



The Role of Belief and Religion in Creation of Persian Garden

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Abstract

The most important and profound spirit of traditional Iranian culture is the idea of “boostan” that means the nature and the human are in harmony. The Persian garden is the famous paradise in ancient Iran, and the Persian garden is the typical place to show the harmonious idea. If we understand the nature and ideal as (heaven) and understand the urban life as (human), then the ideal environment including natural tangibles in the city is the Paradise, which is the harmony between the nature and the human. In Iranian idea, the garden has a universal picture as it has changed into an inner view for centuries and is considered a portion of its culture. Aspects of this internal garden which takes its form from historical characteristics, religion and especially rooted customs of poems and spiritual schools can be seen in all aspects and stages of life. In other words, gardens are considered as spirit and symbol of nature and all over the world they are a way to refer to internal beliefs. Sometimes these fowers are portrayed in words but not in dry and senseless words like western literature. Persian gardens show the natural environment of tangibles, but look forward to the ideal of the sublimation of the real world. A signifcant notion, in the garden, is "simplicity. The fndings indicated that functions and structure of gardens obscure the psychological feelings of acts of people. The positive relationship between Persian garden and religion was also in line with the behavior theory. The Persian cultural environment with structured religious relationships may have a tendency to spiritual and paradise simulation, for instance, on entering the Persian gardens, in the whole space alongside the major axis, landscapes of altitudes are visible.

Keywords: Persian garden; Religion; Environment

Introduction

Since the penetration of religion e ect on the Iranian life is considrable, their architectural design is inevitably in uenced by the religious issue, and thus culture has signi cant e ect on the architectural style. Regarding the signi cant relationship between architectural style and the creation garden in iran, it could be concluded that by an increas in religion perception, It is said the belief in other worlds stems from zoroastrian, which fosters to a certain extent super natural beliefs. It points to the ideology of paridise For example Plants in Persian gardens are not much of a biodiversity or rarity; rather they represent symbolically the beliefs of Iran. Platanus plants which symbolizes respectability and sanctity in Zoroastrianism, which a scholar strives to attain is seen commonly in Persian gardens.

Garden notion was soon adopted by other Mediterranean cultures that were in contact with the Achaemenid. In Islamic as well as Judeo-Christian belief, the Pasargadae Garden is considered as a symbol of paradise gardens. Not only Pasargadae Garden but also many other similar gardens of Achaemenid dynasty was seen so. ‘Pairadaeza’ means enclosure and this word is the basis for the word ‘paradise’. As such these gardens were seen as patterns for celestial gardens as mentioned in Holy Quran as well as the model in the Holy Bible’s Eden gardens [1]. e Hanging Gardens of Babylon is one of the 7 ancient world wonders, which still lacks archaeological evidence. Assyrian palace of Sennacherib at Nineveh built in 700 BC has a lush green garden depicted on its walls [2].

Methodology

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The methodology, which was used to carry out the study. It details the approach used to collect data and information for the research project. It includes the study design, study population, sampling techniques, data collection instruments, data collection procedures, data collection methods and data analysis. It further describes the type and sources of data, the target population and sampling methods and the techniques that were used to select the sample

size. It also describes how data was collected and analyzed. Besides a detailed delivery of the research plan that will be used in this study, this chapter tackles di erent methodology aspects that were important in the achievement of the main research objectives [3]. Additionally, there was various tallying of gures that the researcher felt were key to the overall understanding of the entire research project. It is important to note that the various aspects of research that have been tackled here have subtly been integrated and linked to suit the research topic and objectives. Also, it is worth noting that the methodological approach that has been employed in this study is scienti c oriented [4,5].

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Citation:

