

Persian Garden, Ever-Renewed Being

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Abstract

The increase and diversify of Persian garden studies, in spite of their numerous advantages, because of not paying enough attention to the theoretical framework, leads to contentions which is relating to their internal more than external validity. a critical issue is the meaning of garden's sacredness as paradise. the sacredness as a fixed model, or limiting sacredness to the physical realities and other thoughts, has not been differentiated clearly in studies. so the audience will be confused about wisdom of Persian garden. This paper aims at categorizing Persian garden studies based on their dominant theoretical framework in order to study their internal validity by focusing on the issue of sacredness. It also tries to explain that "sudden emergence of Persian garden seems very unlikely considering the current intellect". Therefore, by categorizing the existing literature (studies) in four major structures of thought including mythical, stable essence, materialist, ever-renewed essence, they will be analyzed in order to be used in further identification and elimination of contradictions.

The used survey method is logical argument from cultural/discourse types and it consists two phases: first, library studies and arguments for explaining internal validity; second interpreting a new relation among findings and contrasting it with Persian poetry to explain external validity. Results show that Persian gardens like numerous poets of Persian art in different levels are transcended understandings of Iranian poetry feature; a feature resulting from understanding of cosmos meaning in a cycle of virtuality- intensiveness- actuality (unrested motion). The emotional presentation of this understanding, in one of its highest peaks, from Mawlana viewpoint, is the continuous presence of God. The unique aspect of Persian garden architect artist is thr consideration of this uninterrupted presence. Changes of phenomena in the garden which satisfy material to conceptual senses show intoxication from this evidence-looking view whose kindness aspect finds sacred value. The quality of Persian garden has transcended from the emergence of beauties and benefits of the material world to supernatural and isn't stable and pre-existing.

Keywords

Persian garden, human understanding of cosmos meaning, the Sacred, continually-renewed being, wisdom and intuition

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Statement of the problem

The problem confronting Persian garden studies since its beginning with numerous vicissitudes in addressing the “philosophy” to “physical components” has been the lack of “rigor differentiation” among findings. Differentiating among “eras” and “dominant structure of thought” are two examples of their most important ones. Though differentiating eras has been activated somehow and studies value it; but differentiating among the structure of thought can be so weak that it might damage the understanding of eras’ difference, too.

Actually, the viewpoint that doesn’t regard “continuous renewal of being” analyzes each era separately and neglects its integral and extended extension, due to its excess attention to form. Analyzing each era separately, like analyzing single frames of a film (narrative), is not meaningful in itself. Each frame will be meaningful in relation to its prior and next frames and to the whole. It is all but not any one of them alone. In fact, hitherto most Persian garden studies each has based just one moment of this ever –renewed being, while Persian garden concept should be sought in a “continuous quality”.

Each breathe (moment) the world and we

Are unaware from being renewed whilst it remains
(the same in appearance)

Hence, to differentiate among structure of thoughts dominating Persian garden studies and their explication, this article addresses the following major questions: First, what does the concept of the Sacred in Persian garden in each identified structure of thought mean? Second, which structure of thought may explain the linkage of material and supernatural experiences of Persian garden? Third, is Persian garden representing the world like a mirror or is it a kind of understanding cosmos meaning?

Research background

Since Persian garden has received attention as an Iranian wonderful space in modern times, addressing its “heavenly and sacredness” aspect has often been

