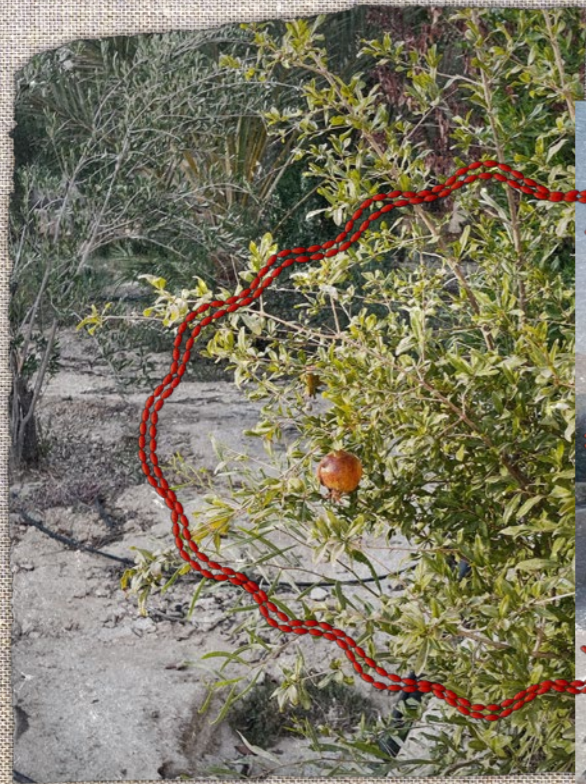


مجموعه آثار اسرار زمین



A Portfolio by Esra Zamin Paima

باغی تنیده در تار و پود زمان

A Garden Woven Through Time

*All works presented in this portfolio are created by Esra Zamin Paima,  
unless stated otherwise.*

Repurposing the neglected garden of my grandfather into a textile-based communal installation.

This project begins with a forgotten garden.

Through fabric, memory, and community, it reimagines what can grow from neglect.



## Quadrant I • *Foundations of Memory*

Experimental Studies

Between Ruin and Renewal

Lessons from the Garden

## Quadrant II • *Acts of Translation*

Translation Across Mediums

Weaving Concepts Through Making

A Glimpse from the Past

The Site and its Context



## Quadrant III • *Architecture and Assembly*

A Reclaimed Garden for Gathering

The Ground as Narrative

The Vertical Framework

The Fabric Above

In The Act of Gathering

Lines of Assembly



## Quadrant IV • *Renewal and Continuity*

A Glimpse into the Future

The Next Pages



**Quadrant I**



*Foundations of Memory*

## **Experimental Studies**

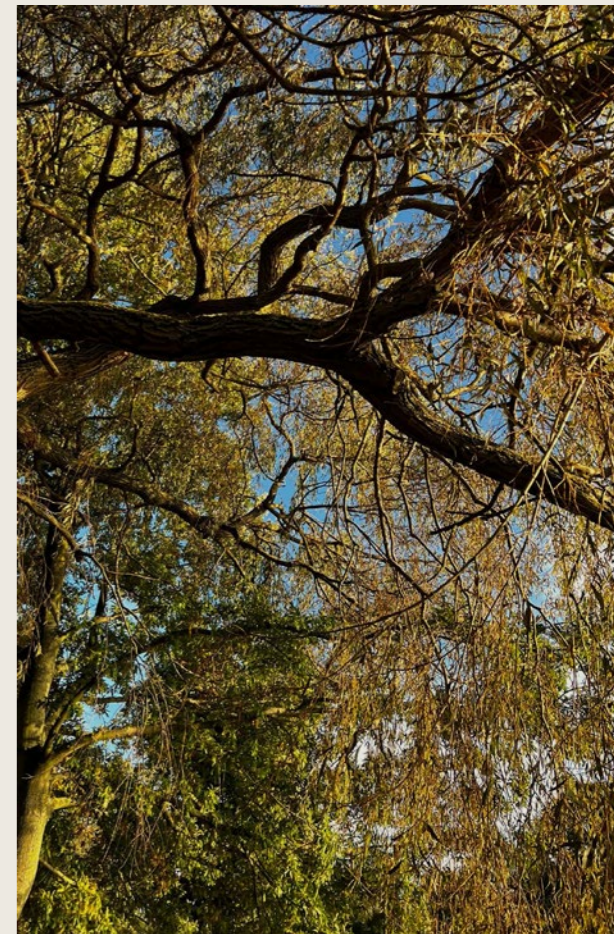
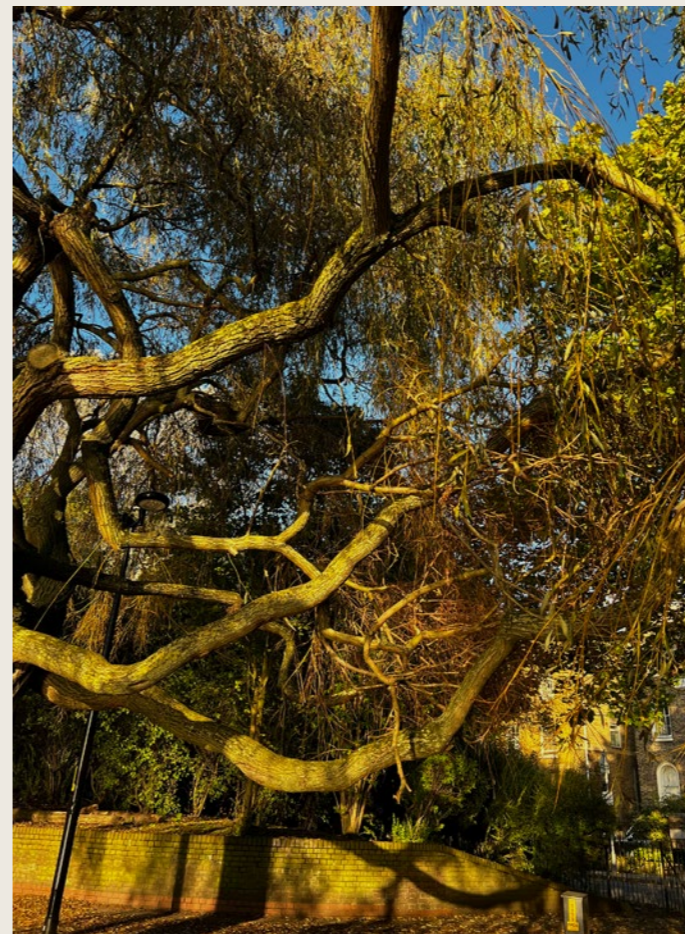
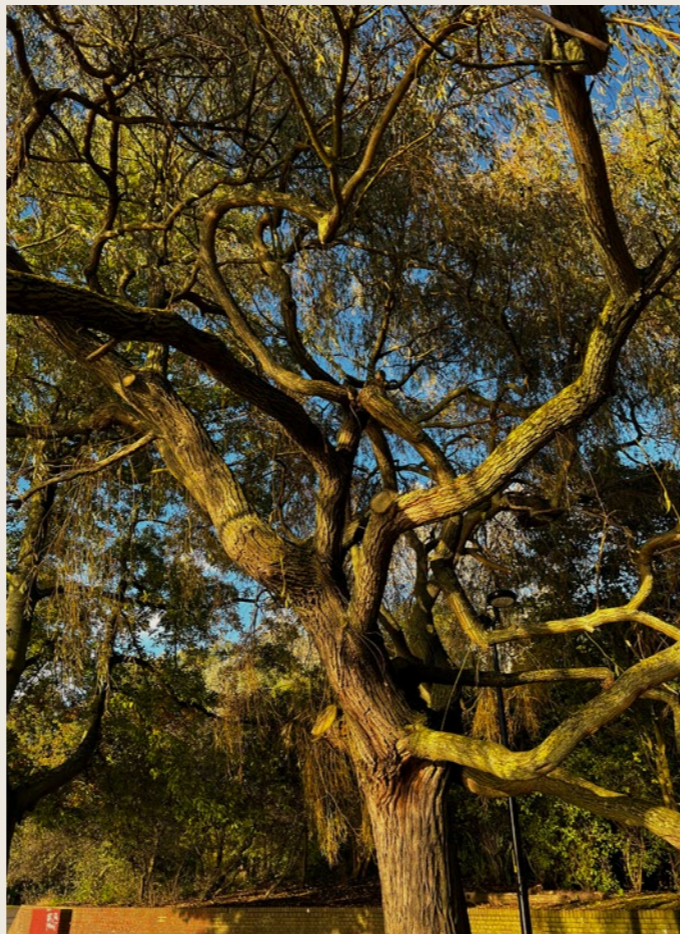
An evolving dialogue between experiment and intention, guiding to the final design.



## Mapping Beginnings.

I explored time, nature, and abandonment, tracing how they connect to my own upbringing in the Middle East.

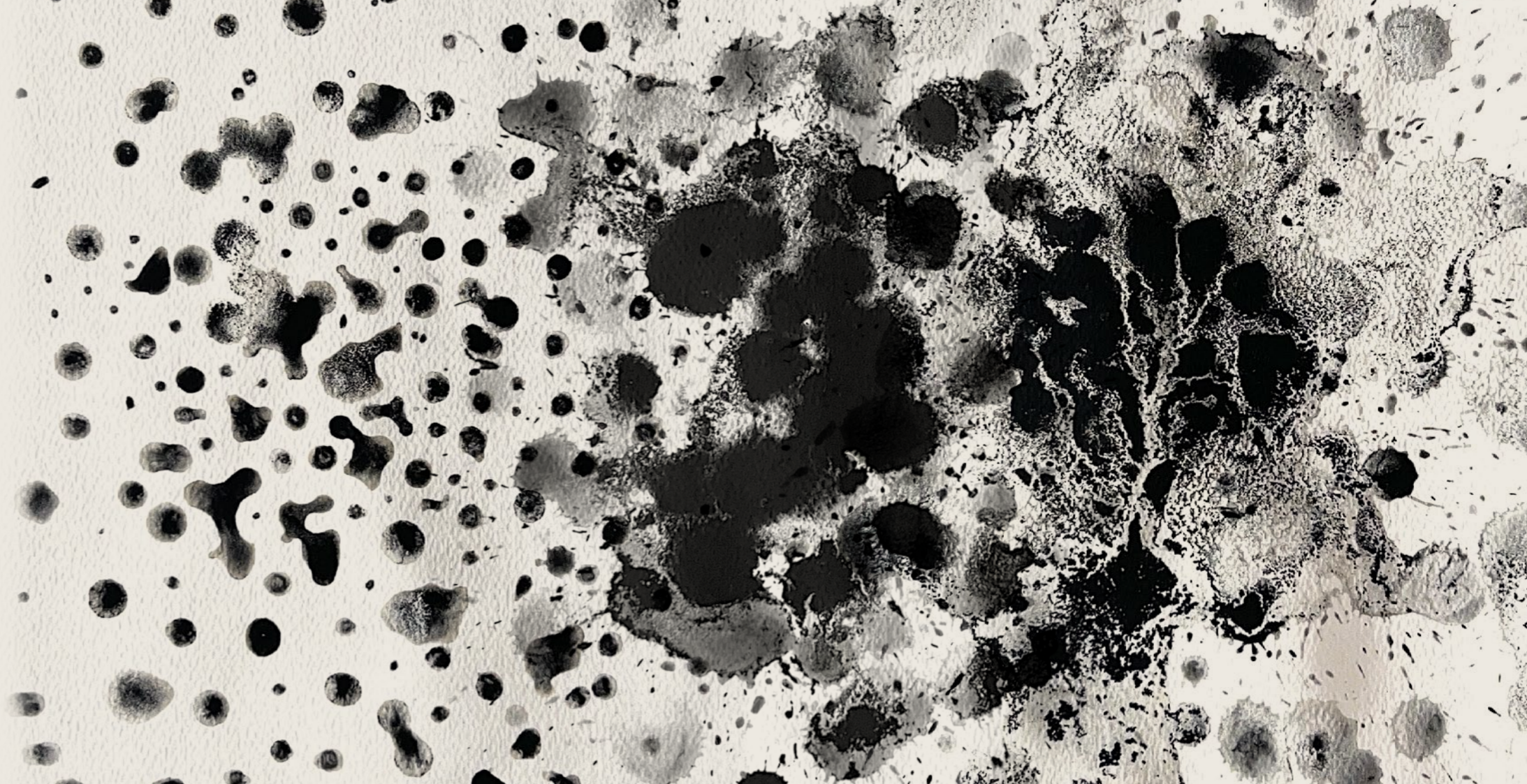
**Figure 02.** Site survey of a tree whose presence felt immersive and enclosing, evoking the sense of an interior space within nature.



## Mapping Beginnings.

Living within an urban city had distanced me from the natural and unseen, and through studies of trees, ink, and movement, I began to rediscover a sense of quiet presence and a way of seeing what often goes unnoticed.

