This Bridge is designed based on five premises:

1. This bridge, contrary to typical bridges, is a place to stay rather than just to pass, so there are seating areas all along the bridge, also restaurants on the lower level, to have enough means to make the users stay on it.

2. Instead of connecting 2 points to each other, the idea was to create multiple paths on each park that would lead people to the bridge.

3. Creating a curved path was also intended to avoid a single point perspective, which encourages users to keep going. The curved path with variable width and changes in slopes slows down the users and creates a sense of mystery about the destination.

4. Since the site was covered by trees, the number and location of columns were designed in a way to have minimum footprint on the ground to avoid having to remove trees.

5. The structural concept was to have a spatial structure large enough to create an inhabitable and architectural space. The result was a dynamic 3 dimensional truss with two continuous deck levels. This provides a lower level which is always covered and makes the bridge usable in all four seasons.
People are the skyline.

All the levels are connected to each other by stairs and ramps, providing multiple paths throughout the bridge from one level to another. This provides numerous ways to experience the bridge, encouraging pedestrians to wander, get lost on this bridge and discover it on their own. The bridges are usually considered as structural projects, but here the approach was more architectural.

The structural elements with a hidden geometrical order are rotated and repeated in 3 dimensions making a complex form which produces all the architectural spaces as well as the main visible body of the project. Producing forms that are abstract from nature was a method used for hundreds of years in traditional art and architecture in Iran.
THE GEOMETRY AND STRUCTURE

In the traditional art and architecture of Iran, a common way to look at the ornaments was to make an abstract from the natural forms. Sometimes by using only one line and coming up with a complex composition by simply rotating, moving and repeating that one line. But there is an order behind this complex geometry. Though this order is not recognizable on the first glance. Here we had the same approach in the making of the whole form of the bridge, in a structural and spatial way.

The structural elements with a hidden geometrical order are rotated and repeated in 3 dimensions making a complex form which produces all the architectural spaces as well as the whole body and form of the project.