discussed by orientalists. By the way, the sacredness thought as “sudden descent of formal/semantic pattern” was popular (Moradi, 2011). Diverse researches about Persian garden provide such information about its various forms and semantic/structural revolutions whose explanation wouldn’t be possible in the light of past thought (Heydarnataj and Mansouri, 2009). Therefore, two new approaches were raised in the field of thoughts. A group by dividing it to the periods before and after Islam acceptance in Iran, acknowledges that just the era after Islam acceptance is sacred (Labibzade, et al, 2011) and the other group has compiled the interpretation proportionate to the spatial and temporal conditions of “an eternal stable meaning” associated with the Sacred (Mirzaii, 2012; Mansouri, 2009). It is evident that, in this way, both groups find the “stable identity” in contradiction with “progression and variety”. In order to resolve the problem of bringing together two issues of “progression, the result of wisdom, life and material interaction of human being with nature” and “sacredness and supernatural being of paradise pattern” explains a new viewpoint relying on inductive sciences by “denying or leaving sacred (supernatural) features” which is progressive characteristic of garden. In this latter viewpoint, progression (compared to being sudden) has been recognized, but the landscape thinking aspect of the garden in the view of Iranians, like all Persian arts interrelated to paradise and the Creation story, will be lost. In another spectrum of Persian garden theories, instead of omitting sacredness to eliminate the contradiction of “progressive addition” and “sacredness”, a new relationship is defined between them. In interpreting this view, Persian garden sacredness doesn’t have a pre-stated contradiction and is considered as a differentiating aspect which grants identity to Persian garden compared to other world gardens traditions (Sheybani & Motallebi, 2014; Mansouri, 2004; Moradi, 2011; Barati, 2004). Passing from these eras and its related layers is presented in a diagram like Figure 1.

Among the four structures discussed from the

viewpointz of Persian garden researchers and their wisupporters, first to third viewpoints (mythical, stable essence and materialist) are the most famous. Pros and cons of these viewpoints, have studied most reasons extensionally and in scientific- technical levels. The technique may be finding new bodily instances from the archeological excavations or rereading itineraries or receiving the formal pattern mentioned in Qoran and religious literature. So, while these studies are very valuable, but their unexplained dominant structure of thoughts in relation to other structures lead to unceasing sequence of cancellation and approval; because questions like those in this article ask about the “reasons” and not “causes”¹. Hence most of the differences discussed in the field of Persian gardens concept and form relate to the philosophical viewpoint dominating them (Fig. 1).

Research procedure

Research procedure in this article has logical argument strategy from cultural/ discursive type. This strategy follows the configuration of subjective logical systems relying on satisfying. Therefore through relying on one worldview and logical and

reasonable expression of its concepts and using theoretical clarity, the ability of satisfying will be sought. Actually, cultural/discursive system rely on expressive strategies. so, giving name, differentiating, association and grouping are used. Then, by analyzing categorization, the internal validity and by analyzing adaptation with meta-philosophical tradition, the external validity is studied.

For this purpose, the articles related to Persian garden are reviewed through librarian studies and their theoretical contradictions and deficiencies (internal validity) are identified and compared to each other by using their argument and evidence . In the following, by focusing on the ambiguity of Persian gardens’ being “earthly and dynamic” and at the same time “sacred”, a new interpretation of the researchers’ findings with internal validity is presented. The external validity of the interpretation is analyzed by comparing Persian garden with Persian Poetry in “formal variety” and interpreting the features of garden from Mawlana viewpoint in “the Sacred” sections.

Therefore, by comparing the “ever-renewed essence” to other viewpoints, at first the “contradiction of

