

Tehran Bird Garden, beautiful in all seasons



● visitiran.ir



● GUALTER FATIA/GETTY IMAGES

Tehran Bird Garden is located in northeastern Tehran, in the middle of Lavizan forest, with clean air, visitiran.ir reported.

This garden has two sections. The first section involves birds that are kept in cages. The second section, however, is located in the northern part, where birds are free to fly. These birds are in a net that allows them to fly but prevents them from leaving the space. This section of Tehran Bird Garden has an area of over six hectares.

If you are eager to know what awaits you in the bird garden, one of the most exciting parts of it is the welcome given by talking

parrots at the entrance.

First, you will see birds such as pigeons, parrots, roosters, and the like. The entrance to the garden is located at the highest part of it, and allows you to see the whole, and of course, the large cage, which has become the home of various eagles, can be seen from this entrance. Beautiful paths are designed inside the bird garden, which is full of trees and flowers, and this beauty makes walking enjoyable.

Go to Tehran Bird Garden to see pheasants, peacocks, pelicans, flamingos, and more than 200 other species of birds in Iran. Do not miss the nearby water-

falls and large ponds around the bird garden. Remember also that in the design of Tehran Bird Garden, nomadic tents and similar elements in traditional Iranian architecture have been used. There are pavilions and benches for relaxation in this garden. The Bird Garden has parking lots and van service. To use these facilities, you need to pay a fee separate from the cost of entering the bird garden. Walking in Tehran Bird Garden requires a minimum of two to three hours; it is hard to leave this garden and its beauties. It does not matter what season you go there, it is beautiful in all four seasons of the year,

although due to its location in Lavizan Forest and the cool air of the area, it is more enjoyable to walk in the summer.

If you enter the park from the northeast, we recommend that you visit the Tehran Police Park, Sepahshahr Forest Park, Shian Lavizan Forest Park, and Sangi Park.

There are several ways to go to Tehran Bird Garden. If you include a personal car tour in your plan, you can go to the northeast of Tehran, reach Kuestan Street, and visit the garden. Since it has a parking lot, it will relieve you of worrying about where to park your car.



● hipersia.com

Bishapur and its landscapes

Bishapur presents an illuminating case study in the development of early Sassanid techniques of creating interwoven ideational city and landscapes.

Like Ardaxshir-Xwarrah, it integrates innovative design elements with sculptural and architectural features drawn from the “deep past” of Iranian tradition and, especially in the case of Bishapur, conquered peoples.

Shabur I founded the city of Bishapur 300 kilometers to the west of Ardaxshir-Xwarrah. The city was laid out on a grid plan.

Though this has often been ascribed entirely to the influence of Roman urban planning, grid plans were well integrated into Iranian urban planning by the Arsacid Period. The city’s most prominent structures were its temple complex in the northeastern quadrant of the city and fortified citadel palace (also known as the Qal’eh Dokhtar), which loomed overhead on a spur of the mountain.

The excavated remains of the city demonstrate how the technologies of power and memory developed at Ardaxshir-Xwarrah provided a departure point for Shabur I’s own innovative structures. Both Ardaxshir-Xwarrah and Bishapur combine self-consciously innovative architecture and planning with the sculptural and ornamen-

tal forms of their Kayanid ancestors.”

Ardaxshir-Xwarrah did not receive much attention from later sovereigns, at least none that endures like its rock reliefs or early palaces. By contrast, the accumulated efforts of succeeding kings of kings converted Bishapur into a dynastic site of memory, performing for southwestern Pars what the sites surrounding Satax did for the center of the province.

Three succeeding Sassanid kings — Bahram I, Bahram II, and Shabur II — responded to Shabur I’s memorial zone at Bishapur and carved their own rock reliefs in Tang-e Chogan.

In the sixth or seventh century, a court within Bishapur’s fire temple complex was remodeled to create a colonnaded court and *ivans* with architectural and ornamental features similar to contemporary structures at Takht-e Soleyman and Ctesiphon.

The massive masonry wall at “palais B” in between the base of the citadel and the intramural fire temple complex was likely added after Shabur I’s reign. It contains figural sculptures of horsemen and courtiers offering diadems or standing in reverence.