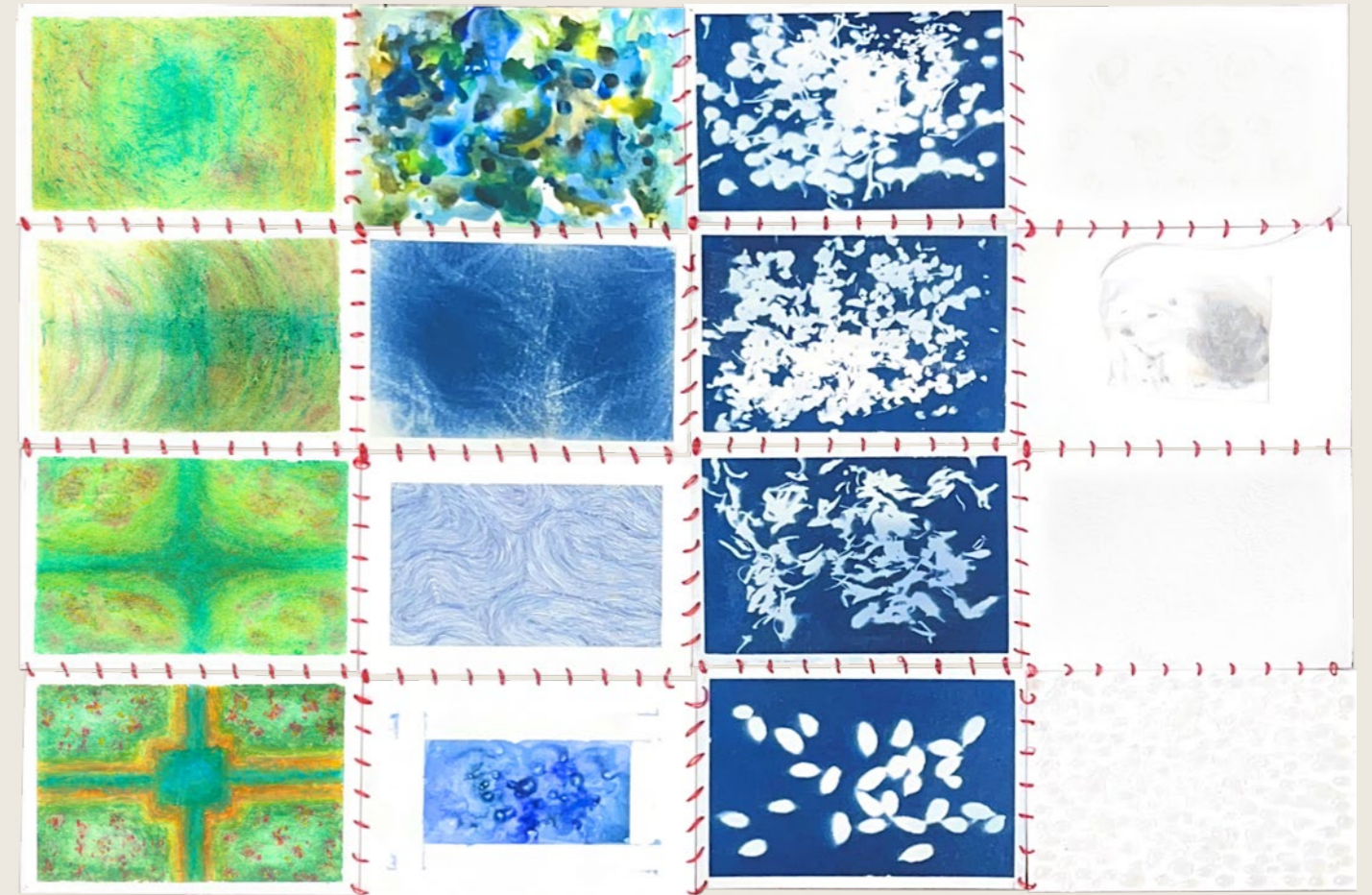
**Figure 03.** Ink iteration study interpreting the scattering and decay of abandoned spaces through the fluid and unpredictable movement of ink.



## Material Explorations.

I began grounding my ideas in culture and heritage, turning to the philosophy and mythology of the Persian garden as a lens through which to understand the intangible.

Figure 04. *The Garden Unfolded*, a postcard series interpreting the unseen essence of the Persian garden through atmosphere, movement, absence, and scent.



## Material Explorations.

Through spices, textiles, and stitched postcards, I explored what gives the garden its essence: light, scent, sound, and memory.

Figure 05. *Stitched Textiles*, a series reflecting how quiet disruptions reshape an environment through reverberation, relation, imitation, and embellishment.



## Material Explorations.

Deconstructing its elements became a way of connecting research with feeling and structure with spirit.

Figure 06. A Conceptual Painting of the Persian Garden, *Spices on Watercolour Paper*.



## Spatial Translations.



The work found its ground when I returned to my grandfather's neglected garden, a living site of memory and potential renewal.

**Figure 07.** A collage of my site, my grandfather's garden. *Photographs from a time when the garden was alive with use and presence.*

## Spatial Translations.

Here, the studies transformed into acts of reimagining through models, drawings, and collages that explored how a forgotten space could breathe again.

**Figure 08.** *Persian Garden Model.* A model uncovering the layered nature of the Persian garden and the transformations that occur as each element is taken away.

**Figure 09.** *Persian Garden Cosmic Booklet.* A booklet tracing the presence of Persian garden elements and their subtle impact on the space.



## Spatial Translations.



The garden became a vessel for community, culture, and restoration, bridging what had been lost with what could grow anew.



**Figure 10-13.** Memory drawings of my grandfather's garden. From left to right, top to bottom: Fatemeh Daneshvar, Esra Zamin Paima, Abdollah Zamin Paima, Afrooz Omidvar.

**Between Ruin and Renewal**

Reclaiming and Repurposing Abandoned Spaces.

## A Garden Once Kept.

*A garden forgotten by its people is still alive in the dust: waiting for footsteps, for the sound of water, for the return of hands.*

My grandfather's garden sits at the edge of Evaz, quiet beneath the sun. Once, its trees bore fruit that fed the family through the year; now, their branches grow wild, the soil dry where water once flowed. The neglect came slowly, not from abandonment but from age, his body could no longer lift the shovel or bend to prune. What he built with his hands began to loosen in their absence.



**Figure 14.** Photograph of my grandfather walking in the garden. Taken by Fatemeh Daneshvar and edited by Esra Zamin Paima.

## A Garden Once Kept.

*And in its stillness, it holds every story that once shaped it, waiting to be carried forward by those who choose to remember.*

When my parents and their generation left for the Gulf, the rhythm of the garden broke. No one remained to sweep the dust or light the stove for tea under the fruit tree. The walls still stand, but they hold no gatherings, no laughter that once marked the afternoons.



**Figure 15.** Photograph of the house within the garden. Taken by Fatemeh Daneshvar and edited by Esra Zamin Paima.

**From Neglect, a Beginning.**

*What we inherit is not the garden itself, but the memory of how to care for it.*

This project begins from that stillness. It asks what becomes of a place when its caretaker grows old, when distance replaces presence, when a home becomes a memory carried elsewhere. The garden is no longer just a site; it is an archive of labour, of care, and of the passing of time.

**Figure 16.** Photograph of the outdoor kitchen within the garden. Taken by Fatemeh Daneshvar and edited by Esra Zamin Paima.



**From Neglect, a Beginning.**

*And if that memory is tended gently, it can root itself again in whatever soil we stand on next.*

To reclaim it is not to restore it to what it was, but to let it speak again: through new rituals, new uses, new gatherings. The act of renewal becomes a continuation of his work, translated into another generation's language of making. The garden, like memory, waits for the touch that reminds it of purpose.

**Figure 17.** Photograph of the outdoor kitchen within the garden. Taken by Fatemeh Daneshvar and edited by Esra Zamin Paima.

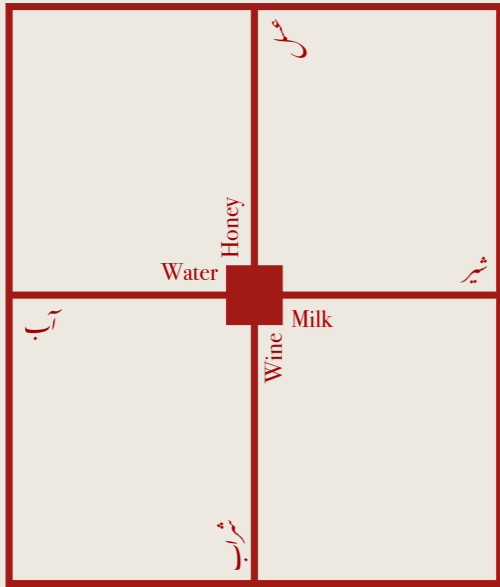


**Lessons from the Garden**

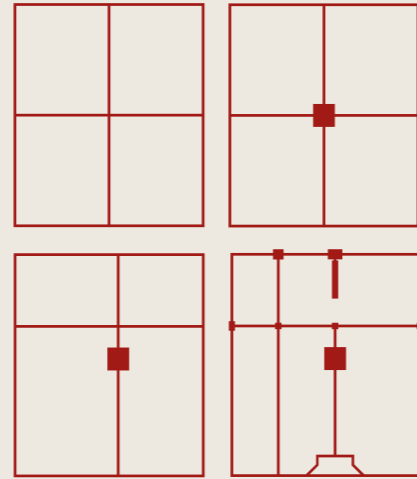
The Philosophy of the Persian Garden.

## The Geometry of Paradise.

*Learning order through the flow of Fin Garden in Kashan, Iran.*

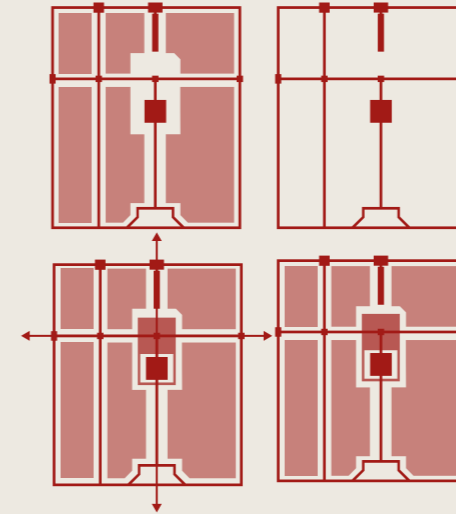


**Figure 18.** Diagram of the Chahar-Bagh and its four rivers.



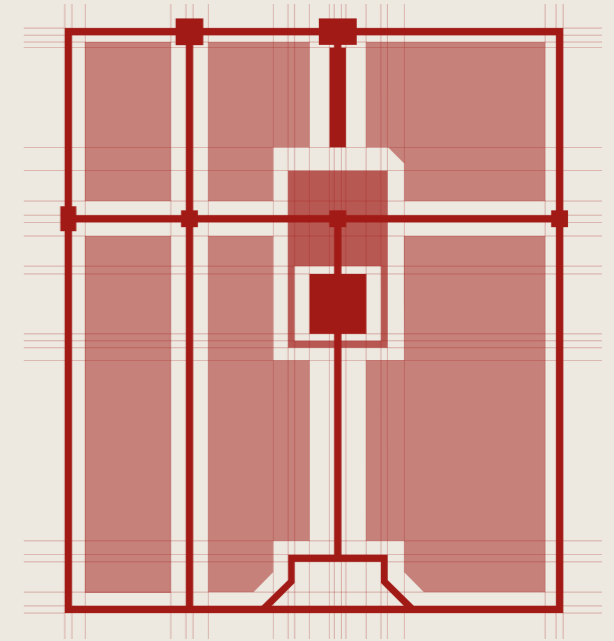
**Figure 19.** Diagrams showing the evolution from the Chahar-Bagh to the Fin Garden layout.

Water is the first architecture of paradise. In Fin Garden it divides, gathers, and reflects, echoing the four mythic rivers.



**Figure 20.** Diagram of the different elements of the Fin Garden.

Its Chahar Bagh plan turns geometry into harmony, where water binds the quadrants and makes order feel alive.



**Figure 21.** Diagram of the Fin Garden Layout.

**Quadrant II**



*Acts of Translation*

**Translation Across Mediums**

From Earth to Textile.

## A Dialogue Between Garden and Carpet.

The Persian carpet carries the same geometry as the garden, its borders form walls, its medallion mirrors a pool, and its motifs echo what once grew in soil. Through weaving, the garden becomes a pattern that can travel, unfold, and be remembered.



Figure 22. Image of Fin Garden in Kashan, Iran.



Figure 23. Image of the Eternal Springtime Wagner Garden Carpet.

