



## Redefining the Iranian garden "kushk" in contemporary cities.

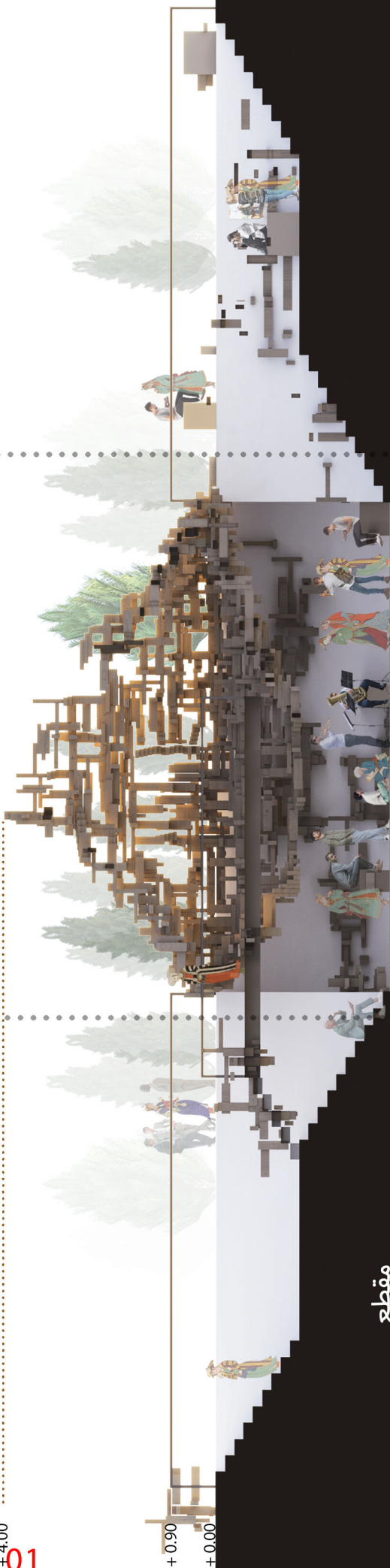
"Kushk" is the most important architectural element in Iranian gardens and shows the utmost Iranian taste and art in the combination of garden and building. Usually, these buildings are built in the middle space of the garden and at the intersection of two longitudinal and transverse axes in such a way that they can be seen from four sides, which doubles the effect of the geometric composition of Iranian "Chaharbagh". In the meantime, booths with a hierarchy of extroversion, due to the use of sight and scenery, provide a suitable platform to invite people to come and spend time in them.

Our goal with this design is to **revive the kiosk** in the city with a new look. Meanwhile, the forgotten spaces in the cities are a suitable platform for the formation of this new approach.

This space can be temporary or permanent and even its form and function may change. It can also be connected to the main structure or building or be independent from it. This space can be used as a canopy, a stopping place, a meeting place, a hangout, temporary exhibitions and street theaters, holding street music, games and leisure, dancing and many events.

**Design Team:**

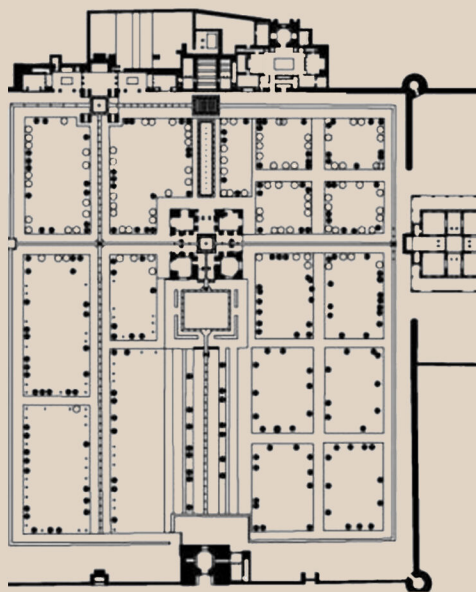
**Arezoo Izadyari- Nojan Mahdavi- Kamran Alizadeh**



