

MEHRDAD AKHLAGHI

*Master of Architecture
The University of Art at Isfahan*

Portfolio

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ABOUT

As an architecture graduate, I am keen on learning and broadening my knowledge, skills and working experience in architecture through working within a team. In my practice as Spatial Designer, I am looking for specific and remarkable topics from which I can create a conceptual plan. With the resulting concepts I try to broaden existing frameworks or create new ones.

I also believe that as architectural designers, we should create projects that change dogma; because it is clear now that there is a new layer emerging of social interaction over the ever-changing city. I am inspired by the increasing demand for human-centered design around the re-arrange and re-use principles, as direct social confrontation has become a part of the architectural design process. With learned and experience in architectural build from design, planning an architecture I am looking for rethinking build in different ways, in a collaborative design environment.

Thank you for your time and consideration.

EDUCATION

2017-2021

Master of Architecture

Art University of Isfahan

2011-2016

Bachelor of Environmental Design

Islamic Azad University of Isfahan

OTHERS

2017

Achieving 50th rank at the entrance exam

National Organization of Educational Testing

2016

Participation in sketching course

Iranian Architecture Center

2015

Join the Iranian Mathematical Society

Isfahan Mathematics House

PASSION

Photography

Sketching and Drawing

Conceptual Films

Eastern Philosophy Books

Japanese Culture and Movies

Traditional and Classic Musics

Acting and Performance

Team working

EXPERIENCE

2022-2023

Cooperation with the Moravej's office

Moravej Arch Studio, Design and Construction

2018-2022

Designer and project manager

Timche Mesghali Coffeshop

Shahin Shahr Interior House

Tehran Home Office

2013-2015

Internship at Majid Tabesh's office

Tabesh Architecture's office at Isfahan

SKILLS

Microsoft Office	●	●	●	●	●	○
AutoCad	●	●	●	●	●	○
Photoshop	●	●	●	●	●	○
InDesign	●	●	●	●	○	○
Lumion	●	●	●	●	●	○
3DsMax	●	●	●	●	○	○
Illustrator	●	●	●	○	○	○
Sketch-up	●	●	●	●	●	○
Revit	●	●	●	○	○	○
Rhino	●	●	●	●	●	○
Vray Rendering	●	●	●	●	●	○
Hand Drawing	●	●	●	●	●	●
Physical Model Making	●	●	●	●	●	●

LANGUAGES

Persian	●	●	●	●	●
English	●	●	●	●	○

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Elite Project
2019

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2020

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2020

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Real Project
2021

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RESIDENTIAL TOWER

Isfahan, Kerd Abad - Fall 2016

Azad University of Isfahan

«The first gesture of an architect is to draw a perimeter; in other words, to separate the microclimate from the macro space outside. This in itself is a sacred act. Architecture in itself conveys this idea of limiting space. It's a limit between the finite and the infinite. From this point of view, all architecture is sacred».

– Mario Botta



VERTICAL BACKYARDS

The rapid gentrification of the Kerdabad in Isfahan city, requires to meet the demand for increased density while maintain the vibrant social atmosphere of East Isfahan. This project combines the verticality of a traditional high-rise with the social order of vernacular yards to create a «vertical backyards».

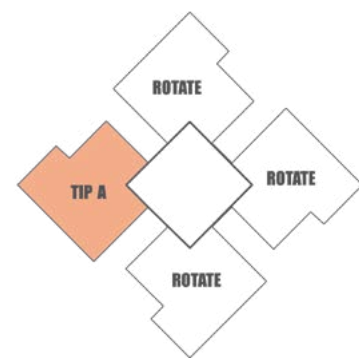
Traditionally, housing projects are torn between creating personal identity through variation, and efficiency that

comes from repetition. The project addressed the balance between the desire of living in a single-family residence with the cost of the land. Also, the project provides the family luxury of living in an apartment building without sacrificing the comfort of backyard.

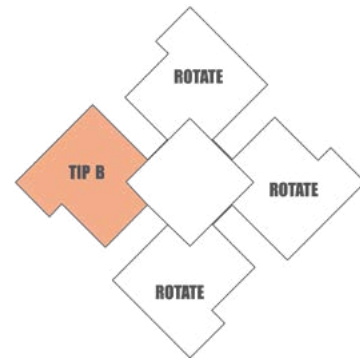
Yards and gardens located on every level try to break with the dichotomy between land and building, and more importantly, provide an area that is attractive

and functional for the family members. The project contains three main floor plan, Each one is organized around a single type of apartment that is 225 square meters with backyard extension of approximately 30 square meters.

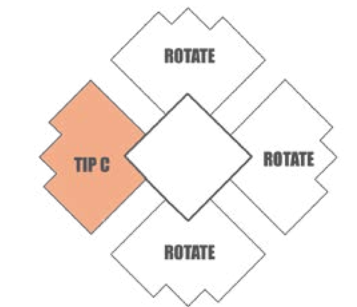
By rotating the one single type of apartment 45 degrees at one level, each three floor made by four rotated types plan.



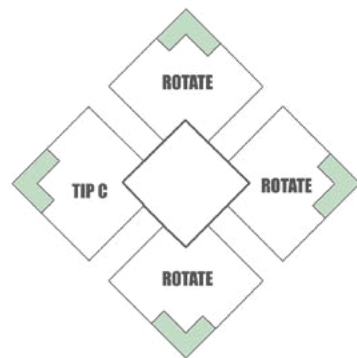
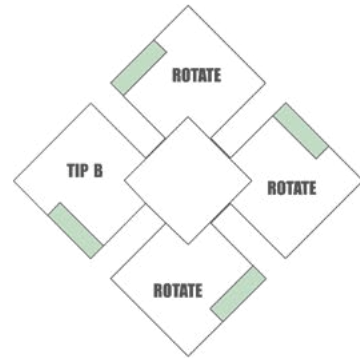
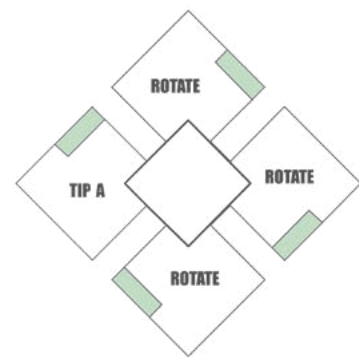
Level one



Level two

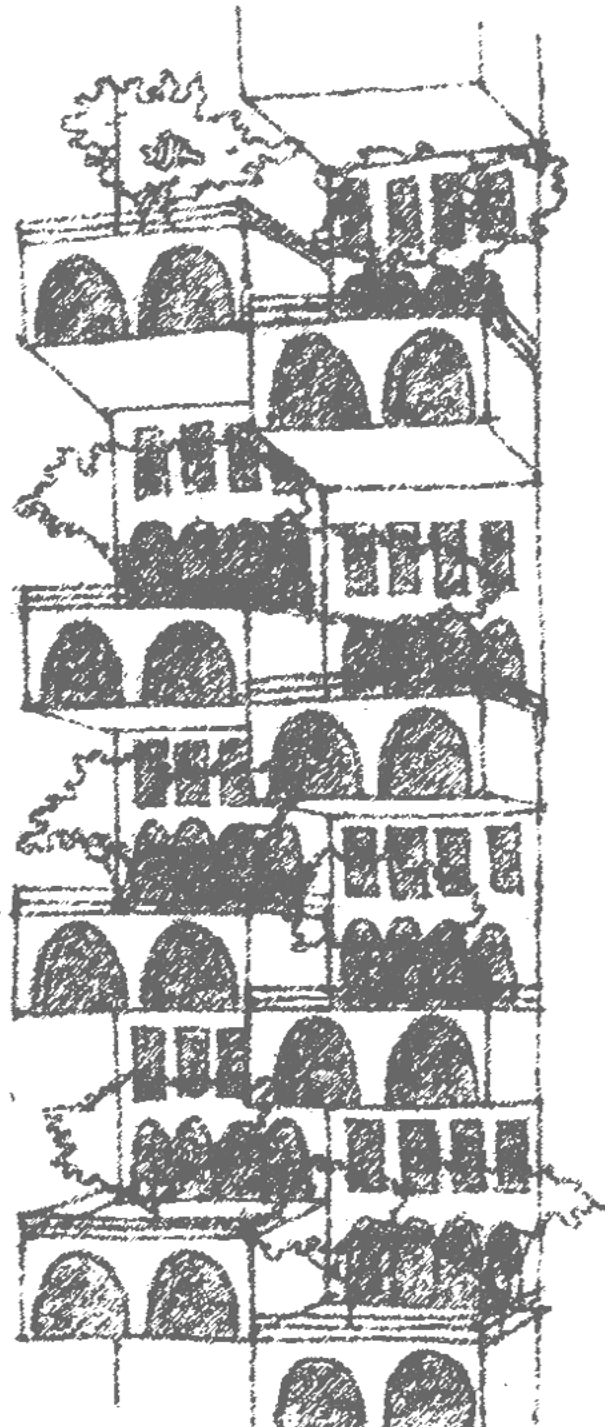
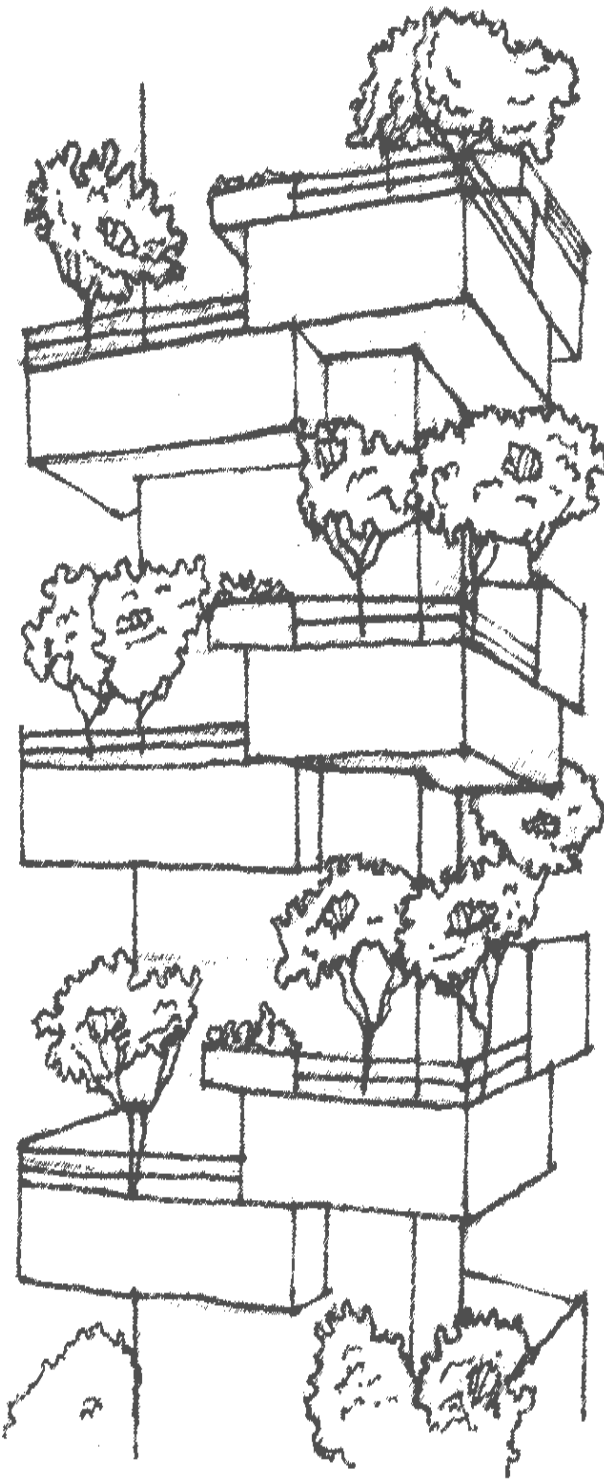


Level three



ABOVE
Conceptual Diagram

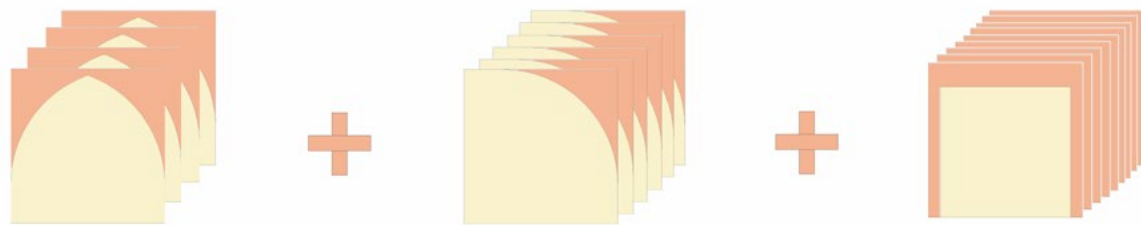
RIGHT
Modular Sketching Diagram



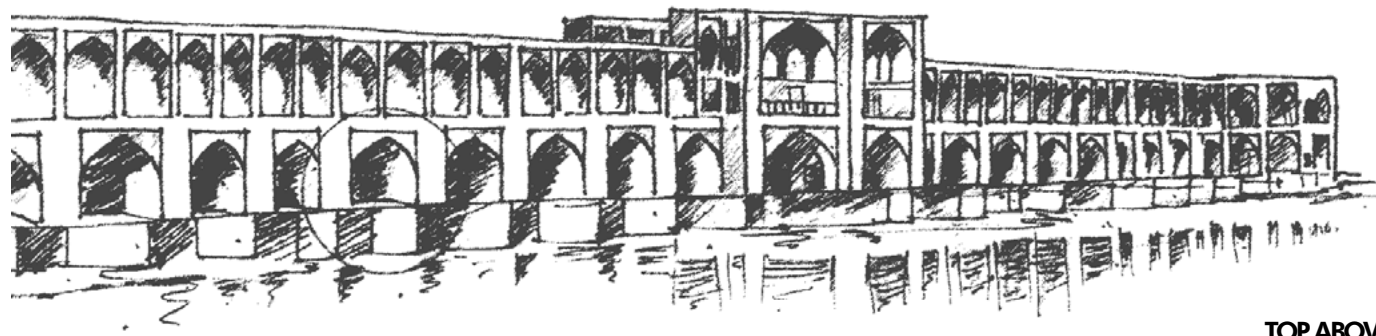
The shifting horizontal floor planes provide adequate space for full trees to grow. this shifting also balance the greenery, creating a blend of structure and nature, rather than allowing one element to dominate and the second to feel like an after thought.



The above image shows the design process of forming openings by taking the pattern of Islamic openings and the use of all three steps in the tower. the three steps were considered for deformation, and in each stage the element is simpler than the previous one.



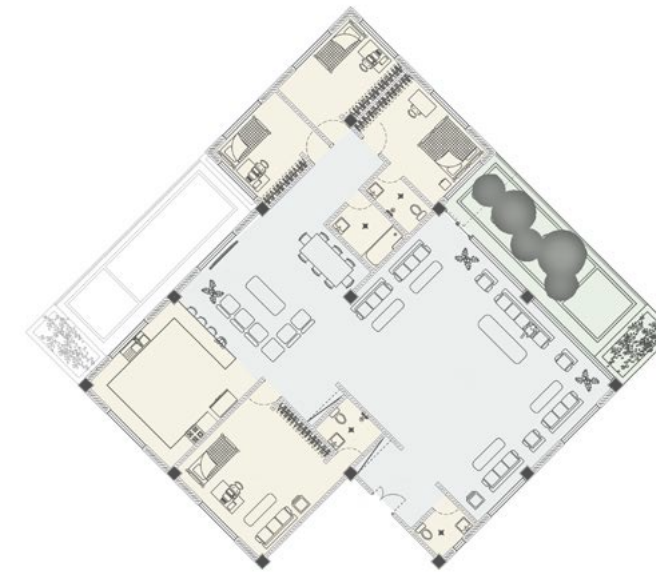
In order for the tower, despite its modern nature, to be an inspiration for vernacular architecture, we used all three stages in the work. Since the essence of the tower must be modern and at the same time be a manifestation of the architectural culture of its place, the priority in the amount of use of the openings increases from left to right



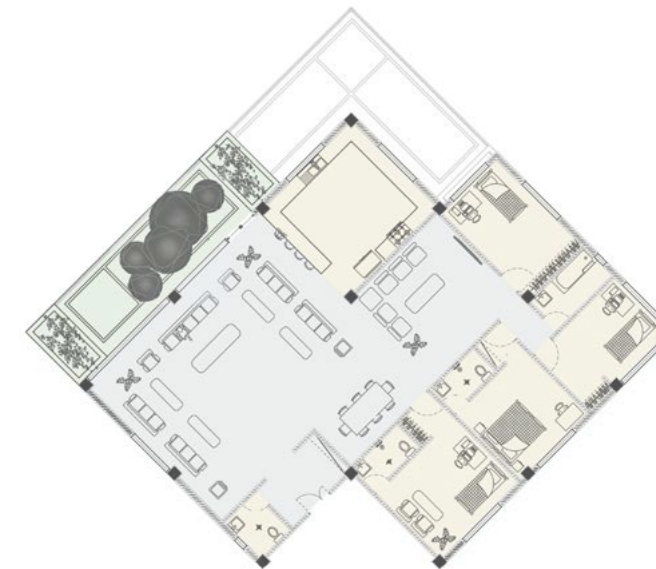
TOP ABOVE
Opening Design Process

ABOVE
Khaju Bridge Sketch | Perspective

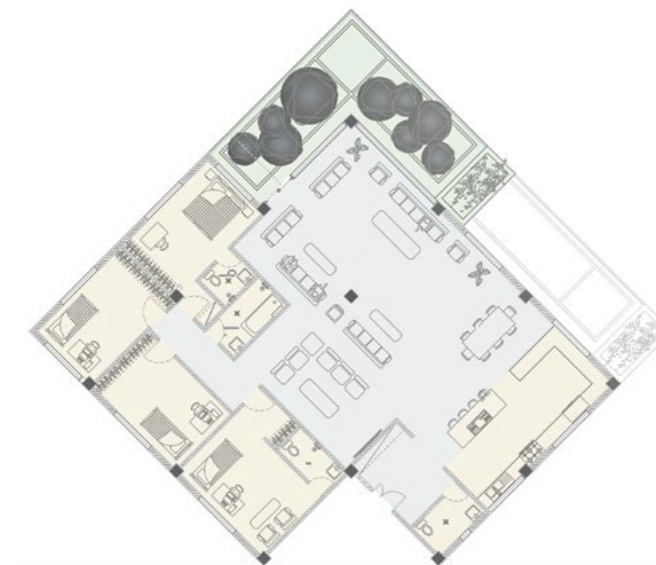
RIGHT
Typical Floor Plans



Tip A Plan



Tip B Plan



Tip C Plan



ABOVE
Site Plan

TOP RIGHT
Day Rendering | Facing

RIGHT
Night Rendering | Perspective



MOUSAVI CULTURAL CENTER

Khuzestan, Ramhormoz - Summer 2017

Tabesh Architecture Office

**«Architecture can not force people to connect,
it can only plan the crossing points, remove
barriers, and make the meeting places useful
and attractive.»**

– Denise Scott Brown



TOP RIGHT

Perspective 1 | South Facade

RIGHT

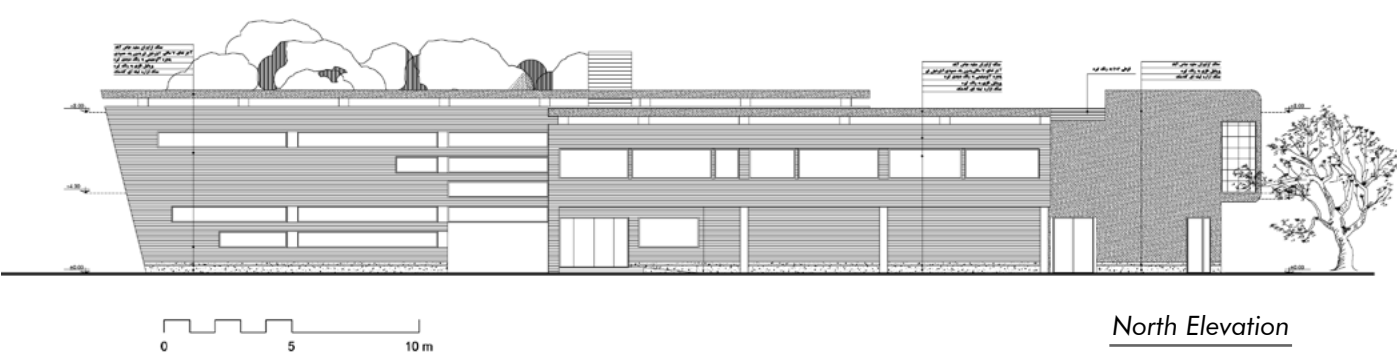
Perspective 2 | East Facade

CULTURAL CENTER IDENTITY

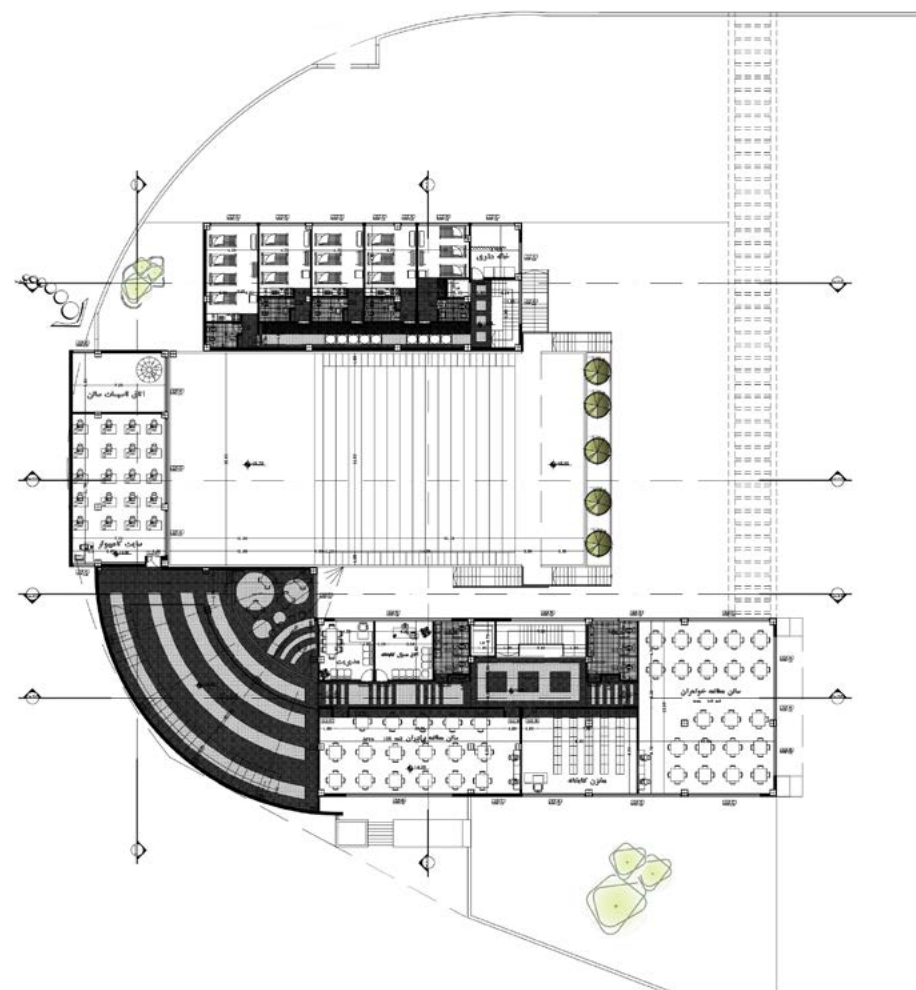
The importance of the stability of cultural identity and its impact in various fields of society and the necessity of the Ramhormoz region, need for the stability of cultural and native identity; and since the cultural center as an element that can have a significant impact on the stability and preservation of the cultural and native identity of each region and society, the creation of centers that can have a significant impact on the revival of cultural identity through social interactions

between people who feel belonging to the space, started a new movement in the path of enhancing the native identity. Creating a sense of attachment and belonging to the place, giving meaning to the place by referring to the local design, social participation among the citizens, as well as the design in harmony with the context at the same time has a great effect on the prosperity of the city's use and the interest of the people in participating

