

## Recognizing the Physical role and Impact of Iranian Garden on Iranian Arts; (A Case Study of Carpet)

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**Abstract:** Crisis in the relationship between man and nature along with population density in the present age have caused the emergence of stressful environments. Nature is effective in responding to human needs including the need for peace and self-prosperity and enhancing the mental health of individuals and groups and the appropriate presence of nature in living environments reduces many of mental, physical and social illnesses in communities. In this regard, architects, organizers and city planners have proposed the idea of designing home, healing and public gardens in cities for citizens in order to meet the need and be related to nature. Iranian garden like architecture, poetry, painting, music and other branches of Iranian art has some subtleties within the framework of tradition and principles and is of the highest ranking in the unity of diversity. In creating Iranian gardens, the verdancy of trees and plants, dynamics and joyful presence of water, the attractive sound of birds, pleasant air, beauty and the ultimate savings and efficiency with their all aspects are considered. Iranian garden in other Persian arts such as carpets, handicrafts, miniature, prose and verse literature and also music has displayed a design of garden or its mindset in itself. And this display is manifested in the most practical art forms such as rug and carpet weaving to the most subjective and fantastic sound of music.

**Keywords:** Iranian garden, architecture, carpet, Persian arts, creation of garden

### 1. Introduction Garden

The term paradise has been used twice in Avesta and is combined from two parts: one is PAIRI meaning around and the other is DAEZA meaning stacking and walling up which together means tree planting and floriculture around the building. Another name for this green space is garden, a Persian word which has been used similarly as BAGH in Pahlavi language.

Yaghub Daneshdoust has presented a largely comprehensive definition of garden:

“Garden is a place for individuals’ use which carries a combination of architectural elements, tree planting, decorative floriculture and water effects and has been formed in relation to the taste and culture of people and climate conditions of each region.”

It is noteworthy that nowadays there are various definitions of the garden and each contains a certain view of them.

### Iranian garden

Iranian garden is a cultural-historical phenomenon in Iran territory and is usually established as an enclosed area in which plants, water and buildings are combined in a distinctive architectural system and create a favorable, secure and convenient environment for people (Ibid., page 41).

In Islamic encyclopedia, the word garden is explained as: «A frequently enclosed area which is made by man using flowers & plants, trees, water and special buildings and based on geometric rules and beliefs.» (Islamic encyclopedia, 2002: 206).

In other words, Iranian garden is a space which embodies the visionary and imaginative meaning by architectural combining of artificial and natural structures such as water and plant. This phenomenon can be reread, reflected and recognized in two fields of matter and meaning and also the link of these two together, because it has embraced a broad field of concepts

meanings, uses, techniques and skills (Ibid., page 41).

### **Creation of garden**

The creation of gardens is the art of combining architectural and plant elements and water display together, so that the outcome will respond to the needs, expectations and aspirations of the people in a specific culture related to the garden.

### **Carpet**

Iranian carpet has an allegorical and symbolic concept of paradise and its garden which is in a full compliance with the descriptions in the Holy Quran and verses and interpretations, while the role of existing themes and patterns in garden carpets is proportional to architecture and design of Iranian carpets (especially the Charbagh of Safavid period) in order to embody and display a manifestation of the immortality and eternity of everlasting universe and garden paradise in the material world. Range of human movement is from the earth to the heaven in Islam culture, man opens his eyes to the world in the earth and in the perfection of the life process, He takes the heaven filled and on top of that processes, he will rely on the carpet with silk and milkweed lining in paradise respectfully (Mahmoudi Nejad & Sadeghi, 2009, 101).

Iranian painters especially designers of rug designs that have designed the pattern of paradise gardens on carpet maps, based on national and religious beliefs, have portrayed and deemed everything in the nature based on what it should be (Heshmati Razavi, 1995, 54).

On the other hand, the range of human movement is earth to the heaven in Islam culture, man opens his eyes to the world in the earth and in the perfection of the life process, He takes the heaven filled and on top of that processes, he will rely on the carpet with silk and milkweed lining in paradise respectfully (Chitsazian, 2003, 102). It also seems necessary to mention that in many scholars and practitioners of literature opinions, including Khalil Drouchi, a kind of Persian rugs named garden carpets can be considered as compatible with the architectural design of Persian gardens that of the best example of this type of garden carpet can be noted a rug in the Jaipur museum of India that was woven in the date of 1632 AD.

On the other hand, the Safavid thinker and carpet weaving artist has been struggling to bring the heaven and achieving eternal happiness by the creation, promotion of garden design in rugs and presenting the elements and patterns that can strengthen the concept of heaven in the Safavid carpets designs to objectivity (Vand Shoari and Nad Alian, 2006, 55).

In addition, the Safavid era is considered as the magnificent period of garden art in Iran, especially in Isfahan, since Iranian architect sought to build the gardens in this mortal world with regard to describes of the paradise gardens presented in the verses and narratives in order to picturing a parade of the immortality and eternity of the eternal world and paradise gardens in the material world (Ansari and Mahmoudi Nejad, 2007, 53).

