

The Phenomenology of the Pavilion's Landscape in the "Bagh-e Shah" and Pathology of its Developments in Different Eras

Farzane Sadat Dehghan

Adjunct Professor of Technical and Vocational University, Yazd, Iran.

Keyvan Forghani

College of Art and Architecture, Islamic Azad University, Yazd Branch, Iran.

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Abstract | "Bagh-e Shah" (The king's garden) is one of the structures in Abbasabad urban gardens complex in Behshahr, which dates back to the Safavid era. The garden and its pavilion have experienced hasty and subjective changes, and adorned decorations through time, particularly in contemporary times, which are considered severe damages to the authenticity and identity of the place.

The hypothesis in this research is that the harm due to the misled changes in the garden caused by the separation of the pavilion from the systemic and general approach toward the garden stems from a superficial and partiality view toward it.

This article seeks to assess the damages and misplaced changes of the pavilion in different eras by the phenomenology of the pavilion's landscape as a turning point of the garden.

The present study has been done qualitatively, by a descriptive-analytical method and phenomenology using field and documentary information.

The results revealed that the pavilion was built following a systematic and holistic approach in harmony with the garden system. The break of the systems in the atomistic attitude in succeeding times led to the withdrawal of the pavilion from the holistic system. The fruit of this view is the disregard of a profitable regulating whole, the advent of misplaced changes and different styles, the duplication of bodies contradicting the meaning, direction, and identity of pavilion's landscape today.

Keywords | Bagh-e Shah, Pavilion's Landscape, Phenomenology, Systemic Approach.

Introduction | Ashraf-al-Balad¹ Gardens Complex was constructed on an urban scale in a forest plot during the Safavid era with an Islamic worldview. A part of it still remains to the date. The "Bagh-e Shah" (the "Chehel Sotoon"² [Forty Pillars] mansion) is the heart of these gardens as the "Divan-Khaneh"³ mansion. The pavilion was scorched down by the Afghans and restored in the kingdom of Nader Shah Afshar (Mansouri Roudkoli, 2011, 18). The pavilion, once being repaired fundamentally during the Qajar era, was abandoned due to neglecting the garden. The contemporary pavilion is the remnant of the Pahlavi time (ibid.). Restoration of the pavilion was carried out with rash changes, inconsistent with the identity and landscape of the garden, sometimes

subjectively and as no-identity ornaments of the structure. The structure is now being used as the municipality building. The phenomenology of the pavilion's landscape and the appraisal of its progress is of great value in terms of studies, the protection of its identity from the waves of careless and subjective developments, and its renovation. This study attempts to assess and pathologize the misplaced changes of the pavilion, as a turning point of the garden, at different times, based on the phenomenology of its landscape systems in the Safavid era.

Research questions

1. What is the view toward the pavilion in the phenomenology of its systems in the Safavid era?
2. What is the origin of misplaced changes and damage to the pavilion in the following periods?

*Corresponding author: +989137760596, FDB1111@gmail.com

Hypothesis

The pavilion is the outcome of a systematic and holistic approach within the unity and harmony of the garden system. Also, the damage caused by wrong changes of the pavilion is due to the withdrawal of its landscape from the holistic system in the garden area, and the atomistic approach toward its systems.

Research background

The primary documents regarding the Ashraf-Al-Balad Gardens Complex are available in the records of tourists and the descriptions of the writers. Some studies have reviewed its changes in succeeding periods. Mesbah Namini (2005) in the article "The Process of the Creation of the Behshahr Complex Gardens" examined this collection from a historical point of view and abridged the process of its physical changes. Mansouri Roudkoli. (2011) in an article entitled "Recognition of historical place of Bagh-e Shah in Behshahr from Safavid period up to now: A review", have discussed the status of the garden, its damage, and problems within the complex. In another study named "Retrieving the Original Image of Bagh-e-Shah of Ashraf Al-Belad (Behshahr) in Different Historic Periods", Mansouri Roudkoli, Daneshduost & Abouie, (2017) examined the original look of the garden and the path of its developments from a physical point of view. The reasons for these variations are not much discussed in the article. In the case of the garden's landscape, it's not just the physical dimension. The phenomenology of the pavilion and the appraisal of its changes, in the entirety of the garden system, is necessary to obtain more comprehensive results in pathology and prevention of interventions and wrong subjective changes.