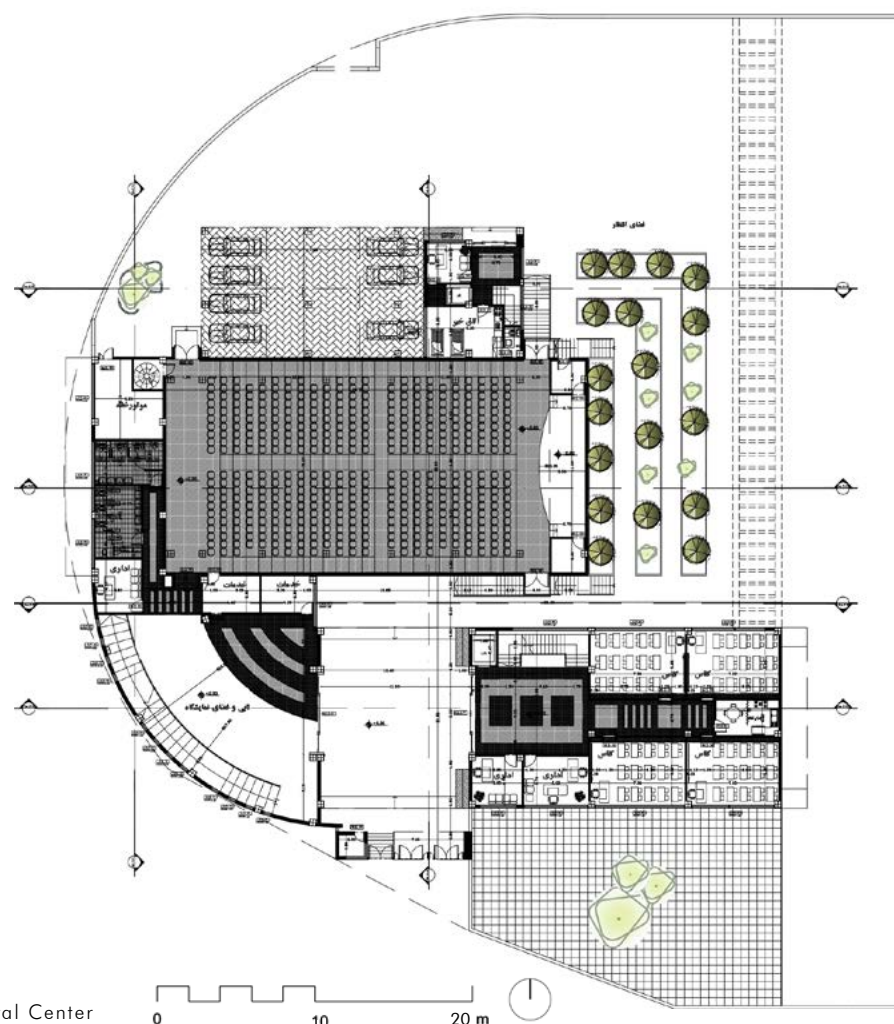
in various cultural activities. After that, the growth of recognition of the residents of the city, even other cities, to the original native cultural identity of that region and the interaction of people with each other, and then the stability of the cultural identity of the Ramhormoz region will follow.



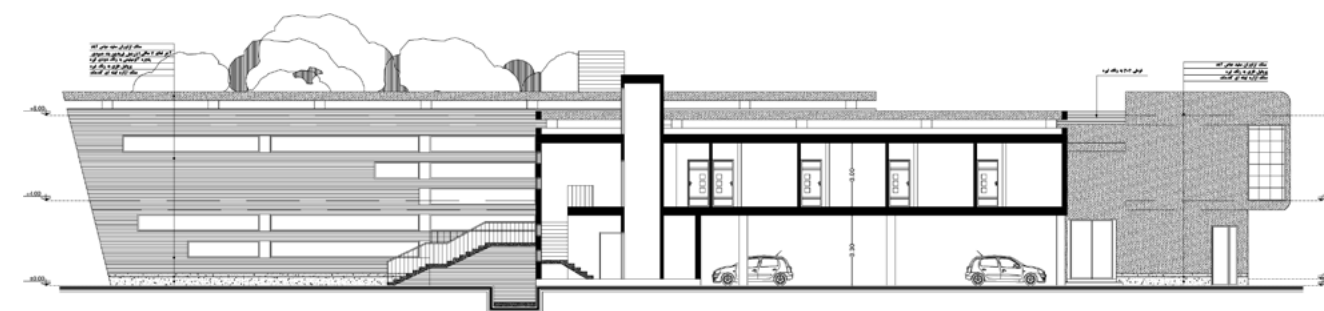
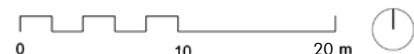
ABOVE
Perspective 3 | West Facade
TOP RIGHT
Interior Rendering | Prayer Room
RIGHT
Perspective 4 | Bird's Eye View



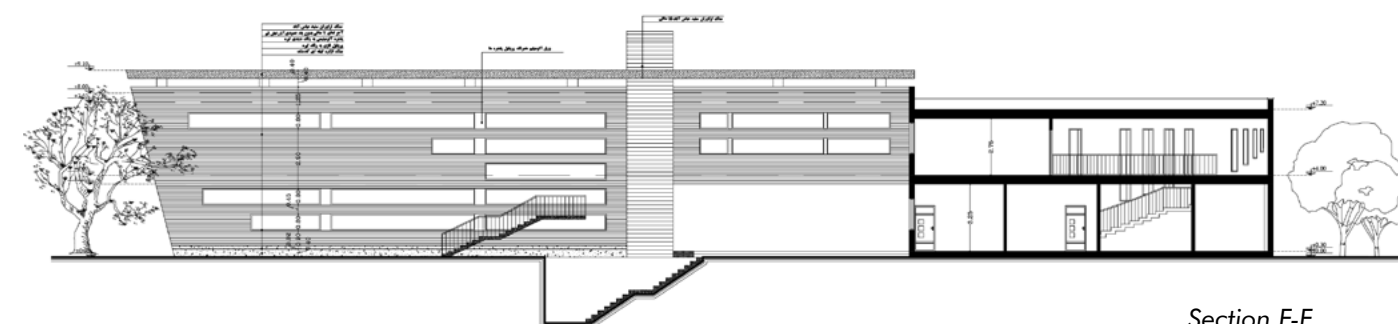
First Floor



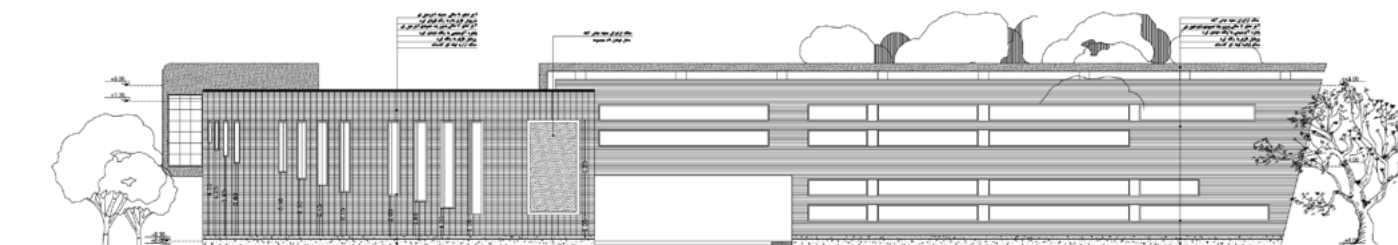
Ground Floor



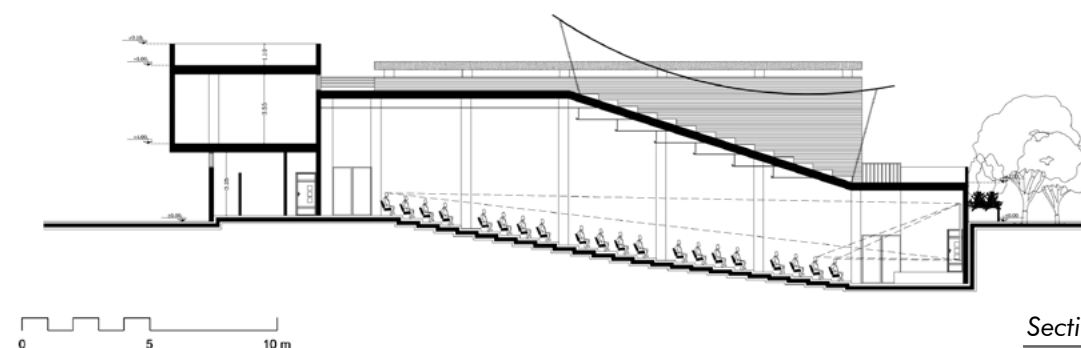
North Elevation



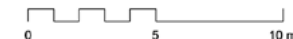
Section F-F



South Elevation



Section D-D



ABOVE
Floor Plans

RIGHT
Sections and Elevations



SARLAT NEIGHBORHOOD REVITALIZATION

Isfahan, Sarlat - Spring 2018
Art University of Isfahan

«The goal of neighborhood revitalization is to improve communities in a way that makes a lasting impact on the quality of life of its residents. Habitat's goal is to measurably improve neighborhoods in the focus areas laid out by the Quality of Life Framework, such as housing, transportation, safety, amenities and education.».

– Habitat for Humanity



THE CHARACTER OF SARLAT

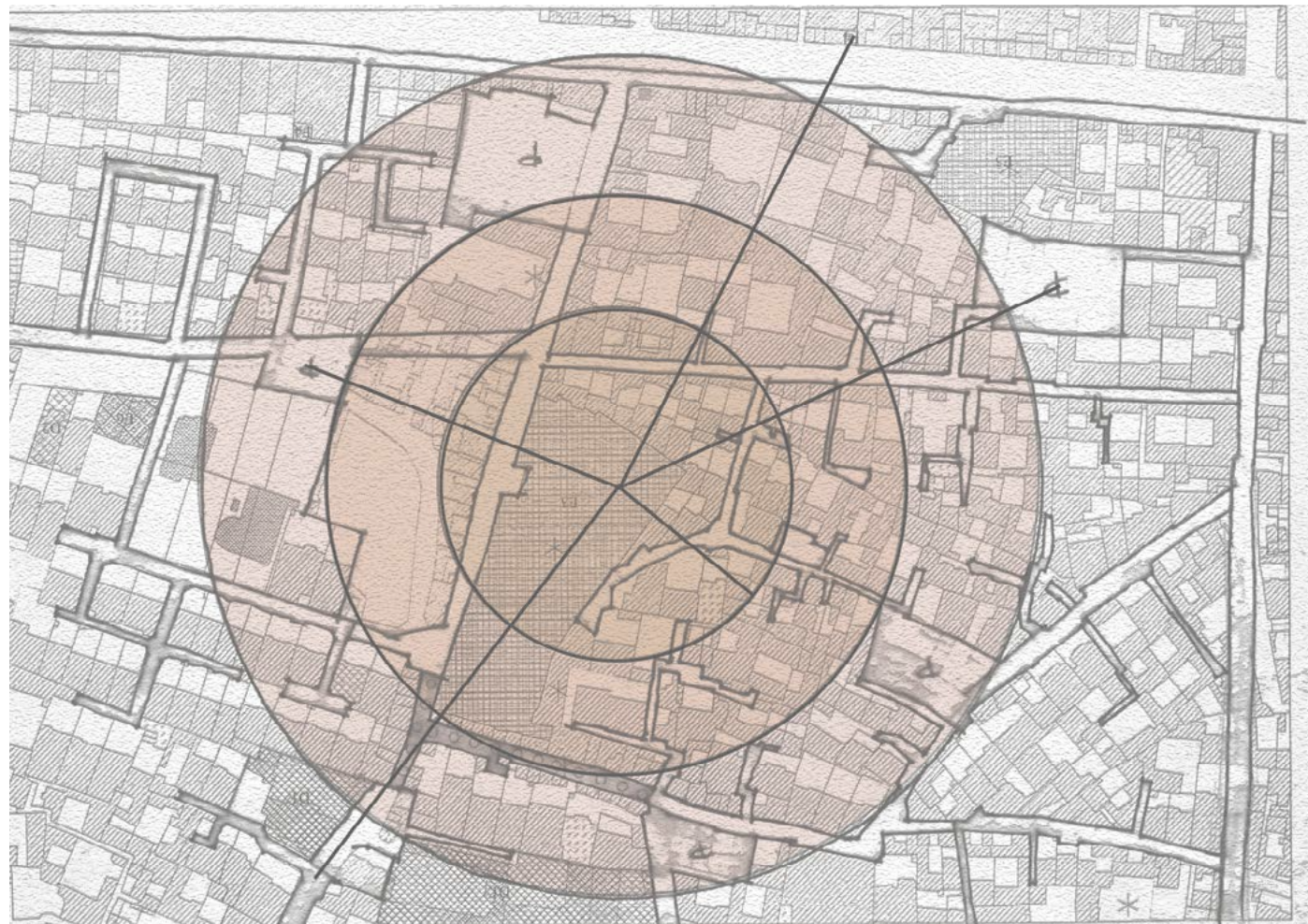
The project of Sarlat Neighborhood Revitalization was a issue that sought the lost spirit of the neighborhood that was becoming more and more faded and lost.

The neighborhood of Sarlat «which means the place where stream is divided into two parts.» When it was formed and the spirit of residence and life flowed in it, it was like a human being who, with his own characteristics and features, was understood

in the minds of others. However, over time and the events that took place in this neighborhood and are still happening, this neighborhood gradually lost its personality unity, and observed contradiction in every corner of this place.

For this purpose, with the aim of reviving the unity of salat personality and to improve its situation, we began to write and categorize as many good traits as can be given to

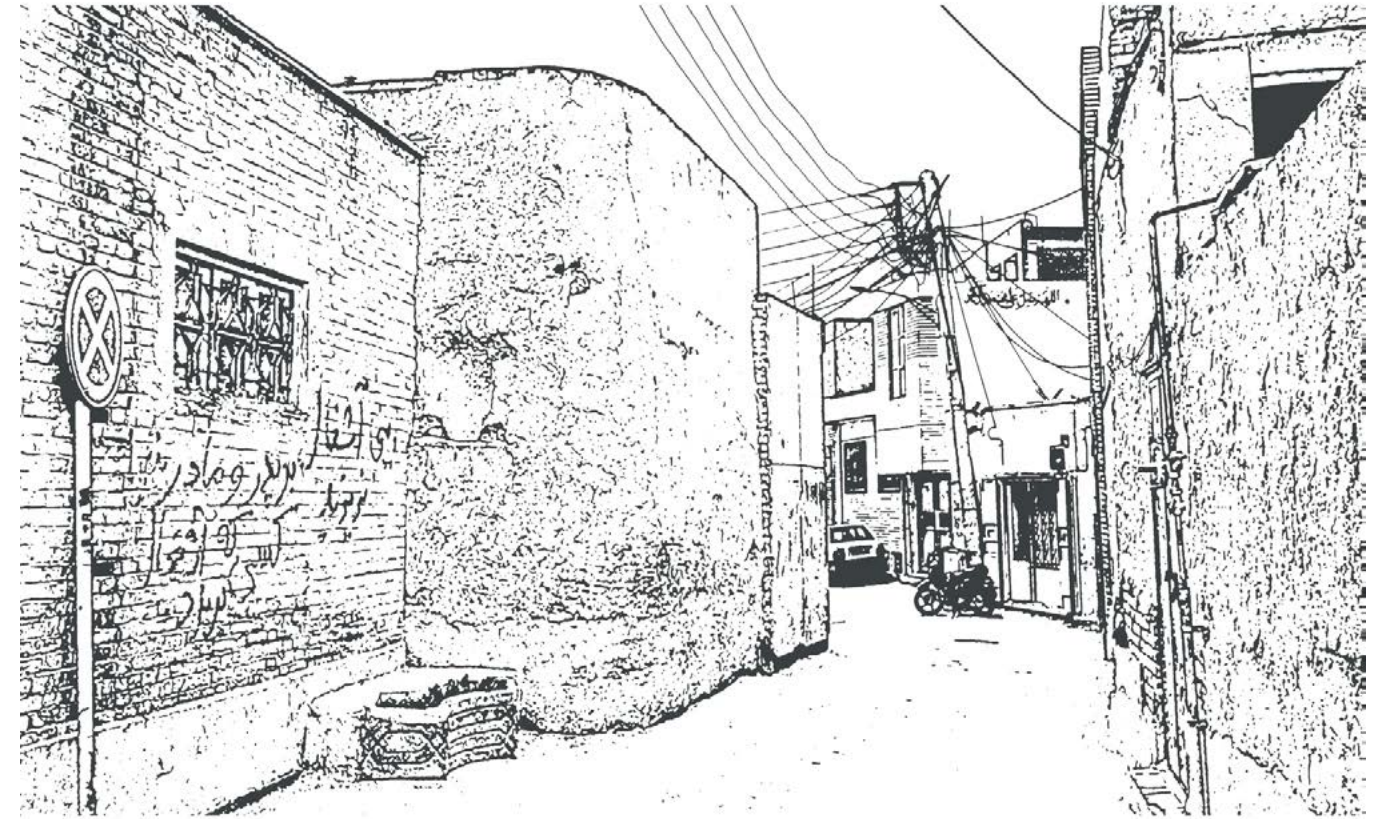
a neighborhood character. The number of these traits is countless and can be added at any time to make neighborhood better and better. Just like a human being whose perfection and goodness have no limits and he can be better to the highest degrees.



ABOVE
Site Selection

TOP RIGHT
Photo of Sarlat|Alley

RIGHT
Revitalization Sketch|Alley



REVITALIZATION PROCESS

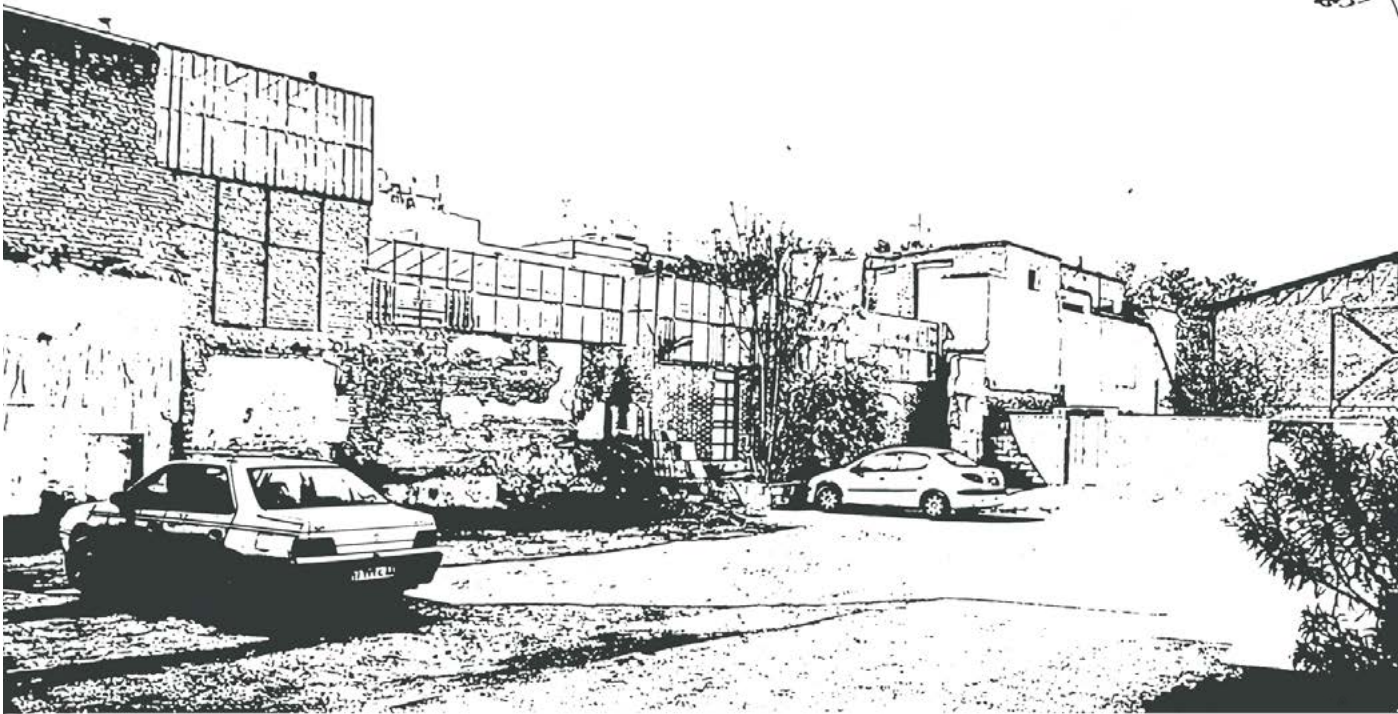
We started walking in Sarlat and with the aim of identifying these traits in Sarlat, we started to observe and sketch the current situation.