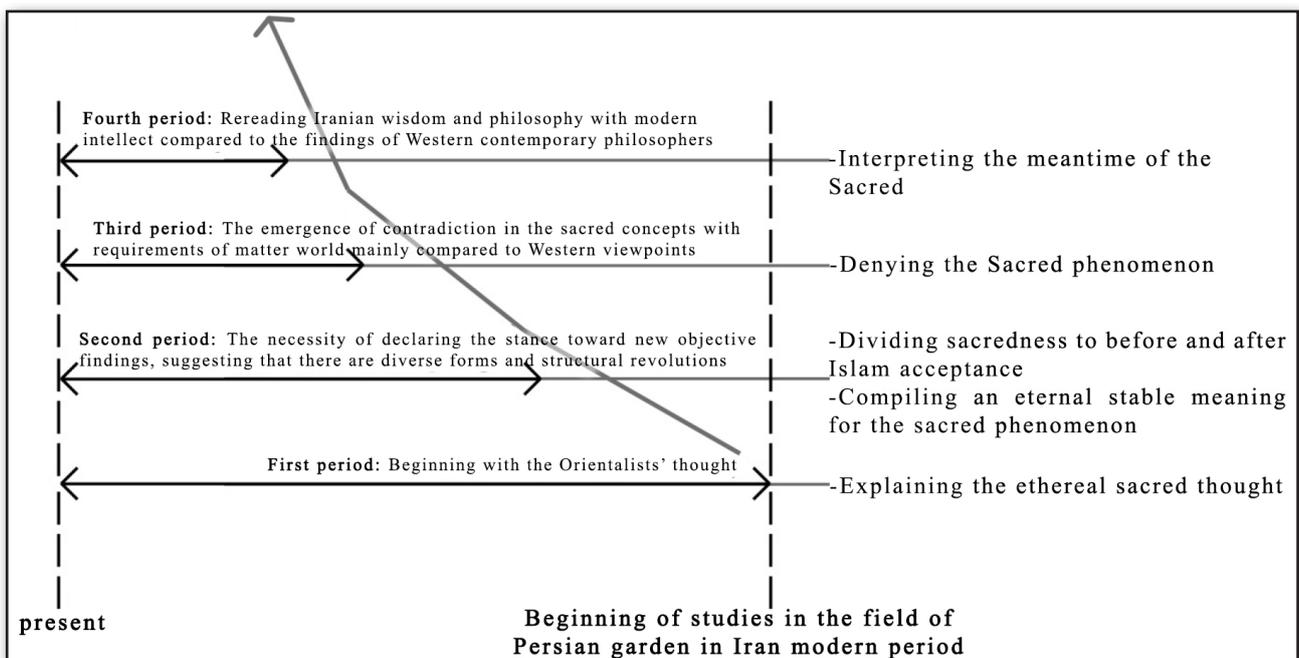


Fig.1. Different Layers and periods of the Persian garden’s research background. Source: authors.

combining matter and supernatural” and then the “Persian garden identity”, “formal varieties (during time and space)” and their relations -as a combination of ethics and ontological view- are studied (interpreting garden variety). Then, by relying on this linkage and utilizing Mawlana view, the ethical theme² dominating the path of this motion in one of its highest peaks is interpreted (interpreting garden sacredness).

Explaining structure of thought (Internal validity)

Accomplishments of reviewing studies investigating the subject of identity and its relation to sacredness may be categorized in four major structures of mythical, stable essence, materialist (essence denial) and essence being in motion. Analysis and comparison of differences in factors regarding the relation of “ontology” and “bodily/semantic features” of Persian garden, in following four structures (table 1), show that “mythical” and “stable essence” are incapable of explaining formal/semantic variety resulting from scientific findings and “materialist” thought cannot justify the reality of landscape thought in Iranian beliefs. So, if according to modern scientific findings, we suppose that Persian garden “formed progressively” and has “formal/semantic variety” and at the same time its “sacredness” is an inter-subjective reality in Persian literatures, it may be just explained in the view of “essence being in motion”.

In essence being in motion system, identity and form are continually renewed, unrestful and changing. During conversion from myth to thought, MolaSadra essential motion (ever-renewed essence) theory discussed two major elements of “material existence historicity” and “internal excitement while external calmness” (Sorush, 2014: 20-21, 28). Today this viewpoint is understood in another level and type in the thinking of continental philosophers such as Gadamer (Table 1).

In this intellectual system from theism viewpoint, the momentary character of the world is obviously a

needy character. The existences are dangling and if, for a moment, dangling feature is taken from them, they will fall down from existence. In fact, the whole world is located in timelessness and at the same time spaceless. Temporality may be used to describe the parts of the world and not about the whole world. The eternity and everlasting features of God doesn't mean lacking a beginning and end but being out of time.