Theoretical foundations of the study

• The place of the pavilion in the holistic garden system

In the phenomenology of the garden, mystics, philosophers, and scientists each perceive the unity of the universe and its existence in a face through the spectacles of their exclusive gaze. In the garden, all the components account for a whole in cooperation and association with each other (Shahcheraghi, 2016, 155). The pavilion landscape and the elements of the garden exist in this holistic system. In systems, there is an assortment of particular elements and relationships between them that make up for a whole unit (Scott, 2006, 141). Interaction and connection of system elements in line with a distinct goal are such that each is a supplement to the other (Sobhani Tabrizi, 1996, 73). Therefore, the independent changes of any part outside the system setting cause disorder, shortage, or defect in the phenomenon. Depending on the scope of this change, we may undergo a qualitative

decline in the phenomenon, distance, or failure to reach the purpose. Accordingly, the landscape of the pavilion itself is an innovative phenomenon that purposefully acquires its nature from the mixture of harmonious systems governing the garden, in human interaction with the crossing of history, culture, geography, and spatial characteristics of the context. Harmonious systems of garden components, like the pavilion system, are themselves members of a more comprehensive system in a cooperative garden system making a whole in summary. There is a relationship between the pavilion systems in the garden plot and its elements: It is not made up of algebraic components and makes a single whole system. The most significant garden systems involve physical, functional, concentration-based, semantic, and intellectual, as well as the beauty of the garden.

• The quiddity and identity of the pavilion in the garden system

Mansouri (2019, 3) maintained that the aesthetic permanence of the Iranian garden is in harmony with the Iranian intellectual and philosophical system. Since old times, Iranians have had a divine relationship with nature and its elements, and it has a distinctive place in their creeds (Javadi, 2007, 12). Next, with the Islamic worldview, this association proceeded based on respect for nature and pondering on its verses (Mansouri, 2005, 58). For Muslim Iranians, nature is a soothing environment, capable of nourishing spiritual power, arousing of intuitive reflection, and deep knowledge (ibid., 61). Hence, nature is a pure tool in the service of man and the ground for his growth (ibid.). Alemi (2012, 9) in her study of Iranian gardens, considered the essence of the garden to be more about the relation to pristine nature. One of the most relevant architectural features in the Persian garden is the combination of the building with the garden due to the natural forming elements, the structure, and spatial associations between them (Daneshduost, 1990, 221). The building does not segregate the garden space; Rather, it connects with other spaces of the garden and the natural setting (ibid.). Garden architecture, from the entirety to the divisions, has been responsible for regulating and organizing human sensing and focus (Shahcheraghi, 2016, 160). The continuity and association between the pavilion and the garden have been reinforced by the stimulation of the five human senses (ibid., 87). Connectivity, the lack of a boundary between inside and outside with an unlimited sense, creates the joy and spiritualization of the human within it (ibid., 87-88). The pavilion, with the role of Nazargah, attempts to create human interaction and exploitation with the landscape of the garden, through elements such as porch, pavilion, podium, tent, and so on (Teymourigorde & Heidar Nattaj, 2014, 23-24). By being at the highest point, or creating

stories and elevation, as well as expanding the visibility, openness, and spatial continuity, pavilions functioned as Nazargahs. Maximum utilization from the view of water and plants as the most prominent natural elements in the Persian garden transpires in Nazargahs (Heidar Nattaj & Rezazadeh, 2016, 48). The landscape in the garden, due to the inner proximity to the external nature, presents the preconditions for the development of horizons and souls of the observers (Etezadi & Bina, 2015, 38).

In addition to creating a place for visual pleasure and enjoyment, the Nazargah in the garden heightens physical, mental, and emotional strength and health and spiritual growth by performing maximum synergy with nature. The cross design of the garden produces maximum energy in the center, i.e. the pavilion, releasing the man from material (Rezaee Mood, 2004, 31-26). In this situation, the negative tides discharge and positive waves enter the body and make the man ponder. The reflection and call of the garden separates the man from the outside noise and joins him to its semantic system. In some ways, enhancing interaction with nature plays a highly effective role in health, healing, and enhancement of physical, mental, and emotional strength, and increases brain function (Kaplan, 1972; Kellert, 2005; Jordan, 2015). Therefore, the pavilion, as part of the garden system, with its spatial and architectural place, gives the richest opportunity to unite with nature, ponder and for material and spiritual exploitation, following the garden system. Taking advantage of the maximum interaction with the nature and landscape of the garden, despite having a notable persona, the pavilion serves the landscape of the garden and delivers positive human ends. The beauty of the pavilion has grown systematically and holistically in the garden in synergy with the man and the plot. The pavilion does not only have bodily attraction, regardless of the meaning, identity, and purpose of the garden. But also its beauty is purposeful and can be learned through extractive and immediate science in the garden area. Practical, physical, concentration-based, semantic, mental, and aesthetic systems in the pavilion, as a portion of a garden system, create a single whole purposefully in harmony with each other, in the geographical and cultural setting of the site.

