

xema looks to create not only architecture but art through its designs. The foundation of our innovative perspective is built on the notions of perfection and excellence. We mold shapes and lines, fusing aesthetic with functional structure with style - bridging modern refinement, with the warmth of tradition.



xema architects

The philosophy of xema started to shape in 2005 through an entirely new approach that focuses on creating a fusion between architecture and art.

"xema architects" has made its way to perfection by commitment in innovative design and meticulous measurement of quality elements in the state of art, avant-garde exterior, interior, urban and furniture designs.

The founder of xema, Reza Mafakher, architect, designer and university lecturer, was born on Sep 11th, 1980.

Motivated to flourish his talent in architecture, Reza pursued his passion after graduating with Master of Art in Architecture, through handling numerous projects.

xema team and its founder, Reza Mafakher, have achieved a distinctive global reputation for excellence in design and have been honored with national and international Awards for their projects.

In 2014, "xema architects", was named as one of the most "influential" practices in the Middle East.

xema is committed to create the best solution for a unique perception of space, and also to lead the new era of Iranian architecture by building a better insight and attitude through delivering elegance and quality to customers' lives.



Reza Mafakher

Master of Arts in Architecture – Tarbiat Modarres University

Architect, designer and university lecturer

He has started his career from "Ivan-e-naghsh-e-jahan" and "Gamma" companies in 2003. Then he co-founded "studio 11" and "zeta" design and construction companies in 2006 and 2008.

In 2011 Mafakher founded his own company with the name of "xema architects" to provide exterior, interior, urban and furniture design services. He's been in charge of numerous projects and won many national & international awards for his works.



The followings are his list of awards and honors from 2008 to date :

- Third Place of the Old & New Category in 2A Asia Architecture Award for "Rahimzadeh Jewelry", 2018
- Third Place of the Future Projects – Medium Scale Architecture Category in 2A Asia Architecture Award for "Chabahar Hotel", 2018
- First Place of Public Sector, Heritage Restoration Category in 11th Interior Architecture Award of Iran for "Rahimzadeh Jewelry", 2018
- Honorable Mention of IDA (International Design Awards) for "Lavender", 2017
- Honorable Mention of IDA (International Design Awards) for "25 mm", 2017
- Silver A' Design Award Winner for Architecture, Building and Structure Design Category "Iranmall Stadium", 2017
- Silver A' Design Award Winner for Interior Space, Retail and Exhibition Design Category, "Rahimzadeh Jewelry", 2017
- Bronze A' Design Award Winner for Architecture, Building and Structure Design Category, "Penumbra", 2017
- Silver A' Design Award Winner for Architecture, Building and Structure Design Category, "Chabahar Hotel Leisure & Hospitality", 2016
- Silver A' Design Award Winner for Architecture, Building and Structure Design Category, "Ekhtiarieh Tower ", 2016
- Shortlisted for Middle East Architect Award Leisure & Hospitality Project of The Year, "Chabahar Hotel Leisure & Hospitality", 2016
- Shortlisted for Middle East Architect Award Public Sector Project of The Year, "Sari Health & Spa Complex", 2016
- Second Place Rethinking The Future Award Winner for Architecture, Residence (Concept) "A House", 2016
- Honorable Mention for Interior Design American Architecture Master Prize, "the 13th Sense" , 2016
- Shortlisted for Middle East Architect Award Cultural Project of the year, "Bamiyan Cultural Center", 2015
- Honorable Mention for Residential category in 15th Grand Memar Award, "The 13th Sense", 2015
- Honorable Mention of Public Sector in 8th Architecture and Construction Award of Iran, "Lavender" 2015
- Honorable Mention of Residential Sector in 8th Architecture and Construction Award of Iran, "the 13th Sense", 2015
- Winner of Middle East Architect Award Public Sector Project of the Year, "25 mm ", 2014
- Shortlisted for Middle East Architect Award Residential Project of the Year, "Ekhtiarieh Tower", 2014
- Winner of Public Sector Category in 6th Interior Architecture Award of Iran, "25mm ", 2013
- Third Place of '200 units' tower for "Sepah Bank Competition" , 2013
- Winner of "Alborz Qazvin (Commercial/Hospitality) Competition", 2011
- Winner of "Jam Rasht (Commercial) Competition", 2011
- Winner of Public Sector Category in Third Interior Architecture Award of Iran, "77 m ", 2011
- Honorable Mention of Public Sector Category in 11th Grand Memar Award, "77 m ", 2011
- Winner of Residential Category in Second Interior Architecture Award of Iran, "17 Apartment" , 2010
- Third Place of Residential category in 10th Grand Memar Award, "17 Apartment", 2010
- 1st Place in "Tehran French School Design Competition", 2009
- 5th place in "International Karbala Holy Shrines Urban Design Competition" , 2008



2A Continental
Architectural
Awards for
Asia & Europe
October 26th,
2018
Barcelona

Certificate

Reza Mafakher

2A Magazine is delighted to congratulate you for your project's selection **Rahimzadeh Jewelry** as the **Third Place** winner of **2A Asia Architecture Award 2018** in the category of **Old and New**. We deeply appreciate your participation and contribution to 2A Continental Architectural Award, Barcelona - October 2018.

Ahmad Zuhadi

A. Zuhadi

2A Magazine- Editor in Chief & CEO
Head of Organizing Committee of 2AACA



Willy Müller

Willy Müller

InsC Founder & Urban Sciences Lab Director
WMA Willy Müller Architects, principal

2A Continental
Architectural
Awards for
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October 26th,
2018
Barcelona

Certificate

Reza Mafakher

2A Magazine is delighted to congratulate you for your project's selection **Chabahar Hotel** as the **Third Place** winner of **2A Asia Architecture Award 2018** in the category of **Future Projects and Innovative Designs - Medium Scale Architecture**. We deeply appreciate your participation and contribution to 2A Continental Architectural Award, Barcelona - October 2018.

Ahmad Zuhadi

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2A Magazine- Editor in Chief & CEO
Head of Organizing Committee of 2AACA



Willy Müller

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InsC Founder & Urban Sciences Lab Director
WMA Willy Müller Architects, principal



Certificate of Excellence

This is to certify that

Reza Mafakher

*has won the Silver A' Design Award
in Architecture, Building and Structure Design Category
in 2017 - 2018 period with design #64733:
Iranmall Stadium - Recreational*

15 April 2018, Milan / Italy.

About The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top %5 percentile designs that has achieved an exemplary level of excellence in design. Entries are voted by an experienced grand jury panel of press members, design professionals, academics & entrepreneurs. Designs are ranked based on standard deviation of jury votes to remove any biases & voted on distinct evaluation criteria for each award category. A' Design Award has a philanthropic mission to create a global awareness and understanding for good design worldwide, the ultimate aim of the accolade is to push designers, brands & companies to create superior products and projects that advance and benefit society.



Alessandro Desei

Alessandro Desei
PRESIDENT
A' DESIGN AWARD & COMPETITION

Francesco Munaro
VICE-PRESIDENT
A' DESIGN AWARD & COMPETITION

Onur Mustak Cobanli
COORDINATOR
A' DESIGN AWARD & COMPETITION



Certificate of Excellence

This is to certify that

Reza Mafakher

*has won the Bronze A' Design Award
in Architecture, Building and Structure Design Category
in 2017 - 2018 period with design #64779:
Penumbra - Commercial Administrative*

15 April 2018, Milan / Italy.

About The Bronze A' Design Award

The Bronze A' Design Award is a prestigious award given to top %10 percentile designs that has achieved an exemplary level of excellence in design. Entries are voted by an experienced grand jury panel of press members, design professionals, academics & entrepreneurs. Designs are ranked based on standard deviation of jury votes to remove any biases & voted on distinct evaluation criteria for each award category. A' Design Award has a philanthropic mission to create a global awareness and understanding for good design worldwide, the ultimate aim of the accolade is to push designers, brands & companies to create superior products and projects that advance and benefit society.



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Certificate of Excellence

This is to certify that

Reza Mafakher

*has won the Silver A' Design Award
in Interior Space and Exhibition Design Category
in 2017 - 2018 period with design #64783:*

Rahimzadeh Jewelry - Retail

15 April 2018, Milan / Italy.

About The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top 1% percentile designs that have achieved an exemplary level of excellence in design. Entries are voted by an experienced grand jury panel of press members, design professionals, academics & entrepreneurs. Designs are ranked based on standard deviation of jury votes to remove any biases & voted on distinct evaluation criteria for each award category. A' Design Award has a philanthropic mission to create a global awareness and understanding for good design worldwide, the ultimate aim of the accolade is to push designers, brands & companies to create superior products and projects that advance and benefit society.



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A' DESIGN AWARD & COMPETITION



WORLD'S LEADING DESIGNERS
2018 / 2019

Reza
Mafakher

#70 DESIGNER OF THE WORLD
ARCHITECTURE, BUILDING AND STRUCTURE
DESIGN CATEGORY

About DAC - Design Classifications

This is to certify that on January 7, 2018, Reza Mafakher was ranked #70 from the top, among all designers who have competed in the Architecture, Building and Structure Design Award in the last 10 years, organized by the A' Design Award & Competition. The A' Design Award & Competition is the World's largest design competition with entries from all countries and over hundred design categories. The DAC - Design Classification system ranks only the very best, award winning designers and brands in sector specific design award categories in order to highlight the top creatives in a given design field.

To see updated rankings or classifications in other design categories please visit <http://www.designclassifications.com>



Certificate of Excellence

This is to certify that

Reza Mafakher

*has won the Silver A' Design Award
in Architecture, Building and Structure Design Category
in 2016 - 2017 period with design #49661:
Chabahar Hotel - Leisure & Hospitality*

15 April 2017, Milan / Italy.

About The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top %5 percentile designs that has achieved an exemplary level of excellence in design. Entries are voted by an experienced grand jury panel of press members, design professionals, academics & entrepreneurs. Designs are ranked based on standard deviation of jury votes to remove any biases & voted on distinct evaluation criteria for each award category. A' Design Award has a philanthropic mission to create a global awareness and understanding for good design worldwide, the ultimate aim of the accolade is to push designers, brands & companies to create superior products and projects that advance and benefit society.



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Certificate of Excellence

This is to certify that

Reza Mafakher

*has won the Silver A' Design Award
in Architecture, Building and Structure Design Category
in 2016 - 2017 period with design #49810:
Ekhtiyarieh Tower - Commercial-Residential*

15 April 2017, Milan / Italy.

About The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top %5 percentile designs that has achieved an exemplary level of excellence in design. Entries are voted by an experienced grand jury panel of press members, design professionals, academics & entrepreneurs. Designs are ranked based on standard deviation of jury votes to remove any biases & voted on distinct evaluation criteria for each award category. A' Design Award has a philanthropic mission to create a global awareness and understanding for good design worldwide, the ultimate aim of the accolade is to push designers, brands & companies to create superior products and projects that advance and benefit society.



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Onur Mustak Cobanli
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Letter of Recognition

On this day, 19th of June 2018, we hereby wish to extend our gratitude to Reza Mafakher for making the World a better place with original and innovative designs that create value for the society.

Design is important today more than ever before and we truly appreciate the dedication and the valuable role Reza Mafakher plays in building brighter futures by continued creation of good design work, products, projects and services that increase the quality of life worldwide.

Good design increases the quality of life worldwide by introducing a greater degree of excellence to everything it touches, including but not limited to increased efficiency, sustainability, safety, economics, beauty and aesthetics.

Creation of good design is perhaps the single most important thing one can do to serve our species and our planet. Good design makes products safer, durable, faster and stronger. Good design makes our environment cleaner, more functional, intellectual and comfortable. Good design makes people healthier, smarter and happier.

It is important for us to remind ourselves that the success of Reza Mafakher motivates thousands of other designers to do better. The mere exposure to Reza Mafakher's design work engages, empowers and inspires fellow designers. We are very pleased with the positive reaction of the design society to your projects.

We would like to take this opportunity to express our heartfelt thanks to Reza Mafakher for active involvement in design field, and for helping us create a global appreciation and understanding of good design practices and principles.

Please accept our best wishes for your continued success in design, we are truly delighted to be able to thank you for your efforts and contributions, and we are actively looking forward to see your future work, endeavours and great designs that will make the World a better place.

Yours Sincerely,
René Fournier,
Chief Creative Officer,
A' Design Award & Competition.



List Of Projects

NO	Project	Client	Location	Date
205	Dar-Al-Fonon	Pasargad Bank	Qazvin, Iran	2025
204	Paniz Tower	Mr. Golchin	Tehran, Iran	2024
203	Paramis Park Unit 304	Mr. Moradi	Tehran, Iran	2023
202	Elmira Restaurant	Mrs. Abbasi	Tehran, Iran	2023
201	Cedrus Residence	Mr. Sadeghi	Tehran, Iran	2023
200	Ribbon Event Hall	Mrs. Moshtaghi	Tehran, Iran	2023
199	Unit No.04	Mr. Azarakhsh	Tehran, Iran	2023
198	ProShot Clinic	Mr. Moradi	Tehran, Iran	2023
197	Cavo Lounge	Mr. Rasaei	Kish, Iran	2023
196	Samsung Brand Shop	Mr. Shabani	Tabriz, Iran	2023
195	KTT 2101	Mr. Qoshoni	Kish, Iran	2023
194	Fanoos	Mr. Pahlavan	Tehran, Iran	2023
193	Meygoon Penthouse	Mr. Araghi	Tehran, Iran	2023
192	Apartment No.10	Mr. Moghadam	Salmanshar, Iran	2023
191	Pirouzan Villa	Mr. Safavi	Tehran, Iran	2023
190	Kangan Lounge	Mr. Moezi	Kangan, Iran	2023
189	Kish Mall	Mr. Jalali	Kish, Iran	2023
188	Almas	Mr. Rastegar	Tehran, Iran	2023
187	Koomeh	Mr. Mirjalili	Tehran, Iran	2023

NO	Project	Client	Location	Date
186	Mofid Securities	Mr. Azarakhsh	Tehran, Iran	2022
185	Epic Complex	Mr. Azarakhsh	Tehran, Iran	2022
184	Golstetan-Pent House	Mr. Qoshooni	Tehran, Iran	2022
183	Zafar Exchange	Mr. Rohani	Tehran, Iran	2022
182	Dasht- e- Mazar	Mr. Ehsani	Damavand, Iran	2022
181	Qom Food Court	Mr. Afrashte	Qom, Iran	2022
180	Alvand Office	Mr. Maleksabet	Tehran, Iran	2021
179	Beach Lounge	Mr. Kalhori	Kish, Iran	2021
178	Entire Club	Mr. Abbasi	Kish, Iran	2021
177	Sarvestan	Mr. Ajdarkhosh	Tehran, Iran	2021
176	Blue wings Headquater	Mr. Jalilzadeh	Tehran, Iran	2021
175	Negin	Mr. Mirhejazi	Tehran, Iran	2021
174	Mr.Khodagholi Apartement	Mr. Khodagholi	Kish, Iran	2021
173	Apartement No.9	Mr. Adelzadeh	Motel Qo, Iran	2020
172	Alpina	Mr. Moshtaghi	Tehran, Iran	2020
171	Hayat-e-Elahiye	Mr. Moshtaghi	Tehran, Iran	2020
170	Torrente	Mr. Khodagoli	Tehran, Iran	2020
169	Mahour Commercial Tower	Mr. Shahsavari	Tehran, Iran	2020
168	Apartement No.8	Mr. Vahabi	Salmanshahr, Iran	2020
167	Bagh-e-Behesht	Mr. Khosroyar	Tehran, Iran	2020
166	Daewoo Architectural Guildline	Entekhab Group	Tehran, Iran	2020
165	Kish Twin Tower Unit 1902	Mr. Ghoshooni	Kish, Iran	2019
164	Kish Twin Tower Unit 2104	Mr. Mirjalili	Kish, Iran	2019

NO	Project	Client	Location	Date
163	ChaiBagh Villa	Mr. Moradi	Noshahr, Iran	2019
162	Lianthus Residential Building	Mr. Shabani	Tehran, Iran	2019
161	Firouz Bahram	Mr. Bahrami	Tehran, Iran	2019
160	Hook Lounge	Mr. Cheraghian	Kish, Iran	2019
159	Fountain Medical Building	Mr. Seilsepour	Sari, Iran	2019
158	Hanani Apartment	Mr. Hanani	Tehran, Iran	2019
157	Zarin Tower	Omran Taklar	Tehran, Iran	2018
156	Xima	Life DesignGr	Tehran, Iran	2018
155	Ershad Building	Housing Foundation of Islamic Republic of Iran	Tehran, Iran	2018
154	Tala Tower	Mr. ShahAli	Tehran, Iran	2018
153	Morghab Administrative-commercial	Mr. Majidpour	Tehran, Iran	2018
152	Ebn-e-Yamin Administrative-commercial	Mr. Majidpour	Tehran, Iran	2018
151	Apadana Car Show	Mr. Majidpour	Tehran, Iran	2018
150	Kish Twin Towers units 1102,1103,1106,1110,1111,1202,1203	Mr. Majidpour Mr. Akbari	Kish, Iran	2018
149	Hayat Elahie Apartment	Mr. Ajdarkosh	Tehran, Iran	2018
148	Star Restaurant	Mr. Pasandidehfar	Sari, Iran	2017
147	Kish Twin Towers units 209,706,707,708,1603	Mr. Moshtaghi	Kish, Iran	2017
146	Hayat Elahie Apartment	Mr. Zakeri	Tehran, Iran	2017
145	Haft Paykar-Boutique Hotel	Mr. Mafakher	Gorgan, Iran	2017
144	Kish Twin Towers Units 1802, 2002,1603	Mr. Moshtaghi	Kish, Iran	2017

NO	Project	Client	Location	Date
143	Paad Gym	Mrs. Moshtaghi Mr. Moein	Tehran, Iran	2017
142	Kish Twin Towers Model Suite	Mr. Moshtaghi	Kish, Iran	2017
141	CFZ Administrative Complex	CFZ	Chabahar, Iran	2017
140	Sarmad Steel Central Office	Sarmad Steel Co.	Tehran, Iran	2017
139	Samsung Brand Shop	Samsung Co.	Tehran, Iran	2016
138	Mashhad SES	Samsung Co.	Mashhad, Iran	2016
137	Isfahan SES	Samsung Co.	Isfahan, Iran	2016
136	Kerman Store	Samsung Co.	Kerman, Iran	2016
135	Liberty Museum	ARCHASM	New York, USA	2016
134	Death & The City	Arch Out Loud	Tokyo, Japan	2016
133	Apple Store Office	Golden Apple Co.	Tehran, Iran	2016
132	Iran Mall Tennis Complex	Iran Mall	Tehran, Iran	2016
131	Jafari House	Mrs. Elmira Jafari	Tehran, Iran	2016
130	IPMI Office Building	IPMI	Tehran, Iran	2016
129	Chabahar Hotel	Gamma Consultant Engineering	Chabahar, Iran	2016
128	Kish Residential Tower	Safe Bana Co.	Kish, Iran	2016
127	Sari Health & Spa Complex	Mr. Mozdsetan	Sari, Iran	2016
126	Shidarian Office	Mr. Toudeh Fallah	Tehran, Iran	2015
125	Rahimzadeh Jewelry	Mr. Rahimzadeh	Tehran, Iran	2015
124	Chandigarh Museum of Knowledge	ARCHASM	Chandigarh, India	2015
123	A House	BW International Co.	London, UK	2015
122	Bam Brand Center Administrative Unit	Mr. Shahidi Mr. Mansouri	Tehran, Iran	2015

NO	Project	Client	Location	Date
121	Tabriz Aratel Plus Store	Samsung Co.	Tabriz, Iran	2015
120	ElGG Shop Sample Unit	Badkoobeh	Mashhad, Iran	2015
119	Dr. Sadegh Pour Residential Apartment	Dr. Sadegh Pour	Tehran, Iran	2015
118	Varna	Varna Municipalit	Varna Bolgharestan	2016
117	Bisotun Pavilion Entrance	Kermanshah Cultural Heritage, Handicrafts & Tourism Org.	Kermanshah, Iran	2015
116	Damavand Medical Building	Mr. Nourmohammad	Damavand, Iran	2015
115	Kish Hotel	Mr. Taleghani	Kish, Iran	2014
114	Noor Villa	Mr. Ali Mardani	Noor, Iran	2014
113	Gavazang Cultural & Recreational Complex	Zanjan Construction & Engineering Org.	Zanjan, Iran	2014
112	Bamiyan Cultural Center	UNESCO	Bamiyan, Afghanistan	2014
111	Naroun Villa-Type 02	Mr. Alimardani	Noor, Iran	2014
110	Naroun Villa-Type 01	Mr. Alimardani	Noor, Iran	2014
109	Mahmoud Abad City Center	Dr. Raziani Mr. Ali Mardani	Mahmoud Abad, Iran	2014
108	Iran Melli Bank, Eskin Branch	Iran Melli Bank	Tehran, Iran	2014
107	Alimardani Villa	Mr. Ali Mardani	Noor, Iran	2014
106	Hilla Villa	Mrs. Pezeshk Manesh	Noor, Iran	2014
105	Lavender	Dr. Khezri	Karaj, Iran	2014
104	Charsu B06 SIS Store	Samsung Co.	Tehran, Iran	2014
103	Charsu C35 SIS Store	Samsung Co.	Tehran, Iran	2014
102	Charsu B02 SIS Store	Samsung Co.	Tehran, Iran	2014

NO	Project	Client	Location	Date
101	Dr. Mafakher Dental Clinic	Dr. Mafakher	Tehran, Iran	2014
100	Alqadir Residential Complex	Qom Constructive Engineering Org.	Qom, Iran	2014
099	Alef Pastry	Mr. Rouhani	Kermanshah, Iran	2014
098	Negar SIS Store	Samsung Co.	Tehran, Iran	2014
097	Dezashib SIS Store	Samsung Co.	Tehran, Iran	2014
096	Mr. Ghasemi's Office	Mr. Khorrami	Tehran, Iran	2013
095	Mehrshahr Commercial Complex	Mr. Khorrami	Karaj, Iran	2013
094	Mr. Najiba's Office	Mr. Khorrami	Tehran, Iran	2013
093	Dr. Meshkat Residential Apartment	Dr. Meshkat	Tehran, Iran	2013
092	Mozdsetan Mezon	Mr. Mozdsetan	Sari, Iran	2013
091	Elmira Beauty Salon, No. 2	Mrs. Abbasi	Sari, Iran	2013
090	Heravi Tower	Mr. Mir Ahmadpour	Tehran, Iran	2013
089	Facade Design & Suite Layout of Saadat Abad Apartment	Mr. Mir Ahmadpour	Tehran, Iran	2013
088	Zaferanieh Tower	Mr. Mir Ahmadpour	Tehran, Iran	2013
087	Neda-e-Darya Apartment	Mr. Yahya	Lahijan, Iran	2013
086	Farmanieh Residential Building	Mr. Mir Ahmadpour	Tehran, Iran	2013
085	Khalid Islambouli Tower	Royal Aria Building	Tehran, Iran	2014
084	Neday-e-Darya Town Entrance Gate	Mr. Yahya	Lahijan, Iran	2013
083	Hashemi Office	Mr. Hashemi	Tehran, Iran	2013
082	Shaparak Kid's City	Ramand Omran Tat company	Tehran, Iran	2013

NO	Project	Client	Location	Date
081	Commercial & Hotel Building in Karbala	Mr. Momeni	Karbala, Iraq	2013
080	Baghdad Hotel	Sheikh Khozeir	Baghdad, Iraq	2013
079	Sheikh Khozeir Commercial Complex	Sheikh Khozeir	Baghdad, Iraq	2013
078	Elmira Beauty Salon No.01	Mrs. Abbasi	Sari, Iran	2013
077	Qom Ammar Complex	Mr. Qazvini, Qom Oghaf Org.	Qom, Iran	2013
076	Sepah Bank Residential Complex	Barzenegar Group	Tehran, Iran	2013
075	Penumbra	Mr. Pasandideh Far	Sari, Iran	2013
074	The 13th Sense	Mr. Valizadeh	Tehran, Iran	2013
073	Ekhtiarieh Tower	Mr. Qazvini Tehran Oghaf Org.	Tehran, Iran	2013
072	Shidarian Factory	Mr. Toude Fallah	Poti, Georgia	2013
071	Shar Residential Complex (in Collaboration with Gam-e-Ma Consulting Firm)	Shar Group	Tehran, Iran	2012
070	Villa Lien	Mr. Fadayee	Damavand, Iran	2012
069	Erfan Residential Tower	Mr. Toude Fallah	Tehran, Iran	2012
068	Fan Market New Technologies Expo.	Tehran University	Tehran, Iran	2012
067	Tagh Bostan's Heritage, Handicrafts Masjed-Alnabi	Kermanshah Cultural Heritage, Handicrafts & Tourism Organization	Kermanshah, Iran	2012
066	Qolhak Residential Complex	Mr. Shafiei-Monfared	Tehran, Iran	2012
065	Lavasan Hotel Apartment	Mr. Amini	Tehran, Iran	2012
064	Villa in Khezershahr	Mr. Rabbani	khezershahr, Iran	2012
063	25mm	Dr. Meshkat	Tehran, Iran	2012

