

Original Research Article

The Role of the Water System in the Eternity of the Persian Garden *

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Abstract | As a manifestation of Iran's landscape, the Persian Garden has reflected the thoughts, beliefs, and culture of Iranian-Islamic people throughout history. This gardening pattern has characteristics that have distinguished it from other gardening styles in the world. One of which is the water system in the Persian Garden. In the vast hot and dry areas of Iran, water has had an essential presence as evidenced by historical examples - from the oldest example in Pasargadae to the contemporary period - and water is considered one of the identity factors of the Persian Garden; Although the appearance of the water system and its nature in the Persian Garden as a product of human interaction with the environment has changed over time. The main purpose of this study is to explain the role of the water system in the eternity of the Persian Garden. To achieve this goal, first, the concept of eternity was defined and its criteria were extracted to form the theoretical model of the research. This theoretical model, which includes functional, climatic, socio-cultural, and semantic-aesthetic criteria, was then compared to the indicators of the water system obtained from the studies on the Persian Garden. To achieve these purposes, a combination of descriptive-analytical and historical research methods was used. The methods of data collection were in the form of library and field studies in addition to interviews with experts to achieve a comprehensive understanding of eternity, the Persian Garden and the water system. The method of information evaluation was qualitative according to the contents and the results were obtained through the analytical-inductive method. Based on this, the main question of the research has been answered and the final result was that the use of water in the Persian Garden was not instrumental, and maintaining a mental connection and assigning a meaningful role to it was the factor of the eternity of the Persian Garden; Because in the belief of Iranians, both before and after Islam, water has been a source of purification and has a sacred and meaningful role and has given life to the garden.

Keywords | *Persian Garden, Eternity, Water System, Landscape Sustainability.*

Introduction | The Persian Garden is a product of the interaction of Iranian civilization with the natural geography of Iran, and it has always had an important place in the culture and identity of this land and was formed based on certain principles and criteria. These principles originated from the interaction of man with his living environment throughout history and in the special geographical context of Iran. Among these principles, we can point out the

existence of the geometry that governs the structure of the garden, water system, planting system, and enclosure as the main characteristics that distinguish the Persian Garden from other historical gardens in the world. Throughout history and in different geographical conditions, the Persian Garden has taken different forms according to its type of use, however, these principles have remained constant in it like an inherent essence; Because the Persian Garden is an objective manifestation of the mentality of Iranian people towards space and nature. This emphasizes the importance

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of comprehensively identifying the Persian Garden and the factors of its eternity as a cultural product. Meanwhile, “water” has played a special role in the creation and shaping of the Persian Garden. In a land where hot and dry areas cover a large portion and it has always faced drought and water shortage, the importance of water in vitalization is evident. This importance can also be investigated in giving meaning to the environment because water’s presence in the Persian Garden is held sacred and a manifestation of goodness, both in the pre-Islamic era and after it. The purpose of this study is to identify the role of the water system in the eternity of the Persian Garden based on the hypothesis that the presence of water in the Persian Garden as a long-standing tradition, in addition to beautifying the environment, sustaining the garden and adapting with the environment, has been also given meaning over time. To achieve the purpose of the study, eternity and water system in the Persian Garden are defined, their indicators and principles are extracted, and the role of the water system in the eternity of the Persian Garden is examined and evaluated by comparing them.

Research Background

The background of this research can be examined from two aspects according to its main variables, which include “eternity” and “Persian Garden”: The book “The timeless way of building” by Christopher Alexander can be proposed among the literature around eternity. Alexander considers that the necessary conditions for good architecture is reaching lively, blissful and eternal spaces, understanding human life and nameless quality, and he considers the source of immortality as achieving common patterns that do not belong to a specific place; Rather, they are eternal and lasting everywhere in the world (Alexander, 2016). Also, in the field of eternity, we can refer to an article entitled “Immortality in Urban Planning with an outlook on Rome” in which the presence of the spiritual element is presented as a manifestation of eternity (Pourjafar, 2003). Other articles of Pourjafar, titled “The Concept of Persistence in Islamic Architecture and comparing it to the Concept of Sustainability in Contemporary Architecture” and “Recognition of the effect of meaning in the immortality of a place” also deal with the category of eternity, which have mentioned attention to spirituality, culture and nature among the main criteria of eternity (Shafyan Daryani, Pourjafar & Ghobadi, 2015; Pourjafar, Sadeghi & Yousefi, 2009). To investigate immortality, in an article entitled “The Secret of the Immortality of Architectural Works (An Analysis of Modernist, Trans modernist and More Comprehensive Approaches)” after examining the terms in this field and understanding the concepts of each of them, Noghrekar has evaluated and criticized the definitions provided for an eminent timeless work (Noghrekar, Hamzenejad & Foruzandeh, 2009). By examining the

