

Original Research Article

## European Gardening Style as a Vague Expression

### Impact of Renaissance, Baroque and Romantic Styles on Construction of Tehran's Gardens during Qajar Era

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**Abstract** | The concept of garden was created in Iran from ancient era and kept continue until contemporary time. During Qajar era and after the emergence of thought revolutions, ancient urban structures including Iranian gardens did not remain stable as before. Thus, changes have been made in their apparent structure. In the meantime, Tehran's gardens have been affected to a great extent by Renaissance, Baroque, and Romanticism and the garden's structure has changed in terms of its appearance. The researchers attributed such changes in appearance to Europe or the West without referring back to any particular style or school of art. Meanwhile, landscape schools in Europe are so much different in terms of their country of origin and their historical-philosophical background and it is vague to argue that gardens constructed during the Qajar era have been affected by European countries by large. An investigation of contextual elements and thought patterns contributing to garden construction in Renaissance, Baroque, and Romantic styles and their recognition in Tehran's gardens constructed during Qajar era can reveal their correlation in terms of their style differences and components affecting them. This study is an attempt to prohibit the use of European style of garden construction in Iran and identify the features and impacts of Renaissance; Baroque and Romantic styles in gardens constructed in Tehran during the Qajar era. This study follows a qualitative design. Descriptive-analytical approaches as well as library resources and literature on Romantic, Renaissance, and Baroque gardening styles during the Qajar era have been used in this study. Besides, a comparison has been made between these styles in terms of their principles and constituting elements. It's apparent that garden construction during the renaissance, Baroque, and Romantic periods, as distinguished European style s of constructing gardens in Europe, are different from each other, therefore, their shallow imitation of style resulted in an eclectic structure in Tehran gardens; however, the prototype of Iranian garden is still persistent in some cases.

**Keywords** | *Qajar gardens, Renaissance, Baroque, Romantic.*

**Introduction** | The art of garden construction in Iran has a long-held history. Gardens created a beautiful and functional environment in the heart of desserts and mountain feet. Thus, throughout history, gardens have been valued by the people and the Iranian people tried so hard to preserve them. To prepare the suitable conditions to grow trees and doing agricultural works, they tried hard to accept the hardships involved in transferring water from remote areas

through using Qanat. Moreover, they presented water and other natural elements within an organized and geometrical structure. From the Safavid era onward, the garden played the role of shaping urban appearance. Gardens have been mainly considered as private elements and they had their own privacy just like any other city in Iran and have been separated from their surroundings through a wall. Throughout history, small changes have been made in gardens' appearance and that's why many people call it an archetype. Meanwhile, extensive abstract and contextual evolutions have occurred. Besides, the

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changing path from tradition to modernity which marked the beginning of exerting influences on other countries can be traced back through in the light of industrial revolution in contemporary era. The results brought about by industrial revolution included too many conflicts in traditional societies, their lifestyle and varied architecture, civil engineering, and even gardening has changed to a great extent. Iran wasn't an exception and the shallow perception of some limited figures and aristocrats in the Qajar era resulted in establishment of abstract and contextual structures. Consequently, some cities expanded more and their fences were removed. New urban structures such as post offices and police stations have been added and home schools were substituted by modern schools. Gardens, and especially Tehran's gardens in the Qajar era were not an exception in terms of such evolutions and their form changed through superficial understandings of Renaissance, Baroque, and Romantic styles of garden construction in Iran. A review of the related literature suggests that this impact has been mostly referred to as "European Gardening in Iran" which transfers a general concept; meanwhile, each of these styles has its own particular historical and philosophical origins and different contextual appearances as a whole. Thus, the use of western or European style of garden construction would be rather vague and reduces the scientific side in terms of its clarity and precision. Therefore, this study is an attempt to provide a clearer concept of the European Gardening in Iran and seeks the elements of each of these influential styles in Tehran's gardens during the Qajar era to study the peculiarities of each of these garden construction styles in gardens constructed during Qajar era in Tehran.

## Research background

Although extensive studies have been conducted in recent years, the literature on garden construction during the Qajar era is limited to some book chapters and papers. This paper has reviewed more than 50 scientific papers concerning Iranian gardens. Most of these documents referred to evolutions of a particular kind of garden. The references in which garden construction in the Qajar era has been studied mostly referred to such evolution as "European Gardening in Iran". In most of the cases, no reference has been made to garden construction, or a superficial reference has been made. Accordingly, Rouhani (2010, 36) in his book entitled "Designing Garden and Green Environment", in the section specified to Qajar gardens, "European style" expression has been used frequently. Seyfi & Hekmati (2004, 22,23, 27) also used "European style" and "European design" in their book entitled "Garden and Park design". Saba in a translation of "Persian Gardens and garden pavilions" book, by Wilber (2005, 69), used this expression frequently in the description of gardens constructed during the Qajar era and elaborated on their characteristics. In his book entitled "Iranian Gardens", Na'ema (2013, 225, 242) used the same expression under