How many neat backgrounds surrounded by a veil of chaos,

or the simplicity that was obscured by the bragging and boasting.

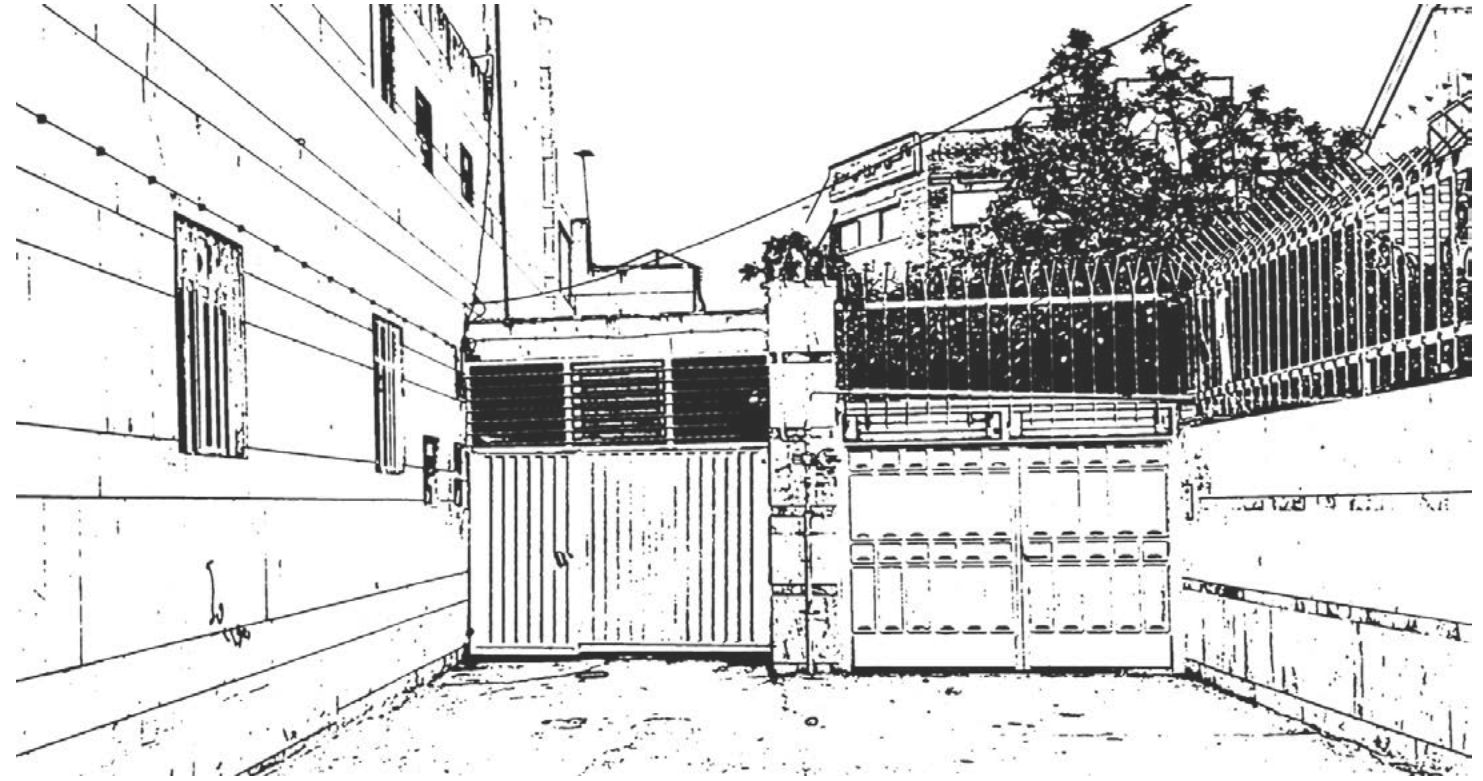
Wherever Sarlat`s character was in conflict with these good traits, we diagnose it and identified the cause; And Wherever we saw

such good traits in it, we took it as an example in reviving its character to form that`s Sarlat character.



ABOVE
Revitalization Sarlat|Neighborhood

RIGHT
Taking Patterns from Sarlat



ABOVE
Revitalize Sarlat | Alley

RIGHT
Revitalize Sarlat | Dead-lock

ANONYMOUS MARTYRS' MONUMENT

Mazandaran, Nowshahr - Autumn 2019
Municipality and the Islamic Council of Nowshahr

**«Ancient monuments are full of wisdom, for
they have been filled with what they have
seen and heard for hundres of years.»**
– Mehmet Murat Ildan



DESIGNING THE PATTERN OF HABITATION

Isfahan, Hasse Slum Area - Summer 2020
Ramin Madani, Behroz Shahbazi, Mohsen Afshari

«Dwelling is an essential feature of the human being. It is an establishment of a meaningful relationship between man and a particular given environment. It is first and foremost through the identification with a place that we give our life an existence.»

– Christian Norberg-Schulz



PATTERN OF HABITATION

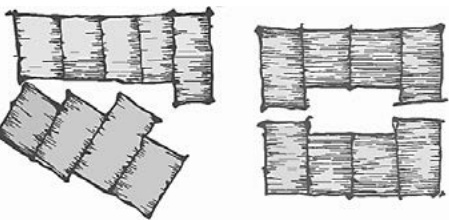
Having a proper habitation, is one of the most important requirements for human life and development of his potentials. nasty residential environment, in addition to wasting a lot of individual and family potentials, also jeopardies the health of the community.

Furthermore, one of the most important problems in slum areas is the lack of proper habitation for its residents. The problem of residency in slum

areas, has led governments to take advantage of different management approaches and attitudes, when faced with it.

Sometimes,asacanceroustumor caused by the accumulation of excessive people who are poor, resulting from the culture of poverty, there is no other way than to eliminate and destroy it; And it is sometimes seen as an opportunity for big cities in order to try enabling and improving it. However,

an overview of the history and approaches taken to change slum areas shows, that in most cases, these approaches have not yielded satisfactory results. Undesirable residential situation, in the «Hasse Slum Area», has a negative impact on the quality of life of its residents. Therefore, a study was needed to provide solutions to improve the quality of their habitation by considering the status quo of these areas and their life needs.

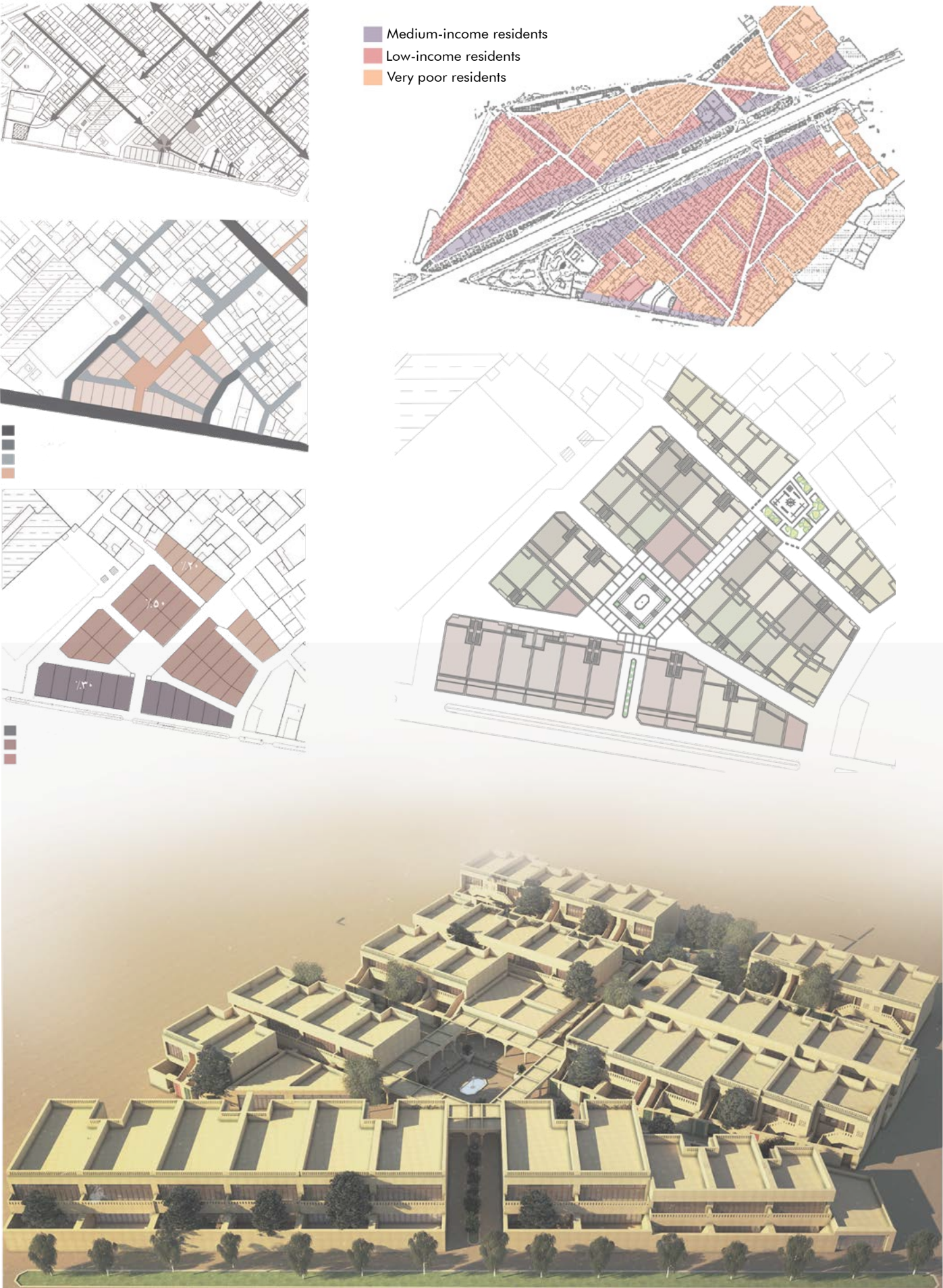


ABOVE
Site Location | Hasse Slum Area

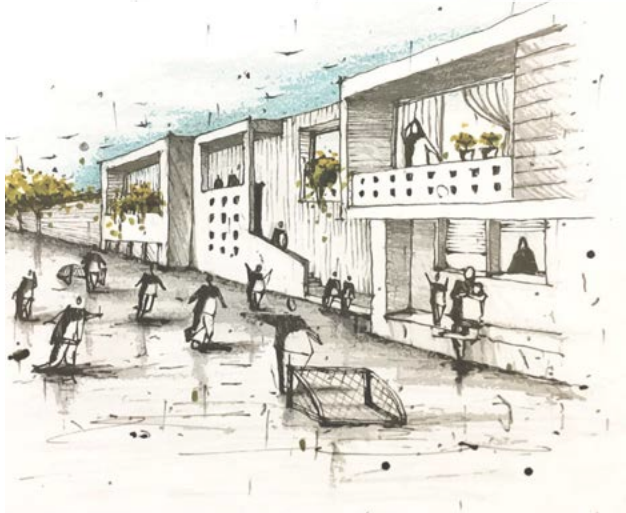
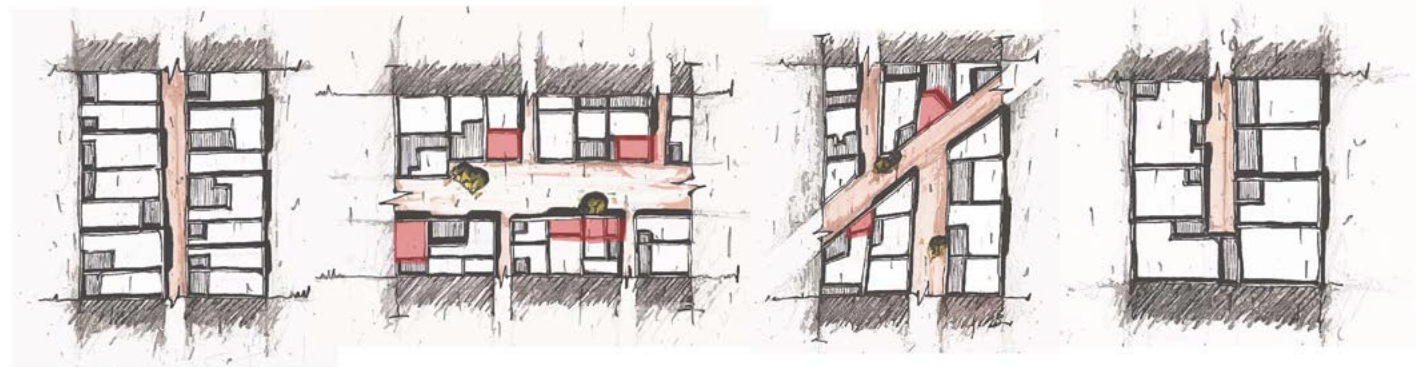
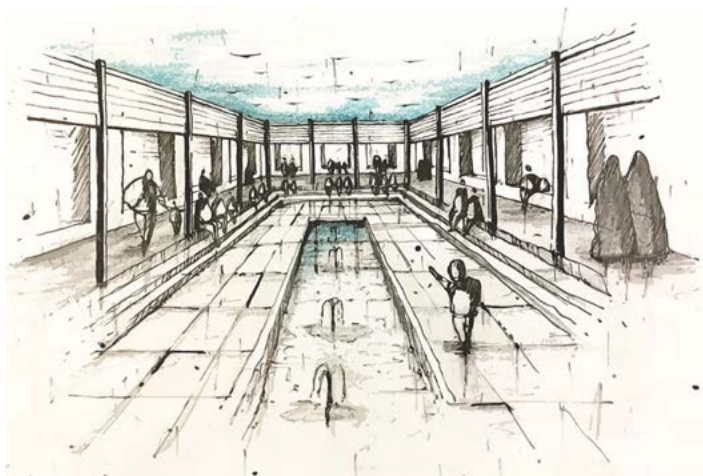
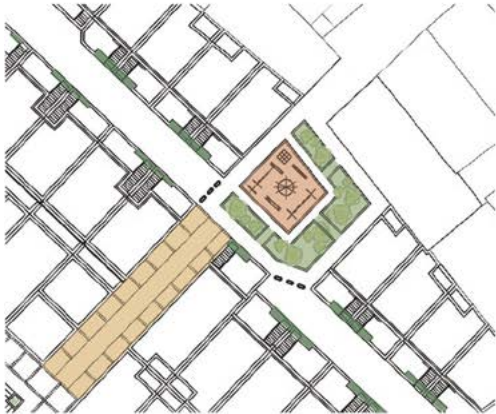
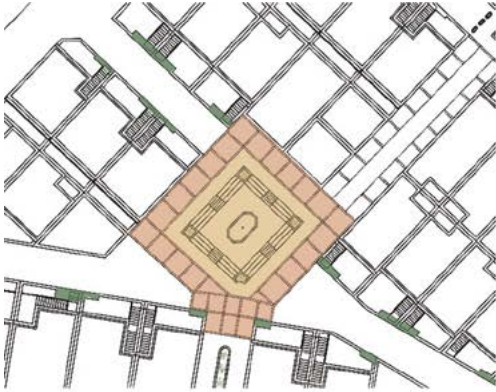
TOP RIGHT
Conceptual Diagrams | District Scale

RIGHT
Perspective 2 | District Scale

DESIGN PROCESS IN DISTRICT SCALE



DESIGN PROCESS IN NEIGHBORHOOD SCALE



ABOVE
Conceptual Diagrams|Neighborhood Scale

RIGHT
Perspective 3|Neighborhood Scale



DESIGN PROCESS IN RESIDENTIAL UNIT SCALE



DR. AMINI'S HOUSE FACADE

Isfahan, Shahreza - Winter 2020

Alireza Iranpour

«Every house on every street is really just a family facade. We look at it and think we know what's going on inside, but we never really have any idea.»

– Harlan Coben



TOP RIGHT

Perspective 1 | Day Rendering



RIGHT

Perspective 2 | Night Rendering

CHOOSING THE RIGHT MATERIAL

When designing the façade of a building the designer must balance practical and technical requirements with the aesthetics that will define the identity of the building. Vertical batten facades are increasingly popular as they are an elegant façade solution that can bring a tactile warmth and shadow-play dynamism to a building.

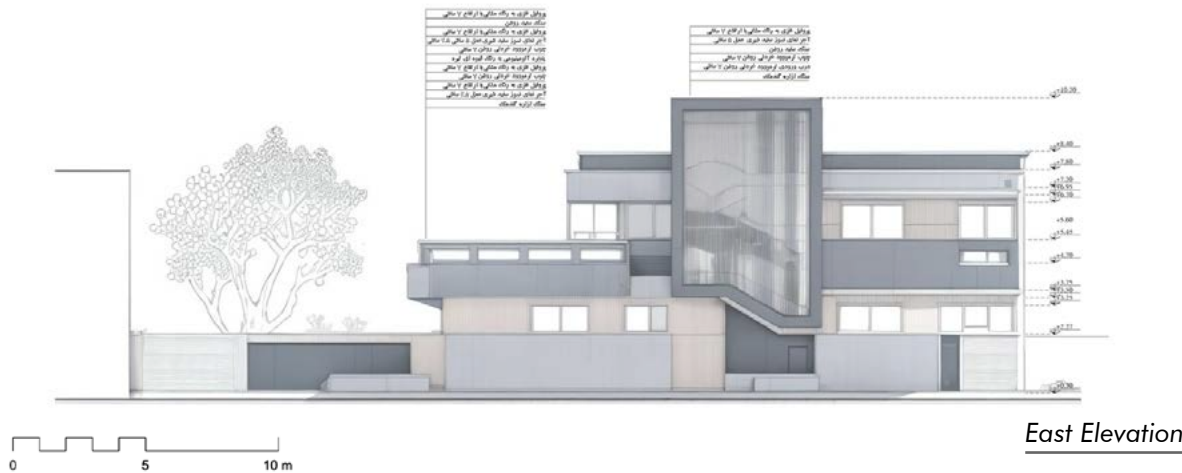
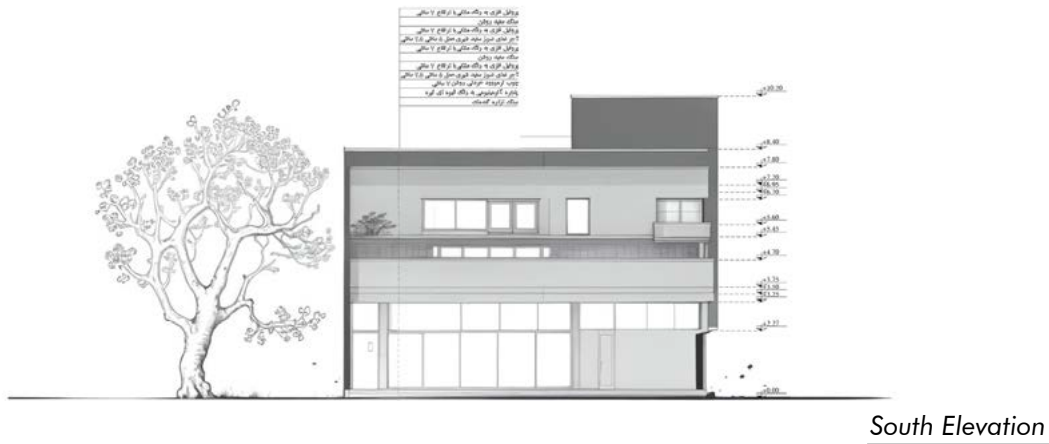
The design and specification of a façade is a crucial part of creating a beautiful a functional

façade that will endure the ravages of use and the elements. The first step to designing a façade is to select the materials and products which are supposed to be used. The primary decision is whether to specify brick and stone or natural wood or an integrated aluminum composite system and then combine them together that they have perfect harmony.

Despite natural warmth and

attractive appearance of some materials; they have challenges that come with its use. for instance natural wood is heavy, prone to warping, fading and leeching and requires significant maintenance over its life span.

Finally, it was decided that brick will be used as the main material for this project. Because it is part of local materials and this means that it is cheap to prepare and requires less maintenance.



ABOVE
Perspective 3 | East Facade

RIGHT
Perspective 4 | South Facade



TWO APARTMENTS INTERIOR DESIGN

Isfahan, Shahin Shahr - Summer 2021

Hamidreza Soltani ,Alireza Iranpour

«The essence of interior design will always be about people and how they live. It is about the realities of what makes for an attractive, civilized, meaningful environment, not about fashion or what`s in or what`s out. This is not an easy job.»

