

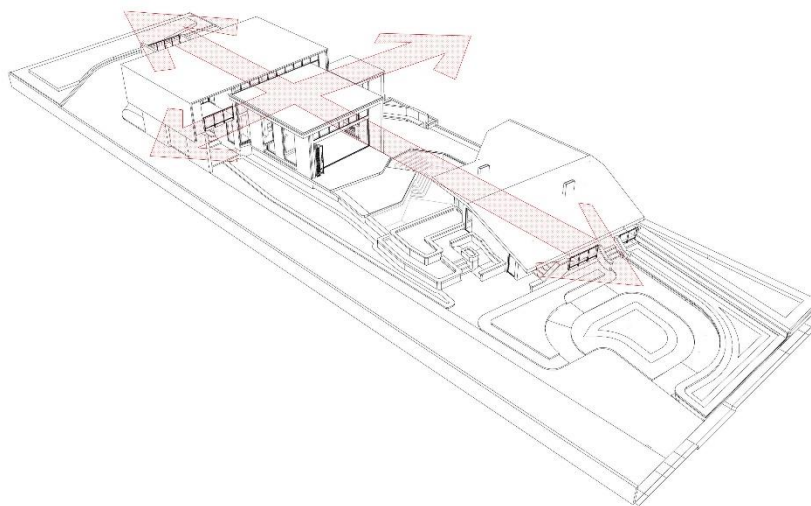
Bagh Koush House Schematic Design procedure:

one of the most significant spatial features of this plan is its cruciform organization, which subtly references the "plus-sign" geometry often seen in traditional Iranian architectural plans and decorative motifs. This cross-shaped configuration is not only a symbolic nod to cultural patterns but also a practical response to spatial, structural, and environmental needs.

By organizing the plan around this cruciform axis, I was able to maximize access to natural light and panoramic views, while also providing clear circulation paths and well-defined zoning between spaces. This layout allowed for generous programming of bedrooms, terraces, and living areas along the arms of the cross, simultaneously enhancing privacy and openness.

Structurally, the cruciform plan helped simplify cantilevering and enabled efficient load distribution. At the same time, it strengthened the horizontal-vertical interplay of the design, anchoring the project around a strong central axis while allowing the volumes to open toward nature.

The spatial organization of the project began with a bubble diagram approach, mapping out the functional relationships and approximate locations of each programmatic element. These initial spatial "bubbles" were positioned based on essential planning criteria such as circulation flow, zoning between public and private areas, and proportions derived from spatial standards for living rooms, bedrooms, and circulation clearances. This step established the primary framework for the plan.





Shazdeh Mahan Garden (Mahan, Iran) and Chelsotun Garden (Isfahan, Iran). (left to right)

In my design, since the project already contained the essence of a garden, I incorporated the concept of the “*koushk*”, a central pavilion commonly found in Persian gardens. I aimed to reflect the same spatial hierarchy by placing the main building at the highest point of the site, symbolically and physically, echoing the idea of paradise as defined in Persian culture. To enhance this experience, I designed a platform (or *sofheh*) with a series of steps and terraces, creating a sense of ascent and elevation before reaching the destination, allowing architecture to evoke a spiritual and experiential journey.

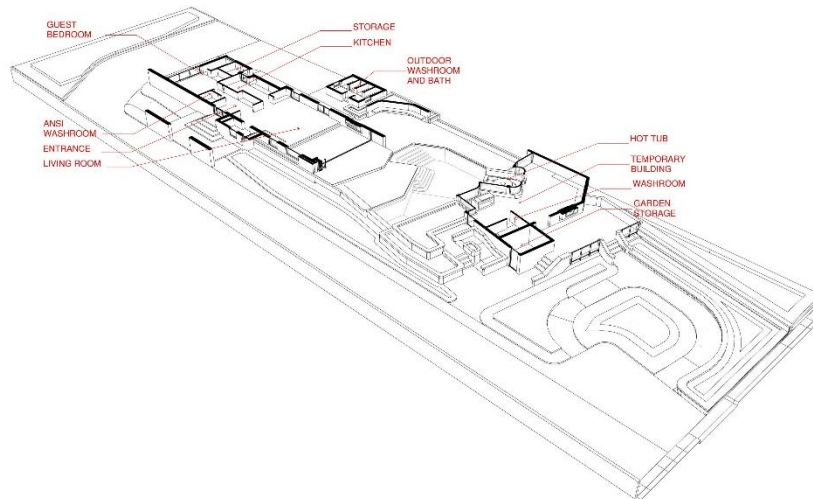
To reflect the essence of the Persian garden typology, I organized the villa’s program around two main architectural masses. The primary interior spaces, specifically the living rooms, are oriented directly toward the central courtyard, mirroring the traditional emphasis on visual access to the garden in Persian architecture.