existing literature, it can be concluded that a comprehensive definition of “eternity” has not yet been provided, and a clear demarcation has not been made between this word and words such as “sustainability”, which have a semantic affinity. Even in some cases, contradictory views of this concept have been presented. One of the sub-purposes of this research is to provide a comprehensive definition of eternity in landscape architecture, considering the dynamic nature of this phenomenon. Regarding the Persian Garden, it can be said that in recent years, relatively adequate research has been done in this field in the form of books, dissertations, and articles, each of which deals with generalities or specific aspects of it. The approaches to studying the Persian Garden in these researches are diverse and include a wide range from archaeological (Stronach, 2000) and historical (Khansari, Moqtader & Yavari, 2004; Wilber, 2004), to mystical, philosophical-semantic (Ardalan & Bakhtiyar, 2001; Falamaki, 2010; Sheibani, 2013) and psychological (Diba & Ansari, 1995a & b). The second category of studies also deals with the elements and systems in the Persian Garden, among which Ansari’s dissertation (1999) can be referred to. In this dissertation, the factors and philosophical views of the formation of the Persian Garden, and its typology has been discussed in detail. The book “Campus Paradigms” by Shahcheraghi (2013) is also one of these studies. The third group of studies also deals with case examples of Persian Gardens, one of the most comprehensive of which is the book “Fin Garden” (Jeyhani & Omrani, 2007). In all three categories, the “water system” has also been discussed as one of the most important features of the Persian Garden, but what distinguishes the rethinking of the Persian Garden in this study from previous ones is going beyond the descriptions of this phenomenon, and the analysis and verification of the role of water in the eternity of the Persian Garden, which has not been adequately evaluated so far.

Research Methodology

This study is a developmental-applied research type that includes recognition, classification, and evaluation stages. To achieve the purpose of the research, a combination of descriptive-analytical and historical research methods was used. The methods of data collection were also in the form of library studies (written documents including texts, travelogues, diaries, visual documents, etc.) and interviews with experts to get a comprehensive understanding of the concept of eternity, the Persian Garden, and the role of water in it. As shown in (Fig. 1), first the criteria for eternity were summarized and classified from the existing literature. Then, the indicators of the water system in the Persian Garden are extracted according to the existing theoretical foundations and the approval of the experts in the field, and in the next stage, they are compared and evaluated. The method of information evaluation is qualitative and