– Albert Hadley



DESIGN WITH TOTAL INTEGRATION

Over the years, interior design has evolved according to the needs that arise, but above all according to the experiences it seeks to evoke in the user. In the last two years we have witnessed a radical change and a special interest in this subject because the pandemic forced us to pay specific attention to the configuration of the places we inhabit. This brought about much more holistic designs that

seek to address the wellbeing of the user, combining colours, sensory experiences, technology and natural elements that promote health. We believe that interior design is fundamental in the conformation of each space and even more so when combined with hygiene and health but above all with the day-to-day, to offer experiences that stimulate the senses and the quality of life.

Creating attractive spaces that anticipate the needs of users relies on several factors: scale, circulation, functionality, and comfort. However, the past few decades have proved that the visual appeal of a project is also greatly important, and can make or break the interior space.



ABOVE
Perspective 2 | Kitchen

TOP RIGHT
Perspective 4 | Living Room

RIGHT
Perspective 3 | TV Room



AESTHETIC SIDE OF INTERIOR DESIGN

In this project, we will explore the aesthetic side of interior design, looking at popular styles of Shahin Shahr and how architects and designers around the world use elements such as color, furniture,

accessories, and finishes to define their spatial identity. There is often a confusion between interior architecture and interior design, as they do tend to overlap occasionally.

Interior architects tackle the technical stages of a project; they work on structural renovations, the spatial organization and functionality of a space.



TIMCHE MESGHALI COFFEE SHOP

Isfahan, Naghsh-e Jahan Square - Summer 2021

Rassoul Majidinia

«Tradition is important when it contains moments of change, when it is not just outward form and when it also implies an idea of what goes on inside a building, of conflicts and a potential for innovation. otherwise tradition just means being stuck in a rut.»

– Alvaro Siza



PROCESS OF CONSTRUCTION

Timcheh is a part of Iranian bazaars that is architecturally similar to the main rows of the bazaar, but is built in a smaller size. Timchehs usually have a basin in the middle surrounded by cells on two or three floors, each cell belonging to a merchant. Timchehs function like a small market where several similar businesses are concentrated.

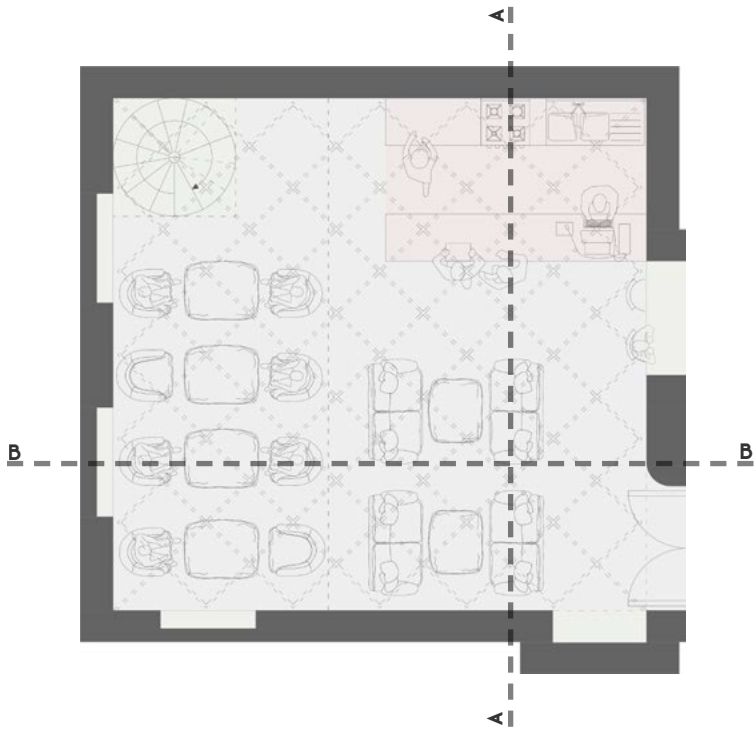
The design concept of Timche Mesghali CoffeeShop overcame

a change in the process of construction after the demolition works revealed fragments of old stucco moldings and wood structure of ceilings. for the ceiling and spotlights for coffee tables.

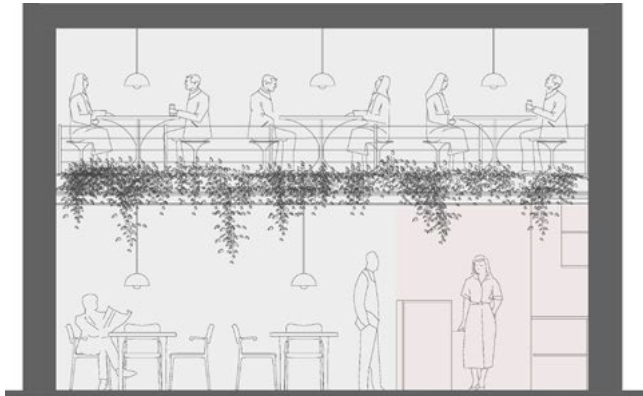
This discovery encouraged us to build the interior around these pieces of living history in the very heart of the old traditional Isfahan city. The coffee shop has two lighting scenarios: diffused lighting

for the ceiling and spotlights for wall-mounted artifacts.

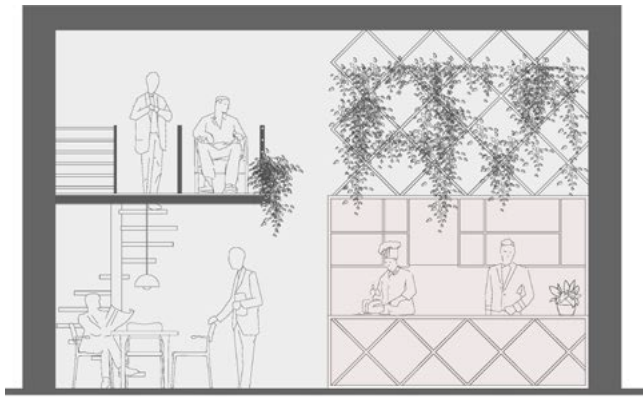
Our role in this project as an architect was only to accentuate the historical elements of this place, so we tried to avoid interfering with the place as much as possible.



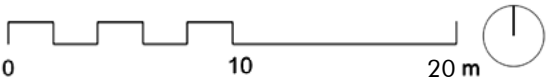
Ground Floor Plan



Section A-A



Section B-B



GETTING IDEAS FROM EXISTING ELEMENTS

Among the elements from which the idea was taken during the design was the details decoration pattern of Timche`s ceiling.

in which a square is placed in the center of another square, which itself consists of four rectangles

with the dimensions of half the center square and four squares with the dimensions of a quarter of the center square. And in this way, it has created the ceiling covering pattern.

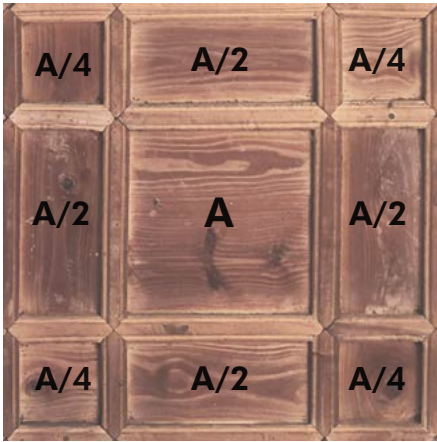
We got ideas from this pattern

in the design of the floor covering as well as the false ceiling of the coffee shop.

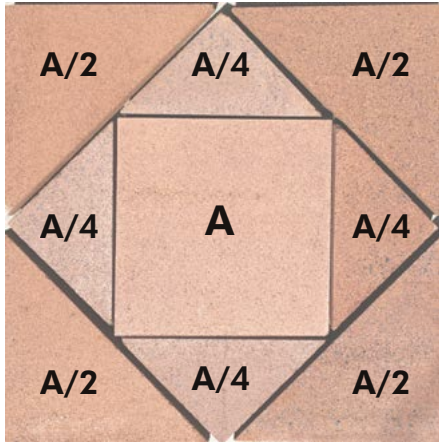
Timche`s Ceiling



Inspiration Step



New Pattern



ABOVE

Getting Ideas Process|Timche`s Ceiling

TOP RIGHT

Interior Design|Coffeeshop

RIGHT

Before Project|Exterior



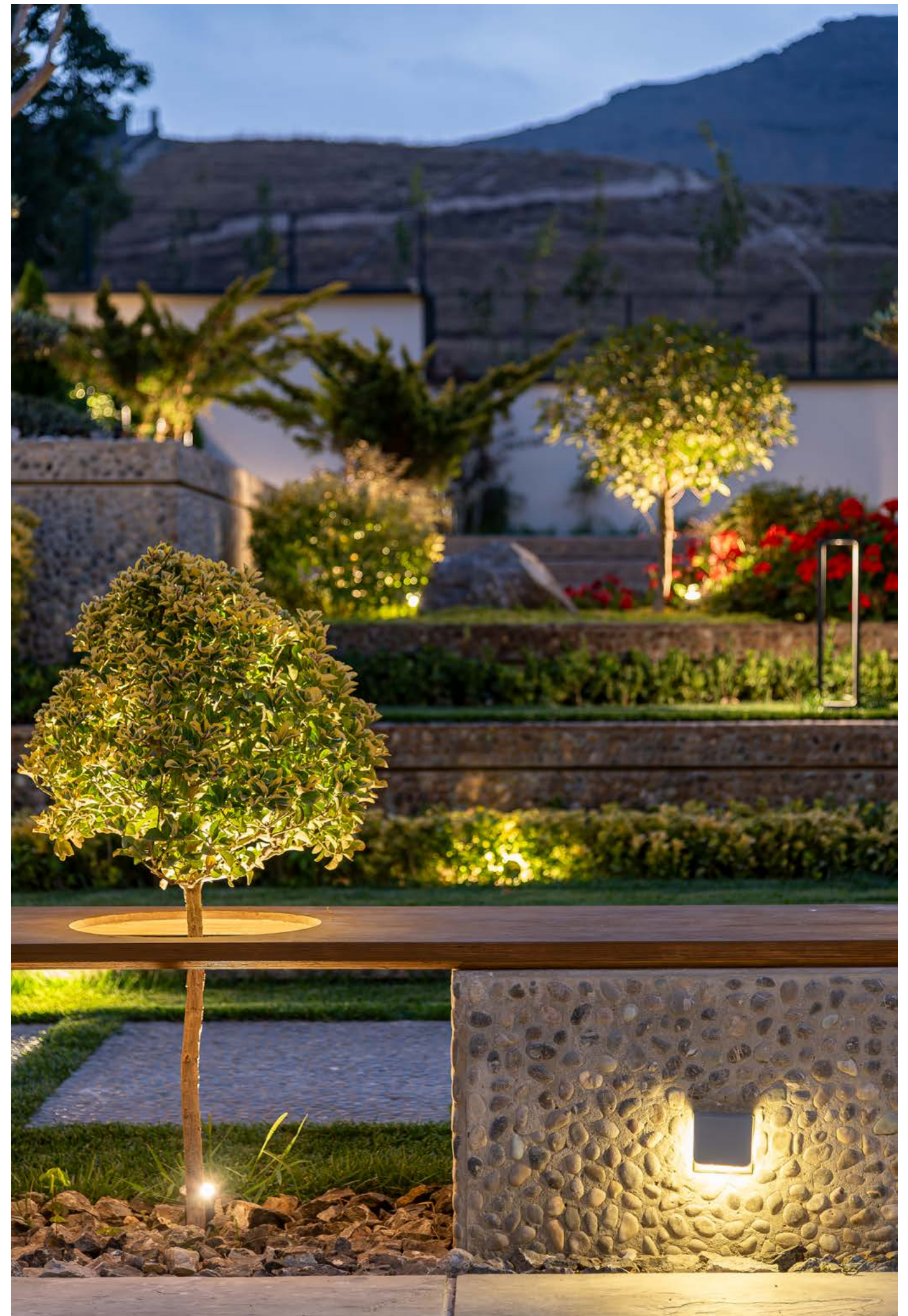
BAGHBAN'S GARDEN

Tehran, Meygun No - Winter 2023

Moravej Arch Studio

**«The villa should be a place where the mind
is at ease, and the soul is at peace; The place
that should be simple, but elegant.»**

– Andrea Palladio



DESIGN INTEGRATED IN THE TOPOGRAPHY

The Baghbans Garden is an extension to the Baghbans Villa in Tehran, Meygun. The Villa was built in 2014 on a hill with %15 slope.

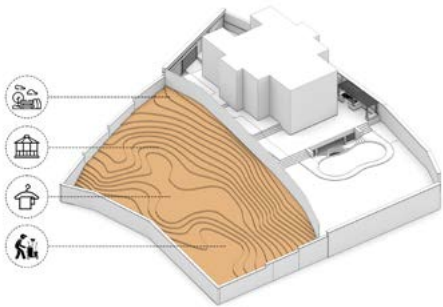
The project consist of four main components: The terraced garden based on the natural incline of the land, The gazebo and dance stage, The dressing room and services, and the Janitors house.

The advantages of Gardens for villas are well known. In addition to bringing closer contact with the outside from the inside, it substantially improves comfort by providing more natural lighting and ventilation.

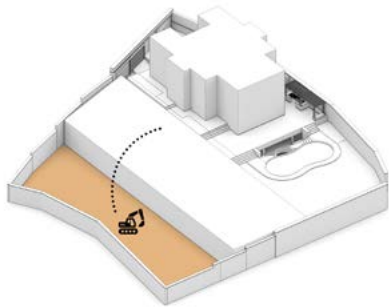
In a design that seeks greater integration between the use of the area and the created garden, thinking about furniture that integrates with the plants and

architecture is a way of making the landscaping even richer.

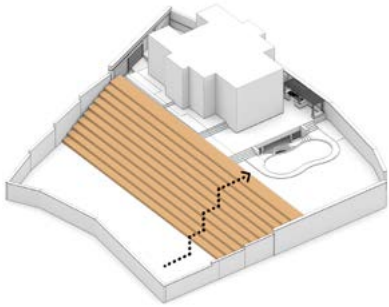
Implementing water as an element in the project made the space even more synesthetic by bringing new sensations to smell and hearing. In addition to the playful factor that it adds to the environment, it became an invitation for people to see your movement, refresh their feet or even feed fish.



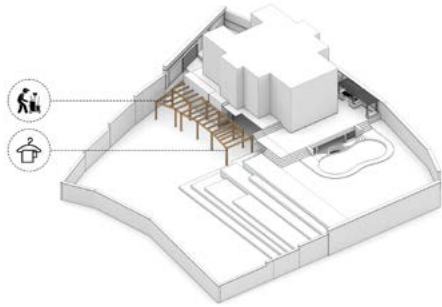
1. Four main client needs of project.



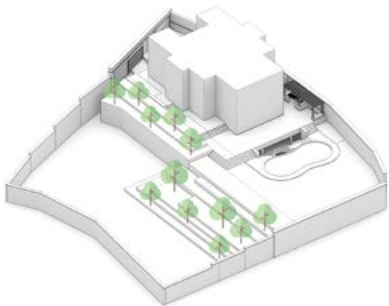
2. Excavation and embankment.



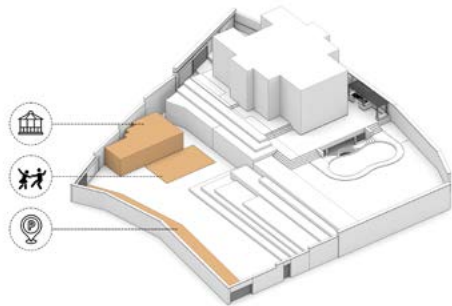
3. Created terrace topography for the purpose of vertical circulation.



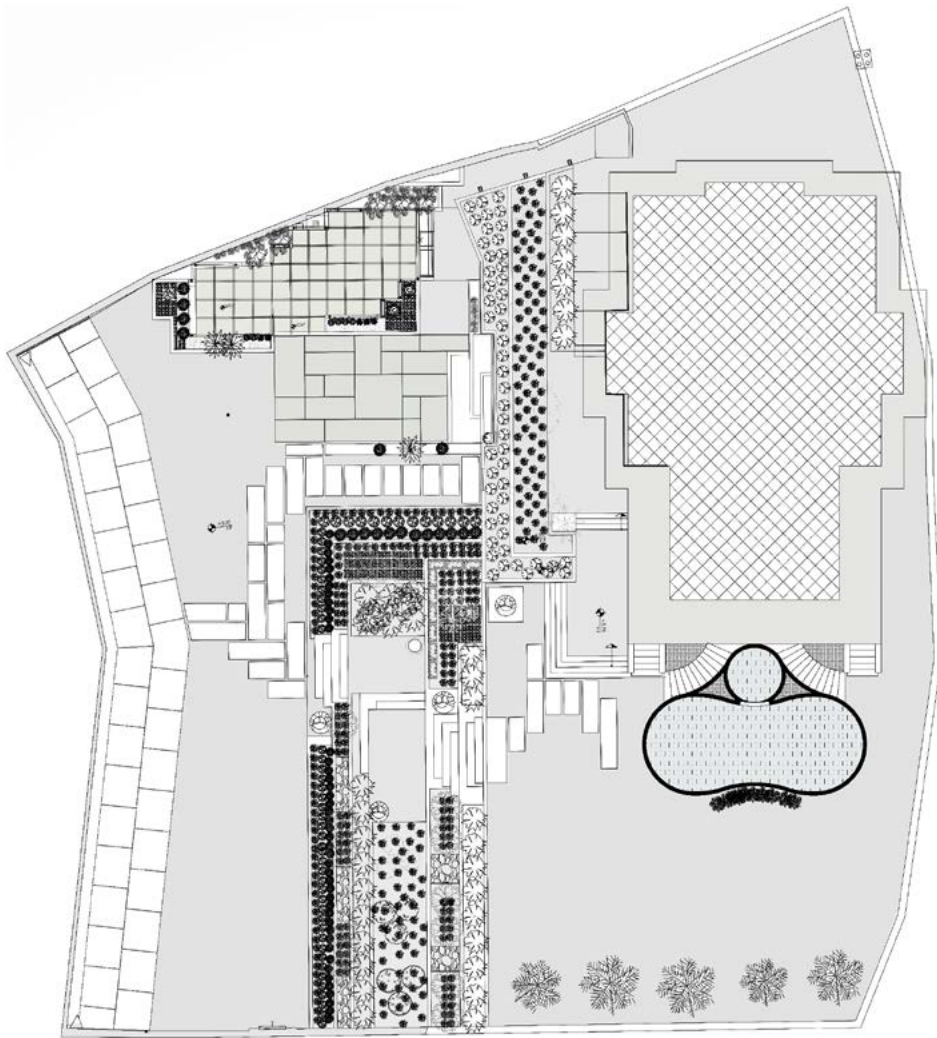
4. Placing a dressing room and janitors house because of its proximity to the main building



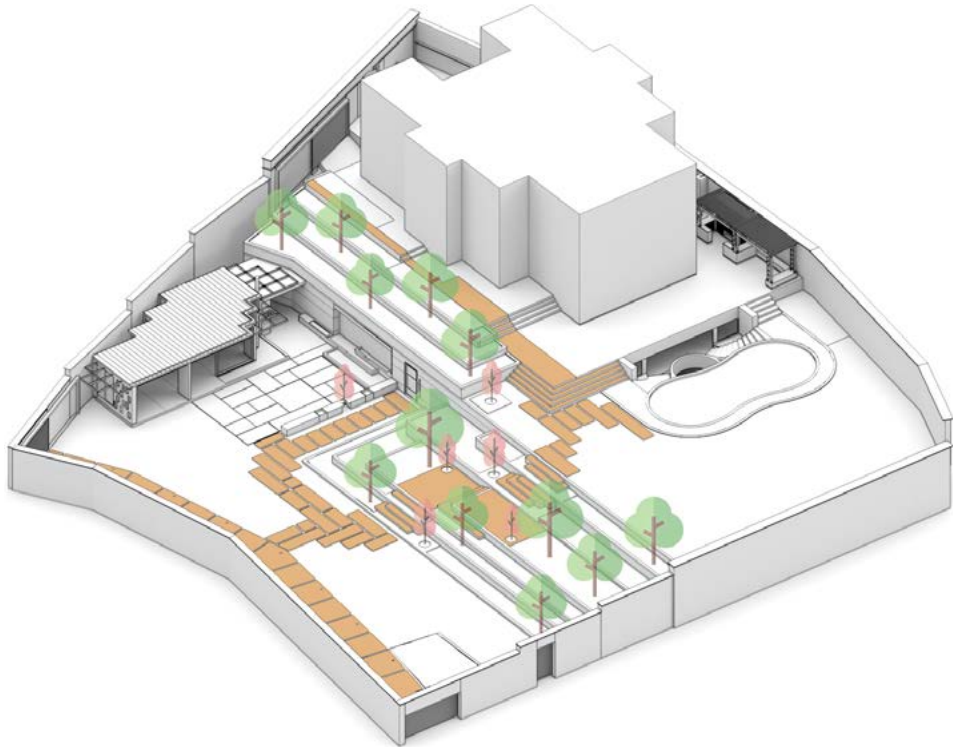
5. Planting plants in plots.