One of the key features, inspired by the concept of *Koushk* or elevated garden pavilions, is the deliberate positioning of the main living areas to offer uninterrupted views of the landscape, whether from sitting areas or bedrooms. Consistent with Persian spatial logic, staircases are usually tucked into corners or hidden within structural boundaries. In contrast, I chose to expose the staircase and treat it as a focal design element within the main living space, breaking from tradition while still referencing it. This staircase is not suspended but structurally integrated into the villa, which required close collaboration with the structural team due to the challenges of supporting a column-free second floor with a loft-like cantilevered design. We resolved this through careful adjustment of the cantilever depth and structural coordination.

Once the general spatial structure was defined, I gradually began to refine the form and volumetric relationships, adjusting the plan to create a dynamic balance between solid and void, light and shadow. For example, I intentionally set back the entrance volume to create a transitional pause space, allowing for a moment of reflection before entering the house. Similarly, I pulled the living room volume slightly deeper into the site to give it more exposure to light and openness, reinforcing its centrality in the experience of the house.

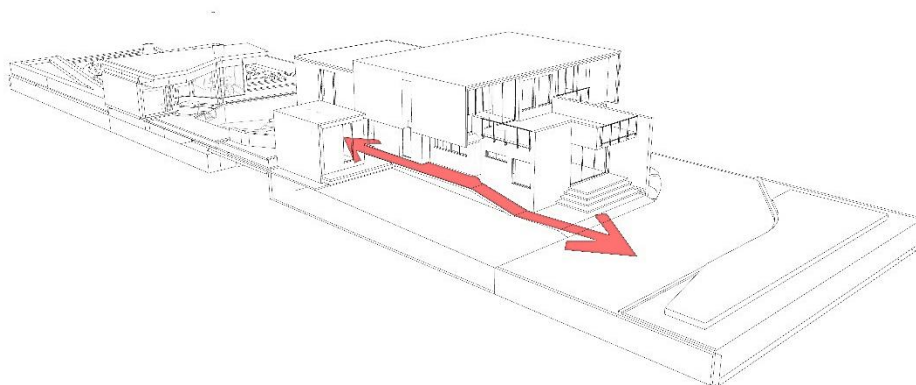
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The bedrooms were calibrated based on fixed area requirements and positioned with privacy and quietude in mind. Another key decision involved integrating vehicular access and parking at the rear of the site, designed to serve both cars and service access.



First floor

The kitchen was also a pivotal element in the layout, in line with the client's specific needs, the kitchen was designed to have direct access from the exterior, enabling the convenient delivery of food supplies without interrupting the interior flow. The kitchen connects seamlessly with both indoor and outdoor areas and is divided into a public-facing cooking zone and a private back-of-house section (including a *matbakh* and a pantry). The pantry, accessible from outside, serves dual functions: as a storage area for kitchen use and as a utility space for garden maintenance equipment.



View from the north facade to the south

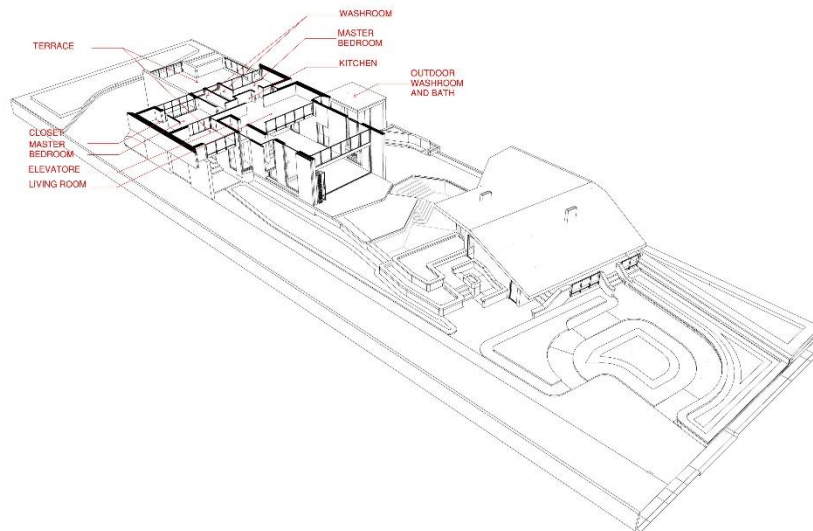
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Given the expected traffic and multigenerational use of the house, we also included an elevator alongside the main staircase to ensure accessibility.

