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(نمونه‌های موردی: باغ آرامگاه حافظ و سعدی)

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### Original Research Article

## A Comparative Study of How the Thoughts of the Poet and Designer are Reflected in the Architecture of Tomb Garden (Case examples: Hafez and Saadi Tomb Garden)

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### Abstract

The garden of the tomb is the design of a symbol and a memorial that reflects the ideas, views, and beliefs of the person resting in it. Therefore, since people will visit this place in the future, it is better to be eternal and stable. As stated in various studies, the secret of a work's immortality is its relationship with its viewers and users. Adherence to cultural and climatic patterns and adaptation to the conditions of the region and society is essential. Therefore, flexibility, appropriateness of the time, and the transfer of meaning are among the requirements for the design of spaces and monuments. The research uses the descriptive-analytical research method and employs the phenomenological approach to determine the relationship between the poet and the designer's thought and the architecture of the tomb and in recording and transmitting the cultural-spatial identity of the city. In this regard, two examples of tombs in Shiraz as a city with several tombs were selected. The data was collected, analyzed, and interpreted through the bibliographic method. According to the results and deductive measurement of samples based on Iranian architecture, culture, and living environment (Shiraz) has influenced the thought of the poet and designer in the architecture of the garden of tombs. The principles of Iranian architecture considered in the monastery include the following: the combination of traditional and modern architecture, symmetry, human scale, decorations, symbols, materials, and principles of gardening of Iranian architecture, which ultimately has created architecture appropriate to the culture of the region.

**Keywords:** *Tomb Garden, Andre Godard, Mohsen Foroughi, Hafezieh, Saadih, Shiraz.*

### Introduction

Due to the culture of posthumous burial, the shrine has emerged (Masodiasl, 2016). The

garden of the tomb, in the first step, is a place for the Respect of a noble person (Kasravi, 2014). The second step has become a

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place for cultural, social, and sometimes recreational ceremonies. Its architecture follows several principles. Tombs are designed for religious people, poets, etc. In addition, this type of use is often known as a sign and symbol of the city and turns into a tourist attraction. Tombs generally have a role more than their function and are important from a semantic and physical point of view (Khansha & Gharibopour, 2020). Thus, the garden tomb is a monument and is related to the personality of the person in question, turning it into a conceptual architecture that, for the designer, is an expression of the personality and character of the deceased.

In this research, Shiraz was selected as a research site because this city has a historical and cultural background and is the place of artists, poets, and mystics. Case studies of the research were the garden of the tombs of Hafez and Saadi, the influential figures in the field of culture. The purpose of this study was to investigate the impact of poet and designer thoughts on tomb design. Therefore, the present study seeks to answer the following questions:

- To what extent have the garden designers of Hafez and Saadi tombs been able to inspire the ideas of great poets in their design?
- To what extent has the idea of architects influenced the design of garden-tombs?

The present study is descriptive-analytical using the phenomenological approach and has a qualitative nature. In this way, the data was collected, analyzed, and interpreted through the bibliographic method. The phenomenological approach, according to its name, considers the phenomenon and examines the conscious experience to reach the description of life experience (Darabi, 2009); Then, using the field and survey method, the garden-tombs have been adapted to the idea of the poet and designer. How the poet and designer's thoughts are reflected on the architecture of the garden-tomb is another case that is mentioned at the end to complete the results.

Among the many sources that have studied Hafez

Monastery, few sources mention the architecture of the tomb, including "Stylistics and theoretical foundations of contemporary Iranian architecture" by Ghobadian, "Architecture of the first Pahlavi period: Transformation of ideas, emergence and formation of period architecture" Twenty Years of Contemporary Iran 1941-1920 "by Kiani and" Contemporary Iranian Architecture (in the Struggle between Tradition and Modernity) "by Bani Masoud. In addition, documents have been written about Saadi's shrine, including "Saadi's realm" by Dashti, "Encyclopedia of Iranian Literature" by Moti, and "A Study of Safavid Travelogues" by Daneshpajoo. Saadi's tomb has also been studied from an architectural point of view in a few articles, which are discussed below. The research background was examined in Table 1 to identify the research gap.

As briefly mentioned in (Table 1), so far, no research has been done in terms of examining the designer's and poet's thoughts on garden-tomb architecture. Therefore, the present study is innovative. Following the existing views in the field of the personality of Hafez and Saadi, the ideas of the designers of the two garden-tombs including Andre Godard and Mohsen Foroughi are discussed and finally, the relationship between the personality and ideas of the poet and designer with the garden-tomb architecture and the conclusion is presented.

### **Hafez's character**

Knowing the Qur'an is a great condition and example of understanding, literature, mysticism, and theology, and the Qur'an has been the inspiration of Hafez. Hafez is also an artist, creates beautiful words, knows music, and is a theologian. The density and abundance of meaning in the context of Hafez's poetry is unprecedented among other Persian and Arabic poems. Hafez has also paid attention to other arts and perhaps the closest art to Hafez's mind and language is calligraphy, for which signs of Hafez's awareness of this art are also available (subtle testimonies to Hafez-

Table 1. Research background in the field of selective use. Source: authors.

