

**UNIVERSITI TEKNOLOGI MARA**

**PERSIAN GARDEN DESIGN:  
INFLUENTIAL FACTORS UPON  
THE SHAZDEH GARDEN**

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## **Abstract**

Garden structure in Iran has a long and extensive history as it continuously lived and developed through the ages in accordance with time, location, beliefs, and cultural traditions. The design of Iranian gardens is usually a mixture of architectural styles and culture. The preferred garden possesses the elements of a Persian garden, and its unique architectural design has captured the attention of several architects. The aim of this research is to develop a conceptual framework for Persian garden and Shazdeh Garden of Mahan, Iran. In order to develop the aim, the objectives of this study are: to identify influential factors behind the Persian Garden; to determine the implementations of these factors in Shazden Garden; and to establish the perception of visitor on Shazdeh Garden to the cultural features. The study was conducted through surveys, in-depth interviews and observations. The survey involved a sample size of 211 respondents from Iran. The study likewise concentrated on the cultural influence of the Persian garden, as well as contributed to the existing cultural literature in the context of Iran. The data were processed using Statistical Package for the Social Sciences (SPSS) version 21, ATLAS Ti, and AMOS Structural Equation Modelling (SEM) The findings of the study suggested that the influence of culture on the creation of a garden. In Persian culture, mythology and symbolism are the elements that outline and affect architectural and garden design in Iran. Similarly, religion and culture are two factors discovered to be related to Persian garden design. The results of this research have raised concerns about the meaning involved in cultural concepts. Accordingly, they have paved the way for the study of behaviour construct as they are understood in other cultures. The research will provide insight and further understanding about people's religion and culture, and their concurrent relation with Persian garden design. Finally, this study is among the first to address and explore the relationship between Persian garden and culture by exploring the social layer in Iran.

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# CHAPTER ONE

## INTRODUCTION

This chapter presents the overview of the current literature on garden design in Iran and history of Persian Garden. It explains the background of the study, the aim and objectives, problem statements, research questions, significance of the research, and scope and limitations. Research hypotheses are also tabulated. Finally, a summary of research methodology is also presented with the overall dissertation layout at the end of the chapter

### 1.1 Research Background

This section explained about the background of the study and role of water in Persian architecture. Persian gardens have been in existence since 4000BC (Kiani, 2004). The remaining relics such as the pottery enabled us to see the plans of Persian gardens. This particular style reflected the Cyrus Great's garden built around 500BC. Elements such as water was considered a significant contributor to the art of the garden, during the reign period of Sassanid's, under the influence of Zoroastrianism religion. Great emphasis was put on ponds and fountain that were placed in the gardens. Aesthetics was a part of certain rules for the garden design, during their period (Kiani, 2004). The name of Persian Paradise garden came from "Pairadaeza", an old word in Persian which means an enclosed area. An earthly paradise that was the idea of Achaemenid ultimately wormed its way into other cultures.

The term was later translated to "hortus conclusus" in Latin which means enclosed garden and symbolised the Garden of Eden. Paradise metaphors and verbal images had significant influence during the Islamic civilization (Blair, 1991) since Koran was a source of logical inspiration to artists and the messages provided those with content that could be expressed (Isma'il, 1986). Depicting animal and human images are forbidden in Islam. Due to this conservation, the artist began attaching symbolism or religious meaning to their work (Michaels, 1992). In Islamic art, scenes, objects, shapes, forms and even numbers and letters are symbolic (Isma'il, 1986). For