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Original Research Article

Phenomenology of Persian Garden Using Gestalt Psychological Theory of Perception (Case Study: Shahzadeh Mahan Garden)

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Abstract

The Persian garden, with its rich history, is the best landscaping pattern in Iran. It is the result of an interaction between an Iranian man and nature. The interaction between man and nature is reciprocal, meaning that one affects the other. This study aims to analyze the Persian garden using the Gestalt psychology perspective to investigate its effects on human perceptions of the surrounding environment. This study also investigates how Gestalt visual principles affect human perception of the existing structural systems of Persian gardens. To examine the extent to which Gestalt laws and structural systems match with the case study of Shahzadeh Mahan Garden, this study uses a phenomenological method and an analogical approach. For this purpose, this study scrutinizes the psychological and functional characteristics of the Persian garden, which can reveal the extent to which each of its features reflects the use of Gestalt laws. In this process, Gestalt perception laws were used to simplify the existing geometry of Iranian gardens and to investigate the effects of these laws on the perception of the surrounding environment in the case study. The findings suggest that the Persian garden, as a whole, results from the consistency of some elements whose structures by themselves do not convey a specific meaning. The great concept of the Persian Garden takes form as its elements (e.g., thinking, geometry, and a specific worldview) are arranged along with each other. The Persian garden is based on the Iranian person's attitudes and beliefs in the face of his surroundings; thus, it is a cultural and multi-dimensional phenomenon rather than an artwork.

Keywords: *Persian Garden, Simplification, Geometry, Phenomenology, Gestalt psychology.*

Introduction

For empiricist philosophers, man is constantly interacting with the environment he is part of. Thus, the man-environment relationship is a reciprocating and

interactive one. The man-environment relationship is established through messages he receives from his surrounding environment via channels called senses (Irvani & Khodapanahi, 2015, 233). As the agent and receiver, man receives information through the five senses and analyzes it in his brain. An interaction of

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this kind can be traced to the human's encounter with the environment in the Persian garden. The Persian garden is a meaningful whole with unparalleled characteristics resulting from its components arranged along with each other.

So far, various perspectives and theories have been provided on the analysis and recognition of the structural systems of the Persian Garden and human encounters with it. This article uses analytical studies of historical documents and field observations of the index cases under study and reviews the psychological Gestalt principles of perception, and compares them with the Persian Garden's geometry to analyze a form of perception that comes from the concomitant involvement of the five senses and the Gestalt effects on them. In this connection, the current study raises two main questions:

- To what extent does the structural geometry of the Shazdeh Mahan Garden comply with the psychological Gestalt principles?
- How can the psychological Gestalt principles be used to perceive the Persian garden?

The Persian garden is a globally recognized heritage. Identifying the designed-based plans affecting it is highly important not only from a historical point of view but also from the continuity of the design elements into the contemporary design processes. Thus, this study falls under developmental and applied research that concerns the Persian garden's epistemological recognition.

Research method

Reliable procedures to identify the psychology of the perceptions of space consist of extracting the perceptions and understanding the geometry and environmental proportions. This subject involves a scientific process that is essentially dependent on the number of variables intervening in the senses and the inherent nature of each sense, along with various relevant theories and schools. For this reason, the difficulty of investigating this area and the impacts

of the observation-based results may reduce the research validity in proportion to the observers.

Pure primary observation plays a pivotal role in this kind of research. Pure observation means the understanding of a phenomenon and what it means to be a phenomenon and its essence without the researcher having a perception of it. To Spiegelberg (1981), phenomenology is a serious practice to remove people's habitual thinking patterns and refer to the previous purity of primary seeing. This practice is fully conscious, characterized by accurate descriptions and honest observers. It requires much talent, education, and self-criticism (Spiegelberg, 2012, 680-717).

This study used the structural phenomenological pattern of the six-stage Spielberg's plan and the five-stage Moustakas' self-search technique. According to structural phenomenology, the phenomena are discussed as perceived and developed. Thus, the work begins by identifying, organizing, and analyzing pre-and post-repair data gathered from the buildings and areas surrounding the said gardens. The data are also derived from acquired maps and images that distinguish the geometric spaces. Then, the five-stage Moustakas' plan consisting of immersion, incubation, illumination, explication, and creative synthesis is investigated (Moustakas, 1994, 50). The initial stages involve field analyses and the immediate interrelatedness of the senses in the index cases. It is followed by the representation of the concepts, comparison, and illumination of the representations, search for their numbers and explication of them, and finally, the identification of the patterns (Mohammadpour, 2018, 240). In the sampling stage, an epistemological index technique is used to investigate the cases whose main indicator is included in the Persian gardens list registered in the World Heritage List. In the end, a sample of the Persian garden, i.e., Shazdeh Mahan, was selected as the representative sample. Colaizzi's method, credited with the similarity intuition, was used to

increase the research validity (Fig. 1).

Research literature

Phenomenological research is the most widely used qualitative research. Phenomenological knowledge involves the study of the individual world; i.e., the main goal of this body of knowledge is to gain an immediate experience of the world without regard to the prejudices and mental imagery or ideas. The perspectives of Edmund Husserl (1859-1938) and Martin Heidegger (1889-1976) constitute the most influential theories in the knowledge of the phenomenology domain. To Husserl, phenomenology refers to how events are investigated. In another word, it is the analysis of one's conscious perception of how objects and phenomena are represented in his experience and mind. Heidegger maintains that phenomenology is a body of knowledge that helps phenomena be represented by themselves, exactly as if they represent their own by themselves and on their behalf. According to Heidegger, man has no fixed position, constantly changing forms, and no form of him can be considered final (Heidegger, 2006).