6. Placement of gazebo, dance space and parking.



Project Site Plan

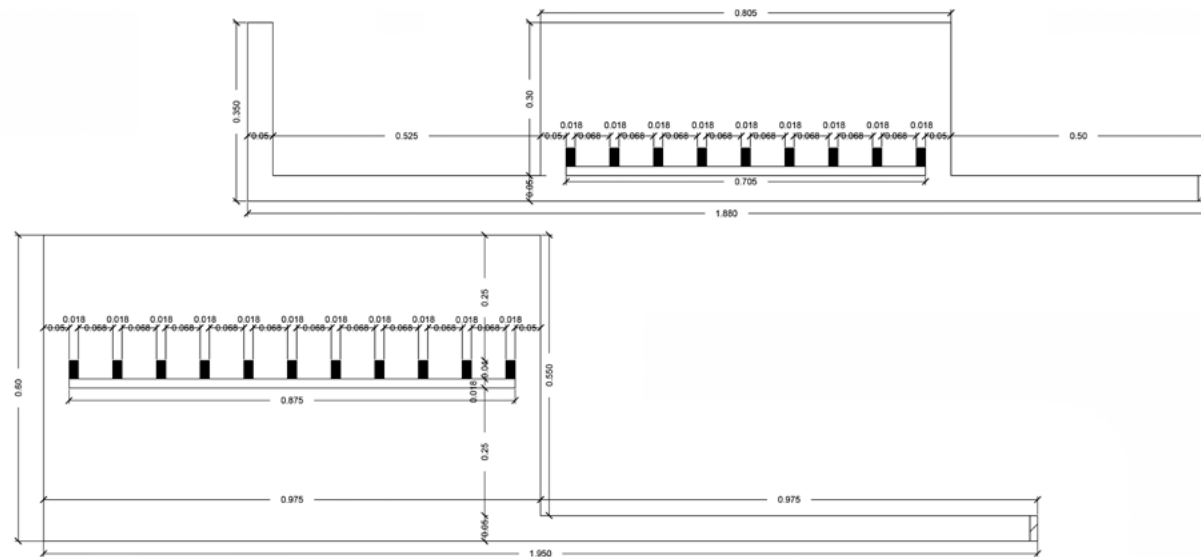


Motion Circulation

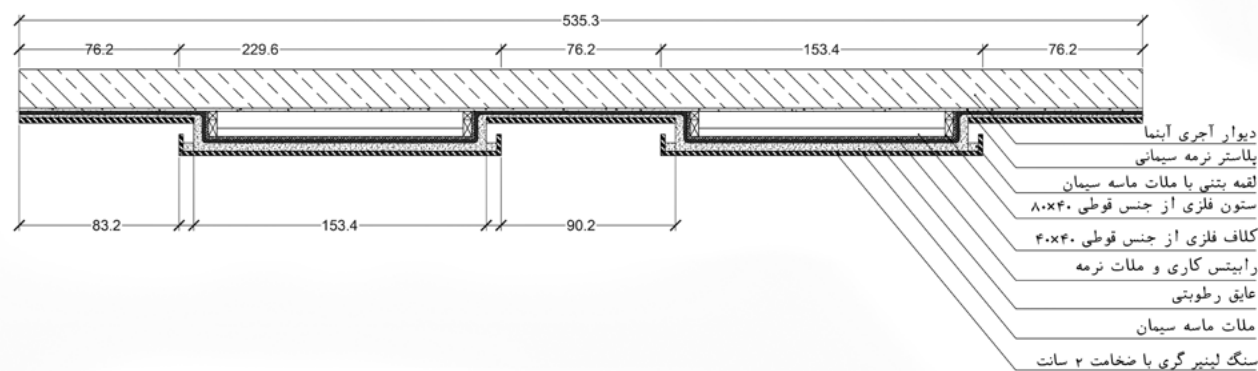


ABOVE
Perspective 2 | South & West View

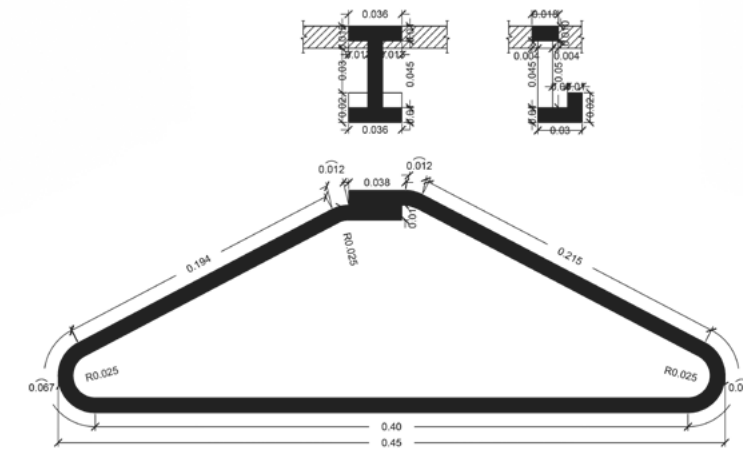
RIGHT
Perspective 3 | Gazebo View



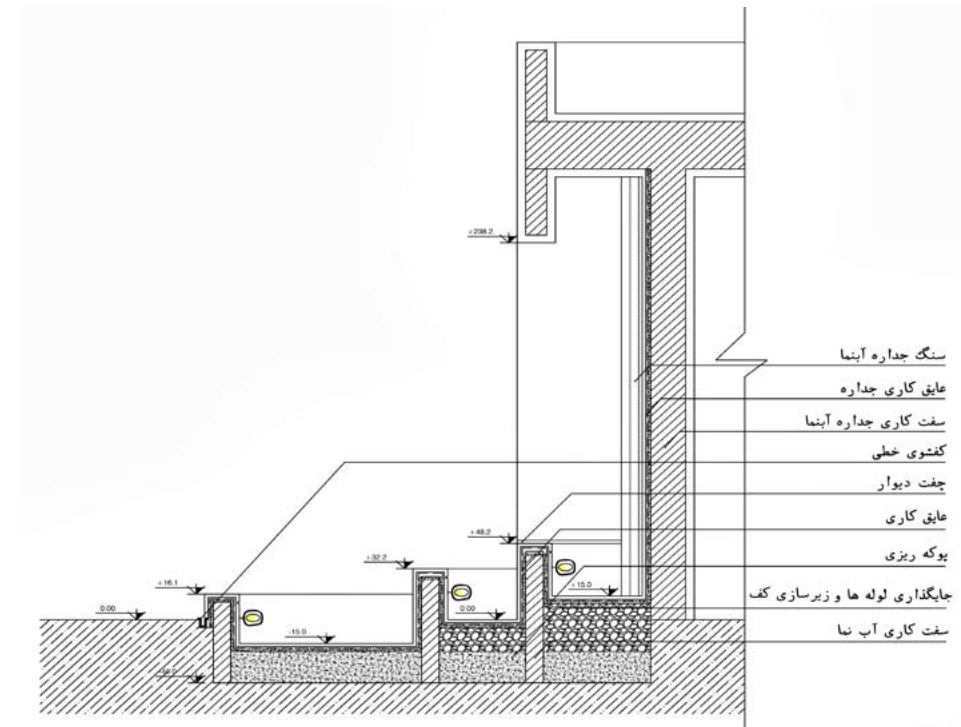
Construction Details of the Dressing Room Closet



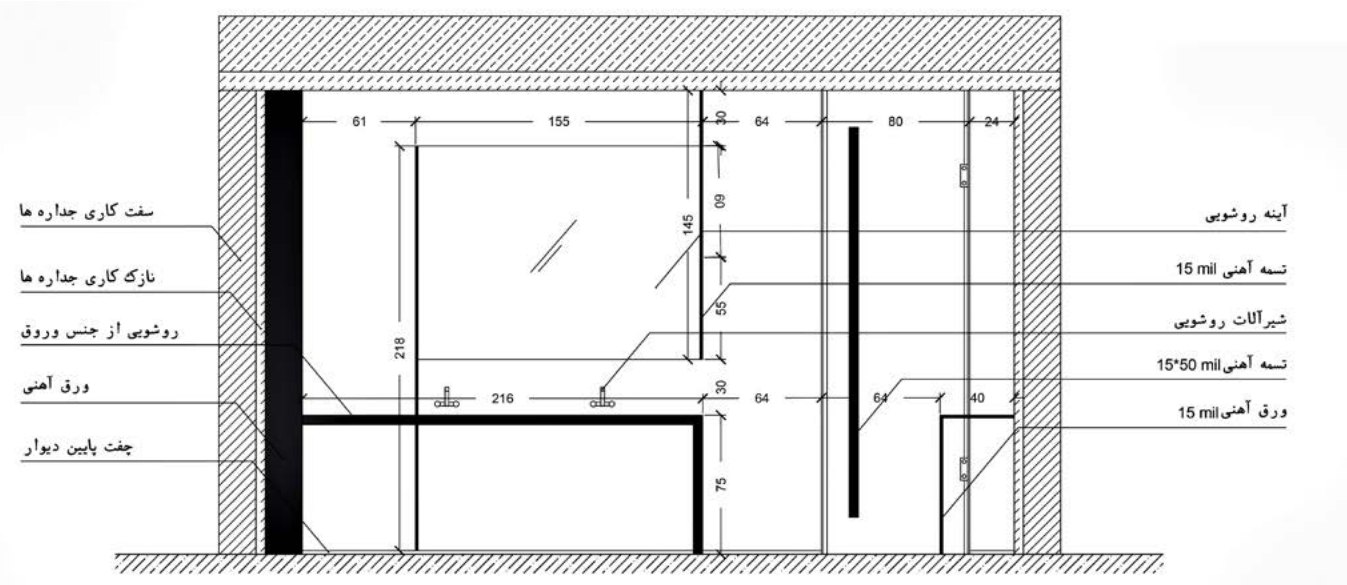
Top-view Section of the Fountain wall



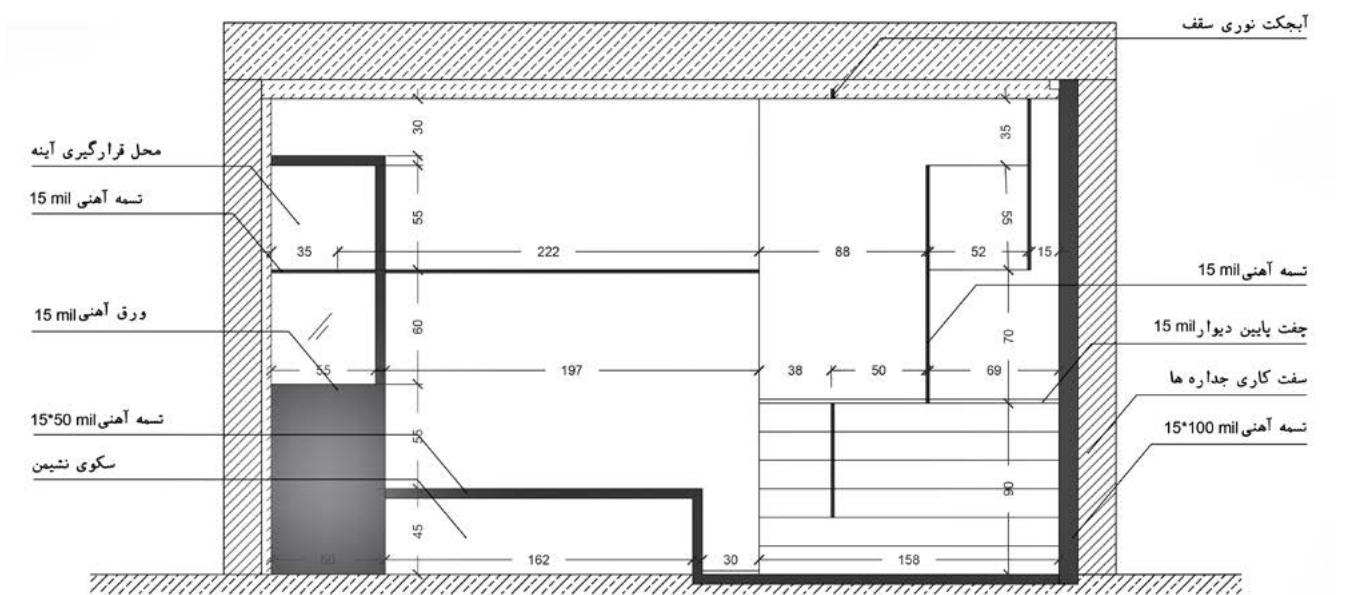
Construction Details of Dressing Room Hanger



Wall Section of the Fountain



Washroom Section A-A



Dressing Room Section A-A



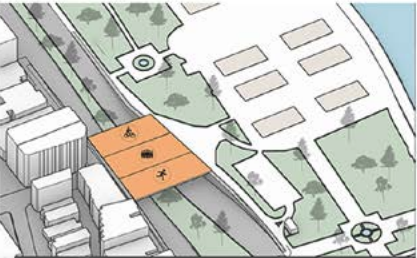
ZAYANDEH RUD COMPETITION

Isfahan, Abshar - Winter 2023
Moravej Arch Studio

«When the water of Zayandeh Rud flows,
the bridges have a special appearance and
beauty.»
– Ali Mohammad Fassihi



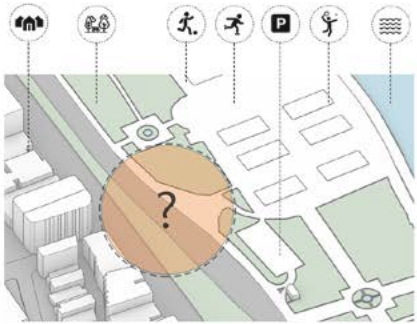
DESIGN PROCESS



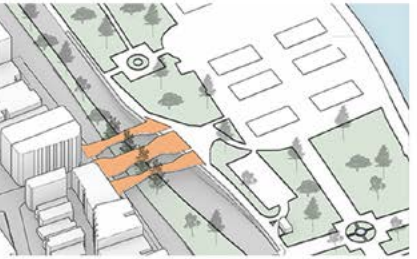
3. Creating a three-part individual organization.



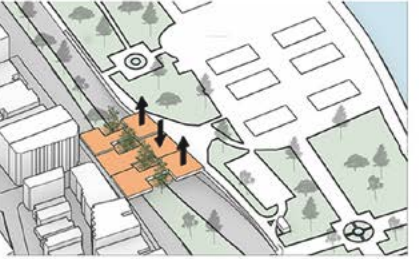
2. Creating an underpass for cars.



1. Existing potentials.



6. Using curved forms to more communicate with nature.



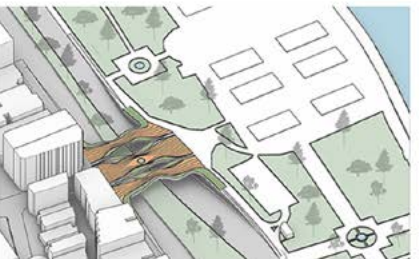
5. Creating different levels of the floor layers.



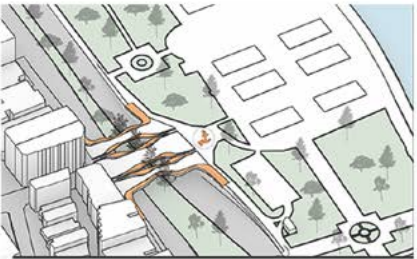
4. Making holes in the floor to connect the bottom with the top.



9. Creating a canopy to moderate the sun-light.

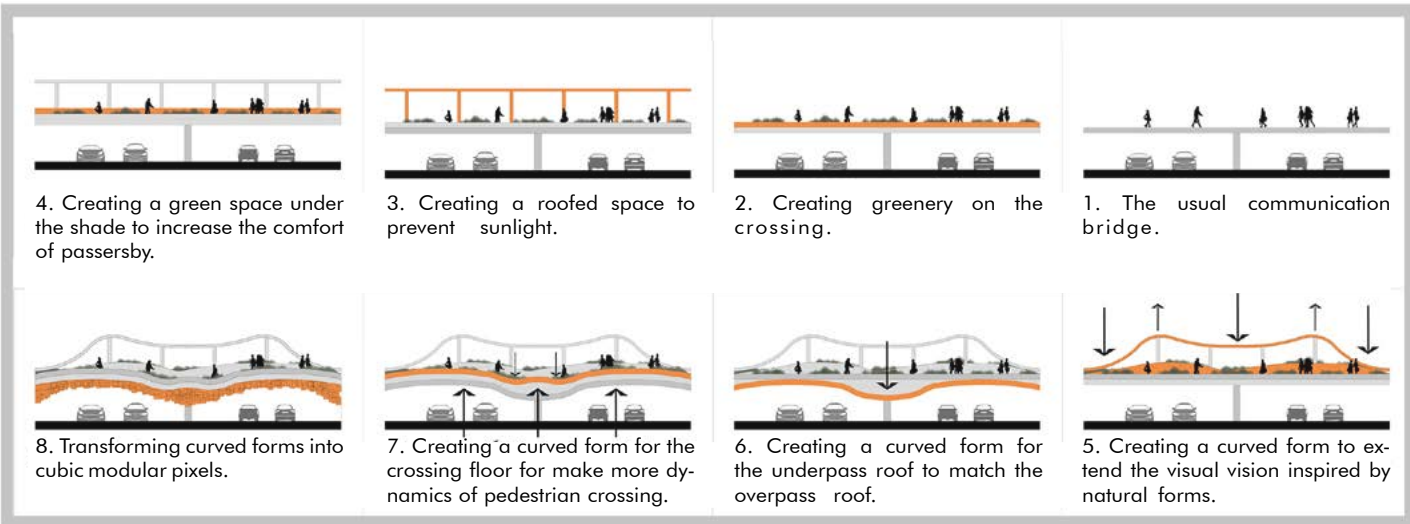
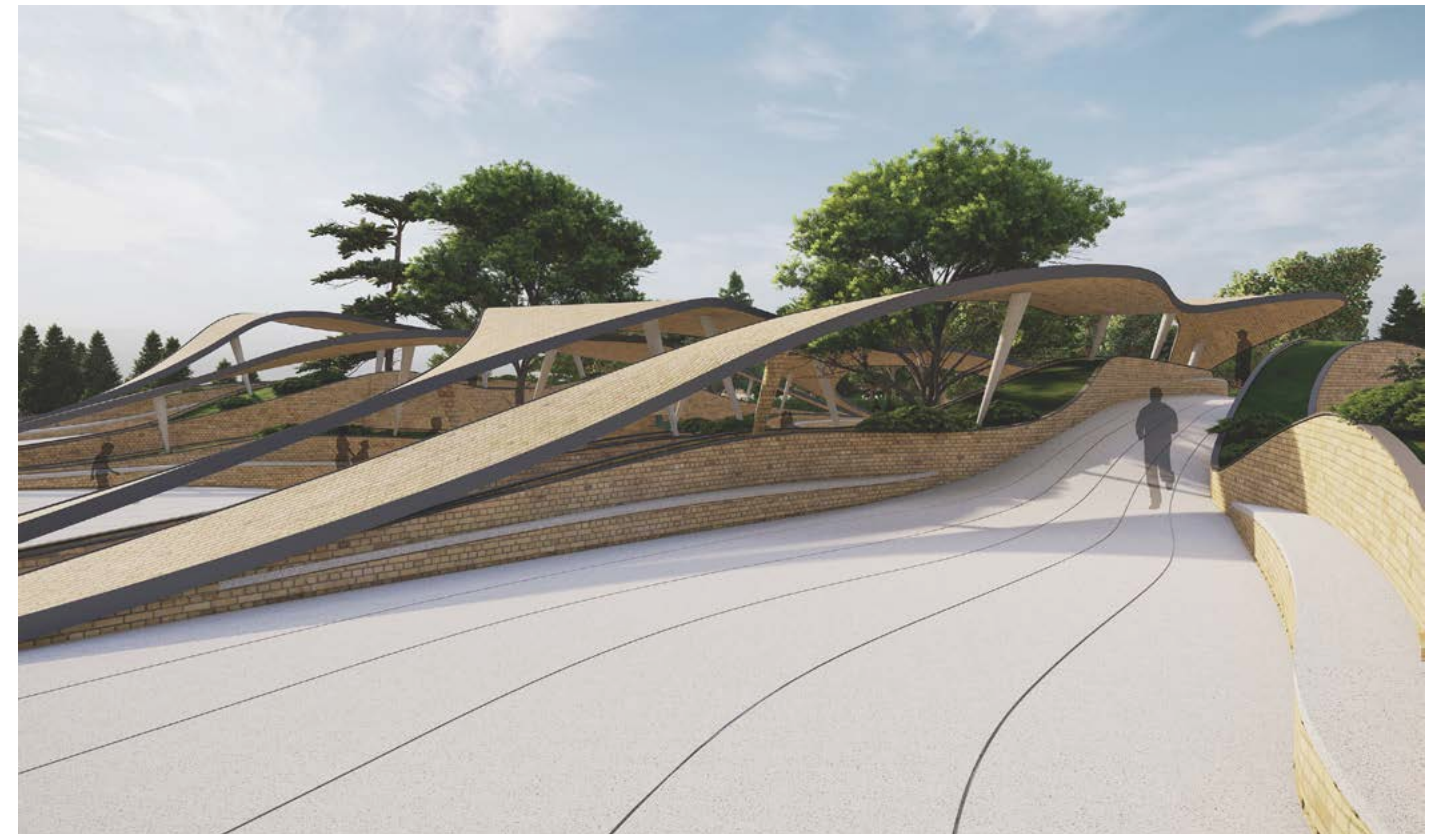


8. Creating curved lines on the floor to make it more inviting.

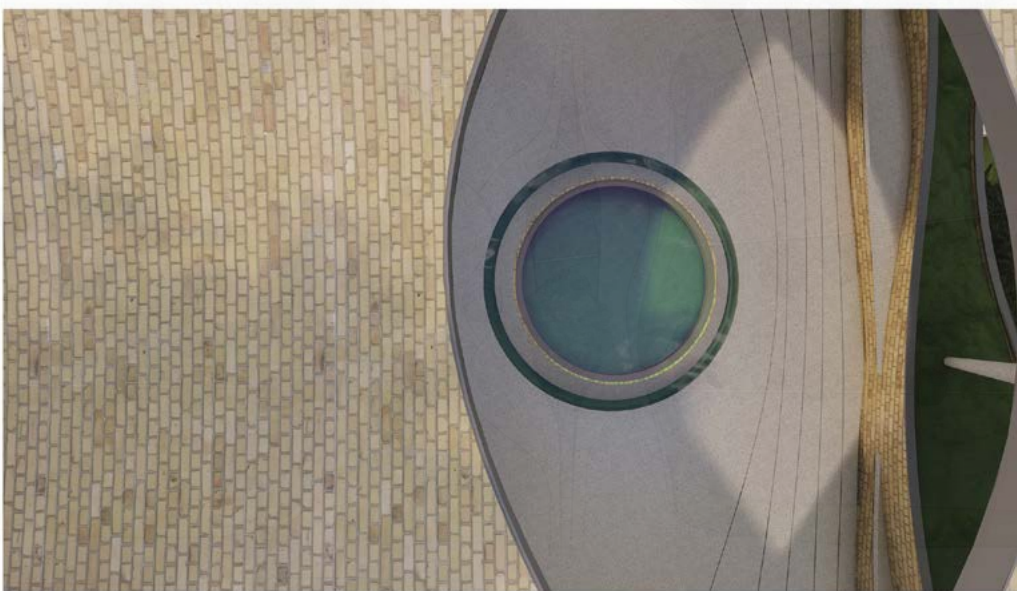
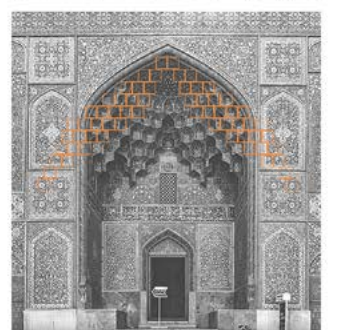
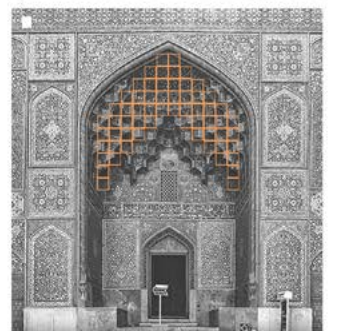
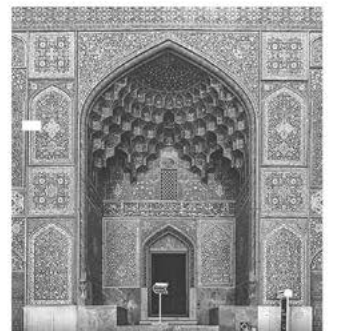


7. Using greenery for the continuity of green space into the city.

TOP RIGHT
Perspective 1 | Bird's Eye View
RIGHT
Design Process Diagram



Taking the idea from Sheikh Lotfollah «Muqarnas» mosque and turning it into modular cubic pixels for the design of the underpass roof.