Wilber's influence. The term "European Gardening" persists in this book despite specifying a separate section of the book to "the impact of European style on garden construction in Iran during late Qajar era" and elaborating on different garden construction styles in Europe. Rasekhi & Tehrani in the translation of the book entitled "IL Giardino Islamico (Giardini e Paes)" by Zangheri, Rahmati & Lorenzi (2012, 443) used the expression "European style" in the section specified to Narenjestan Garden. Different papers have used similar expressions as well. Soltani (2007, 52,53) in his paper entitled "Formation process in Iranian contemporary: From Garden to Park, the case study of Tehran", enumerates the most significant feature of garden construction during the Qajar era as the penetration of "European style" in Iranian style. Irani Behbehani & Soltani (2003, 90, 91) in their paper entitled "Indices and features of garden construction in Tehran during Qajar era" used similar expressions like "Western gardens", "European garden decoration", and "Western-style of garden construction". Besides, Jayhani (2013, 7) in his paper entitled "Europeanization in Persian Garden, Transformations of Tehran Gardens in decades of 1300 AH", used "European garden style". Akbari, Nakhustin Khayat & Nakhustin Khayat (2017, 32) in a comparative study called "Comparative survey of the design patterns of garden carpet and Iranian gardens in Safavid and Qajar period" elaborated on garden construction in Iran during the Qajar era. Habib, Etesam & Ghoddusifar (2013, 62-63) in their study titled "Formation and Features of Tehran Urban Parks during the Reign of First Pahlavi Period, Case Study: Tehran National Garden (Baq-EMelli)" discussed the topic of "Western Style of gardening" and its impact on Iran as a result of increased relations between Iran and western countries. Moreover, Goudarzi (2017, 391) in his study namely "An analysis of garden construction in Iran from the beginning of Hachaeenid till the end of Pahlavi era" referred to Qajar gardens' imitation of "Western Gardens" and "European Gardens". Majlessi Koupaei, Ansari, Bemanian & Fakhar Tehrani (2013, 7) in their study entitled "Features of earliest Park in Tehran: Amin-o-Dolleh Park" refers to "Western gardens" and "European gardens" besides elaborating on the English style of gardens. Dadbeh (2005, 331) in his study called "Gardening Schools" referred to the prevalence of "European style" in Iranian style of garden construction. Motedayen (2011, 59) in his study called "Causes of appearance of Iran's historical gardens" were a mere imitation of "Western parks" and Soltanzade (2004, 92) in his paper called "From Garden to Park" used "European Architecture" expression and attributes the features associated with Iranian gardens constructed in Qajar era to European architecture. Accordingly, as noted throughout the examples above and other resources, the European Gardening in Iran has become a prevalent expression used in literature to refer to Iranian gardens during the Qajar era. Furthermore, it has been used in most of the references which refer to variations

of Iranian gardens through the same period. This expression created a vague representation in the readers' mind. Though the literature is limited to the introduction of some samples remained from the same period, the changes in the style following European Gardening during Qajar era weren't that much noticeable.

## Methodology

This study is a qualitative one and applies a descriptive-analytical approach using library resources, written documents, and available images to gather data regarding gardens constructed during the Qajar era and find out their features on the one hand. On the other hand, the researchers attempt to study the structural similarities and differences between Tehran's Gardens constructed during the Qajar era and the structural features of gardens constructed following Renaissance, Baroque, and Romantic styles.

## European gardening

As discussed in the literature, structural evolutions are evident in Qajar gardens. These evolutions can be traced back to "European Gardening" which generally used as an umbrella term to refer to anything borrowed from various European schools of art including Renaissance, Baroque, and Romantic. Meanwhile, all these different European schools are different considering their governing thought pattern, philosophy, and regional and political varieties. Therefore, the use of "European style" adds vagueness to all relevant studies being conducted. Therefore, this study is an attempt to provide an overview of the structure and features of gardens constructed using the concepts of different schools including Renaissance, Baroque, and Romanticism to provide a more accurate account of their impact on gardens constructed during the

Qajar era (Table 1) and clarify the expression "European style of garden construction".

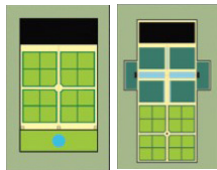

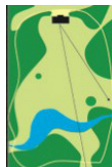
### • Renaissance style of gardening

Human's dominance on nature and construction of villas is marked by post-medieval ages and construction of religious and sacred gardens, being mostly constructed inside monasteries and shrines. This has been mostly the result of Renaissance's wisdom-based logic in terms of geometry and perspective. Spending time with literature, enjoying leisure, and relaxing as a result of being distant from the busy atmosphere of the cities were among the significant objectives pursued by garden architects during the renaissance period. Accordingly, humanism and the display of wealth appeared in garden-villas (Haghighatbin et al., 2018, 37). The pattern followed for the construction of elementary renaissance gardens was vegetation beds with regular geometry and in the form of squares and rectangles which seems to imitate the experience of crusaders visiting the eastern gardens (Turner, 2016, 281). Alberti considered the use of large-sized vases, sculptures, cultivation of rare flowers, and organized arrangements of trees and bushes within gardens (Motedayen, 2017, 132). In the apex of the renaissance period, extroversion and view to the surrounding environment through the construction of terrace and emphasis on perspective were dominant. The human being displayed his dominance over nature through pruning the plants and the use of decorating plants. Throughout this period, large terraces, roofed porches, arched passages, bowers, and fountains were among the main elements of renaissance gardens in Italy.