In the light of the aforementioned explanations, to eliminate the contradiction of “material variant and in motion phenomenon” with “stable and supernatural phenomenon” sum, the interpretation of “relation of body and soul” in the thought of MolaSadra will find significance. The relation of body (matter) and soul (supernatural) isn't like bird in the cage but soul is the product of body essential motion (the relation of fruit to tree). One follows the other. The incidence of soul is bodily and material, but in survival and permanence is independent from matter and material conditions³ (Ibid: 80).

Therefore Persian garden may not be a “given phenomenon and abstract from material context”. It is just in the light of “essential motion” structure that we may imagine the “progressive understanding” of the Persian garden in the “framework of a system with mutant specific points (intensiveness)”. In this structure “significance of human being for the environment” and “environment capabilities” both are valid. So, the material/ supernatural⁴ qualities of Persian garden are the result of “progressive understanding of the world not a mirror like abstract reflection of matter”.

In this view, art is poetical experience and understanding of existence meaning which architect represents by establishing an internal order on the world. This “internal order” is the result of the architect's inner and outer balance.

This poetical presentation of understanding meaning of being appears in organizing the words of a poem and architecture, garden, carpet, and other arts as poetical experiences. So, it may be accepted that Persian garden as a presentation of poetic experience

Table 1. The major theoretical structures of Persian garden studies. Source: authors.

Debate	Subject	Mythical ⁵	Stable essence ⁶	Denying essence ⁷	Moving essence ⁸
Ontology	Identity	A priori and stable	A priori and stable	A posteriori and unstable	A posteriori and unstable
	Body	A priori and stable	A posteriori and unstable	A posteriori and unstable	A posteriori and unstable
	Motion	doesn't have	Discontinued	doesn't have	Progressive
	Soul/ mind ⁹	Undefined	Soul	Mind	Soul/ mind
	Types of world	Monist	Dualist	Monist	Monist
	World time	Temporal	Temporal	Temporal	timeless
	World space	Matter and supernatural are alike	Matter and supernatural have been separated in a point	Just matter	Matter, part of supernatural and related to it
	God	Is present like other phenomena	Presence in the creation instance and then presence in another world	Supposed denial or elimination in science	Present at every moment
Garden	The relation of matter and soul (super natural)	Undefined	Soul is like a bird trapped in the cage of matter	Denying supernatural	Soul like the fruit resulting from the growth of tree
	intellectuals spectrum	Undefined	From Plato and Ibn-e-Sina to western analytic philosophy	Hume and positivist scientists' bundle theory	MollaSadra, Gadamer, Western continental philosophy
	Theory	Paradise paradigm is in the nature of human being	Paradise paradigm in supernatural world	Paradise paradigm resulting from material necessities	Paradigm is continuously produced and each instant is a potential paradise
	Cognition sources	Memory of an eternal event	Qoran and prior religions	Territorial, cultural, religious,... experiences	Interaction and continuous engagement with all world aspects
	The Sacred concept	God deposit (blessing)	Exemplum of a supernatural fact	Enhancing the love campaign from benefit to sacredness level	Paying attention to momentary dependence to supernatural
	Formal identity	Types of quadruple	Quadruple paradise	Various and discontinued	Various and continually renewed
	Semantic identity	Fertility and world elements	The divine promise to the benefactors and exemplifying it on the earth	Discontinued; each proportionate to its own context conditions	Garden is potentially paradise and not exemplum or symbol
	Originality	Quadripartite	Quadripartite or one of other possible formal interpretations of the supernatural stable paradigm	Quadruple but other paradigms are recognized, too	evidence- seeking paradigms. Each paradigm provides the context for evolution of matter to supernatural
	Basic and advanced shapes	Cross	Cross and even other possible formal interpretations of supernatural stable paradigm	The issue for researchers' debate: two gardens, four gardens, network,...	The issue for researchers' debate: two gardens, four gardens, network,...
	Fundamental idea	fruitfulness and bless	Paradise exemplum	The issue for researchers' debate: proportionate to the dominant conditions	The issue for researchers' debate: proportionate to the mythical beliefs and scientific findings
	Artist recognition tools	Nature, inspiration	intellect, inspiration	Nature, intellect, inspiration	Nature, intellect, emotion, inspiration
	Inspiration source	Given directly and stably. From matter/ supernatural to matter/ supernatural	Interpreting the divine literature, intuition, from supernatural to matter	Accumulation of natural and intellectual experiences in the satiation level	Existence. The consciousness of reaching from non-existence to existence. Though independent from matter, it requires accumulation of natural, intellectual and deep emotional experiences at the satiation level
	Ethical theme	God judges instantly, compulsory moral	God has distinguished paradise and hell by the way of Sharia (religion)	No need to God for ethics. Nature or human being may be ethical in itself	God is doing something every instance and world is in his attendance. Divine love
Defect	Different formal and semantic varieties of garden during time and space may not be explained	Persian garden is different before and after Islam and doesn't recognize a stable identity for Persian garden. Each is influenced by its own rituals (the Mithraism, Zoroastrianism, and Islam) and proportionate to the theoretical idea independent from its context	Sacredness of Persian garden and its relation to Paradise in the literature and mind of people may not be explained. Garden in focused on matter world and contradicts with the cultural/ language findings.	Is consistent with the current findings of different fields of Persian garden	