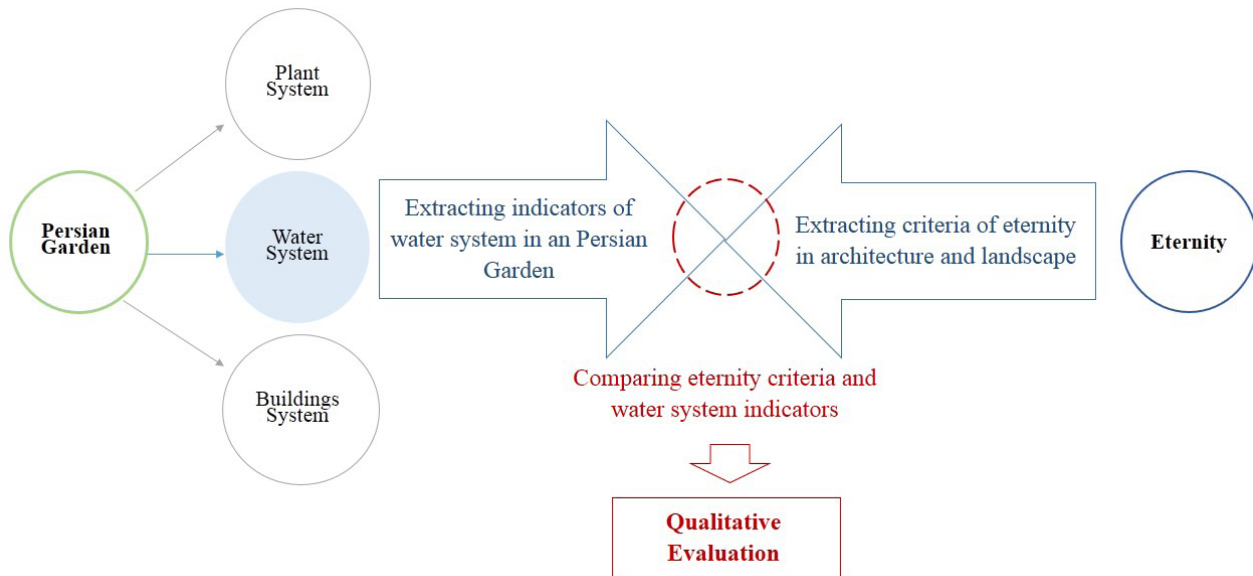


Fig. 1. Conceptual model of the research. Source: Authors.

the results are obtained through the analytical-comparative method.

Theoretical Foundations

• Eternity

Alexander calls the secret of eternity “nameless quality” and considers achieving it as “an eternal ritual”. This quality comes from the heart of history and culture, but it has never been locked in the past, and that is why it is eternal. In the same way, Hafez’s poetry is alive and eternal due to its attention to common human concepts and pains and being able to be interpreted in different times and places (2016, 21). According to him, eternity is the “timelessness of the work” which affects the user’s mind and becomes eternal in his mind. From his point of view, a special body is not needed for the work to be immortal. He calls a simple pond in the middle of a remote garden eternal because it created a sweet memory for him in a moment, which he feels even now every time he remembers that scene (ibid., 8). The definition of the word eternity as proposed by Pakzad (2003, 108) is: permanent, which means that which can remain and continue. Finally, even though in reality, it is not possible to separate the meaning, function, and body of a phenomenon, eternity can be examined in all three of them. Lynch defines eternity as follows: “The degree of resistance of the elements of a city against wear and tear and having the ability to operate over a long period of time” (Lynch, 1997, 144). Wright used the word identity in expressing the characteristics of architectural works and considers it the secret of “eternity and immortality” of architectural works. The immortality of an architectural work, whatever it is, is something that cannot be reduced with mere physical quantities and scientific and practical training, and it can’t be learned from others and taught to others with compiled rules. The root of the fact that today’s architecture is

sometimes presented as cut off from the sky and helpless on earth, and sometimes as confused and critical, is the absence of “meaning” in architecture and the substitution of “mortal and non-eternal self” instead of “eternal and immortal God” (Noghrekar et al., 2009, 42). Noghrekar believes that Iranian architecture with the characteristics introduced by Pirnia is close to eternal architecture. Principles such as popularity, avoidance of futility, consolidation, and self-sufficiency are the keywords of a work’s immortality. Basically, Pirnia has not described any form of traditional architecture, rather he has described the four rational and general principles that exist in all sustainable architectures; They are even applicable in the most modern form (Noghrekar et al., 2009, 41; Pirnia, 2003). In Iranian architecture, what makes the building last is paying attention to the spiritual dimensions and the expression of the beliefs and culture of the people in the society in the architecture, which evolves with the presence of man and becomes eternal beyond time. Spiritual ideas and the existence of spiritual space in the architecture of a building, along with cultural characteristics and attention to the effective presence of humans in the space, can be effective in the eternity of the building. Therefore, in order to achieve eternal architecture, there must be a deep thought.

- Definition of eternity and its criteria

By examining the subject literature, the viewpoints of existing theorists in the field of eternity, and the main characteristics expressed in the definition of this word or similar words, such as timeless architecture or immortality in architecture, different criteria have been extracted that, according to their nature and what features they describe, are classified into five groups and the result is given in (Table 1). According to the studies, it can be concluded that the eternity of a phenomenon has a different hierarchy that starts from objective and physical aspects; performance,

Table 1. Eternity criteria from the point of view of theorists. Source: Authors.