This indicates that while Bishapur’s architecture might have become outmoded for contemporary

court ceremony and tastes, the site itself remained significant and in use.

Following his father’s precedent at Ardaxshir-Xwarrah, Shabur I converted the landscape around Bishapur into an environmental victory monument.

Shabur I carved three rock reliefs along the Tang-e Chogan, extending the king’s presence alongside this conduit through the mountains and embracing this important water source for the city.

Underscoring the importance of the city for him as well as the gorge’s function as a large-scale monumental zone, Shabur I carved an eight-meter-tall statue in the round in a cave high above Bishapur’s nearby river valley, the Tang-e Chogan. The cave walls retain the marks of preparation for the addition of extensive bas-relief carvings, which were left unfinished.

While we are left to speculate about what it was intended to host, the cave extended for almost a kilometer into the mountain, with a large pit as a possible focal point, either for a tomb or for cultic activity.

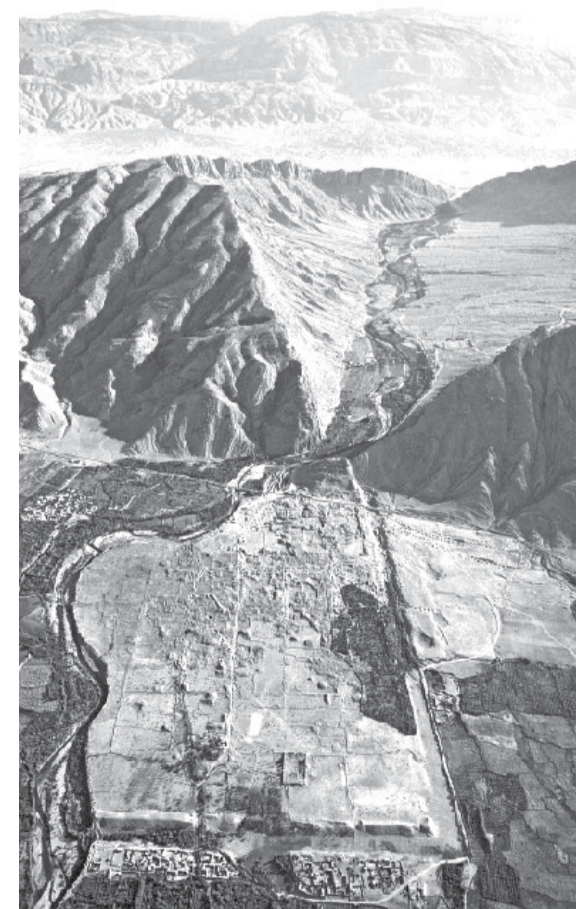
Much like Darius I’s transformation of Naqsh-e Rostam, it is not inconceivable that Shabur appropriated a preexisting holy site, tying its numinous signifi-

cances securely to his memory. It is possible that the king intended this site to be the final resting place of his embalmed body or bones, though nothing remains in the cave but the statue itself to hint at any funerary furnishings. This idea is not without correspondences elsewhere in the Persian royal tradition.

In the Book of Kings, Husraw I requests that his embalmed body be deposited in a hidden mountaintop cave, which may have derived in some way from memory of this cave, if it is not an accurate reflection of Sassanid funerary custom. Whether the king’s remains rested there or not, it would have provided both another truly monumental focus for his memory and a setting for cult activity, for the king or reflecting other sacred significances the cave might have carried.

Bishapur’s reliefs all define the king’s identity, providing a clear and increasingly iconographically coherent interpretation of the deeper import of his military victories.

These three reliefs at Bishapur join those at Naqsh-e Rostam and Darabgird to constitute a larger body of reliefs in which the king imaged and celebrated his lordship over lands and peoples beyond the traditional borders of Iran.



Aerial photo of Bishapur
● GEORG GERSTER/PHOTO RESEARCHERS

The above is a lightly edited version of part of chapter entitled, ‘Sassanid Rupture and Renovation’, from a book entitled, ‘The Iranian Expanse’, written by Matthew P. Canepa, published by the University of California Press.