Title	Description	Reference
Searching for the sights of the city from Hafez's point of view	Hafez, like all those who believe in a defined system of thought and worldview and apply its principles in all areas of his life, believes in the principles that arise from his worldview and refers to them in his lyric poems.	Naghizadeh, 2012
The roots of ideation in the architecture and gardening of Hafez Monastery in Shiraz	In designing the tomb of Hafez, the symbols of the Isfahani style have been used. Given that the idea for the Hafeziyeh tomb was conceived by André Godard (a French architect), the architecture of Hafeziyeh Monastery is, in fact, the middle ground between traditional and modern architecture.	Motamed, 2013
Mazar Garden, the symbol of the classic Islamic tomb of India	The Muslim kings of India have chosen the Persian Garden as their ideal place to reach eternity. This selection introduces the Persian Gardening tradition in the form of the tomb garden, which is characterized by the existence of clear and legible geometry as a tool to show power.	Kasravi, 2014
The Role of Iranian Literature and Culture in Indian Garden Architecture (Case Study: A Study of Taj Mahal Tomb Garden Based on Data-Based Theory)	Due to the relations that Iran and India have had throughout history, especially during the Safavid and Gurkani eras, the culture of architecture and the construction of gardens and garden shrines in India has been influenced by Iranian culture, literature, art, and architecture.	Soltani et al., 2016
Landscape analysis of the tomb of the studied sample: Shah Nematollah Vali's tomb in Kerman	Given that the tomb is associated with the immaterial dimension of man and the beginning of his afterlife, then his coexistence with the Persian garden is not considered irrelevant.	Nourizadeh & Sidai, 2016
Investigating the paradigms and geometry of the Persian garden in the garden of the tombs (case study: Saadieh, Hafezieh, Shah Shoja, and Sheikh Roozbehan)	In the garden of the Iranian mausoleum, there are two elements of the garden and the tomb of a specific religious, political and social person, which typically have religious and social functions. According to the analysis, all the buildings and elements in the garden are based on golden geometry ratios.	Badie et al., 2017
Analysis of the spatial pattern of the central courtyard in the garden of the tomb of Shah Nematullah Vali Mahan using the space syntax technique	The yard will have a tremendous impact on improving the functional efficiency of tomb spaces. However, the geometry of the formation of the courtyard and its location to the tomb in the interconnection, connection, and depth of the courtyard has a great impact on the spatial configuration of the tomb.	Amini Goharrizi & Yazhari Kermani, 2021

Khorramshahi poetry). It can be said with certainty that no nation has a poet like Hafez. Ferdowsi, Saadi, and even Jalaleddin Rumi are more or less similar in the world, but Hafez is unique in human culture; A poet whose Persian poetry is recited by ascetics and mystics at the beginning of prayers instead of prayers and Arabic verses, and at the same time the inmates of each period of his poetry consider him a mirror of their thoughts (Droudian & Shafi'i Kadkani, 2009). Hafez is a follower of the school of beauty, he sees beauty in everything. Therefore, it can be said that Hafez is a mystic. Mystics usually use symbols and codes to express their meaning; Because they believe that expressing the content symbolically is more beautiful and forces man to think, in addition, only people who

are mystics can understand (Motahari, 1992, 93). The symbol and the code make the story more literary and give it different meanings because each person receives a different meaning according to his understanding. Hafez has considered nature as one of the secrets of his poems (Khatib Rahbar, 1990, 46). The following section (Fig. 1), shows Hafez's thoughts and highlights the important points that have been used in Hafez's poems.

### Saadi's character

Saadi's belief in God is pure.

*A gift for him, is every hair upon my body  
But how shall I thank Him for every hair?  
When by your striving som good is produced*

