceptions and understanding of the cognitive process of information by conceptualizing and understanding the dynamics of culture according to its relationship with nature and society. Recreating historical monuments such as the Persian Garden requires deep cognition and understanding, without which, physical and objective restoration and mental theorization will not be possible. Therefore, by showing the existing capacities and potentials in the Persian Garden, with today's and modern approaches, it is possible to create a suitable platform for the audience to communicate with each other, which can create a new attitude and reading of the Persian Garden with the help of media concept.
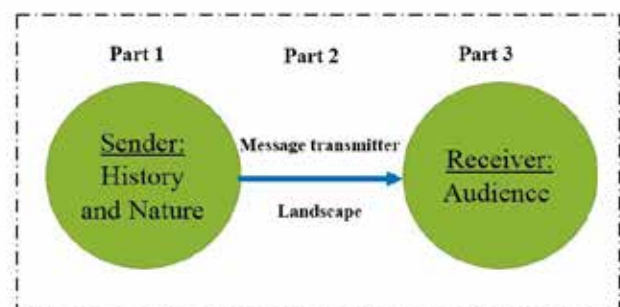

Fig. 2. The garden as a landscape element is a kind of medium. Source: Authors.

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