The overall structure of the floor plan follows hierarchical spatial logic, beginning with a primary axis of entry from the larger facade and branching into public and private zones. This spatial arrangement draws directly from the organization of traditional Persian gardens, where private rooms are typically located along the periphery, and public or communal spaces are positioned at the front, closer to the main approach for easier access by guests and visitors.

Each bedroom in the plan is equipped with its own private bathroom, according to the client's preferences. These rooms are located on the upper floor to ensure privacy, while their placement also responds to optimal daylighting and views. The overall spatial organization remains inspired by the Persian garden structure, further informed by Eastern architectural traditions, in particular, the use of strong horizontal lines to anchor the building within the natural landscape.

This horizontal strategy is balanced by a central vertical axis, allowing for optimal sightlines from key spaces, especially the master bedroom, which was carefully positioned to offer expansive views. Adjacent to this room, I designed a spacious terrace featuring a fireplace, offering a serene private retreat.



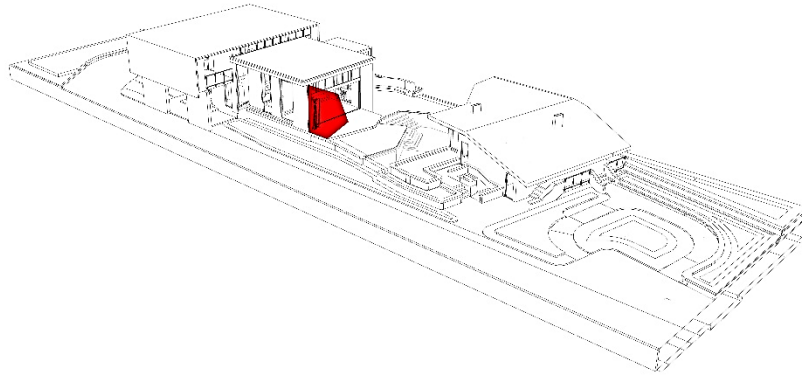
Second floor diagram

To control privacy and reduce unwanted views, I intentionally closed off certain facades, shielding the interior from visual exposure and mitigating harsh western sunlight. This

strategy not only preserved interior comfort but also enhanced environmental performance, using architectural form and orientation as passive design tools.

This same principle was applied to the west-facing facade, where solar control and privacy were crucial. Through careful massing and material articulation, we were able to respond to both environmental and cultural needs without compromising the architectural integrity of space.

This design move was specifically intended to mitigate the impact of harsh western sunlight, particularly during summer afternoons. In the western wall of the living room, I introduced a thickened wall section that conceals a retractable sliding panel system. During peak sunlight hours, especially in summer when direct sun can cause discomfort for the occupants, the panel can be drawn out to cast deep shade across both the terrace and the interior living space.



View from the southwest to the northeast

This technique is directly inspired by the traditional use of seasonal curtains and partitions in Persian architecture, particularly in summer-facing iwans, where movable elements were used to block sunlight and create comfortable shaded zones. By translating this passive shading strategy into a contemporary language, the design maintains a strong connection to cultural heritage while responding intelligently to climate and user comfort.

Through this iterative process of pushing and pulling volumes, based on functional needs, experiential goals, and user-specific criteria, I developed a fluid, yet zoned spatial loop that encircles the core of the house and allows for both public engagement and private retreat.