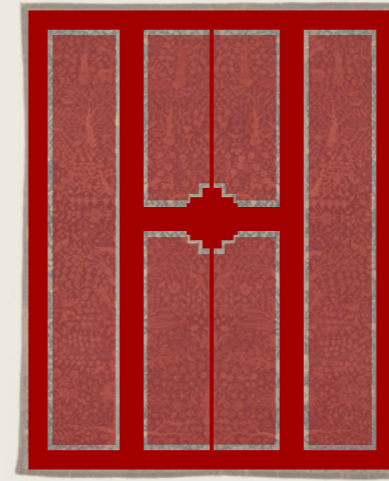


Figure 24. Diagram illustrating the Persian carpet geometry inspired by the Eternal Springtime Wagner Garden Carpet.

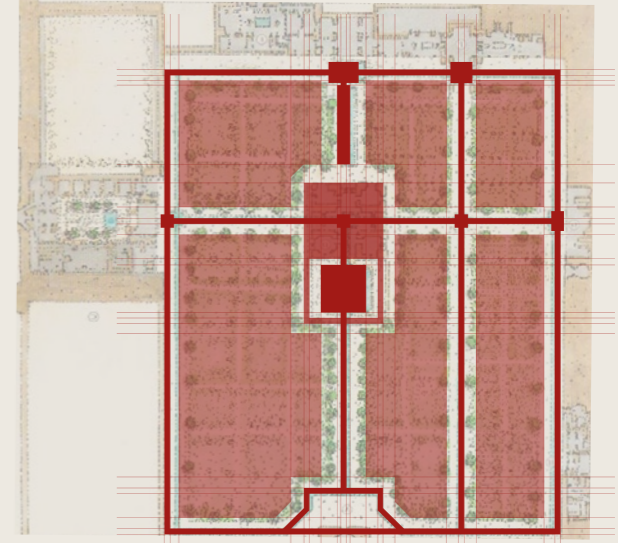


Figure 25. Diagram of Fin Garden's Chahar-Bagh inspired layout.

**Weaving Concepts Through Making**

Tracing The Idea Through Hand and Material.

## From Symbol to Space.

From Persian carpet motifs to shifting shadows. Patterns cut, lit, then cast into living light.



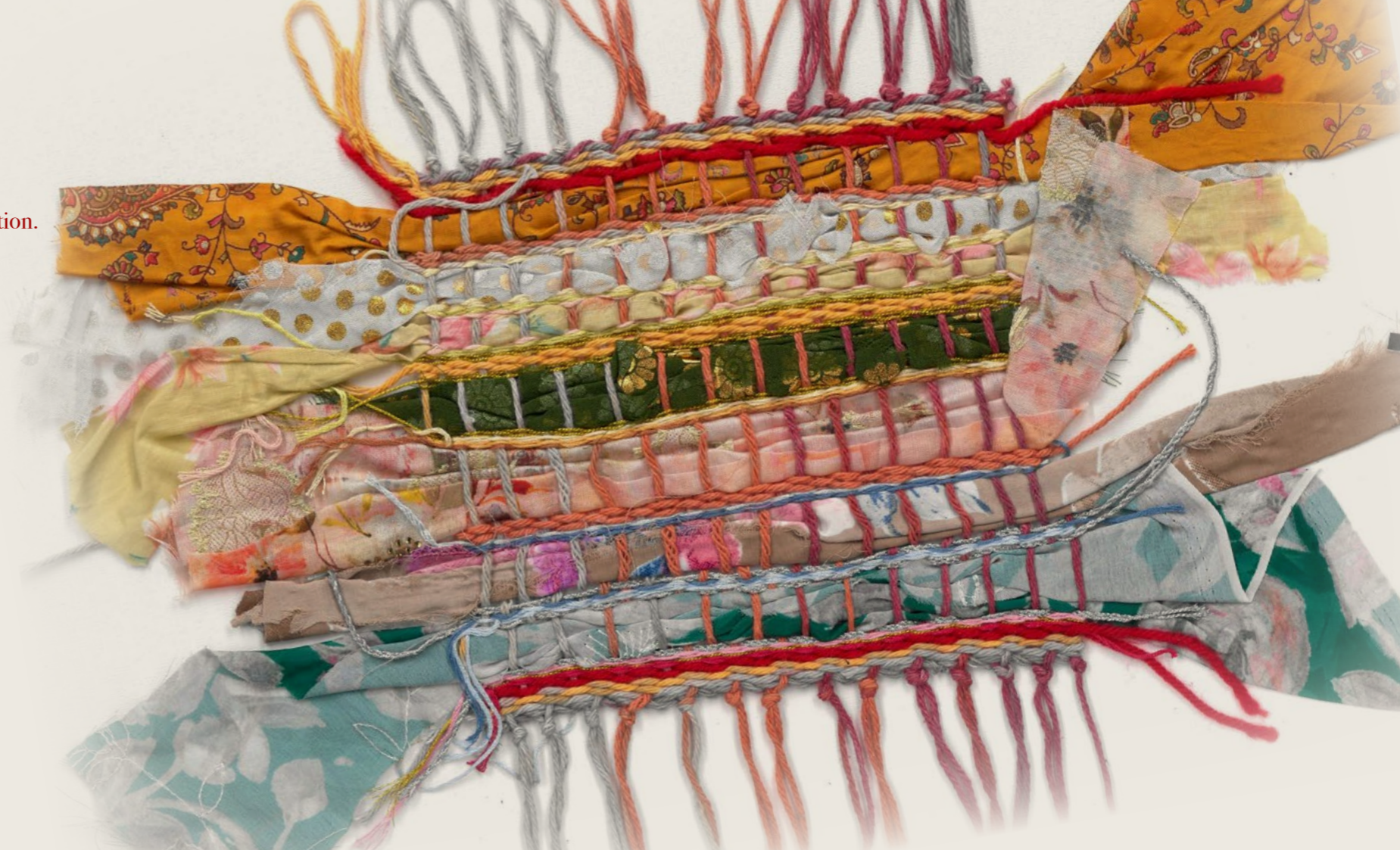
Figure 26. Reflections of light within the Lightbox Model.



Figure 27. Lightbox Model of Persian Carpet Motifs. Displayed in the Interim Show.

**From Scraps, a Surface.**

From material scraps to woven threads. A tactile glimpse of the space's future, stitched from tradition.



**Figure 28.** Scrap Textile Weave. Displayed in the Interim Show.

## A Site Rewoven.

Reclaiming the garden through structure, fabric, and memory; searching for how a gesture of care can become a space.

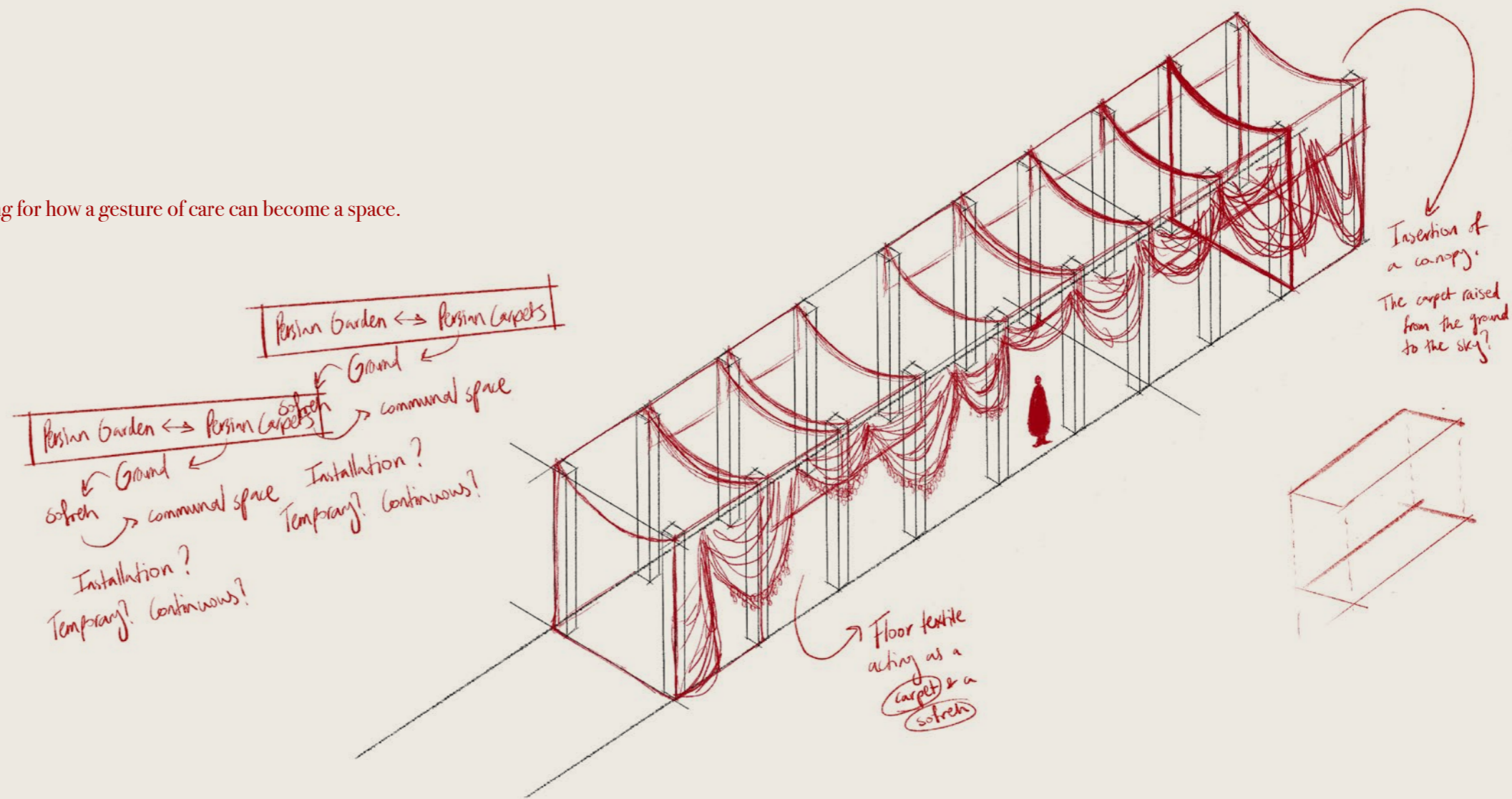


Figure 29. Conceptual sketch of the installation.

## Patterning the Ground.

Borrowing geometries from the Ardabil Carpet and the familiar motifs of my grandfather's rug, this pattern reframes Persian symbols as markers of life's unfolding cycle. The floor becomes the narrative structure beneath the installation.

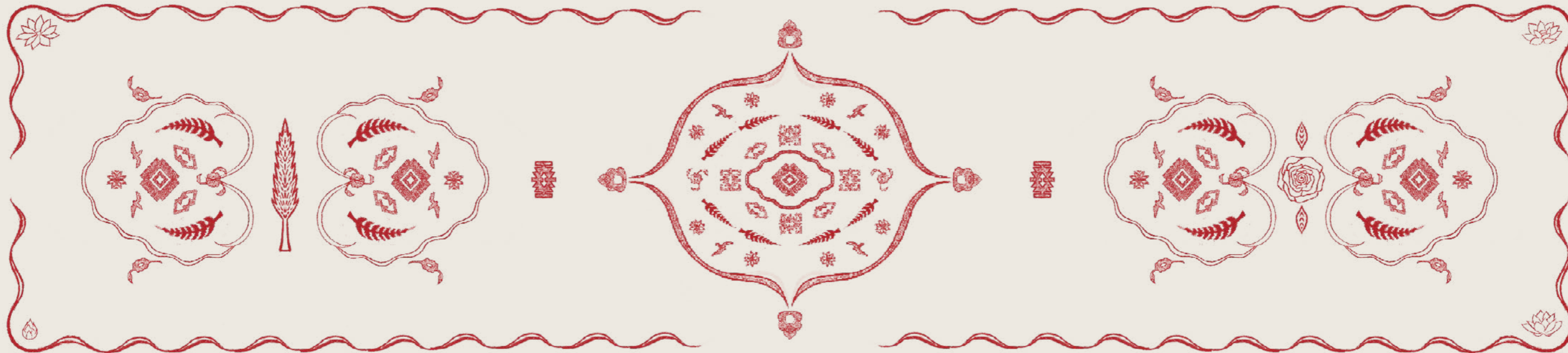


Figure 30. Conceptual sketch of the installation's carpet.

## The Site and its Context

Evaz, Iran.

## Where it Begins.

This project is rooted in Iran, a land shaped by personal memories and the traces of home far from home.



Figure 31. Diagram of Iran. Image taken from Google Earth.

## Where it Begins.

Fars, the province of my hometown Evaz, is a land of layered histories and shifting landscapes, mostly arid and dry, yet dotted with bursts of greenery and fleeting blooms.