Thus, phenomenology, while associated with

philosophy and seeking to find the phenomenon per se immediately, has a broader scope and can be applied to other bodies of knowledge such as arts, religion, humanities (Shirazi, 2012). Hence, it also has a special status in architecture and urban development, which is expanded by theorists including Pallasmaa, Steven Holl, Alberto Pérez-Gómez, Peter Zumthor, etc.

In the 1980s, Alberto Pérez-Gómez, inspired by Heidegger's thinking, strived to emphasize the metaphysical and symbolic dimension of architecture (Pérez-Gómez, 1990). Then, in the 1990s, he used Merleau-Ponty's theories to introduce the Atmosphere Theory, which is one of the main architectural concepts in the post-modern era (Pérez-Gómez, 2016). Later, Peter Zumthor proposed a novel definition for the atmosphere, considering it not simply dependent on the sense of sight, but defining it in the light of sensory perceptions (Zumthor, 2006). The prominent scholar of this domain, Juhani Pallasmaa, defined phenomenology as the "delicate art of encountering the whole world" (Shirazi, 2012).

The task of architecture in phenomenology is said

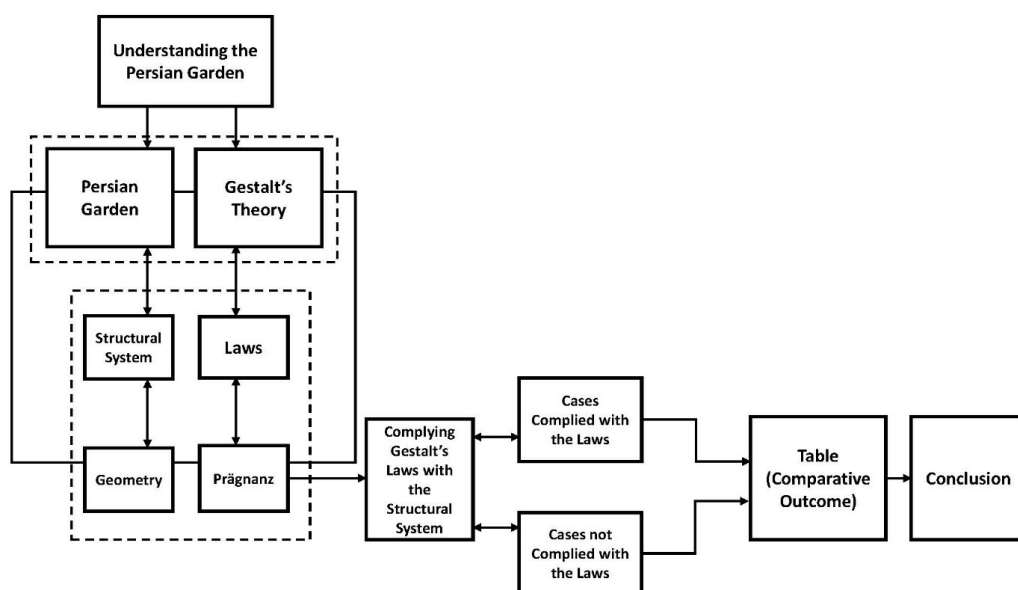


Fig. 1. Inference mechanism and research method. Source: Authors.

to shed light on the way the world touches us. Each tactile experience in architecture is multi-sensory, equally distributed in the form of such qualities as matter, space, and scales between all perceptual mechanisms such as eyes, ears, tongues, etc. (*ibid.*).

In this vein, Steven Holl defined phenomenology as a philosophic science that came into existence by Brentano and Husserl and was later expanded by Merleau-Ponty. He argued that one should not seek what ensues from the events because they reveal their causes (Holl Gomez & Pallasmaa, 2015). The key concepts in Holl's view consisted of light, color, parallax, duration, and porosity form (Tahoori, Sharifian, Etesam, & Zabihi, 2017). It is thus concluded that all scholars defined the phenomenology of space to create an environment that would transcend and improve the qualities of human life (*ibid.*); (Table 1).

Perception involves various conceptual dimensions. It is a phenomenon that, like mental processes, can be expanded by previous sensory experiences, thus making intelligible the objects' relations, actualities, and meanings (Irvani & Khodapanahi, 2015, 25). For

Jon Lang, this process that intersects realization and reality results in the active and purposeful acquisition of information from the environment (Lang, 2011, 97). This normally occurs in the human's unconscious when encountering and perceiving the environment. Here, man, as a perceiver, is both a user and a part of the observable environment and his conduct and movement in the space affect the definition of the environmental limits and characteristics (Mortazavi, 2001, 66). Put it another way, the conducts and goals of the observer may affect the way the environment is defined and confined. The main point here is that the effective regularity of the elements of plan, form, and peripheral context can help better organize the human perception of the environment, which, if lost, the objects will be perceived as little (Irvani & Khodapanahi, 2015, 150).

As Fig. 2, an object is perceived through a regular and successive trend, i.e., the trend begins with the object perception and ends when its nature is discovered, and the context in which the object is located is perceived. However, it should be pointed out that these stages occur so fast that the individual

Table 1. Previous research on perception. Source: Authors.