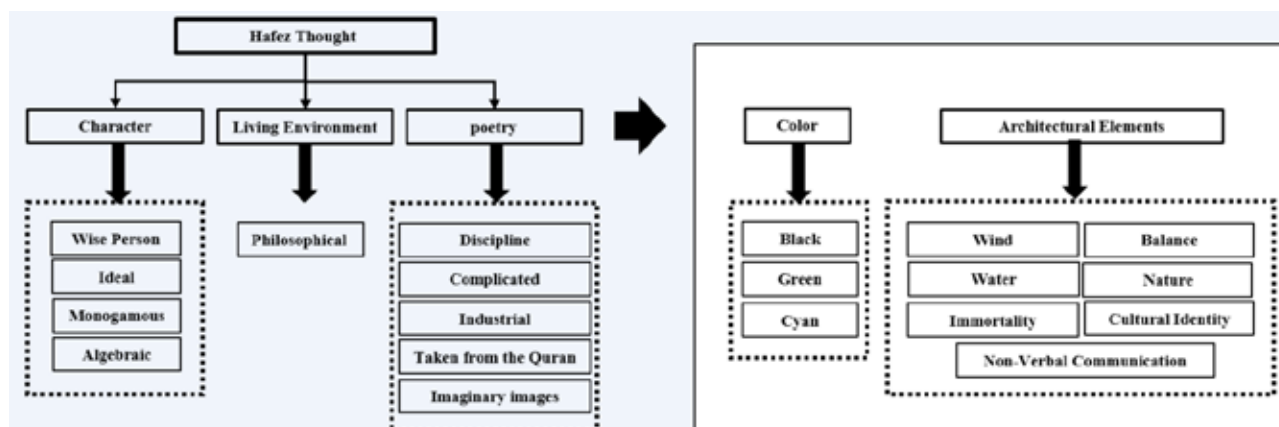


Fig. 1. Hafez personality. Source: authors.

*Know it to be by truth's aid, not by your own exertion  
Not for one step do you subsist as of yourself* (Saadi, 1989)

*Assistance from the Unseen, breath by breath, arrives*  
Saadi who has been called the king of theologians and the lord of Persian literature and his creation is praised in the creation of meanings. Kamali called Sheikh Ajal the king of the only king of his speech and said: "Everybody promises to be a famous poet who is in our world with his mind and language and his words are related to our ideals and desires." Undoubtedly, if it were not for him, the nature and essence of our life would be different from Looney, and except in the position of its Chinese cluster, it would enable us to learn wisely (Kamali Sarvestani, 2010). Saadi's poems have clear and understandable words. Saadi is also a follower of Jamal school and loves beauty. In terms of personality, he is one of those people who are not complicated in expressing their content and point to the destination first (Dashti, 1965, 71). Saadi loves music and his other attributes include courage, abstinence, contentment, love, and frankness (Movahed, 1999, 199). Saadi considers himself a mystic and has stated this in his poems. The path of their dervishes is mentioned, and thanksgiving, service, obedience, self-sacrifice, contentment, monotheism, trust, submission, and tolerance, whoever has these attributes is a dervish (Saadi, 1989, 163).

Sheikh Saadi has a distinct mystical view and has not thought about official Sufism (Darabpour & Luimi, 2010) in the sense that he does not differentiate between true wisdom and true mysticism and considers the goal of both to reach perfection (Mojdeh, 1997, 351). The following Fig. 2 shows Saadi's thoughts and the important points he has used in his poems.

### Comparative comparison of poets

By studying the poems, it can be seen that their personality is manifested in the poems (Cheshmaki & Shabanzadeh, 2015). Figure 3 shows a summary of the two poets' personalities.

The results (see Fig. 3) show that both poets in their poems mention the importance of water, nature, moderation, and non-verbal communication and culture. In addition, the colors black, green, images, intimate tone, beloved, and advice are mentioned in the poems. In the following section, they are detailed (Table 2).

In the following section, to compare the thoughts of the two poets in Table 3. The poems of Saadi and Hafez have been examined. The common points of the two poets (both of them refer to the beloved in their poems and their poems have order) are marked in red in the table.

Because the present study aims to understand how the poet's thought relates to the architecture of the garden-

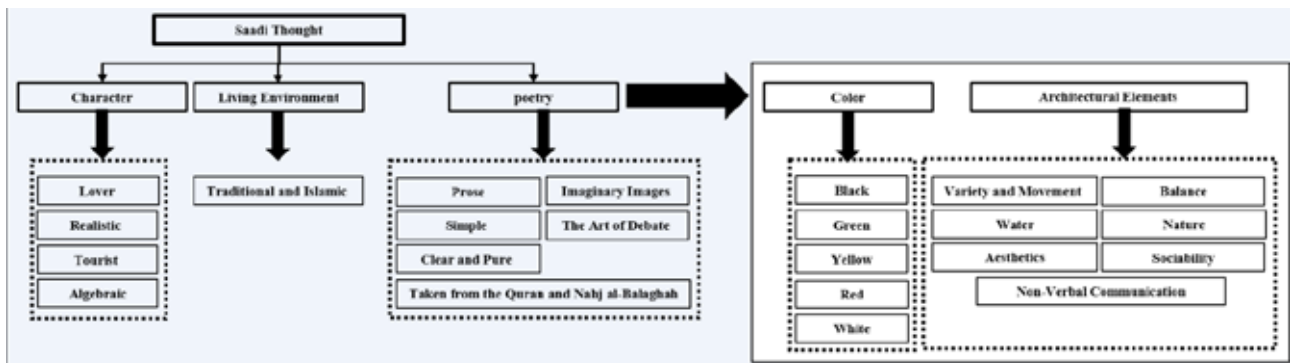


Fig. 2. Saadi's personality. Source: authors.