Figure 32. Diagram of Fars. Image taken from Google Earth.

### Where it Begins.

Evaz, my hometown, lies nestled between mountains, a landscape of arid plains punctuated by scattered greenery. My grandfather's garden rests just ten minutes away by car, a small oasis within this rugged terrain.

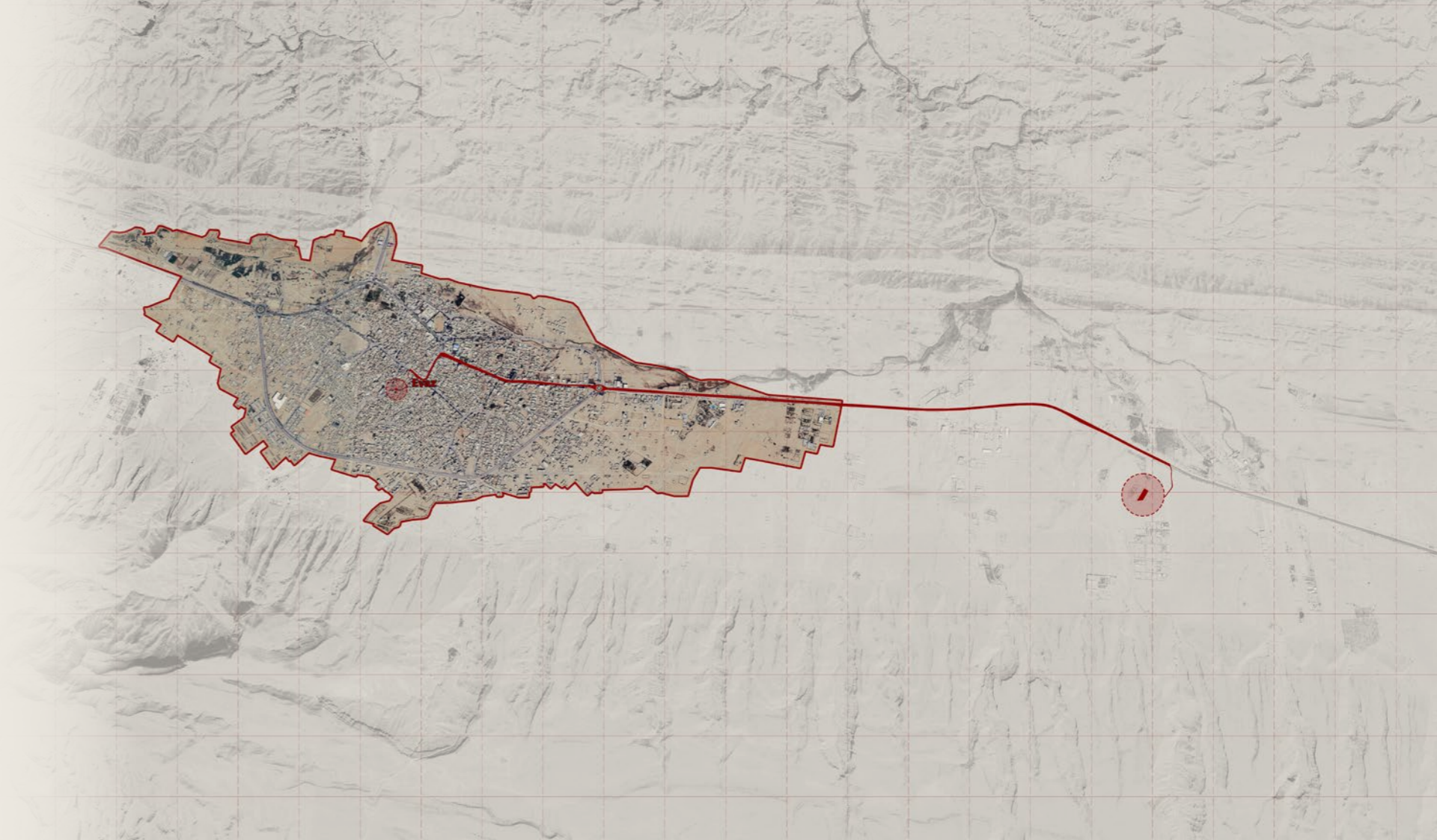


Figure 33. Diagram of Evaz. Image taken from Google Earth.

### Where it Begins.

The road to the garden winds into unpaved gravel paths, a route known only to those familiar with the land, invisible on maps and untouched by formal roads.

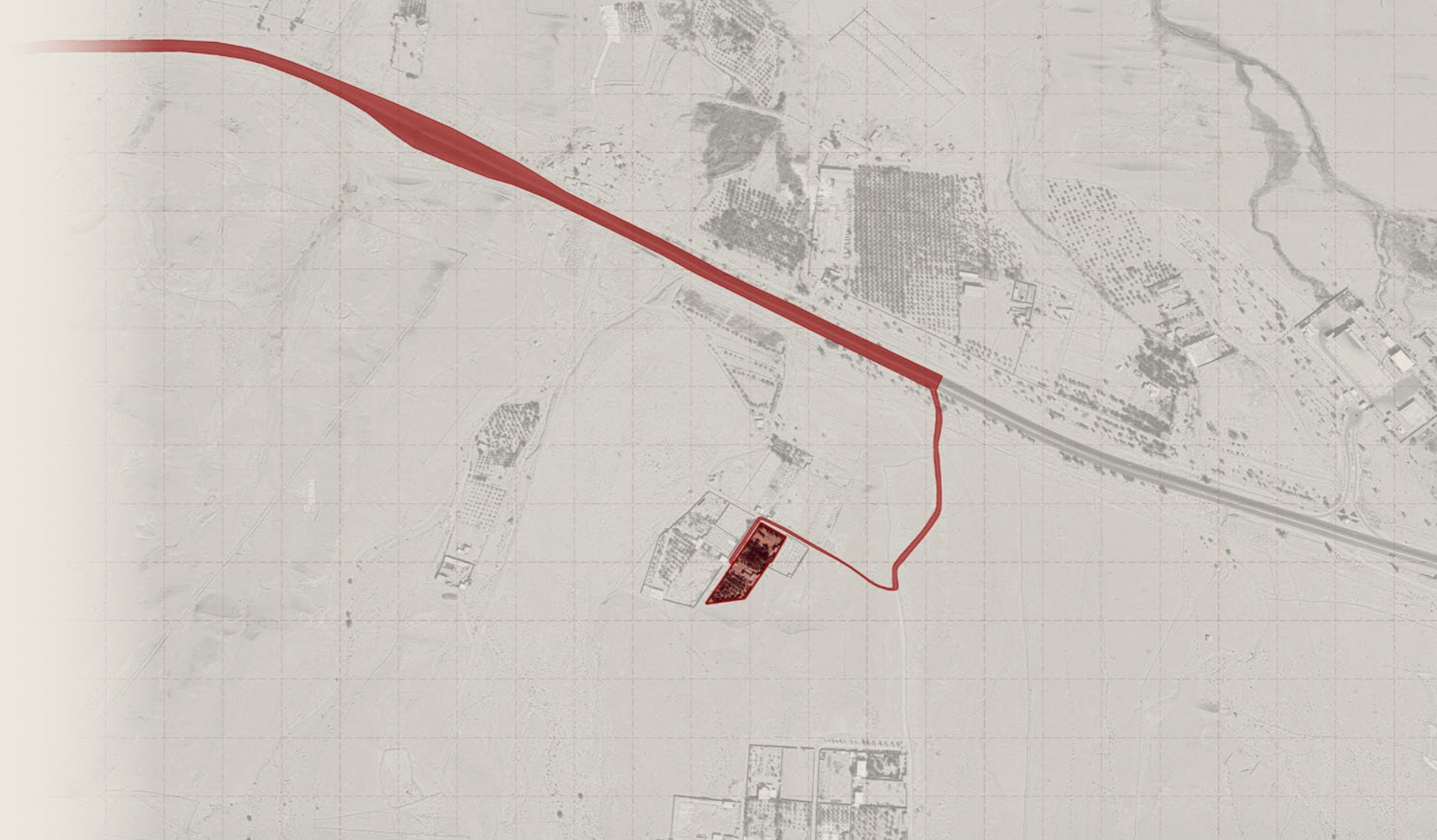


Figure 34. Diagram of Outer Evaz. Image taken from Google Earth.

## Reading the Garden.

A closer view of the garden reveals its linear form, a rectangular layout that angles down toward one end.



Figure 35. Diagram of the Site. Image taken from Google Earth.

### Structures in Proximity.

Surrounding the site are neighbouring gardens, each tended by families from the town, together forming a patchwork of shared land and lineage.



Figure 36. Diagram of the Site. Image taken from Google Earth.

### Contours of the Land.

The terrain is relatively flat, its gentle ground stretching evenly across the landscape.



Figure 37. Diagram of the Site. Topography information taken from OpenStreetMap.

## Solar Paths.

In spring, the sun begins its steady climb, rising from the east-northeast and setting toward the west-northwest. Days grow longer, and light stretches warmly across the land.

*Average Temperature of 30 °.*

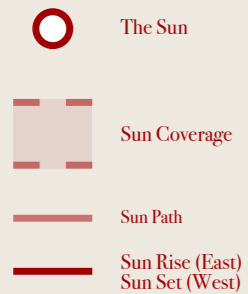


Figure 38. Diagram of the Site. Sun Path information taken from SunCalc.



## Solar Paths.

By summer, the sun stands high and near overhead, its path steep and bright, casting short shadows and filling the days with intense, unwavering light.

*Average Temperature of 40 °.*



Figure 39. Diagram of the Site. Sun Path information taken from SunCalc.



## Solar Paths.

As autumn arrives, the sun drifts lower, rising from the east-southeast and setting to the west-southwest. The days shorten, and light softens into a gentler hue.

*Average Temperature of 25°.*

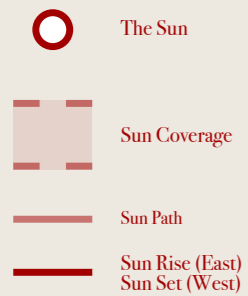


Figure 40. Diagram of the Site. Sun Path information taken from SunCalc.



## Solar Paths.

In winter, the sun lingers low across the southern sky, tracing a shallow arc from southeast to southwest. Daylight is brief, and the garden rests in long, slanted shadows.

*Average Temperature of 20 °.*





-  The Sun
-  Sun Coverage
-  Sun Path
-  Sun Rise (East)  
Sun Set (West)

Figure 41. Diagram of the Site. Sun Path information taken from SunCalc.



### **Within the Existing Frame.**

Set within an untouched clearing of the garden, the installation settles gently into what already exists. Nothing is altered, the emptiness itself becomes its ground, a quiet continuation of the garden's composition.



**Figure 42.** Diagram of the Site. Image taken from Google Earth.

**Quadrant III**



*Architecture and Assembly*

**A Reclaimed Garden for Gathering**

The Architectural Layers.

## The Grounded Weave.

The carpet forms the base of the installation, defining space and orientation. It invites movement and gathering while marking a subtle intervention in the garden's existing terrain.



Figure 43. Axonometric diagram of the installation.

## Vertical Anchors.

Pillars rise from the carpet, structuring the space and giving rhythm to the installation. They guide circulation and create a dialogue between ground and canopy.

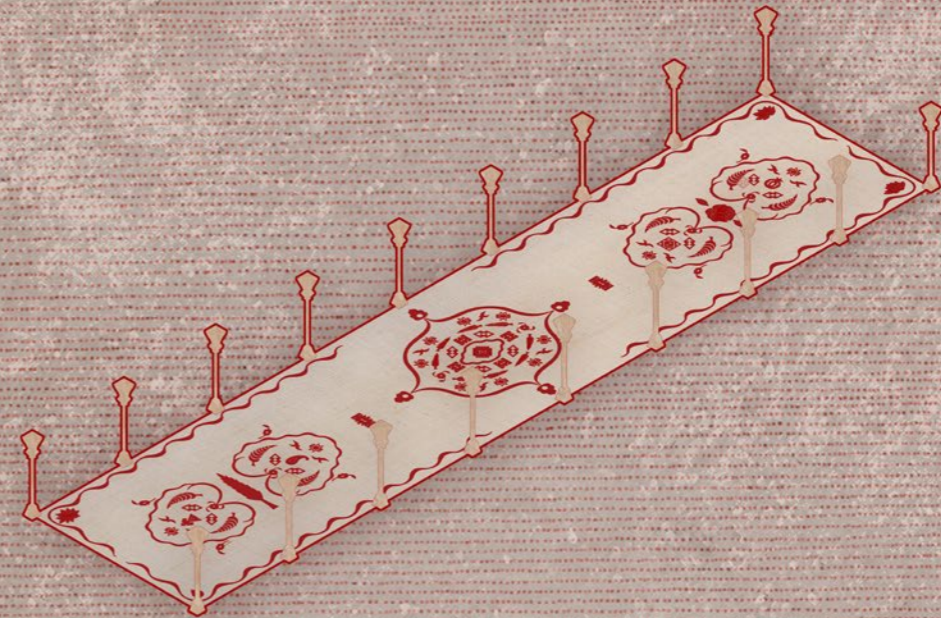


Figure 44. Axonometric diagram of the installation.