### • Baroque style of gardening

Baroque style started in Italy in continuation of gardening spaces, beyond fences and boundaries, and flourished further in France. Throughout this period, the discoveries in

Table 1. Structural characteristics and elements used within Renaissance, Baroque and Romantic gardens. Source: Turner, 2016.

Garden Style	Structural features	Elements	Map
Renaissance gardens	Right corner geometry Central axis Inspired by Persian-Islamic Gardens Extroversion and a view to surrounding landscape through a terrace	Bowers, sculptures, vases, staircases Pruning the plants	
Baroque gardens	Strong and infinite axial system Land terracing Extroversion Proper landscapes and emphasis on infinity	Different forms of water display, variety in vegetation, sculpturing, fountains, yards, paths, stairs, bridges Pruned plants	
Romantic gardens	Narrow and worm-like paths inspired by Chinese and Japanese gardens A group of trees located within random distances Small pool and snake-like ditches.	Temples, Gothic ruins, stone columns Hills, grassy area Carriage riding paths	

geometry, optical science, and perspective affected garden designs (Turner, 2016). This style has been expanded throughout Europe during the 16th century as the style favored by aristocrats. Decorated palaces, sculpture-oriented architecture, excessive order and decorations, powerful axial systems, variety of vegetation, and more dominance are among the characteristics of Baroque style (Motedayen, 2017, 143). Baroque gardens express human dominance over his surrounding nature using geometry. The elements existing within Baroque gardens, complex forms of water display, vegetation, sculpture, fountains, yards, axis, paths, stairs, bridges, and the main mansion (Haghighatbin et al., 2018, 88). The baroque garden cannot be perceived without the presence of water which appears in the garden's terraces in two static and dynamic forms. In the Baroque style of gardening the land form is really important and land terracing was used in ragged lands to prepare favorable landscapes and emphasize infinity. The plants were used in pruned forms to represent human dominance over nature.

#### • Romantic style of gardening

The birthplace of this gardening style was the UK. The primary gardens constructed during the 18th century focused on extending their natural forms including architectural elements such as temples, Gothic ruins, stone columns, etc. that were connected to footpaths and located at the central axes landscapes. Late 18th century gardens in the UK primarily focused on landscapes and views of natural elements (ibid, 133). The elements used in these gardens are narrow and worm-like paths, a group of trees together within random distances from each other, small pools, and snake-like rivers instead of symmetrical water ditches (Motedayen & Motedayen, 2015, 4). The designers of English gardens formed pools and hills and used trees as visual framework. Accordingly, the topographical potentials of the site were exploited (Haghighatbin et al, 2018, 134). Therefore, the main elements of this particular style include a grassy area extended to the front side of the mansion or, circular arrangement of elements, spiral pools, the circular tree belt, and carriage running axis around the garden (Turner, 2016, 406). In these gardens, the painting-like combination and balance of the landscape is a substitute for the mathematical symmetry principle prevailing in French Baroque gardens.

Obviously, in the Qajar era and especially from when the royal family and aristocrats began their trips to European countries and as a result of foreign adviser's entrance into Iran, the impact of Renaissance, Baroque, and Romantic gardening styles on that of Iranians increased significantly. However this impact is more a superficial and objective one. This change of style resulted in diverse structural changes and even changing the name of some spaces in "park". Nonetheless, no particular style has been mentioned in none of the historical gardens. The rest of this paper attempts to present recognition of the impact made by Renaissance, Baroque and Romantic

styles on Tehran's gardens constructed during the Qajar era, distinguished by their style characteristics.

#### Qajar Gardens in Tehran

Before the beginning of the Qajar era, the travelogues by "Pietro della Valle" and "Ruy González de Clavijo" included a description of a lively city with many great gardens. At the beginning of Agha Mohammad Khan Qajar's reign and transfer of capital to Tehran, the first garden-palaces were constructed in Tehran. He decided to live in Golestan garden-palace. During Fath-Ali Shah Qajar's reign, urban development speeded up and several monuments were constructed. In this era, the city expanded toward the Alborz Mountains which is the origin of water ditches, and aristocrats. Accordingly, wealthy people started to construct leisure gardens. This issue is completely evident in a map developed by Russain Naskov in 1826 (Fig. 1). Tehran's Qajar garden-palace was built as a summer residential and many great gardens with many pools were included around that (Etemadipour & Bahramian, 2012, 88) have been constructed in this era, namely, Negarestan, Lalezar1, Sardar Irvani, and Nezamiyeh gardens which were located outside the fences of old Tehran. Taking a look at the figure, one can recognize that the location of gardens mainly depended upon the available water resources that originated from Northern Tehran's mountain feet. Besides, the structural system of the gardens was still similar to Persian right-corner style and it included a fenced area (Soltani, 2007, 51).