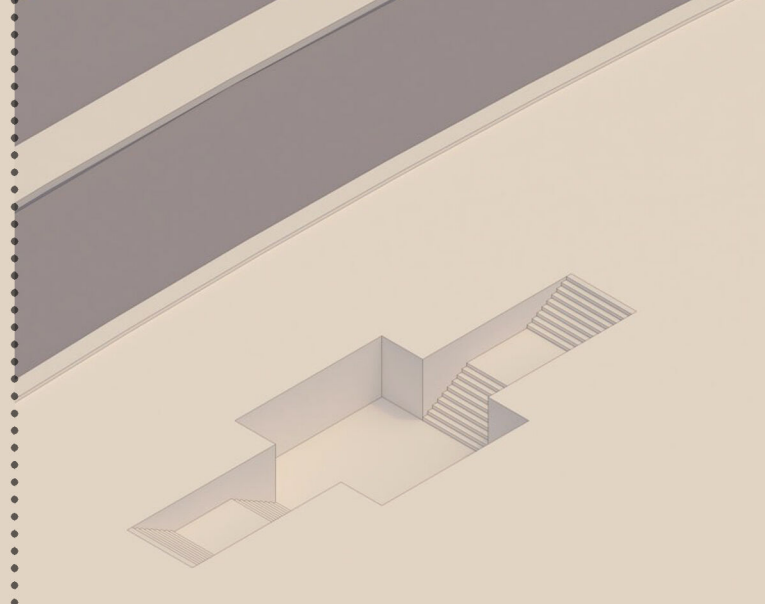




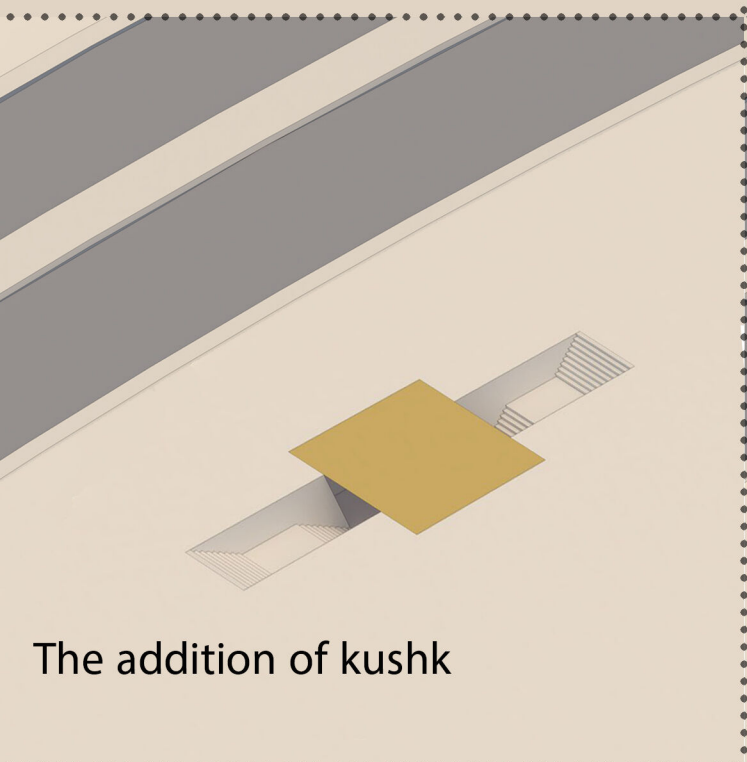
Finding the forgotten urban spaces



Iranian garden pattern



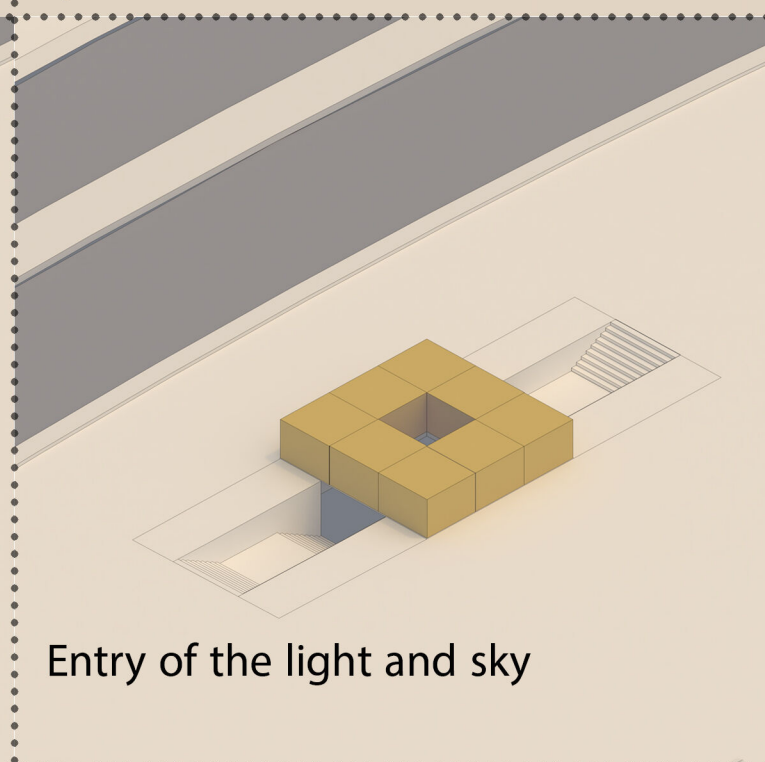