NO	Project	Client	Location	Date
062	Dr. Shirazi & Dr. Dolatshahi Dental Clinic	Dr. Shirazi	Tehran, Iran	2012
061	Dr. Azizi & Dr. Lavaf Dental Clinic	Dr. Azizi	Tehran, Iran	2012
060	Kaj-Abadi Apartment	Mr. Baradaran	Tehran, Iran	2012
059	Behkar Choob Furniture Store	Mr. Shirin Abadi	Tehran, Iran	2011
058	Mahiran Building	Mr. Habib Nejad	Tehran, Iran	2011
057	Da Pizza	Mr. Fattahi	Yasouj, Iran	2011
056	Interior Design of Shora Hall (Takht-e-Soleiman Museum International Heritage Monument	West Azerbaijan Cultural Heritage, Handicrafts & Tourism Organization	Takab, Iran	2011
055	Saipa Research Hall & Showroom	Saipa Co.	Tehran, Iran	2011
054	Velayat Park Entrance Gate	Tehran Beautification	Tehran, Iran	2011
053	Gonbad-e-Kavous Residential Building	Mrs. Pour Ali	Gonbad-e-Kavous Iran	2011
052	Alton Court Residential Tower Lobby and Sample Unit	Mr. Hour Azar	Tehran, Iran	2011
051	Alborz Commercial and Residential Complex of Qazvin	Mr. Shafiei Monfared	Qazvin, Iran	2011
050	Pashaei Residential Apartment	Mr. Pashaei	Tehran, Iran	2011
049	77 M²	Dr. Vahdati Far	Tehran, Iran	2011
048	Parking & Immediate Axis of Abdolazim Holly Shrine	Mr. Pourjam	Ray, Iran	2010
047	Jam-e-Sadi Multi-Purpose Complex	Mr. Pourjam	Rasht, Iran	2010
046	Karaj Cultural Cinematic Paradise	Mr. Malek	Karaj, Iran	2010
045	District 22 Municipality Building	District 22 Municipality	Tehran, Iran	2010

NO	Project	Client	Location	Date
044	Raga Wedding Hall	Mr. Johari	Ray, Iran	2010
043	Shahr-e-Kord Shoe Store	Mr. Nasimi	Shahr-e-Kord, Iran	2010
042	Panahdoust Residential Tower	Mr. Panahdoust	Khoy, Iran	2010
041	Administrative Offices of Tooba Complex	Mr. Tabatabaie Diba	Tehran, Iran	2010
040	Sari Residential Apartment	Mr. Pasandideh Far	Sari, Iran	2010
039	Mr. Heydari Residential Apartment	Mr. Heydari	Tehran, Iran	2010
038	Bahar Shiraz Residential Apartment	Mr. Pasandideh Far	Tehran, Iran	2010
037	Hike Vision Central Store & Showroom	Mr. Hakimi	Tehran, Iran	2010
036	Apartment No.17	Mr. Gholami	Tehran, Iran	2009
035	Benq Shop & Showroom	Iran Benq Company	Tehran, Iran	2009
034	Benetton Commercial and Administrative Complex	International Company of Benetton	Tehran, Iran	2009
033	French School in Iran (in Collaboration with Gam-e-Ma Consulting Firm)	France Embassy	Tehran, Iran	2009
032	Local Museum of East Azerbaijan	East Azerbaijan Cultural Heritage, Handicrafts & Tourism Organization	Azarbaijan, Iran	2009
031	Niavaran 17-Story Residential Tower	Mr. Amiri Mr. Mazlounian	Tehran, Iran	2009
030	Pol Choobi Residential Apartment	Mrs. Borandeh	Tehran, Iran	2009
029	Jamshidiyeh Residential Apartment	Mr. Amiri Mr. Mazlounin	Tehran, Iran	2009
028	Iranian Architecture Center Pavilion in the 9th International Building & Construction Exhibition	Iranian Architecture Center	Tehran, Iran	2009

NO	Project	Client	Location	Date
027	Noy Commercial Complex Facade	Mr. Ekrami	Tehran, Iran	2009
026	Rashid Street Residential Apartment	Mr. Gholami	Tehran, Iran	2008
025	Rehabilitation of Sensen Caravansary (INN)	Isfahan Cultural Heritage, Handicrafts & Tourism Organization	Kashan, Iran	2008
024	Rehabilitation of Niasar Safavi Hammam (Museum of Anthropology)	Isfahan Cultural Heritage, Handicrafts & Tourism Organization	Niasar, Iran	2008
023	Rehabilitation of Asjodi School (Niasar Museum of Tablets of Stone and Crockery)	Isfahan Cultural Heritage, Handicrafts & Tourism Organization	Niasar, Iran	2008
022	Rehabilitation of Maranjab Caravansary (INN)	Isfahan Cultural Heritage, Handicrafts & Tourism Organization	Maranjab, Iran	2008
021	Rehabilitation & Reconstruction of Karbala Holy Shrine	Technical Office of Karbala Holy Shrine	Karbala, Iraq	2008
020	Amol Museum of History & Anthropology	Mazandaran Cultural Heritage, Handicraft & Tourism Organization	Amol, Iran	2008
019	Bookstore, Landscape 2008 and Facade of Civil House	Mr. Adibi, Civil House	Tehran, Iran	2008
018	Civil House Booth in the 8 International Building Exhibition	Mr. Adibi, Civil House	Tehran, Iran	2008
017	Mrs. Norouzi, Cultural P,R,N Blocks of War Museum	Spaces Development of Tehran Municipality	Tehran, Iran	2008
016	Soroush Hotel Lobby and Management Office	Mr. Sedaghat	Mashhad, Iran	2008
015	Siahkal Residential Complex	Mr. Rahimi	Siahkal, Iran	2008
014	Nategh Residential Apartment	Mr. Nategh	Tehran, Iran	2008
013	Arghavan Residential Apartment	Mr. Mazlounian	Tehran, Iran	2008

NO	Project	Client	Location	Date
012	Damavand No.02 villa	Mr. Mahjoury	Damavand, Iran	2008
011	Damavand No.01 villa	Mr. Mahjoury	Damavand, Iran	2008
010	Mahnaz Coffee Shop	Mr. Bakhtiar	Tehran, Iran	2007
009	Azadi Grand Hotel Sample Guestroom	Mr. Fatemi	Tehran, Iran	2007
008	Noor Garden Multi-Purpose Complex	Tehran Beautification Org.	Tehran, Iran	2007
007	Apadana Seram Factory Entrance Gate	Apadana Seram Factory	Qazvin, Iran	2007
006	Expansion of Amol's Central Mosque and Interior Design of Amol's Seminary	Mazandaran Cultural Heritage, Handicraft & Tourism Org.	Amol, Iran	2007
005	Rehabilitation of Khan Baba Khan Monument (Cultural Heritage Organization Hotel)	Mazandaran Cultural Heritage, Handicrafts & Tourism Org.	Amol, Iran	2006
004	Rehabilitation of Gamboj Mountain Caravansary (Tea House)	Mazandaran Cultural Heritage, Handicrafts & Tourism Org.	Amol, Iran	2006
003	Rehabilitation of Amol Mirbozorg Mausoleum (Quran, Anthropology, and History Museum)	Mazandaran Cultural Heritage, Handicrafts & Tourism Org.	Amol, Iran	2006
002	Feasibility of Carpet Museum of Kashan	Isfahan Cultural Heritage, Handicrafts & Tourism Org.	Kashan, Iran	2006
001	Hilton Electro Shop	Mr. Abbasi	Tehran, Iran	2006

Selected Projects

204

Paniz Tower
TYPE: Residentail
CLIENT: Mr. Golchin
SIZE: 1000 sqm
LOCATION: Tehran, Iran
STATUS: Construction
DATE: 2025



This project, with a built-up area of 1,000 square meters, is located on the 14th and 15th floors of Paniz Tower in Kamranieh and represents one of the landmark high-end residential interior design projects in Tehran. The concept of the design is strongly centered on the structural and functional cores, which not only define the architectural skeleton of the project but also act as spatial anchors around which the interactive and functional interior zones are organized. The design approach emphasizes a harmonious balance between modernity, minimalism, and luxury. Clean lines and spatial transparency are paired with refined materials and premium-brand equipment to deliver an exceptional urban living experience in one of Tehran’s most prestigious neighborhoods. The duplex layout creates fluid, continuous spaces around the two central cores, enabling the definition of diverse zones including social, private, and leisure areas with maximum efficiency and spatial quality. Natural light, panoramic city views, and the integration of exclusive materials such as natural stone, hand-selected wood, and fine metals, along with international luxury furniture and accessories, establish a distinct and timeless identity for the project. This penthouse is not merely a residential space but a manifestation of contemporary luxury living, where interior architecture is employed as a tool to craft a memorable and identity-driven lifestyle experience



14th Floor
Central Core Are



15th Floor
Central Core Are



14th Floor Plan

1. Service Kitchen
2. Kitchen
3. TV Room
4. Dining Area
5. Living Area



15th Floor Plan

1. Main Master 01
2. Main Master 02
3. Bedroom 01
4. Bedroom 02
5. GYM
6. Maid Room
7. Kitchenette



201

Cedrus Residence

TYPE: Residential

CLIENT: Mr. Sadeghi

SIZE:

LOCATION: Tehran, Iran

STATUS: Construction

DATE: 2024





The current project is located on Ammar Street in the Niavaran area of Tehran, - consisting of a residential building with multiple functional levels. The building includes 4 basement levels designated for parking and recreational areas, a ground floor serving as the entrance lobby, and 7 residential floors above the ground level. The residential units are designed in two different types: single-unit floors with 4 bedrooms and two-unit floors with 2 bedrooms each.

The land on which the building is to be constructed has an area of approximately 790 square meters. The footprint of the plan in the basement levels occupies 80% of the land, about 630 square meters, while the footprint in the residential floors occupies 50%, approximately 350 square meters. Given that the structural framework of the project has already been constructed, the architectural design must align with the existing structure and minimize changes to the exterior framework.

The client has requested a design for a luxurious, modern, and minimalist project. The residential units are to be designed in two layouts: one as a single unit with 4 bedrooms per floor and the other as two units with 2 bedrooms each per floor. The design will maximize the use of southern light to ensure ample natural illumination. Additionally, to mitigate the noise from Ammar Street, spaces that require more tranquility, such as bedrooms, are placed in areas of the building that are further away from the street.

The inclusion of arrangeable terraces is also a key feature in the design. For the mechanical systems, the project proposes using a chiller for cooling and a central heating plant for warmth. Fan coil units will be utilized in each space to distribute heating and cooling efficiently. A principal idea in this project is to create gaps in the external shell of the building. These gaps are designed to not only bring light into the building but also to serve as terraces and help buffer and filter the noise from Ammar Street.

This project is designed with these principles in mind, adhering to the client's needs and requirements. The goal is to develop a luxurious and modern residential complex that makes optimal use of space and natural light while emphasizing noise reduction from Ammar Street. The aim is to provide a calm and pleasant environment for residents, meeting the highest standards of architectural design and modern facilities.



Single-Unit Per Floor Plans



Two-Unit Per Floor Plans



193

Meygoon

TYPE: Residential

CLIENT: Mr. Araghi

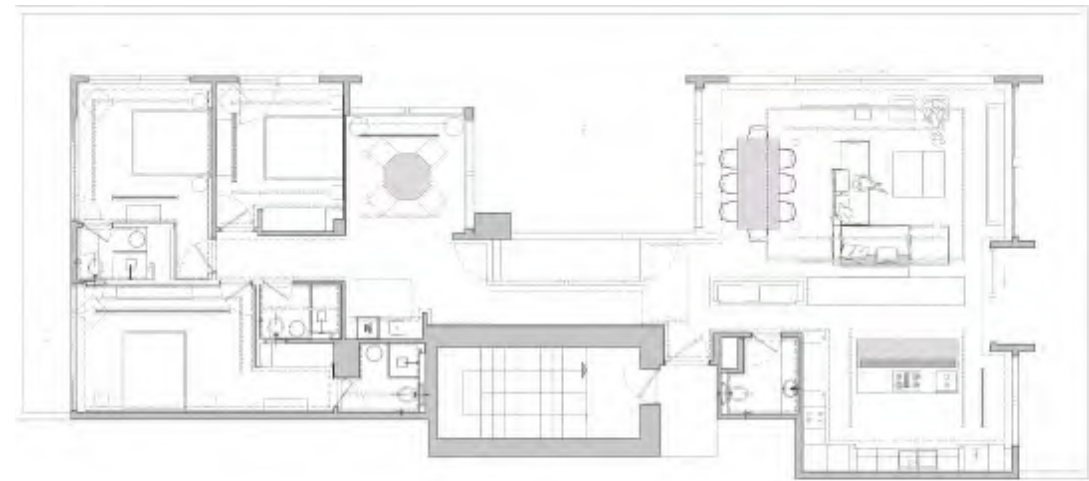
SIZE: 305 sqm

LOCATION: Tehran, Iran

STATUS: Completed

DATE: 2023







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Here we have two identical premises with the same core and appearance. But the solitude each desires, provoked gaining sunlight in divergent directions.

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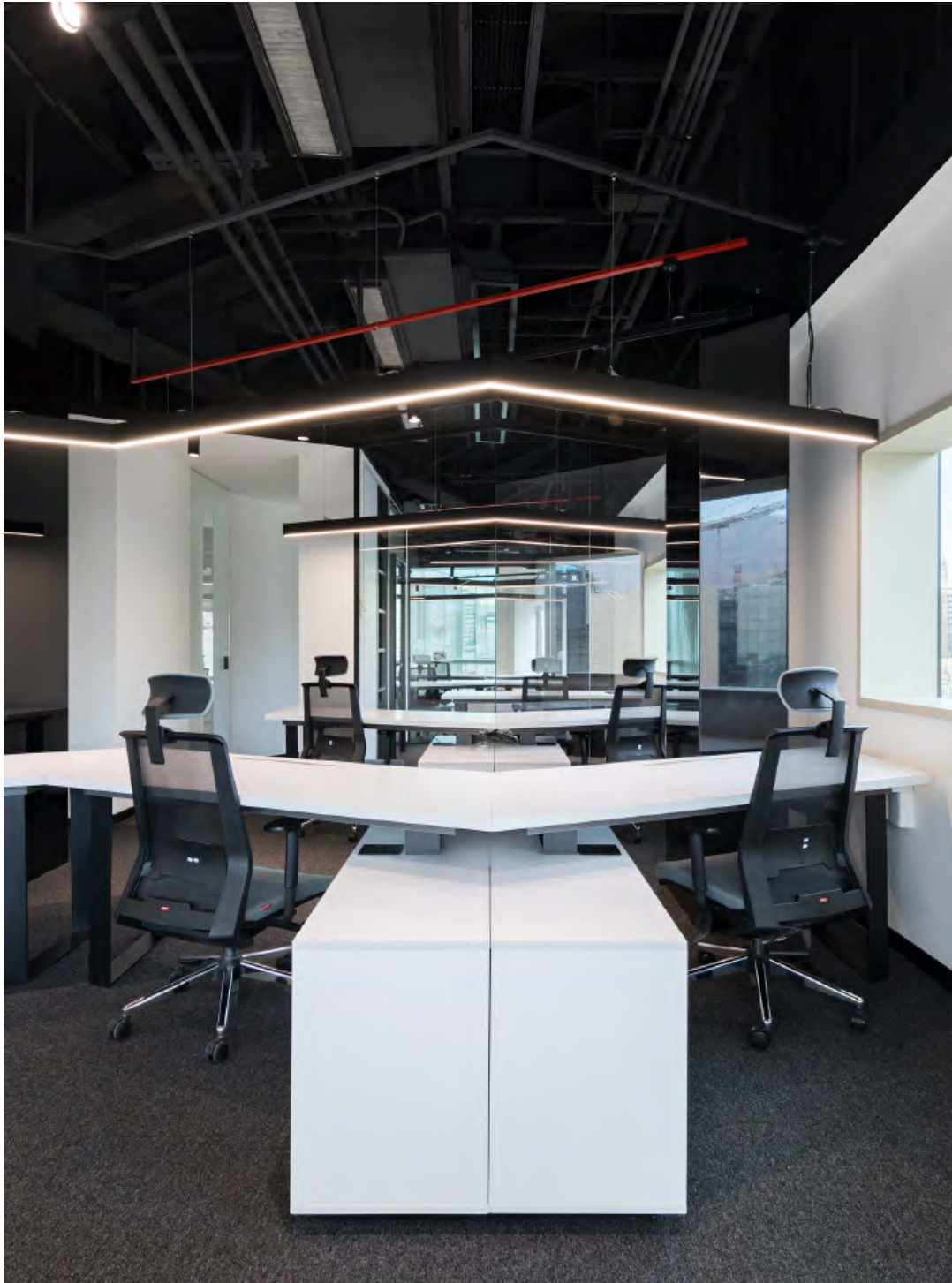
Perception evolution has a poetic deciphering here. Facades are appearance consensus of the premise, and the interior reflects its literal identity and inclination.

passing through one façade is perceiving human appearance and walking through interiors will acquainted with its repository.

186

Mofid Securities
TYPE: Administrative
CLIENT: Mr. Azarakhsh
SIZE: 1000 sqm
LOCATION: Tehran, Iran
STATUS: Completed
DATE: 2022



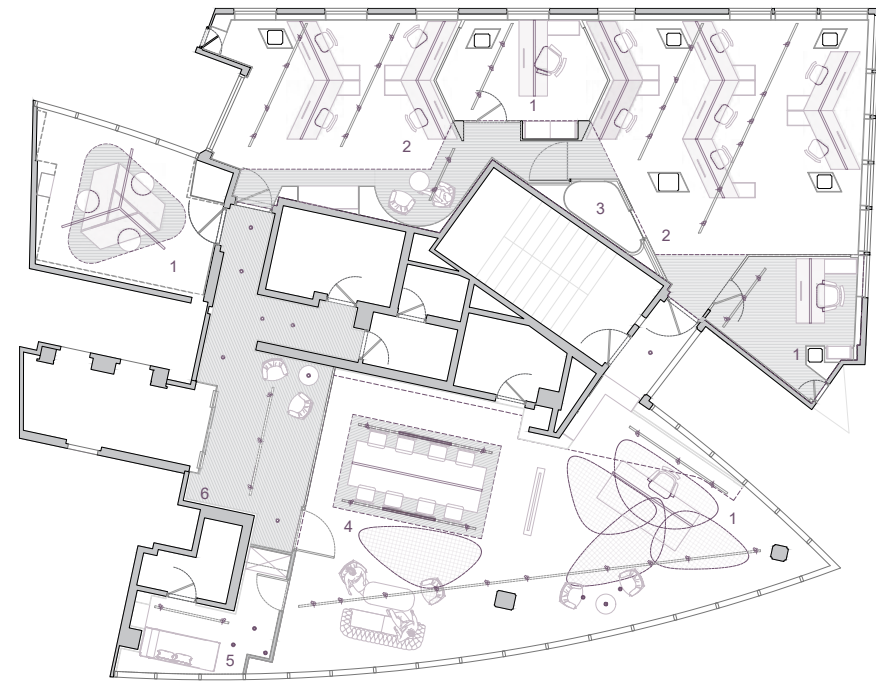
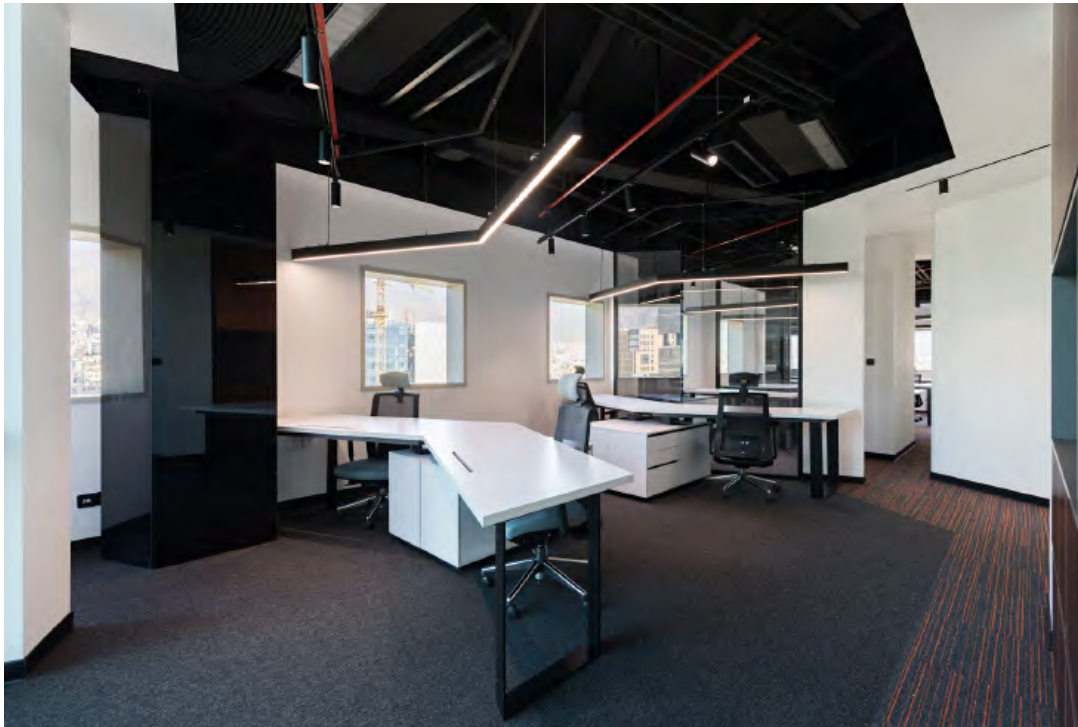


Blue Wings Transport Company is an international company focusing on shipping. The client demanded to design an industrial space similar to the headquarters of Dubai's idea.

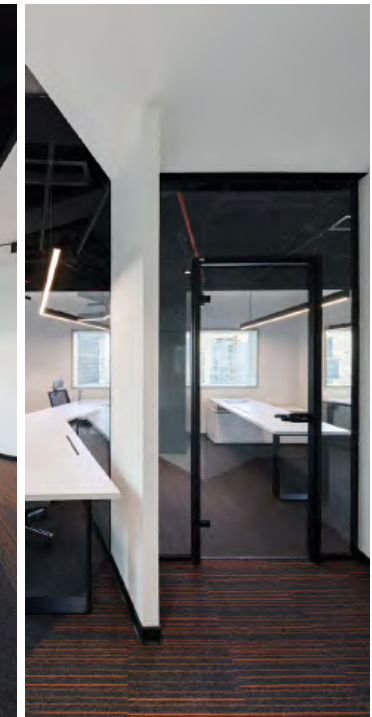
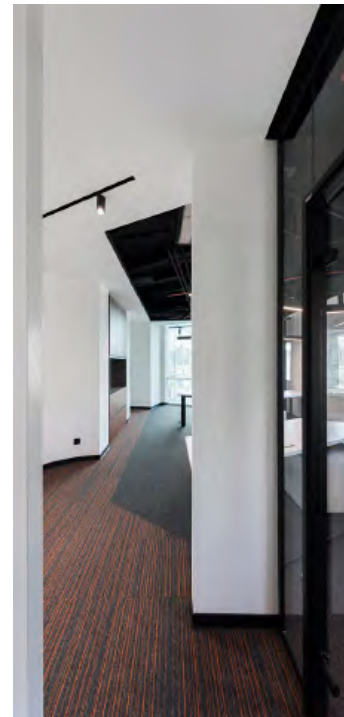
Hence the project concept was a project with an industrial approach and focus on designing specific details in the design and implementation. The use of brick, wood, and metal according to the head office materials and the addition of cold grey colour and white and black contrast along with a concept industrial structure was initially considered by the designer, so after the location and performance of the project was approved by the employer, the design production process focused on design.

The project architecture is a minimalist industrial project with black exposed ceilings and white suspended ceilings designed using glass partitions to separate different functional spaces; Along with space architecture, furniture design with the same concept with a combination of metal and wood was designed and built exclusively for Blue Wings.