Methodology

The present research is qualitative and has been completed by descriptive-analytical and phenomenological methods on the pavilion of the Bagh-e Shah. Based on field and documentary studies, this research tries to explain how pavilions interact with the garden, the setting, and humans, relying on the phenomenology of systems and beauty and the connections between them and the pathology of its changes.

Phenomenology of the pavilion systems in the Safavid era

The unit of the pavilion system in the orderly system of the garden landscape is the outcome of the synergy and coordination of its systems as running the system. In this respect, to understand the character of the pavilion's landscape, the way the system operates, and the connections between them in the garden area, as well as its pathology, the arrangements that account for this system have been studied.

• Physical system

Safavid kings adopted Azerbaijan verandas in their architecture (Pirnia, 2005, 207). The veranda paradigm in Iranian construction in Islamic gardens, especially in the Safavid era, has been extensively used in extroverted design (Motedayen & Motedayen, 2016, 34-35). The design of the Bagh-e Shah mansion is a memento of Persepolis' Apadana palaces, but with an adjusted structure. There are overall commonalities between them, such as quadrangular, simple, and vertical forms, and columned hall between two symmetrical masses. Overall, it can be assumed that the "Divan-Khaneh" mansion, as a design in the minds of Iranians, is a slice of nine-part or Apadana extroverted pavilions. Due to the one-way score, the three parts remain and are skewed to one side (Fig. 1). Harmony with area conditions, such as the tilt of the ground, and the application of striking natural landscapes, and climatic elements can be mentioned as reasons for the skew of the pavilion and its orientation. The pavilion is established on a piece of land, in the middle of which is a one-story hall with 16 wooden pillars at a height of two stories (Melgunov, 1985, 88). A central columned hall is a static position serving as a Nazargah. The structure of the central veranda has changed: visual barriers in the two main directions have been excluded (Fig. 2). This change has brought about the continuity of the sight and the garden area, maintaining the connection

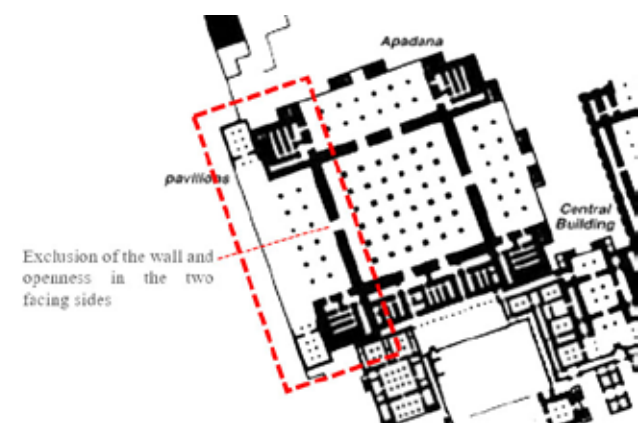


Fig. 1. A cut of the nine-part Apadana pavilion and its structural alteration to three sections and its orientation. Source: Godard, 1998.



Fig. 2. Veranda's structural changes and the extension of the sight in the pavilion of the king's Garden. Source: Wilber, 2008.

and more synthesis of the pavilion with nature, higher coordination with the region's climate and airflow, establishing the sensory system, and functional and semantic ends.

Functional system

- **The role of the pavilion as a point of view: the most significant factor connecting with the garden and natural landscape**

In viewing, the main event of the identity of the Nazargah, that is, the two-way interaction between the observer (in the Nazargah - inside) and the sought landscape (outside), happens (Etezadi & Bina, 2015, 38-39). The availability of the two facing sides of the pavilion has reinforced the act of viewing. The mass stories and the middle static hall have formed Nazargahs with diverse qualities. The columned chamber on the lower story, providing an opportunity to pause, has the most interaction with the landscape of the garden and the elements of water, wind, and plants. Conversely, on the upper floor, human interaction is more with far natural landscapes such as forests and the sea, tree crowns, and the sky. As the Nazargah elevates from the ground, even the predominant sound of nature's music switches. Due to the elevation of the story, the aerial landscape, and the corridor of Bagh Street, the far natural picture _ the sea, the forest, and the sky _ are bound to the landscape of the garden and strengthen their integration. Thus, the quality of the garden's Nazargah creates various sensory experiences and increases the feeling of unity between the garden's landscape and nature and their impacts on the human.