The characteristics of the gardens in this period include: Built outside the urban fence and toward the northern part, Northern-southern extension, Built alongside water ditched, foursquare geometry and Structuralism (See Fig. 1). During Naser al-Din Shah's reign<sup>2</sup> and when aristocrats such as Hajj Sayyah, Haj Aminoddoleh, and Mirza Abutaleb Khan started to travel to different parts of Europe, primary evolutions started to appear in Iran's social and contextual structure. Besides, people started to take a step toward modernism. Accordingly, cities started to get more expanded and the Naseri fence substituted Shah Tahmasibi fences. Many of the gardens constructed during Fath-Ali Shah's reign were either destructed or surrounded with new fences (Irani Behbahani & Soltani, 2003, 84; Zangheri et al., 2012, 431). During the same period, many famous gardens were built in rural areas and outside the fences of the city, all of which constructed based on Persian archetypes and other patterns related to Iranian gardens. Mostofi Almamalek, Hasanabad, Farmanfarma, Atabak, Baharestan, Mas'oudieh<sup>3</sup> (which has been added to Nezamiyeh Garden), Bakhtiari, Mokhberoddoleh, and Amiriyeh are among some of the gardens built inside the fence and Dowshan Tappeh, Eshratyabad, Sahebghranieh<sup>4</sup>, Saltanatabad, Sharestanak, Farmaniyeh, and Kamraniyeh are some garden-places built outside the fence and in the foot of Alborz mountain and based on Qanat structure<sup>5</sup> (Irani Behbahani & Soltani, 2003, 85; Soltani, 2007, 51; Motedayen, 2011, 57). A comparison



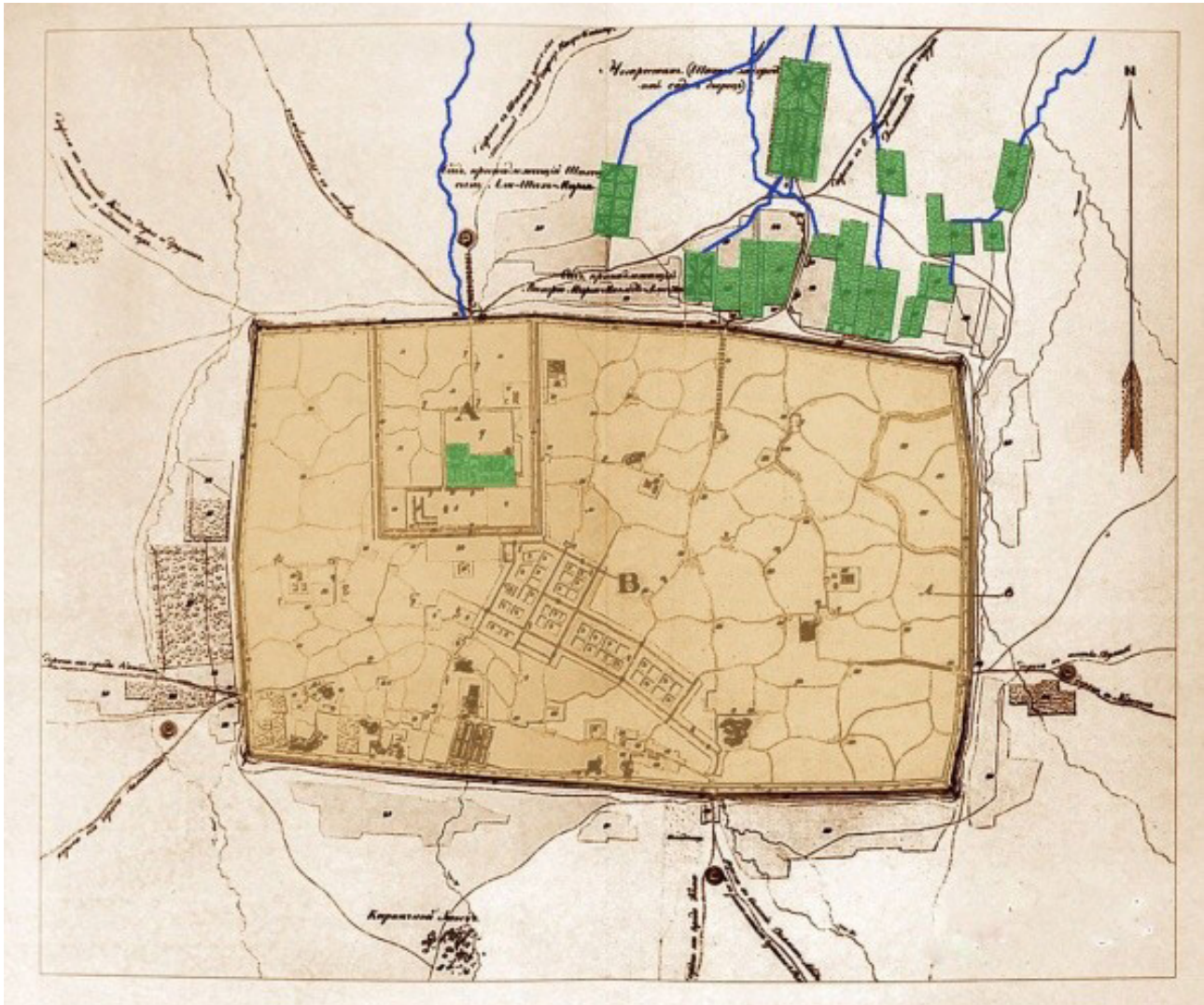


Fig. 1. Map of Old Tehran, an investigation of the location of gardens and city during Fath-Ali Shah's reign. Source: [www.tehranshenasi.com](http://www.tehranshenasi.com).

