



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

Creation: Nafsi N, Abbas MY, Nafsi S (2015) The Role of Belief and Religion in Creation of Persian Garden. J Archit Eng Tech 4: 152. doi:10.4172/2168-9717.1000153
e 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:

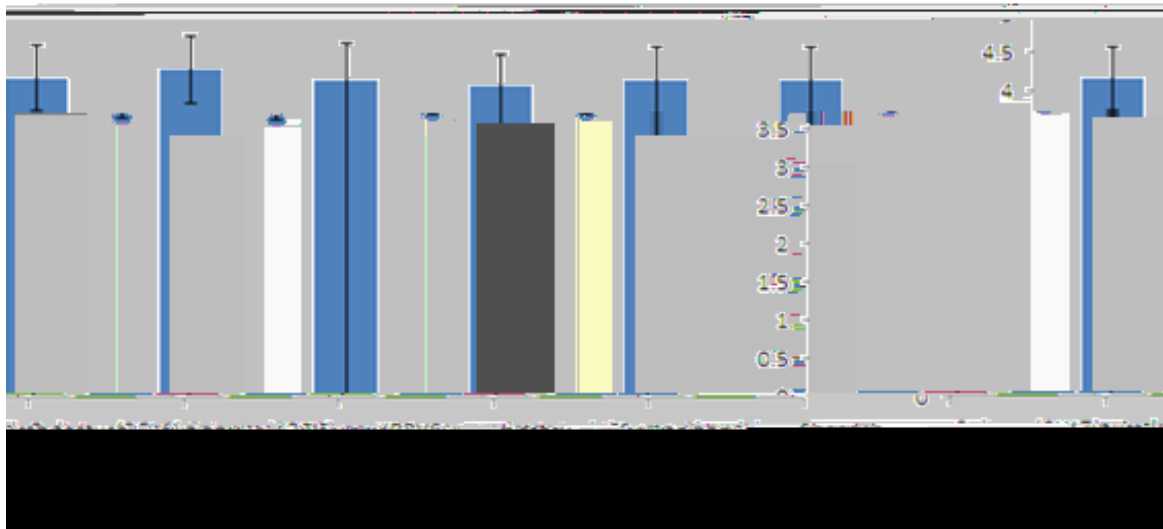


Figure 1: Means and Standard variations of all Constructs.

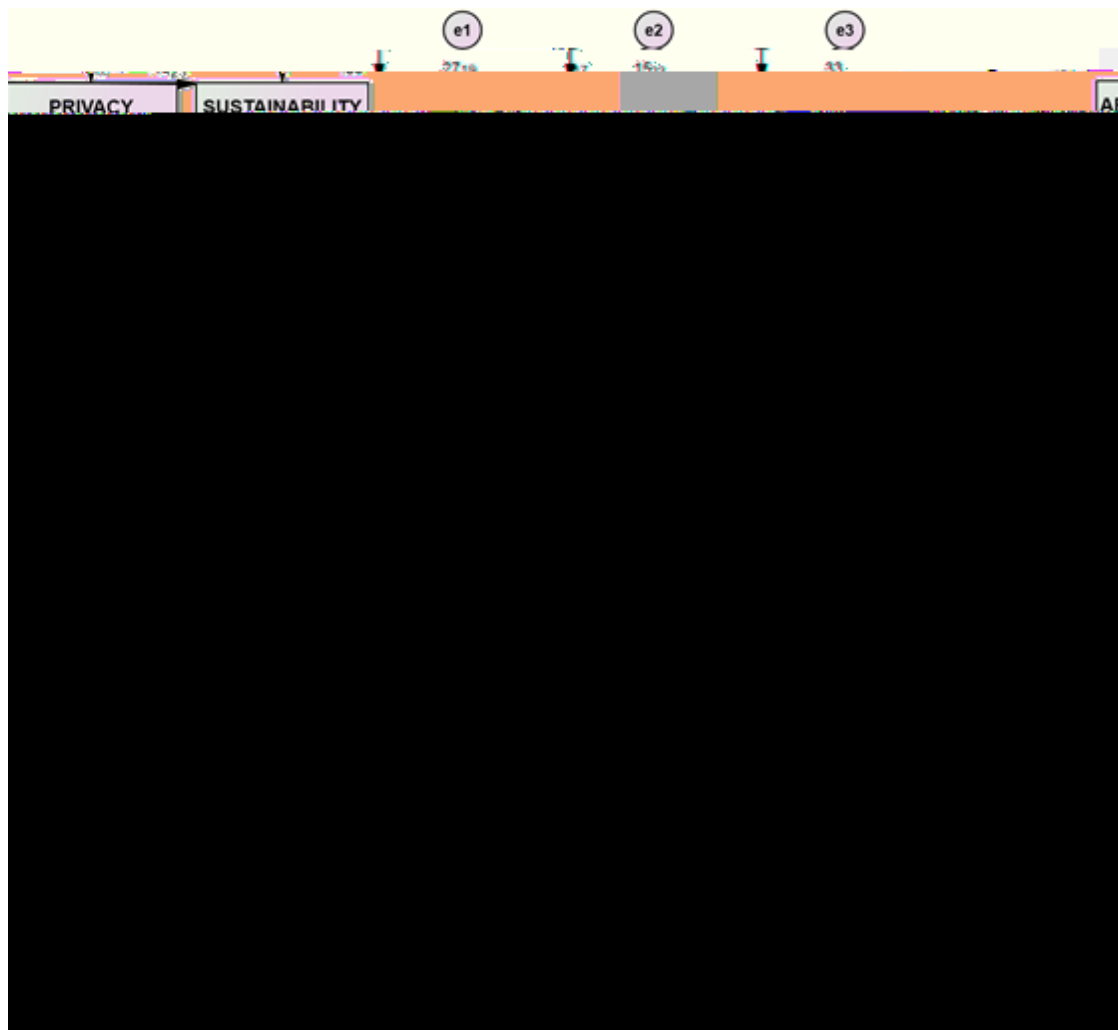


Figure 2: Structural Model.

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

Citation: Nafsi N, Abbas MY, Nafsi S