1. Management Area
2. Expert Area
3. private Room
4. Meeting Area
5. Rest Room
6. Corridor



176

Blue Wings Headquarter

TYPE: Administrative

CLIENT: Mr. Jalilzadeh

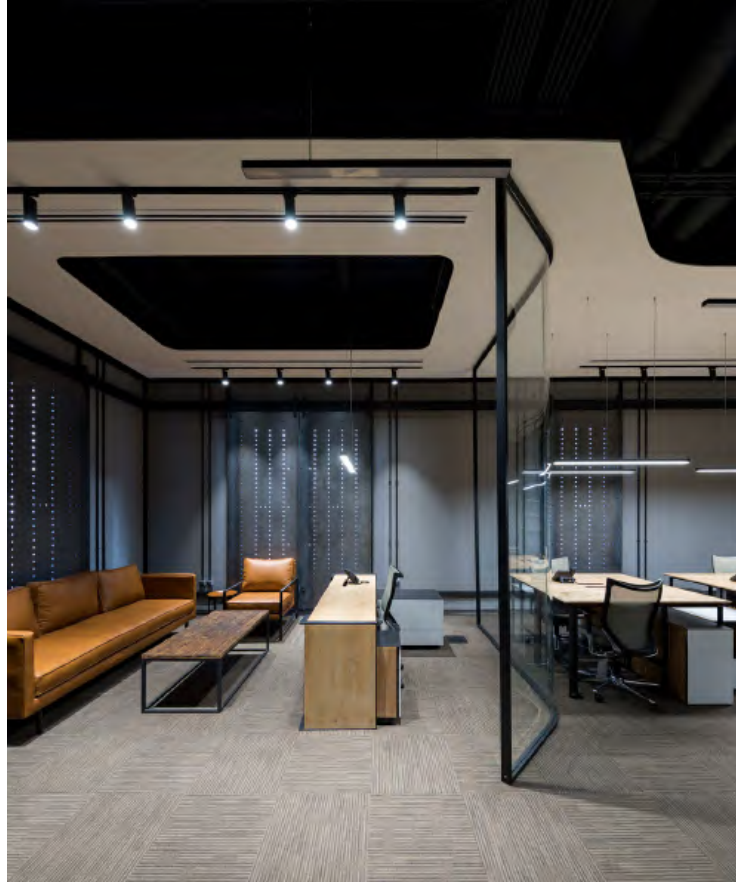
SIZE: 200 sqm

LOCATION: Tehran, Iran

STATUS: Completed

DATE: 2021





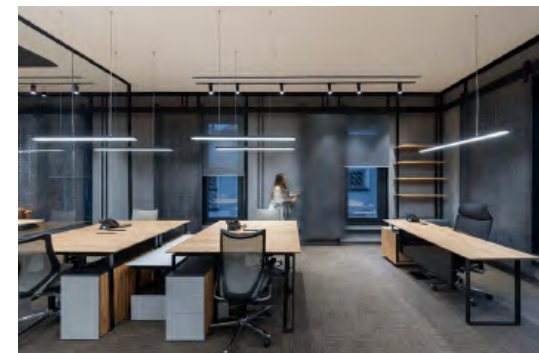
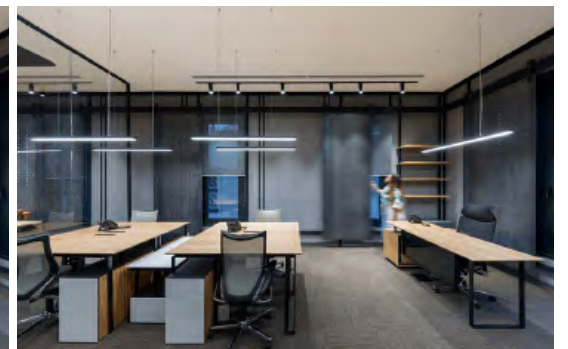
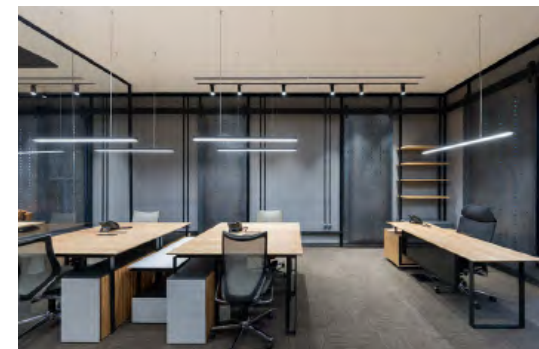
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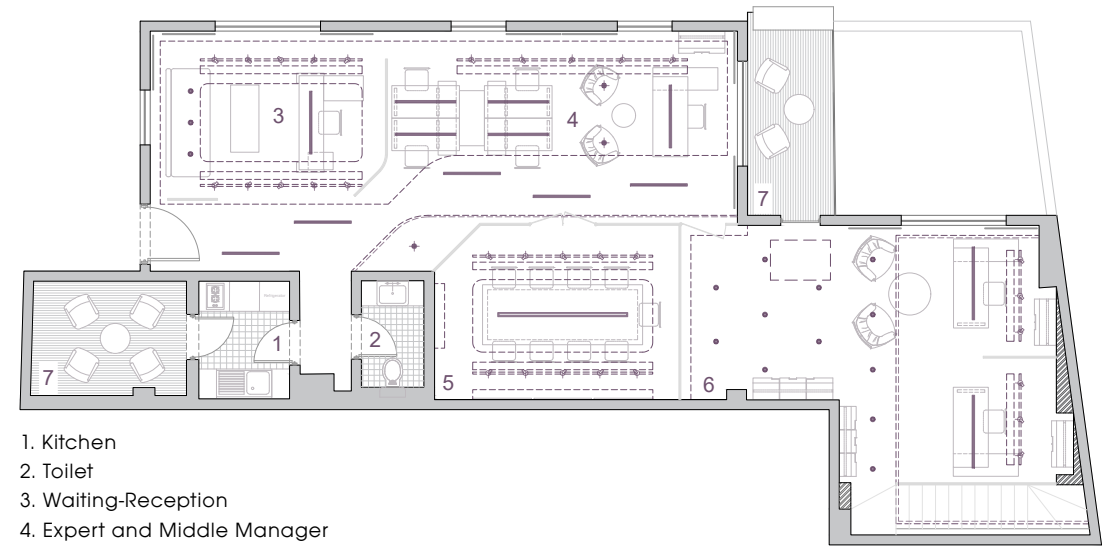
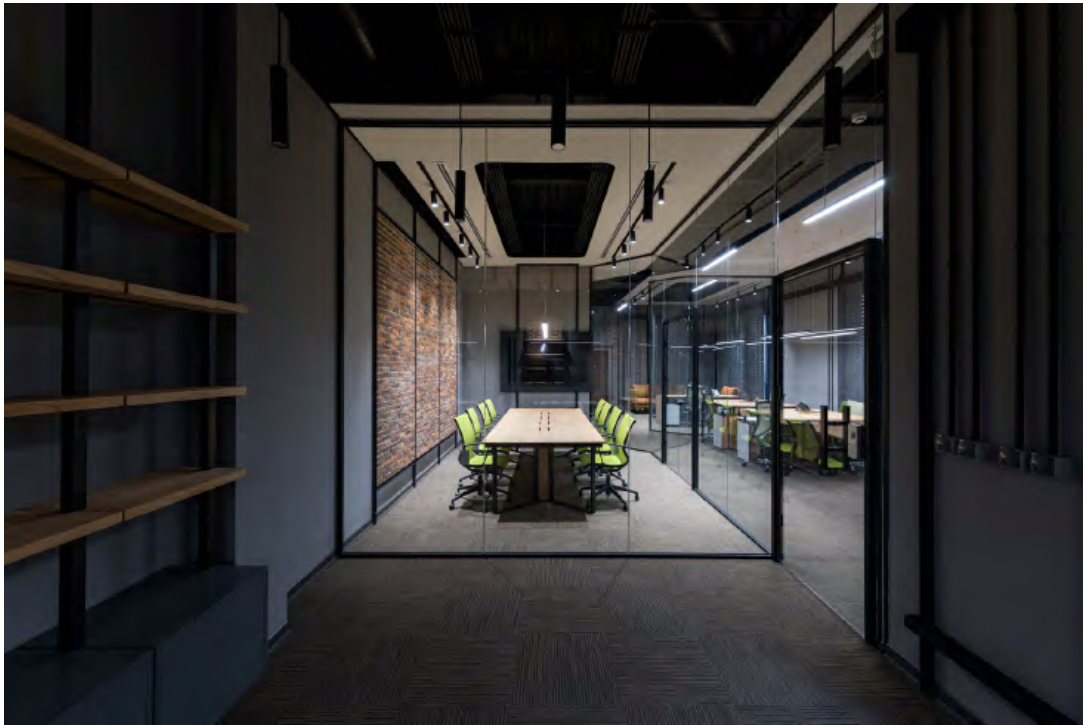
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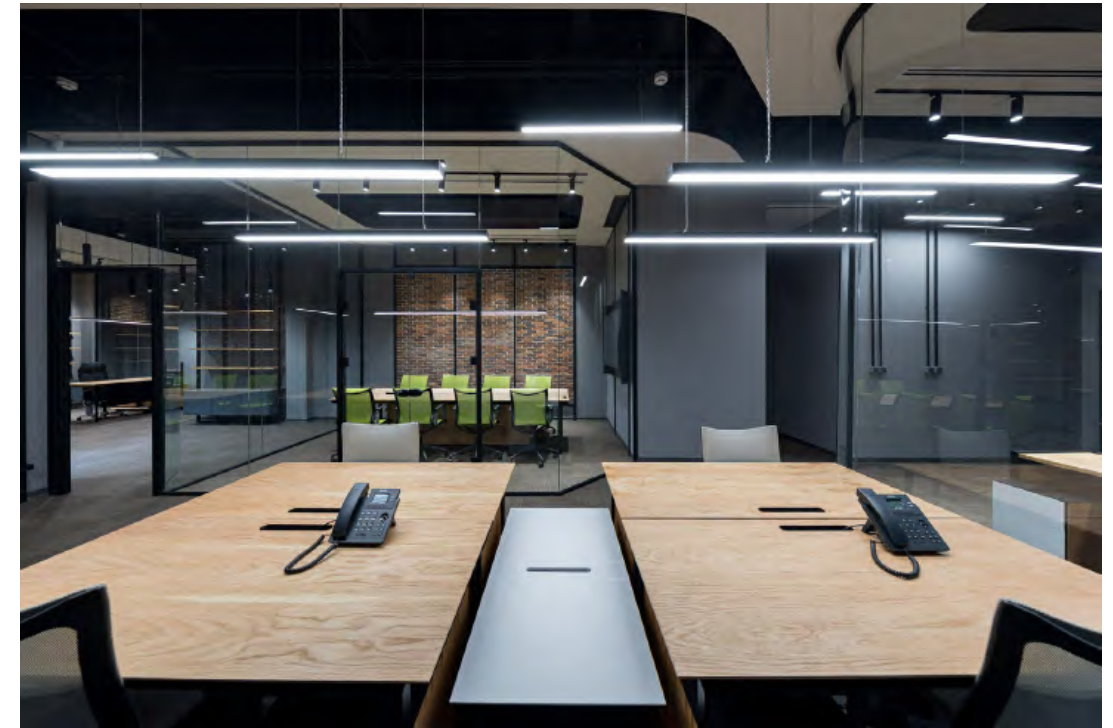
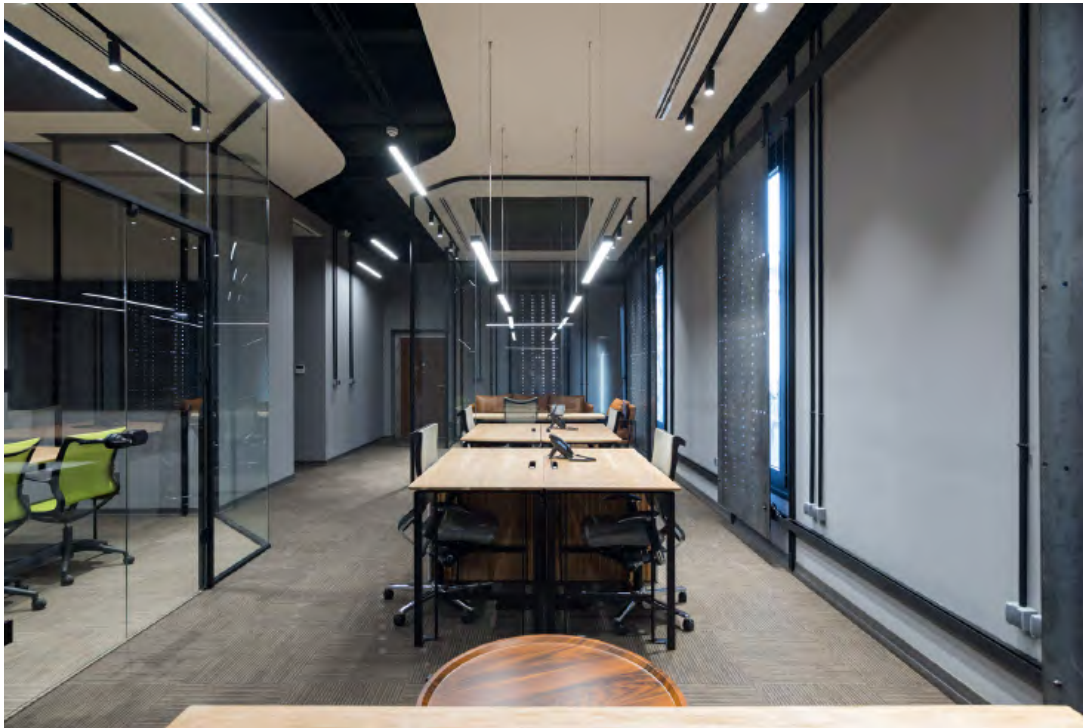
One of the most challenging parts of the project was its location on the ground floor and its proximity to the street.

Therefore, special sensitivity was required in the design of window protection in the project. Accordingly, a movable metal shell was designed from the inside of the outer walls, which in addition to controlling the outside light, was able to close and protect the windows during closure.





1. Kitchen
2. Toilet
3. Waiting-Reception
4. Expert and Middle Manager
5. Meeting Room
6. Senior Manager Room
7. Patio



163

Chaibagh Villa

TYPE: Residential

CLIENT: Mr. Moradi

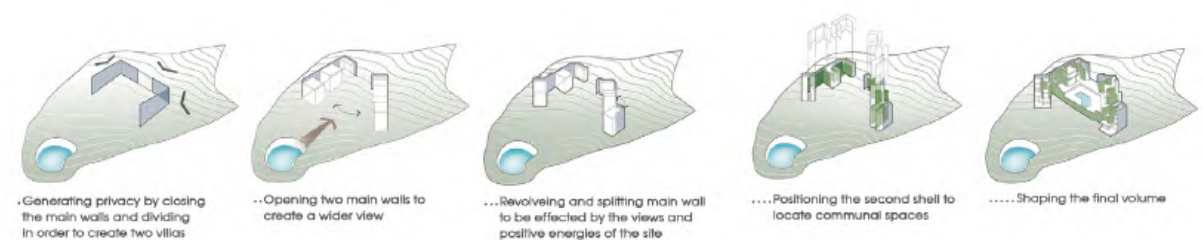
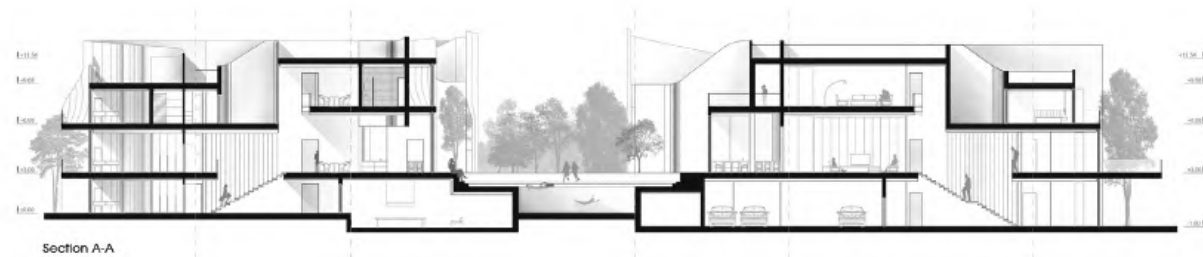
SIZE: 2400 sqm

LOCATION: Ghaemshahr, Iran

STATUS: Under Construction

DATE: 2019





Human being is the most essential part of the nature, and the momentarily retaliation of the premises pledges human beauty. What if his desire is to adore the beauty of the universe in a way to preserve his privacy.

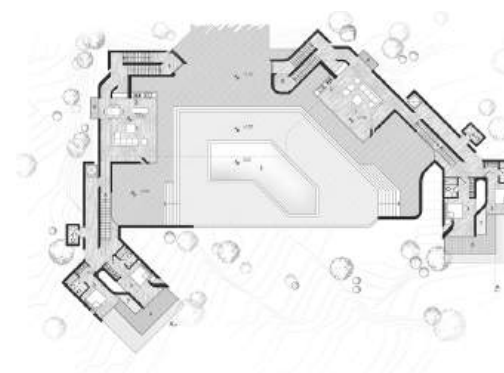
What would happen if we step away from traditional obligations and find a wider perspective in order to create the privacy within the premises.

As he is present in the building, unconsciously finds himself in a communal space. The Design core is based on human inclination for a novel experience in life. Generating a barrier between private and public spaces and a space in between for interaction and dialogue between the residence.

In the "Chai Bagh" frames and views sway as if there are no boundaries between them and the site. The walls raise their head, Windows and doors open to the nature on this site.

The pond postures at the bottom of the site and the building shape and orientation are arranged in such a way that it is visible from all directions.

"Chai Bagh" is divided into two parts. Two identical buildings with a wide view of the site that momentarily generating a dialogue between the building and its site. A place for residents to interact and the pool that may be a sensational reminder of one of the site's most important identities – The Pond



Ground Floor Plan

1. Living room
2. Kitchen
3. Master Bedroom
4. WC
5. Pool
6. Balcony
7. Void
8. Stairs



First Floor Plan

1. Living room
2. Kitchen
3. Master Bedroom
4. WC
5. Pool
6. Balcony
7. Void
8. Stairs

162

Lianthus Residential Building

TYPE: Residential

CLIENT: Mr. Shabani

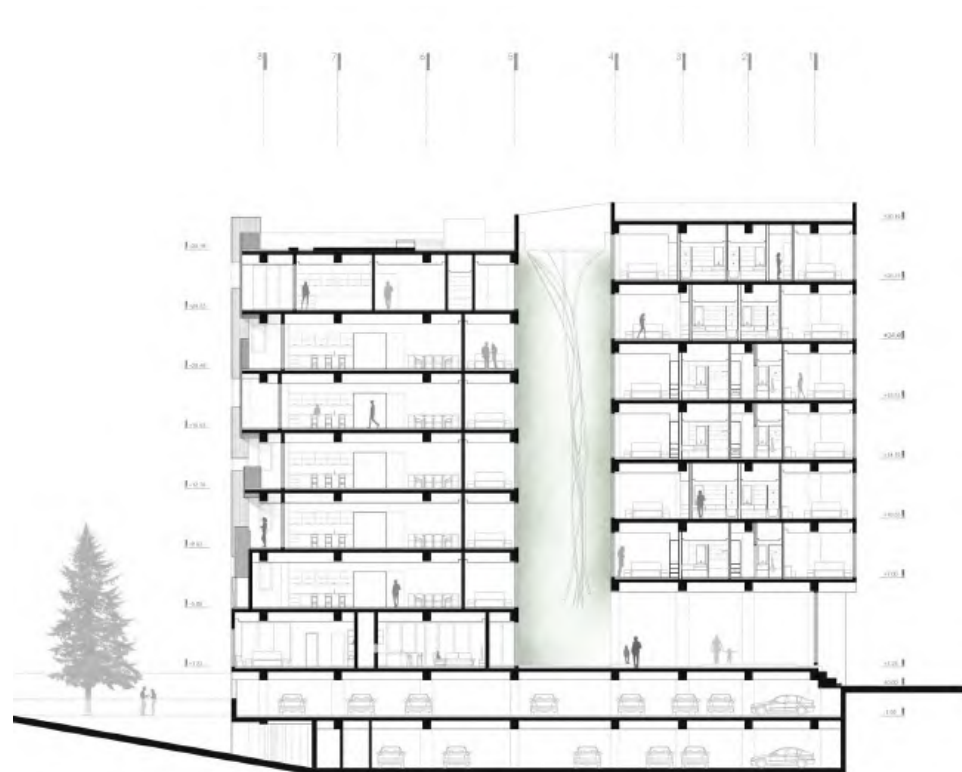
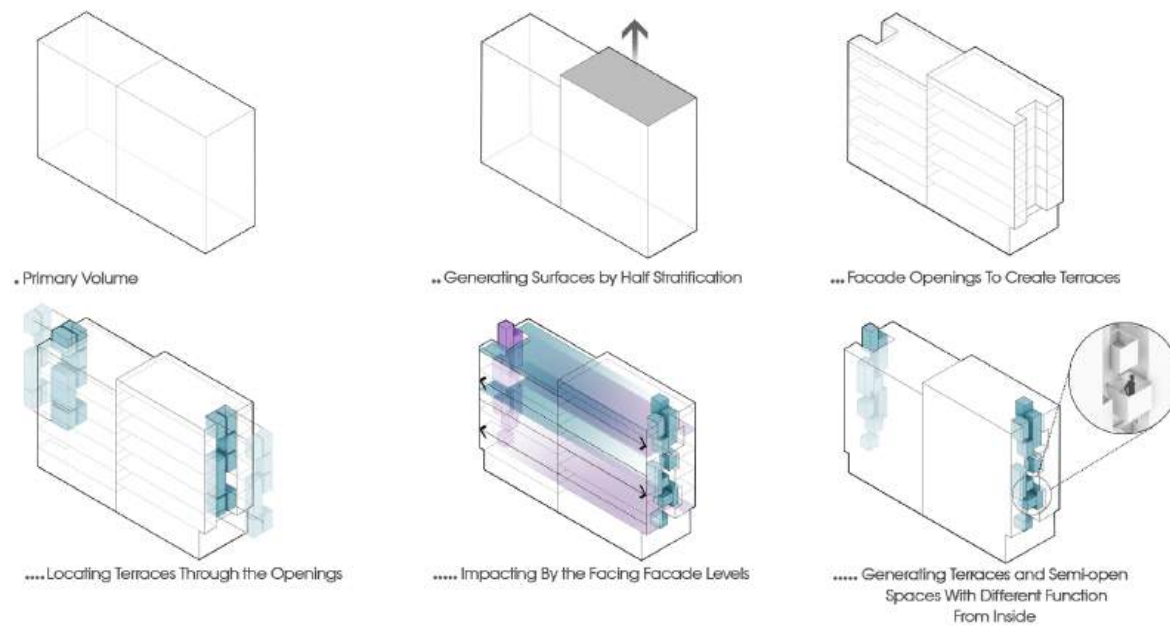
SIZE: 4100 sqm

LOCATION: Tehran, Iran

STATUS: Under Construction

DATE: 2019





Section A-A

The inherent power of the narrative and the specific relation of the words to create permanent denotation is what indicates the existence of the word "connotation". From an architectural point of view, the only limited approach is the one that deliberately or unconsciously, directly or indirectly, expresses our common points.

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passing through one façade is perceiving human appearance and walking through interiors will acquainted with its repository.