Going down and creating an event space



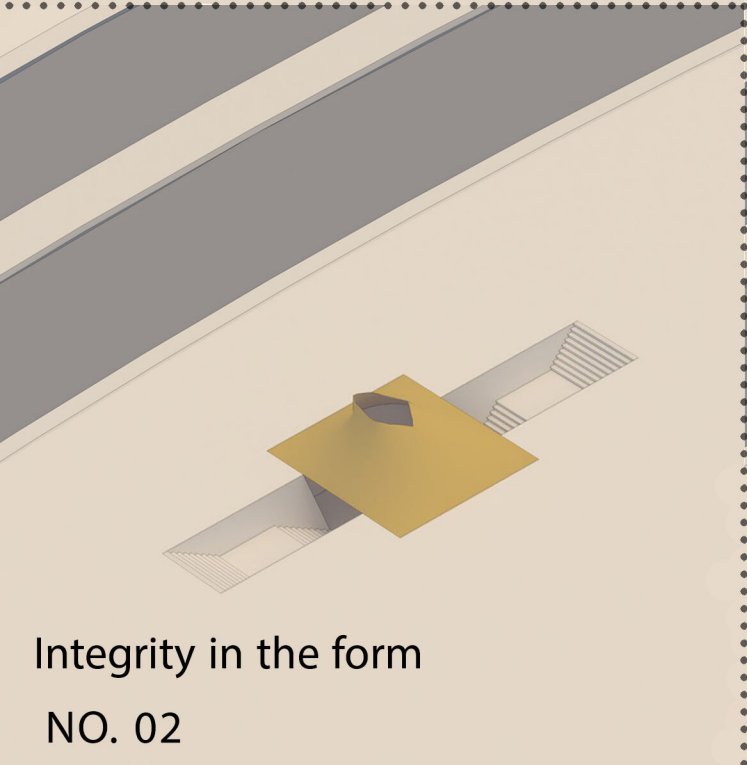
The addition of kushk



The pattern of the nines in the extroverted Kushk



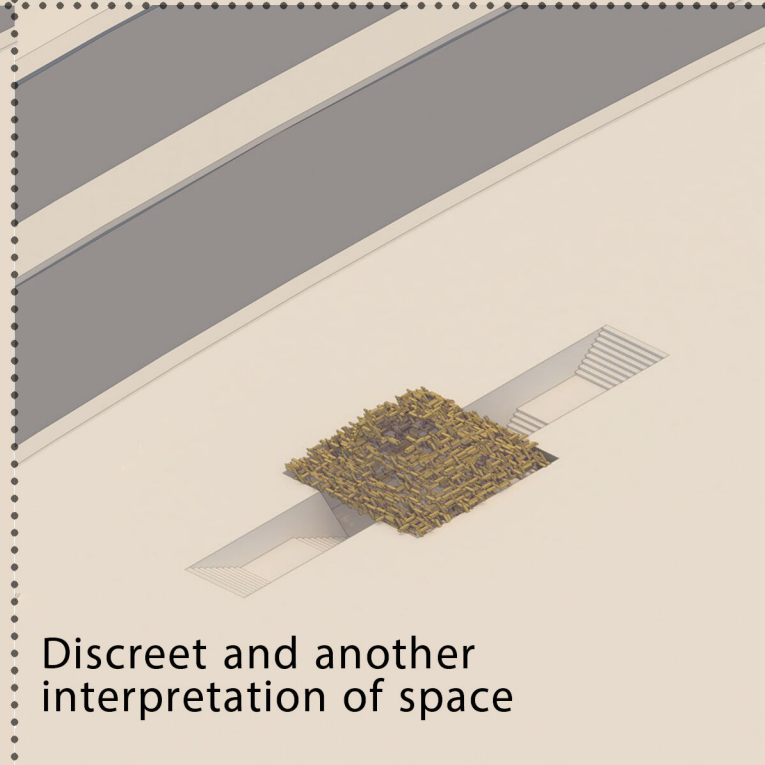
Entry of the light and sky