## A Shade of Gathering.

The canopy crowns the space, providing shelter and framing views. It softens sunlight, encourages pause, and unites the architectural elements below.

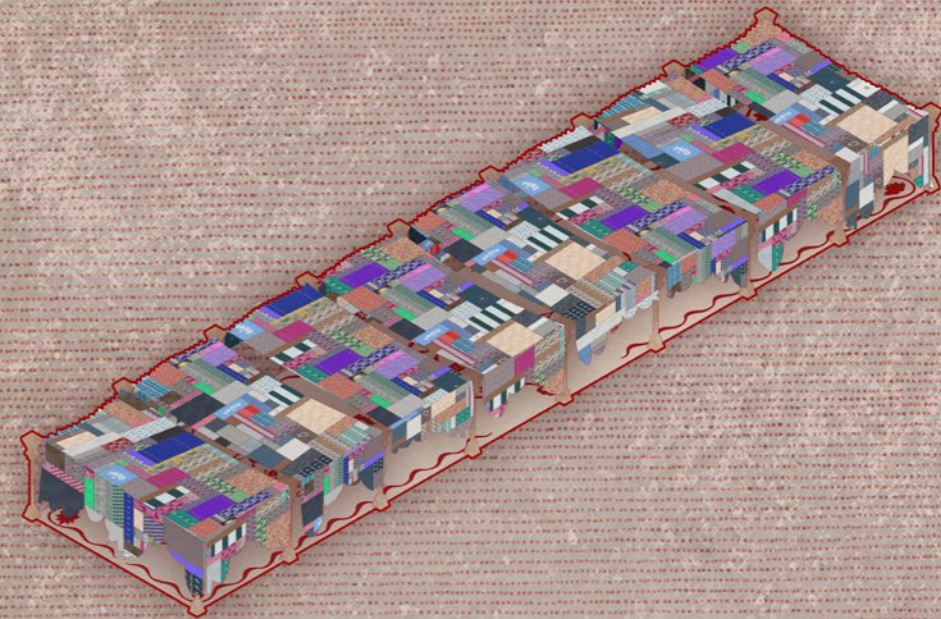


Figure 45. Axonometric diagram of the installation.

## The Living Layer.

Presence becomes architecture; the air, once still, fills with movement and conversation. What was once a structure of wood and fabric now breathes through those who gather within it.

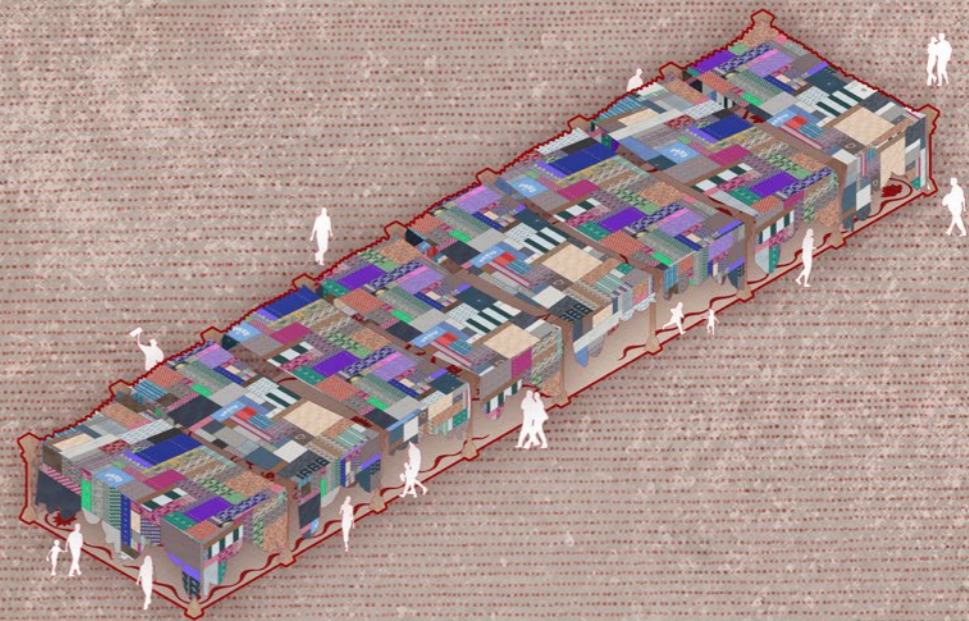


Figure 46. Axonometric diagram of the installation.

**The Ground as Narrative**

Weaving the Human Lifespan.

## Patterning the Ground.

The carpet forms the base of the installation, defining space and orientation. It invites movement and gathering while marking a subtle intervention in the garden's existing terrain.



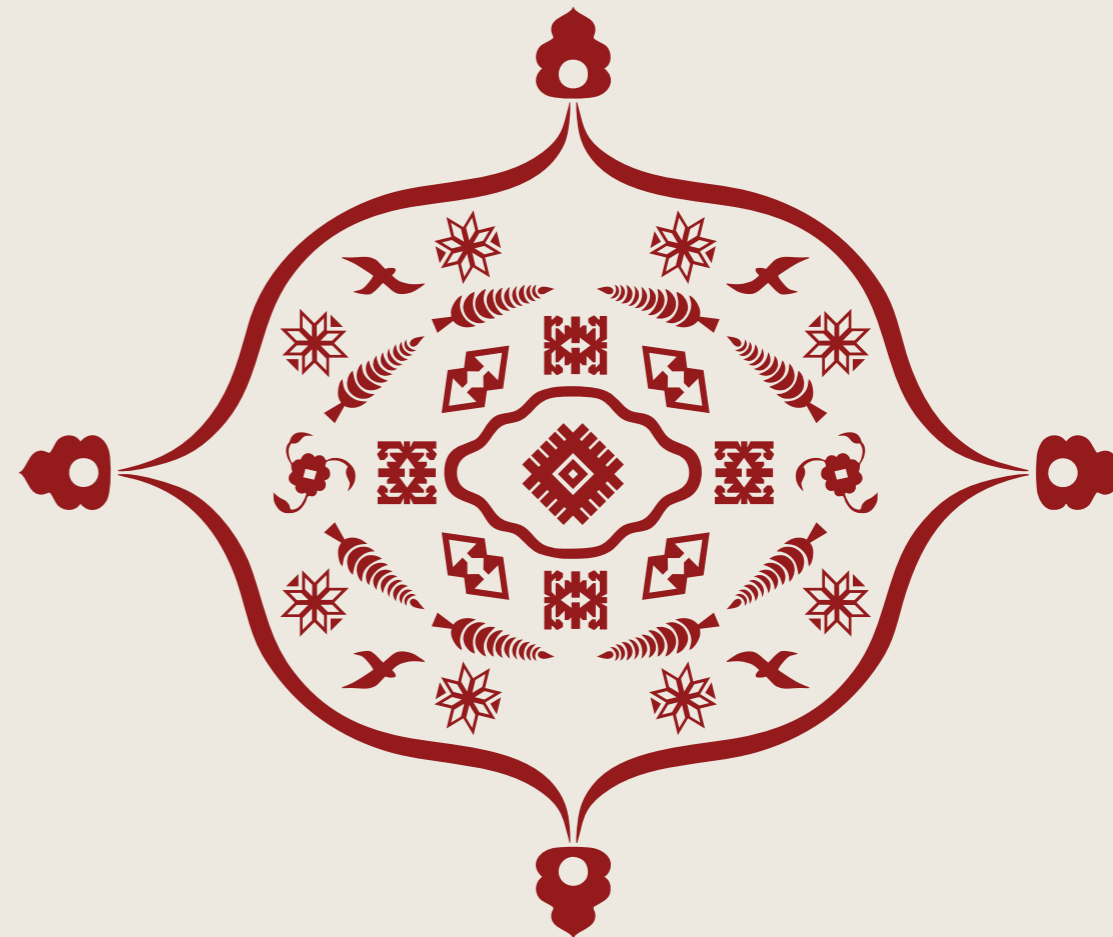
Figure 47. Carpet design of the installation.

## Roots of a Persian Order.

At the center of the design lies a reimagined Persian garden, a geometry of harmony and enclosure. Water channels, pathways, and planted forms unfold through pattern, reflecting the order and balance once found in the traditional garden. It becomes a woven landscape, where memory, structure, and nature meet beneath one's steps.

At the heart of the design lies the evil eye, guarding the garden from harm, a point of origin and protection. Around it flows a water channel, marking life's continual motion, encircled by family motifs that bind generations together. Beyond them unfold trees and florals, symbols of growth and renewal, followed by birds and eight-pointed stars, gestures toward the sky and the divine. All are held within the enclosing walls, completing the order of the Persian garden, a world contained, yet infinite in meaning.

Figure 48. Central design of the carpet.

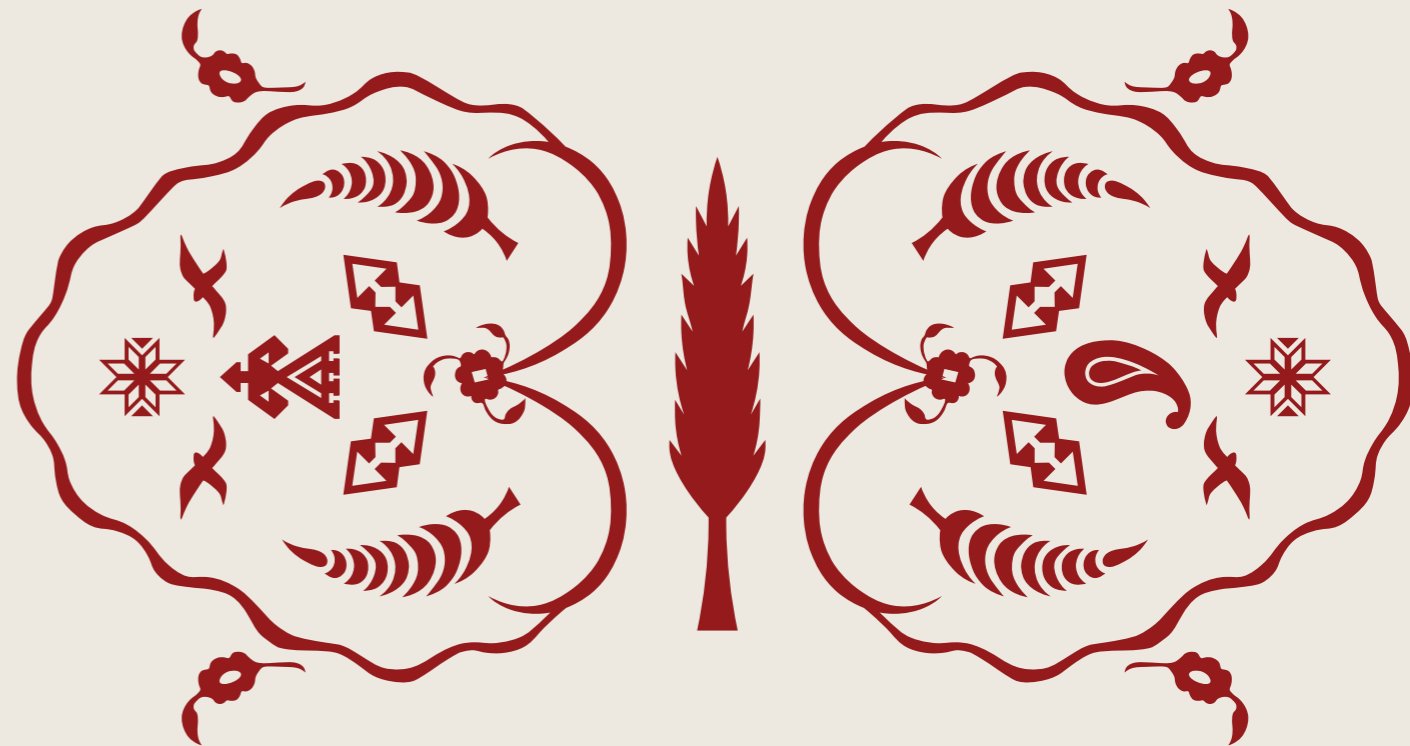


## Stages of Life.

Along the side design, a cypress stands at the center, a symbol of endurance and lasting life.

On either side, two gardens mirror one another: one holds the form of a fertile woman, evoking birth and renewal; the other, a paisley motif, also known as a *Boteh*, embodying continuity and the enduring flow of life. Together, they trace the human journey from creation to becoming, held within the order of the Persian garden.