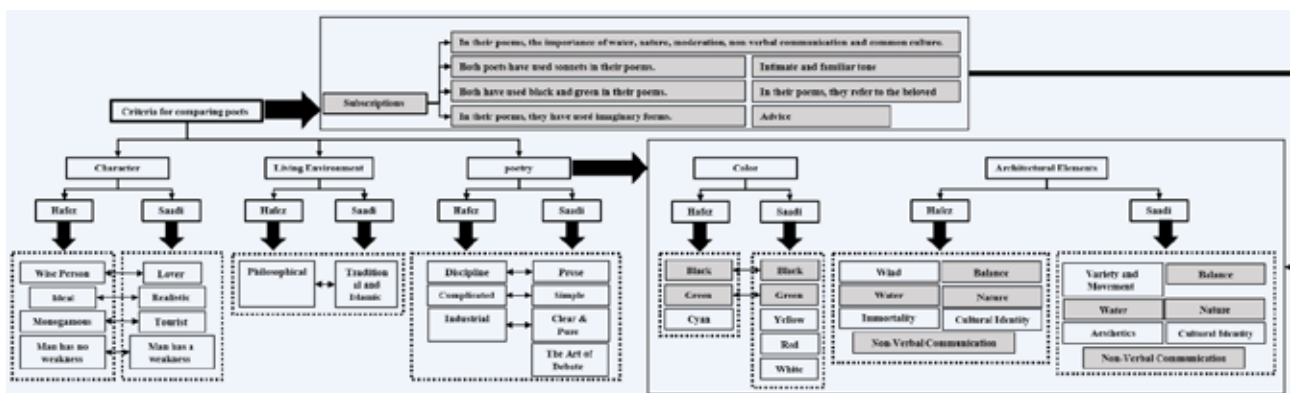


Fig. 3. Criteria for comparing Saadi and Hafez. Source: authors.

tomb, after examining the personality traits and characteristics of Saadi and Hafez poems, the colors used in the poems of the two poets are extracted and presented in Table 4.

According to (Table 4), it can be concluded that the colors black and green are common in the poems of both poets.

### Characteristic of the Andre godard's design

Frenchman Andre Godard studied at the School of Fine Arts and has worked in Iraq, Egypt, and Afghanistan. For some time, he has been the director of the Archaeological Museum in Tehran and the Faculty of Fine Arts, University of Tehran. He saw the identity of the future in the past. He writes: "Iran's highest art, in the true sense of the word, has always been its architecture. This superiority is achieved not only in the Achaemenid, Parthian, and Sassanid periods, whose construction works we know but

also in the Islamic period of Iran. "Perhaps it is the ancient architecture of Iran that, in its new form, best introduces us to the architecture of Islam in terms of its art and its impact on the ancient Iranian civilization." (Godard, 1966). For this reason, Godard placed great emphasis on the knowledge of the Islamic era and art. In Andre Godard's designs, there are traces of Iranian architectural principles based on modernist ideas in the field of Western architecture. Andre Godard's belief about Iranian architecture is as follows: "Here we are far from the purity and innocence of the architectural solutions of the Seljuk era. Safavid architecture has a very beautiful appearance, but in this beautiful appearance, the classification of the building is completely hidden from view. Andre Godard considers architecture to be the soul of a nation's community. He states that "Avoiding heaviness is a feature of Iranian art and literature architecture, and what Iranian architecture is looking for is the beauty of

Table 2. A comparative study of Hafez and Saadi personalities. Source: authors.

Poet	
Saadi	Hafez
<p>Hakim, Sheikh and mystic (lover) (Mojdeh, 1987, 351). A man can reach where he sees nothing but the goodness of the God See how high is the position of humanity</p>	<p>Hafez is a mystic (Shamsi, 2018). He selects the elements of beauty from the world of nature and makes the beauty of the world of the kingdom warm with the help of allegory, in the form of these elements, and according to his own words, he makes a mirror from seal and fog and places it in front of his face. Hafiz's verse, the couplet of the lyric poem all is divine knowledge: On his heart-alluring soul and grace of verse, Afarin</p>
<p>Saadi was earthy and realistic. The abandoning of the world, of lust, and of desire Is sanctity, not the abandonment of the robe only</p>	<p>He was a heavenly and ideal guardian. Last night I saw that the angels beat the door of the tavern, (the world of love), The clay of Adam, they shaped and into the mould, they cast.</p>
<p>Saadi is a tourist and eager to discover the journey of horizons and souls (Farzin &amp; Hashemizadegan, 2016) and (Sheibani, Nasrabadi &amp; Sotoudehniya, 2020). Go and travel in the world Before that day when thou goest from the world</p>	<p>Hafez was a resident and did not like to travel. He had two trips during his life, one to Yazd and Hormoz Island.</p>
<p>Saadi accepts social institutions and pays attention to the weakness of human nature, and above all, he realizes it in himself. Hence it is gracious. My person is, to the eyes of the world, of good aspect But my internal wickedness makes me droop my head with shame</p>	<p>Unlike Saadi, Hafez always believes that man has no weakness and must be exposed as well as hidden. happy that moment when the independence of intoxication, Me, freedom from (dependence on) the king and the vazir.</p>
<p>The intimate and intimate tone, in both, has pleasing evidence The Friend is nearer to me than myself, But it is more strange that I am far from him</p>	<p>The intimate and intimate tone, in both, has pleasing evidence: Ispake saying" B my moon(make luminous like the moon my eye and bosom)" He said" (I will be thy moon), if forth, (the chance) cometh. To Him. H said:" On my lip, place a Kiss." With laughter. He spoke:" On my part this thus was."</p>
<p>He has been raised in a traditional and Islamic environment (Ziaei, 2020).</p>	<p>Hafez was brought up in a theological and philosophical environment (Shamsi, 2018).</p>