is a complete art; an art integrating appearance and meaning properly and may be directly understood by the audience and influence other arts. Garden, which is understood with feelings, makes moods. Therefore the essence of this art is to comprehend the feeling that begins from satisfying five senses (natural) and progresses to satisfaction of higher intellectual and emotional concepts (divine empire).

Based on this theoretical framework, recognition and comparison of “variety, identity and spiritual meaning” subject in Persian poetry with the variety and revolution in Persian garden, may contribute to the extensional interpretation of essential motion in garden as a sacred phenomenon.

Interpretation (external validity)

• Formal variation

From the abovementioned, it may be concluded that ethics originates from culture and are different from the styles and definitions of the discontinuous modern world. Role of ethics in the way human being interact with the world meaning in its generality including self, others, nature and god is very significant. So, we may imagine that ethics found in Persian poetry dominates the garden art, too. So, Persian garden is not a place originating from the creativity of independent mind of a modern individual designer and in fact the garden paradigm out of an individual mind is created as a whole. So, while the main elements and their arrangement is specified, and even some special types of trees appear in most Persian gardens (Barati, 2004: 2) each garden has its exclusive features which is sometimes considered as the product of revelation or artistry of the designer.

So, the concept of Persian garden identity, and its formal and structural changes, may be compared with the interpretation of Dariush Shaygan from the presence of 5 famous Iranian poets (Ferdowsi, Khayyam, Mowalana, Saadi and Hafez) as five presence territories each reflecting (representing¹⁰) one of the poetical soul aspects of Iranians. (Shaygan, 2014: 21, 19, 15, 14). In this viewpoint each peak attends in proportion to its lived experience

understanding and emotional gravity center in different areas, but never gets alienated from itself and finally creates Iranian soul polyphony system with a mystical linkage which is the same cosmos meaning. Each type of attendance means enhancing to another level of existence and understanding and each type of passing means transition from outer to inner nature (worlds and selves). At the end of each pass, in a peak, understanding occurs in another level of attendance which improves and enhances the existence. This understanding relates to the story of creation, descent sin and the aim of human being creation.

Persian Garden is a feature of Iranian soul moved from one attendance time to another in order to find out the cosmos meaning in another level. Though all phenomena are in motion but some, due to their capacity and adaptation to the changing conditions or concepts like archetypes (Young), have perennial wisdom and may visit the divine emperor¹¹ compared to others (Danesh, 2007; Sheybani & Motallebi, 2014) and haven't suffered extinction changes. Sassanid kingdom town was a pattern suffered some extinction changes during “two centuries of silence” of Iranians¹² during their Islam acceptance as a place for refinement and Islam and Iran mutual contributions (Mottahari, 1970) but Persian garden never suffered such changes and its evolution route continued steadily¹³. In a simple comparison we may compare this with “choosing the most qualified for survival” principle whose evidence is the existence and evolution of human being compared to the extinction of dinosaur and the birth of new species in the time. Persian garden in the frame of traditional gardens was created prior to Pasargad garden-institution and has run its essential move in different territories consistently after a structural jumping called two centuries of silence: but in the modern times (from Qajar dynasty period), nowadays, it doesn't exist actively¹⁴ because new concepts haven't been introduced into it and its values are not adapted to the context.