Authors	Research Results on Phenomenology and Perceptions
(Fechner, 1860)	Discovered the relationship between a sensory stimulus as a message and its analysis on the part of the receiver and the rules governing this relationship.
(Grütter, 2007)	Aristotle was the first to define the senses in a five-sense category (touch, sight, hearing, smell, and taste). Although each of the senses has a completely specific task, the perception process is only performed with the collaboration of various organs.
(Khosravi, 2003)	Freud maintained that instincts fuel the main derive for character development. For him, the child's perceptions of the anatomic differences between boys and girls is a critical event that forms their characters. In interpreting gender differences, Freud emphasized the primary child experiences in the family instead of the genetic and hormonal descriptions.
(Pallasmaa, 2005)	In architecture, each tactile experience is multi-sensory. Qualities of space, matter and scales are equally distributed in the eyes, ears, nose, skin, tongue, skeleton, and muscles.
(Shirazi, 2012)	Pallasmaa points out that the architectural experience is a multi-sensory experience with the qualities of space, matter, and scales measured by the eyes, ears, nose, skin, tongue, skeleton, and muscles. We experience architecture through our senses.
(Pakzad & Bozorg, 2012)	Perception is a stage in which the information sent to the brain and nervous system by the senses, is organized and interpreted.
(Wundt, 2016)	Mental imagery, like other characteristics normally distributed in the population, is hereditary.

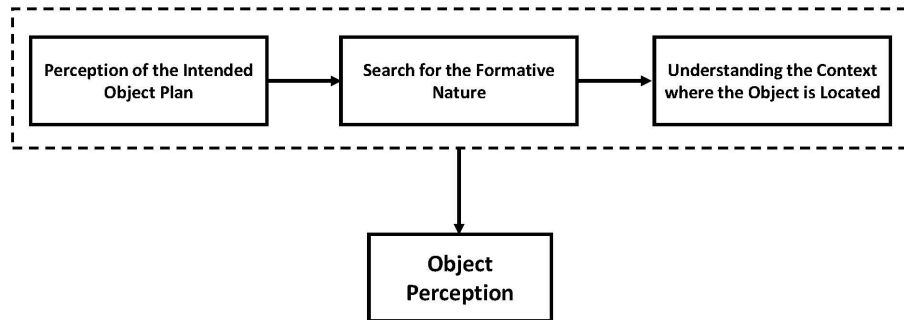


Fig. 2. Perception process composed of regular plan, form, and context trend. Source: Authors.

does not notice them.

The term Gestalt has been translated into Persian as Form and Configuration. Gestalt is a psychological thinking system that mostly concerns perceptions and emphasizes the plans, organization, and whole and field features (Atkinson & Hilgard, 1999, 509). Gestalt or the whole form is the organization which the characteristics of the building blocks completely depend on the whole organization (Irvani & Khodapanahi, 2015, 25). From an aesthetics point of view, Greuther argues that man does not see the world through separate stimuli, but he experiences it through meaningful sets, and what is seen in this regard constitutes the stimuli configured in meaningful organizations (Gestalts) (Grütter, 2007, 31). Human perception of the environment is made in the form of a whole. According to this theory, the whole form is initially determined, and its components are then acquired, which suggests the precedence of the whole over the parts. Re-reading and recognition of Persian gardens in contemporary and previous research involve a review of the gardens from a descriptive phenomenological perspective associated with the origin of this phenomenon. Generally, contemporary research on Persian gardens falls under three definite approaches (Fig. 3).

The present research that somehow draws upon the first approach and expands on the third one aims to use a different perspective to investigate the Persian Garden by considering the research conducted and

using the sciences of psychology and phenomenology. The research thus delves into the unknown aspects of the Persian garden.

Theoretical basics

Landscape can be defined as a phenomenon based on human perception. This phenomenon engenders senses inculcated in the individual's mental memory through senses with the environment and stimuli and using the body relation (Sarmadi, Shahcheraghi & Karimifard, 2020, 27). This creates a continuous objective and subjective effect in the man-environment interaction, i.e., in the perceiver and perceived relationship (Hemmati & Sabounchi, 2021, 14), which depends on the spatial-visual, visual-performance, and behavioral-visual factors (Golestani, Khakzand, Faizi & Karimi, 2020, 35).

The Persian garden consists of definite and sacred elements combined into a thinking system. In this connection, some secondary elements help potentiate this combination. In the Iranian lands, the Persian garden is a cultural, structural, and historical phenomenon that serves as an enclosed area where the buildings incorporate water and plants into a definite architectural system which provides a safe, convenient, and desirable environment conducive to human living (Shahcheraghi, 2009, 72). In Islamic encyclopedia terminology, the term garden refers to a mostly enclosed area that uses greenery such as flowers, plants, trees, water, and special buildings that

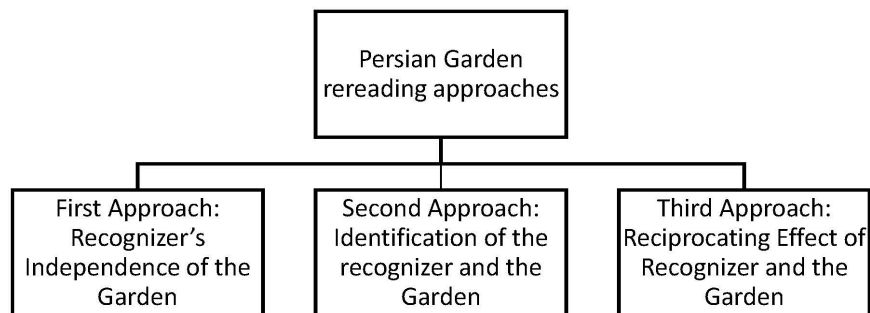


Fig. 3. Research background based on contemporary research approaches. Source: Shahcheraghi, 2009.