between the two maps prepared by August Kirshish and Abdolghaffar Khan Najmoltolk during 1858 and 1891 and in the beginning and late Naser al-Din Shah reign displays the high propensity toward building gardens among aristocrats and its significance in this historical period (Figs. 2 & 3). Considering the manuscripts remained from “Doust’alikhan Mo’erolmamalek” in “Qajar Reign’s Monument”, it seems that cultivation of decorative plants and grass in a large area flourished in the garden construction industry. Besides, in 1889 (1307 AD), “The Governmental Gardens’ Office” was established to maintain the gardens and expansion of planting trees (Mo’erolmamalek, 1960, 22). During Mozaffar ad-Din Shah’s reign, considering the increased population and the requirement to increase the number of required monuments, the urban area was expanded further. During the last years of this reign, the minimum attention was paid at gardening issues and garden construction experienced a decline due to political problems and conflicts. In the Tehran, map prepared by the Ministry of Cultural Affairs during 1920-1925 (during a coup

initiated by Seyyed Zia’eddin Tabataba’i and the collapse of the Qajar dynasty), there is no sign of gardens and their particular names. A comparison of the Figs. 2 & 3 illustrates the city’s expansion and changes in urban borders or the creation of Naseri fences. Accordingly, the total area of the gardens located inside the city has significantly expanded. The word “park” has been used in Abdolghaffar Khan Najmoltolk’s map, such that Aminoddoleh was mentioned as the first park, Zelossoltan park and Nezamiyeh were all gardens with curved paths and there’s only a naturally-designed pool within them which resembles English Style of gardens during the romantic era (Majlessi Koupaie et al., 2013, 5).

## Discussion

### • An investigation of the impact of Renaissance, Baroque and Romantic styles on the structure of Iranian Gardens during Qajar

It is evident that the survival and continuity of Iranian garden’s pattern throughout history were influential in



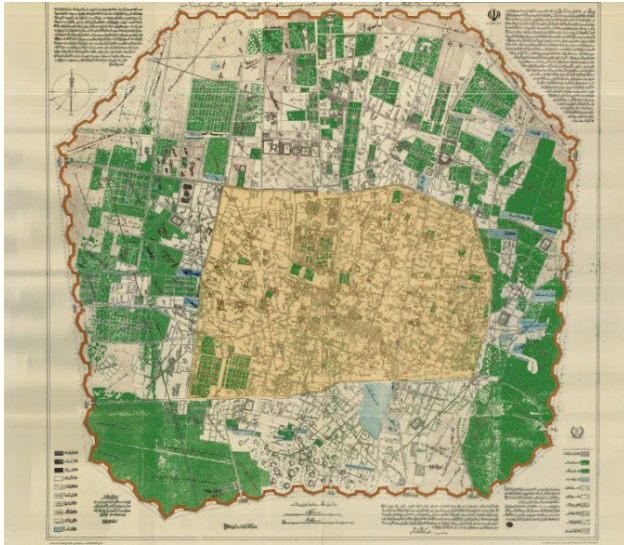


Fig. 2. Map prepared by Abdolghaffar Khan Najmolkolk in 1891 AD. (At the end of Naser al-Din Shah's reign) located at Naseri fence. Source: [www.tehranshenasi.com](http://www.tehranshenasi.com).



Fig. 3. Map prepared by August Kirshish in 1858 AD. (Beginning of Naser al-Din Shah's reign) located at Safavid fence (Shah Tahmasbi). Source: [www.tehranshenasi.com](http://www.tehranshenasi.com).

the development of Tehran's gardens during the Qajar era. Different classifications of gardens can be seen among gardens constructed in the same historical era including flat ones, four-gardens, and single-axis gardens. Most of the changes made in Qajar gardens can be traced back to the years after kings and other aristocrats? Trips abaxis. Now the question is what are the influences of different gardening styles including Renaissance, Baroque and Romantic on Qajar gardens' geometry? Was this impact the same for all these styles?

The strong geometrical structure of Iranian gardens and its durability in the mind of the Iranian generation could significantly stand against the structural differences. The main portion of the imported changes is a mere imitation of form and without any support from thought or content. Therefore, the prevalent garden construction in Iran, i.e. emphasis on the entrance and main path as well as the main palace located at the end of one's eyesight are evident in most of the gardens constructed in this period. An analysis of the maps remained from Tehran during the Qajar era gives us a lot of information. For example, the primary gardens built during Qajar including Negarestan Garden had a longitudinal axis between the entrance and main monument, or as in Qasr-e-Qajar garden; they're constructed at the feet of Alborz Mountain like stairs<sup>6</sup>. In the late 19th century, Carla Serna argued that "Qasr-e-Qajar was built like an amphitheater, from which surrounding landscapes can be seen." (Etemadipour & Bahramian, 2012, 88). In both cases, the geometry involved in gardens is right-corner geometry and a northern-southern axis can be seen within them which are compatible with mountain ditches. It seems that the emphasis put upon supervision on Renaissance and

Baroque styles and the powerful geometry involved in these two styles, makes them compatible with the Iranian style of garden construction and only limited aspects have been emphasized. Emphasis on a view to surrounding landscapes from the palaces, that was formerly evident in the flat type of gardens, was signified during this era and under the influence of Renaissance and Baroque styles in the Qajar era. Some instances of these gardens include Dowshan Tappeh, Kamraniyeh, and Sahebghranieh. Besides, the main communication axis between the entrance and the front mansion, as one of the most significant characteristics of Iranian gardens changed progressively. This change has been bought about as a result of modern technologies prevalence. It's actually similar to what happened to Nezamiyeh Garden. As an example, changes into carrier-riding axiss have been made, which is evident in Baroque and Romantic styles. The maps of some of these gardens are included in Table 2. More gardens copying with Iranian geometry are seen in Abdolghaffar Khan Najmolkolk map.