Therefore, the identity means “continuation of

meaning production”; which is changing the present under the light of a endogenous system. This system which is independent from a pre-given semantic influence, keeps its distinction and even enhances it. Therefore, it may be imagined that Persian garden represents the eternal memory understanding and seeking feature that relates to the unique lived experience of Iranian artists.

Therefore “inspiration” or “consciousness” finds meaning in life experience route, even though it is enthusiasm and being born from non-existence to possibility and beyond former knowledge. Confrontation with the outside nature (anything else than self even body) is initially a kindly action in the form of searching for love¹⁵ or hate campaign which gradually becomes more complete by different physical (Kant) and mental (Dilthey) experiences. In this definition, anything that has been felt, imagined or embodied (it or its effect) is a lived experience. If understanding these experiences is recovered as a collection of complex elements or communication in the form of argument knowledge or memory is called “intellect”. if they recovered as an emotional action before rational reference is called “emotional-intuitional”; but out of these is consciousness as inspiration. In the light of this interpretation, the artist revelation is through continuous search and effort in this field. In an empty mind, there is no inspiration. Inspiration means finding meanings emerged from experience intensiveness¹⁶ and consciousness of arriving at it. The consciousness given out of experience is not a known process. In the light of intellectual and emotional effort and with the help of inspiration, rise and improvement occurs in the sequence of experience repetition.

In Persian garden, development of natural, intellectual and emotional experiences has initiated from traditional gardens and includes different times of presence for example from Kashan pools or Isfahan’s water diversion ditches in the spatial planning to large scale geometrical regularity from Pasargad to the elegance of Fin garden in the scale of formal aspects (Sheybani, 2015, 2012; Mansouri,

2005; Heydarnataj and Mansouri, 2009; Libzade, et al, 2011). In each pass, in proportion to the lived experience, an understanding from creation story is occurred and the concept and appearance of garden emerged. Natural, intellectual and emotional understandings of the eternal memory create different values of joy, benefit, existence, culture and the Sacred. Hence, sacredness is a relative phenomenon whose presentations are not eternal, either.

• The Sacred

Sacredness is a dynamic understanding which human being finds from his “internal nature” and under its influence searches the “external nature” to get conscious continuously and enhance his existence which the interpretation of the sacred is its external kindness. Sacredness of Persian garden in its historical route in “the last peak of its final passage”, which is discontinued ever since, is considered his most affectionate look to God. To now, the final limit of this seeking in the internal aspect of according to Mowlana “existence” is proportional to the meaning of “consciousness”.

(Spiritual) life is naught but consciousness in (the time of) trial; the more conscious one is, the more (spiritual) existence one has

“Existence” in Mawlana viewpoint is not life or being alive, but “consciousness”. “Consciousness” is inherently new every moment; it momentarily arrives from “non-existence” and is a given and not acquired experience. So, “existence” doesn’t mean knowledge of eternal facts; here consciousness is neither knowledge by presence, nor intuitional knowledge or knowledge meaning correspondence of subject and object. Level of consciousness increases existence. In fact, Mawlana is narrating the story of his gradual entrance to non-existence and consciousness (existence enhancement). So, Mawlana believes that imagination domain is much narrower than non-existence domain (Shabestari, 2011). Love and affection to the existence source by holistic worldview, provides entering a world that creates life from nothing and this nonexistence in his view,

is different and much greater than the domain of intellect and imagination.