follow geometric rules (Islamic Encyclopedia, 2002, 206). The organized brain's activities are founded on perceptions, not the stimuli that enter this dynamic area in isolated feelings (Shapourian, 2007, 84). We first accept the whole as a whole and then analyze its building blocks. In other words, looking at and studying the isolated Persian garden components could not help us perceive the experience of exposure to the garden environment. The Persian garden goes beyond studying or viewing it from a distance. The Persian Garden has an unmatched quality that can be perceived only by exposure to its environment and the concurrent involvement of all the factors affecting it (Table 2).

With this interpretation, a whole form refers to a set characterized by elements that become meaningful as none of which can exist alone and be regarded as a set arranged along with each other. This underlies the Gestalt Theory, which defines the principles of the whole form in the perceptual system. Some of the Gestalt laws of visual organization which directly affect the revelation of the users' perception are as follows:

Law of Prägnanz: One of the major Gestalt laws is prägnanz law, which is thought of as the origin of all psychological Gestalt principles. Prägnanz is not, in fact, a partial law like other Gestalt laws; rather, it serves as a whole per se with the other laws included in its subsets. According to this law, the human's perceptual system tends to construct

formative, orderly, simple, beautiful, and harmonious perceptions as a whole (Samba Sila, 2003). This law reveals that a mental organization also tends to a desirable "prägnanz" and perfected form. In other words, in incomplete forms or fragments of a form, the tendency is to make the form become a well-established image in the perception process (Bani Hashemi, 2010, 83). Now, using these descriptions, the principles derived from the prägnanz law can be addressed.

Figure-Ground: To explain the perception process, we refer to a regular process that begins with the object perception and ends with the perception of the context wherein the object is located. We can thus consider the formative nature of the intended object as a figure and ground (i.e., the context) where the object is located. Generally, the living space with which we establish communication to recognize the conditions better is not uniform nor homogenous. Rather, it is made of two parts: one part is distinct and involves the character of being an object (figure), and the other involves objects and phenomena that are lost in our perceptual environment (ground) (Shapourian, 2007, 95). For instance, one can refer to the difference in vision at nights and days and the inversion of figure and ground. Day architecture represents itself in the reflection of outside lighting, though night architecture is revealed via inside lighting (Habib, 2012, 111); (Fig. 4).

Proximity: It is the simplest condition of spatial

Table 2. Study the concept of Gestalt from whole to part. Source: Authors.

Persian Garden	
Structural Systems	
Landscape	Influenced by the plantation system in the Persian garden
Implantation	It both affects the geometric system and is affected by it (Plantation manner)
Water	The flowing water movement along the ground slope, complying with the geometric structure system
Geometric system	The system combining the natural and artificial elements
Establishment of buildings	Regulating artificial elements, complying with the geometric structure system
Shades	Planting all tall and shady trees, complying with the geometric structure system
Songs	Presence of birds and their pleasant songs; water stream song in the garden environment
Formation elements	
	Water, Plant
	Natural, Artificial
	Overdoor, Wall, Pavilion

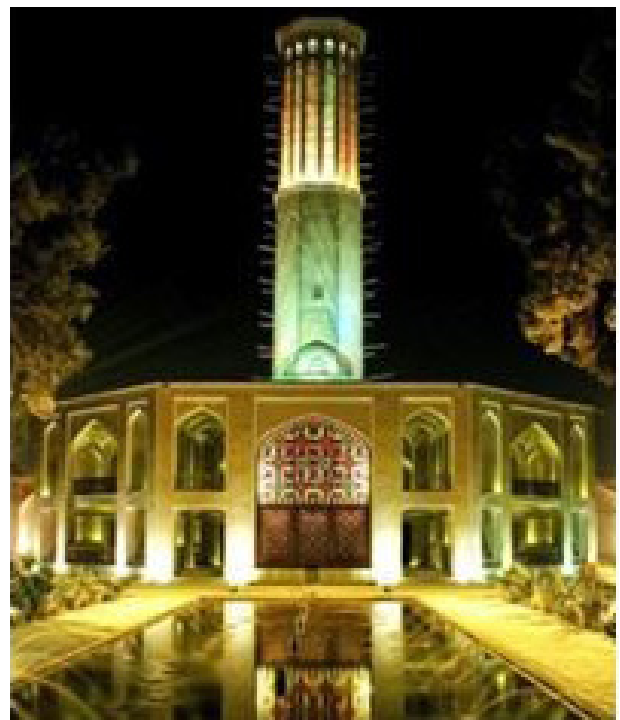


Fig. 4. Yazd's Dolatabad Garden; figure and ground inversion based on the difference of night and day vision. Source: Authors.

organization. According to this principle, the objects close to each other are seen in a set both temporally and spatially (Shapourian, 2007, 97). To link lines

or points together, the closer lines or points are connected sooner than farther points (Grütter, 2007, 35). In other words, closely proportionate elements

are perceived as a set and a whole as if they belong to a form (Irvani & Khodapanahi, 2015, 151). The less distance between the (spatial and temporal) subjects and the closer they are together, the more sustainable wholes appear; likewise, no unity is seen in the elements as this distance gets greater.