It can be argued that the English romantic style had the highest impact on gardens constructed during the Qajar era with its particular geometrical form, inspired by natural forms and spiral geometry. However, the number of gardens affected by this style during the Qajar era is limited, such that in Najmolkolk's map, they have been called as park, not garden. Aminoddoleh and Zelossoltan parks are gardens with a curved path and there was even a naturally seeming pool within them. Besides, asymmetrical geometry is evident in most parts. According to Aminoddoleh Park's map, asymmetrical geometry and the existence of curves within the structure of Iranian gardens are evident (Table 3).

Table 2. The maps for some of the Qajar gardens located in Tehran. Source: Authors; Source of Figs: www.tehranshenasi.com.

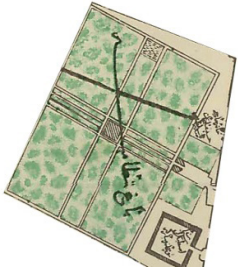
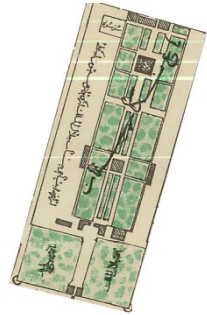


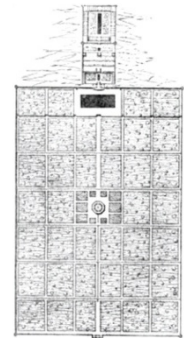

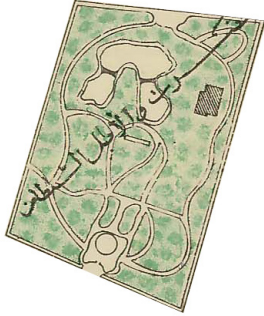
Garden's name	Nezamiyeh	Negarestan	Mas'oudieh	Lalehzar	Qasr-e-Qajar
Map					
Characteristics of primary gardens	The dominance of Iranian gardens' pattern, fenced, emphasis on the main axis and the connection between palace and entrance, symmetry, right-corner geometry, stair-like design, the use of water current and pool element.				
Geometrical impact	Change in form and dimensions of the main axis from the footpath crossing to a carriage-running axis (Baroque and Romantic gardens). Emphasis on remote landscapes, the use of hills and stair-like design (renaissance and Baroque styles).				

Table 3. The plan of existing parks in Najmolk's map. Source: Authors; Source of Figs: www.tehranshenasi.com.

Park's name	Aminoddoleh Park	Zelossoltan Park
Map		
Characteristics	Asymmetrical in shape, the use of curved forms, use of the pool, use of the island, connection of the curved part to right-corner geometry, fenced structure, the use of park title.	
Impacts	Influenced by English romantic style	

However, the written documents available from the Mashruteh (constitution) period illustrate that these primary examples of parks were fenced just like the Iranian garden style and the public was not allowed inside them.

#### • An investigation of the impact of Renaissance, Baroque, and Romantic styles on garden elements during the Qajar era

**-Water:** As it has been discussed in previous sections of this paper, similar to the Persian Garden archetype, water played a significant role in Qajar era gardens. This element has

been implemented through the use of Qanat water and the water currents originating from northern mountains which have been mainly used to organize garden's geometry and its establishment. After entering to the garden, water has started its movement and has been displayed in different forms such as pools and ditches. In stair-like gardens which were mostly constructed in mountain areas located in the northern part of Tehran, elements such as waterfalls, ramps, and fountains working through gravity have been evident. It seems that the change in the form of pools within right-corner geometry gardens to circular forms in the Qajar

era was totally influenced by French Baroque styles. In later years, influenced by English Romantic style, curve pools were developed within gardens. Aminoddoleh and Zelossoltan parks are only some examples. In some gardens including Shah Garden and Amiriyeh Garden, an island was constructed amid the pool that was connected to the garden through a bridge, and in most of the cases, a statue has been located inside the pool.

**-Plants:** During the Qajar era, tall and shadow-producing plants were used and the pool was regarded as the focal point within any garden. Trees like *Platausorientalis*, *Pinus elderica*, and cedar<sup>7</sup> are among distinguished species implanted on the main axis and the use of fruit trees continued to thrive within other non-focal parts of the garden. Flower vases were also used in gardens like Mas'oudieh garden which prepare the grounds for fast displacement in winter and the garden's change of form as fast as possible. However, there are differences concerning plants and exploitation of view and landscape as a result of Renaissance and Baroque styles, compared with the past. The entry of new and export plant species such as *Lonicera Caprifolium* and the use of decorative trees such as *Albizia lebbeck*, *viburnum opulus*, and willow<sup>8</sup> trees flourished in the same period which resembles the vegetation variety of baroque gardens. Wilber refers to the implantation of dahlia, Indian shot, and gladiolus in Chal Garden. In Shah, Amiriyeh, and Chal gardens, artificial hills decorated with flowers are provided in the middle of the gardens. Besides, the use of grass increased as a result of influences from English Romantic style and added to the romantic side of the late gardens (i.e. parks).