Figure 49. Side design of the carpet.



## Stages of Death.

On the opposite side, a rose stands in place of the cypress, delicate, fragrant, and transient, it speaks of the fleeting nature of life.

The garden to its left holds a box, a symbol of death and closure; the one to its right bears a pomegranate, rich with seeds and meaning, signifying the afterlife and renewal beyond decay. Together, they form a meditation on impermanence and continuity within the cycle of existence.

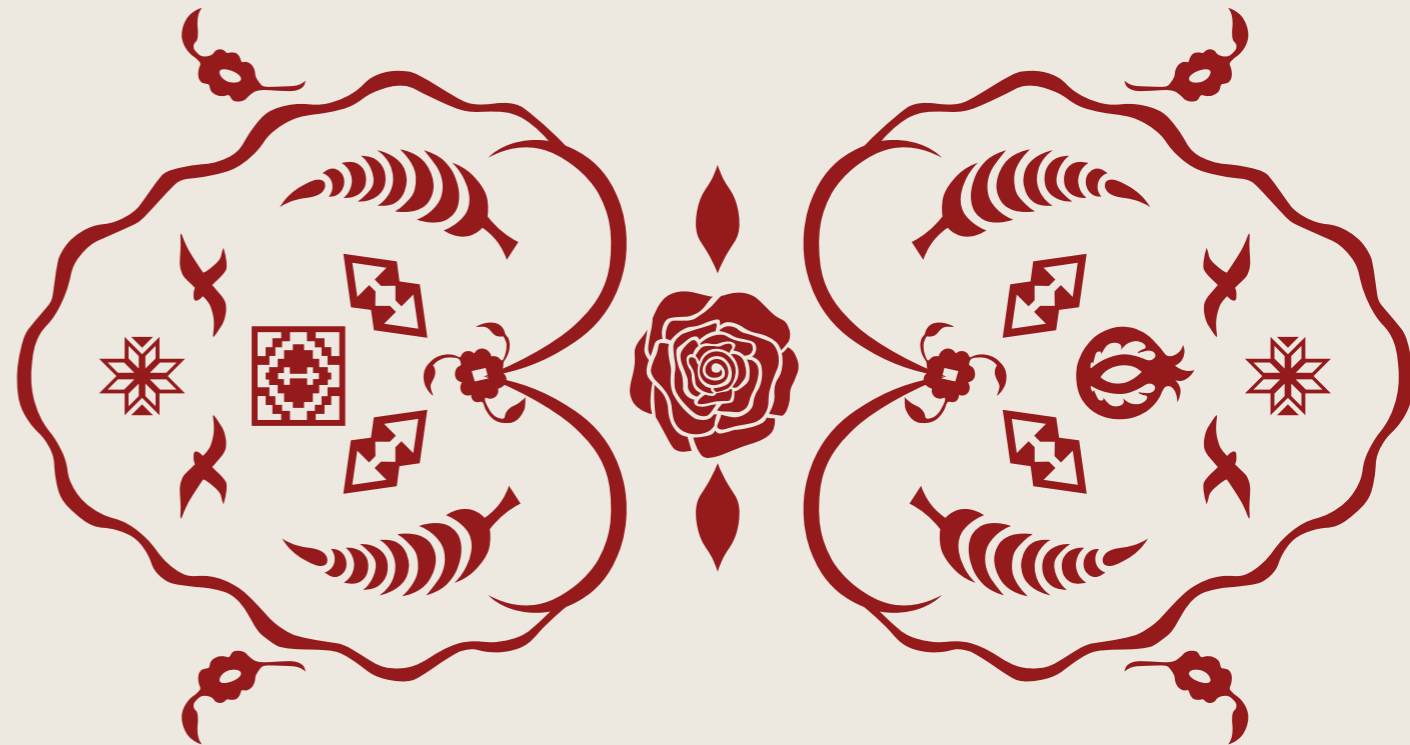


Figure 50. Side design of the carpet.

## The Lotus Border.

Encircling the carpet, the lotus traces the passage of life, a transformation unfolding through time.



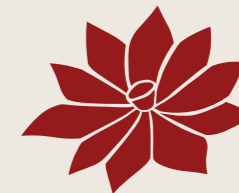
Beginning in the southwest, the closed bud rests in the waters of origin, marking birth and the first breath.



To the southeast, the early bloom opens toward milk, the river of nourishment and growth.



In the northeast, the half bloom reflects honey's sweetness, the fullness of life's middle years.



Finally, in the northwest, the lotus opens completely, the river of wine, symbol of ecstasy and transcendence, completing the cycle of becoming.

Figure 51. Lotus designs that frame the borders within the carpet design.

**The Vertical Framework**

Carving Language into Material.

## Nodes of Connection.

Eighteen pillars circle the installation, their words tracing life's journey from birth to beyond, inviting quiet reflection as visitors pass through.



Figure 52. Top-view of the pillar composition.

## Recording Language.

The installation is framed by eighteen vertical pillars encircling its perimeter. Mirroring the patterns of the carpet below, each pillar is inscribed with words representing a stage of human life, from birth, through death, to the beyond.

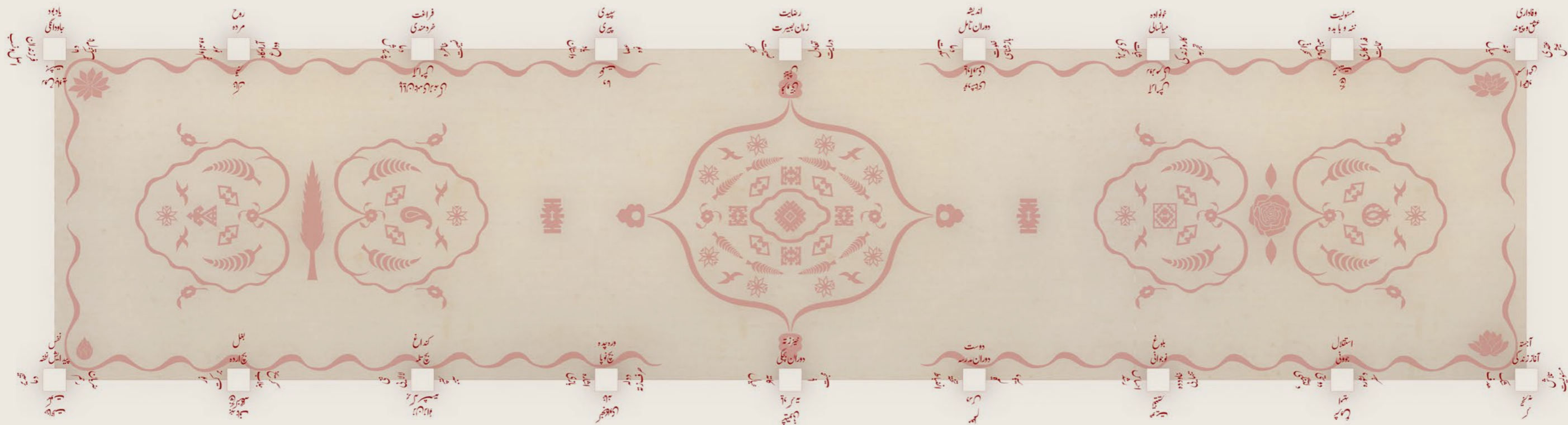


Figure 53. Pillar diagram illustrating the narrative in Farsi.

## Recording Language.

The installation is framed by eighteen vertical pillars encircling its perimeter. Mirroring the patterns of the carpet below, each pillar is inscribed with words representing a stage of human life, from birth, through death, to the beyond.

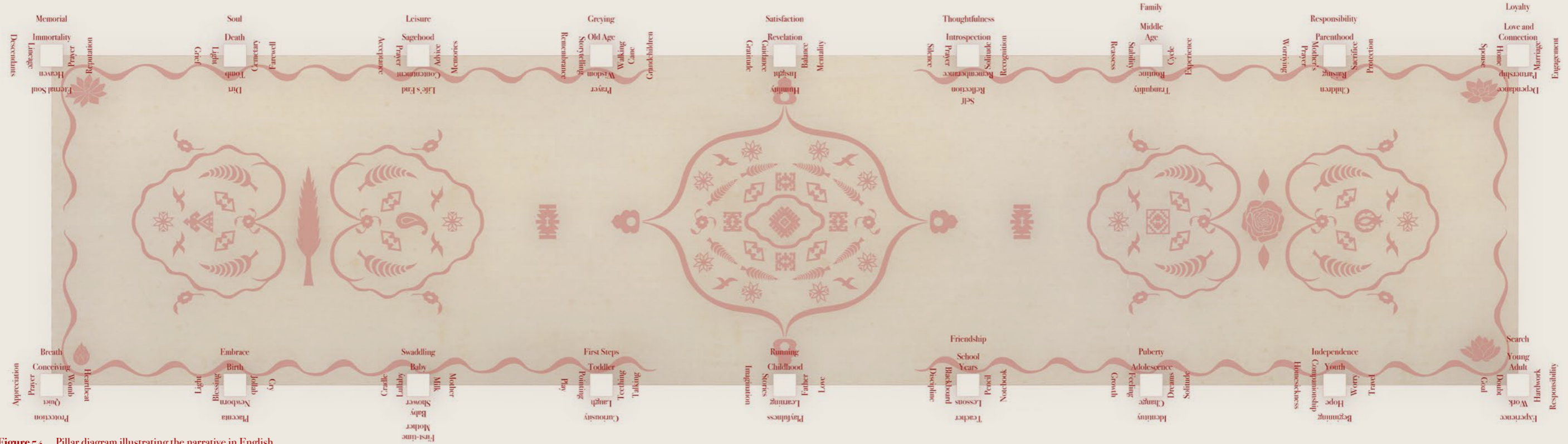


Figure 54. Pillar diagram illustrating the narrative in English.

## Recording Language.

Inspired by the wooden pillars of Chehel Sotoun, this column translates the fleeting Evazi dialect into form. Each side records a stage of life, yet certain words recur, an acknowledgment that time does not progress in a line but circles through memory, language, and renewal.



Figure 55. Pillar design in elevation. Depicted in all four sides.

**The Fabric Above**

Held in Place by Community.



## The Overhead Geometry.

The canopy is built from patches set in an orthogonal grid, echoing the symmetry of a traditional chahar bagh. Its ordered pattern turns fabric into a shelter that carries the garden's architectural memory.

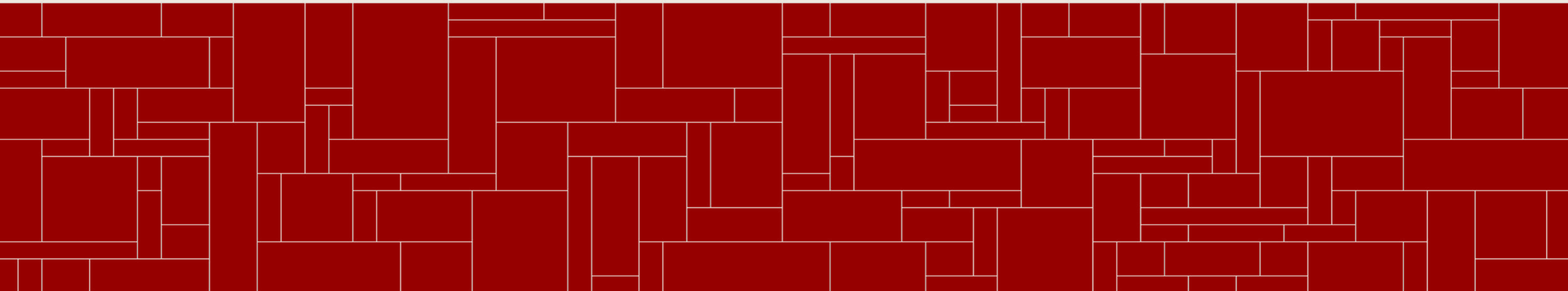
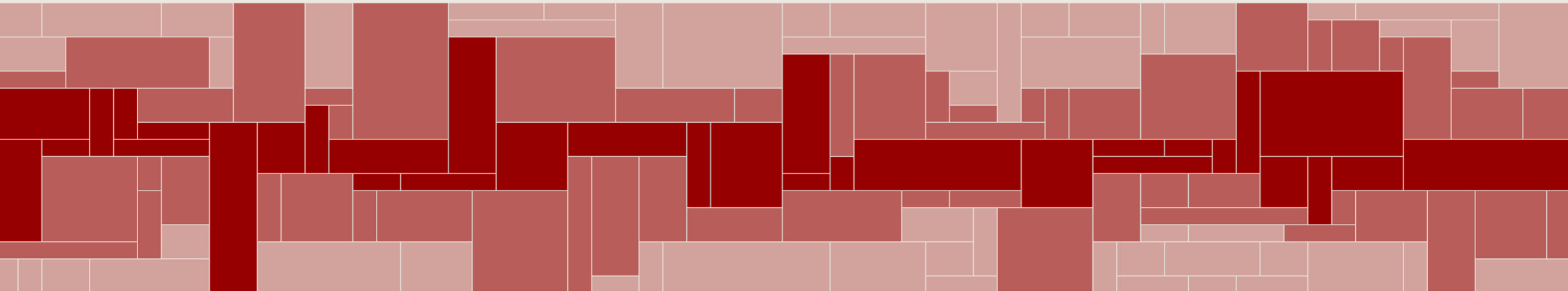


Figure 57. Diagram of the canopy's grid composition.