Theorists	Alexander	Wright	Lynch	Pourjafar	Noghrekar	Pirnia
Eternity criteria						
Spirituality				×		
Attention to the divine tradition in the creation of the world					×	
Nameless quality	×					
Act with sincerity and refinement					×	
Being free from sensuality and self-centeredness	×					
Identity	×	×				
Historical continuity and attention to archetypes				×		
Adaptation to cultural patterns						
Inner unity (balance and compatibility)	×					
Avoiding futility						×
Attention to humans and their needs				×	×	
Vitality and liveliness	×					
Popularity						×
Self-confident, self-sufficient, and self-created	×					
Respect for nature and adaptation to the climate	×			×	×	
Self-sufficiency						×
Innovation and uniqueness				×		
Resistance to wear and tear			×			
Ability to work over a long period of time			×			
complete and free (fluid)	×					
Consolidation						×

stability, and resistance are its characteristics, and it is called “Durability”. The next level deals with attention to environmental features, the importance of the design platform, and coordination with the climate, which is called “Adaptability”. In the third level of this hierarchy, attention to human aspects is emphasized and the social and cultural aspects of society are discussed. In the recent definitions of “Sustainability”, attention to these dimensions is discussed. Therefore, it can be said that sustainability is a “necessary and not a sufficient condition” to achieve eternity. The top of the “Eternity” hierarchy, which is also characterized by sustainability, is paying attention to subjective, semantic, and aesthetic aspects. In fact, it can be said that having a subjective-semantic link with the phenomenon is the factor

of its eternity. It should also be noted that a holistic view of all these dimensions and aspects of the lower levels is necessary to achieve eternity (Fig. 2).

• Persian Garden

As a type of landscape architecture, the Persian Garden is considered one of the most important styles of gardening in the world, which has played an essential role in the design of urban green spaces, city development, and the creation of an ecosystem in acute environmental and geographical conditions (Ansari, 1999). In the different types of Persian Gardens, which can be separated according to factors such as climate and geographical conditions, use, and physical differences, common characteristics are found. Among the most important of them, it is possible to refer to the

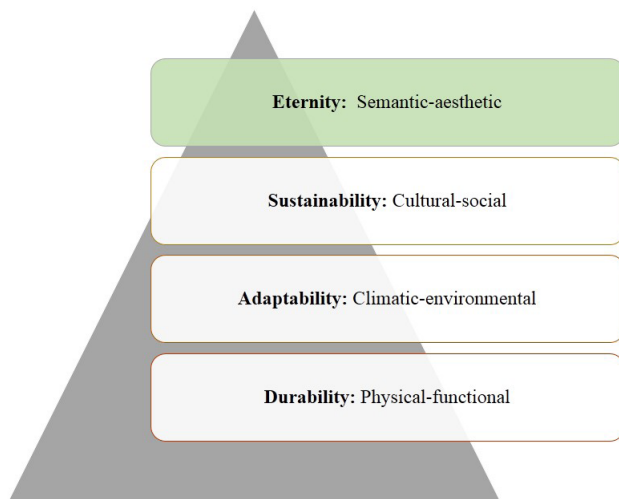


Fig. 2. Eternity hierarchy. Source: Authors.

geometry governing the structure of the garden, enclosure, water flow, and guidance system, and planting system (Mostafazadeh & Ansari, 2016, 5). The Persian Garden is the auspicious combination of beauty and usefulness (Pirnia, 1994, 4). In the garden, the quality of peace, comfort and a place for contemplation, thought, reflection and creative imagination, using the number, geometry, color, and matter, i.e. physical elements, have reached the human senses because all these qualities are included in the process of inferring subjectivities from objects. This provides the background for the understanding of the Persian Garden (Mirfendereski, 2005, 10). The Persian Garden wants to be a brief of heaven and it doesn't matter if it is in a dry environment or in an environment with a lot of plants (Beheshti, 2004, 9). The garden in the past history of Iran is considered as an allegory of the cosmos to recreate the cosmic event and the rebirth of the heavenly world (Dadbeh, 2004, 30). Gardens are considered to be expressed as the soul and manifestation of nature, and they act as a return to the esoteric beliefs throughout the world (Khansari et al., 2004, 149). The Persian Garden of any category plays a role in two main fields; on the one hand, it serves people daily for the benefit of blessings, and on the other hand, it displays all the indicators of a cosmic message. The first side has a view of "this world" and the second side shows the space of the "other world" (Falamaki, 2013, 8).