Basement Floor Plan

1. Parking
2. Janitor
3. Staircase
4. Elevator
5. WC
6. Entrance
7. Storage



Ground Floor Plan

8. Ramp
9. Lobby
10. Patio
11. Master Bedroom
12. Bathroom
13. Kitchen
14. Front Yard



Typical Floor Plan

15. Terrace
16. Walk-in Closet
17. Living Room
18. TV Room
19. Dining Room

160

Hook Lounge

TYPE: Commercial, **Administrative**

CLIENT: Mr. Cheraghian

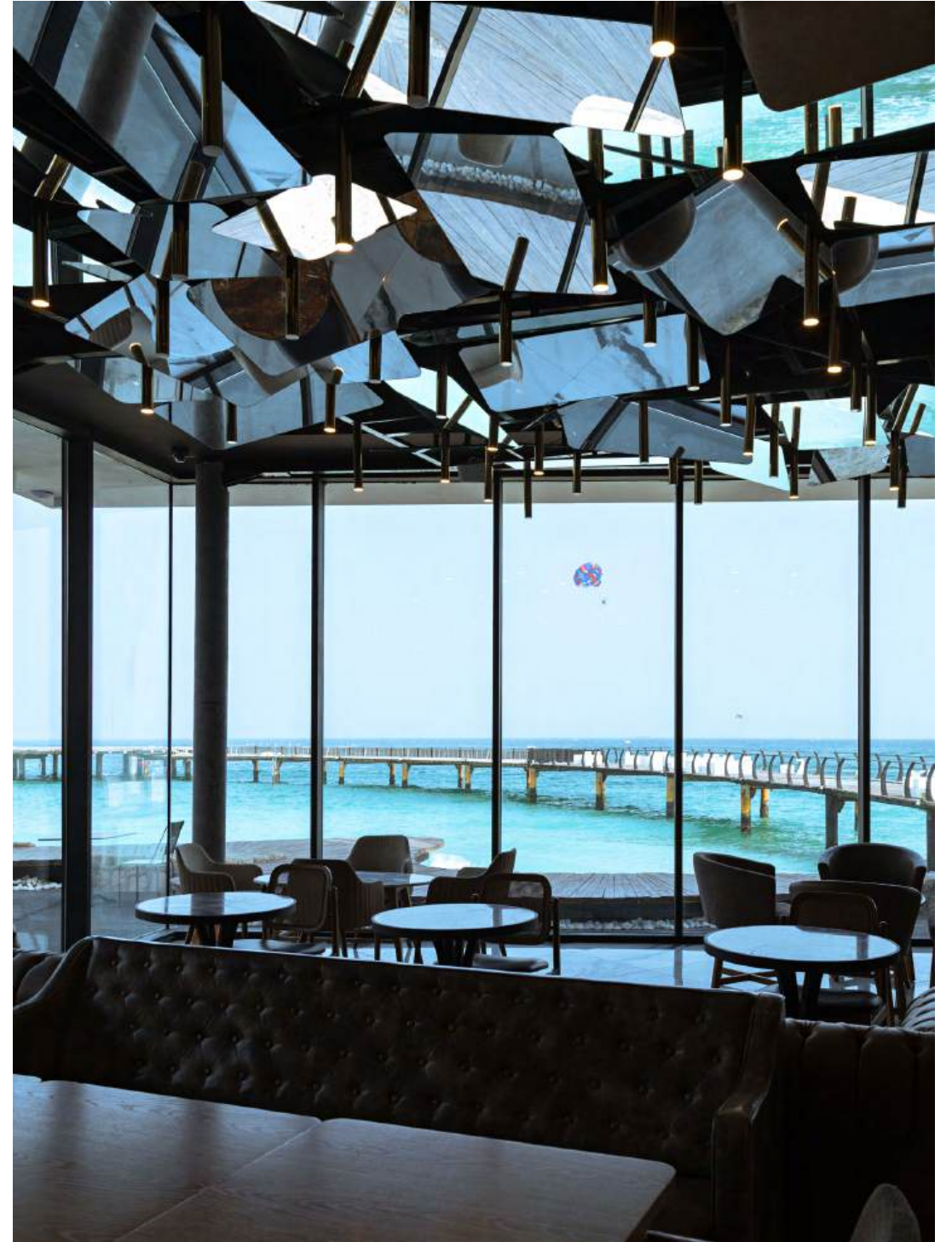
SIZE: 2300 sqm

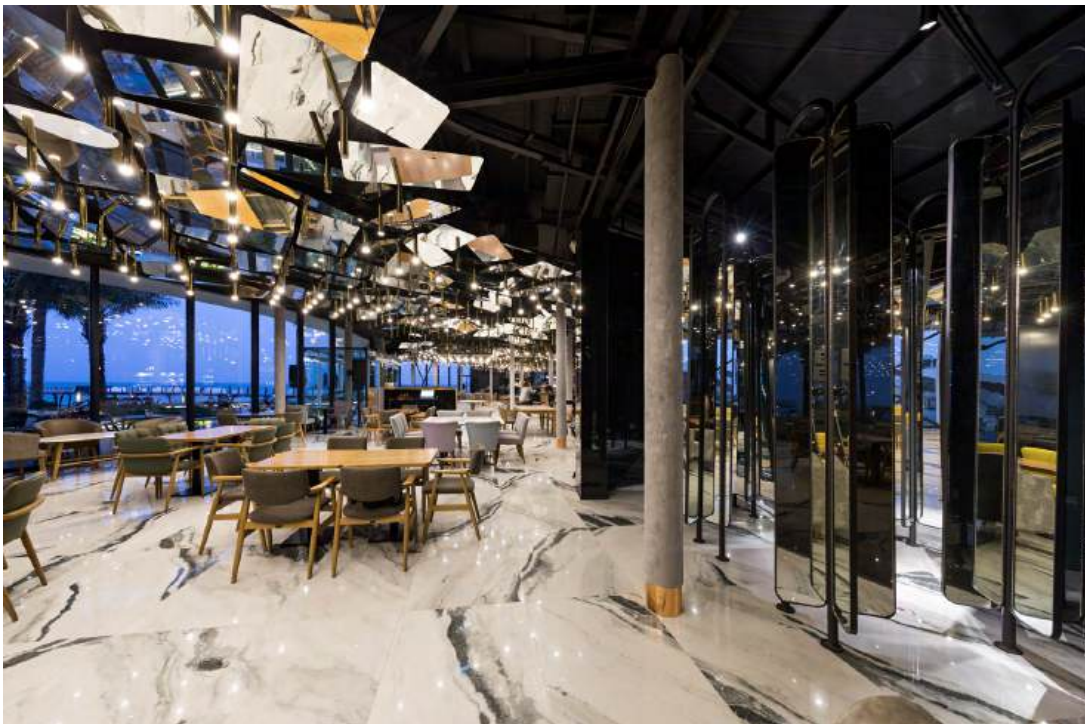
LOCATION: Kish, Iran

STATUS: Completed

DATE: 2019







1. Hook Bar
2. Open Kitchen
3. Pizza Bar
4. Drinks Bar
5. Sushi Bar
6. Cold Room
7. Electrical Room
8. Storage
9. WC
10. Changing Room
11. Men's Toilet
12. Women's Toilet



159

Fountain Medical Building

TYPE: Commercial

CLIENT: Mr. Seilsepour

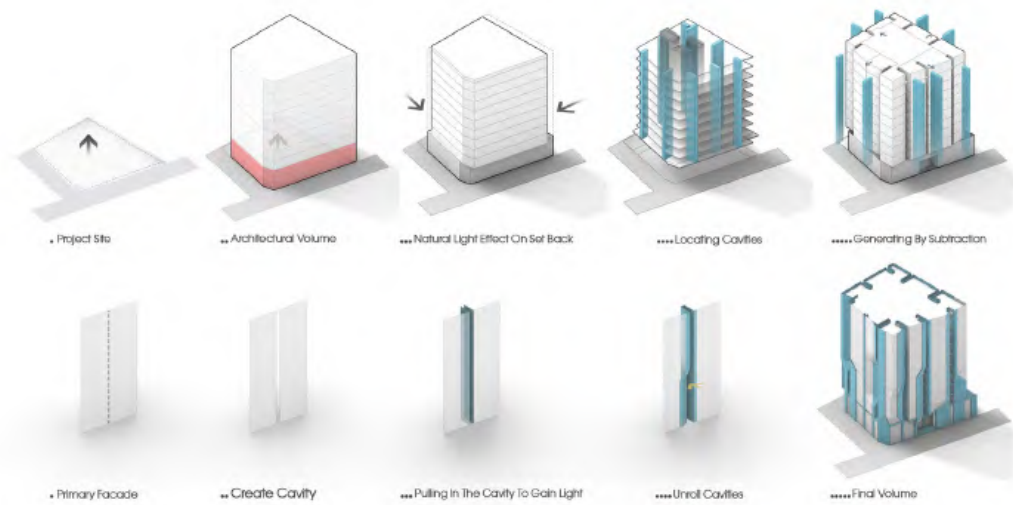
SIZE: 9300 sqm

LOCATION: Sari, Iran

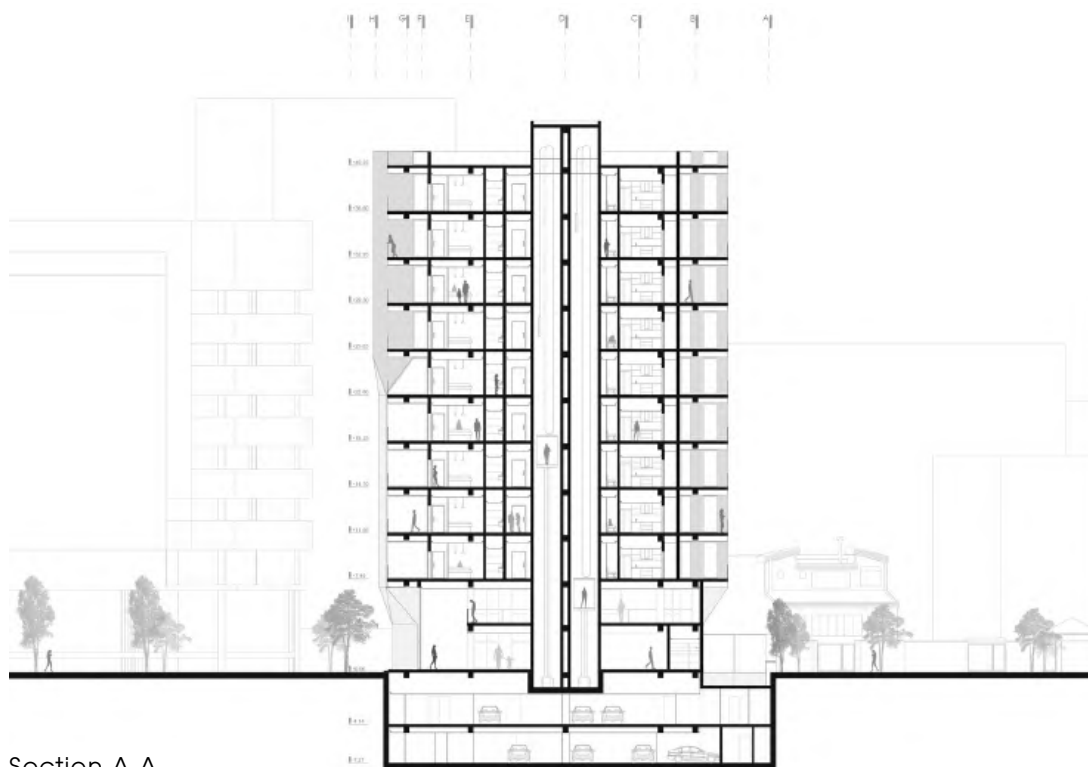
STATUS: Under Construction

DATE: 2019

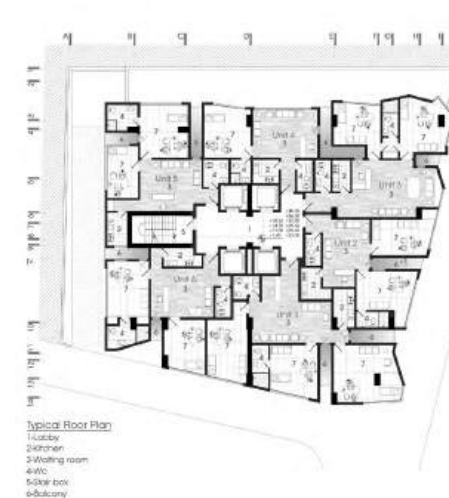
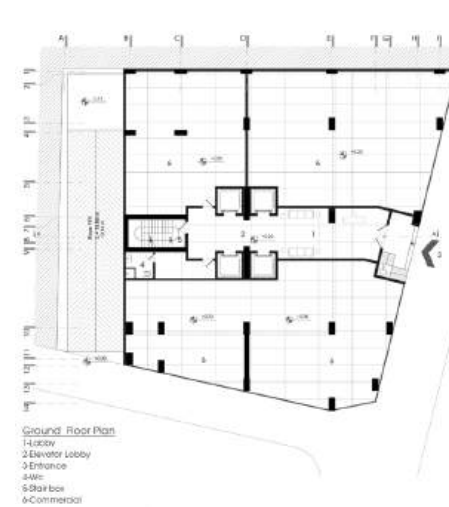




Ever since space became a major architectural challenge, the context of cities has put humans on the path to navigating the spatial domains. These territories have a functional impact on the individual and personal monarchies of humans. A realm in interaction within another. Space versus man...



Section A-A



Man's ontological zero is his personal and inner actions with his most fundamental personal conflicts: Death, Life, Wisdom and Evolution. If life being particularly observed, would be full of points that can re-demonstrate the severance of the soul and the physique.

It is as if wisdom and evolution, as the root of every constellation of our minds, reaches out to our bodies and its manifestation can affect both countenance and the inside.

Infirmity and its implication, for many, is a point in life that affects all its existential functions and severely affects the link between the inmost and the outmost appearance.

In the struggle between the mind and wisdom, if the disease is cured, it can rebuild its existential nucleus, as the fountain that waters the thirsty and gives way to more enthusiasm.

From this point of view, The Fountain has a poetic, yet rational, vision on the recovery impact on the human existence free from disease and its manifestation in the spatial realms of the building to get to the point where you see life as it is.

The recognition for seeing the effects of wisdom, and this wisdom in the Fountain, is the severe core that is traced through the grooves in the observer's eyes.

Does immortality mean anything but finding the elixir of life while we are still alive?

A visual embodiment of the fountain of wisdom and evolution, in a building that moves towards this goal and the effects of this inner movement are rooted outward from it, and find its way out. In a way that affects the target audience. What is human ontological zero?



145

Haft Paykar-Boutique Hotel

TYPE: Hospitality

CLIENT: Mr. Mafakher

SIZE: 2500 sqm

LOCATION: Gorgan, Iran

STATUS: Built

DATE: 2017





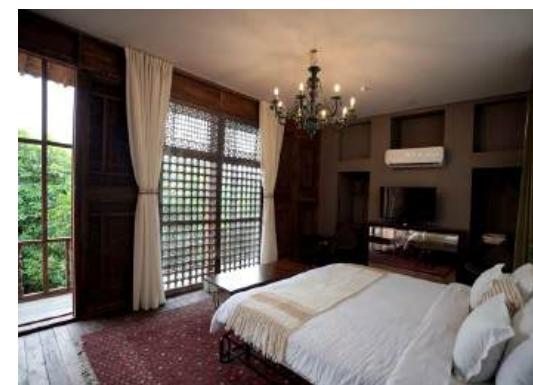
Bagheri-Ha House, the largest historic residence in northern Iran, was constructed on an expansive site at the heart of Gorgan’s heritage fabric. Expanded through successive phases of construction, the complex now comprises multiple courtyards, service and residential spaces, and diverse vernacular elements—forming a small city within a single property. Its layered structure, spatial diversity, and courtyard-centered organization define its architectural identity. After being listed on the National Heritage Register in 2000 and undergoing several stages of restoration, the house was reopened in 2020 as the “Haft Peykar Boutique Hotel.”

The “Haft Peykar” concept guided the adaptive reuse of this historic property, providing a cultural framework for engaging with contemporary audiences. In an era overshadowed by inhumanity and environmental degradation, the project sought to convey messages of peace, coexistence, and hospitality. Inspired by Nizami Ganjavi’s literary masterpiece, the Haft Peykar—celebrated for its poetic vision of love, humanity, and the union of civilizations—the design translated literary symbolism into architectural expression.

The seven courtyards of Bagheri House became the basis for abstract and at times literal reinterpretations of the Seven Domes and the seven princesses in Bahram Gur’s narrative. Each dome and its color resonate through spatial themes that invite guests into a layered, immersive experience. References to Safavid miniature painting informed the color palette, tableware, and hospitality details, weaving historical aesthetics into contemporary design.

As a result, the Haft Peykar Boutique Hotel is more than accommodation; it is a living narrative that reanimates a historic Iranian dwelling, fusing architecture, cultural memory, and literary heritage into an enduring expression of Iranian hospitality





With its seven courtyards in the heart of Gorgan's historic fabric, Bagheri House has transformed into a hotel where the walls echo Nizami's tales—blending Persian architecture, poetry, and hospitality into one timeless experience."

139

Samsung Brand Shop

TYPE: Commercial

CLIENT: Samsung Co.

SIZE: 800 sqm

LOCATION: Tehran, Iran

STATUS: Built

DATE: 2016





Plan





135

Liberty Musume

TYPE: Cultural

CLIENT: ARCHASM

SIZE: 4000 sqm

LOCATION: New York, USA

STATUS: Design, Competition

DATE: 2016



Freedom Museum

Freedom is a manifestation of humanity; An unstable and variable plurality in the dimension of social behavior and the most inner intellectual layers. With this limit of plurality, one can conclude that freedom as a definite destination is an illusion; an unattainable event or unsuccessful, unsustainable and vulnerable. But the path to liberation is a long-held effort that, at some points in history, has led mankind to a higher level of free-thinking.

With this thought, the idea of the plot is also to focus on the experience of moving on the path to freedom; Moving in an area with countless barriers and cross-sectional goals, without the starting point and the definite end. Like walking in a pit, which every person tries to open up his own way in the face of numerous obstacles.

The museum is made up of a number of cubic shapes in a massive mass of hanging crystalline strands. A person comes from any point in such an area that surrounds him as obstacles. Although these barriers are dominant in the context, their relative flexibility allows for influence. Just as trying to freeze is a difficult path, but when it comes to stepping stones, you can move forward.

During this scroll, the person with an intuitive understanding of space comes to a point where each of the buildings is somehow a target. Each cube, in its finite form, has flexible spaces in two or three levels, which, in addition to the space of its internal events, creates a perspective on another cube and another and the other. Reaching any cube does not stop the movement, but new goals are always in the direction of the chart. The plot does not determine the end of this course, although it is always possible to exit.



Plan

- 1. Ticket Counter, Information service, storage
- 2. Administrative Office
- 3. Media Room
- 4. Discussion room
- 5. Open air Theater, Retail and tuck shop
- 6. Cafe, Resturant
- 7. Digital library, Archive
- 8. Civil Right art Gallery
- 9. Research rooms
- 10. Confrance Hall
- 11. Towards freedom exhibition , Art Gallery
- 12. Lecture Hall



134

Death & The City

TYPE: Public

CLIENT: Arc Out Loud

SIZE: 800 sqm

LOCATION: Tokyo, Japan

STATUS: Design, Competition

DATE: 2016



Concept Diagram



Vertical Cemetery of Tokyo

The contrast between the spiritual atmosphere of the cemetery and urban congestion and attempt to link these two matters have been the main concerns which make the designers create a new pathway related to the daily activity of people.

What is considered as the main approach in the design and Japanese worldview is a Holistic attitude that sees all beings are absolute in the light of the whole. With such an approach, a vertical cemetery tries to focus on the design process as a component to be removed from the grave and the dead are joined into a single whole unit.

The design idea is looking at the grave as a sign of life after death, also symbols of emptiness.

Disembodiment of death from this world will be a sign of another world. The idea was inspired by the antecedent's faith of the night sky. They conceived stars, not as dotted masses but looks like light aperture which passes the light across the infinity space.

In this regard, an underground vertical cemetery with two physical-layer is formed. The first layer is a space with full of light and the second layer is stand at front of it filled with cube modules by layers of ash into it, the hollow names on the grave make the light pass throw the module. This incident will give the client a view similar to the night sky, besides it creates a zone of poetic and quiet in the middle of a crowded city. Holistic intellectual background, visitor access is limited to the graves area. By designing ramps visitors are guided to a shrine in the most central point of space to watch all grave at once.

Inspired by the traditional cemetery in which the names of living people with differences can be seen on the side of the dead, here's name can be seen carved survivors as they pass without light, such an arrangement creates irregularities in the crust, more than ever evokes the sense of night sky.

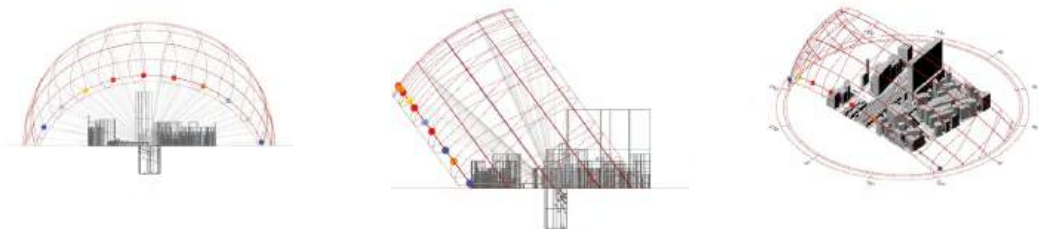
Despite having an underground cemetery, create a live and light space and trying to shine the light in all grave was an important matter.

According to the analysis of solar radiation charts, the northern and parts of eastern and western sides will have the capability of locating graves. Southside, which is placed in the shade is special for the client's movement and Observation.

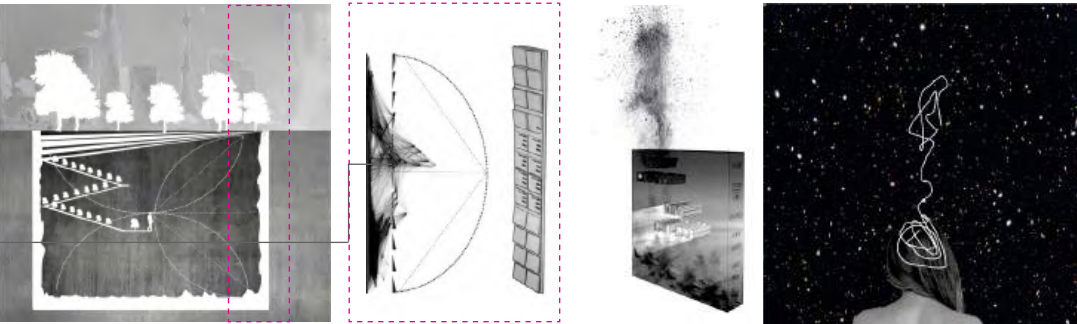
Routes leading into the Temple that fit the characteristics of the transition spaces are sorted with trees.

Due to the influence of the Sun at noon longest day of the year, cemetery depth was set at 43 m which provides more than 4,000 grave.

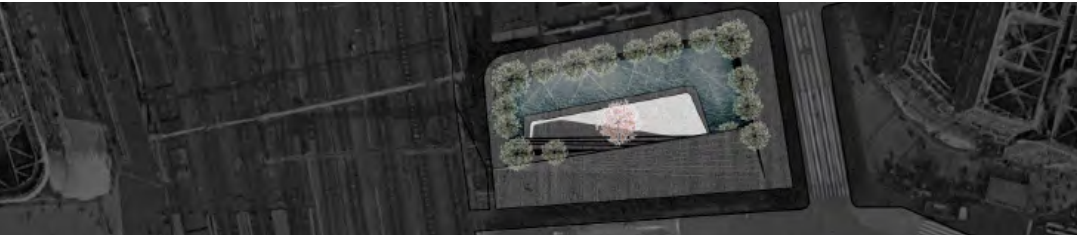


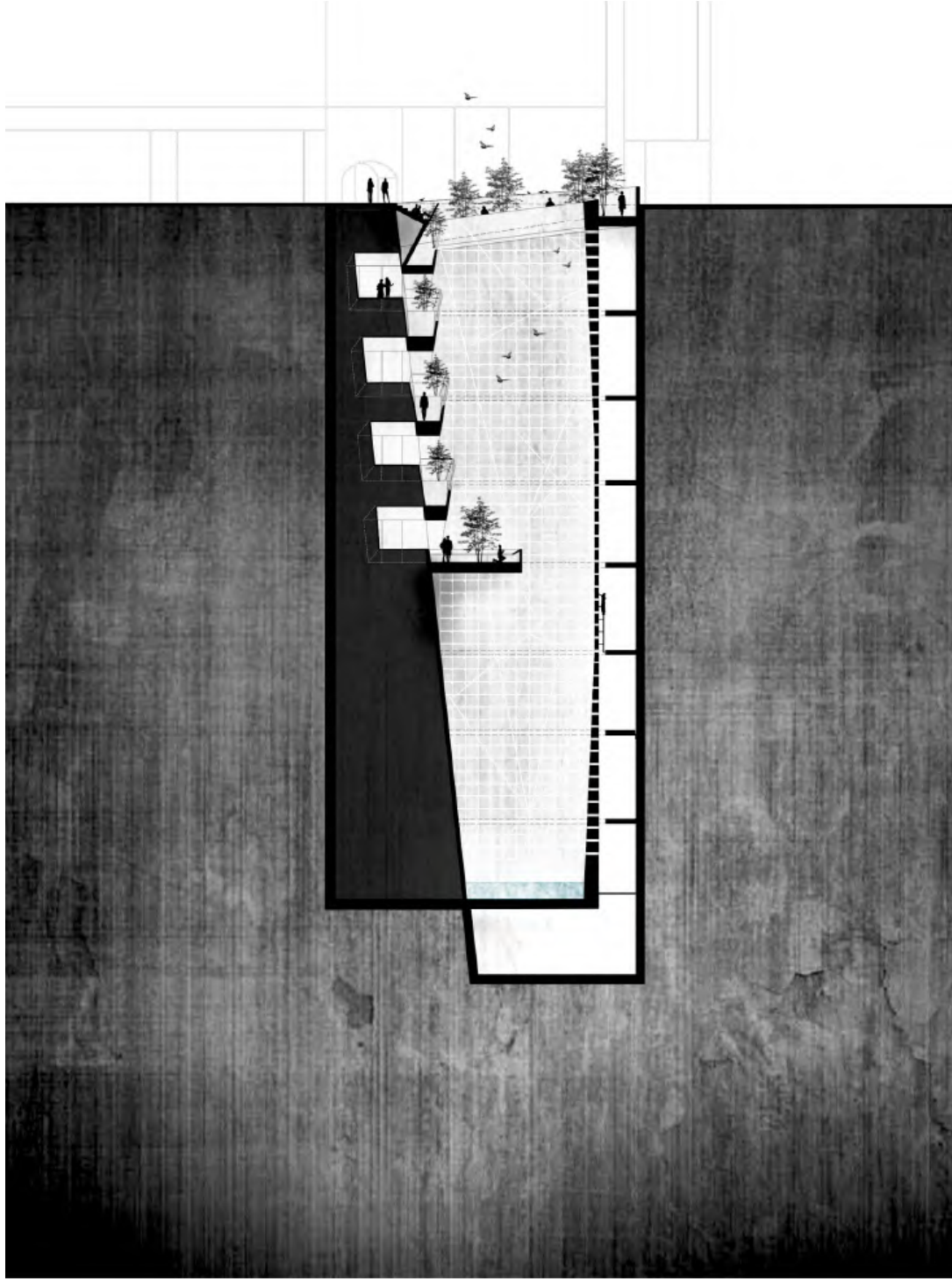


Solar Radiation Chart



Attraction Point Layers Towards Graves Ashes Box Detail Facing Other Side of The Site