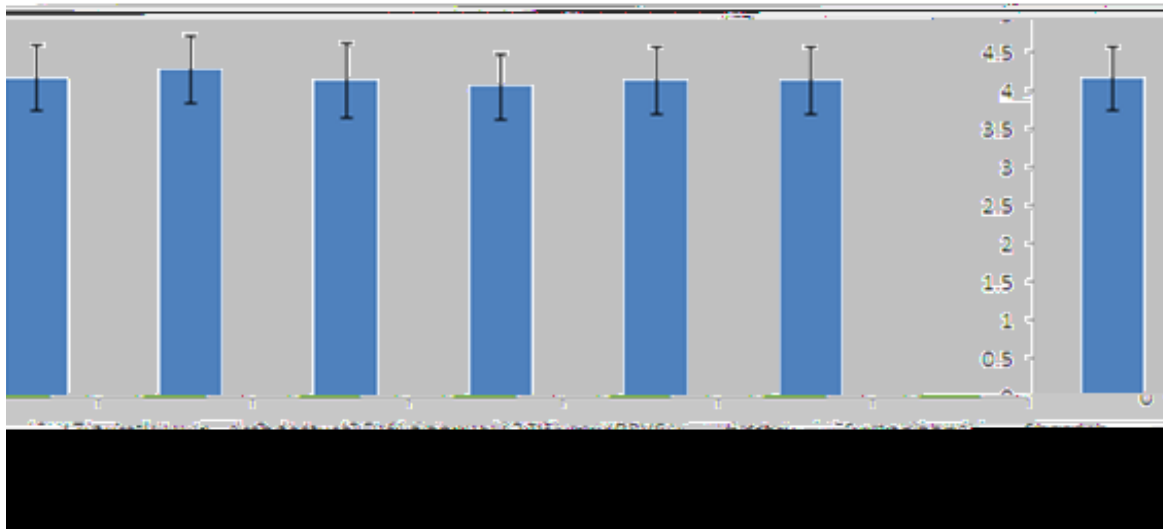


Figure 1: Means and Standard variations of all Constructs.