thought and expression, and more than that, the feeling of comfort and style" (Adibzadeh, Abbasi Harofteh & Aminpoor, 2018).

### Characteristic of the Mohsen Foroughi's design

Mohsen Foroughi was born in Tehran. He completed his primary education at the Teachers' College and went to France to continue his education after seven years. He entered Bazar High School and graduated in architecture. In 1940, in collaboration with Andre Godard, he established the Faculty of Architecture and Fine Arts, University of Tehran. He was the president of the university for about fifteen years

and died in 1982 in Tehran at the age of 75. His most important works are Faculty of Law, University of Tehran, Ministry of Finance, Reza Shah Tomb, Saadi Tomb, Babataher Tomb in Hamedan, Central Branch of Keshavarzi Bank in Tehran, Maskan Bank main building in Ferdowsi, etc. Mohsen Foroughi was a modern architect who was interested in Iranian culture. He considered a formal and superficial imitation of the past as superficial and believed that the relationship between buildings in terms of style and shape can be divided into two categories: apparent relationship and real or esoteric relationship. The hallmark of Foroughi and his contemporaries' design is the creation of modern Iranian architecture combined with



Table 3. A comparative study of the characteristics of Saadi and Hafez poems. Source: authors.

<b>Poet</b>	
<b>Saadi</b>	<b>Hafez</b>
<b>Simplicity</b>	<b>Complexity</b>
<p>Mealy-Mouthed: Thou showest thy countenance and then hidest it Enhancing thy value and augmenting our desire Explicit and with the art of debate: He replied: 'My state is that of leaping lightning. One moment it appears and at another vanishes Advice: Of what use is thy frock, rosary and patched dress? Keep thyself free from despicable practices Wisdom: A man wept all night near the head of a patient. When the day dawned he died and the patient revived</p>	<p>Ambiguity: In the day of events (of death) make ye our coffin of the (lofty) cypress, for, we go with the mark of a lofty one. Protective: To me, the admonisher spoke, saying:" save grief, what specialty hath love I said: O wise Khwaja! It hath a skill better than this. Advice: O light of my eyes, there is a word, listen Drink and drink because your stomach is full</p>
<p>When a worshipper calls upon his God, He must know no one besides God A man whose hands and feet had been amputated killed a millipede and a pious passer-by exclaimed: 'Praised be God! Despite the thousand feet he possessed he could not escape from a man without hands and feet when his fate had overtaken him.</p> <p>Saadi is a person who loves his profession. The power of expression in Saadi's sonnets is especially greater in relation to the beloved:</p>	<p>In the morning, with the desire of repentance ( to my heart), I said:" I seek the counsel of God.</p> <p>Hafez refers to the beloved in his poems, but not strongly to Saadi One lofty of stature, bold, picture-player of mine Made short the tale (of renown) of the long austerity of mine.</p>
<p>Clear and pure A pleasant voice, from a sweet palate, mouth, and lips, Whether employed in singing or not, enchants the heart</p> <p>Saadi's sonnets describe the emotional and inner state of understanding his poems is very simple and fluent. But if a hundred chapters of wisdom are read to a fool All strike his ear merely as sport</p>	<p>It does not show that it has hair and middle Do not make the industry that whoever does not love loses right His love rose to the heart in meaning</p> <p>Hafez's sonnets are intensely intertwined with the works of his studies and with allusions and metaphors. Understanding them requires knowledge and acquaintance with literature. He said: "That friend, by whom lofty became the head of the gibbet, "His crime was this that clear, the mysteries of the sky, he made."</p>

the country's civilization, history, and culture. For example, Iranian forms and tiles served as decorations in modern buildings (Saadat, 2020).

### A comparative study of designers

According to the contents mentioned in the section of designers' thought analysis, it can be said in general that the study of the components taken from the personality and architectural works of the two designers shows their thoughts. Therefore, first, the components of personality obtained in the previous

sections and then the components of the architecture are discussed.

Personality component: Mohsen Foroughi was born in Iran and went to France to continue his education. Andre Godard was born and educated in France. Therefore, both designers have something in common in terms of studying in France and establishing the Faculty of Fine Arts at the University of Tehran.