132

Iran Mall Tennis Complex

TYPE: Sport Club

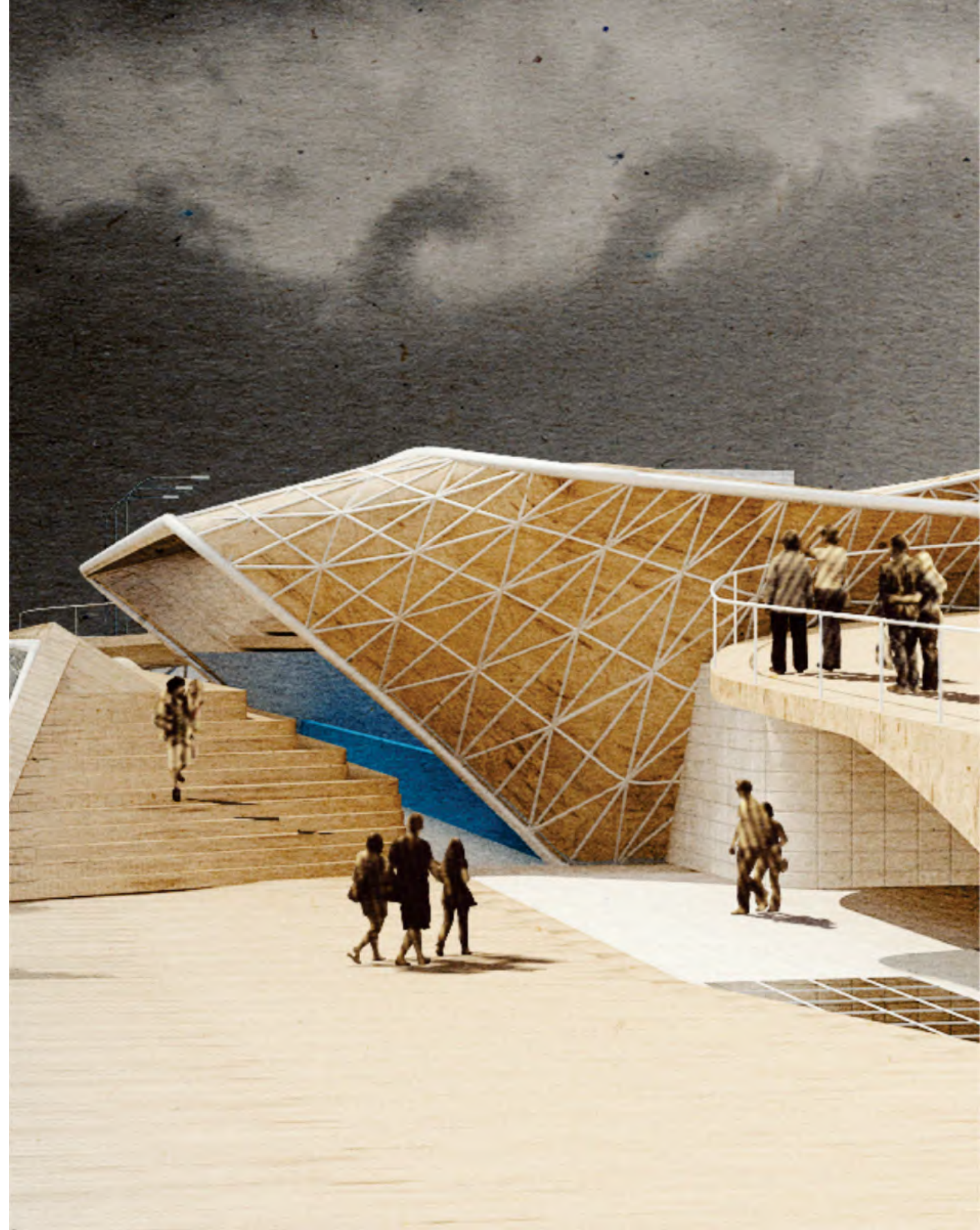
CLIENT: Iran Mall

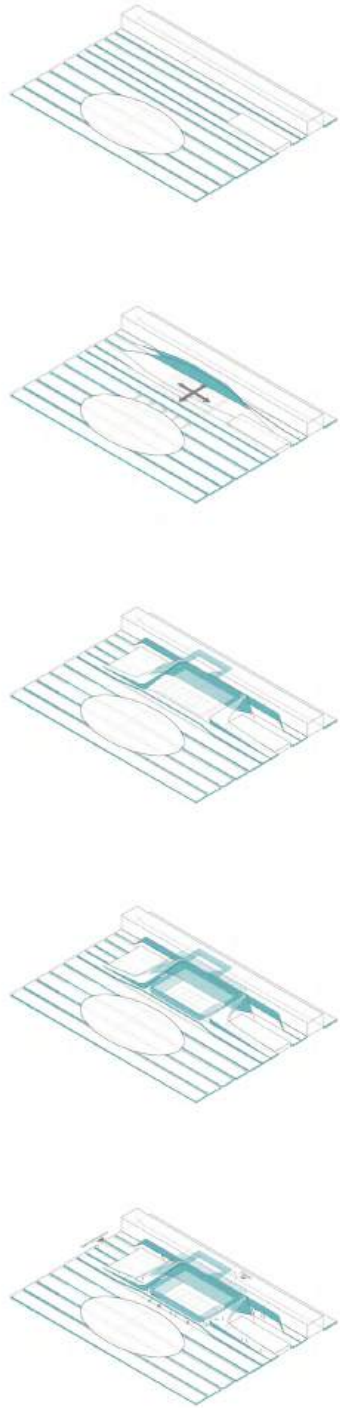
SIZE: 3500 sqm

LOCATION: Tehran, Iran

STATUS: Design

DATE: 2016



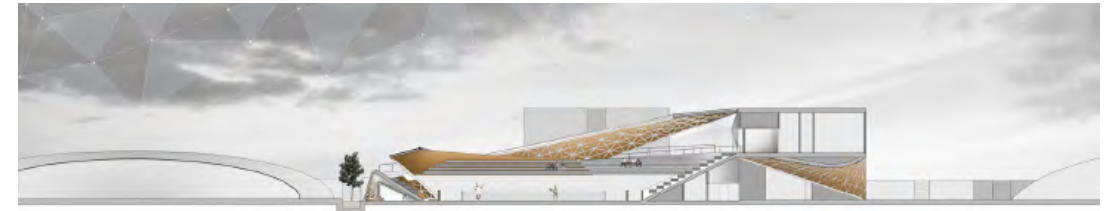


Iranmall complex is one of the biggest under the construction project of the Middle-East with 1,700,000 floor area and different purposes including commercial, administrative, cinema and theater, food court, amusements, event hall, auditorium, auto gallery, Tehran international trade center, exhibition hall, 5 star hotel, exhibition hall, ski, and ice skating resort. This project is located in 22 regions of Tehran and nearby the Chitgar Lake. Tennis stadium is on the roof of the project in the elevation of 30 meters. The area of this stadium is about 38*97 m2 in the North-South direction and adjacent to the Persian Garden project. The auto gallery is located in the west and the side and the services building from the east side of the site.

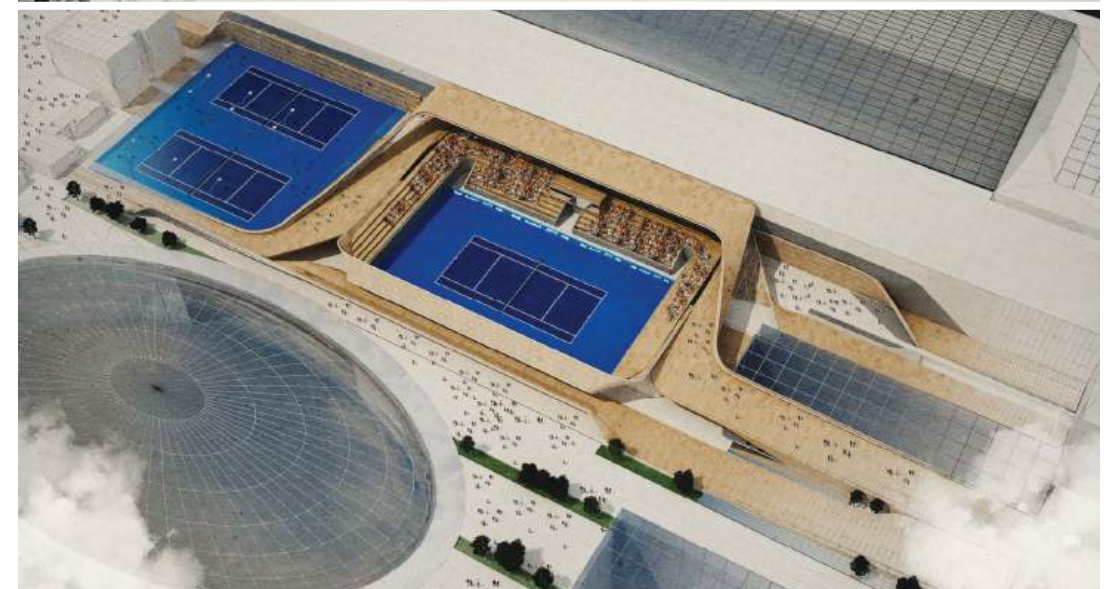
The first step of the design process was considering the Iranmall complex as the main context of the project and analyzing the restrictions and circumstances around the site. A design which was expected to be conceived as an integrated plan and dedicated for Sports Activities. Stadium demands an exclusive space compatible with the unique character and the nature of Tennis activity. Architecture can enrich the elegance and grace of this activity and enhance the excitement of the audience during the match in order to make them cheer up more. To gain this goal the stadium doesn't evolve as an extra addition mass to the project. It just comes from developing the main shell. It has been based on a metamorphosis in which the roof and ceiling transform eventually into the stadium shell.

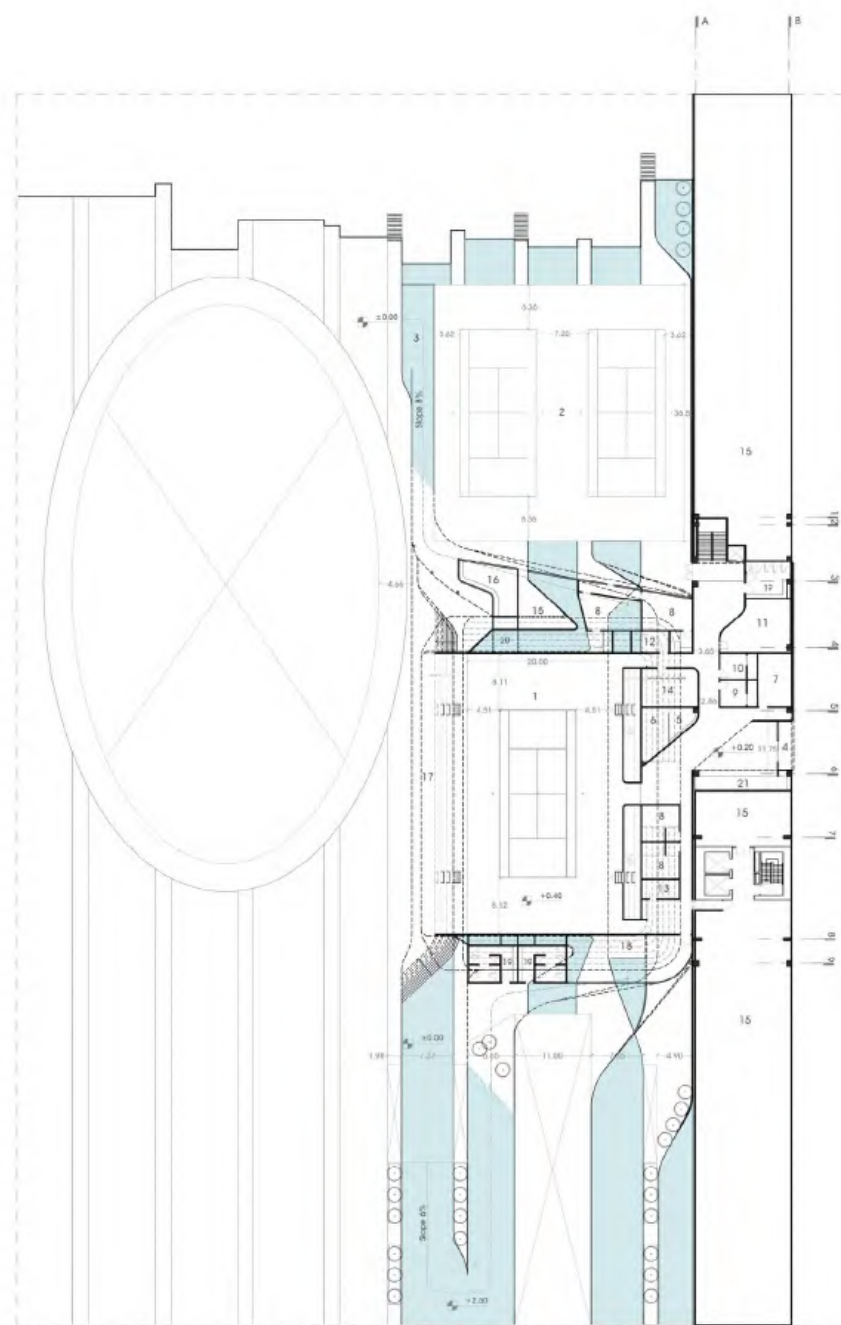
This approach evolves the formation of the structure of Iranmall project out of roof shells and they have set up from the ground on the façade and to the top. It has divided the site area into the 2*10 modules. To reach more harmony between all parts of the project the shell has been transformed to the basic modules which have been used for all different spaces of the stadium such as flooring and walls, ramps, entrances, stands, and canopies. Thus they look unified with the main schema of the project while they are showing their independent character and looking humble.

The concept of the project has become visible in all aspects of the project and specifically in the structure. The structure conclude from two tensional and pressure organ and it follows the paths along the shell. In some parts, it swiveled under the shell and it matched by the shape of it. In order to create a curved shell with high-quality material, opal wood which is a combination of rice grain and polymer. It has both flexibility and stability at the same time and because of the capability of getting recycled it is also used as a green material and it has a various color range. Tennis stadium is a design retrieved from the context yet creative and exclusive which will remain as a grateful experience for users.



Section

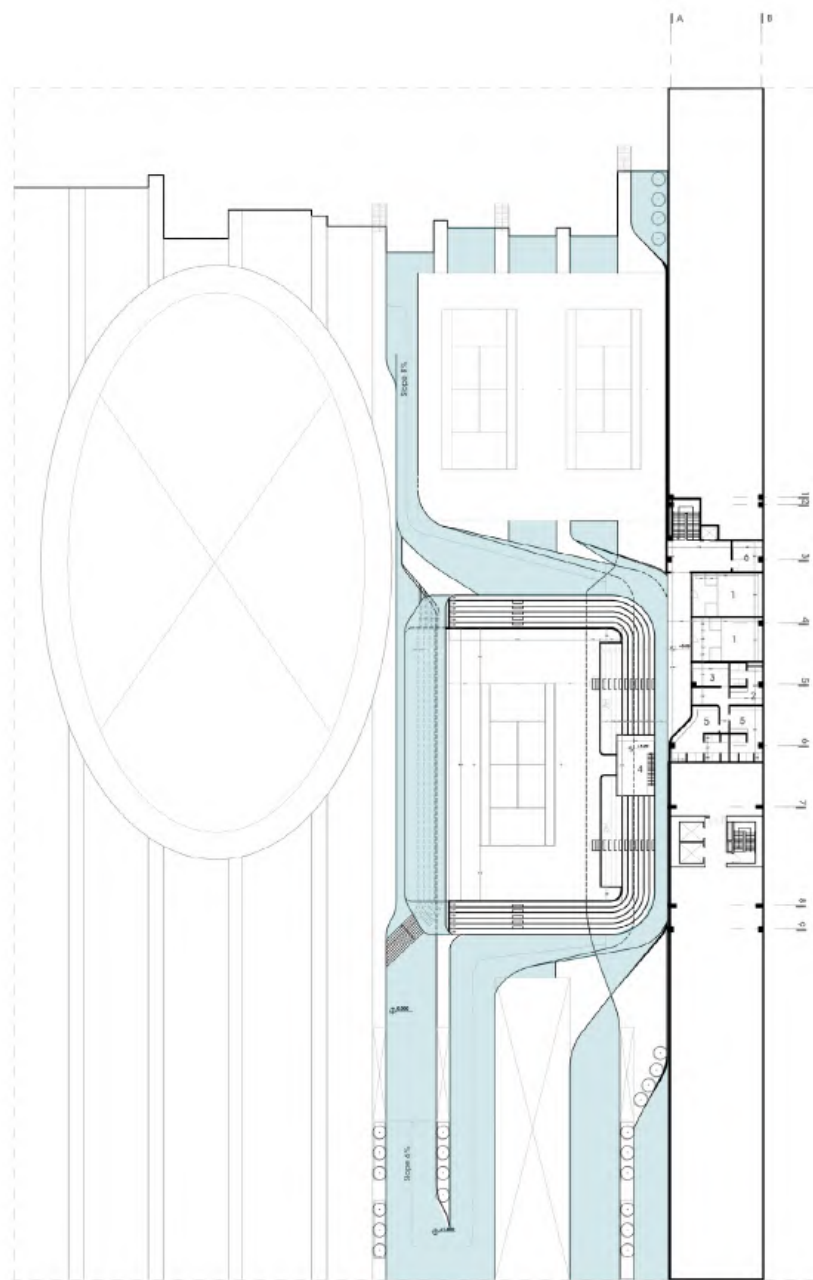




1. Main Tennis Court
2. Training Courts
3. Public Entrance
4. VIP Entrance
5. Change Room
6. Reception
7. Security
8. Management
9. Linesmen Change room
10. Referee Change room
11. Conference room
12. Medical room
13. Maintenance room
14. Storage
15. Mechanical room
16. Food Court
(Take out section)
17. Food court
18. Restaurant
19. Washroom
20. Shop
21. Cafe

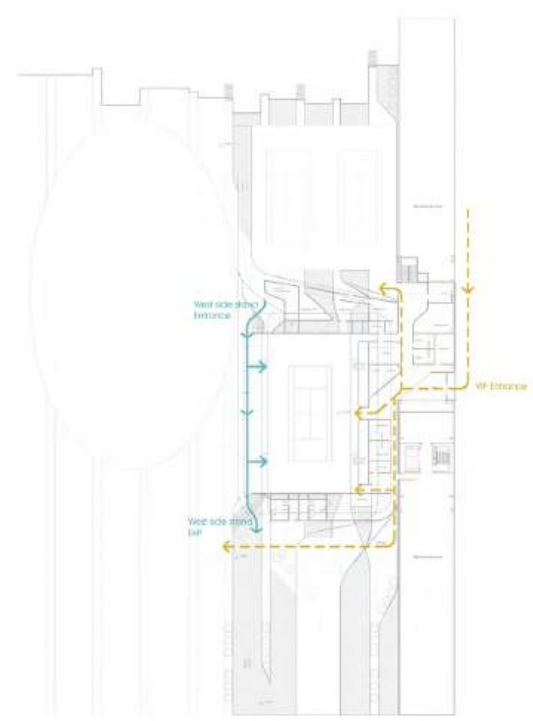
Level +2.80 Plan



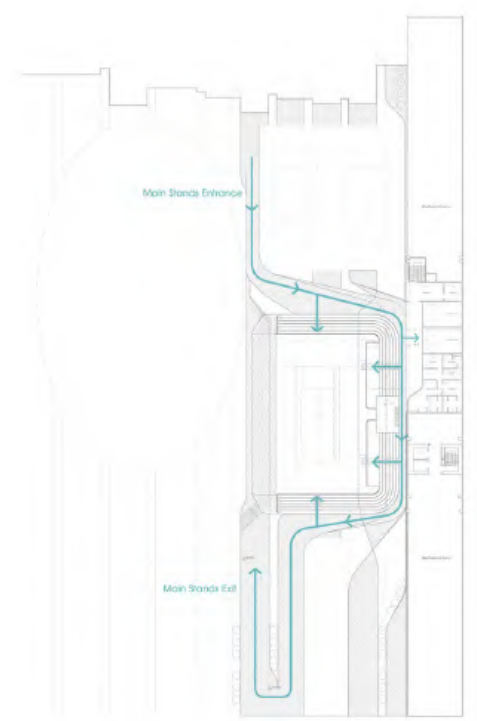


Level +7.80 Plan

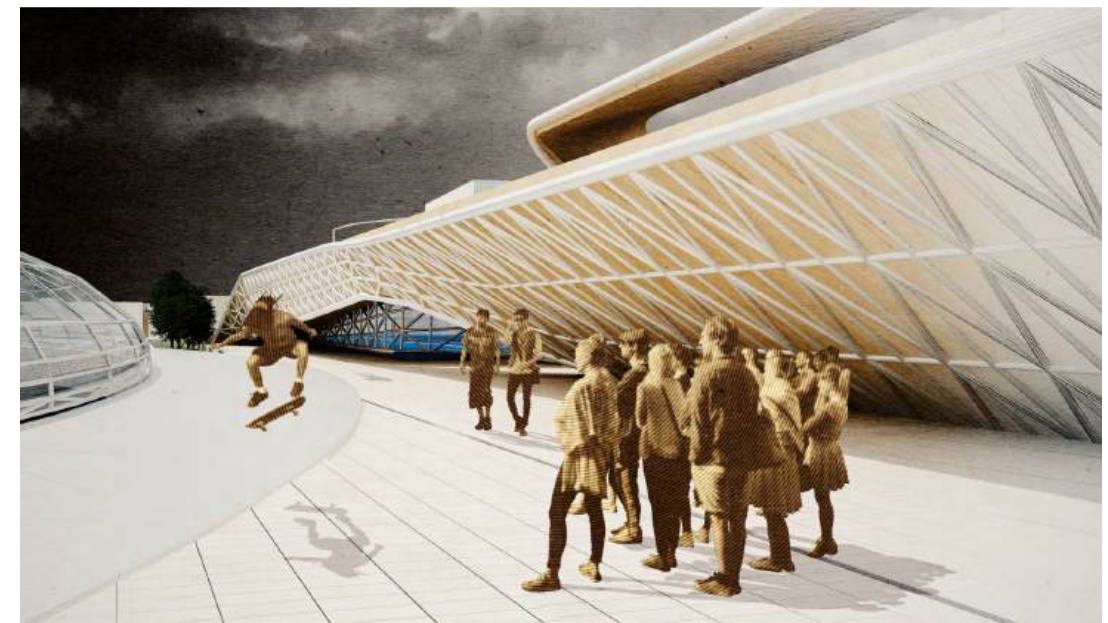
1. Squash Courts
2. Change Room
3. Control
4. Reporting room
5. Washroom
6. Storage



Circulation Diagram 1



Circulation Diagram 2



129

Chabahar Hotel

TYPE: Hospitality

CLIENT: Gamma Engineering Consultant

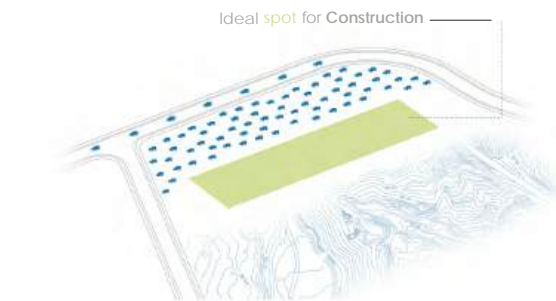
SIZE: 45000 sqm

LOCATION: Chabahar, Iran

STATUS: Design

DATE: 2016

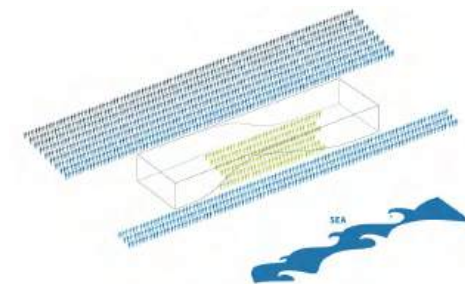




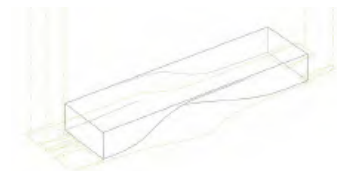
01 Building and landscape- The site position has been chosen to be between the road and seaside valley. The above diagram indicates the allowed part of the construction.



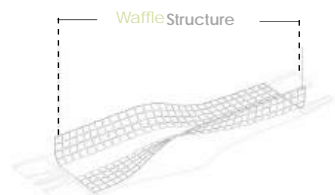
02 Building and landscape- In basic form, there is no direct connection between entrance zone and scenery of the sea. Mass of the building completely block access to the other side.



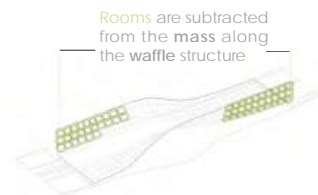
03 Building and landscape - In the first step rendering a volume of the mass to form the entrance and create access to the other side.



04 Building and landscape - Lateral slopes allows access to lower levels and parking zone.



05 Concept Development- Waffle Structure has been chosen to coordination to subtract the concept and ability to cover a wide span.



06 Concept Development- Residential room has been subtracted from the mass. Indicating each and every one of them as the specific element along the waffle texture.



07 Concept Development - The top side of the mass subtracted to reach the sun and creating a semi open space for internal rooms.



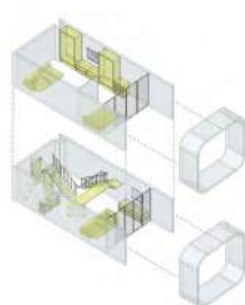
08 Concept Development - At the end, internal rooms have been subtracted from the mass adjacent to create semi open space.



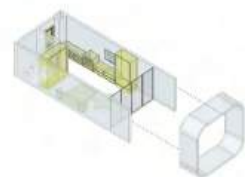
A 101
6 beds Duplex room - mobilized to jacuzzi and access to yard.