Integrity in the form  
NO. 02



Space reflection (negative + positive)



Discreet and another interpretation of space



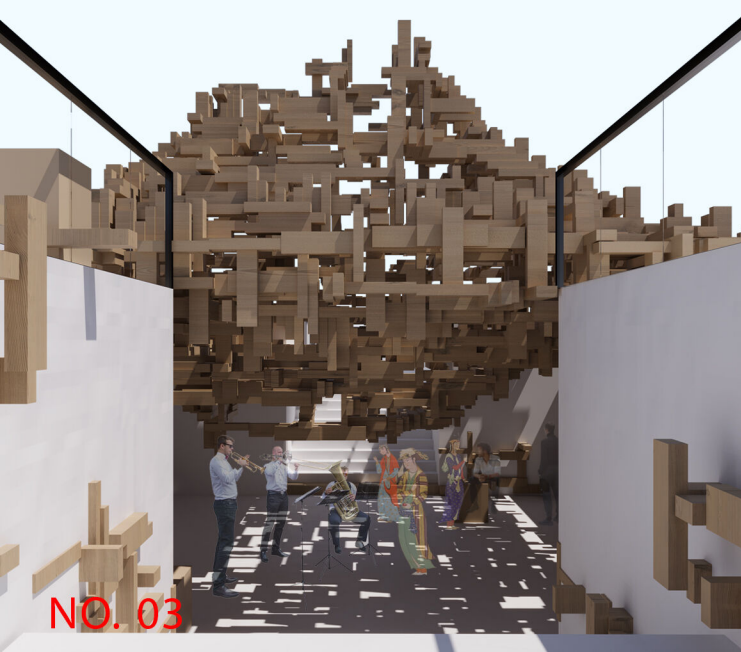
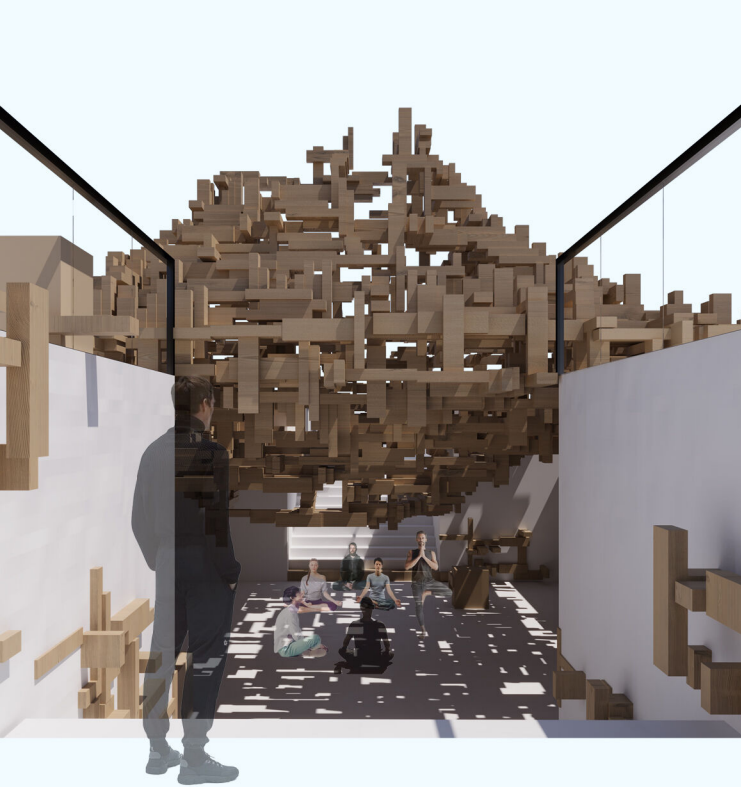