However, these designs representing plants and trees and streams and patterns of fishes and peacocks, have created one of the possible coordination in the field of carpet and have embodied a symbol of heaven, since the design of plants and streams under the carpet weaving cord, display heavenly parade and this issue shows inaccuracy of some Western scholars' views as "Cecil Edwards" the author of book "Persian carpet" that do not accept that the designs of Iranian carpets are contained specific meaning and message and are symbolic (Mahmoudi Nejad and Sadeghi, 2009, 103).

Based on this view, investigating and reviewing the metaphoric concept of paradise in carpet science's literature cover the huge area of thinking, since the symbolic meanings of some types of carpets, are discussed as "Tree carpet", "Garden carpet", "Four Gardens carpets" and the "Paradise Carpet" that in some experts' point of views, 90 percent of Iranian designs involve various versions of the garden and paradise carpets that these designs and their symbolic implications, have been so far discussed and explored (Ibid).

On the other hand, in garden carpets' design in addition to the general format of garden, gutters and gardens are regularly placed in text effects and Usually two main axis as two waterways have divided the rug area into four sections (The design of four Persian Garden),

which include analogy concept of the Heaven (Chitsazian, 2003, 112).

It should also be noted that the geographical requirement of Iran and its climatic conditions can be effective in this matter, that have the special impacts and manifestations on the art of carpet weaving of this land, since human being look at the place contained spring and the trees and his resorts in front of dry, rough and passionate weather, as the dream land of security and comfort. This way of thinking and attitude have existed in Iranian art and ideas which is also observed in examples such as ceramic drinking water belonging to the fourth millennium BC (Mahmoudi Nejad and Sadeghi, 2009, 103).

Moreover, at Eighth Research Conference on symbolic motifs of patterns in Iranian carpet, Khalil Doroudchi noted that according to some experts, rugs and pottery have been contemporary and if ever history of pottery art has been estimated more than art, its reason is that the materials used in weaving are corruptible and therefore, in contrast to the pottery, they have not high sustainability against climate change and weather conditions. Accordingly, it is obtained that the Iranian carpet has depicted symbolic concept of hereafter heaven by designs and themes of the text and background which can show courage of Persian carpet weaving artists in picturing and projecting the heavenly paradise concepts on soil zone (Ibid).

#### A. Refresh of Garden in the Carpet

Persian carpet is the most practical visualization of garden after its architectural visualization in the Iranian mind. Fundamentally, Persian carpet is more garden than carpet, with a central pond distribution, these masses [garden] which were planted beautifully and elegantly and were adorned with the flowers and decorations of animals and symbolic personalities (in Maurieres, 2004, p 108, quoted by Stetie, 1992) distributed through a variety of formats.

Michel Foucoult writes: Persian carpet is a moving garden in space-place. Garden is also the smallest piece of the world and at the same time is the entire world (Foucoult, 1967).

Reread the carpets helps us to understand the main ideology and worldview of the

emergence of the gardens (Curatola, 1985, p. 96). In other words the Iranian carpet designs show the Iranians beliefs.

"According to researchers and experts who have studied the origins of these designs, the garden is a major issue of most Persian rugs." (Dadgar, 2004, 30) But Arthur Agha Pope is of the first researcher that has considered the gardens' maps and the Persian imagine of garden in carpets over and above all, he writes: "This garden is the most favorite theme of Iranians because virtually all Iranian rugs ... express the concept of the garden with grandeur, diversity and most of the time in vivid manner. (Pope, 1962, 3168) and garden carpets are considered as manifestation of communication form and feeling expression in Persian culture." (Pope, 1962, 3168).

No doubt consent was not obtained in depicting the garden with all its semantic systems, only by providing a simple scheme with the special scene. But the concept should be screened and only the abstract and decorative art deserved such a thing (Hosouri, 1997, 248).

Studying and investigating designs of Persian carpets show that appropriate to the extent and size of each carpet, a group of Iranian historical carpets display garden's pattern and its elements (natural and artificial) clearly and in another set this theme is referred implicitly (Shahcheraghi, 2010, 178).

In set of images (1) image analysis of garden- carpet sample with four gardens design (2) image analysis garden- carpet sample with three-axis design are shown.

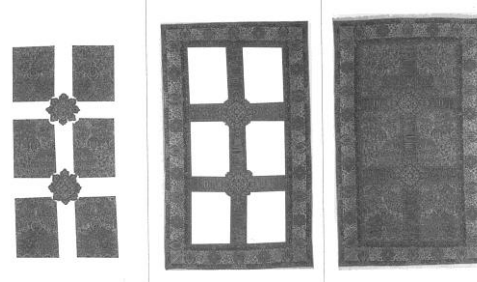


Image 1: image analysis of garden- carpet sample with four gardens design

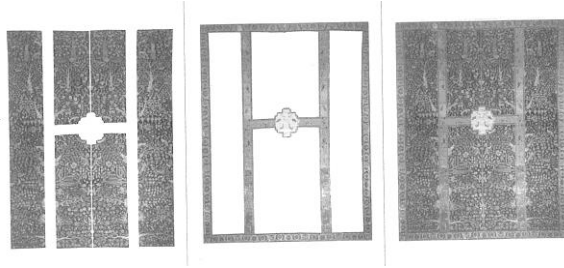


Image 2: image analysis garden- carpet sample with three-axis design

Reference: Shahcheraghi, 2008

### 1) Carpets with Garden pattern

Carpets which display functional design and pattern of garden, Iranian name for these patterns is Golestan due to its old currency, it is famous in Turkey with the same name. Apparently it is also called Golzar in the Safavid period (Hosouri, 1997, 247).