This service block was integrated adjacent to the main built mass, where it would not interrupt sightlines or foot traffic. In front of this volume, I carved out a semi-enclosed courtyard-like space, functioning as a pause or gathering zone. Since it falls slightly

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outside of the main circulation flow, it becomes an ideal place for seating and informal social interaction.

At the heart of this space, I positioned one of the key architectural features in my design: a dual-access fireplace, which acts as a secondary focal point of the plan. The fireplace is accessible from both the interior living room and the exterior courtyard, blurring the boundary between indoor and outdoor living. It creates a warm, inviting atmosphere that is usable in both summer and winter, making this space a year-round extension of the home.



View from southeast to northwest

This quiet, multifunctional zone, serving both practical and experiential roles, embodies a key principle in Persian architecture: the integration of service elements with subtlety and dignity, while always preserving a sense of layered spatial experience.

At this stage of the design process, the project moved beyond purely functional needs and entered the realm of aesthetic intention and spatial desire. While the architectural plan remained relatively orthogonal and restrained, based on a rectilinear, 90-degree grid, the design began to explore tension and contrast between geometry and form.

To challenge the static rigidity of the plan, I introduced a soft spatial rupture in the site plan, most notably through the design of the swimming pool. The pool was intentionally rotated and detached from the rectilinear grid, introducing a subtle angular shift that activated the landscape and created a fluid counterpoint to the orthogonal architecture.

This gesture wasn't merely formal; it responded to deeper spatial logic rooted in movement, visual flow, and the golden proportion. The pool's orientation aligns with the geometry of the adjacent terrace and iwan-like outdoor space, generating a harmonious yet dynamic relationship between solid and void, built and unbuilt, controlled form and organic flow.

By breaking away from the rigid north-south alignment, I aimed to evoke a sense of freedom and invitation, drawing the user toward the water in a way that feels natural, intuitive, and immersive. This strategy of tension and release, order and deviation lies at the heart of the project's design philosophy: balancing rationality with emotion, geometry with atmosphere.

The design includes a covered iwan-like terrace, extended by a calm, transitional pause space in front of it. Into this zone, I drew water, not in the form of a conventional swimming pool, but as a shallow reflecting water feature that gently flows toward the terrace. This design decision was rooted in the symbolism of water in Persian gardens, where pools are not meant for swimming but rather serve as aesthetic and symbolic elements, evoking clarity, purity, and spiritual reflection. This concept can be seen in gardens like Fin and Dowlatabad, where water is a carrier of beauty and serenity.

I sought to reinterpret this principle by introducing a thin, reflective sheet of water adjacent to the iwan space, capturing the sky, architecture, and light, while creating a contemplative atmosphere.

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Beyond this space, the client expressed a desire for a multi-functional, semi-independent pavilion to host guests, especially on weekends or holidays, without disturbing the main residential core. This secondary structure includes a gathering space for approximately 20 guests, along with its dedicated kitchen, bathroom, and storage. It was designed to function as a flexible hospitality area that could be used across seasons.



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The pavilion also connects seamlessly to the pool and a private jacuzzi, which the client requested to be easily accessible from both the temporary guest wing and the main outdoor area. As a result, the jacuzzi was carefully positioned to act as a transitional element, visually and functionally bridging the two spaces and enhancing the overall experience of leisure and relaxation within the garden setting.

This entire ensemble, comprised of iwan, water, terrace, pavilion, and bath, reinterprets the spatial logic of Persian gardens while accommodating modern lifestyle needs.

Given that the building is approached from the main courtyard side, with access from the front and left edges of the pool area, the site's natural topographic variation became a key factor in the design. To accommodate these level changes, and to ensure full accessibility in compliance with universal design standards, I incorporated a ramp system alongside the main circulation paths.

This ramp was carefully integrated into the western edge of the site, wrapping subtly around a central core, allowing for a smooth, gradual ascent without compromising the spatial quality of the experience. The ramp and stairs are interwoven, forming a unified access path that provides inclusive entry to both the main residence and the secondary guest pavilion.



All pathways and entrances across the entire site, including both the primary and temporary structures, have been designed with full accessibility in mind, ensuring that individuals with mobility limitations can navigate the property independently and comfortably. The design not only respects the natural terrain but uses it as an opportunity

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to sculpt movement in a gentle, respectful way, turning a constraint into an architectural feature.

Thanks a lot for your attention

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