A 102
2 beds duplex room - with access to yard



A 103
2 beds duplex room



A 104
2 beds (1 king size bed) room



A 105
1 bed (queen size bed) room



A 106
1 bed (queen size bed) room with access to yard

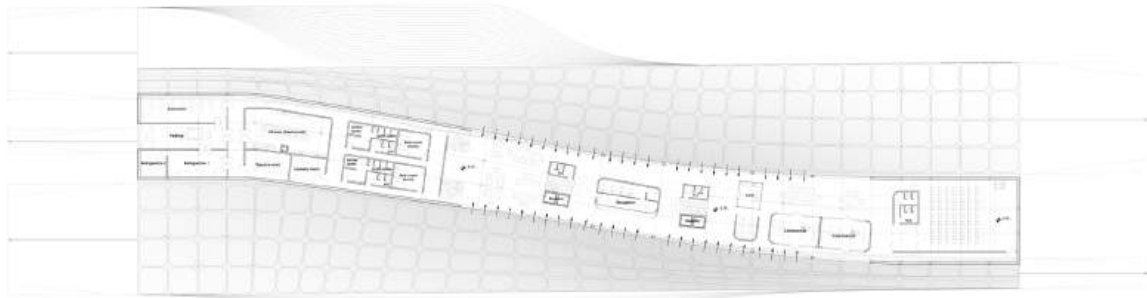
Without a doubt, the place an individual resides for the duration of a visit plays a significant role in the traveler's experience and memories. One of the main purposes of a hotel is to act as a friendly host that welcomes guests through its hospitality, services, and architectural form that intimately invites travelers. The more welcoming the hotel is in fulfilling this role, the more successful it is as a business.

Hospitality is part of a hotel's architectural identity and its shapes and forms must be a representation of this identity. In our design process of the four stars Chabahar Hotel, we are reconsidering the standard mindset in regards to hotel architecture. The prevailing design ideology is the formation of organized physical space through the arrangement of similar modular spaces that make up the overall space. However, our modern approach to architecture design moves in the opposite direction and focuses on creating a form to reduce the negative spaces in rooms and other areas in the hotel.

Thus, this minimal architectural design gives life to spaces that are distinctive, modular, hospitable and accommodating. The underlying space to expand the space in the opposite directions of the building are reduced to create an inviting connection between the road and valley behind, leading to the body of water. Rather than blocking the view like a dam, the hotel will open an experience for the guest to enjoy the ocean. The modular form of rooms reduces the overall volume by synchronizing spaces and making each room unique. To accommodate for natural lighting and view of central rooms, we will create a semi-private courtyard by removing a portion of the top layer and increasing the experience and value of the adjacent rooms. In harmony with the concept design, the developer also has a minimal structure in mind, that covers the wide opening of the underlying structure. This structure form, alongside the room's rhythms, shapes a unified form, that is both unique and in contrast to the solid shapes of the building.

09 Room categories arrangement

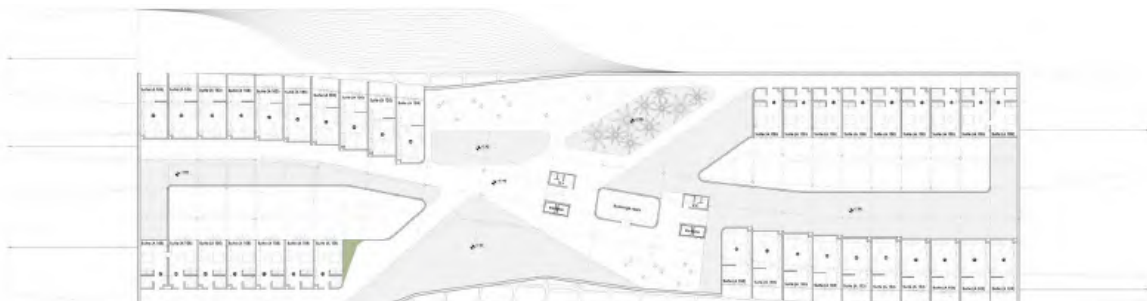
A 101				
A 102				
A 103				
A 104				
A 105				
A 106				



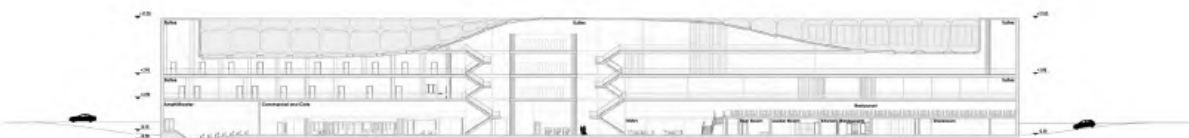
Ground Floor Plan



Second Floor Plan



Third Floor Plan



Section A-A





Chabahar International Hotel

127

Sari Health & Spa Complex

TYPE: Health & Recreational

CLIENT: Mr. Mozdsetan

SIZE: 3000 sqm

LOCATION: Sari, Iran

STATUS: Design

DATE: 2016





Ground Floor Plan

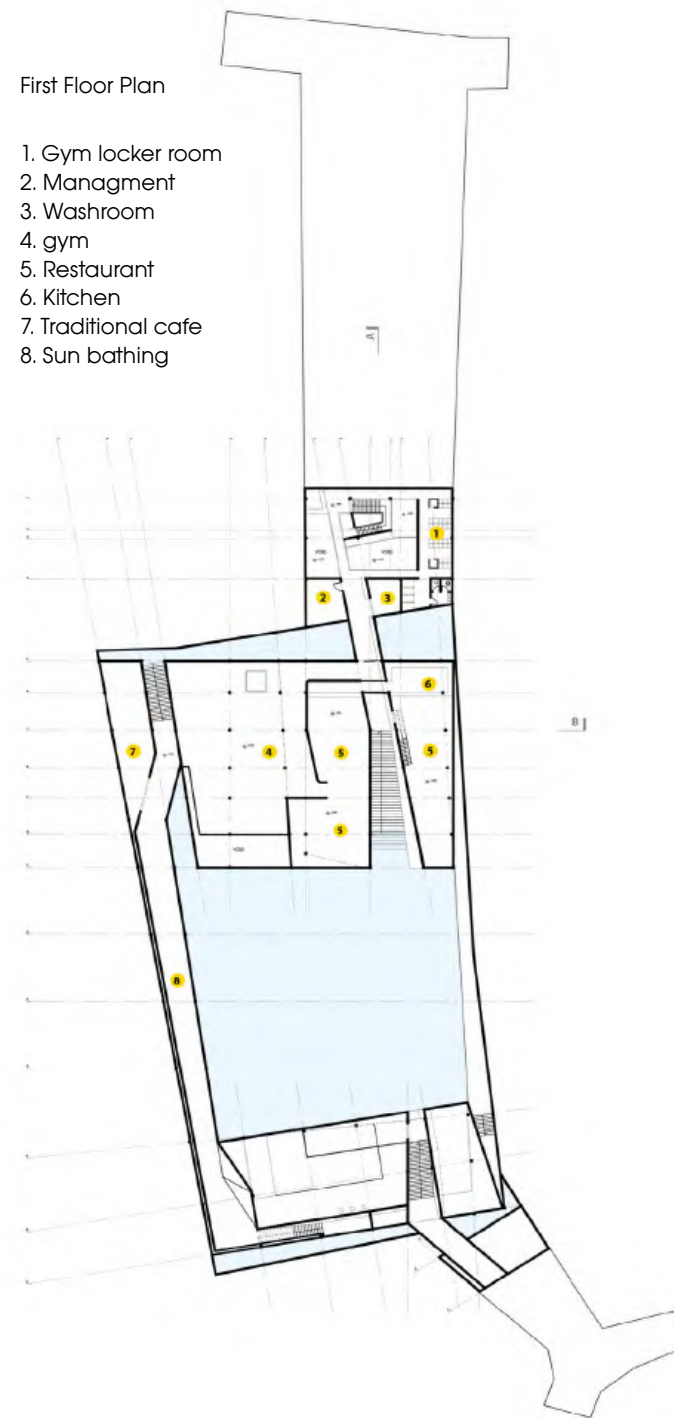
- | | |
|--------------------|-------------------------|
| 1. Main Lobby | 12. Storage |
| 2. Reception | 13. Relaxation Zone |
| 3. Cafe | 14. Water Walking Path |
| 4. Store | 15. Dry Sauna |
| 5. Shoe Locker | 16. Service Path |
| 6. Locker Room | 17. Outdoor Pool |
| 7. VIP Locker Room | 18. Indoor Shallow Pool |
| 8. Massage | 19. Training Pool |
| 9. Salt Cave | 20. Children Pool |
| 10. Hammam | 21. Service Entrance |
| 11. Pray Room | 22. Service Lobby |

Northern Iran, where nothing exists except for the sea and its sedative presence, it is an eye-catching design ideology to create a space experience by merging this peace and architecture in a modern frame alongside other environment facilities. Iranian architecture practices with water in various formations and space arrangements such as "Bagh Abi" (Water Garden) for an example; a large water area with a building structure in the middle and a bridge that is a connection passage from the waterbed to the building and vice versa.

During the design process of Sari Health and Spa Organization, the standard mindset of a water garden ideology is reconsidered and a new approach is followed in the creation of it with a new character. Thus, water in design is emphasized as a basis and a principal function whereas the primary design step positions the total volume in the shape of the structure by no interaction and influence with and on the waterbed.

First Floor Plan

1. Gym locker room
2. Managment
3. Washroom
4. gym
5. Restaurant
6. Kitchen
7. Traditional cafe
8. Sun bathing



Water in design is emphasized as a basis and a principal function whereas the primary design step positions the total volume in the shape of the structure by no interaction and influence with and on the waterbed.

The water basis penetrates into the volume, rupturing it and generating different aperture doing its journey. Moreover creating a continuous movement and a thousand inner mazes in the space and volume.

The body of the open and closed spaces consists of two masses one at each side, east and west, of the building and the central waterbed; whilst not limiting the space formation but rather to determine all the porosity of the organization drawing individual's attention in it's own direction.

Water imprint footsteps on the concrete volume through the wooden partitions leaving spongy like surface.

Throughout the completion of design ideology, the water basis penetrates into the volume, rupturing it and generating different aperture along its journey similar to the natural characteristic of water. Moreover, creating a continuous movement and a thousand inner mazes in the space and volume. During this route, different areas are experienced in a homogeneous combination of water and architecture. The body of the open and closed spaces consists of two masses one at each side, east, and west, of the building and the central waterbed; whilst not limiting the space formation but rather to determine all the porosity of the organization drawing individual's attention in its own direction. The contrariety of the light and soft base of water and the heavy volume with severe inclines fulfills the total space. Water imprints footsteps on the concrete volume through the wooden partitions leaving a spongylike surface that attracts an individual with its warmth objective; a representation of the movements in the organization and creator of pleasurable moments alongside it even after hours of presence in the environment.



125

Rehimzadeh Jewelry
TYPE: Commercial
CLIENT: Mr. Rahimzadeh
SIZE: 75 sqm
LOCATION: Tehran, Iran
STATUS: Built
DATE: 2015



Rahimzadeh Jewerly

Designed in the luxury style of the Qajar Dynasty with contemporary finishes. Combining the noble presentation with futuristic appearance. The jewelry dates back 113 years, and is located in Tehran's famous bazaar.

Inspired by the modern and regal building of the time, Golestan Palace, the concept focuses on the history - demonstrated not only in the mirrors but in the innovative wall layering - original brick-work and chromatic cubes, which allows visitors to connect with the building's rich past.

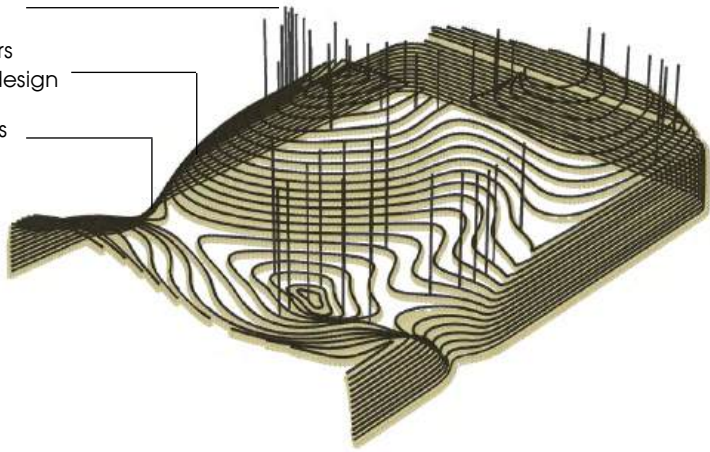
A challenging design with absolute perfection as a goal. Central to the project were the 60 cm x 60 cm panels. They were then covered by 4 cm x 4 cm chromatic cubes which were assembled on-site, and attached from both sides. Exact heights of the rebars were obtained by using laser measuring tools.



Chromatic cubes suspended from the ceiling with metal bars

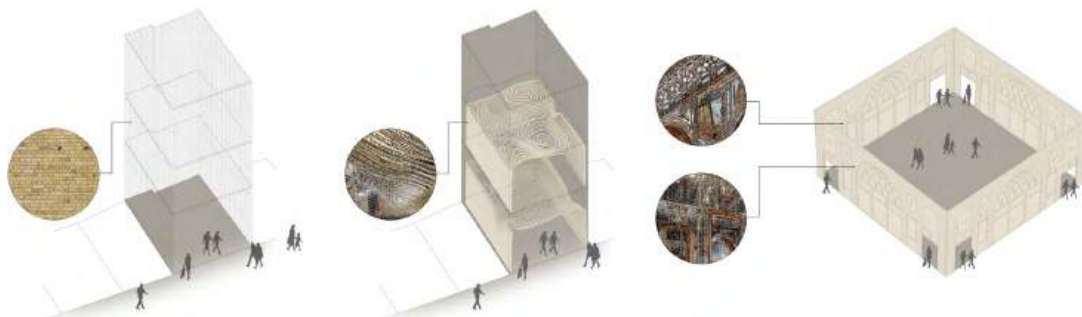
Special technicians craft the rebars to the exact specifications of the design

Chromatic cubes



Construction Process

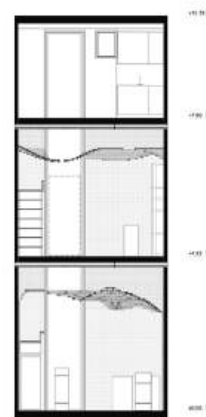
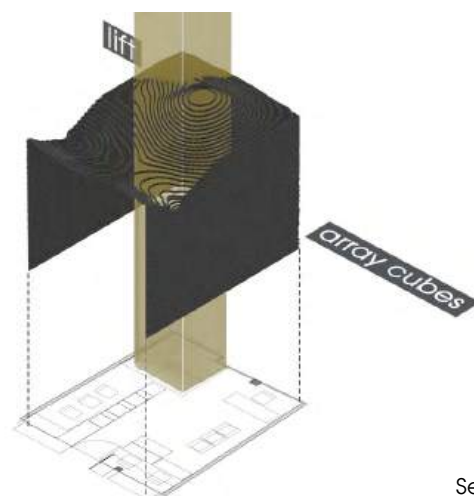
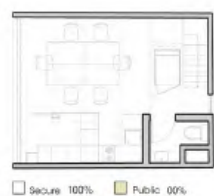
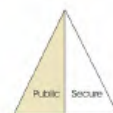
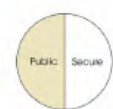




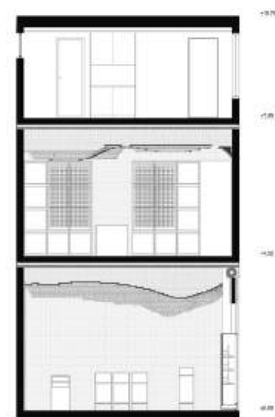
In keeping with the historical elements of the building, the worn brick walls have remained untouched - a testament to its age and period craftsmanship

A decorative touch consisting of chromatic cubes, behind which the vast walls and main brick ceiling are exposed.

The glamorous and decadent Mirror Hall of Golestan Palace, with its mirrored ceilings and walls, was the key perspective behind this design.



Section A-A



Section B-B



124

Chandigarh Musume of Knowledge

TYPE: Cultural

CLIENT: ARCHASM

SIZE: 800 sqm

LOCATION: Chandigarh, Iran

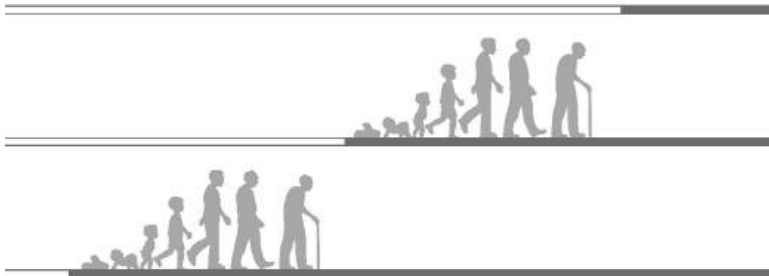
STATUS: Design, Competition

DATE: 2015





Late 50's: A dialouge between urban design and modernism civil ideals;
 New era of urban design and architecture, emergence of technology
 and lots of impossibles that became possible at the time.
 Knowledge musuem, Le Corbusier's incomplete project because of his
 death on Aug 27th 1965.
 Knowledge of awareness; a concept that should be studied from two
 points of view:
 - A sense that raised with modernism at the time of Chandigarh's emersion.
 - 21st century's paradigm: Collective subconscious view over "Knowledge"
 from the beginning of the time.



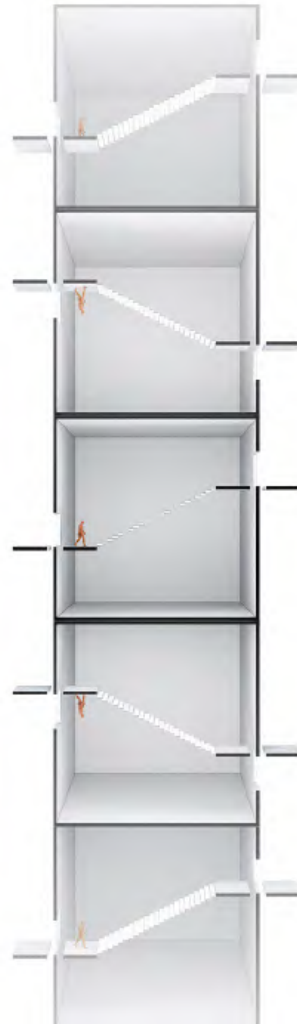
transmogification From the Hindus collective subconscious perspective

Modernism defined awareness as "Science". Technology and science were
 moving forward with an unparalleled speed and a world which was still working
 with classic science paradigms but was observing the emergence of possibles
 out of impossibles. Impossibles which was believed to be beyond capabilities. A
 movement that believed it could provide humanity with the latest, best way
 and the most righteous answer. A metanarrative beyond time.
 Chandigarh was constructed with the same attitude. A city which was not
 successful; A world far from human scales, far from contextualism and lots of
 other "Far From"s in the eyes of observers.
 Awareness from 21st century's point of view - which was not necessarily "Post-
 modern" but from a different angle "After the modern era" which found "context"
 a reality- is to know that metanarratives just think that they know and awareness
 is "Finding the unknown".
 The fact that human beings accept that what they know is not necessarily the
 whole truth, its just their share of awareness in their limited capacity at the time.
 The fact that Le Corbusier did not have enough time for more
 awareness and to finish his last project.
 And awareness, from the contextual point of view and from Hindus collective
 subconscious perspective, is a limited chance to know and perceive during
 their consecutive lives.

The essence of the design is based on picturing or creating
 an experience for observers to comprehend this
 "limited chance to know and perceive". To experience that
 our perception is limited to our capacity and to know that we
 don't know.



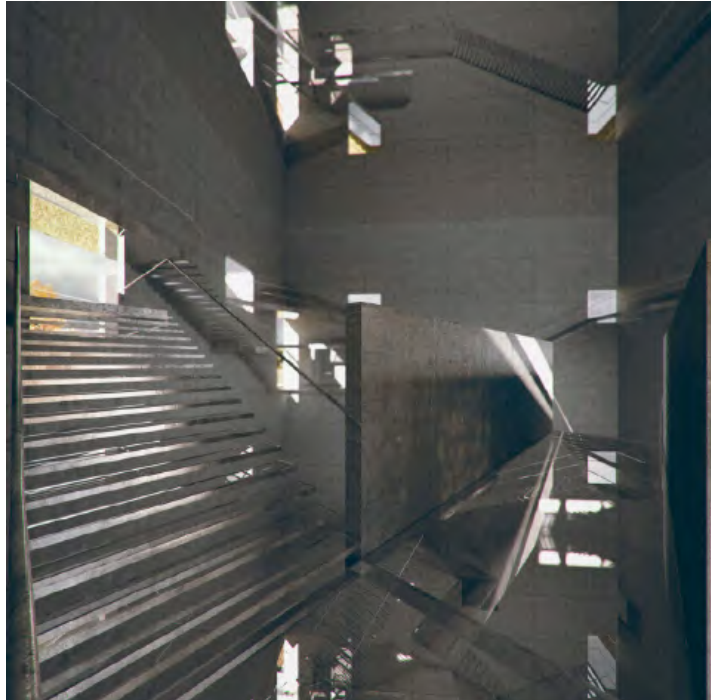
Le corbusier incomplete project because of his deathe

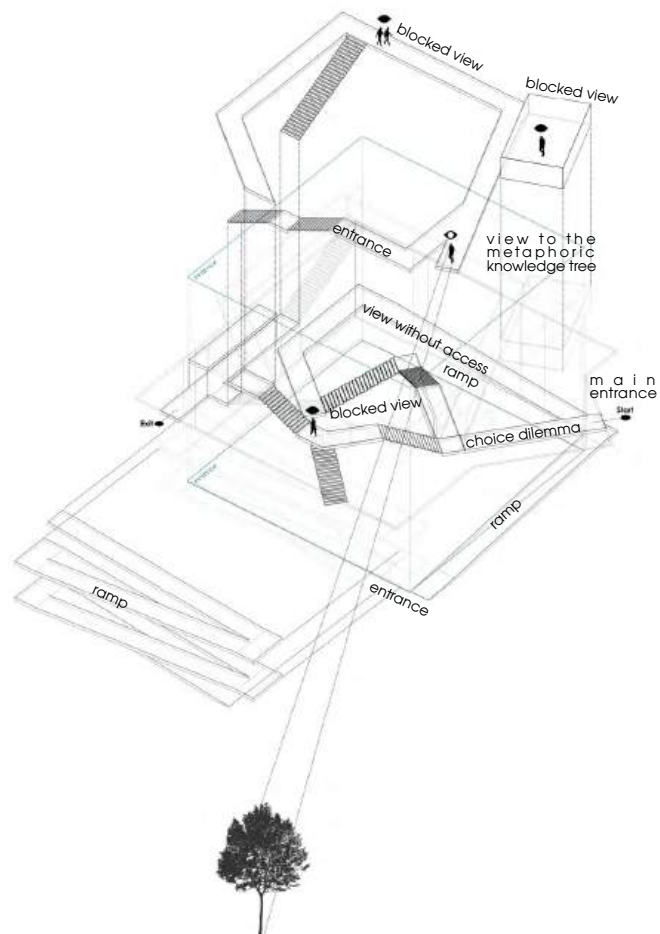


Entrance: Human enters the life
 timeline from the middle



Reflective surface human
 experience diagram





The bridge on the outer shell become a surface that will take us back to the building in the end, while, by choice we can experience a glass box, which shows a blocked view of the one and only tree at the site, but provide us with a full outside view over two of the other sides. Back from the side to the bridge, there is a path with a break that creates an axis view over the mentioned tree.



The entrance is a bridge over a ditch-like pathway that we have no memory and no translation of it, but we will experience it later on as a path through the museum.

Then, right after entering the building we will face two choices. One way shows where it will take us and we can anticipate our next move. The other one, however, is a way with rigid walls that limit our sight and we can't foresee what we will experience.

If we take the first way, a transitional path will take us outside the building and then, a staircase will guide us through the outside wall back into the building. A staircase with rigid walls that limit our vision over the site. After entering again into the structure a suspension bridge will find its way to the outside world again. The bridge on the outer shell will become a surface that will take us back to the building in the end, while, by choice, we can experience a glass box, which shows a blocked view of the only tree in the site, but provides us a full outer view over the other two sides. Back from the box to the bridge, there is a path with a break that will create an axis view over the mentioned tree. The axis is a pathway that guides the user through itself to the end and then only vision can fly further but physically there is no way forward. Back from the console, the bridge will lead us to the staircase that ends with the exit door.

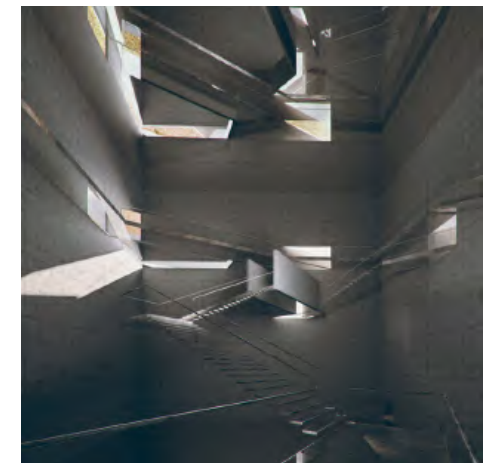
Through this scenario, there is a point that we can choose a downward staircase instead of the axis with a view over the tree, and as a result, we will experience ending of an opportunity to perceive and exit the museum. The choice is ours, not to live the perception way, or to pick the way with limited knowledge.

The other choice in the beginning; After the bridge with rigid walls, there is a downward staircase to another bridge, which will take us to the outside, a place that we find ourselves in the mentioned ditch-like pathway. Then a couple of ramps awaiting to lead us to the floor. While passing through these ramps, there are splits in the shell that will provide views from the inside, but look like promontories with no physical access. At the end of ramps, there is nothing waiting for us, except if we look for an aperture to the inside. Then we will find a reflection from inner space. If we follow the reflection we will find a chamber, which we have passed through previously, but this time we will stand on the mirror floor. And an infinite reflection, images of our world or our life. Sequences of reality and virtuality with no distinction and no choice. Images that represent Hindus previous or next lives. Surfaces that suggest the present moment is also an image.