- Water in Persian Garden

Water plays a colorful and sublime role in the Persian Garden; The emergence of the Persian Garden is also related to the history of the creation of the Qanat (aqueduct), and the first Persian Gardens were formed on the output route of the aqueducts. Latif Abolghasemi describes the importance of water as follows: "In an oasis, gardening is flirting with water. It is an attempt at a sense

of connection. It is seeking refuge from the hellish heat of the mighty to the blissful shade of a tree, and surrendering your heart to the psalms of the stream..." (Abolghasemi, 1992, 37). The legends of water, the goddess Anahita, and the interpretation of the Qur'an, which considered water to be the source of life and the agent of purity, created a meaning combined with holiness for water, which cannot be separated from the element of water in the Iranian mind, and such a meaning is the basis for the design of water as a spiritual element of the Persian Garden scene (Mansouri, 2005, 60). In general, in the formation of Iranian architecture, the manner of contacting water and taking advantage of its spiritual meanings has been proposed in a traditional spiritual way, which also has spiritual and mystical views (Toofan, 2006, 75). In the Qur'an, heaven is described as a garden with streams of water flowing under it, and it emphasizes the centrality of water in the lives of creatures (Haghighatbin, 2017). The sound of water has always been pleasant for Iranians. The magical power of water expresses itself mostly through its sight and sound. For this reason, there was usually a fountain in the heart of the rectangular ponds, which, due to the difference in the water level, naturally gushed water, and the pleasant sight and sound of it was a source of happiness and relaxation (Nayebi, 2002, 9). Considering the hot and dry climate of most parts of Iran, the most important feature of a Persian Garden, which is born in this climate, is water and its movement, and even the location of the garden, its geometry, and its area are affected by the presence of water, which manifests itself in various forms in the garden (Mehdizadeh Saradj, & Nikoogoftar, 2011, 35).

- Water system in Persian Garden and its characteristics

The water system is a cyclical system of continuous water components and elements that form a single whole with the purpose of giving life to the Persian Garden (both material life and spiritual life). This orderly complex starts with water extraction and directs the water from the source to the garden. The transfer of water is done with minimal energy consumption and is compatible with its environment and substrate. Water is transferred from the source into the garden, and stored in pools and reservoirs in the garden, and it is used for garden irrigation and landscaping. Water is present in the garden in all kinds of flowing and smooth, still and in mirror forms, waterfalls and fountains in streams, pools, boiling waters, cisterns, waterfalls, subterranean siphons, scuppers, and dippers. After displaying the water in the garden, which is in accordance with the semantic and aesthetic systems of Iranian people, this water is directed to other gardens and agricultural lands for irrigation. With a coordinated planting plan, shady trees, and correct water management, evaporation and water wastage are also reduced in this

process and at the end of this cycle, the water penetrates the ground and returns to its natural cycle (Fig. 3). By examining the Persian Garden, the indicators of the water system were extracted from it, which are given in (Table 2). Also, in this table, these indicators are compared with the eternity criteria obtained in the previous section.

- The semantic-aesthetic aspect of the presence of water in the garden

As stated, having a subjective-semantic link with a phenomenon and paying attention to the subjective aspects of aesthetics is considered to be the factor of its eternity. Water, as an element selected from nature in the Persian Garden, gives it meaning and its presence in the garden manifests a display of perfection. Water has had a special place in Iran, both in the pre-Islamic era and in the era after it. In the pre-Islam era, water was considered the source of life. The legends of water, the goddess Anahita, and rituals such as sacrifices and redemption for the water show these beliefs. Also, this sacred element has been used in Iran's space constructions and architecture. In ancient Iran, places of worship were formed next to the water and with ultimate respect for the water, and government and court spaces (e.g. Taq-e Bostan, The Palace of Ardashir, ...) also received their sanctity from water. Water was present in architecture and landscape design in the forms of rituals, functions, and also creating beauty. The fact that most of the country is located in the central dry climate also emphasizes the importance of the presence of water in space constructions, although it alone cannot justify the subjective aspects of the presence of water. Because in the humid and mountainous climates of Iran, there are also examples of the presence of water in landscaping. In fact, it can be said that assigning a meaningful role to water, along with other functions such as providing comfort in Iran, has led to the creation of the Persian