On the other hand, the Baroque's rational human dominance on nature which has been embodied through abandoning the natural form or the plants has become common in Qajar gardens through the use of fences, pruning, and creating the desired form out of plans and trees<sup>9</sup>.

**-Architectural elements:** Most of the gardens constructed in this era were private gardens and had tall walls (Irani Behbehani & Soltani, 2003, 86). The walls contributed to

the garden's external form and geometry and created the concept of garden alleys which prevailed onward through contemporary times. The entrance mansion and main palace remained as the main pillars of Qajar gardens. However, the main monuments appearing in late Qajar gardens either experienced a change of form or a new mansion has been constructed beside the older one. In Dowshan Tappeh and Sahebgharanieh gardens, the impact of Russian architecture is evident within the construction of the main palace and it has become commonplace through the use of pergola term. Some new additions or modern signs exist with these gardens as well. Bridges (e.g. Amiriyeh and Shah Gardens), Clock Towers (e.g. Golestan and Saltanatabad palaces) were added to gardens as a result of the influences from English Romantic style. The stair-like design is similar to that of Chinese and Japanese styles.



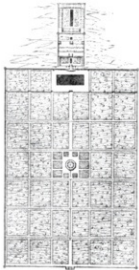
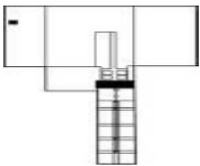
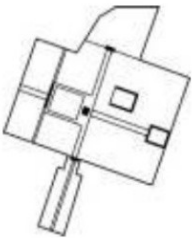
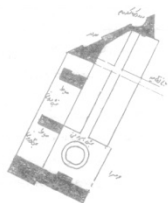
Human statues (e.g. Dowshan Tappeh, Eshratyabad, Kamraniyeh, Sahebgharanieh gardens), canopy (e.g. Negarestan garden), and wooden and metal fences (e.g. Shah and Dowshan Tappeh gardens) have borrowed from renaissance and Baroque gardens. The use of cotton curtains with painting decorations (e.g. Nezamiyeh, Golestan palace-garden, Qasr-e-Qajar, Sahebgharanieh gardens) also became common in the Qajar era. Table 4 shows that Tehran's gardens built during Qajar era have been mostly constructed with an emphasis on Persian garden archetype. Furthermore, the impacts from Renaissance, Baroque, and Romantic styles are only form-dependent. In other words, they were only an imitation of foreign gardens learnt through visits made to foreign countries. Table 5 classifies the characteristics and elements of some of the significant gardens constructed during the Qajar era in Tehran and reveals the structural relationship between the elements taken from each of these gardening styles. It is noteworthy that Persian archetype is emphasized in all gardens. Also, the changes in gardening styles are regarded as only superficial changes and variations only. Moreover, these changes were only as a result of emphasis on Persian archetype.

Table 4. The impact of Renaissance, Baroque, and Romantic styles on structural elements of Iranian Gardens during the Qajar era. Source: Authors.



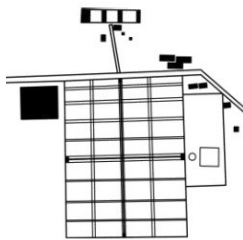
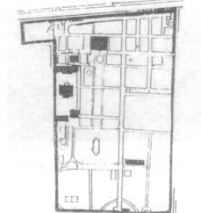

	Water	Plants	Architectural elements
Renaissance	-----	The high emphasis put on view and landscape	Human statues, canopies, and metal and wooden fences
Baroque	A change in the form of pools from right-corner to circular ones	The great emphasis put on surrounding views and landscapes, the entry of new plant species, artificial hills covered with flowers, use of fences, and pruning the plants to arrive in the desired form	Human statues, the change in the form of the main palace, the addition of pergola beside the main palace
Romantic	Construction of a curved pool, creation of an island inside the pool	Planting grass, planting single trees on the surface of the grass area	Bridge and clock tower



Table 5. A discussion on Qajar gardens' characteristics and comparison with the influential garden construction style. Source: Authors.

Garden's name	Construction date (AD)	King	General structure	Characteristics	Elements	Influential garden construction style	Map/image
Negarestan	1807	Fath-Ali Shah	(Iranian garden's single-axis pattern) Right-corner geometry, having a northern-southern axis, fenced	Organized axis planning	Two-floor entrance mansion, octagonal palace, canopy, bath, and slide, large pool	----	
Lalehzar	Before 1807	Fath-Ali Shah	(Iranian garden's single-axis pattern) Right-corner geometry, having a northern-southern axis, fenced	Organized axis planning A zoo will be added to that after making some changes in the garden's structure	---	---	
Qasr-e-Qajar	1808	Fath-Ali Shah	(Iranian pattern: Flat garden) Stair-like, with axis	Wide view and landscape, organized axis planning	The palace is located at the center of the garden, with an entrance mansion, a large pool with a waterfall	----	
Sahebgharanieh	1851	Naser al-Din Shah	(Iranian pattern: flat garden) Stair-like	View to surrounding landscapes, established on a platform	Artificial flower hills, Russian architecture used for the place, yard, vase, statue	Baroque	
Saltanatabad	1859	Naser al-Din Shah	-	Wide landscape and scenery	Pergola mansion, pool, flower hill, the clock tower	Baroque Romantic	
Mas'oudieh	1873	Naser al-Din Shah	(Single-axis Iranian pattern)	Organized geometry	Round pool, entrance mansion, carriage paths, water ditches, vase	Baroque	

Continuation of Table 5.