Similarity: This law plays a key role in understanding the components of a whole, which helps perceive similar components.

The components that represent common visual characteristics such as forms, sizes, and orientation are perceived in a group and as a whole (Nan et al., 2011). The stimuli may thus not be qualitatively or structurally similar but have common meaning and concept characteristics (Fig. 5).

Enclosure or enclosed space: We recognize an enclosed space to be a form rather than an open space. According to this principle, we subjectively seek to see all the incomplete forms fully. Generally, one character of most humans is that they tend to make incomplete forms complete. The important point to note in this regard is that the prägnanz law has a far greater impact in this case than other laws (Shapourian, 2007, 98).

Good Continuation: People tend to receive continuing elements in a uniform combination. Human perceptions tend to connect isolated stimuli and approach them as a whole. This characteristic is a function of perceptual economy law¹ and depends on our attitude towards the affairs (Irvani & Khodapanahi, 2015, 153). Greuther maintains that efforts to adapt the deficiencies to the recognized systems (symmetry, right angle, etc.) or to nearing the form to famous forms could compensate for the form (Grütter, 2007, 34). In reality, the human's eye continues the lines and forms as he sees them.

That said, all the principles are concluded to have no role in human perceptions without the presence of the senses. However, although the extent to which these principles use the senses may vary, one cannot reject their presence in the human-environment perception.

As the Fig. 6 shows, our perception of the environment is affected by the reciprocating environmental and the five-senses activity effects under the influence of the prägnanz law. This law suggests man receives environmental stimuli using his senses and analyzes them using the prägnanz law-derived principles, the outcome of which leads him to perceive the environment.

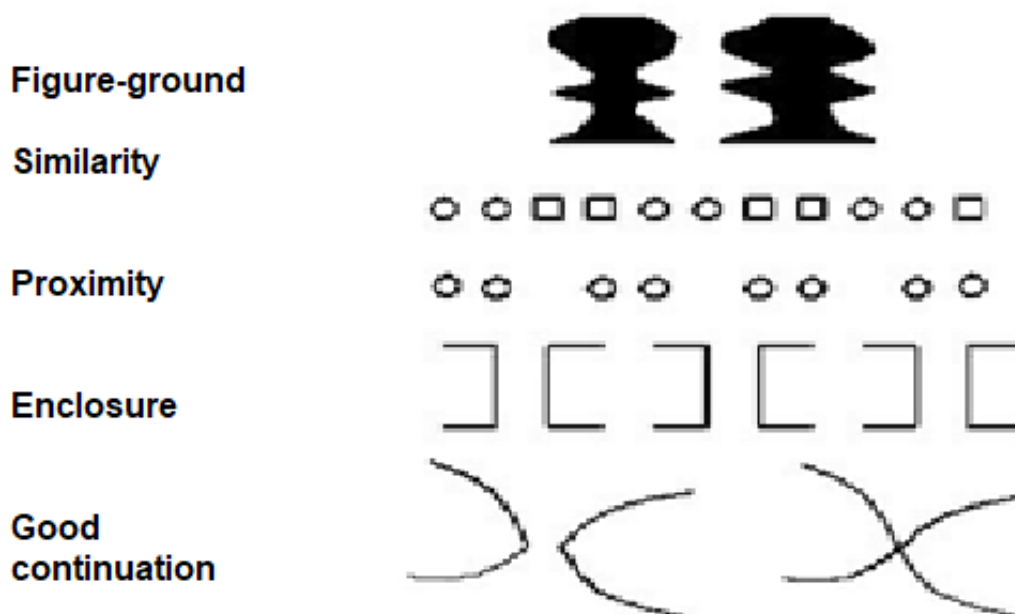


Fig. 5. Gestalt principles in accordance with the definitions in this article. Source: Authors.

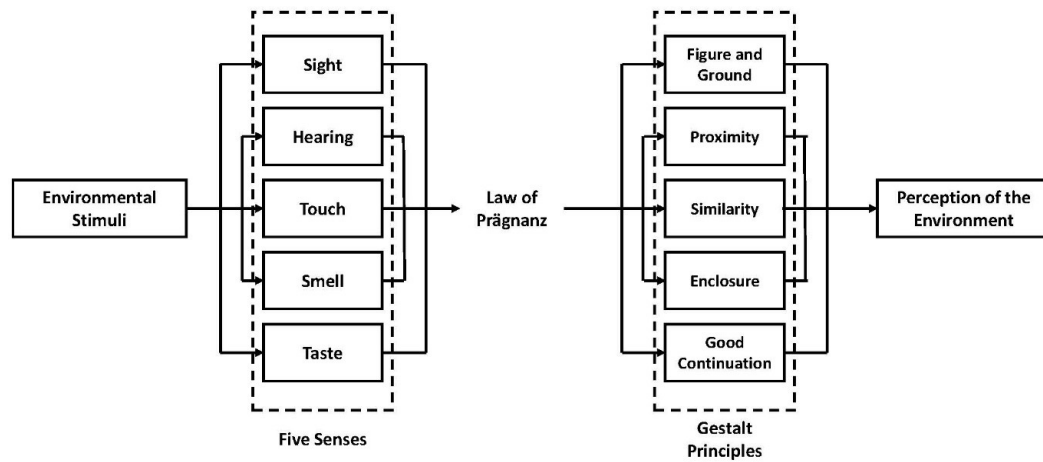


Fig. 6. Perceptual activity and the relationship between sensory stimuli and Gestalt-derived principles. Source: Authors.