#### A. Carpet with Golestan design

Including several (about seven) floral rim and such as a wide margin, usually filled with flowers, trees or nightingale and a text that the irrigation system and several pools (pond) have divided it to a few basic parts (four, six, eight, and so on) and its each section includes six and even four parts, so that division by multiples of six (or twelve or twenty-four) were observed, moving water in streams is shown with wavy lines and blue color. There are fish and birds in streams. It is seen that how the paradise garden pattern (extended) on the carpet (Hosouri, 1997, 252).

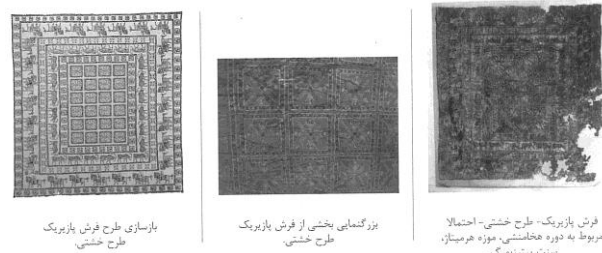
In other words, in the Golestan design, garden wall is seen as margin of carpet and also the streams, the garden crete category, location of the main palace or garden fountain and all components and the natural elements such as flowers, plants, trees, animals, birds are displayed in the abstractive manner. It can be said that: "A Persian carpet with a garden design is undoubtedly a representation of a Persian garden with its all allegories and symbols, [and in terms of form] persian garden is a two-dimensional art work and a manifestation of a three-dimensional reality (Herdeg, 1990:49).

So, according to conducted surveys it was found that both triaxial and Persian charbagh patterns have been illustrated in Golestan pattern, but in

published researches and most garden carpets analyses, the pattern of Charbagh has been emphasized, so the reason of this should be found in the popularity of this pattern after Safavid Era, because "in the late 13<sup>th</sup> century AD many authors have thought that «garden carpets» woven in Safavid Era should isally be the same as Bahar Khosravani carpet (Shahcheraghi, 2011:180).

This hypothesis that "the simple pattern of Iranian quad gardens known as Charbagh on the carpets do not belong to a period earlier than 10<sup>th</sup> century AD and 16<sup>th</sup> century of Christian Year" is not acceptable today... a single trace of garden pattern related to the period before Safavid Era is very scarce.

If we make the mesh of flower bed in carpets with Golestan pattern short, each flower bed will turn into square or rectangle form and be specified with a margin. Such a pattern is called adobe or frame design in Iran (Hosoori, 1997:253) and it seems that adobe pattern is very close to the pattern of Pazyryk carpet which is the oldest Persian garden and according to scholars belongs to Achaemenid Period, because in this carpet some square segmentations and various frames are seen as in the pattern of adobe carpets and in this respect is very similar to the plots of Persian Garden's functional space. Hence it can be said that the act of redisplaying of garden in carpets is as old as Persian Gardens. But further studies should be carried out in this field (Shahcheraghi, 2011: 180) (Image 3)



Remodeling of Pazyryk Carpet pattern Enlarging a part of Pazyryk Carpet Pazyryk Carpet-adobe pattern- adobe pattern adobe pattern it probably belongs to Achaemenid Era, Hermitage Museum, St.Petersburg

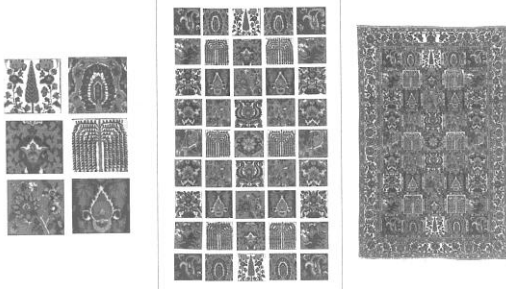


Image 3: Pazyryk Carpet- adobe pattern. Reference:Shahcheraghi, 2011

Image 4: image analysis of a garden carpet sample with adobe pattern. Reference:Shahcheraghi, 2011

### Adobe or frame pattern

In this pattern, the basic context of carpets is in the form of connected square, diamond or rectangle frames and inside each of these frames is decorated with a design of flowers, shrubs and ornamental trees. This pattern can be a direct summary of Golestan designs, because the prevalence of this plot in the West of Iran which is the cradle of Persian ancient civilization and a special tradition of weaving, is not surprising. The old adobe patterns in Chaharmahal eloquently suggest that it is the relic of Golestan plot and has fully become native and decorative along with belief change (Hosoori, 1997: 253). As mentioned before, this pattern is very similar to geometric system and structure of garden and especially its plots and with a certain planting system some kinds of flowers and trees will be planted in each plot and this is quite evident in the carpets with adobe patterns. (Image 4)