Garden. As a witness of historical examples, it can be said that the Persian Garden could not be realized without the presence of water, and it can be concluded that water was the main element of the sacred landscape of the garden as a holy place. In the post-Islam era in Iran, water was considered a part of the creation system and one of the manifestations of nature in the Islamic religion. Changing the place of water from ancient Iranian culture to Islamic culture has gone through an evolutionary process and worship has given its place to respect. In Islam, water is God's creation and a manifestation of God's essence. In many verses of the Holy Quran, including Surah "The Prophets" verse 30¹, the life-giving aspect of water is mentioned. Water is the embodiment of purification and cleansing, so it can be said that in the Islamic era, water also has a sacred role and is used to give meaning to the system of existence. The presence of water in the spatial design and architecture of this era still continues². In many gardens that were built after the Islamic era, water was present in various forms, such as flowing and moving, stagnant and mirrored, waterfall and fountain, and it is a condition for the beauty of the landscaping. Qur'anic descriptions of heaven have also influenced the aesthetic use of water in the garden. Water in Persian literature also has a symbolic and allegorical function, and the symbolic meaning of water in the theme of "Spring of Life" is worthy of consideration. Mystics have known the secret of eternity and immortality in the process of reaching this spring and drinking this water. An example of this can be found in Persian Garden landscaping. The beauty and the secret of the eternity of the Persian Garden throughout history can be found in its high spiritual and holy meanings. "Beauty in a Persian Garden begins based on the artist's interpretation of his mental concepts and takes on a new color over time under the refinement of history and environment. In the beginning, the concept of beauty was linked with the meaning of good and useful, but gradually, by separating its simple concept, it has turned into an independent taste in the field of appearance and shaping of the space" (Mansouri, 2005, 59). Allameh Jafari believes that recognizing and following this kind of beauty is placed in our perspective by God and is rooted in our soul (1996, 81). Dr. Rajab Ali Mazloomi also mentions this beauty as "Jamal" (grace) and in his book "An Opening to the Heavenly Garden", he explains the difference between the categories of beauty and grace that if the kindness and happiness you had when you met was interrupted or it was reduced and only a memory of it remained, what you experienced is beauty. But if that kindness and pleasure of meeting are not interrupted, as if it has created a wave inside, and the desire to meet becomes stronger, and you do not have clear memories of that, then it is called grace. And if the work of art is a display of grace (or is a

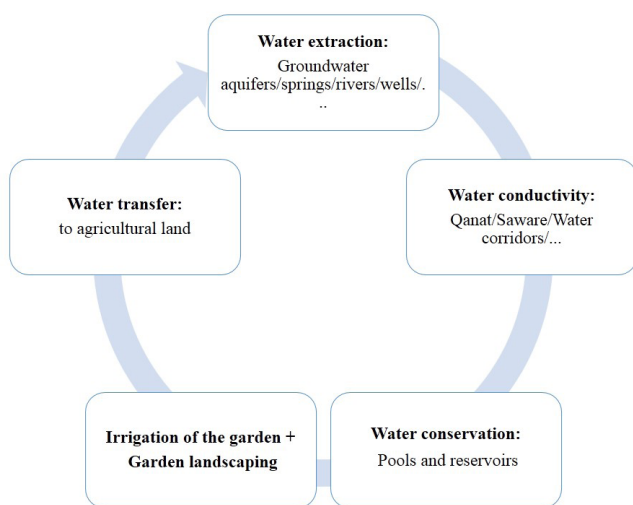


Fig. 3. Water system in an Persian Garden. Source: Authors.

Table 2. Comparison of the parameters of the water system in the Persian Garden with eternity criteria. Source: Authors.

The role of the water system in the Persian Garden	Indicators	Eternity criteria
	- Appearance beauty - Various manifestations of the presence of water such as still, flowing, and fountain - Readability and orientation - Spatial diversity - Innovation and creativity Irrigation systems	Physical - functional
	- Contentment and economization - Prevent evaporation and water loss - Attention to the available water source - Create a pleasant oasis	Climatic-environmental
	- A place of solitude and contemplation - Social interactions - The factor of creating vitality and attracting people - Activities and recreation next to the water	Social
	- Identity and character of the space - Myths and beliefs - Respect for water - Naturalism	Cultural
	- Mental familiarity with space and pleasantness - A sense of belonging to a place - Evocative sound of water and reminder in the mind - Reminder of heavenly springs - Inner beauty - Reflection of the upper world - The sanctity of water and the source of purity - A symbol of the renewal of the world and creation	Semantic - aesthetic