Discussion

This section uses the basics to analyze the presence and effects of Gestalt principles in the structural systems of the Persian garden. A sample of Persian gardens that is still going strong is selected for this aim. The selected sample is the Shahzade Garden in Mahan, province of Kerman, which falls under the Bagh-Takht² (storied and terraced gardens) category.

• Shahzadeh Mahan Garden

The Shahzadeh Mahan garden has a design based on Bagh-Gostardeh³ (translating to large and extended gardens), which falls under the Bagh-Takht gardens from a functional aspect. These gardens are storied and terraced influenced by the steep ground slopes. In this kind of garden, water is in the main axis, which uniformly streams down the terraces created inside the garden, hymning toward the garden entrance.

The Shahzadeh garden is enclosed by a tall rectangular wall of 416.8 meters long and 122.30 meters wide, covering an area of five hectares with a slope of around 4.6% facing the Jupar mountaintop (south of the Garden). As regards the establishment system, the garden's orientation has caused the shade trees to only spread shade over the sidewalks of the secondary axes, the boundary between the two plots that connect the central sidewalks with the sidewalks that surround the fences, with the plots of fruit

trees remaining under the sunlight. Thus, unlike the outside one, the internal world reveals itself through the impressive contrast between the infinite dry and shape-averse lands of the surrounding desert and the internally-enclosed lush greenery from far distances (Naeima, 2008, 169).

Review of Similarity, Proximity, and Enclosure Laws: The first glimpse of the garden reveals one or two perpendicular and perfect rectangles; the larger one has three longitudinal axes. This state is the most abstract state of the garden that arises from the combination of Gestalt principles and their effects on humans. Its geometric system and regular divisions become apparent upon fully perceiving the garden. The Gestalt-related descriptions also apply to the way a garden is perceived. This denotes that we initially perceive the garden as a whole and then address the details stage by stage.

Gestalt principles are derived from a simple representation creating a whole form (Nan et al., 2011). In this form, we see an improved grouping (from left to right) via the laws of similarity, proximity, and enclosure, which begin from a simple abstraction and end in the perception of a whole through stages (Fig. 7).

Gestalt laws also influence perceptions of pavilions and existing structures in complexes such as the

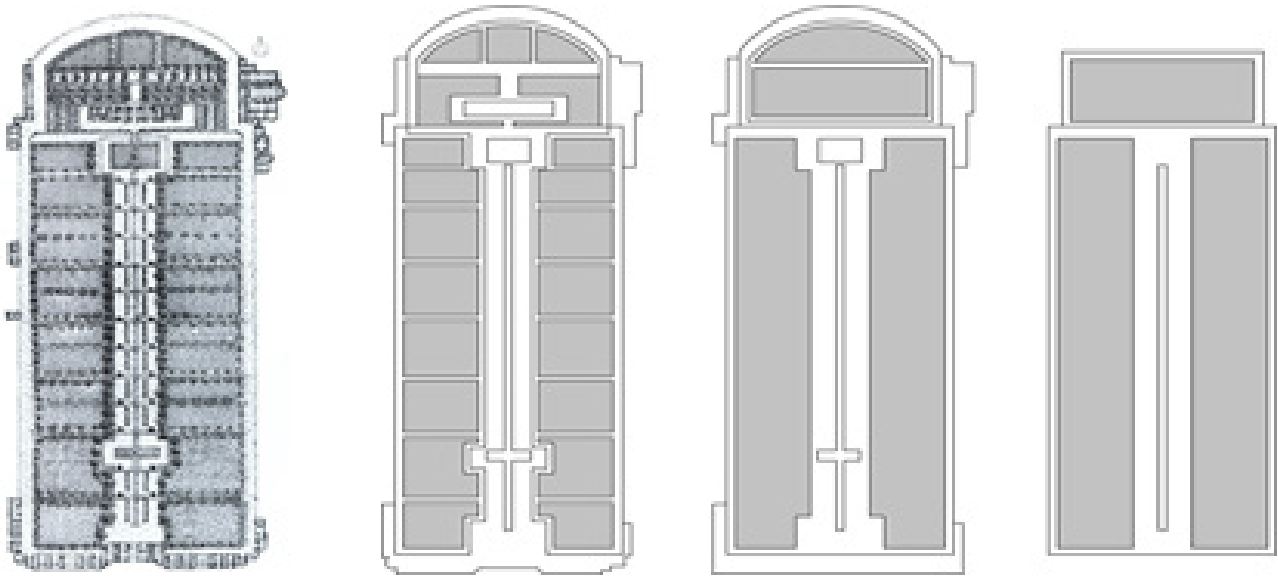


Fig. 7. The perception and recognition (simplification) process of the Shahzadeh Garden geometry based on the laws of Gestalt. Source: Authors.