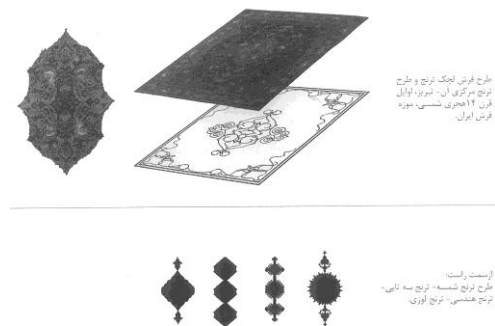
### Medallion and Lachak Toranj Pattern

In the pattern of Persian carpets, the central design of the rug has a special place and is mainly in the form of quadrate, diamond, oval, round or sun-like flowers, stars and multi-petal flowers known as medallion... medallions are the central basins of Pardis Garden which have turned into medallion and source of water gradually (two fertility arms of the earth) (Dadgar, 2004: 2, 115).

“In fact, Golestan plot has emerged from medallion, because in this pattern instead of displaying the entire garden whose detail plotting was impossible, a corner or part of it was shown with a stream of water and three, four or five basins... it’s interesting that the

connector stream of these medallions are also called bottleneck or strait which is usually used for waterways.” (Hosoori, 1997:253) Later, multi-medallion plot especially tri-medallion has emerged from medallion plots and then turned into Lachak Toranj (Hosoori, 1992: 2,22).

Therefore, Lachak Toranj patterns are themselves the product of Golestan plot and that is why in many parts of Iran, medallion is also called pond (Azerbaijani: flower) or pool. This is also the cause of the existence of many plants and flowers in Lachak Toranj patterns (Shahcheraghi, 2011:182) (Image 5)



Lachak Toranj pattern and its central medallion pattern Tabriz, early in 14<sup>th</sup> century AH. Iran Carpet Museum From the right Shamseh (sun like) Medallion pattern- triple medallion-geometric medallion-rhombic medallion

Image 5: medallion pattern- lachak toranj. Reference: Iran Carpet Museum. 2004

Image 6: Gol Afshan Pattern. Reference: Iran Carpet Museum. 2004

### Gol Afshan Pattern

In this pattern, various designs of flowers such as Shah Abbasi, Angelica, bud and arabesques are placed separately, sporadically and without coherence at equal distances from each other or sometimes symmetrically and seems to have been sprayed on carpet texture. All of these flowers presented as abstract designs or natural flowers are placed in the frame or border of carpet. Some medicinal herbs can also be recognized from their designs on the carpet (image 6, Curatola, 1985, P 96).

### Hunting Ground Pattern

This pattern of Iranian carpets and rugs is the pattern of hunting ground and displays flowers, plants, animals and their hunting states. The

hunting event has long been popular in the land of Iran, during the reign of Achaemenids around Persepolis, lion hunting was common, all kinds of animals are seen in confrontation or engagement states in Pasargadae and Persepolis carvings, silver cups, textiles and all aspects of life (Dadgar, 2004: 3, 74).

In these patterns lion as a symbol of gallantry, courage and affection is being hunted and this is seen in carpets with hunting ground pattern which is closely related to Iranian extensive garden pattern with a hunting ground function. Also, in some carpets with a hunting pattern, the central palace of the garden has been displayed. The famous hunting carpets display a man amongst a landscape with plants & flowers; sometimes a palace which has been emerged through the foliage of trees is also seen here (Wilber, 1962: 36)(Image 7)



#### Hunting Ground pattern

A hunting garden full of plants and animals such as peacock, lion, gazelle, eagle, pigeon, etc...

13<sup>th</sup> century AH, Iran Carpet Museum



Image 7: Hunting Ground pattern, Reference: Iran Carpet Museum. 2004

Image 8: carpet's border or garden wall, Reference: Iran Carpet Museum. 2004

#### 2) Carpets with garden parts and elements

Regarding the fact that Iranian garden recognition deals with the entire functional, structural and semantic systems of the garden and all its parts and elements with an extensive design, here we will briefly discuss about the presence of these parts in Iranian carpet patterns. Some of the elements (structural) of the garden have remained as a constant part of the carpet pattern: like the border of Iranian carpet which is the symbol of a wall around the garden. Some of the parts and elements of the garden have specifically created a separate pattern such as the carpets with an altar design which drawn from the gate of gardens.

#### Carpet border or the wall of garden

The surrounding wall of Persian Garden with all its functional and semantic systems and also structural features is one of the characteristics of Persian gardens displaced as border in Persian carpets. "As it comes from its root meaning, Firdus is an enclosed garden with several (usually 7) connected fences in which one fence is longer and thicker than the others, so that the devil cannot enter it. Frequent borders (usually seven or five) and especially a broad and specified middle border in Persian carpets are these frequent walls of Firdus (Hosoori, 1997: 249).