Fig 12 : Organizing empty

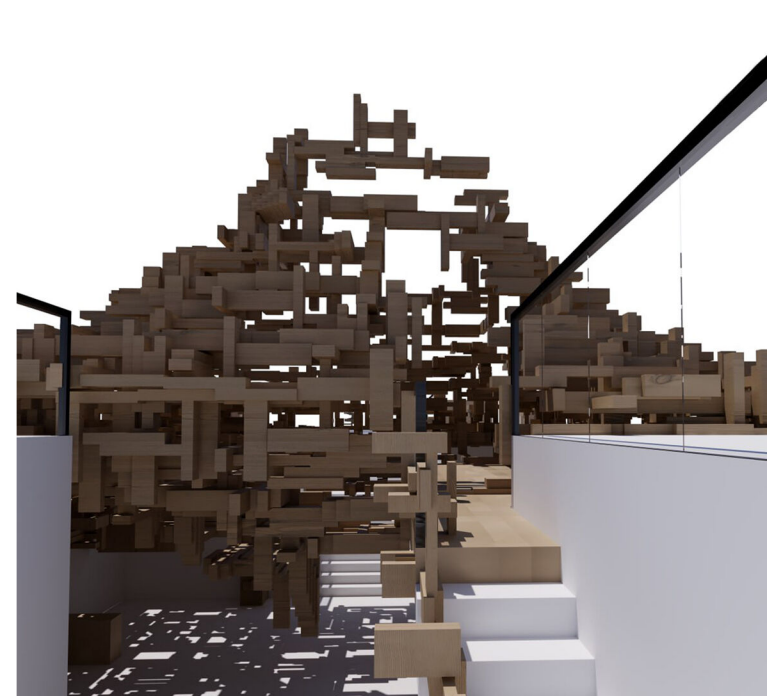
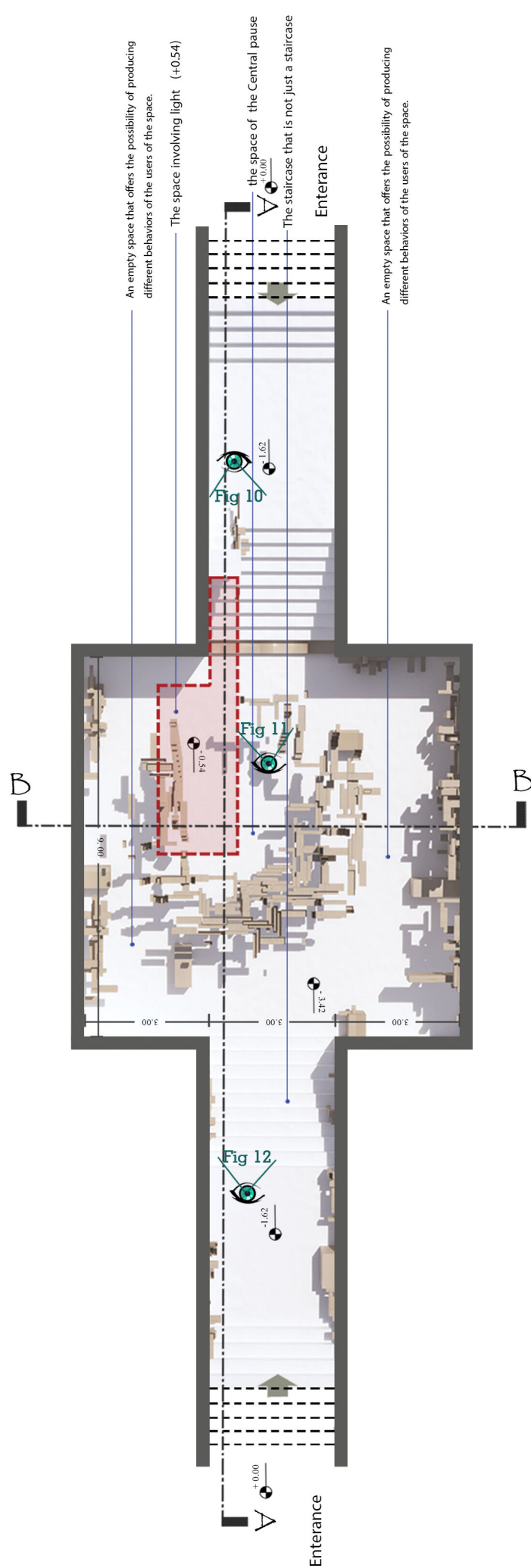