- **The concentration system and its effects**

- A thought-provoking place enhancing brain function, perceptual capabilities, and intuition

Activation of the five senses in perception using natural

elements and its forces and activation of the natural potential of the place happen in the type of garden organization and pavilion design. The pavilion establishes its energy field by merging several factors. The highest synergy of the garden landscape with the natural sense of the forest and the sea, and the sensible gathering of natural elements in the cross plan of the garden, is focused and united in the Nazargah of the pavilion. Pavilion's design in harmony with other systems, combination with nature and the garden system, together with coherence with nature has the subsequent effects:

The structural quality of the pavilion generates a craved solitude and quality that invites reflection, contemplation, and thinking in human beings. This quality leads to self-assessment that presents the next steps for personal and collective self-burgeon, and mental health (Shahcheraghi, 2016, 170-171). The utilization of natural healing forces is deemed a miracle in human health, maturity, and therapy (Ketler, 2018). Natural energies have a positive impact on the body's electromagnetic aura (Rezaee Mood, 2004, 26-31). On the other hand, people who are more experienced with nature obtain more strength and ability (Selhub & Logan, 2012, 11).

So the chance to pause and relax in the Nazargah, located in the center of the positive energy field, improves concentration, meditation, and reasoning, encourages brain function, revelation, self-confidence, and perceptual and inherent capabilities.

- **The semantic system and its relationship with other systems**

- A mystical temple promoting the theology vision

The Persian garden has unveiled nature, read the elements in it, and given it meaning. In the minds of Safavids, mystical insight and the current Islamic national-religious spirit flew, which was associated with politics (See Motedayen, 2011, 61; Tamimdari, 1993, 45-91). One of the concrete demonstrations of the presence of mystical wisdom in the Bagh-e Shah is the application of the ancient Iranian "Chahar Bagh" pattern, which is also displayed in this garden. In the post-Islamic era, this pattern is an analogy of the Qur'anic paradise and, according to mystics, a fable of the inner aspect of creation (Shahcheraghi, 2016, 123; Meghdadi & Moosavi Gilani, 2017, 7). Alami (2012, 6) further adopted the four-garden pattern as a simile for the universe.

The Nazargah of the Bagh-e Shah pavilion, in a sequence, follows the sign and story of the earthly paradise and the inner aspect of creation and the verses of the Creator. In a different sequence, with a verse-based approach, by blending the natural landscape in the garden landscape, it increases the perception of power and understands the beauty and glory of the Creator. The situation of man in the field of energy and the meditative place of the pavilion is an

opportunity to see the divine verses and something more than to see: a landscape that is together with revelation and perception of the deeper layers (Mansouri, 2004, 79). Here, the pavilion, analogous to a temple, seeks to present the beauties and remind the marks of absolute beauty with its Nazargah role. The marks show an existence beyond the observed objectivity without entering its quiddity or quality (*ibid.*, 74). Taking pleasure in the apparent beauty of creation is the prelude to the mystics' reaching the Creator, making the individual inclined to understand the good and the unseen glory (See Zarrinkoub, 1985, 178). Developing intuitive perception in the understanding of absolute goodness and beauty opens up inner chains and leads man to the desired world continually.

Therefore, the pavilion of Bagh-e Shah, as a temple is an ascension step in the perfection dimension, the growth, and promotion of human theology. From this point of view, the garden has served as a mystical temple. Most researchers also believe that in the Persian garden, the finite material is elevated to infinite spirituality (Shahcheraghi, 2016, 159).

- Position of the elders and gods

The role of the pavilion's Nazargah in improving human health, strength, and perfection involves spatial virtue and value and is also a symbol of the growing identity and status of its users. Because the environment arouses different emotions and affects thoughts and behavior (Grutter, 2011, 32; Ding & Lin, 2009, 75). Therefore, the pavilion has been the place of veterans and leaders, and the pride of their spiritual and intellectual bedrock and identity. In this respect, the king was deemed as the illustration of beauty there. Because his position seeks to bring him closer to absolute beauty and promote his perfection and authority. It appears that with the design of the following qualities, the architect evokes the supremacy of the royal authority from a rational, mystical point of view, and makes him look like an intermediary of God's goodness and blessings on earth for the audience and stimulates such a feeling in them.

- The dominance of the King's view from the pavilion on the field and the people (a representation of power and monitoring the people);

- Hierarchy of movement from the entrance to the pavilion: this sequence is an occasion for mental preparation, thinking, and perception of the truth in the energetic space of the garden. The upward hierarchy from the entrance to the pavilion, based on the Iranian worldview, resembles the journey from darkness to light (Barati, Alehashemi & Minatour Sajjadi, 2018, 6). It can be said that in this movement, the king was interpreted as the light of God on earth, the hierarchy of which is a symbol of respect, with a languorous motion toward him. In this way, the atmosphere of the garden gives the throne prominence.

- Upward movement of the garden: This movement is a representation of closeness to the sky, holiness, and light while evading earthly noise and darkness.

- The spatial association of the pavilion with the plot, while having isolation, is evocative of the existence of a king of the people themselves, but at a more advanced level.

Therefore, at the crossing of earth and sky, the pavilion introduces its master, the king, as a high-ranking intellectual and owner of virtue and grace, who tries to extend its power through natural and supernatural forces.