The border of Persian carpet like the wall of Persian garden has also become one of the visible and stable features of Persian rug pattern. The border of garden carpets [or the walled garden] is often decorated with various motifs which are sometimes in harmony with the main design of rug and woven using text motifs with new combinations. Sometimes the patterns are woven traditionally and by the help of wavy arabesques, twisted vines, scrolls with different scripts and abstract animal designs (Dadgar, 2004: 3, 44) (Image)

#### The altar pattern

Player mats carpets always display a form which is reminiscent of mosques' altar. Altar as an architectural shape and design is of great variety and its arch is still sometimes round, geometric, stepped and oval and reminiscent of heaven's gate (Kuhzad, 2004: 86).

The inner designs of the altar are often the pictures of life tree, vase, a garden full of flowers, plant, bushes, tree, poultry and different birds. Altar is reminiscent of an entrance element to this garden. The most famous Persian carpet with an altar design is called heaven gate or altar perspective (Shahcheraghi, 2011: 186) (Image 9)

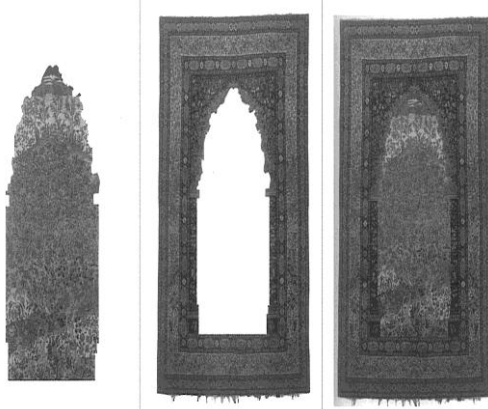


Image 9: image analysis of a garden carpet sample with altar pattern. Reference: Shahcheraghi, 2008

**Arabesque patterns**

Arabesques are highly abstract plant motifs made of wavy maze and winding curves like the tendrils of Ivy and branches of vines. Meanwhile, tendrils have more geometric forms and are composed of a set of lines which link, intersect and sometimes complement each other and are repeated like a perfect weight and symmetry. The arabesque designs in carpets are reminiscent of life trees in intellectual paradigm of the ancient Iranian culture and Tuba tree in Islamic beliefs. The dynamics of these motifs create a highly dense world of plants such as natural and artificial elements and prevent the focus on scene details in carpets (Ibid. 187). The mentioned cases about the link between carpet and Persian garden are presented briefly in table 1.

Table 1: A review of the relationship between carpet and Persian garden with an emphasis on structural systems. Reference: Shahcheraghi, 2008

Garden	Pattern and parts in the garden	↔	Pattern and design in carpet	Carpet
The general design of garden	Garden map (Charbagh/triaxial)	↔	Golestan	The general design of carpet
	Garden's plot	↔	Adobe- frame	
Structural components of the garden (natural and artificial)	Pond-waterfront	↔	Medallion (tri-medallion/Lachak Toranj)	
	Garden's flowers	↔	Gol Afshan	
	Hunt garden	↔	Hunting Ground	
	Garden's gate	↔	Altar	
	The surrounding wall of the garden	↔	Border	
	Trees/plants (life tree/Tuba tree)		Arabesque	The elements of carpet's design

**Garden carpet**

Garden carpet is a global and heavenly carpet and the creator of Persian rug knows that what's going on inside it has an outer reflection. The origin of Persian rug art is the union with love and the bond with the Absolute and Heaven design and a reflection of all these journeys of truth (Heshmati Razavi, 1995: 57).

Garden design as a manifestation of Heaven specifies the symbol of imaginable material peace for mankind and in these rugs, flowers, trees, animals and water streams are all manifestations of divine grace and in mystic and Islamic scholars view, the nature is the symbol of truth's attributes and essence (Vand Shoari, 2006: 57)

Carpets with "garden design" had a certain vogue in Safavid Period and it's interesting to know that this era is known as the glorious period of the art of Persian garden creation (Isfahan's Charbagh) and holds a figurative meaning of Heaven (Ansari & Mahmoodinejad, 2006) and (Ansari, 1999)

Garden carpets are very famous and are kept in different museums around the world such as the Victoria & Albert Museum in London, Vienna Fine Arts, Museum of Pennsylvania in America, Jaipur Museum in India, Museum of Cracow in

Poland and the Museum of Decorative Arts in Paris, the National Museum and carpet Museum of Iran in Tehran and the museum of Astan Quds Razavi in Mashhad. Accordingly, we will mention some known examples of garden carpets called Heaven carpets in the following:

### **Baharestan carpet**

This historical carpet has a symbolic design of spring and Heaven depicted as a pleasant garden full of plants and flowers, colorful birds and winged animals and is considered a symbol of Promised Paradise illustration on Persian carpets (Heshmati Razavi, 1995:55)

According to the documents preserved in historical written works, this is the first example of Persian garden rug which has been associated with quad divisions (The Four Elements) in pre-Islamic period and was considered one of the first mythological concepts and eternal forms of Heaven introduced as a four-point design in early civilizations and then developed with these quad divisions (Vand Shoari, 2006:56)

In the opening chapter of Mada'in of history of Prophets and Kings, we see some quotations about this carpet:

“There was a carpet in the chest which was three hundred meters long and sixty meters wide and called winter carpet and Persian landlords opened it in winter and sat on it, so as there were no other grasses and blossoms in the world and when one looked at it, he could imagine it as a meadow or farmland full of gems which is the shield of sorrow” (Balaami, Vol.1: 466)