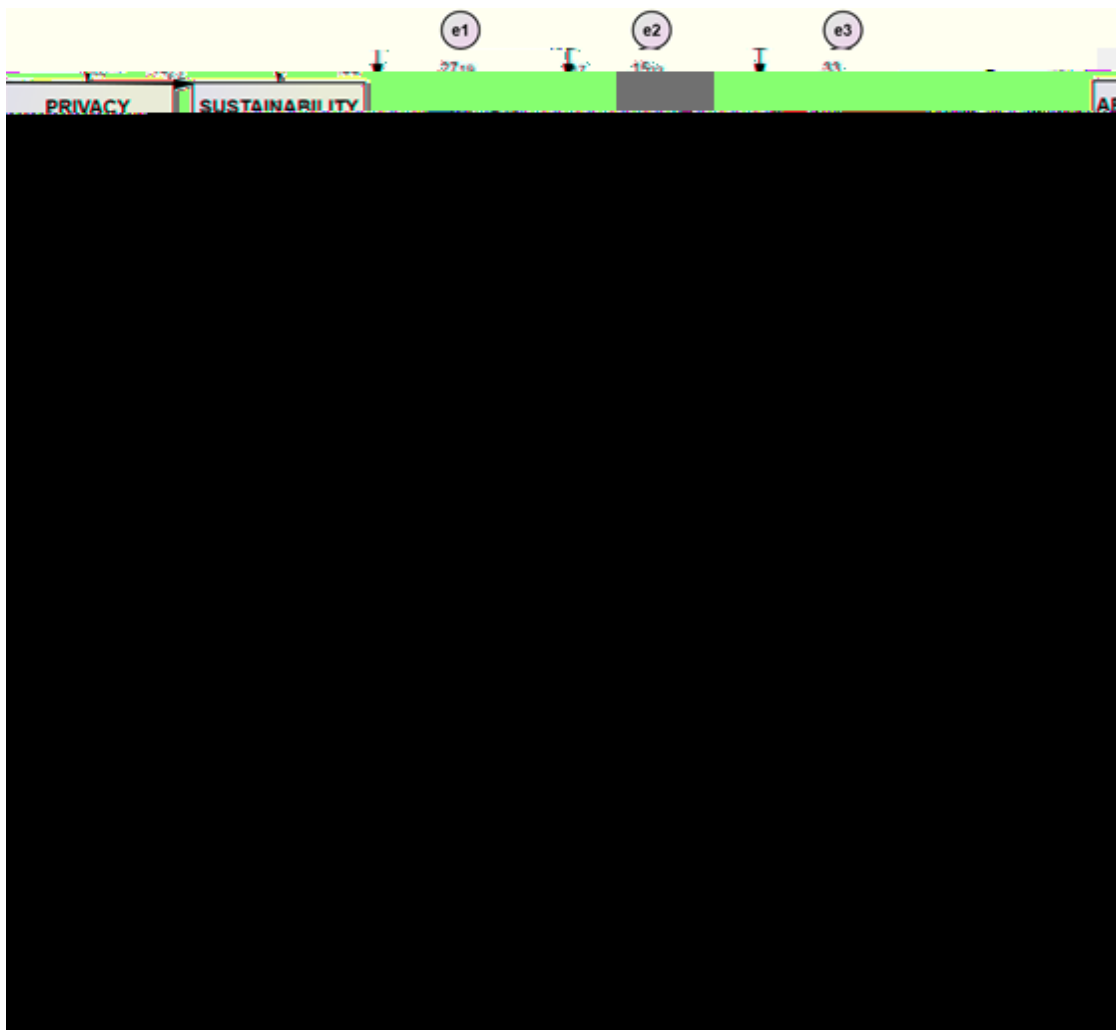


Figure 2: Structural Model.

Avesta. Some researchers refer to "Vandidad" as a concluding part of the new Avesta. This part, which is quite different from the other parts, and somehow incompatible with the first part, represents the creeds and customs of the western Medes and most of the religious rules and details [25,26].

Building and religion design

Persian gardens became a part of a religious body of Persia and are often found in tombs and religious places. As a means of decoration in palaces, or a public display of relaxation or beauty, Persian gardens have a solid background in Iran. Among Iranian, Persian gardens are a part of society and Iranian culture [27]. These internal Persian gardens are heavily influenced by the religion, Persian poems, and art, historical characteristics, and other schools of thought in ancient Iran.

The design of gardens is also influenced as other parts of the world by the internal beliefs and is a symbol of spiritual nature [28]. Among ancient Iranians, plants had special meaning. Trees thought to have special powers, such as life-giving, young giving, productivity and Immortality made them sacred to Ancient Iranian people. Moreover, some plants were highly important and thought to be Herbaceous Gods and some were used as in religious ceremonies. Some of the trees and plants were thought holly, life-saving, and symbolic such as Plateaus, Cedar, Grapevine and Pomegranate. Pomegranate in special was the symbol of Everlasting, multiplicity with unity, long productivity and thought to be from heaven [29,30]. Among Zoroastrian people, and in their religion books, a list of superpowers of plants was noted. In their temples, Zoroastrians used these plants, as well as in their lives, and ceremonies. It often aforementioned that Persian gardens and farming generally were sacred for Iranian [31].

Discussion

As is the wont of Philosophers of the Achaemenid-Parthian period and the Hellenic writers, ideologies and concepts of Persians become obfuscated soon with them and this has become a topic of bigger debates. Great philosopher Epicurus (341-270 BCE) considered his school as a garden too, both in figurative and metaphoric terms [32,33]. Certain objectives of his philosophy coincide with the ideologies of Zoroastrianism. The way in which they are framed make some ideas untenable and also worth debating, even derision. In order to evoke the criteria of culture and religion, the suggestive way of expression became a basic manner to garden design. particularly, the designer must connect to the concept of Behesht (Paradise). A Persian believe that in illustrating the whole the concern of the viewer is lost.

The designer should motivate the spectator to attain empathy with the garden and use suggestive means to raise the viewer's imagination, making conceivable the expansion of the garden out by its physical boundary [34,35]. The positive relationship between Persian garden and religion was also in line with the behaviour theory. The Persian cultural environment with structured religious relationships may have tendency to spiritual and paradise simulation, for instance, On entering the Persian gardens in the whole space alongside the major axis, landscapes of altitudes are visible [36].

Conclusion

The influence of religion and belief was confirmed due to the common agreement that although Iran society is religious, Iranian architecture workers share certain common and religion values [37].

This research investigated the relationship between creation of Persian garden and belief and religion. The findings confirmed that religion did impact on the creation of the garden. On the other hand, the two

selected traits (religion and behavior) were found and associated with Persian garden design. This has paved the way for an investigation of behavior constructs, as they are understood in another religion and cultures. The findings also pave the way for further study of to another factor and impact on garden design [38]. In this study, the role played by historically important garden in Iran, as a social service provider and their significance for sustaining garden has been addressed. Certain survey results are presented targeting to explore the motives and perceptions if visitors of the most historically important gardens in Iran. Certain conclusive remarks are being made here. The existence of such garden in Iran is a significant factor in the culture and religion. It thus fulfills many social functions. Thus the gardens sustainability is considered as sustainability resource [39-41].

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