*I will fly from the world again; and become what
one may not imagine*

*Then I shall become nonexistence; nonexistence
saith to me, (in tones loud) as an organ, Verily onto
Him we shall return*

*Then what is love? The sea of nonexistence; there
the foot of intellect is shattered*

Persian garden, at the end of its eternal memory understanding evolution, is conscious of non-existence. Granting consciousness to the existence world is the same as narrating life in the elected nature or garden (bagh). Nonexistence narration doesn't mean piety or abandoning life; but according to Mowlana is a life-enhancing happiness theme which dominates soul to body like riding a camel and enjoying divine blessings.

*Thou have expanded a bountiful repast and made
me your guest; why would you punish me if I take a
bit of bread*

Different effects of existence in seasons' change, selective planting proportional to blossoms, fruits, colorful, fragrance, touching quality and water effects and etc. of Persian garden is observed. All these show understanding of the origin of revival and active presence of God in every moment of life. Understanding renewal resulting from life considering the presence of God creates a temper through which poetic description of world is presented in a unique way called Persian garden; this landscape thinking to the garden is narrated numerous in Mawlana poems.

*O the spring of lovers, you whom the grass is
pregnant from and make the garden to smile; do
you have my darling's news?*

*Thou the life of part and whole, thou decorating
the garden and flowers with robes; thou have*

Conclusion

It seems that sacredness of Persian garden in each era is in a different level. In the view of "unrest essence", this doesn't contradict the integral identity of garden. the interpretation of fruit to tree relation (instead of bird

*beaten drum in every direction and welcomed the
wondering life*

*The existence gave life to the mountain and plain;
O, God, O God whose soul is it?
What garden is it which makes the paradise
overjoyed; whose are these violet, lilies and
odorous flowers*

*What are the signs of the existence of another
world; renewal of our states will accomplish when
the old have gone*

*New day, new night, new garden and new cattle;
each breathe brings new thought, new joy and new
richness*

*Where does new come from, where does the old go;
If beyond view isn't the eternal world*

Searching in the world will develop "knowledge" but understanding consciousness of arrival will just be possible with regard to the inner self or existence. This mysterious linkage has made the Persian garden sacred and not just a pure empirical progress. Phenomena in Persian garden all show that God is doing something every time. This landscape aspect of Persian garden is evident in the empirical experiences of traditional gardens transferred from generation to generation and in the poems of greatest Iranian poets who believe that change of seasons, elements, games and effects of the garden is an evidence of the beloved. This doesn't mean garden in that time knowingly created in order to explain this theory. Garden may be used for grave, recreation or for governing of the rulers. However, this worldview exists beyond the thought of Persian architects. Today researchers look at the poem and prose resources of the prior thinkers, the existing realities and gardens to understand, interpret, and narrate the relations between the artists consciously

in the cage) explains the relation of material to supernatural. So supernatural sacred features, results from gradual evolution, not an external prior given pattern. The element of identity discrimination is the essence of Persian garden essence which like arts of this territory, its various peaks understands and represents type of the relation with God, human being and world and not formal features of garden which is subdominant. In other words, the garden philosophy doesn't have a mirror like quality but is the result of ever-renewed being comprehension of world relations and meaning.

So, garden may be regarded merely material or renewal of a paradisiacal shape or formal interpretation of a paradisiacal meaning; but it is an essence being in motion to comprehend its relation to the world. In this motion with "identity expanded in the time", one of highest revolutionary peaks of sacredness meaning, in the view of Mowlana, is narrating non-existence. This narration showing how news came from non-existence to life. This phenomenon occurred from intensiveness, intellectual and emotional experiences and not independent from the prior experiences. It should be considered that the discriminating relying point in this nature balancing pinnacle, religion and culture is the result of continuous capacity and transcendence of ancient wisdom and philosophy of Magi revelation and Persian monarchs in confrontation to Islamic and Greek thought and not its destruction. The universal motion effects and its productiveness like changes of seasons is the discriminating aspect of aesthetics resulting from the evolution of numerous pinnacles from "sacred agriculture in the dawn of Persian civilization to the evidence looking view to the existence in 7th century.