IDEA OF CREATING UNDERPASS:

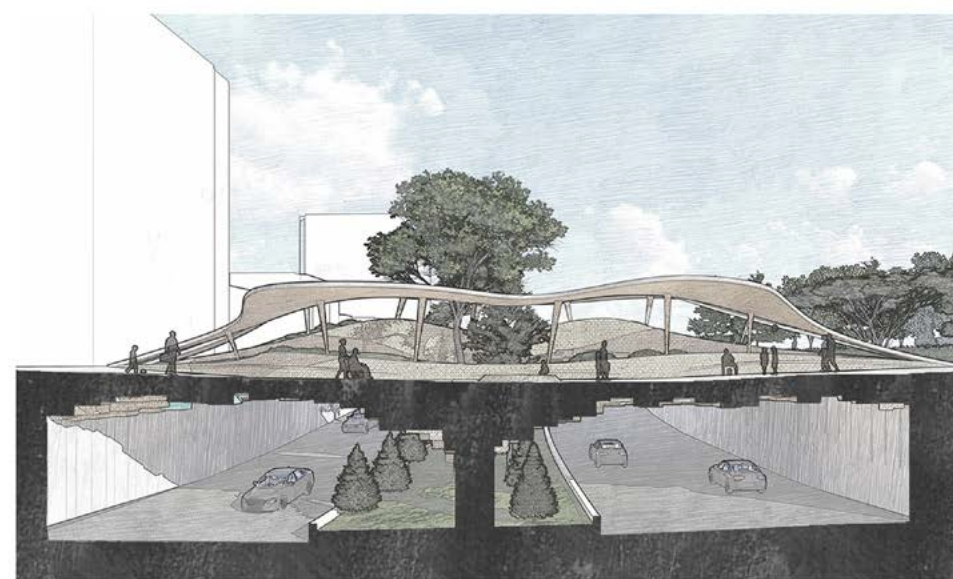
1. Emphasizing the importance of the citizen in design.

2. Creating a gathering center for city blocks.

3. Not creating physical and visual obstacles between the residential context and the border of Zayandeh Rud.

4. The extension of the residential sidewalk into the river bank.

5. Increasing the sense of inviting citizens to enter the river.



INTERNATIONAL NEOM AIRPORT CITY

Saudi Arabia, Neom - Winter 2023

Kalbod Design Studio

«Airports should not just be places where people pass through. They should be dynamic environments that connect people, create experiences, and act as gateways to cities. Designing an airport city is about integrating functionality, technology, and human experience to create a space that serves not only as a transit hub but as a thriving urban center in itself.»

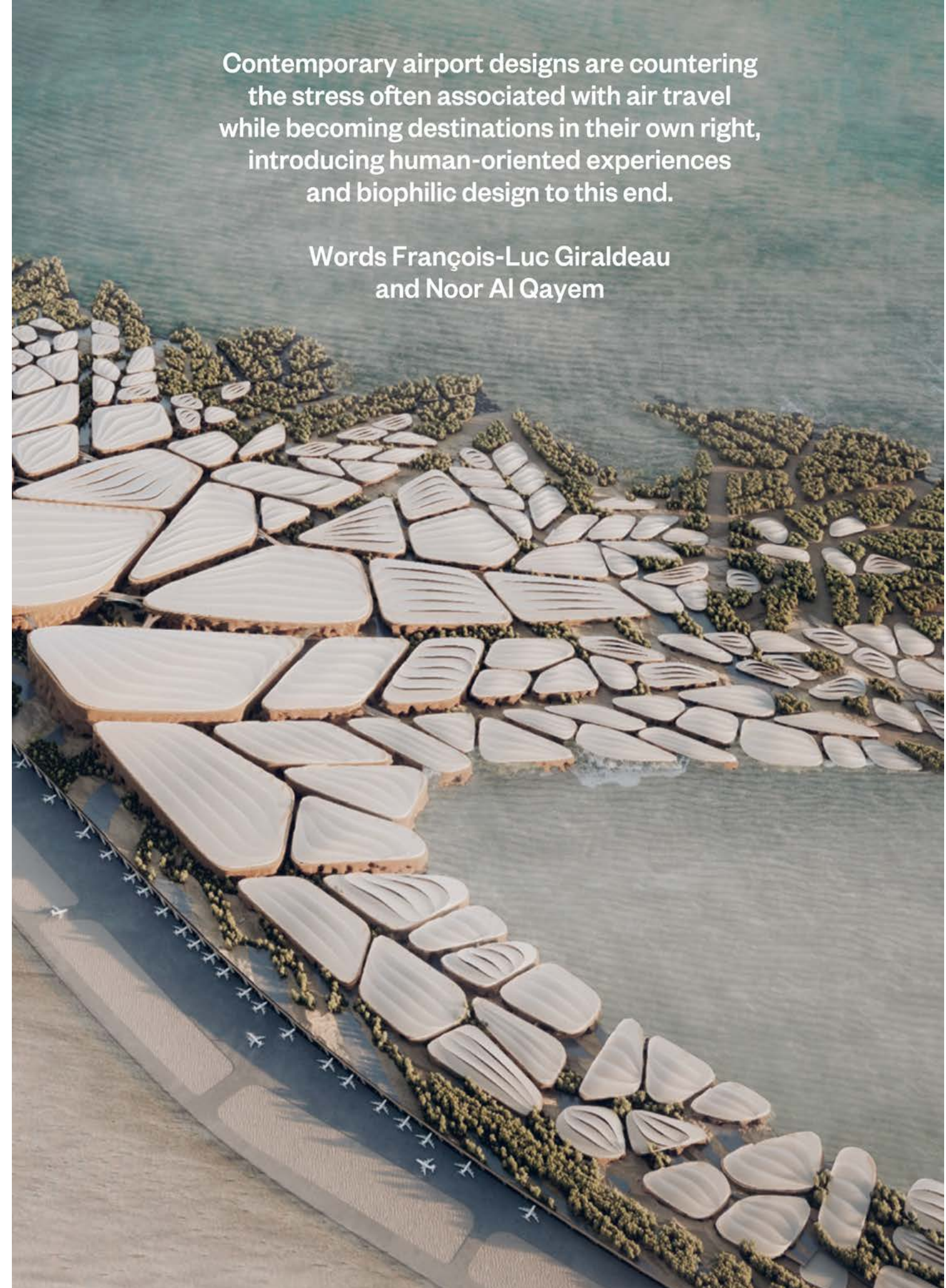
– Norman Foster





Contemporary airport designs are countering the stress often associated with air travel while becoming destinations in their own right, introducing human-oriented experiences and biophilic design to this end.

Words François-Luc Giraldeau
and Noor Al Qayem



Cities Layouts:

The Scattered City development sprawls across the urban area without a distinct central point or pattern, and buildings are **dispersed throughout**, creating a **decentralized environment** that results in a **diverse** mix of activities and lifestyles.

The Marginal City layout includes development concentrated along the city's periphery, forming an **urban boundary**. This arrangement maximizes access to **natural landscapes** and fosters a **secure inner zone** through a concentration of buildings.

The Radial City layout, with its streets radiating outward from a **central point**, facilitates transport and **connectivity**, with central hubs often hosting key amenities that, together, create an **accessible** urban environment.

The Linear City layout features a **solitary main street** lined with buildings, shops, and homes, promoting a **walkable environment** where all amenities and services are conveniently accessible along one **continuous urban stretch**.



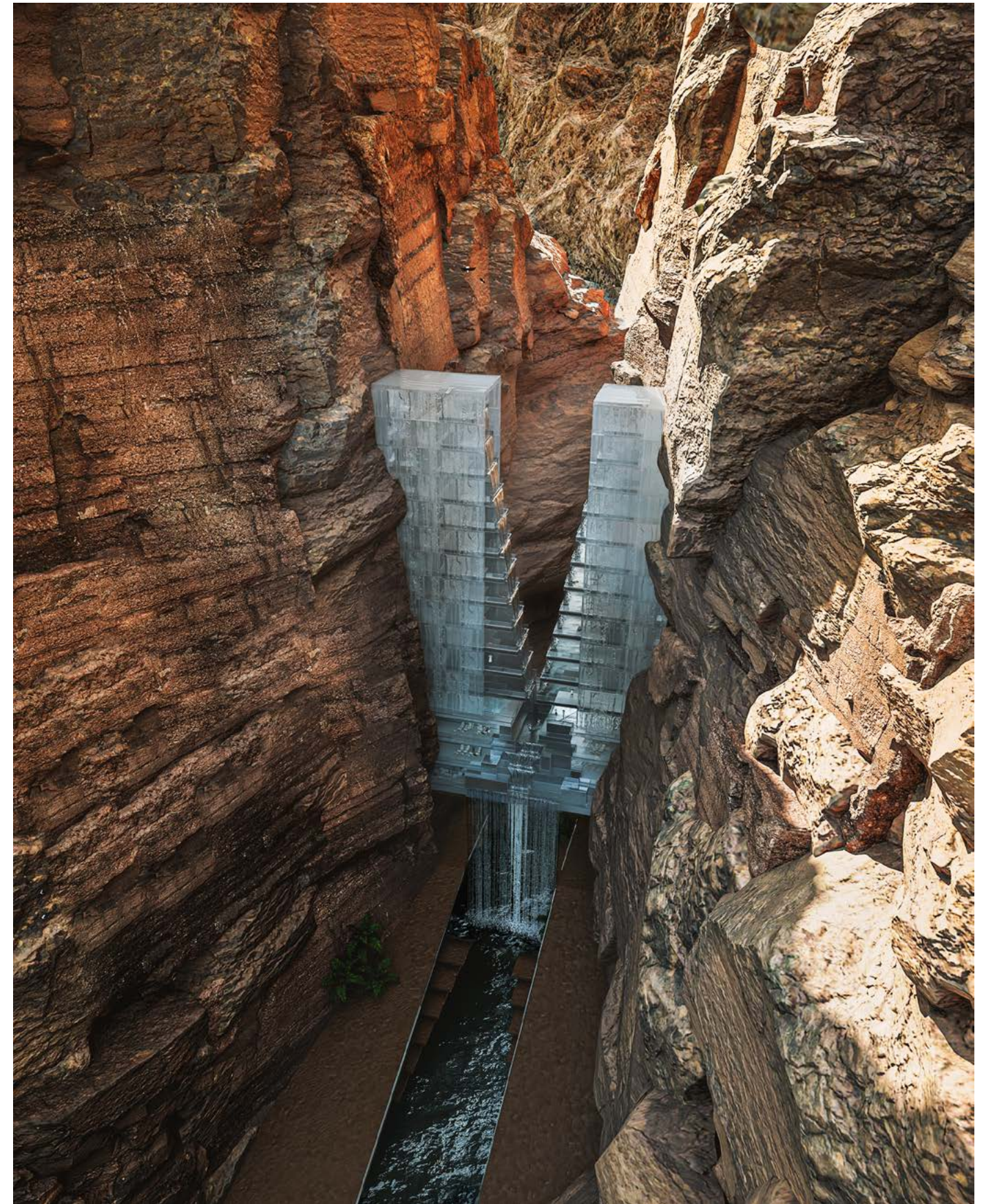
ICE CUBE HOTEL

Saudi Arabia, Neom - Spring 2024

Kalbod Design Studio

«Designing a luxury hotel is not just about creating a beautiful space; it's about crafting an experience that speaks to all the senses. Luxury is defined by attention to detail, the ability to surprise, and creating an emotional connection with the guests. The architecture must blend seamlessly with its surroundings, while every material and element should evoke comfort, elegance, and a sense of timelessness.»

– Jean-Michel Gathy





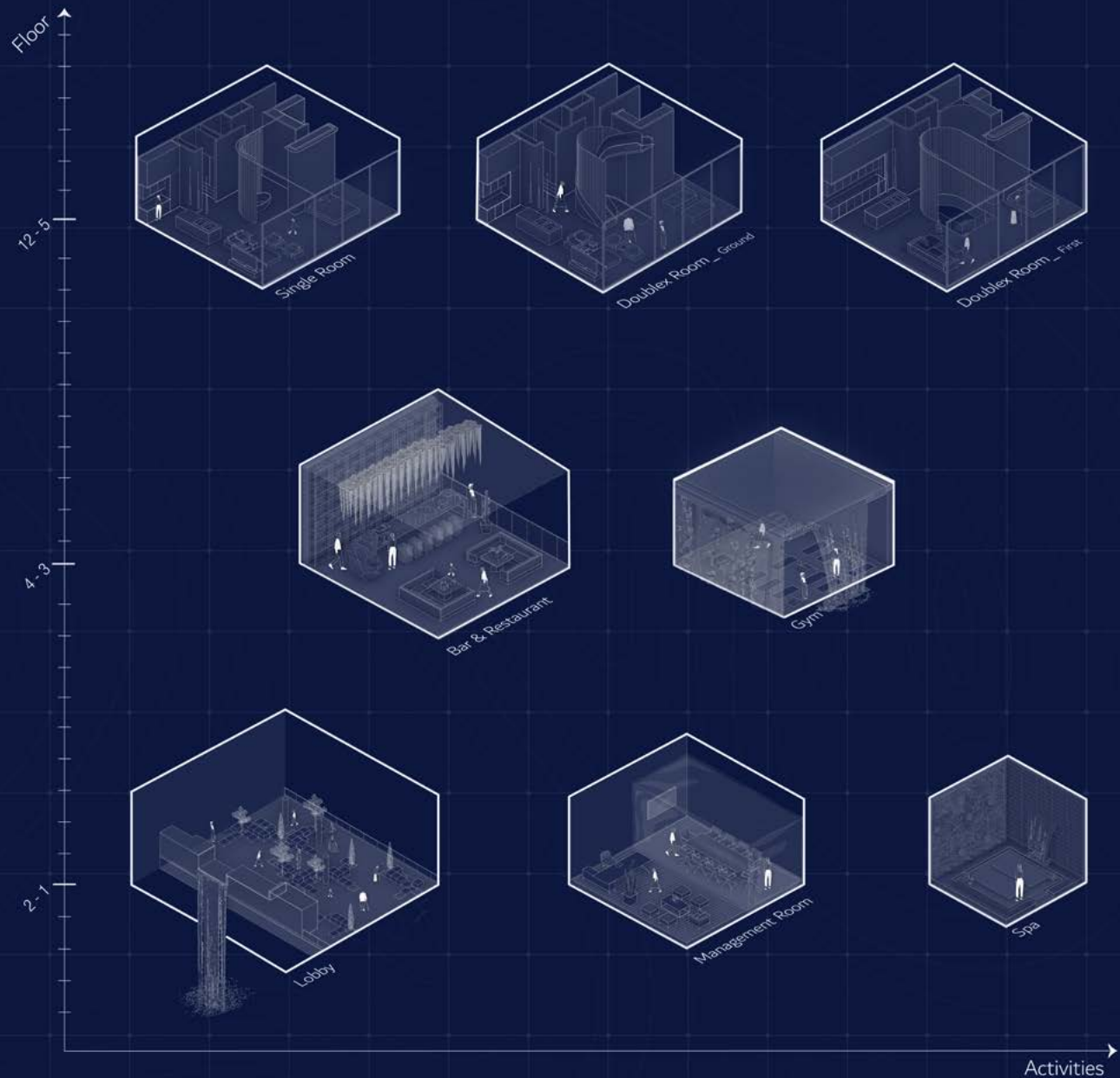
ABOVE
Perspective 1 | Bird's Eye View



RIGHT
Perspective 2 | Valley Side View

Interior Activities

The innovative and luxurious interior design guarantees optimal entertainment and enjoyment, crafting unforgettable experiences. Meticulous attention to detail, incorporation of unique features, and cultivation of a serene ambiance elevate the overall atmosphere. Every aspect is carefully curated to provide guests with a truly exceptional and memorable experience.



The primary goal is for visitors to forget their worries and immerse themselves in an unparalleled experience. This involves meticulous attention to various sections, including the welcoming lobby, event salon, wellness lounge, and accommodations. Additionally, entertainment areas such as the billiard salon, casino, spa, restaurant, bar, pool, and jacuzzi are carefully curated for enjoyment.

TOP RIGHT
Design Process Diagram

RIGHT
Section - Perspective



EDITION TOWER HOTEL

United Arab Emirates, Dubai - Summer 2024
Kalbod Design Studio

«Designing a tower hotel is about more than just height—it's about redefining the skyline and creating a vertical experience. The building must seamlessly blend engineering with elegance, offering guests both breathtaking views and intimate, luxurious spaces. It's essential to think about how a tall building interacts with the city, the environment, and the people inside, ensuring that every floor is as much a sanctuary as it is a part of the larger architectural vision.»

– Adrian Smith

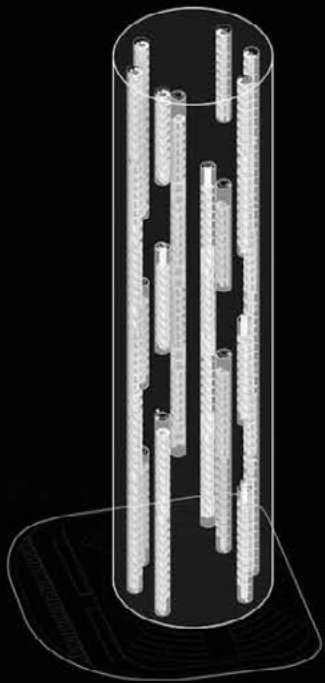
EDITION HOTEL, DUBAI

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Design Process

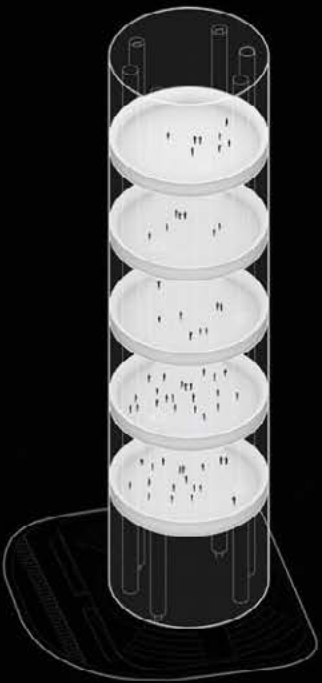
Step 01



Hollowed Core

The hotel features eight vertical access points, seamlessly connecting the spaces. Two of these access points extend continuously from the lower to the upper levels, serving as central arteries for movement throughout the building.