## A Life Unfolding Overhead.

A central line runs across the canopy, mapping life from birth to old age through community-donated garments. As pieces are renewed, the pattern shifts, echoing life's mix of structure and change.



**Figure 58.** Diagram of the canopy's grid composition, highlighting the central line that traces the span of a human life.

## A Fabric of Stories.

Each panel is formed from gathered fabric scraps, stitched with khoos embroidery by women in Evaz. The craft binds the pieces while carrying cultural memory forward, weaving personal and communal histories into the installation.



Figure 59. Prototype of the canopy constructed from garments collected during the research.

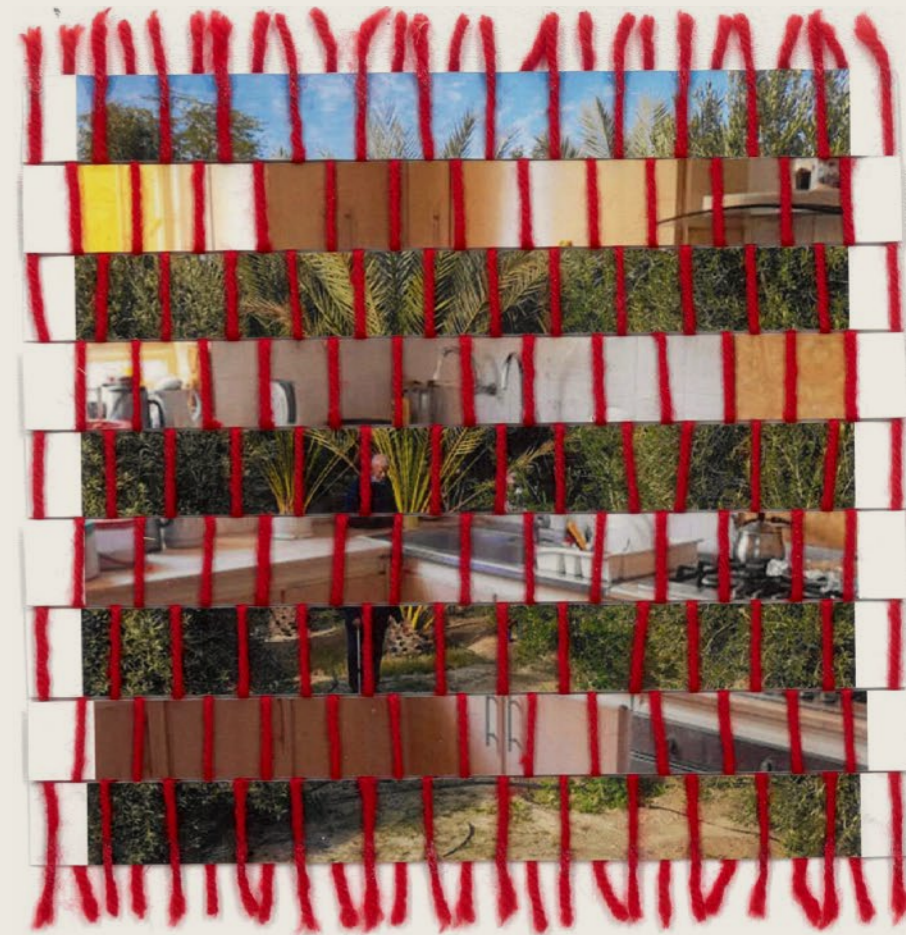
**In the Act of Gathering**

From the Kitchen to the Garden.

## The Thread Between Two Rooms.

The act of gathering begins indoors, where food is prepared and stories are exchanged and continues beneath the open sky. The sofreh becomes the bridge, carried from kitchen floor to garden soil, turning nourishment into ritual and space into memory.

Figure 60. Photographic collage of the kitchen and garden, interlaced with red thread. Displayed in the Mid-Review Exhibition.



### From Root to Table.

These drawings trace the journeys of different plants from the soil of the garden to the dish it becomes. Each line follows growth, harvest, preparation, and sharing, revealing how nourishment begins long before it reaches the kitchen. The act of eating is shown not as an end, but as a return, a cycle that connects earth, hand, and home.



Figure 61. Booklet tracing the journey of olives from the garden to the kitchen table. Displayed in the Mid-Review Exhibition.

**From Root to Table.**



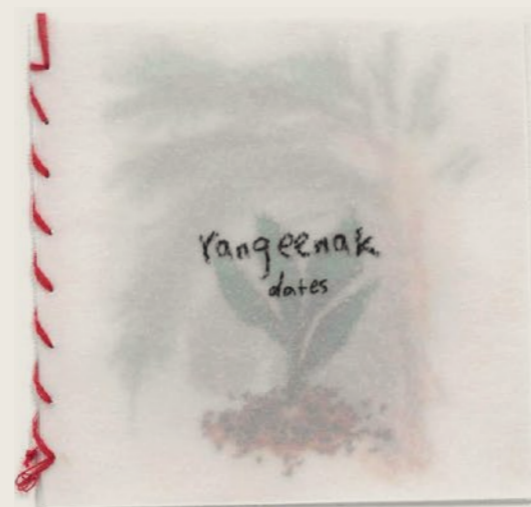
**Figure 62.** Booklet tracing the journey of olives from the garden to the kitchen table. Displayed in the Mid-Review Exhibition.

**From Root to Table.**



**Figure 63.** Booklet tracing the journey of olives from the garden to the kitchen table. Displayed in the Mid-Review Exhibition.

**From Root to Table.**



**Figure 6.4.** Booklet tracing the journey of olives from the garden to the kitchen table. Displayed in the Mid-Review Exhibition.

## A Place for Gathering.

The installation gathers everyday rituals—a breakfast sofreh, a card game, an afternoon of rest. During Nowruz it becomes a haft-sin; at other times, a place to wash produce, read, or tend what grows. Each act reconnects land, routine, and rest.



Figure 65. Drawing depicting various use scenarios of the sofreh.

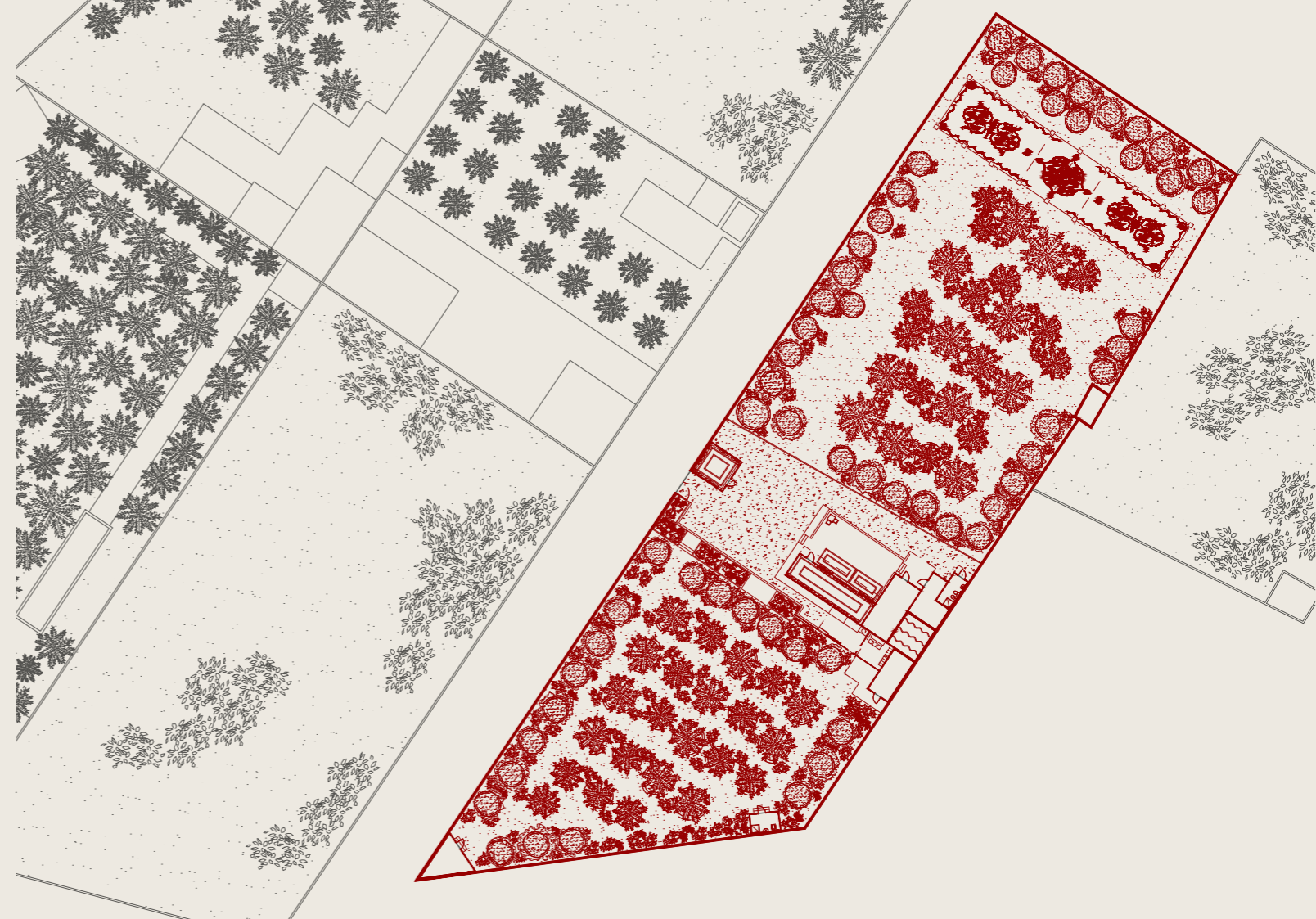
**Lines of Assembly**

From Drawing to Dwelling, From Measure to Belonging.

**Floor Plan.**

Where Footsteps Return.

*Scale 1:500 on A3 Paper.*



**Figure 66.** Floor plan of my site, my grandfather's garden.

**Roof Plan.**

Garments in the Wind.

*Scale 1:500 on A3 Paper.*

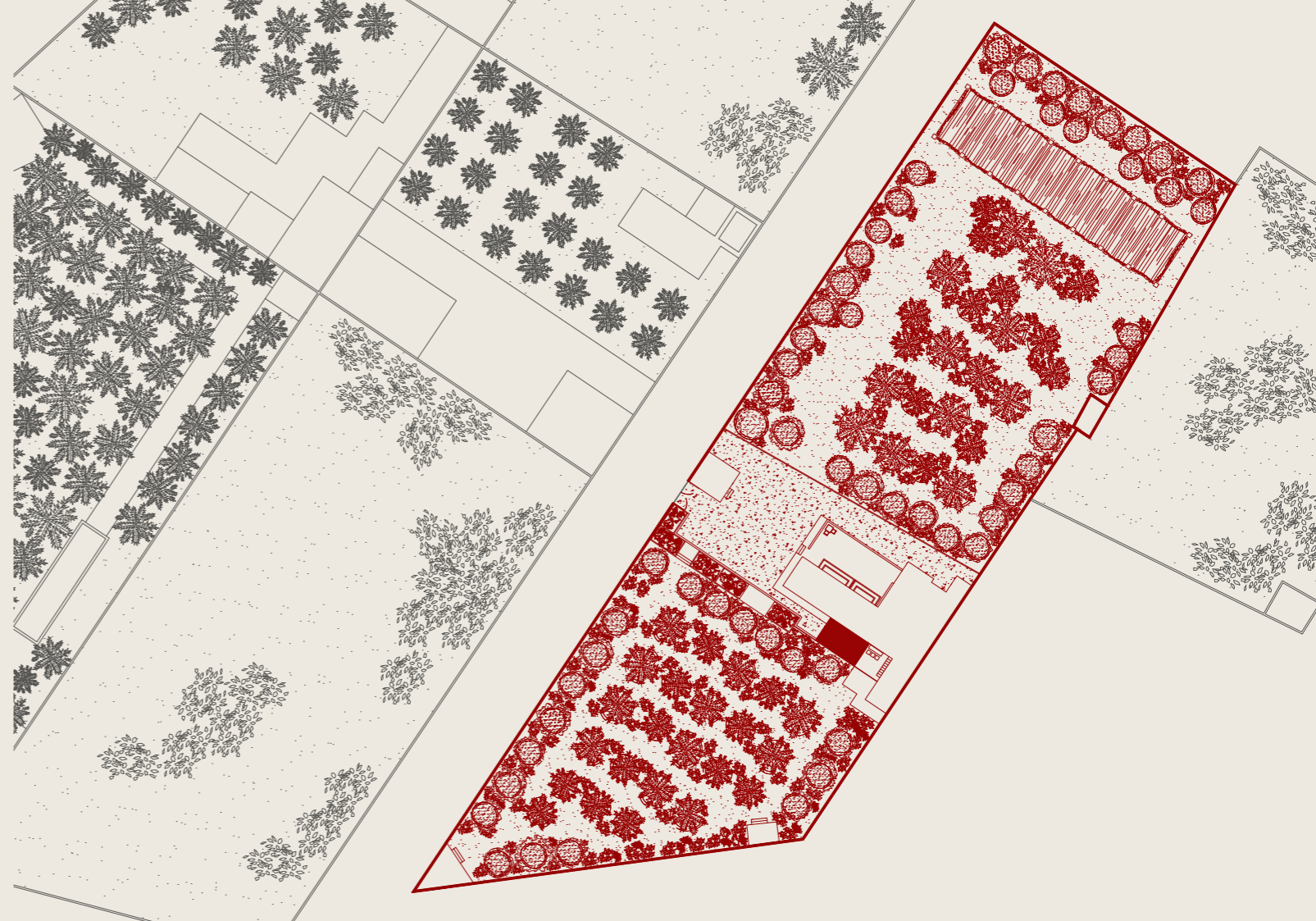


Figure 67. Roof plan of my site, my grandfather's garden.