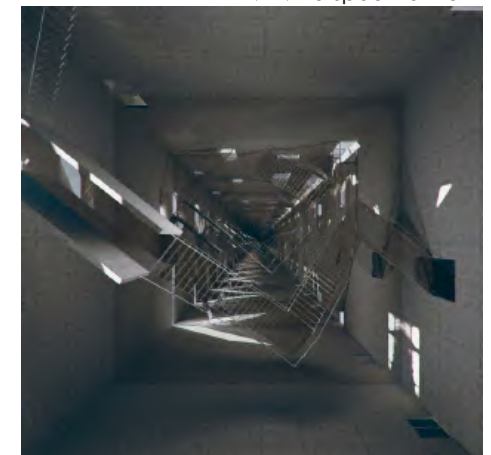
In this space, we find a staircase that leads to nowhere, looks like it misses a couple of steps to achievement.

Departing from the reflection chamber, long ramps will guide us to the exit way, providing a chance to think about the experience that we just exercised.

In the main area, there are statues, expressing various spiritual postures of a human being during life. Sequences of unknowns or "I know that I don't know"s. Pictures of experiencing the moment and elements for human to perceive what he wants.

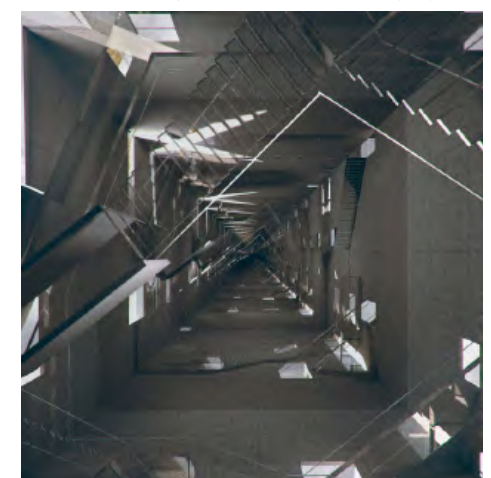


^ Perspective View



Reverse Plan v

^ Plan



123

A House

TYPE: Residential

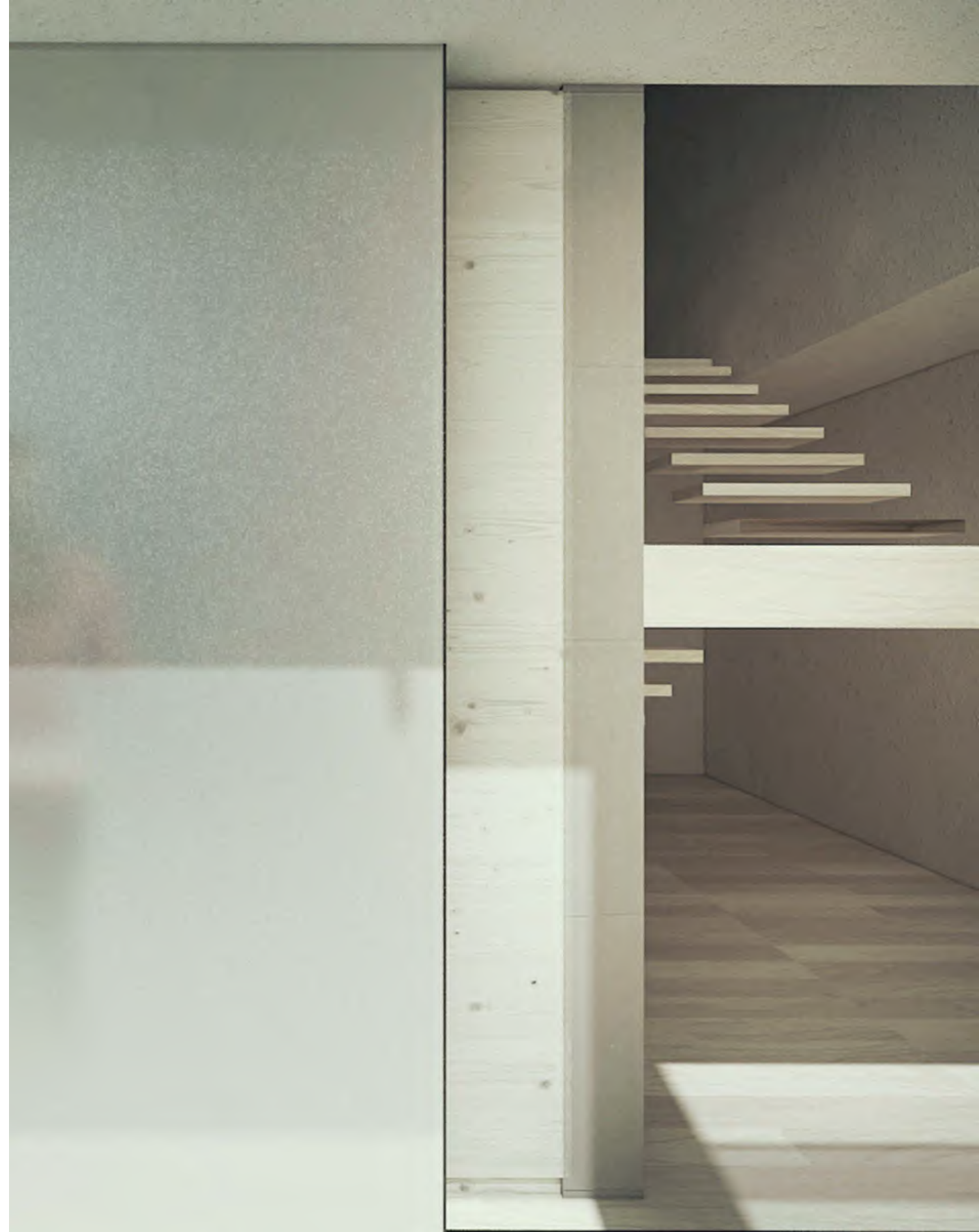
CLIENT: BW International Co.

SIZE: 1060 sqm

LOCATION: London, UK

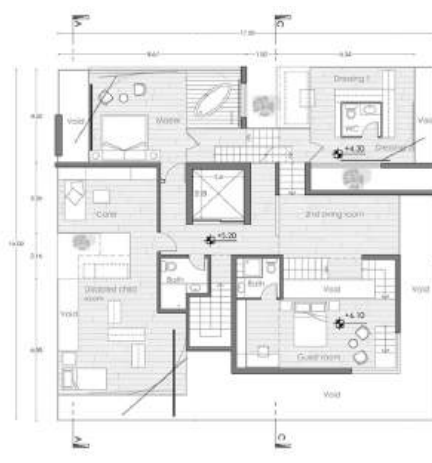
STATUS: Design, Competition

DATE: 2015





First Floor Plan ^



Second Floor Plan ^



Ground Floor Plan ^



Basement Floor Plan ^

Uncertainty and relativity are the key concepts of contemporary science and philosophy, as introduced by Albert Einstein into physics through "Theory of Relativity of Space and Time", also elaborated by Ludwig Wittgenstein in "Modern Philosophical Pluralism" and expanded by Martin Heidegger and Max Weber through "Theories of Modern Hermeneutics" in philosophy and sociology. Even in psychology thought trends could be traced back to these elements.

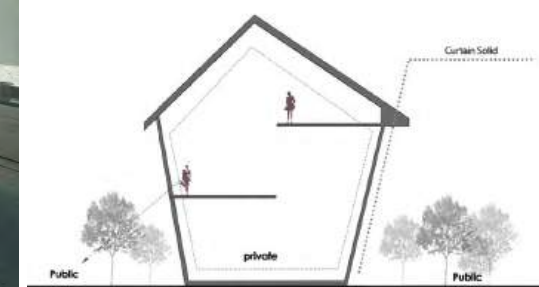
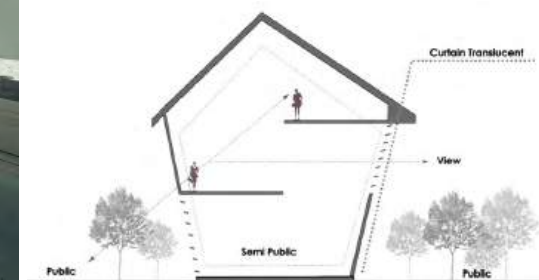
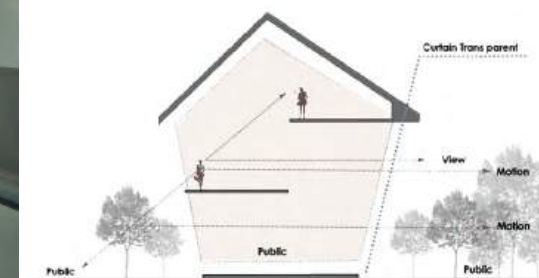
Classic concepts have lost their meanings and their rigidity in the light of uncertainty and relativity of the modern era, and all contemporary definitions lay on one definitive factor: "Point of View". There is no "Black" or "White" anymore in the world, but a whole gamut of evolving and interacting gray concepts and the way the observer perceives the truth defines what the truth really is. Deepest life concepts have been challenged by thought leaders throughout the last century, employing these trends in human understanding of the world. "Beauty", "Time", "Space" and "Privacy" have found various meanings based on our different perspectives and the context on which we try to define a concept.

In "A Beautiful House" project, the architect has captured the relative and uncertain essence of this phenomenon and generated the new idea by combining the aforementioned evolving concepts with residents' real life requirements and basic needs.

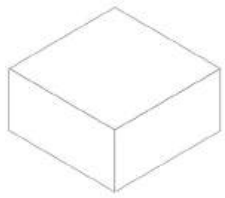
Beauty's concept has evolved during various eras through different schools of thought and art. In the new era of contemporary art, it's not an absolute and pre-defined matter anymore. We may define beauty as a fluid concept, which is a range that every opinion and methodology stands in a certain point like the gamut of "Black to White" points with lots of gray dots and no rigid colors.



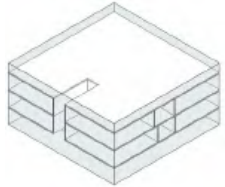
Concept Definition of Space



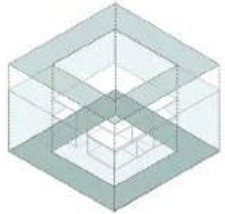
Process of design started with borders of the site, both horizontal and vertical constraints were taken as the basic model.



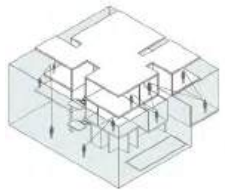
Exterior walls are removed, and slabs of the floors and walls are remained as the skin of the building.



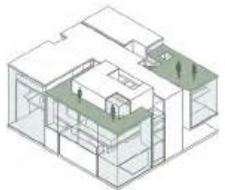
Slabs are drawn inside to create space between exterior and interior. This space provide large views and create an atmosphere for inner relationships of the users.



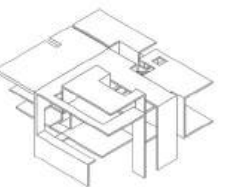
Developing design result in moving slabs with different extent so that views between floors and spaces are created.



Access are provided from the master bedroom and guest room to the roof.



Public and private spaces has been divided for the main solid surface.



Initial Model

Final Model



With due attention to the importance of time in the evolution of beauty, the site of this project is a fluid parameter by itself, NATURE. To recreate beauty, the designer has used the reflection of the surrounding environment as the main theme of the project.

Just like beauty, privacy is a relative concept, and it is constantly changing based on the point of view. At a certain moment in a certain place, you may feel private, while you will feel differently the next moment. For instance, your country is a private space for you, when you are traveling to a foreign country, but most of the cities inside your country will be public spaces for you and you won't feel private in those cities when you are moving from your hometown. The same concept repeats on various scales, from street to street and from one house to another. Human beings are always on the verge of conceptual categorization and determination of public and private spaces. The architect was inspired by this philosophy in the creation of "A Beautiful House".

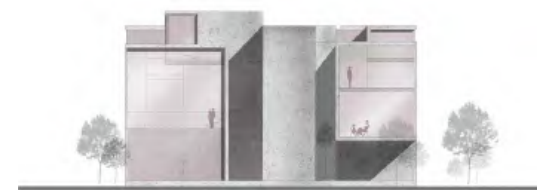
By walking through the house, and as the time passes by, the visitor will observe a dialogue between the environment and the structure. Indeed nature is an essential part of the design or in other words, nature is the rendering of the architecture. Tree, the old usual fixed element of the environment, will interact dynamically with the structure and provides unique responses based on the time and season, in which we capture the view. As a result, the visitor will have an unparalleled tableau in his house in every moment of the year.

Also interactions of the structure with humans, as the most principal element of nature, will create beauty, when a human smiles and feels that he left part of his "self" in the house while leaving it.

The core question for this design is "Human Requirements in Life", which is the main pattern of the architectural innovation created by the architect. This design was formed by picturing the dialogue between human and space.



South elevation



East elevation



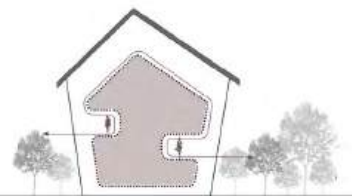
The visitor will pass through the spaces and in every moment will experience a unique evolution of space elements. A specific part of the building could find various spatial definitions: In one moment, it is a private room, separated from all other parts of the house and the next moment it could be an integral part of the public area. The resident could alter the definition by just using glass walls and windows and place a private room beside another private area, then change it to a semiprivate space in connection with other sides. It feels like space is breathing. The architect has tried to develop momentary views from public areas to private sections without affecting people's privacy for certain purposes such as parental control.

The other underlying concern for a house is that residents should feel connected and attached to their home. The more human beings get in touch with a certain space in the house, the more connected, attached and relaxed they feel in those parts. By changing the way residents of this house will interact with the various parts of the environment, the sense of belonging will expand to the whole structure for them. Since the inception of the idea to the final stages of design we can observe a philosophy in the background; The philosophy which implies life as a journey filled with ever-changing transient moments in contrary to the interpretation of life as a goal-oriented target-based plan.

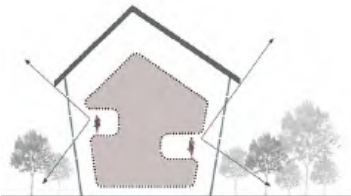
"A Beautiful House" project enhances the human experience of life by connecting nature with architecture and combining innovation and art, inspired by the evolution of contemporary concepts of life.



Solid body of the normal houses with necessary opening on the facade



Creating the space between private and public



Enlarging view by drawing slab inside



Section A-A



Section C-C

117

Bisotun Pavilion Entrance

TYPE: Cultural

CLIENT: Kermashah CHTO

SIZE: 650 sqm

LOCATION: Kermanshah, Iran

STATUS: Design

DATE: 2015

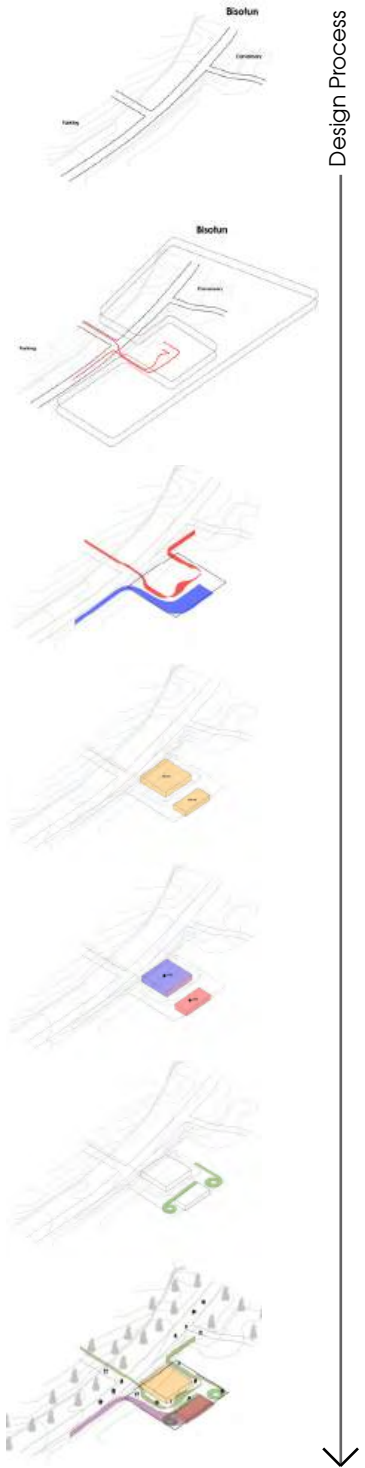




The Behistun Inscription (also Bisotun, Bistun or Bisutun), is a multi-lingual inscription and large rock relief on a cliff at Mount Behistun in the Kermanshah Province of Iran. It was crucial to the decipherment of cuneiform script. Authored by Darius the Great sometime between his coronation as king of the Persian Empire in the summer of 522 BC and his death in autumn of 486 BC, the inscription includes three versions of the same text, written in three different cuneiform script languages: Old Persian, Elamite, and Babylonian (a variety of Akkadian).

The Bistoun Pavilion Entrance is a design project for an entry space to Bistoun historical organization. The entrance design is to replace the existing rigid entrance by fulfilling all the required functions.

The circulation course of the entrance is shaped by the encounter between the pedestrians and drivers of the organization; a fluid sheet originated from the ground that responds to the necessary security, control and access of the valuable and historical site. While moving through the sheet, the floor and the space frame have shaped a form that not only creates a semi-open space, also prepares a pleasant area for the visitors. Individuals, who are able to move, observe and experience; a unique experience at every corner of the site. The Bistoun Pavilion Entrance is a box with faces extended to the ground in the form of a fluid fold with complete flexibility and simplicity conserving a valuable inner space. Thus, the purpose of welcoming and presenting visitors to the past during a short period of time in an exhibitory, cultural and publication space. By taking a drawback, the organization itself provides the chance for representation of the historical elements; elements that are the main reasons for the existence of the pavilion entrance.



Design Process

112

Bamiyan Cultural Center

TYPE: Cultural

CLIENT: UNESCO

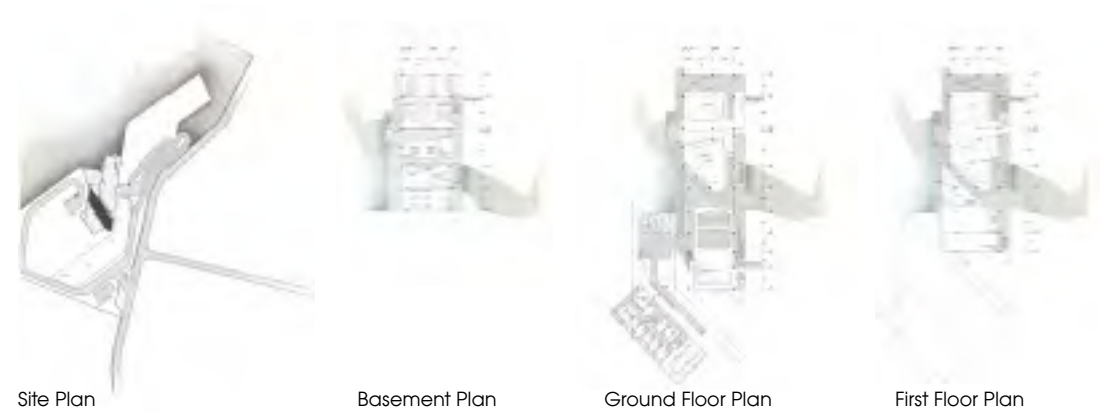
SIZE: 2500 sqm

LOCATION: Bamiyan, Afghanistan

STATUS: Design, Competition

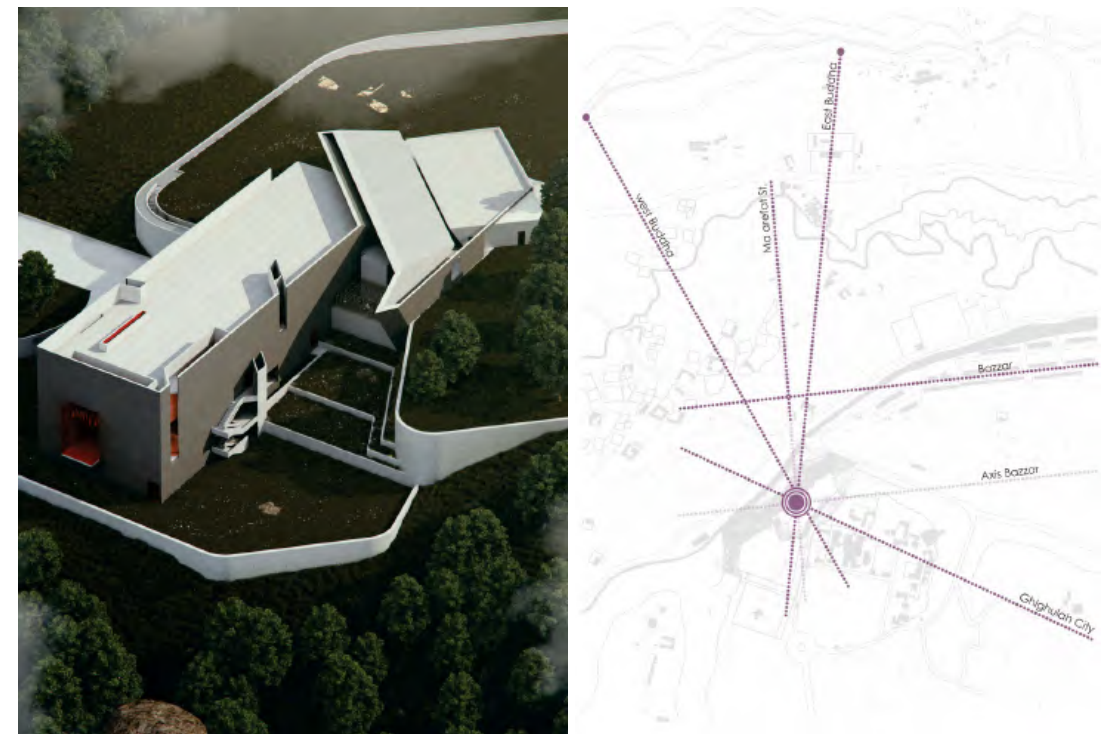
DATE: 2014

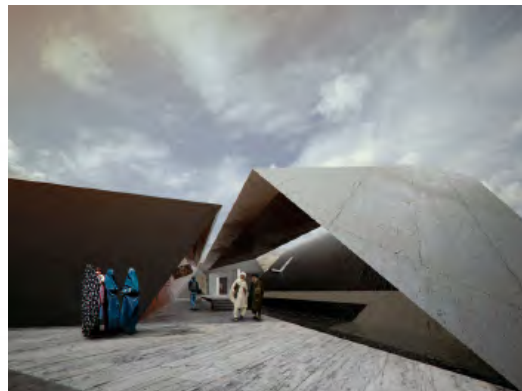
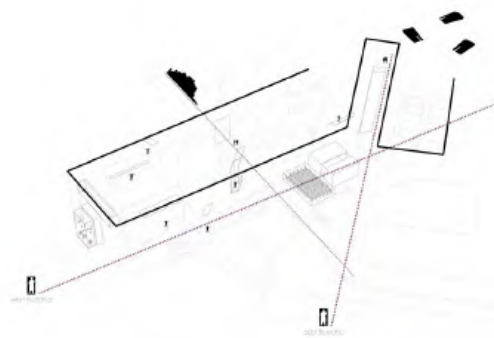
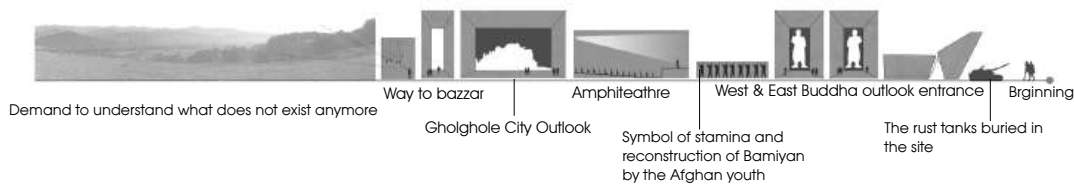




Demand to understand what does not exist anymore. Bamiyan Valley has been a residence to various ethnic and cultural transitions and what has been left in our hands, is just a narration passed on from the local elders. Bamiyan Cultural Centre is created to re-live the day by day architectural experience of this place. It is a representation of what existed and could have been remained today. The art of architecture is used to express the story passed on while taking into consideration the outcome of different perspectives depending on the audience.

The main concept of Bamiyan Cultural Center is to narrate the past and future existence for the audience who explore each moment of this building, attempt to translate what could be said or to provide what architecture expects from human presence. The Indication of this invitation which is to step back again in the history is firstly by signs of idealization, publicized by creating a perspective of Bamiyan Mountain in an architectural frame.