In this view, garden is influenced by ethical life in which disconnection of existence and non-existence in a moment will destroy existence; ethics in which "human being is invited to benevolence table" and shows "nature as garden". Ethics may be discussed in all thoughts and following it in garden architecture traditions but its relying point is morality which causes discrimination. In spite of other traditions in which God has been denied or has created the world suddenly like a machine and now there is no intervention and the world is automated and independent, Persian garden seeks evidences. In Mawlana poems, Iranian artist- intellect acknowledges this continuous attention and that God is at work every moment and by utilizing it as practical ethics, it allows the nature of matter and has traversed the route of evolution and accessed the super-nature following the real life; this is why surveying this route has sacred presentation. In most civilizations, since the relation of God to matter world has been disconnected and material world doesn't necessitate God after its creation, we may not have sacred interpretation from it. In this view, garden pattern may be given as formal and semantic from the very beginning or no relation of it to the sacred may be discussed.

Hence, nowadays we may not assume the sacred as rigid; but in spite of denying it, it should be converted to a new kind of cognition by which it goes beyond icon-like interpretations in designing and utilize sign, symbol and evidence (material to conceptual). It seems that achieving this ability will be possible in historical connection to cultural territory of Iran through paying attention to the nature both intellectually (knowledge and epistemology) and emotionally (intuition and ontology). So, by continuous attention to the inner and outer nature, we may hope that design product, provides conditions for engaging all senses and world understanding; i.e. the same expanded identity of Persian garden tradition. Mowlana believes it is by improving the existence that a work may revive to the tradition of Persian garden.

Endnote

1. Philosophical questions (reasons) may never be substituted by scientific questions (causes) or contradict them. These are two types of question and regard two specific purposes. Whatever the answer of science to scientific questions, it isn't directly an answer to philosophical questions (Soroush, 2014:40).
2. Its theme is the expanded and foundational idea of the text spread in all its angles. The subject is compact and explicit, but the theme is expanded and implicit. The subject of Shahname is the history of ancient Iran history, but its theme is pride, honor and majesty (Shamisa, 2010).

3. "Every human being's soul is gradually built in his life and with the help of his actions and acquisitions; so, we may not conclude that one has a soul that remains with him constantly and it is just his mood and traits that change" (Soroush: 2011: 80).
4. Most experts of this field in different theoretical frameworks agree that Persian garden has material/supernatural quality, including Sheybani, 2014; Mansouri, 2015; Barati, 2004; Mansouri, 2009; Zamani, et al, 2009; Madghalchi et al. 2014; Mahdinejad et al. 2015.
5. World of matter and supernatural is one. For God and universe, the starting point of time is imagined together.
6. World of matter and supernatural are separate; from one starting point, two worlds have been separated from each other.
7. Just world of matter is recognized and a starting point is imagined for the universe; denying God
8. Supernatural world follows the world of matter. Time is product of matter which is totally timeless.
9. In current tradition of mind philosophy and after the turning point presented by Gilbert Rail, mind is not regarded an integral point; it is merely a collection of mental states (like the bundle concept of mind discussed by David Hume, even though Hume is dualist); but soul suggests essence and integrity; therefore, for Descartes and most of ancient philosophers (Islamic and Middle Ages philosophers) who regard essentialism, the term soul is used, but for current philosophers "mind" is used.
10. The quality of understanding these reflections is not considered mirror like today.
11. In understanding this concept, some interpret the Sacred in a mythical framework or having a stable essence mistakenly.
12. See the book with the same title by A. Zarrin Koob
13. See social science viewpoints like human geography article called " spatial building of city in Iran before and after Islam" by A. PourAhmad
14. Arguing and analysis of this evidence to discuss about being or not being innate and availability of these ancient paradigms and innate values require another article.
15. see the entrance of Max Sheller, Stanford philosophy encyclopedia
16. That product of relation with self, others and nature is through common understandings during collective game of life and understanding.

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