### **The Carpet in Jaipur Museum of India**

This carpet is one of the most beautiful garden rugs which is kept in Jaipur Museum of India and considered the first artwork based on geography of handicrafts. This carpet woven in Safavid period on the outskirts of Isfahan, is inspired by “the gardens of Shah Abbas Era”. This rug belongs to the mausoleum of Sheikh Safi-Din Ardebili and has been brought as a precious token to Haunted Palace of Maharaja in Jaipur and has some designs such as colorful flowers, stream with fish floating on it and birds sitting on tree branches or flying in the sky (Wilber, 1969: 40 to 42)

### **The carpet in the Museum of Decorative Arts in Paris**

The third available old carpet in the field of garden or heaven carpets is kept in the Museum of Decorative Arts in Paris. This carpet became the trophy of Westerns during the battle known as “Parkany” between Europeans and the Ottoman Empire and was exhibited in the Church of Roman Empire. This carpet is actually one half of the rug with garden and medallion design and patterns smaller than usual (Image 10-1) and its other half is kept in Cracow Church of Poland, its background color is buff and there is a medallion design with two stigmas on both sides and a garden full of flowers, birds, trees and animals and a purple border of 4.1 × 2.35 meters (Heshmati Razavi, 1995: 56)

In this half-rug, a heavenly space has been depicted by an emphasis on imaginative mind of the artist and the presence of cypress and other soaring trees, the mythical Phoenix and the golden and light colors used in the carpet's background evoke the relaxed and safe space of Heaven (Vand Shoari, 2006: 59)

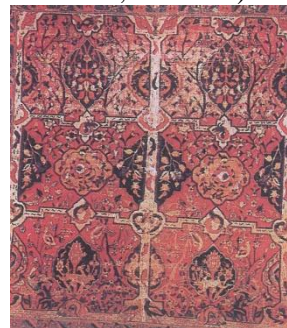


Image 10: The carpets in Vienna Fine Arts Museum Reference : Mahmoodinejad & Ansari, 2010

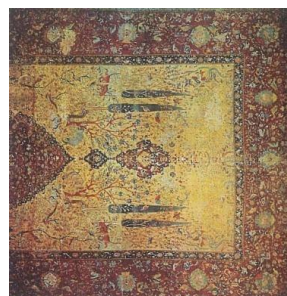


Image 11: The carpet in the Museum of Decorative Arts in Paris Reference : Mahmoodinejad & Ansari, 2010



### The carpets in Vienna Fine Arts Museum

Another valuable carpet known as Heris has been woven in 16<sup>th</sup> century with motifs such as ponds, streams and fish and the entire carpet is divided into an independent “Charbagh” with soaring trees and birds (Khalili Doroodi, 2003: The specialized meeting on Persian Garden).

This rural garden carpet in Vienna Museum is perhaps the oldest rug with garden motif and according to Pope it has been woven in Heris which is in the Northwest of Iran. Another type of this garden rug in Safavid Era is a carpet which has been influenced by its contemporary designs of natural gardens in a manner that geometric divisions and trees have filled most of this rug's space and the presence of fish around trees is also associated with Heaven, because fish can be the symbol of a mystic and perfect man who deserves to be in a heavenly space (Vand Shoari, 2006: 59) (Image 11)

### The carpet in Glasgow Museum

This rug is considered one of the valuable examples of Safavid Era rugs with garden design whose dark blue texture and geometric divisions are indicators of the influence by natural and material environment. Since this garden pattern is seen as a simple and place of divine grace manifestations, it could have been a material sample and that Promised Paradise to man in the artistic mind of carpet maker (Vand Shoari, 2006: 59) (Image 12)

### The carpet attributed to Khorasan

According to some researchers, the first classical carpet is attributed to Khorasan whose motifs and themes consist of overblown trees and flowers. Cypress trees are glaring in the borders of this precious artwork and are the symbol of eternal life and immortality (Khalili doroodi, The Specialized Meeting on “symbolic concepts of Persian carpet designs”).



Image 12: The carpet in Glasgow Museum  
Reference : Mahmoodinejad & Ansari, 2010

### The carpet in Philadelphia Museum

This exquisite and valuable carpet which is kept in Philadelphia Museum belongs to 17<sup>th</sup> century and its dimensions are estimated to be 3.60 × 6.30. (Mahmoodinejad & Ansari, 2010: 110)

### Giti Carpet

This carpet is also considered a valuable work whose design is depicted by carpet makers of Safavid Court and kept outside the country (Ibid.).

### The carpets in Iran National Museum

One of these two rugs with greenish turquoise background and cypress trees and flower bushes motif is among carpet collection belonging to the mausoleum of Shah Abbas and is the work of Ne'matollah Joshaghani whose name also was mentioned in the rug, and the other is a carpet with light buff background and dimensions of 2.27 × 1.62 meters belonging to the mausoleum of Sheikh Safi-Din Ardebili. (Ibid.)