- The physical system serving the transcendent meaning and purposes

A pavilion is a place where accomplishes the potential of the environment. In this regard, Norberg-Schultz considered the existential characteristic of the building stemming from this matter, which causes the transformation of a place into a position (Norberg-Schultz, 1982, 18). In general, the pavilion forms in a dual order: in its general system, it is human-dominated, and in the tangible part and space, it is natural-dominated. The pavilion construction is made of domestic climate and environment-friendly materials, such as wood. In this way, the least encroachment to nature is done and, and respect and humility are paid along with the maximum compatibility. The fine pillars of the hall allow for maximum presence to the garden and interaction with it. The tranquility of the Biochrome color is harmonious with garden function, as an atmosphere for reflection, intuitive perception, and fullness (*ibid.*, 63). Humble, in utter simplicity and unified with the landscape of the garden and nature, away from any egoism and arrogance, the pavilion seeks to present the potentials of the place itself and usefulness, and to be the bedrock for rational and perfectionist growth, and the excellent goals of the mind. Because pavilion building highlights the place and its Nazargah, and highest interaction with nature and agreement to it, rather than building architectural masses and ornaments.

So the main idea is not the grandstanding of the pavilion. Rather, the main idea is the place and manner of human interaction in this system in reaching pleasure, peace and mental goals, evolution and perfectionistic, conscious, and epistemological growth, and the manner of objectifying it.

- Semantic system and its association with beauty

Overall, the architecture and geometry of the garden are simplistic and usually rectangular. It appears that the principal elements of the garden, namely water, plants, and the pavilion, which follow this type of simple geometry, remain in the mind irrespective of other elements, such as the face. Also, taste, proportion to performance, and alignment of geometric lines with each other, or other components is a simple, humble, authoritative and respectful container for the presence of the main subject and an introduction

to the definition of the subject. In the belief of Muslim philosophers, beauty is not only superficial and empirical in nature, but its more profound layers are superior, richer, and more pleasurable. In other words, understanding the beauty requires an inner journey and an outer acquisition method (Noghrekar, 2011, 76-77). The emergence of the Islamic perspective, by changing the notion of nature and its elements from "divine" to "verse", did not create a fundamental change in the role of the garden landscape. Rather, the state of the former perspective "evolved" (Mansouri, 2005, 58). The exalted human goals, nature, and its elements, such as the plant, are the main subject of the garden. Water and plants are the chief parts of life, the display of value and holiness, and in the Islamic belief, the verses of the presence of absolute virtue and beauty. Those whose beauty is in their nature do not need to be adorned, and respectful architecture is a medium for their display and productivity. The variation in the phenomena of the garden, which supplements the materialistic to conceptual senses, is jubilation from this verse-oriented landscape, which obtains a holy value (Hashemizadegan & Sheybani, 2017, 5). The quality of the Persian garden has grown beyond the beauty and interests of the material world to transcendence (ibid.).

Architecture follows the concept worthy of the subject introducer, and the style remaining from mental accounts, performance, and excellent human ends. Accordingly, the architectural body of the garden and pavilion, from the whole to the particles, is a fitting container for contributing beauty and human presence in a field of virtue and beauty to arise. Because of the providing conditions of the pavilion and the outer factors, that is, the beauty verses, the perceiver in the pavilion attempts to bring man to the level of supremacy and to understand the more profound and more delightful layers of beauty with inner excellence, and allowing beauty to penetrate it. The extent of perception of this beauty in a person is directly linked to the growth of his perfection. As a result, the truth of beauty is revealed and obtained through extractive and immediate knowledge, proportional to the perceiver's potential. The meaning of beauty reaches perfection within the pavilion, with the presence of the perceiver, the mystical status, and the relation of perception and his closeness to perfect beauty. Hence, the pavilion is a container of beauty, which will purposefully have an enduring effect on the perceiver.

Accordingly, the pavilion has been present in a holistic approach in the garden system during this period; the layers of the various systems, in harmony with each other and complementing each other, have created the whole life of the pavilion.

The changes in the landscape of the pavilion system in the Qajar era

During this time, the progression of architecture in the

face of the modern world was obstructed. The architecture was affected by concepts, waves of modernity, and modern demonstrations (Ghobadian, 2013, 20-21). Attention has shifted from divinity and tradition to materialism and modernity (ibid.). Finally, the inspiration source shifted from tradition and the past to the West and the modern world (ibid.). In this crisis, changes and damages were inflicted on the systems of the pavilion landscape system, which are mentioned in Table 1 (Fig. 3):

So the harmony of landscape systems is separating from the holistic and systemic approach toward the pavilion. Landscape systems are adopting the independence and an atomistic approach toward the systems and the disconnection between them. The dismantling of a single regulating system or a single entirety has confused the pavilion and allowed the penetration of developments from outside the system setting.