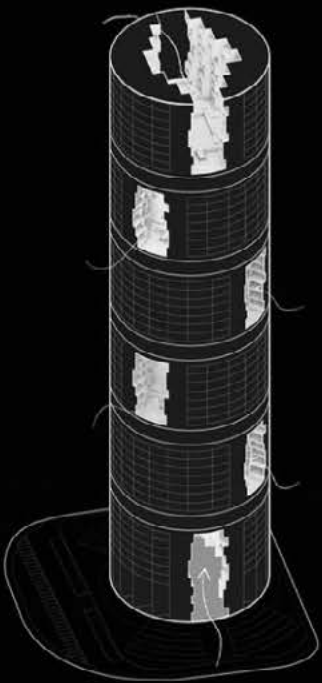
Step 02



Lobby

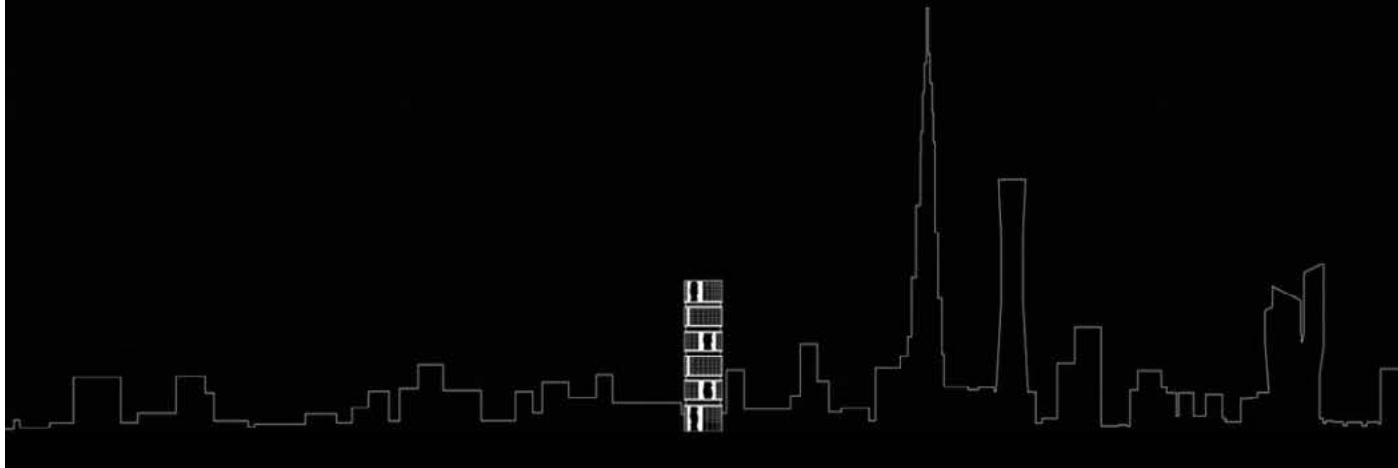
The five lobbies serve as pivotal moments in the vertical journey of the hotel. These lobbies are strategically positioned after each of the seven floors, acting as transition zones that break up the vertical circulation.

Step 03



Air Circulation

The hotel's design incorporates courtyards on every seven floor, which are key elements for natural air ventilation. These open spaces allow fresh air to flow freely through the interior, creating a cooling effect.

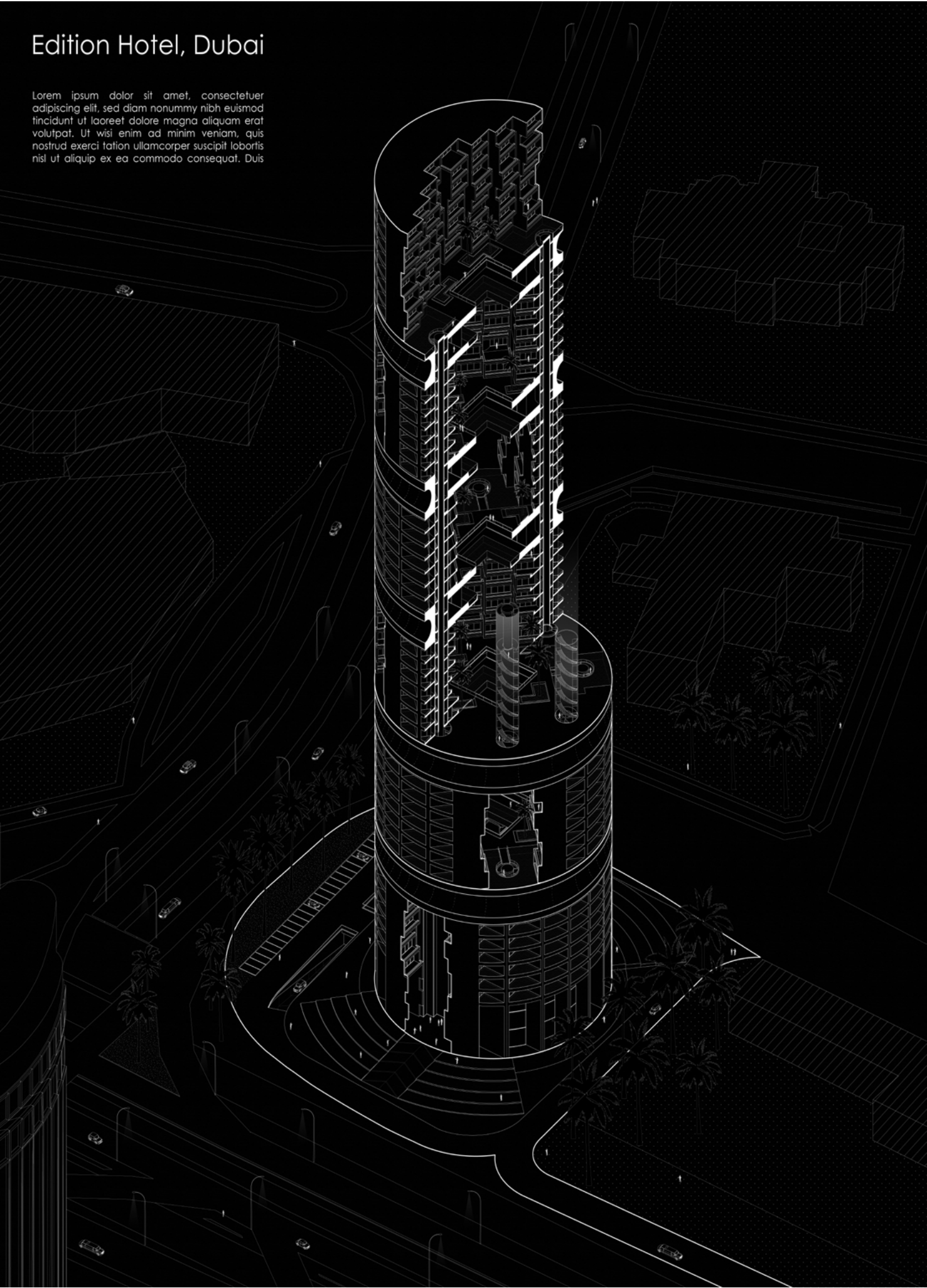


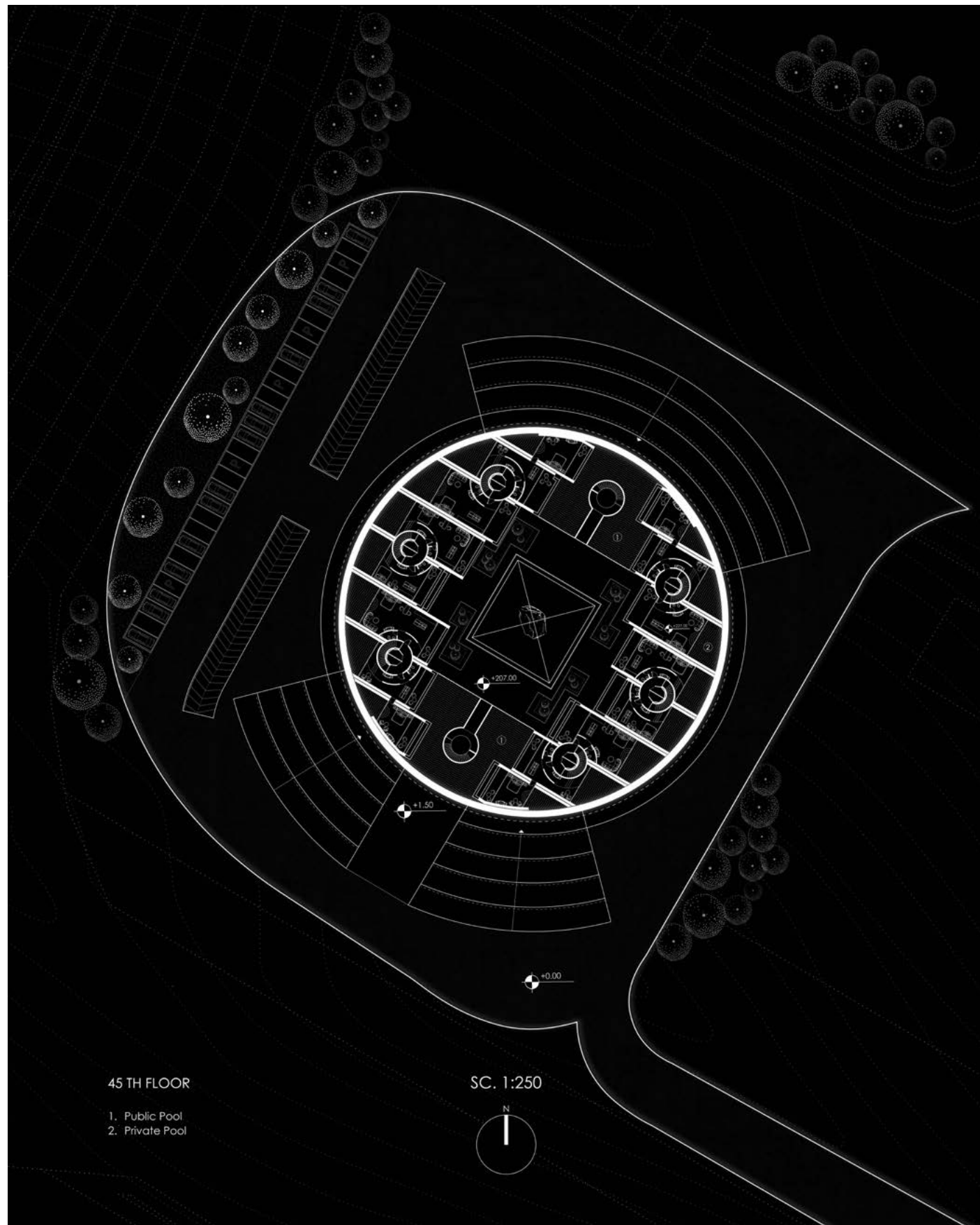
TOP RIGHT
Design Process Diagram

RIGHT
Section - Perspective

Edition Hotel, Dubai

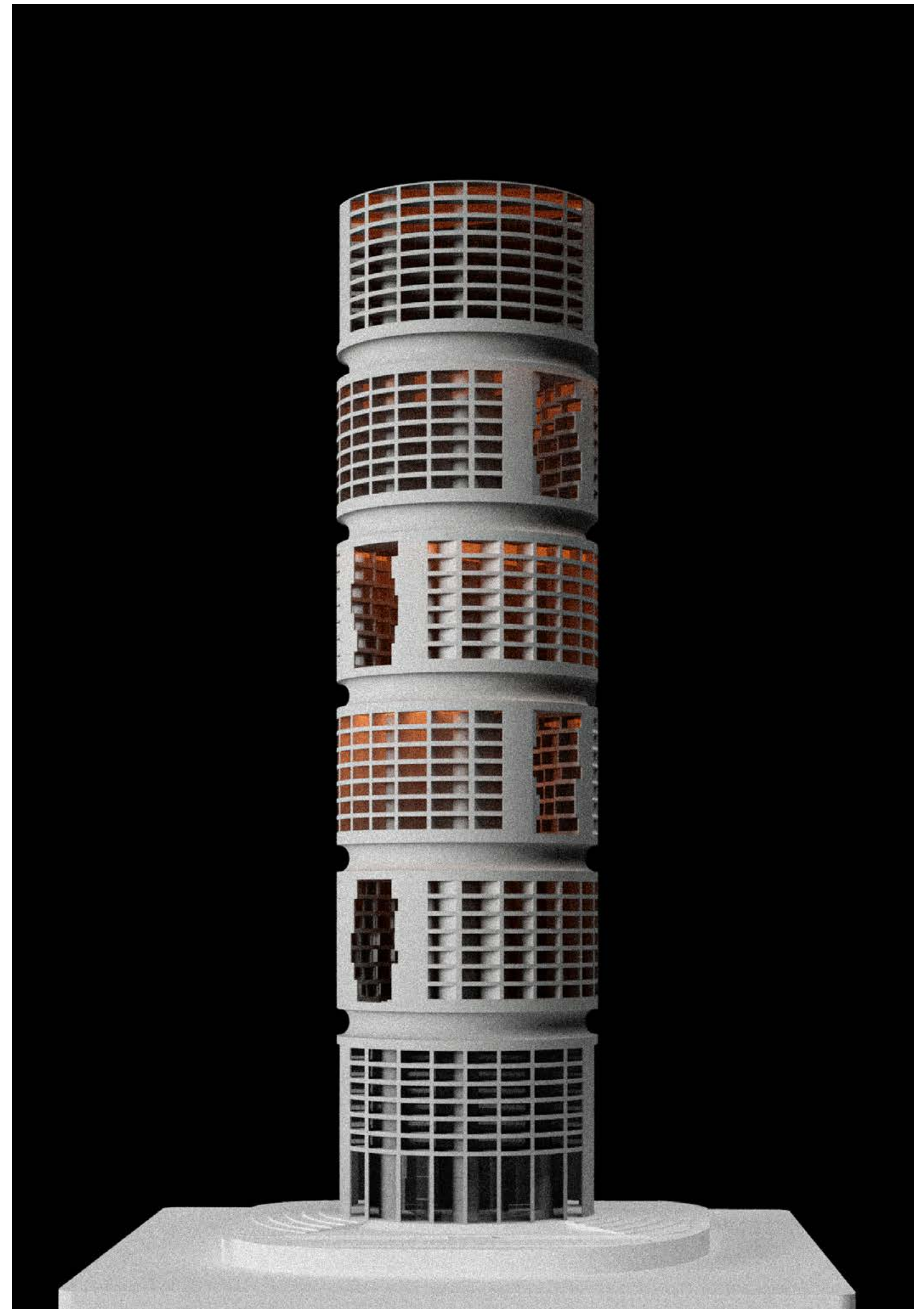
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TOP RIGHT
Suit Rooms Plan

RIGHT
Back Side Facade



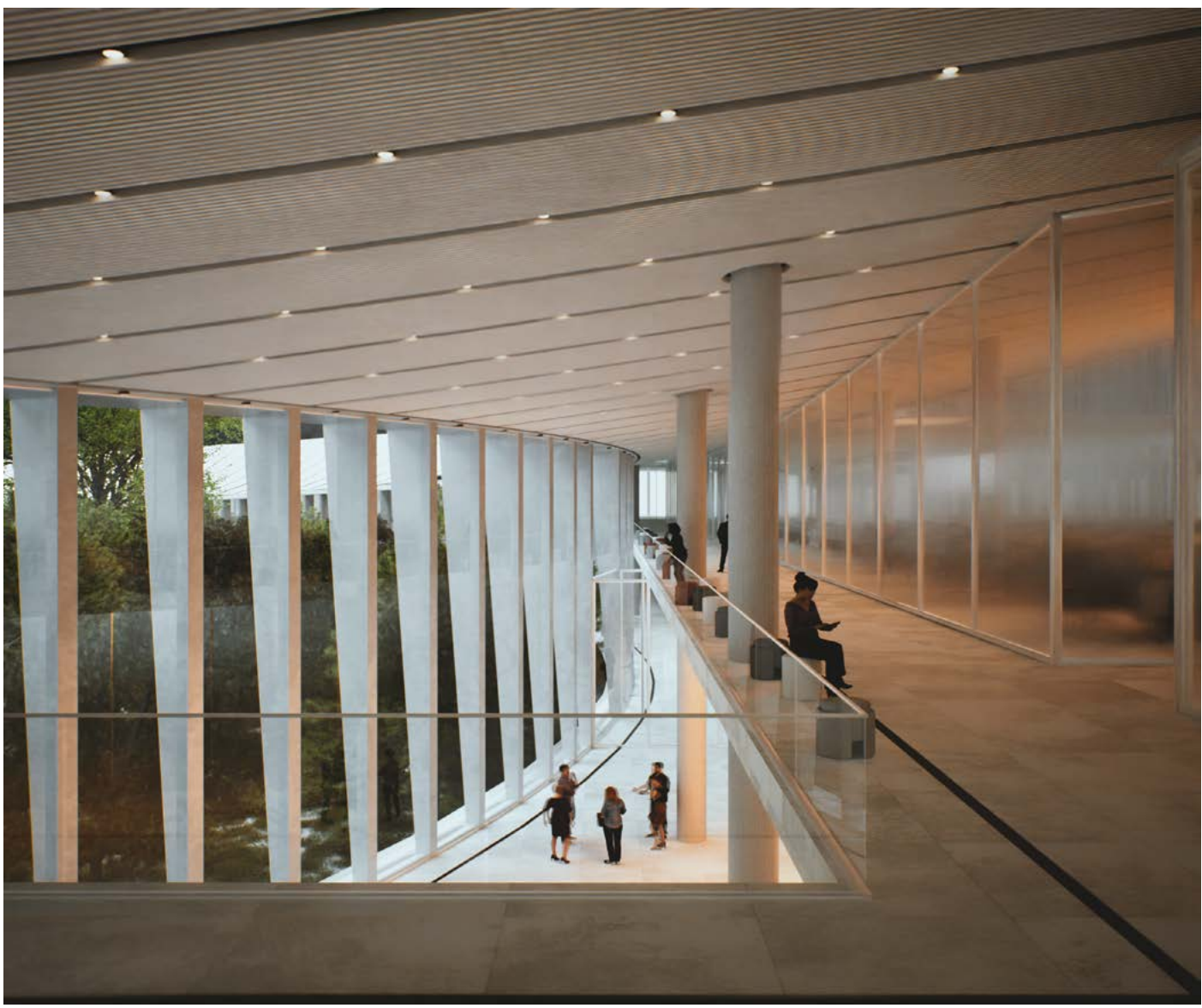
ADMINISTRATION TOWN

South Korea, pyeongtaek - Autumn 2024
Kalbod Design Studio

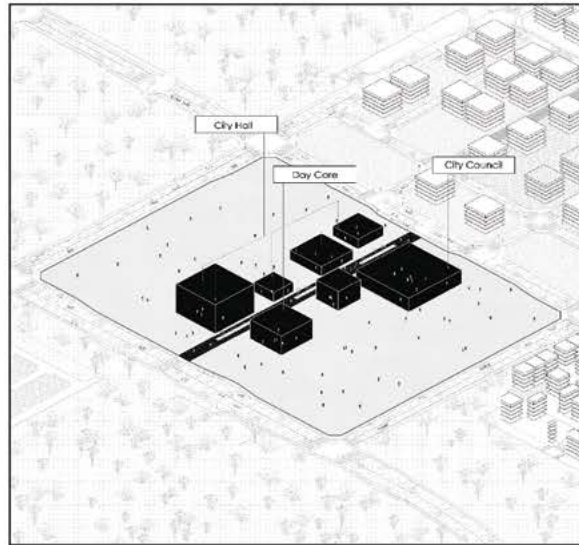
«We proposed a new approach to city-making, one that starts with landscape architecture. The master plan for the Administration Town consists of a continuous linear park on a continuous roof joining all the ministries. The government buildings in the Administration Town are not separate, closed structures; they form a continuum at the ground and roof levels. This gesture means bringing access to all and encourages communication among the ministries.»

– Diana Balmori



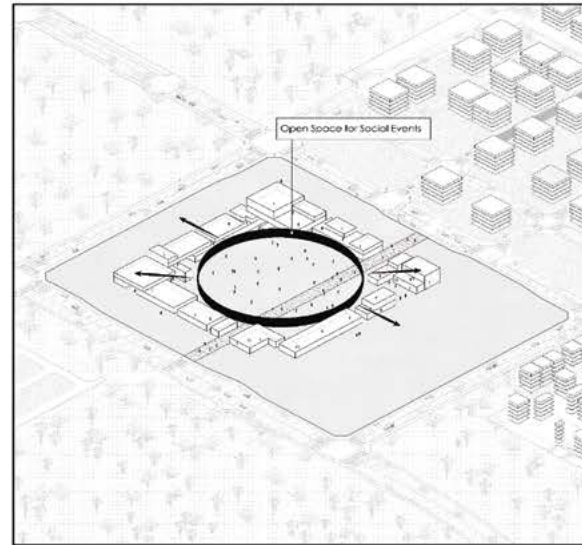


Design Process



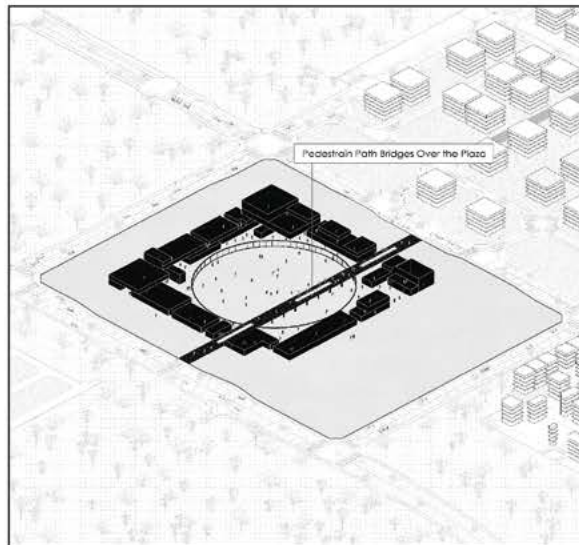
Step 1.

A central pedestrian path connects the city council, city hall, and daycare center, creating a cohesive, accessible space that encourages movement and interaction.