Fig 10 : The space involving light

Fig 11 : The staircase that is not just a staircase



## Organizing empty spaces and silence in space

Using these empty spaces allows the audience to create their own behavior pattern. Sometimes for contemplation and meditation, sometimes for live music, sometimes for dancing, sometimes for temporary presentation of works and exhibitions, sometimes for waiting and sometimes just a place for conversation and hangout.



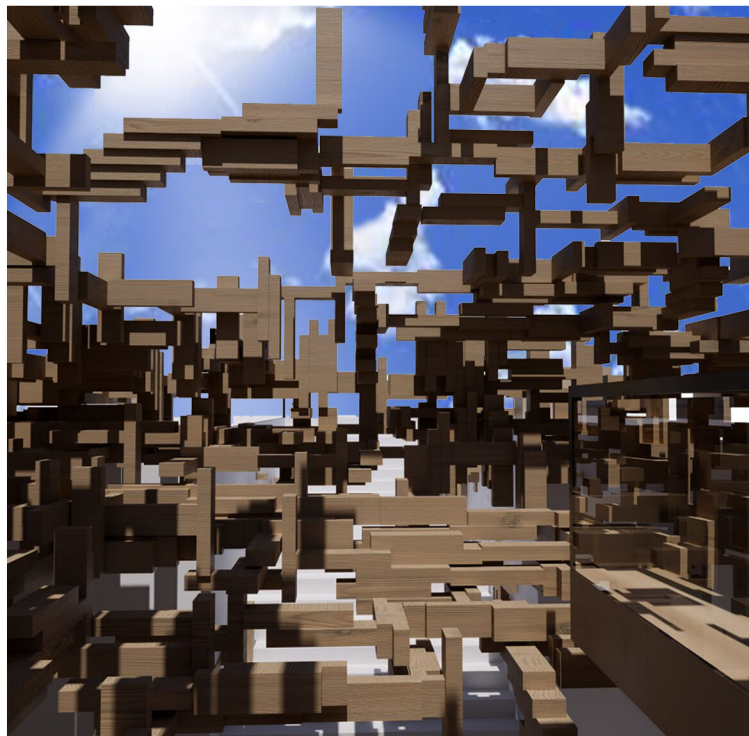


Fig 13: Framing the sky



+ 0.00



Fig 14: The space of the Central pause



## PROJECT EVALUATIONS

### **KUSHK 1vote + appreciation**

**EVENT STUDIO: Arezoo Izadyari, Nojan Mahdavi, Kamran Mohammad Alizadeh Samani**

#### **• Roberto Cherubini 1 vote**

##### ***Adequacy***

The Beaux Arts tradition, lost in Europe, of characterizing the identity of public space with a sculptural figure finds its survival and revival in Iran. I am not speaking exclusively of figurative art like the sturdy runners forgotten among the green areas of the Olympic Village in Rome in 1960 or the devotional statue to Padre Pio forcibly introduced into Renzo Piano's project in Pietrelcina. I speak rather of the significant abstraction of figures proposed by Event Studio in many locations around Iranian cities. An aid to the allusive force of many of them also comes from Muslim iconoclasm, the Koran's prohibition of representing the human figure in art. Without a doubt, the intricacies of lines that build complex volumes in the space of the square speak in this project of particular attention paid to what surrounds them, They speak of a search for the adequacy of the dimensions and proportions of the site defined by the surrounding buildings that are at the same time eloquent and reserved.

#### **Marsia Marino appreciation**

The attempt to modernize an iconic element from Persian architectural tradition is admirable. It results in an interesting urban environment. Good reinterpretation of a traditional element. The graphic representation is sufficient.