Changes in the pavilion system's landscape in the Pahlavi era

With the arrival of novelty and the start of its approaches to city planning, attention to the importance of the historical structures of the place decreased (Mansouri Roudkoli, et al. 2017, 46). So that sometimes historical originality, regardless of quiddity, the location, and identity of the construction, was sacrificed for performance and welfare (see ibid.). During this era, most of the collection was changed and ruined for the higher well-being of users (ibid.). The changes and damage dealt to the arrangements of the pavilion landscape system in this crisis have been as follows (Table 2) (Fig. 4).

The physical system and the notion of beauty were separated from the pavilion system. Following the introduction of the objective beauty and human accomplishment, they have gained independence by distancing themselves from the purposeful holistic garden. These factors, together with decreased interaction with the garden landscape, have lessened the sensory system whereas in the past, organizations obtained meaning with communication and as complementary to each other in a holistic system. The outcome of this shallow atomistic attitude has been the introduction of tastes that oppose identity and the pavilion system.

Alterations in the landscape of the pavilion system during the Islamic Republic era

Resuming the deep changes of the Pahlavi era and the collapse of the arrangements, we are observing such developments in the present time (See Fig. 4) (Table 3).

By leaving the coordinated system, the landscape of the pavilion has been ruptured and detached from the physical, semantic, functional, sensory, and aesthetic systems. The admission of inapt changes and tastes devoid of identity and meaning outside the environment of the

Table 1. Developments of the pavilion system in the Qajar era. Source: authors.

System type	Developments in the Qajar era
Physical system	<p>In this time, under the influence of novel modernization, the pavilion was rebuilt in neoclassical style, but its main components of Iranian architecture, its Nazargah identity, and its spatial relationship with the garden remain the same (See Fig. 3). The following are the modifications induced by this style:</p> <ul style="list-style-type: none"> - Enclosing the upper floor Nazargah; - Symmetry and duplication of forms in the landscape; - Use of segmental arch; - Altering the exterior picture of the hall by replacing the joints and symmetrical vertical divisions with the narrow pillars of the hall; - Stress on formulating an input axis by enlarging the middle orifice scale; - The application of white stone-like materials in the landscape, but without neoclassical ornaments;
The semantic system, beauty, and its relation to other systems	<p>Modernism has driven the pavilion toward the display of physical manifestations, the rise of the architectural masses as the subject of beauty with a propensity to external beauty with a focus on the achievement of human creation. The pavilion has covered the body of Iranian architecture with a quasi-neoclassical coating, which, against the former identity and styles of Iranian architecture, has given it an eclectic shape. The application of domestic and environmental-friendly materials has not received much attention. Previous honor for nature also lessened. The presence of such elements in the restoration of the pavilion shows the independence of the physical system and the seeming beauty of the pavilion following the modern intellectual standards of the West from the totality and the garden system. According to the modern world becoming the inspiration source, divine values, and the excellent and purposeful aspect of beauty are dying.</p>
Functional system	<p>The Nazargah functionality of the pavilion declined by the thickening of the walls and the more robust definition of the space inside the hall because the union and combination of the garden space with the pavilion, with more center on the inner space, has become less than before. On the other hand, the enclosure of the top story Nazargah has reduced its quality. According to such progress in the physical, intelligent, and concentration system, the functionality of the pavilion seems to accentuate the pleasure and visual delight, and the exalted goals of human perfection have declined.</p>
Concentration system	<p>Owing to the physical changes of the pavilion and the weakening of its Nazargah functionality, the synergy of the pavilion with the landscape of the garden and the nature of its area has reduced. The higher independence of structural spaces, particularly halls, draws more human's attention to the internal space than before whereas earlier, the presence of minimum physical elements in the Nazargah, the weaker architectural boundary of the garden, resulted in the maximum association between them and the concentration power and its positive effects.</p>

pavilion system has led to picking an atomistic approach, overlooking the existential cause and the terminal end of this phenomenon in the garden area, and neglect of relationships and the influence of the action of systems on one another and the whole system.



Fig. 3. The pavilion's state in Qajar era. Source: Golestan Palace Photography.

Discussion

The results of the experts' opinion revealed that the pavilion in the garden is a site to increase the connection with nature and its materialistic and spiritual exploitation in the cultural and geographical setting. The pavilion

Fig. 4. The modern condition of the Pahlavi pavilion, which has not experienced any major changes in the structure of its exterior wall today. Source: <http://harfonline.ir>.

Table 2. Developments of the pavilion system in the Pahlavi era. Source: authors.