Architectural component: The results of the study of the personality and architectural works of both designers indicate that they have almost the same idea in design

Table 4. A comparative study of colors extracted from Saadi and Hafez poems. Source: authors.

Poet	
Saadi	Hafez
<p>He considers the color of separation to be black.            Black: Symbol of youth            An old hag had dyed her hair black.            I said to her: 'O little mother of ancient days,            Thou hast cunningly dyed thy hair but consider            That thy bent back will never be straight</p> <p>Green: Symbol of prophets and angels            Namely, heartfelt affection for that green line            Fascinates the hearts of lovers more and more</p> <p>Red: Symbol of happiness and freshness            An assembly joined together like roses and            tulips!            Thou art withered wood, growing in its midst</p> <p>Yellow: Symbol of awareness and knowledge            The presence of a learned man is like pure gold            Whose power and the price is known wherever he goes            His fresh spring is gone and he has become yellow.            Bring not the kettle because our fire is extinguished</p>	<p>Hafez does not use the colors in nature only to color his poetry, but in each scene, that talks about nature and color, in another scene he connects it with his own thoughts. The most important color in Hafez's divan is black (Rafiei Rad, 2021).</p> <p><b>Black:</b> The color of the sky and the wheel is sometimes blue from Hafez's point of view:            If my helper be the circle of the azure sphere,            Him (the true Beloved), to hand, I will bring with another compass.</p> <p>Green:            Green will become the garden and into the bosom, the red rose will come.</p> <p>Cyan: Hafez has used this color in combinations such as Taram Turquoise, Turquoise Wheel, and Turquoise, and in one case as a turquoise inlay.            Gleamed very splendidly, but its fortune was too short</p> <p>White: Symbol of purity and infallibility            You said it was not black after            So why did my black hair turn white</p>

and perhaps the reason can be considered education (France) and design (Iran) in the same place. The following are the common points of designers' ideas in architecture:

- Garden-tomb design in Iran (Shiraz)
  - Paying attention to Iran's cultural background and believing that Iran's future identity is in its past.
  - Showing a tendency towards modernist innovations
- They consider the formation of Islamic art to be based on its constructive thought and spirit, rather than on form and technique.
- Combining the nature of Iranian architecture with the principles of modern construction.
  - Therefore, according to the material obtained from the personality section of Andre Godard and Mohsen Foroughi, it is in Fig. 4, which shows a comparative study of the personalities of the two designers.

According to the material obtained from (see Fig. 4), the results indicate that Andre Godard and Mohsen Foroughi have commonalities in terms of thoughts on the ecology, modern architecture based on tradition and culture, attention to the interior, and content of the work. Table 5 provides a detailed

comparison of the designers.

### Tomb of Hafez's Architecture

As shown in Fig. 5, there is a porch at the entrance of the tomb garden, after the outer courtyard. The porch is one of the elements of Iranian architecture and puts the space of the tomb in a photo frame.

In addition, this element allows a full view of the tomb and creates a cryptic state. Above the tomb, there is a dome that symbolizes the sky, and below the dome, according to Fig. 6, the colors in Hafez's poems have been used.

The dome is located on columns (see Fig. 6). The space of the tomb is open and the wind can move slowly in space, which shows Hafiz's belief in the obvious inner man. The path to the tomb is in a straight line, which shows the centralism in Iranian architecture. Since Hafez was a monogamist, his tomb was designed to be semi-introverted, but in all its elements, the fluidity of the architecture was preserved. As mentioned in Hafez's poems, the importance of the element of water and nature is clearly seen in the design of the garden-tomb (Fig.7).

Fig.8 shows the elements of Iranian architecture and the compatibility of architecture with the culture of the region, which can be one of the factors that perpetuate