guide and confirmation of this grace), it is considered an Islamic work of art. Grace pleases the eyes of the head, enlightens the eyes of the heart, opens the eyes of reason, and captivates the eyes of faith to perfection (Mazloomi, 1983, 75). And grace is understood depending on the level of human perfection (Jaafar Mohammadi & Ansari, 2015). The aesthetics of the presence of water in the Persian Garden is also of this type because it is connected with the beliefs and mental concepts of Iranian people and with time, it has become a special style in the artistic use of water in the Persian Garden.

Discussion

As discussed, an eternity in architecture and landscape has specific characteristics and degrees. The physical-functional, environmental-climatic, cultural-social, and at the top of them semantic-aesthetic components are the hierarchies defined for eternity, and as seen in (Fig. 4), eternity is achieved when all layers work together.

Durability (physical-functional): This component, which is at the lowest level of eternity, refers to the physical survival of the phenomenon or product. Physical issues, strength, and stability are discussed in relation to this, and it includes most of the objective aspects of the phenomenon.

Adaptability (climatic-environmental): This level of eternity is also the result of the interaction of the phenomenon or product with the environment and geography. Environmental issues, which are one of the concerns of today's world, and sustainability issues are also discussed at this level. Objective aspects also play a prominent role in this layer.

Sustainability (social-cultural): At the next level, cultural and social characteristics are raised, and sustainability is achieved if the phenomenon interacts correctly with history (society, religion, etc.). The necessary condition to reach this stage is to have the bottom layers which mean adaptability and durability. In addition to the objective aspects, subjective issues are also discussed at this level. Social-cultural components become behavior, rituals, and patterns in interaction with society and appear in the form of social rules and public orders. Their collective acceptance is based on their necessity; Even if these components are caused by the beliefs of society.

These three levels of eternity deal with the phenomenon or product's haecceity with a symbolic view and are understood by reasonable perceptions.

Eternity (semantic-aesthetics): The highest level of the pyramid of the eternity hierarchy is achieved when a comprehensive interaction is established between the

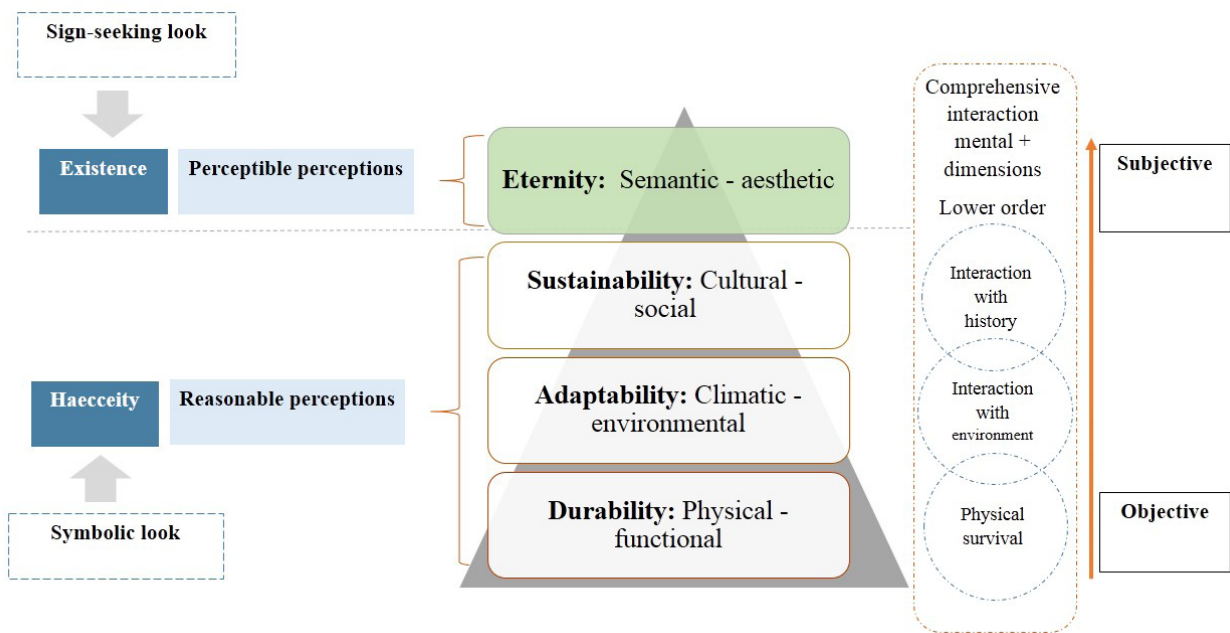


Fig. 4. Analysis of objective and subjective aspects in eternity. Source: Authors.