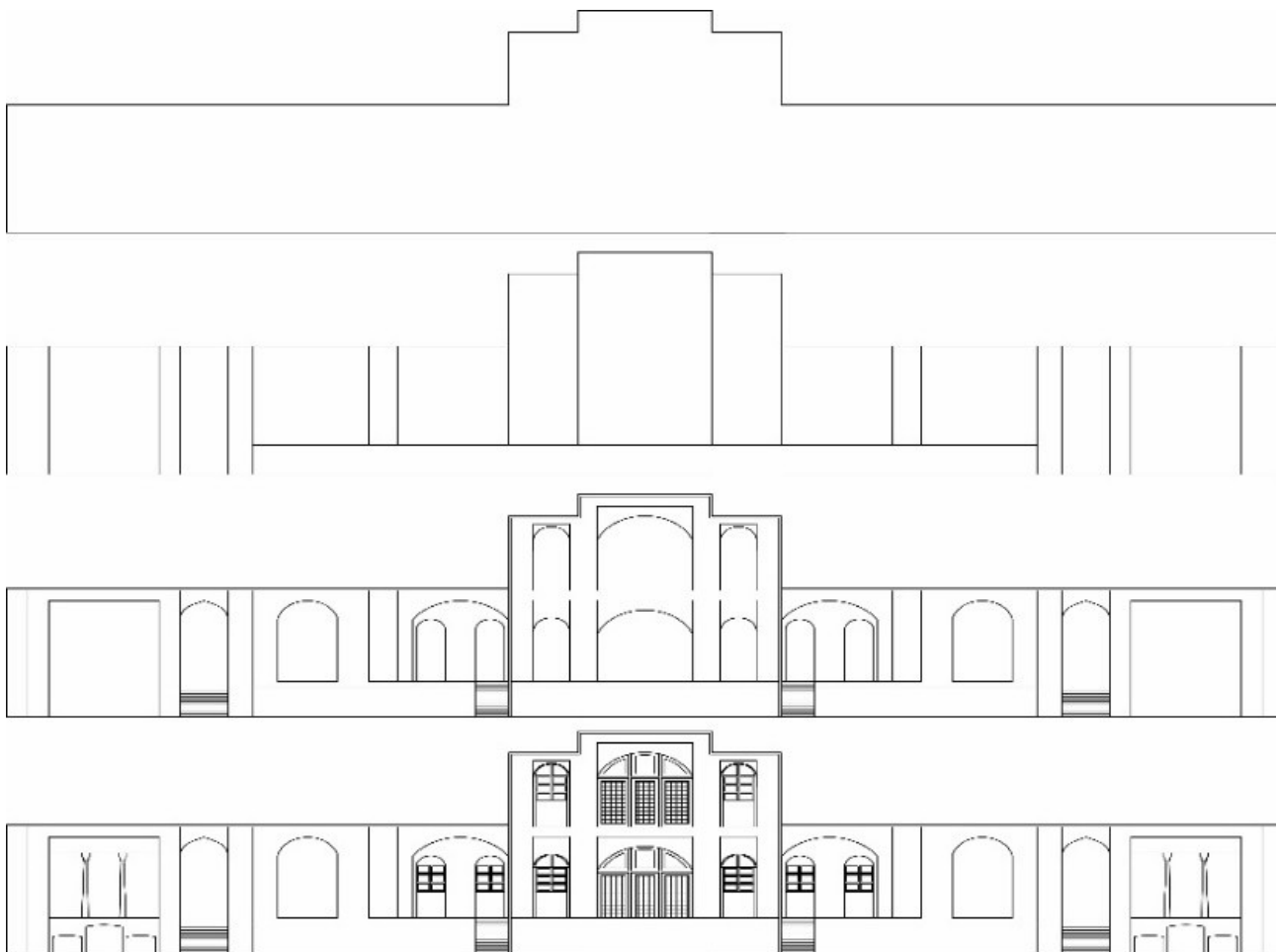


Fig. 8. The perception of the Shahzadeh Mahan pavilion process based on the principles of Gestalt. Source: Authors.

Shahzadeh Garden (Fig. 8). Here in these gardens, the pavilion is perceived as a whole, and its details are then analyzed.

Review of the figure and ground law: Due to the high density of plotting in these gardens, which only makes the main route in sight, the law of figure and ground almost has an insignificant effect on the perception of the garden's geometry. However, presence at the garden can, in view of the different times and differences in vision at nights and days, reveal the effects of the figure and ground law and the inversion of this law (Fig. 9).

Review of proximity law: As regards this law, the plots are perceived as a whole due to their proximity to the tree plantation area. Also, because the garden

is a storied design when present in the garden, the law of proximity can play a major temporal role in relation to the waterfalls and fall of water.

Fig. 10 illustrates, the waterfalls direct the water from the top side to the bottom, side step-by-step. This form of waterfalls causes the water movement to have a regular rhythm. Based on the law of proximity, water movement and partitioning in each of the waterfalls are perceived as a whole, suggesting that the sound of water is inculcated in the mind as an alternative movement that combines the sound of the waterfalls with their streaming in the fountains down there.

Review of the law of good continuation: As regards the good continuation law, the general garden form and its geometry (storied garden) greatly affect

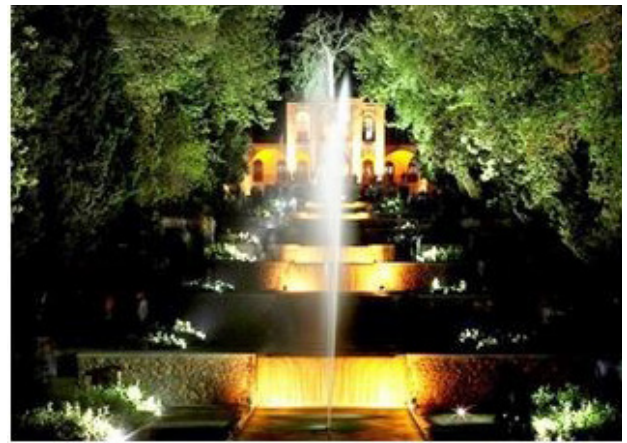


Fig. 9. Shahzadeh Mahan Garden, inversion of figure and ground-based on the difference of vision at night and day. Source: Authors.