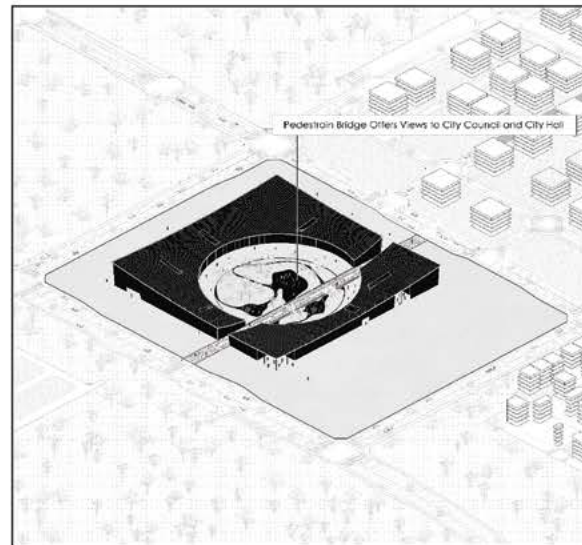
Step 2.

The offset building layout creates a circular plaza, fostering community interaction and offering a versatile social space for gatherings and events.



Step 3.

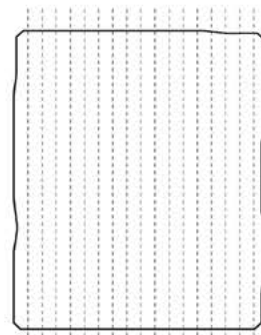
The sunken plaza, bridged by the main pedestrian path, creates an inviting, intimate space that enhances the interplay between open and enclosed areas for gathering and relaxation.



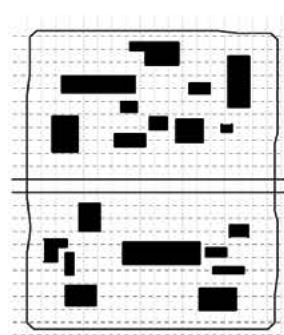
Step 4.

The pedestrian path bridges over the courtyard, guiding views to the city council and city hall and creating a central entry point that connects the project with the urban landscape.

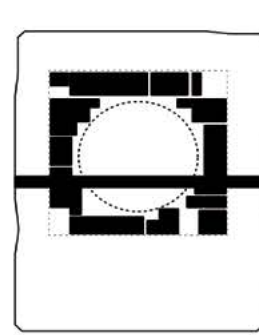
Arranging Buildings



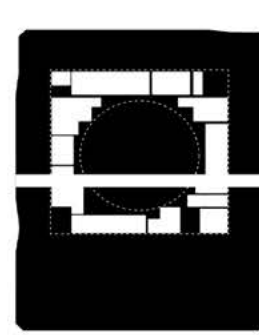
Network of Dividers



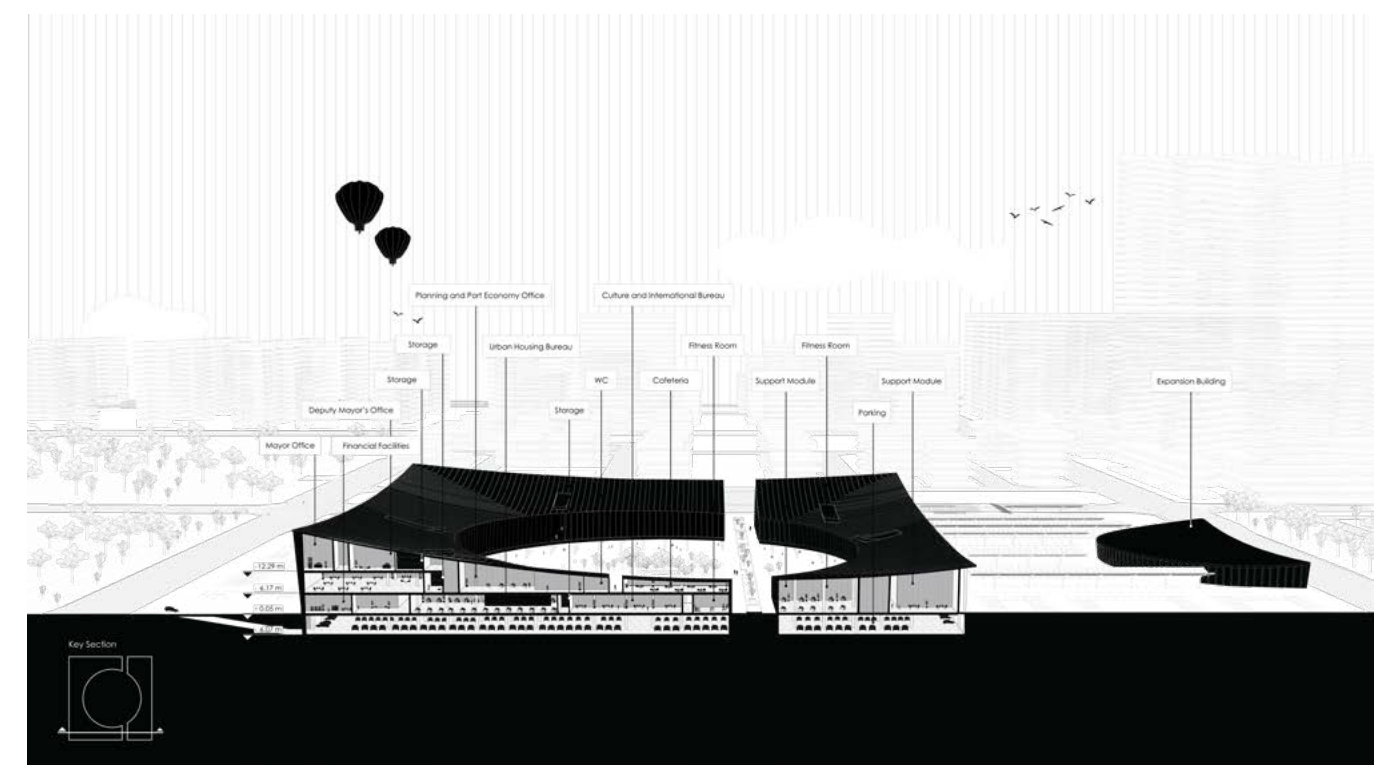
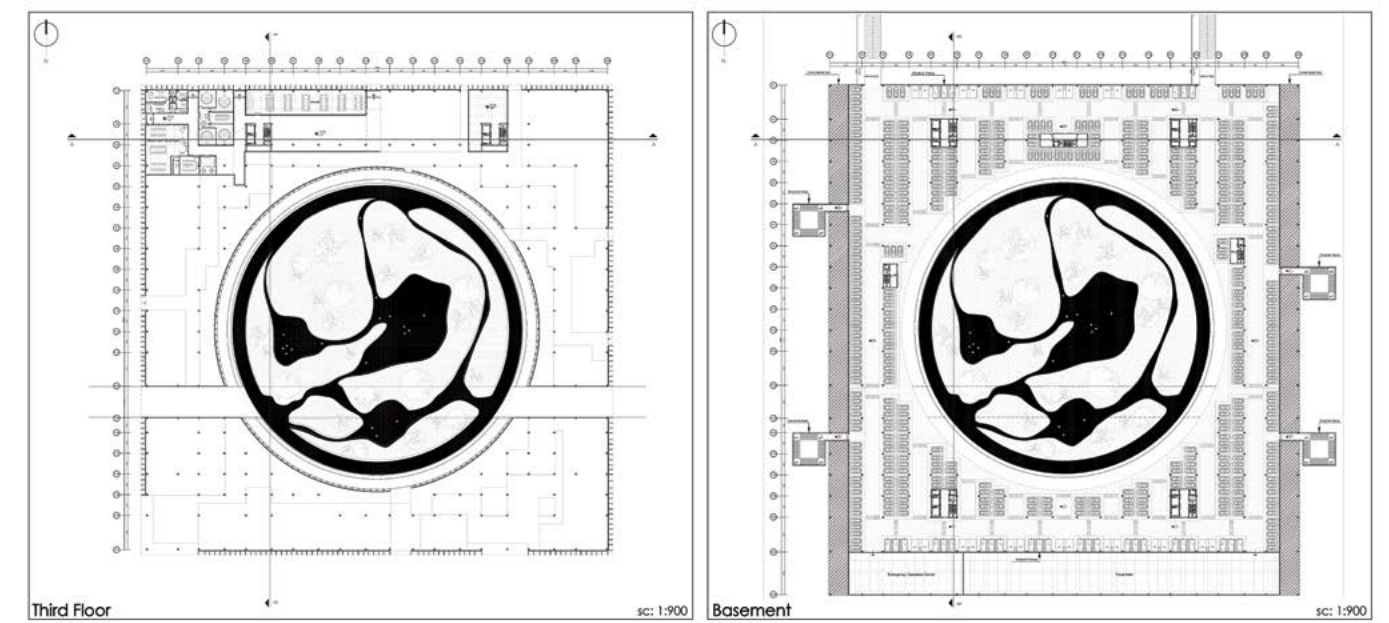
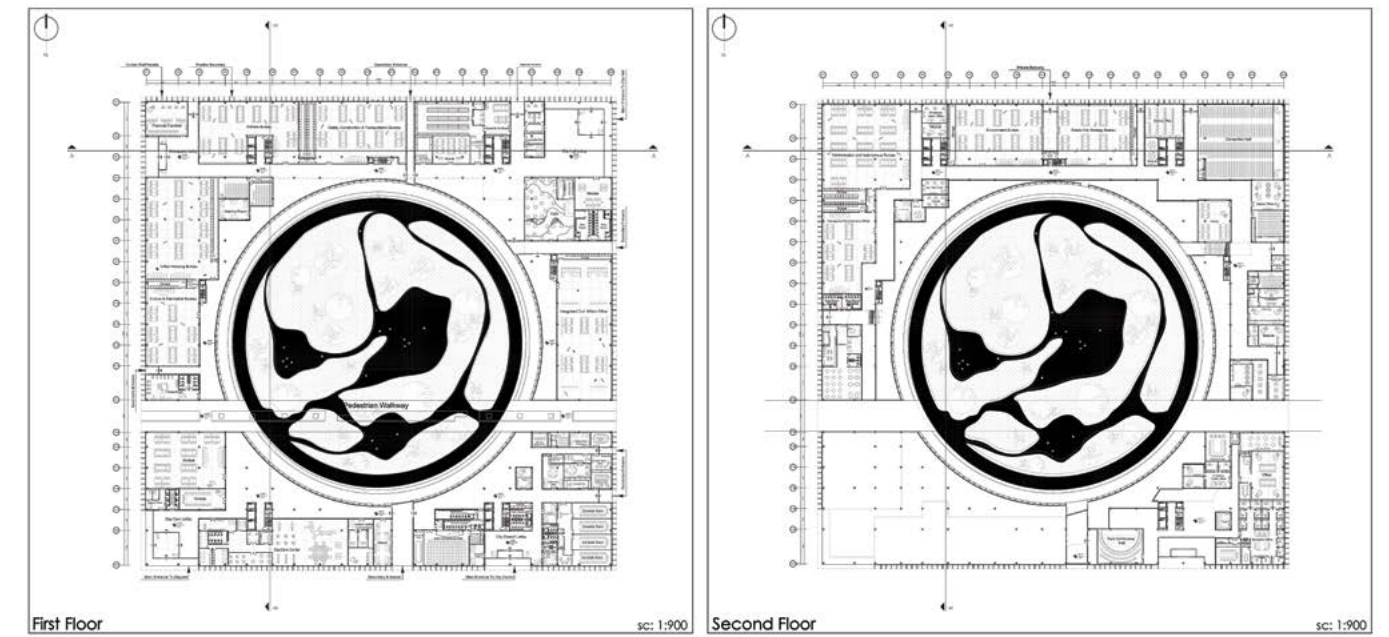
Programs Alignment



Solid to Void Inversion



Refine the Circulation



ECHOES OF ASHURADEH

Iran, Miyankale - Winter 2025

Kalbod Design Studio

«Architecture is about creating spaces that have a soul. When I work with old structures, I don't want to erase their past — I want to reveal it, gently.»

– Peter Zumthor

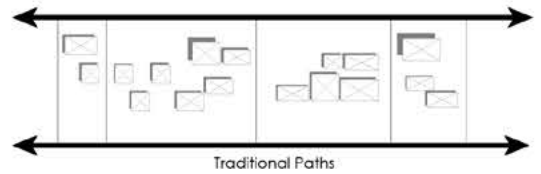


Reviving Roots: Permanent Homes of the Past and Future

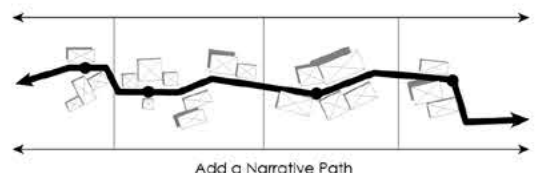


The Ashuradeh Village Revival project focuses on restoring the old homes of the village and constructing new homes for future inhabitants, inspired by the region's traditional architecture and materials. The design includes a "Narrative Path" that breaks away from the village's old structure, evoking memories of the old village alleys with its twists and turns, offering a slice of the past. The houses, built from adobe, mud, and local wood, follow a family zoning concept and are freely placed along the path, blending traditional forms with contemporary innovations. These spaces are actively designed for human interaction and social activities, with various functions and spatial experiences coexisting simultaneously. The Narrative Path not only connects different parts of the village but also facilitates free and unrestricted human interaction with the space and the environment. The houses along this path not only serve as living spaces but also as parts of a harmonious and dynamic system. Ultimately, this project aims to transform Ashuradeh into a space for growth and human interaction, showcasing a model of sustainable and socially responsible architecture.

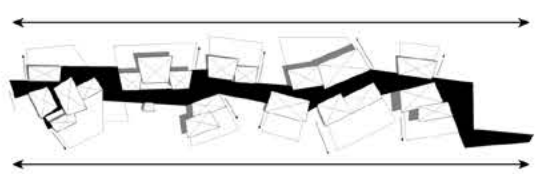
The Living Path: A Pathway Through History



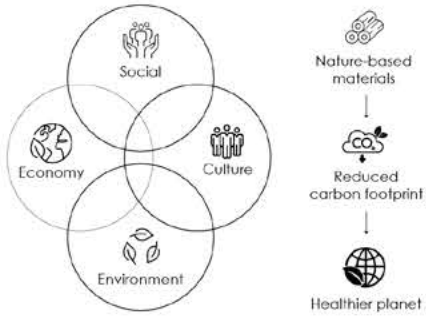
This stage focuses on preserving the village's original paths, reflecting the historical layout and natural human-environment interaction.



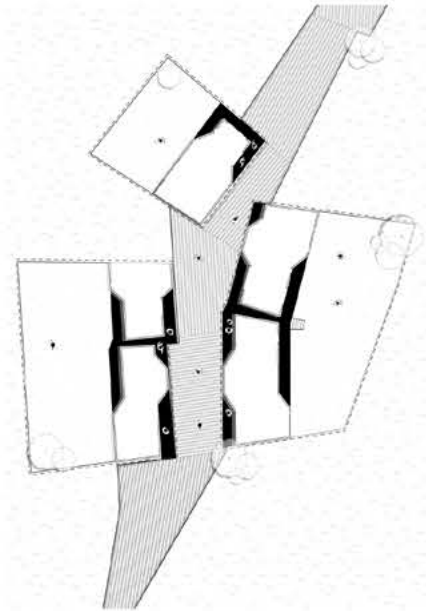
A new path is introduced, breaking from the traditional structure, evoking the village's history in a dynamic and innovative way.



The narrative path leads to the creation of active spaces that foster human interaction, free movement, and social engagement while reflecting the village's past.



Neighboring Terraces: Shared Balconies, Shared Lives

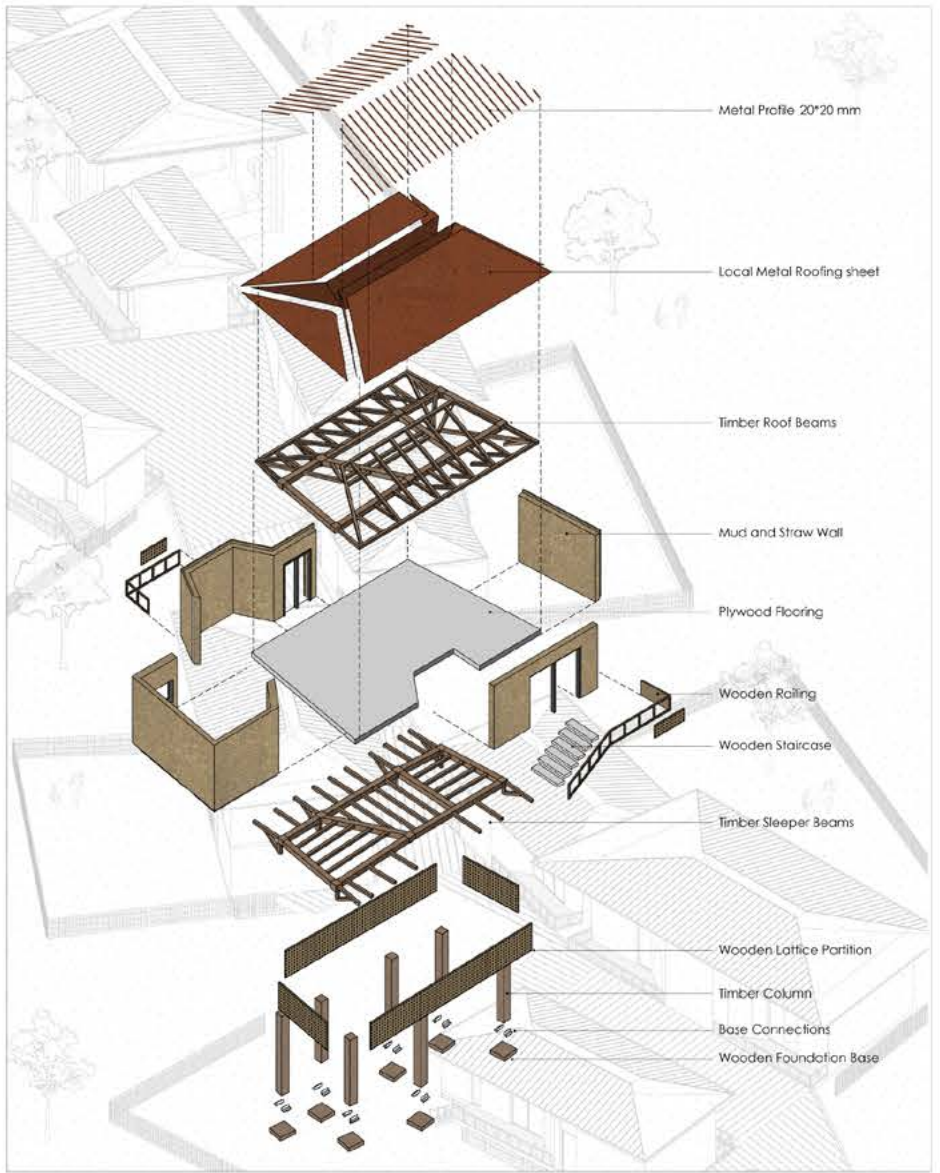
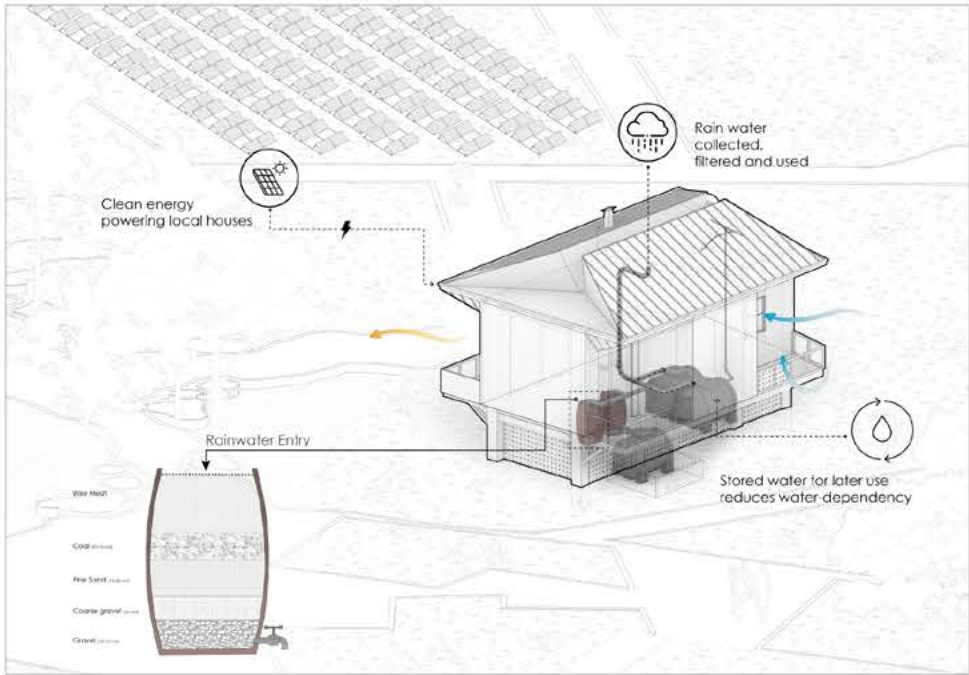


shared balconies and verandas integrated into the design of the houses along the path serve as communal spaces between family zones. These spaces foster neighborhood connections and enhance social interactions among residents. The design of the balconies ensures privacy while creating shared spaces for human engagement.





The houses are designed using local construction methods such as stone foundation and wooden structures at a height of +1.20 to prevent moisture intrusion and rising floodwaters; the materials used are entirely sustainable and indigenous. The walls are made of adobe, and the roofs are constructed with metal sheets commonly used in local architecture, following sustainable building principles. The roofs harmonize with traditional designs while also collecting and purifying rainwater sustainably. The north and south terraces ensure natural ventilation, promoting ecological sustainability in the region's humid climate. Additionally, the design minimizes environmental impact while enhancing the community's resilience. The overall approach prioritizes long-term sustainability, creating a harmonious relationship between architecture and the natural environment.



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Thank you.