Since Shah Abbas gardens contain a symbolic concept of Heaven and Heavenly gardens (Ansari & Mahmoodinejad, 2007) and (Ansari, 1999), these carpets also clearly show this symbolic concept in the illustration and embodiment of their time gardens, so the garden design in Safavid Era carpets are often accompanied with geometric divisions (Charbagh design) which represent Iranian traditional gardens (Vand Shoari, 2006: 56).

In line with the description of Safavid Era gardens and the symbolic concept of Heaven in the design and construction of gardens, we can refer to some cases, as in the description of Safavid Era gardens, “Herbert” who travelled to Iran in Shah Abbas safavi Era, provided a detailed description of Iran cities and gardens; at the beginning he had a journey to Shiraz and at the time of his leaving he mentioned a poetry which points to the severe impact of charming sights of this city and its heavenly allegory:

“Why should we struggle on the position of heaven?...your unique landscape will charm every eye and make the viewer think that the heaven disappeared...Goodbye the Pleasing Land!...For at the time of leaving you, I remembered the expulsion of «Adam from Heaven». (Arberry, 1967: 21-22 & 34).

### All kinds of garden carpets

Garden carpets can be divided into two main categories based on their patterns:

#### 1) Geometric (cross) patterns

In garden designs accompanied by geometric (cross) divisions in the background, the carpet is divided into two parts by two streams which represent the concept of Persian Charbagh. In these kinds of carpets, the middle pond in garden design is reminiscent of Kosar pond and separated streams are considered as the symbol of four heavenly rivers which divide the space of work's background into four gardens. (Mahmoodinejad & Sadeghi, 2010:111)

This motif is fully conformed to Charbagh patterns of Safavi Era and shows the symbolic concept of Heaven in the art of Persian carpet weaving and garden creation which reflect the efforts of Iranian mystic artist in the illustration and embodiment of celestial and heavenly concepts in an understandable manner and consistent with perception and tangible material realm of Earthly Man in order to turn the lofty spiritual concepts such as Heaven and heavenly gardens into earthly phenomena at the level of his wisdom and talent and bring it to earth from a metaphysical world (Ibid.).

#### 2) Patterns without geometric divisions

In other garden patterns, we can see more imaginary and esoteric aspects as there is no sign of geometric divisions and water streams and the carpet is so extensive that the secure divine space is obvious in it and trees, animals, codes, mythological and mystical designs are located next to each other on the background and border of the rug (Ibid., 112).

In these patterns, the mystic artist knits the landscape of garden on the warp and weft of the carpet in a manner which is worthy of divine concept manifestation and reminiscent of the eternal memory of Spacious Paradise and in this regard he determines the space and time along with symbols and codes, the status of human existence and in fact the whole universe and links them to metaphysical world and Spacious Paradise. That is why he uses some elements such as tree, peacock, fish and Phoenix for a better creation of this eternal memory and engaging concepts and designs for representing human effort in the material world.

In fact, these divine concepts are specifically manifested in design and motifs of Persian and heavenly garden carpets, so in the motifs and design of rugs as the manifestation of tree planting they are shown as Charbagh. The review of existing motifs in the field of garden carpets is more tangible based on all kinds of mentioned garden carpets. According to this, for garden patterns of type one, the elements of water and tree and for garden patterns of type one two designs of fish, peacock and Phoenix will be mentioned.

#### The impact of garden on human mental health and its relation to carpet

The study of the lineage of carpet term emphasizes the existence of a direct relationship between carpet and fresh and lively status of human psyche or in other words its recreation.

Since the climate of Iran territory has posed difficult conditions for people, an Iranian individual could only overcome these ups and downs by diligence and hence Iran institutionalized a structure in individuals' nature which somehow can be interpreted as an attempt to rebuild the world and set up a goodness city. The goodness city is established through (re-creation) of the world. In Gathas, we read that Zoroaster seeks an address from Ahura Mazda for becoming aware of this secret (Yasin 34, section 6) (Yasna 48, section 2). The answer is that this "re-creation" of world is accompanied with a new birth (Yasin 30, section 9; Wissen 34, section 51). Zoroaster uses the term farashkard or paving for the act of world re-creation (Dadbeh, 2004:45). So the renewal of the universe and its applied term has the same root as the words Farashkard, Sao or Saoshyant and means renewal and clearing and is associated with the concept of goodness city (the forwarded quotation of Dadbeh, 2004: 32).

This word in Latin means green, lush, lively, spirited, fresh, happy, and refresh ... (Arianpour, 1991, 263) and it has direct contact with the buoyancy and mental health.

As we entered the garden in Iran house, we walk on the carpet in the same way, with reverence and respect. It is customary to set foot on the carpet, we should our shoes off. To enter the garden, you have to cross the threshold. Steps will become slower and ears will become ready to listen because suddenly after the first

step on velvet of wool, the commotion of outside world settles down and finally this uproar breaks overall by river's whisper and the birds' singing. Eyes focused on the central garden ... These mats [domestic] enjoy such an individual freedom [weavers of carpets] which no urban carpet can be on par with it (Maurieres, 2004, 108).