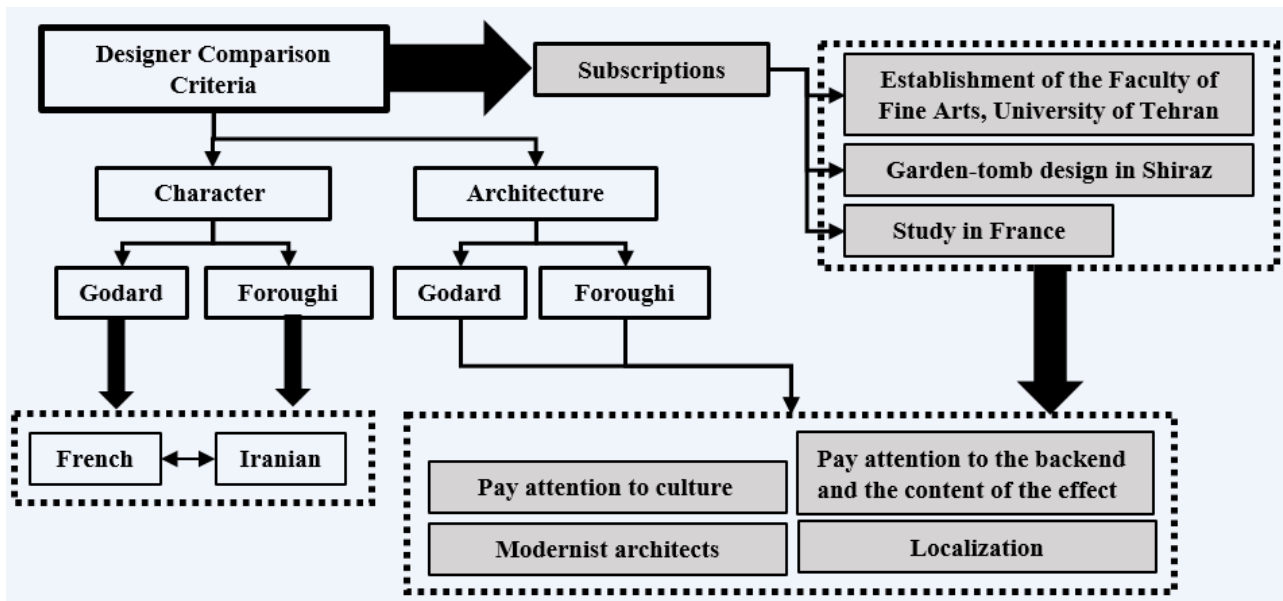


Fig. 4. A comparative study of the personalities of Andre Godard and Mohsen Foroughi. Source: authors.

Table 5. comparative comparison of Foroughi and Godard. Source: authors.

Architect	
Andre Godard	Mohsen Foroughi
<p>French: André Godard was born in 1881 in Chaumont, France.</p> <p>He studied architecture and archeology at the des Beaux-Arts in Paris.</p> <p>He mentioned the Museum of Ancient Iran, the tomb of Hafez in Shiraz, the Museum of Azerbaijan in Tabriz, the Iranshahr School in Yazd, and the Triangle Building in Ahvaz. The idea of designing the Museum of Ancient Iran was formed during the ministry of Ali Asghar in the form of wisdom. The design of the museum was entrusted to Andre Godard.</p> <p>Godard found the future identity of Iran in its past Publication of Archaeological Journal in Iran</p> <p>Godard's failure to take advantage of some of the provisions of the national style is itself a reflection of her modernist tendencies and innovations.</p> <p>He considers the formation of Islamic art to be based on its constructive thought and spirit, rather than on form and technique.</p> <p>Inspiration and free interpretation of historical narratives in different eras</p>	<p>Iranian: Mohsen Foroughi was born in 1286 in Tehran.</p> <p>He completed his primary education in the Teachers' College. After seven years, he went to France to continue his education. He entered the National School Supérieure Des Beaux-Arts and graduated in architecture. In 1319, in collaboration with Andre Godard, he established the Faculty of Architecture and Fine Arts, University of Tehran.</p> <p>Design of Tehran Law School in collaboration with Maxim Siro, Ministry of Finance building, Saadi Tomb (in collaboration with Ali Sadegh). Niavaran Palace and Bank Melli branches in Shiraz, Isfahan, Tabriz, and Tehran Bazaar.</p> <p>He loved the cultural background of Iran.</p> <p>Modernist Architects</p> <p>He considered the formal and superficial conception of history to be the superficiality of his young colleagues, and he believed that the relationship between buildings was divided into two categories in terms of style and form: the apparent relationship and the real or esoteric relationship.</p> <p>Attempts to localize modern architecture</p>

the architecture of the garden of Hafez Tomb over time.

In designing the model of the tomb of Hafez, it can be pointed out that the location of the tomb is the same as the model of the pavilion in the garden (Fig. 9). In addition, it shows the order, balance, centralism,

centralism, introversion, special geometry, and four-part (Heidarnattaj, 2015) garden-tomb architecture.

The architecture of the tomb is influenced by Hafez's literature and similes, contradictions, metaphors, ironies, brevity, ambiguity. In Hafez's poetry, on the one hand, there is a wave of gossip,



Fig. 5. Tomb of Hafez entrance porch. Source: authors Archive.



Fig. 6. Colors and motifs under the dome of Hafez tomb. Source: authors archive.

and the lyric poem originating from Khayyam, and on the other hand, the unity of existence, mysticism, and human come from Rumi's thoughts. This duality is evident throughout Hafez's poetry; Except in the last moments of his life, when he takes refuge in the grief of his home tired of people and the horrible challenges of that time (Hosseinpour, 2015), from another point of view, Hafez's poems can be read easily and abstinely, and this is Hafez's art. He has spoken in the language of the people. His poems are complex and difficult. In human writings, there is no book as deep as Hafez's. He did not study sociology or psychology but wrote poems with an anthropological basis. All the spiritual dimensions of man can be seen in Hafez's poetry. One of the other points that should be mentioned includes the effect of the number eight, which is the century of the poet's life, on the number of columns (Daniel, 2016).