subjective dimensions and the lower levels. This level of eternity emphasizes subjective and semantic aspects. It is perceptibly perceived and looks at the existence of a phenomenon or product with a sign-seeking view. The semantic-aesthetic component comes from people's perception, and no person accepts it before understanding that meaning, and there is no compulsion to follow the rule, in fact, it is up to the individual in the semantic and subjective layer. When this type of aesthetics, which carries historical and subjective meaning, is believed by the society as the manifested framework of spirituality that cannot be understood in isolation, it becomes a factor of eternity. In the context of the role of the water system in the eternity of the Persian Garden, all these levels can be confirmed. In the Persian Garden, water is present in the garden with creativity and innovation and with various effects, and in addition to watering the plants, which has ensured the durability of the plants and the garden throughout history, it has also provided a microclimate different from its substrate for the comfort of the residents. With engineering techniques, Iranian man has provided water for the garden from the farthest places and by spending the least amount of energy, and with creative methods, in addition to beautifying the environment, he has had the maximum efficiency from it. Throughout history, both before and after Islam, the use of water in the garden has been in line with the beliefs and rituals of Iranian people, and it has been used for social activities. The beauty of the presence of water is due to the existence of its subjective meanings, and in fact, it is

this meaning that gives a basis for the appearance of the garden. This beauty, which is the manifestation of hidden spirituality, is desired in the subconscious mind of Iranian people. In Persian Garden, like Iranian architecture, there is nothing unnecessary or just for beauty (physical). What is useful and necessary is presented beautifully and has a manifestation of perfection and grace. Since grace is understood depending on the level of human perfection, it can be said that understanding the qualities and beauty of the presence of water in a Persian Garden is different for every person, according to his levels of existence, and this is an example of the phrase "common people understand and the special ones admire".

Conclusion

Eternity is the result of a holistic view of physical-functional, climatic-environmental, cultural-social, and ultimately semantic-aesthetic aspects. This process results from the overlapping of different layers; In the first stage, it starts from the use of available hardware in the direction of durability (construction and function), and it adapts to its environment and platform. Also, it should be in harmony with the customs, follow the laws, and be favored and accepted by the people. After the formation of these layers, it should finally have an aesthetic system that evokes the highest meanings in society, be able to create a sense of joy in every person, and connect him with the essence of life and true beauty. This existential totality gives him grace and makes perfection possible. The presence of water in a Persian Garden is like breathing

life into the garden, it elevates it to a level where it has all these properties and qualities. A fair and balanced harmony between the components leads to unity and existential totality. By guiding the face of the garden in the direction of evoking different meanings for each person, the water in the Persian Garden encourages the individual to discover and use intuition, and it connects him to the essence of life, and the manifestations of grace

and perfection are manifested in it. The presence of water in a Persian Garden is like a verse and sign reminding the renewal of existence and the eternal truth, and the sense of pleasantness, joy, and euphoria created in a person is also a reflection of this encounter with existence and the connection with the higher world. The beauty of the Persian Garden, as a sacred matter and linked with goodness and usefulness, is due to the presence of water.

Endnote

* This article is extracted from Samaneh Yarahmadi's Ph.D. thesis entitled "The Role of the Water System in the Eternity of the Persian Garden" which was advised by Dr. Mojtabi Ansari and consulted by Dr. "Mohammadjavad Mahdaviinejad" and was completed in 2020 at the Faculty of Arts of Tarbiat Modares University.

1. وَجَعَلْنَا مِنَ الْمَاءِ كُلَّ شَيْءٍ حَيٍّ: (And it is from water that We created all life).
2. Among them, it is possible to mention the presence of Sangab in mosques and ponds in front of the porches of mansions.

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