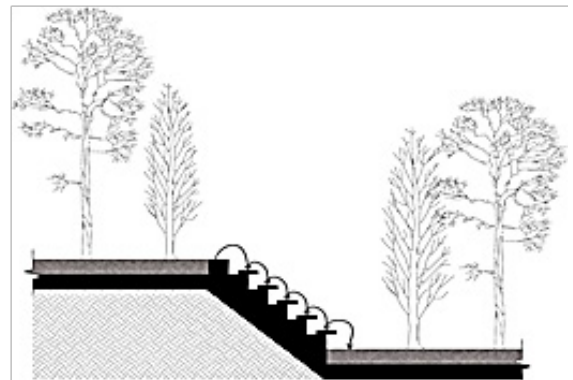


Fig. 10. The environment perception (the sound of water falling) in the Shahzadeh Mahan Garden based on the law of proximity (from a temporal point of view). Source: Authors.

human sight and perception of the environment. The space integrity of the Persian Garden is, in fact, one of the major characteristics of these gardens, with the main axis extending from the beginning to the end of the garden with towering trees, directing the human's sight towards the end of the garden, thus creating an appropriate sightline and a visual cone.

In addition, a major element like water that streams down the canals travels through its path to lead to the pavilion and sometimes enters into the pavilion itself. The presence of the water path, its travel through the pavilion, and its extension inside the garden space connect the internal and external spaces so artistically that they become inescapably tightened together (Shahcheraghi, 2010, 65). It is generally stated that the Persian garden's architectural system, which reveals the combination of structural systems of the plantation, water, building establishment, spaces, sounds, and landscape based on a structural system, could form a kind of space in the garden; For example, an extending borderless space that is located between the inside and the outside, lying vast with an infinite sense that increases vitality and enlivens

human spirits when present there (ibid., 2010, 65).

According to the definitions, the relationship between the geometry of the Shahzadeh Mahan Garden and the Gestalt laws are as Table 3.

The table summarizes the research content, which shortly investigates the relationship between the Gestalt principles and human perception of the Persian Garden as distinguished by the rules available for the Shahzadeh Garden. These rules reveal the human's encounter with each of the phenomena in the Persian Garden (Shahzadeh Garden) and the senses involved in this encounter.

Conclusion

As described, the Persian Garden geometry systemizes and forms the functions, structures, and meanings. However, the stimulating five-sense elements in the garden help increase the concentration and draw upon the perception laws to contribute to the human's environment configuration, which eventually affects how space is perceived. The plan geometry of the Shahzadeh Mahan Garden uses the main axes (passageways and stairways), pavilion

Table 3. Comparative table of Gestalt principles and geometry of the Persian garden and their relationship with the five senses. Source: Authors.

Gestalt laws	Shahzadeh Mahan Garden	Relation with the five senses				
		Sight	Hearing	Smell	Taste	Touch
Figure and ground	Division of the plots and combination of them with the campus	•				
	Difference of sight at night and day					
Proximity (local)	Presence of closely-arranged plots in the tree plantation part	•			•	•
	Proximity of the trees and plants along with each other					
Proximity (temporal)	Water movement and fall of water in the waterfalls	•	•			
Similarity	The similarity of the plots, waterfalls, garden stories, and plants	•	•			•
Enclosure	Presence of visual cones and the creation of virtual vastness	•	•		•	•
	Presence of a wall surrounding the garden					
Good continuation	Presence of appropriate sightlines	•	•		•	•
	Presence of water and coherent inside and outside spaces					

buildings and water-plant axis, laws of similarity, proximity, and enclosure, on the one hand, and the structural geometry of the pavilion using symmetry, centrality, line alignment, and sequential laws, on the other hand, to help perceive the Garden as a whole. The match between the geometry and structural systems based on Gestalt laws revealed that the Persian Garden is a whole-to-part experience that helps all its elements be perceived as a whole (Persian Garden). This psychological Gestalt theory-based perception process helps man receive the environmental stimuli in the first stage and analyze them using the rules derived from the Gestalt theory, which results in the human's perception of the environment. The Persian Garden results from the coherence of elements that structurally have no specific meanings alone. However, when put together, the elements produce a specific geometry and worldview to create a transcendental concept known as Persia Garden. The Persian Garden relies on humans' attitudes when facing the environment; thus, it is a work of art and a culturally multi-dimensional phenomenon that can help evaluate the garden and its development process in contemporary cities based on the human perception process.

Endnote

1. Man tends to perceive the whole and the units that exist naturally, and not to try to analyze them, because the analysis procedure requires effort and spending of energy (See Psychology of Emotion and Perception, p. 153).
2. It refers to large storied story and terraced Iranian gardens with a special design, influenced by the steep slope of the existing land (See Campus Paradigms, 52).
3. These gardens are the most well-known types of Iranian gardens, and when speaking about Iranian gardens, the speaker or researcher refers to these Iranian gardens, which are still going strong since old times representing Persian garden models (See Campus Paradigm, 49).

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