System type	Developments in the Pahlavi era
Physical system	<p>The pavilion's architecture was restored in this age, with more profound developments than before, following the neoclassical Western style. Progress based on this style in the outer wall and the landscape were as follows:</p> <ul style="list-style-type: none"> - Facade symmetry by keeping the edges and proportions of the total earlier volume; - Accentuation of the entrance axis, independence of stairs in the outer volume, with 3-D quality and sculptural display, which has modified the hall from a static to a dynamic component into the entry space (See Fig. 4); - The application of segmental and Roman arches and window designs; - Use of white facades and railings, but this style of decorations was less used; <p>As a result, architectural qualities, such as the closing of the vision corridor and continuation of garden space, the weak function of the pavilion in the role of the Nazargah, reduced systemic interaction and communication with the garden, changed.</p>
The semantic system, beauty, and its relation to other systems	<p>The beauty found another meaning. The pavilion, following its quasi-western vision, seeks egoism and beauty with an objective approach inconsistent with its past identity. Whereas in the past, the pavilion was more prominent than its construction, it was a place for showcasing the beauty and nurturing cerebral powers and human perfection, and it was at the service of the landscape. In this change of stance and object-based supremacy, scant attention has been paid to the observer and the natural values of each element, and the decline of the relationship between the landscape systems of the pavilion in the garden area and the synergy between them has occurred. Thus, the notion of beauty and its enduring impacts is reduced with the improved objective approach and the atomistic approach toward the physical system.</p>
Functional system	<p>High independence of the building than before from the garden system and switching of the role of the pavilion from a Nazargah to merely a structure.</p>
Concentration system	<p>Overall, architecture with nature has become architecture upon nature and separate from the system. The blockade of the hall and the change in the quality of the hall's thought-provoking interlude area declined the association between man and the garden. It also led to material and spiritual productivity and the penetration of beauty inward through sensory, intellectual, and intuitive perception.</p>

Table 3. Developments of the pavilion system in the Islamic Republic era. Source: authors.

System type	Developments in the Islamic Republic era
Physical system	<p>Spatial variations in the plan, stories⁴, and more disconnection from the landscape and nature of the garden</p>
The semantic system, beauty, and its relation to other systems	<p>With the exhaustion of the inner notions and values of the pavilion's identity, it has now been decided to make up for the meaning and beauty of the pavilion by putting valuable writing on the entrance gate, enhancing the appearance and color (See Fig. 4). With the separation of the pavilion's sensory association with the garden to introduce the concept of absolute beauty, utility and meaning have no place in its aesthetics. The standard for developing and entering anything is subjective taste _ not attention to the quality of the pavilion system.</p>
Functional system	<p>In this era, the municipal functionality is imposed on the pavilion, unaware that this application has obligations and requirements opposite to the identity and meaning of the pavilion system, which has contributed to the aggravation of inapt physical changes (See Fig. 5). The selection of the current type of application and the change of prospect to an office building is also due to the detachment of the functional system from the holistic approach, and the choice of partiality.</p>
Concentration system	<p>Increasing space enclosure by increasing floors and the fragmentation of the plan space in the enclosed walls has made the building more independent of the garden. The weak synergy of the pavilion with the garden has decreased the concentration system and its positive effects.</p>

is the result of a systematic and holistic approach in coordination and unity with the functional, physical, concentration-based, semantic, intellectual, and objective systems emerging from the continuity of meanings. Analysis of pavilion systems in the Safavid era reveals the presence of a holistic and systemic approach as part of the garden system. This consistency and systemic attitude have produced enduring beauty in the pavilion. But the appraisal of the changes showed that putting

aside this attitude and independence of the notions of systems and the disconnection of layers in the pavilion system, started earlier in the Qajar era and hastened in the Pahlavi period with the growing influence of modernism waves (Fig. 6). Ill-advised developments and the insertion of various tastes stemming from partiality, and the lack of synergy and cleavage of the systems from the pavilion's holistic system in the garden system, have decreased its quality.