Garden's name	Construction date (AD)	King	General structure	Characteristics	Elements	Influential garden construction style	Map/image
Nezamiyeh	1873	Naser al-Din Shah	(Iranian archetype: Charbaghs) Right-corner geometry, northern-southern axis, fenced	Organized axis, the place is located in the intersection between two axis	Palace	----	
Aminoddoleh	1873	-	Two parts with organized curved geometry	Curved lines, fenced	Large pool, pergola, entrance mansion, bridge, greenhouse, boat, furniture	Romantic	
Kamraniyeh	1878	---	(Iranian archetype: flat garden) stair-like, with axis	Wide landscape, organized axis	Large pool, pergola, greenhouse, vase, statue, waterfall	Baroque	---
Shah	Before 1889	---	---	---	Artificial pool, island, Nsereddin Shah's statue, Bridge, artificial flower hill	Romantic	---
Dowshan tappeh	1904	Mozaffar ad-Din Shah	(Iranian archetype: flat garden), stair-like, with axis	Asymmetrical	Semi-circle mansion, yard, large pool, statue	Renaissance Baroque	
Farmaniye	---	---	(Iranian archetype: four gardens), with axis, fenced	Palace is located at the highest and northern part of the garden	Large pool, ditch	Baroque	
Amiriyeh	---	Naser al-Din Shah	---	---	Round lake, Bridge, artificial flower hill, flower diversity, greenhouse	Romantic	

## Conclusion

From the past, the garden is rooted deeply in Iranian people's culture and identity with its structural strength. It's an archetype that survived till the mid-Qajar era with minor changes in its structure. Since the middle of this historical era, and right after kings and aristocrats trips to foreign countries and being educated there, penetration of different gardening styles became apparent in Persian gardens. These changes were mainly the result of gardening styles including Renaissance, Baroque, and Romantic styles. Evidence shows that the Iranian garden archetype is still the main pattern in Tehran's gardens and Charbagh, flat, and axial gardens are evident among them. Most of the changes are in the form of formal and superficial perceptions that occurred in Iranian gardens. These changes have either weakened or strengthened the Iranian garden's pattern. One of the most significant patterns being observed in gardens constructed during the same era is their establishment in the feet of Alborz Mountain and being stair-like. Besides, the palace is constructed on a hill, it has stairs and the emphasis is put on the remote landscape. These elements are all evident in Qasr-e-Qajar, Dowshan Tappeh, and Kamraniyeh gardens. Moreover, the impact of the renaissance and Baroque gardens is evident in strengthening this pattern with an emphasis on remote landscapes. In flat gardens which are mostly in the form of Charbagh and single-axis gardens, the axis was widened as a result of the Renaissance impacts and Baroque styles for riding carriages. However, in some cases such as Aminoddoleh

and Zelossoltan gardens, curved paths and axis are evident within gardens as a result of Renaissance gardens' impacts and only a minor sign of Iranian style is evident within them. New elements including canopies, artificial flower hills, artificial pools, bridges, statues, furniture, etc. have been added according to the relevant style (See Table 4). These added elements are mainly neutral imitations concerning influencing the general structure of Iranian gardens. Among significant changes being made in Tehran gardens, one can refer to the construction of polygonal palaces called pergola in many gardens including Dowshan Tappeh, Saltanatabad, and Aminoddoleh. Besides, implanting rare plants and decorative and sculpture-like plants (through pruning methods) are evident in Kamraniyeh and Dowshan Tappeh gardens influenced by the French Baroque style. The use of different species of flowers and plants in Negarestan, Eshratabad, Chal, Sahebgharanieh, and Dowshan Tappeh and the use of the natural pool, island, and extended grass in Aminoddoleh and Zelossoltan gardens (parks) are all a result of influences of English Romantic style. It's noteworthy that the axis selected by Qajar kings to travel abaxis mostly started from Russia. The vicinity of Russia and Iran resulted in the impact of Russian landscape architecture on Iranian landscape architecture which requires discussion and further study. Finally, it must be noted that there are other distinguished gardens built during the Qajar era in other cities apart from Tehran which require a separate investigation and analysis in future studies.

## Endnote

1. Habibi & Ahari (2008).
2. Naser al-Din Shah (1992), Naser al-Din Shah (1998), Naser al-Din Shah (2000).
3. Irani Behbahani, Shokouhi Dehkordi & Soltani (2013).
4. Zirak (2005).
5. Many of the gardens of this period have private aqueducts mentioned in the documents. Such as Saltanatabad Garden, Nezamiyeh Garden, Sahebgharanieh Garden.
6. These gardens were known as "Takht" gardens and many examples of them have been built in different eras (Khoei & Garavandpoor, 2009; Khoei & Garavandpoor, 2011; Etemadipour & bahramian, 2012).
7. *Cupressus sempervirens*
8. *salix babylonica*
9. This part is summery of: Irani Behbahani & Soltani (2003), Soltanzade (2004), Majlessi Koupaei et al. (2013) & Na'eema (2013).



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