In the present life, unlike paradigms' quick shifts and formation of patchwork identities, carpets are still widely used in homes that bring the gardens without space and time into modern homes. Of course, It is clear that the paradigms of modern life did not tolerate the deep and old meanings of a carpet as the garden carpet since the creation of the carpet changed into its industrial production, but it should be considered that these patterns and designs of garden carpets with design of Golestan, brick, Golafshan, bergamot, preserve and ... by maintaining margins of enclosed gardens, so far-and although superficial, are woven every day and every day and in modern life (in the twenty-first century), although less than days ago, the garden and the garden carpets still are seen as a paradigm (Curatola, 1985, 90).

Therefore, on the one hand Persian carpet has a close and direct relationship with the Persian garden at Iranian ancient culture and on the other hand the lineage of the word (carpet) connects it to the Latin word meaning soul refreshing that is common in modern language. For this reason and on the basis, Persian carpet makes clear the relationship between Persian garden and mental health. Because certainly garden and garden carpet have an impact on each other, since they are two different ways to express one concept (paradise) (Curatola, 1985, 97).

Close relationship between carpet and Persian garden from the functional and semantic perspective has been presented and developed as a part of the Iran cultural paradigms in Table 1\_2 with the same title briefly.

Table 2-The lineage of carpet term and its relation to mental health. Reference: Shahcheraghi, 2008

International English	Latin	derived word	derived word	Gahani	Language
Fresh	Fresc	Carpet	Pavement	Farashkard	word
Fresh, lush, fresh, airy, fresh, happy, refresh	Root word of Fresh	Applied tool in the Handicrafts	The mystical meaning of carpet is against the heaven. It also means to cover the surface	Renew/ refres	meaning

### 5. System of concentrating on the Garden and its refresh on Carpet

Both garden and Persian carpet display each other. Relationship between them, in culture and history of Iran, is not limited to only garden's outline and displaying elements in that. In view of the garden and creation of garden imagine in carpet, all the details and garden provided with a clear statement in the context of two-dimensional carpet and in this presentation, all stimulus of the senses are discussed. With this view, a piece of garden carpets will be analyzed in subsequent lines.

All structural systems and components (natural, artificial or man-made) are seen in the pattern of this carpet. The border of carpet (garden's wall)/arbors/water streams/medallion (palace or the main fountain of the garden)/plots/flowers/plants/trees/birds/fish are seen in the form of abstract color and shapes. In most of garden carpets the water inside streams has been shown by broken lines texture (graphical) in motion which is the symbol of the movement and sound of water in garden. The design of birds in carpet is also reminiscent of the sweet sounds of the garden. Flowers and plants are displayed with an immense diversity in carpets which evokes the sweet scent inside the garden. Some flowers are the abstract image of real flowers and some the embodiment of imaginary flowers. (Shahcheraghi, 2011: 191)

The carpet is closely associated with man's sense of touch. In addition to the effects of materials used in carpets (silk/wool/cotton) on the sense of touch, in some garden carpets flowers and plants are woven as raised designs. In some garden carpets, fruit trees are like real ones and vines, apple, pomegranate, and fig trees can be seen more than other types of fruit trees in carpets design. (Image 13).

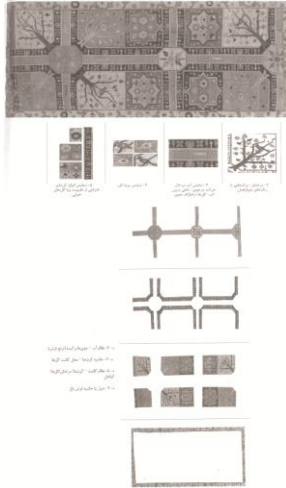


Image 13: image analysis of structural system of a garden carpet. Reference: Shahcheraghi, 2008

- 2) Trees. Leaves with four season colors
- 3)The display of water in motion inside the streams-the fish inside water-the flowers around the streams
- 4) display of birds
- 5)display of all kinds of nature's abstract flowers or imaginary flowers
- 6)water systems- streams and fountain (medallion of carpet)
- 7) the border of plots- the place that flowers were planted
- 8)planting system-plots/trees/floers/plants
- 9) a wall with garden carpet border

#### Conclusion

An overview of the condition of garden's presence and its imagination in Iranian historical arts, showed that both Persian Garden (with all its structural, functional and semantic) and the identified concentration system have a deep structural-semantic relation with arts such as carpet, painting, music and Handicrafts. In other words, one is tied to the other and interwoven with it. An investigation also reveals that there has been a kind of atomism and holism in reference to architecture system of Persian garden during the formation of Iranian contemporary architecture and we can also say that Persian garden has not been recreated by man in contemporary period with regard to its cognitive process or this has not occurred completely. A look at other experiences of garden re-creation in other world metropolises

reminds us that they have been all at the beginning of re-creation process. Perhaps, there should be more attention than before in order to return the peace to living environments and consequently to our psyche.

As a result, the advantages of this result are as follows:

- 1- Entering Iranian gardens to Iranian cities
- 2- The use of basic and valuable patterns and returning the forgotten concepts to cities
- 3- The improvement of ecological and environmental conditions of cities
- 4- Entering the gardens and green spaces to individuals daily life in a new form and reducing the stress and turmoil of urban environments
- 5- Being consistent with objectives of sustainable development in modern cities

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