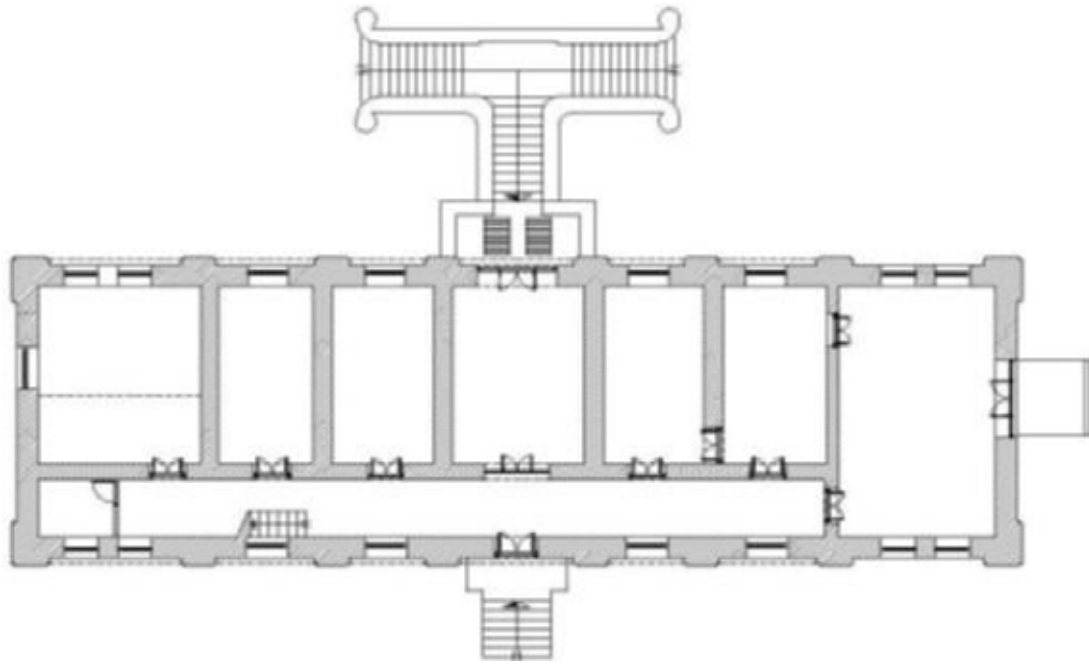


Fig. 5. Modern status plan of Pahlavi pavilion. Source: Mazandaran Cultural Heritage, 2018

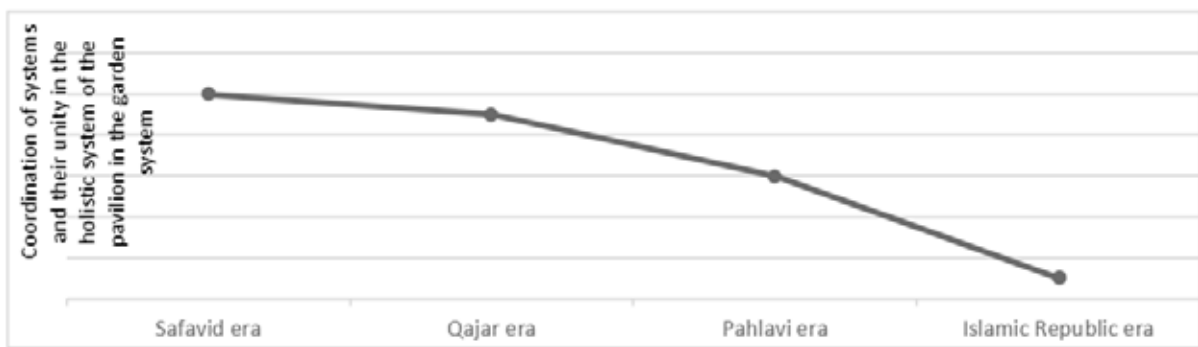


Fig. 6. Graph for the increase in qualitative loss of pavilion by removing it from whole system in different eras; source: authors.

Conclusion

The phenomenology of pavilion systems in the Safavid era reveals the existence of a systematic and holistic view of the pavilion in the Bagh-e Shah system. The turning point of the significant variations in the pavilion in the Pahlavi period accelerated in the following times. With the arrival of modernism and its concepts, neoclassical architecture was modeled for the restoration. This has created discrepancies with the pavilion system in the holistic garden setting. At this point, the holistic Nazargah and the pavilion system are broken. The atomistic approach toward pavilion systems, separation, and mismatch of layers of garden systems in the development of a whole unit, as well as the frailty of the relationship between

them in the pavilion and garden system, has reduced and destroyed its landscape. Detachment and atomistic view of functional, physical, sensory, semantic, mental, and aesthetic systems in the pavilion, as part of a garden system, has turned the pavilion into an element attached to the garden. Because it has demoted from a holistic system to a set of ruptures. Despite the lack of synergy between the systems in the system in line with reaching the goal, sometimes wrong atomistic changes conflict with each other and disrupt the system. The atomistic objective superficial approach causes imitations that contradict the identity of the pavilion and its background, and the entry of different tastes in different systems that are contrary to the system setting, and misplaced developments.

Footnotes

1. Current Behshahr
2. A place to receive ambassadors and court guests
3. Forty columns that do not have walls on three sides.

4. Taken from the article: Retrieving the Original Image of Bagh-e Shah of Ashraf Al-Belad (Behshahr) in Different Historic Periods.

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