**Transverse Section.**

Among the Folds.

*Scale 1:300 on A3 Paper.*

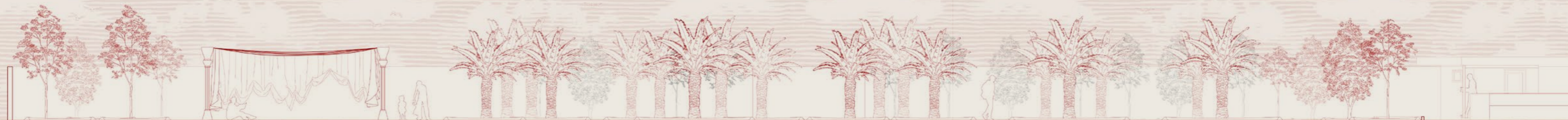


Figure 68. Elevational drawing of my site, my grandfather's garden.

**Longitudinal Section.**

The Line of Continuity

*Scale 1:50 on A1 Paper.*



**Figure 69.** Elevational drawing of my site, my grandfather's garden.

**Longitudinal Section.**

The Line of Continuity

*Scale 1:50 on A1 Paper.*



Figure 70. Elevational drawing of my site, my grandfather's garden.

**Quadrant IV**



*Renewal and Continuity*

***A Glimpse into the Future***

***A Vision of the Garden Reclaimed.***

**Before the First Step Inside.**



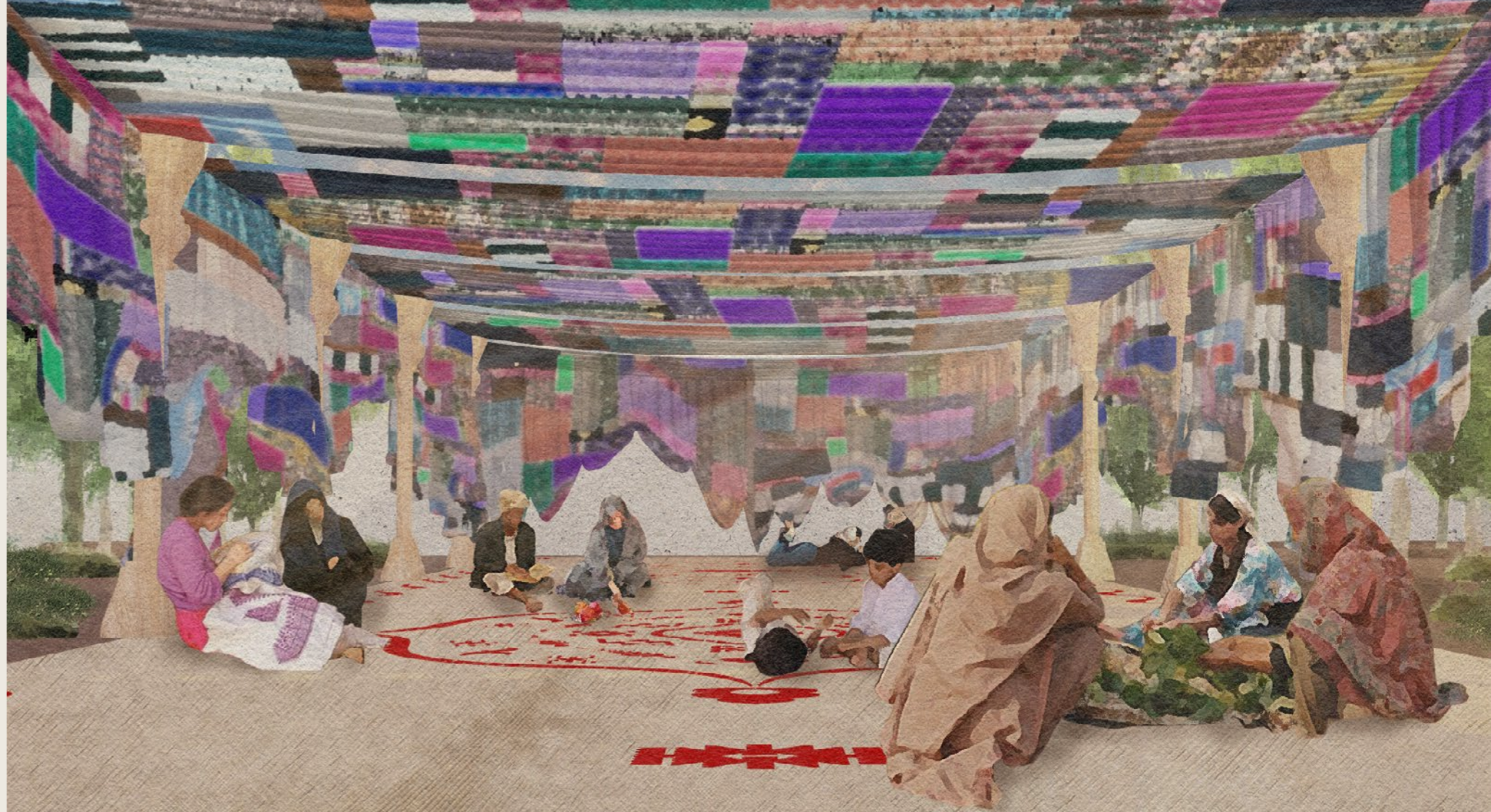
**Figure 71.** Visualisation of my site, my grandfather's garden.

**In the Act of Becoming.**



**Figure 72.** Visualisation of my site, my grandfather's garden.

**Beneath the Cloth, Between Conversations.**



**Figure 73.** Visualisation of my site, my grandfather's garden.

## The Garden, Reimagined.



Figure 74. Visualisation of my site, my grandfather's garden.

**The Next Pages**

**Continuity Through Care.**

## Letters for What Comes After.

Four letters addressed to the unseen, fragments of instruction, memory, and hope left for those who might return to the garden. They speak of change, of community, of the ways a place may outlive its maker yet still carry their hands in its walls and threads.

Figure 75. Letter written for the future generations to come.

*Letter One  
Notes on Beginning.*

*If the canopy still stands, look first at the edges. The older seams might be hidden beneath new stitching, but they are there. Follow them with your fingertips; they will tell you how it began.*

*The cloth was gathered slowly, not from wealth but from what remained of our lives. Shirts, veils, and aprons were taken apart and sewn together again. We wanted to see what could grow from the fragments of the ordinary.*

*If the colors have changed, let them fade. They were not meant to last unchanged. The wind, the dust, and the hands that adjust them each season are part of its making.*

*When people gather beneath it, listen for the small noises: the sound of fabric brushing in the wind, the murmur of food being served, the soft laughter between voices. These are what keep the garden alive. Do not forget to listen.*

*Letter Two*  
*Notes on Keeping.*

*When you visit, bring a needle. Repair what is torn, but do not erase the old thread. Each patch adds weight, each color tells of a season.*

*If no one remembers why it was built, that is fine. It was never meant to be a monument. It was a gesture of togetherness, a reason for people to meet, cook, and rest under the same shade.*

*You might find the pillars leaning or the fabric heavier after rain. Adjust them quietly. It will not be perfect. That was never the goal.*

*During Nowruz, lay food on the floor textile. Even if you eat alone, spread a small sofreh beside you. It will remind you that the act of eating was once a way of belonging. The canopy is not sacred, only kind.*

**Figure 76.** Letter written for the future generations to come.

*Letter Three*  
*Notes on Change.*

*If the materials have been replaced, if the ground is smoother or the posts are no longer wood, do not think of it as a loss. Every surface carries the time it was made in.*

*You may not recognize the patterns anymore. The motifs might be digital or printed in colors that did not exist before. That, too, is part of the story.*

*Keep the words carved into the pillars, if they are still legible. If not, record them again in another form. They are not there to preserve language, only to remind you that it once lived in hands and sounds.*

*If people no longer gather here, open the space again. Invite them. The garden does not need to be large; even a patch of fabric stretched between two walls can recall what it once meant.*

**Figure 77.** Letter written for the future generations to come.

*Letter Four*

*Notes for What Comes After.*

*When you begin your own work, remember this: permanence is not the same as continuity. What lasts is not the structure, but the gesture of care.*

*If the canopy is gone, plant something where it stood. A tree, a post, a single fabric line catching the sun. Let it mark that there was once shade here.*

*Keep the idea of the garden alive, even if it changes shape. It can exist on a rooftop, in a courtyard, in a room of strangers who choose to share a meal. The place will find its own form.*

*If you forget our names, let the space still carry the feeling of our hands. That will be enough. The rest can fade as it should.*

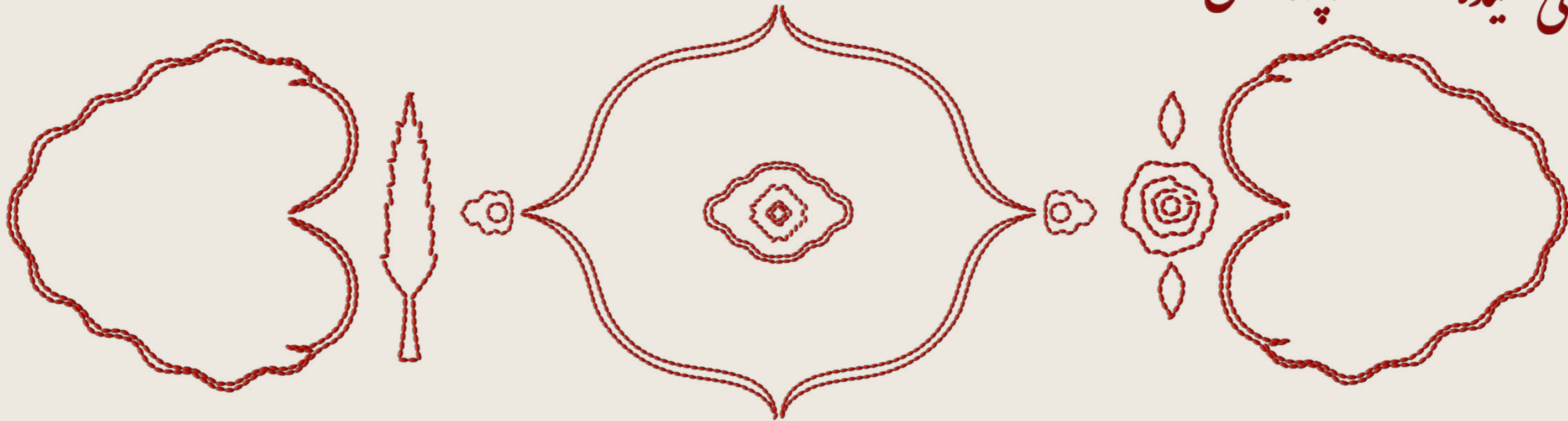
**Figure 78.** Letter written for the future generations to come.

*Letter Five*

*The Story Continues.*

**Figure 79.** Letter written for the future generations to come.

باغی تنیده در تار و پود زمان



A Garden Woven Through Time