

Professional scientific sessions for art, architecture and urban planning Thursday evenings

Held in: Conference hall of Herampey Consulting Engineers

Date: 09.08.2018

Title: Representation of Iranian Garden in other arts.

Speakers and panel members: Mr. M. M. Mahmoudi, Ms. A. Malek Marzban and Ms. M. Rezaei.

The first speaker of 106 session was Mr. M. M. Mahmoudi. He began his speech saying that the arguments that he was going to present on Iranian garden regarded the garden and the effects that it could have on the human five senses and the influence that the Iranian garden on the art carpets design and manufacturing.

Mr. Mahmoudi talked about the influence of the garden on nature on a visual level, where each season is influenced in a reciprocal relationship. The gardens are source of memories that color our lives and everybody has experiences on this regard. Mr. Mahmoudi believes that there is a direct relation between the order and magnificence of the Iranian garden and the sense of belonging and pride that everybody experiences when is in contact with the material structure of the garden

Talking about the influence that the Iranian garden has on the arts, he asserted that the spheres that we can note it goes from cuisine to the art of miniature and carpet craft, where the powerful influence of the idea of the garden has crossed the geographical borders, reaching other cultures and civilization.

In a country where the scarcity of water sources and the lack of possibilities to provide potable water to regions where the people need it more, we can see that water as the fundamental source of life and survival, is a largely used element in the art of miniature and carpet craft. In Mr. Mahmoudi opinion the Iranian garden had its evident influence on the human behavior and believes in all times, giving to the persons that have the chance to be in contact with, to enrich their material and spiritual life, conceptions and interpretations. The sense of identity is inspired by different trees and plant and the way they are positioned on the ground, to help the user to find its path, in both sense of material and spiritual levels.

Talking about the problems that exist in our society we face in the modern times, Mr. Mahmoudi tried to find the possible relationship that can exist between our urban life and the positive role that the element of garden can play. In his opinion our life is characterized by senses of fear, insecurity and limitation, pushing us to the loss of identity and a sense of absurdity. In this context the presence of garden can donate us identity, stability (pushing out the monotony and disorder) a variety of conception, in the urban life that has many-many lacks, that make more difficult the life of everyone.

One the interesting aspects of the character of the Iranian garden is that it reflects perfectly the particular and specific environment in which it is founded and where it has the duty to satisfy the necessities and the expectances of the users, that at the same time can belong to social different classes. The creators of the gardens have skilfully considered the problems and the goals that they

had to face and reach in the construction of the gardens, reflecting mostly the social and family characteristics and expectances.

The idea and the existence of the garden in the Iranian culture and civilization, is not limited in the material enclosure where the garden has been created, but it's expanded toward nature and natural spaces, where in many occasions, like the celebration of 13th day of the new year, the people gather in parks and natural spaces, where they renew their relationship with the nature and the people that are involved in the ceremony.

The second speaker was Ms. A. Malek Marzban. She began her speech asserting that the Iranian garden in its large understanding concept, is the manifestation and magnificence of the art of living, and is an outstanding school of garden design in the world, since the ancient times. The main components of the Iranian gardens are the order of the trees, their dimensions, their structural and architectural particular characteristic, that contribute to focus on their unique entity. The believes and the behavior of mankind show its continuous struggle with the nature, especially in an arid region like Iran, to create the conditions to live in a fresh and green environment, through the creation of gardens and green belts, near human settlements. According the Iranian culture and religious-spiritual believe the four principal and sacred elements that are the water, air, soil and sun are the necessary elements to be used for the creation of a green and sustainable living environment.

From the very ancient times the Iranian Garden has been an inseparable and integrated part and component of the Iranian life and architecture, especially in the temples for the veneration of the sacred fire. In this era the palaces and government structures were usually surrounded by gardens that help to improve their living conditions.

Continuing her speech Ms. Malek Marzban divided in two periods the evolution of the Iranian gardens, before and after the Islamic era. She briefly presented the Achaemenid and Sasanian dynasties era architectural characteristics regarding the design and construction of the gardens. In Islamic era the historical cities have been the ground to host different types and in various scale gardens, from the smallest seize for houses, to larger seizures for bigger houses and government structures.

Talking about the Islamic era and how the Iranian garden design was developed in the Iranian architecture, Ms. Malek Marzban explained that the gardens in that era had rectangular and regular base plan, composed by four equal parts that together made a strong entity. The idea of four parts was probably inspired by the Iranian believe of four sacred elements and the believe reported in the Holy Quran regarding the existence of four sacred rivers in the paradise. Of course there is also a practical reason. A land divided in four parts would be easier to work on and to maintain. To better present her affirmation, Ms. Malek Marzban presented cases of gardens in our region in time B.C. As other spiritual and cultural values that have been exported from Iran to other countries of the region, Ms, Malek Marzban presented the pictures of still existing fantastic gardens in Spain or Kashmir.

Concluding her speech Ms. Malek Marzban talked about the necessary characteristics and components of the garden, in order to be adapt for construction. Basically the four principal components are the soil, water, plants and space.

The third speaker was Ms. M. Rezaei She said that the history of the Iranian art, has been woven for many centuries, making an entire chain to be transmitted to the coming generations. In this process the new generations are continuously inspired by elements and ideas that are the precious heritage of our ancestors. One of the most interesting practical inspiration for the Iranian artists is the Iranian garden with its simple but functional structure.

Talking about the Iranian garden Ms. Rezaei said that it becomes perdurable thanks to its geometry and pattern. She believes that the Iranian garden has a hidden aspect that it's non related to its material content, but it has a spiritual dimension and has become part of the reality that everybody knows. She explained that the Iranian garden, because of its historical and spiritual richness, has been source of inspiration for other artistic fields, especially miniature and carpet craft. Regarding the carpets that reflect the image of the garden, it seems that the Iranians desired to have access and the enjoy the natural beauty of the garden outside their habitations, and when they had not the possibility to do so, they decided to report the images of the gardens on the carpets, that was part of their national-cultural heritage.

Ms. Rezaei presented the different characteristics of the Iranian garden that are:

- The spatial variety, that permit the user to enjoy the material wellness created in a green and surrounded area.

- The variety of the plants that are meticulously selected in order to satisfy the necessities of who is using the garden.

- The sounds order, when the disposition of natural elements, creates the conditions to enjoy and relax smooth audio effects that are present in the gardens in a hidden way.

- The readability. Because of their simple structural design and form, the Iranian gardens are very easy to be recognized.

- Water shapes, where through clever and innovative manners, water sources are use either as sources for irrigation and also as decorative solutions.

- Religious-spiritual patterns, where ancient believes has been applied in the structure of the garden.

Talking about the deep relationship that exists between the Iranian garden and the Iranian carpet, Ms. Rezaei presented the Safavid era Charbagh in Isfahan, where still it represent one of the most successful solutions of art, architecture and urban planning. The Iranian garden and carpet, because of their lucky and artistic combination, have been font of inspiration and copied in many countries in the world, and through the export of these elements, the Iranian art can be considered global.

Even though many of the ancient garden don't anymore exist but the fact is that key elements have been transmitted from generation of architects and artists to the future generations, and this is the reason that the Iranian garden is still able to be reproduced under new shapes and form, in order to

be adapted to new social and conditions, but always ready to satisfy the necessities of the society that decide to apply the fundamental principles.