### Tomb of Saadi's Architecture

The porch at the entrance of Hafez's tomb in Saadiyeh is designed to be connected to the wall of the tomb (Fig. 10), which shows the closeness of Foroughi and

Godard's thoughts. In addition, the porch itself is a valuable factor in Iranian architecture.

Using the colors used in Saadi's poems, on the tiling of the tomb wall (Fig. 11), which includes green, red, black, and yellow, and has been examined in Table 4.

The importance of the element of water (Javadi & Arabsolghar, 2013) and nature (Fig. 12) can also be seen in the architecture of Saadi's tomb. The tomb was extroverted because Saadi was a traveler. The tomb is visible from the entrance, which shows the simplicity and intimacy of the poet.

The centralism in Saadi's tomb is such that in the mind of the observer from the beginning (Akbarian, 2014). Therefore, the main axis of the garden (Fig. 13) is wider and is located between the entrance and the tomb (Rezapour, 2014). In addition, the presence of water element in the main axis (Shirdast & Farahani Fard, 2014) garden-tomb, shows its importance and sanctity.

### A comparative study of garden-tombs

The results of a comparative comparison of garden-tomb architecture indicate that the element of water and nature was very important in design and poetry. The garden



Fig. 7. The importance of water and nature in the tomb of Hafez. Source: authors archive.



Fig. 8. Elements of traditional Iranian architecture of tomb of Hafez. Source: authors archive.



Fig. 9. Architecture order and balance in Tomb of Hafez. Source: authors.

of Hafez's tomb is almost semi-introverted, but Saadi's tomb is extroverted. Tiling and Iranian architectural elements are visible in both gardens. Therefore, it can

be mentioned that the architecture of both gardens is compatible with Iranian culture and architecture, which is combined with modern style.





Fig. 10. Tomb of Saadi porch, connected to the tomb. Source: authors archive.



Fig. 11. The colors in Saadi's poems that have been used in the design of the garden-tomb. Source: authors archive.



Fig. 12. The importance of water and nature in the Tomb of Saadi. Source: authors archive.



Fig. 13. Axis Orientation in Tomb of Saadi. Source: authors archive.



Table 6. Comparative comparison of poet and designer thought on garden-mausoleum architecture. Source: authors.

Component		Architecture	
Tomb of Hafez Tomb of Saadi			
<b>Taken from the architect's (physical) thought</b>	<b>Culture</b>	Design of the porch to reach the tomb from inside the porch sections (porch as a photo frame to display the tomb) Use of traditional Iranian architectural features - dome, porch and decorations, color, carvings (carvings).	Design of the porch as the main part and attached to the tomb.
	<b>Persian Garden</b>	It has a strong longitudinal axis and a short transverse axis.	It has two axes, one longitudinal and one transverse axis approximately equal.
<b>Taken from the poet's thought (meaning)</b>	<b>Character</b>	<b>Mystic/lover</b>	Due to his mysticism, the tomb is a single building in the middle of the complex (in comparison to Kaaba) that one does not think about anything else when facing the tomb and the human senses are not involved with anything other than the tomb.
		<b>Ideal / Realistic</b>	In the design of the tomb, the roof of the tomb in the form of a dome symbolizes the sky and the openness of the tomb.
		<b>The power of human nature / Weakness of human nature</b>	The design of the building is completely fluid and free
		<b>Cordial</b>	With the openness of the type of design and aristocracy to the whole building, a kind of intimacy and familiarity with the building has been created (Iranian-Islamic architectural features have been used in the design).
		<b>Monogamous / Traveling</b>	Hafez's tomb is introverted due to the spatial separation of the courtyards.
	<b>Living Environment (Culture)</b>	Born in Shiraz and the tomb located in Shiraz - a city known as the place of literature and art, the city of flowers and nightingales, which is seen in the design of the garden-making tomb (pattern of four Persian Gardens).	
<b>Poetry</b>	<b>Complexity / Simplicity</b>	Considering the difference in height with raising and lowering the human to reach the position of the tomb.	Witness less height difference. Use of water basin in the vicinity of the complex (water is a symbol of purity, purity, and simplicity).
	<b>Color</b>	Reference to black, green, turquoise, and white colors in his poems, which clearly and distinctly show these colors in the dome, which itself shines like a turquoise ring jewel, and all these colors are displayed under the dome.	Reference to red, black, green, and yellow colors in his poems that have not been used as an indicator in the construction of the tomb. Of course, these colors are widely used in the tomb garden complex. The fish pond of Saadi's tomb has more decorations than the tomb, and for this reason, the use of the mentioned colors can be seen there.
	<b>Nature</b>	The design of the tomb as a garden and the presence of the element of water in the form of a pond shows the importance of the presence of nature in the tomb and the poems of the poets.	

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