Two exceptional perspectives from North East to North West of this region, which was the place of the great Buda statue until a decade ago and are signs of integration and impact of different regions' art, are the basic scenario defined as a guideline for visitors movement in the space. A corridor which leads visitors along the way to the west, witnessing the Buddha statue, is formed by the intersection of the selected axes. This pathway has been turned the other way to observe the Buddha statue at the east corner. The corridor is designed as an effort to present what does not exist anymore. At first, the design team came through to put a mass volume on the slope of the ground to have a vast view of the Bamiyan hill in its North side, yet the access to the complex was possible from south because of its proximity to the road. In addition, placing the building on a slope could give a great potential for a better fluid space design. Parallel with the idea of using historical values of the site, the main functions of the building were based on a predetermined schedule in the three genres of cultural, educational and maintenance, necessarily to set the architecture of this complex according to each activity's space requirements. In space layout in addition to the determined criteria, congestion and noise pollution, as well as a variety of satisfaction perspectives and foundations of communication took place. According to this fact, theater, galleries and related spaces were stacked on the ground floor, moreover, the gallery is located in the North side of the building to reach the best view and to create a public access to the Bamiyan hill. Chamber of Music, library, classes and other educational spaces are located in the basement to avoid noise in that environment. Office spaces are placed at the southern side to have a daily permanent use, so they can process the maximum solar radiation for air conditioning and ventilation. The cube form was used as the main idea to create the best architectural spaces for this complex. This concept assimilates to the environment of the site and reduces the construction costs. The cube is rotated towards the west side so it will be in the same line as the pathway to the Buddha statue far in distance.



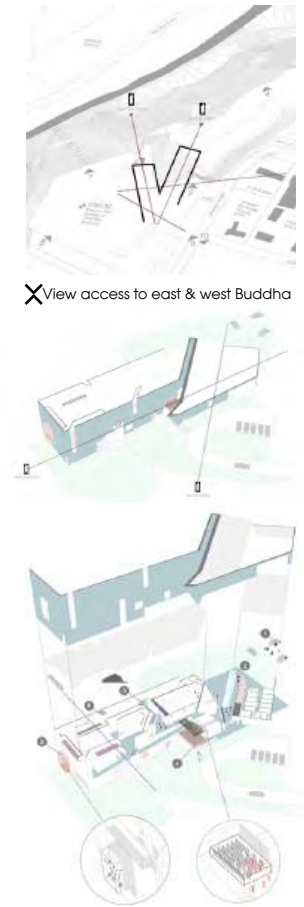
Putting together the corridor and cube as a collection creates an inclusive complex. Due to the cold climate of the region, a second shell has been designed to minimize the heat exchange of the core space. There is no better way to define the shell wall of the corridor as the entry into the space. This is a corridor to make us see what does not exist there.

In addition to the mentioned axes, another important axis that was considered in the design was Gholgholeh city. The city is located at the south - east of the project, toward which the auditorium is turned. This direction is conceptually used as a way to saturate the idea by framing the scene into a glass box as an art piece that needs to be preserved.

Bamiyan bazaar axis has also an important role to direct the handcraft booth, and the opening in the shell is created to value its importance. This folded shell also shows the core of the building through its openings.

The rusty tanks buried in the site have a conceptual purpose of presenting the recent history of the region and the people who have suffered for years. Being covered in blossoms, the old tanks symbolize the bright future rising ahead. Pedestrians, whom the tragic history is carved in their subconscious, pass through these pieces every day with smile and courage.

In designing this cultural complex, the two cultural and commercial/Office sections have been designed prior to the rest of the project. The entrance has also been considered as an open space, that finds its way from the fountain to the plaza located in the center and creates an opportunity for the visitors to choose their favorite space.



Bamian Cultural Center is created to re-live the day to day architectural experience of this place. It is a representation of what existed and could have been remained today.

109

Mahmoud Abad City Center

TYPE: Multi- Purpose

CLIENT: Dr. Raziani, Mr. Alimardani

SIZE: 3500 sqm

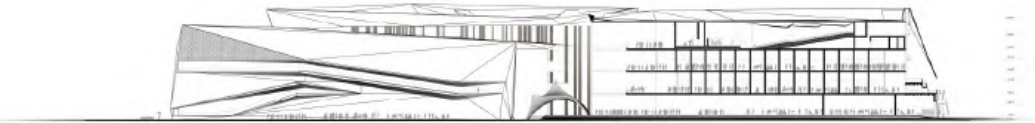
LOCATION: Mahmoud Abad, Iran

STATUS: Design

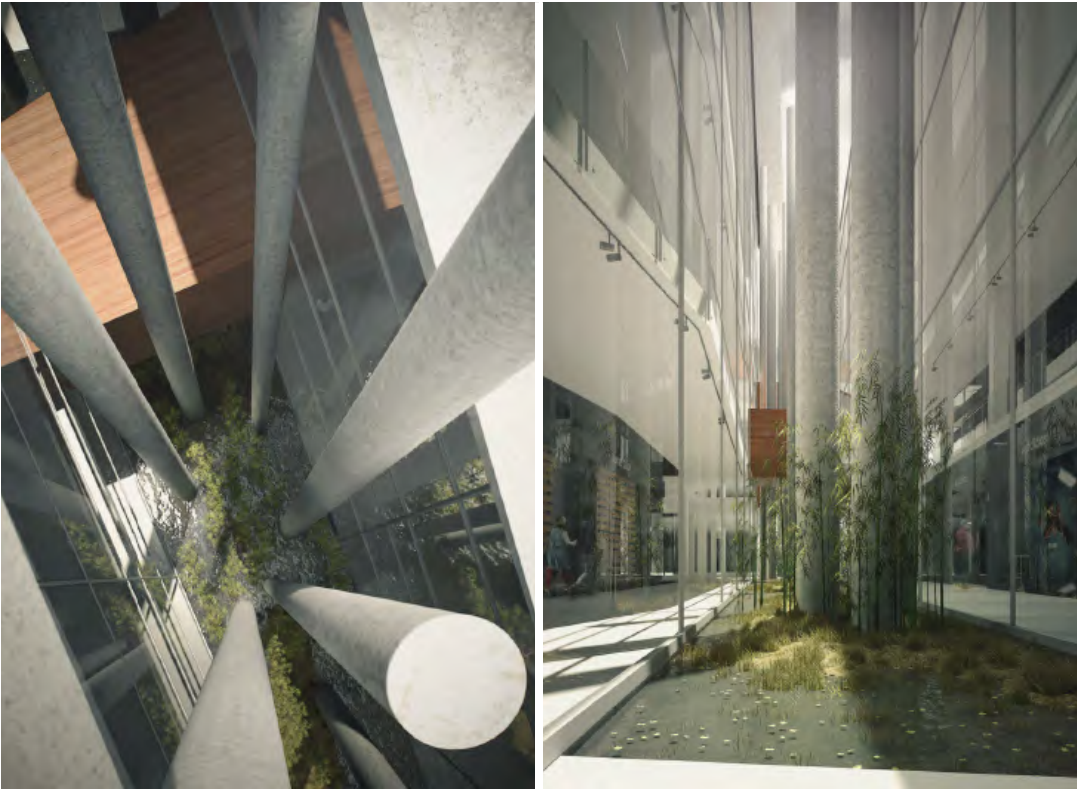
DATE: 2014



Mahmoudabad commercial building is a 4-story shopping center on southern side of Mahmoudabad road. Project is located on a 22,000 Sqm land, stretched on north-south axis. The building will cover 40% of the land area. This complex will provide commercial, cultural and recreational services to the public. The outward appearance is a concrete shell, which is raised like a paper from the ground, folded over the main building, then it covers human passages, opens up to nature, and finally becomes invisible in respect of culture and ecology, but will preserve its entity all along the way. The concrete shell opens in entrances to welcome the audience and when it reaches to the central canebreak allows sky to interact with canes, creates shelter over the suspended balcony and to respect the form of local roofing of the very same climate, forms a partial implementation of the mentioned roof, follows people along their paths and opens up in corners to create an inside - out passage for human and finally walks people through ramps all around the building, while creating a comfortable and secure feeling for human being and closes down to the ground when needed. The complex's functional entity, is a fluid pathway for a human to stroll, with a different view of the surrounding world, which includes commercial units, hypermarket, concert hall, food court, playground, circulation spaces and ceases points. In the beginning, the goal was to design a defined shell and a soft and flexible functional entity to serve human beings. The outer shell found its way to its target and human passages found their way to serve their goals and the two elements appeared at the entrances to show designer's fluid mindset.



Section A-A

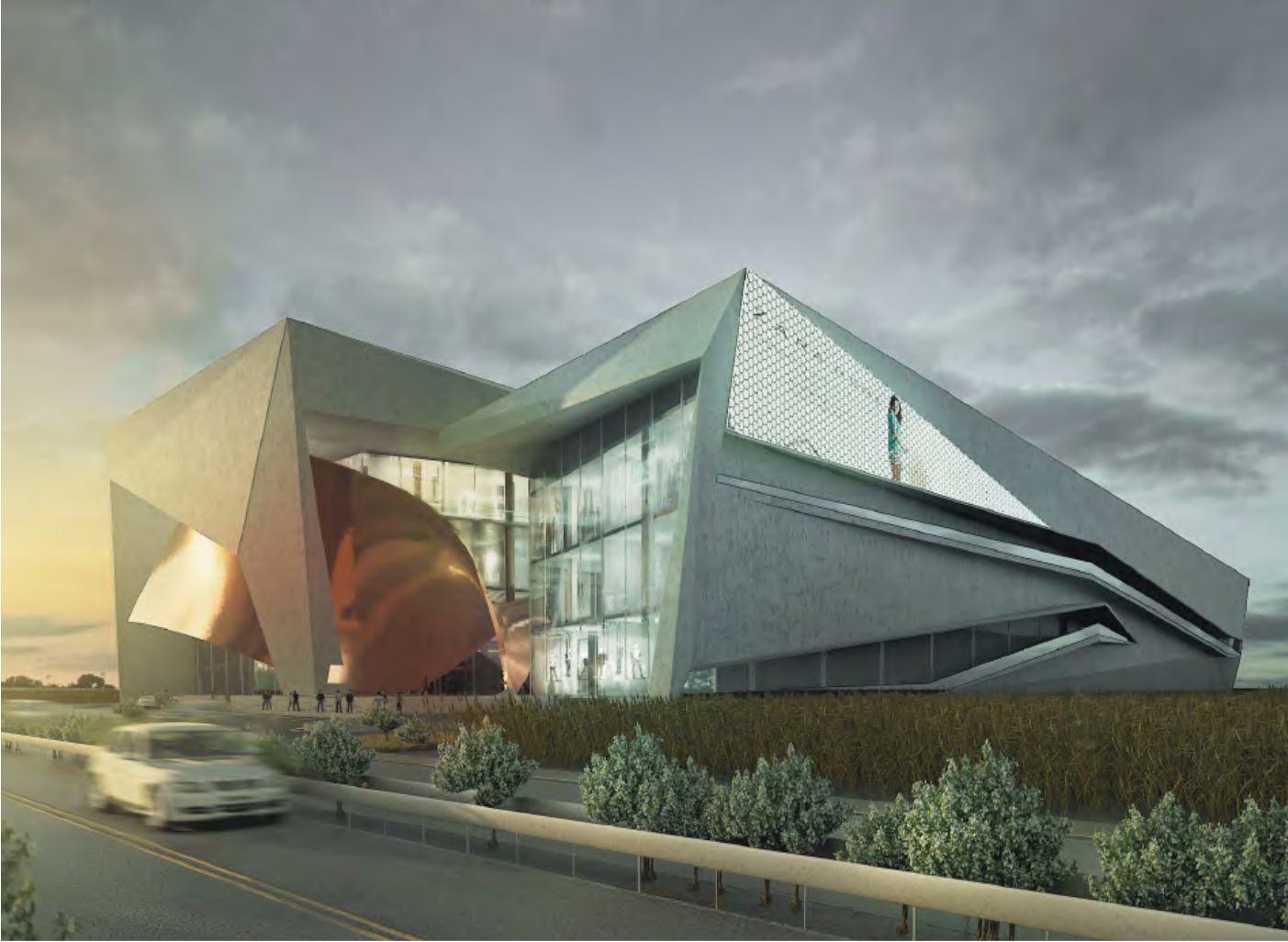
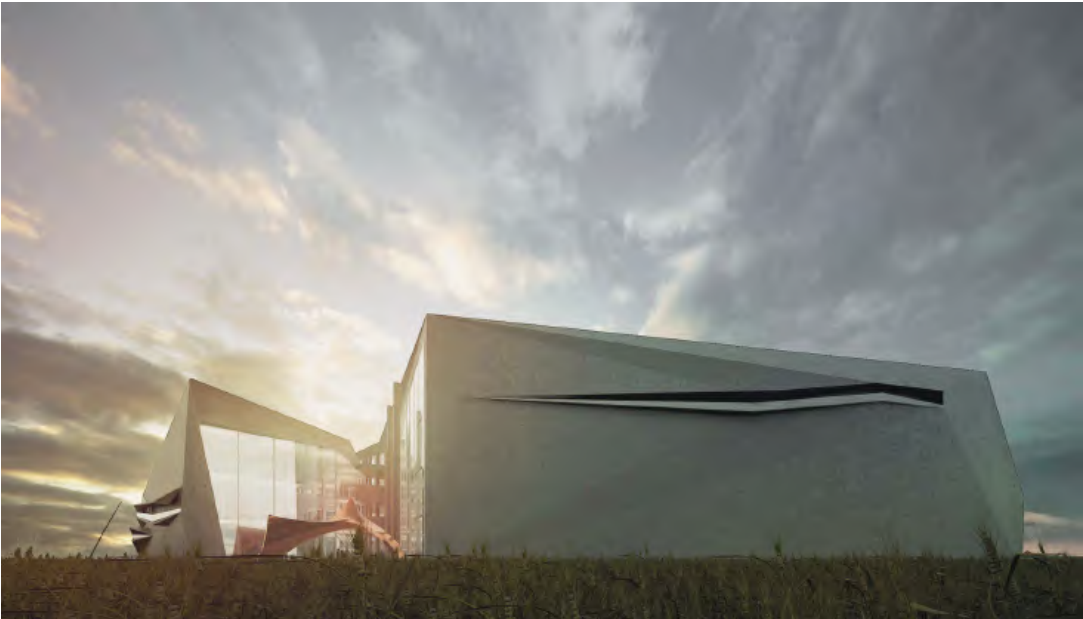
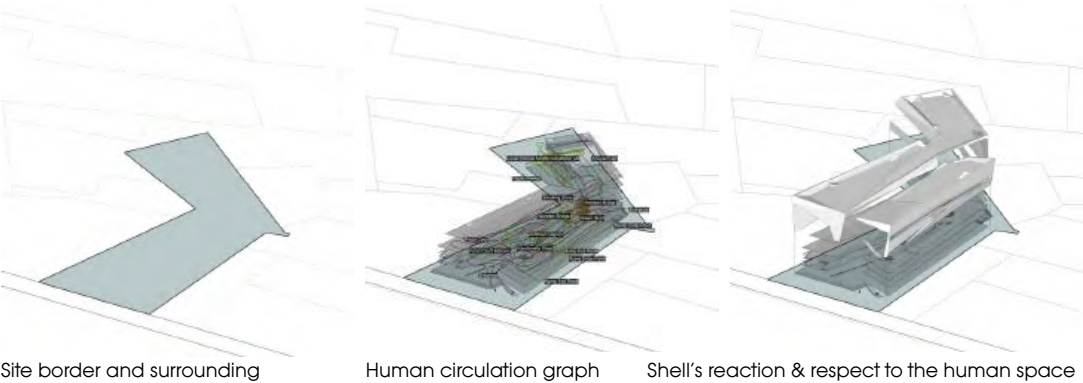


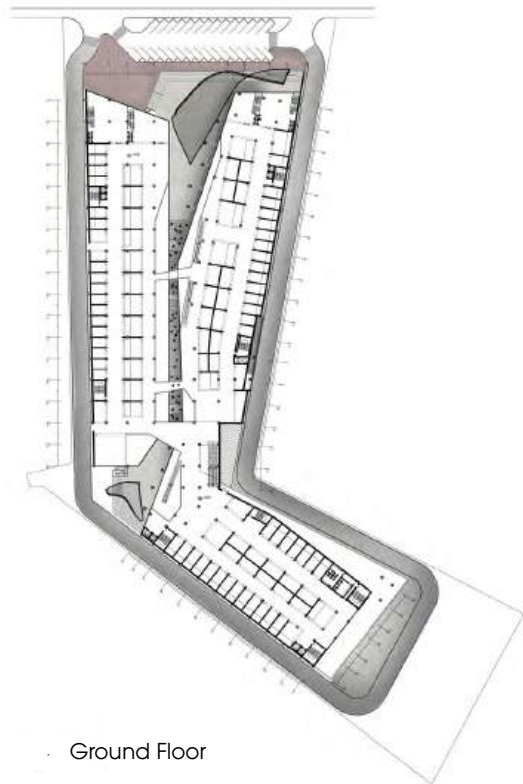
The main axis which connects the two entrances is visible and seems to be accessible while it is not. The mentioned space has been designed as a symbol of a canebrake or a lagoon which stands for the climate of the site of the project. This space is visible and transparent all the way to the end and several bridges will cross over this space in a roofless pathway.

The functional passage of the complex goes through the lagoon which is located to create a break after passing the entrances while connecting two sides with suspended wooden bridges. These bridges give a unique and new experience of space with their rigid cover, which is common in the local architecture. The visitor who passes the bridge will not have any view over the lagoon beneath, and just sees the other side of the passage. In this way, the bridge serves its purpose by making visitors not to have any desire to stay on the bridge and attracts them to the other side.

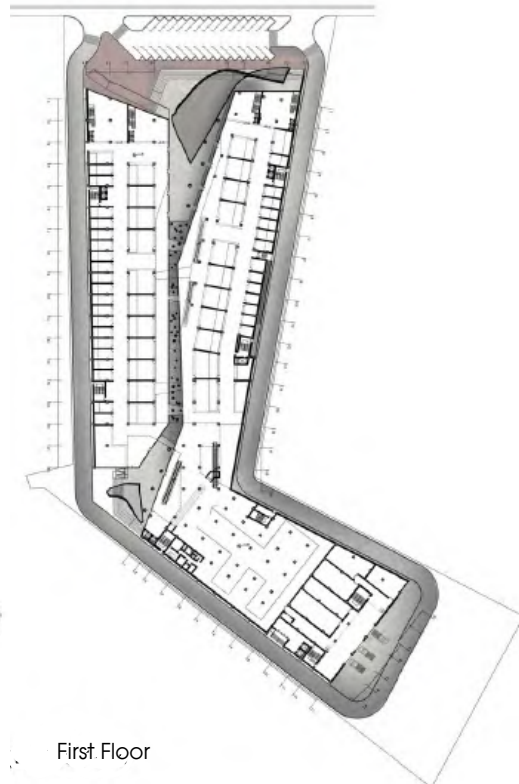
The Food Court is located at the upper level of this local recreational complex. Although it may not be possible for it to have a great access to nature due to its location, climate, and raining issues, it has a transparent glass wall and by going to the second room which is a big balcony under the sky, it offers the visitors a great taste of nature.

Wooden joists, stairs, and fences with geometric shapes, thatch-covered walls, sheath covered roofs in the middle of this unique and intact nature takes a human with all his memories of nostalgia.

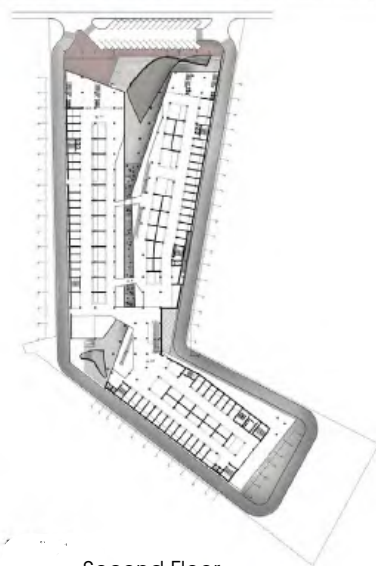




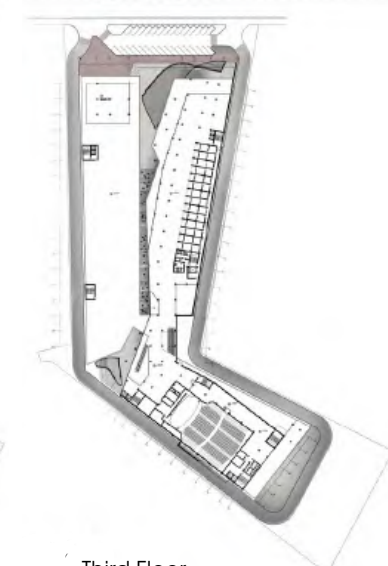
Ground Floor



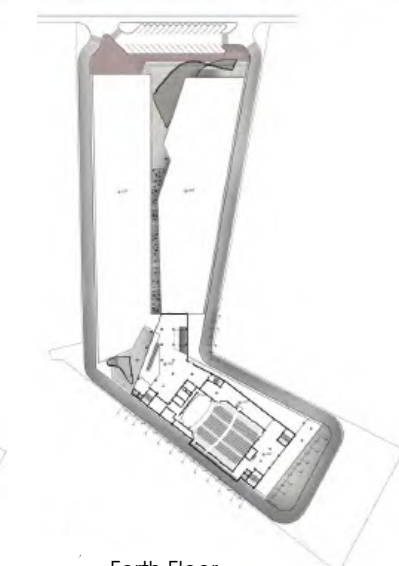
First Floor



Second Floor



Third Floor



Forth Floor



Residents of North of Iran has always chosen available and sustainable materials, which were compatible with nature for faster construction and easier repair, locally known as "Oskol Dechi". The final element of the structure looks like a museum of local climate motifs. It's a ramp that guides visitors while reviving the local architecture and picturing a farmland as a view. As visitors pass from the inside out by the walls, these ramps will take them to visit eye catchy windows of stores and shops, and they will slowly find themselves in a new area, in which the shell works as both a shelter and a floor.

"Passing the message to others through making a contact to change their point of view"², this is the definition of "Advertisement" in Moein Farsi Dictionary. In this definition, the common interdisciplinary elements between architecture and advertisement, are "making a contact" and "to change others point of view". Although these concepts are the primary goals of a commercial complex, the visitor should not view these points in contrary or even separated from his comfort and welfare. Advertising board is an attachment to the architecture on one hand, and its part of the complex to create comfort for visitors on the other hand. Advertising board is a digital monitor with a covering shell, which filters the message from the designer's point of view and gives a new perception of reality.

In the end, human beings will borrow a space from the world, from soil, earth, nature and even from current and future habitats of this planet as they construct the world through their designs. The challenge is that "Is it a win-win game?", whether human beings give back to the universe as much as they consume. The roof garden is a payback from designer to nature and handicraft shops is a way to compensate for what we have got from the local culture and an attempt to promote it.

108

Iran Melli Bank Eskin Branch

TYPE: Administrative

CLIENT: Iran Melli Bank

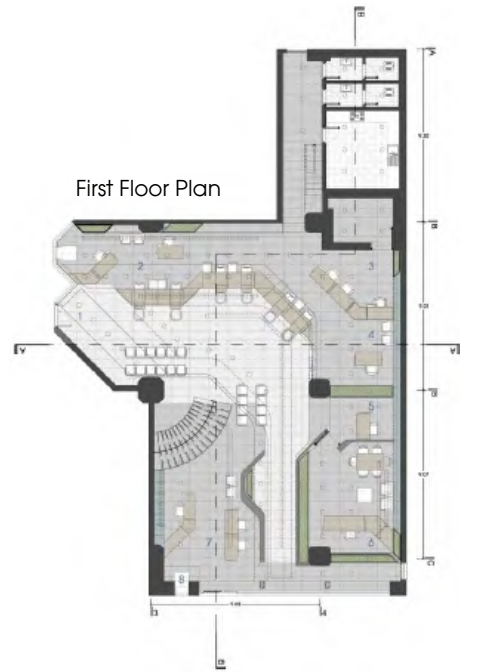
SIZE: 1300 sqm

LOCATION: Tehran, Iran

STATUS: Design

DATE: 2014

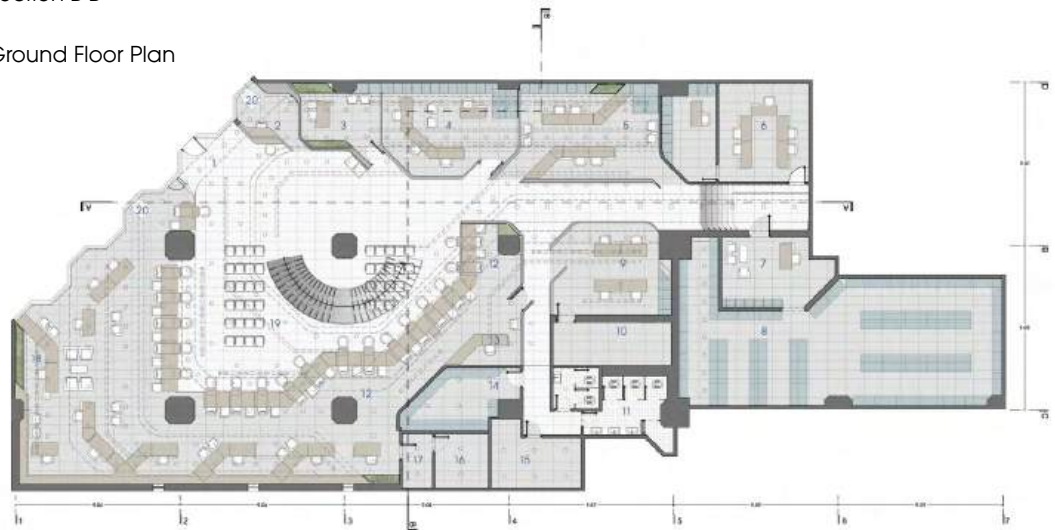




Section B-B



Ground Floor Plan



105

Lavender

TYPE: Dental Office

CLIENT: Dr. Khezri

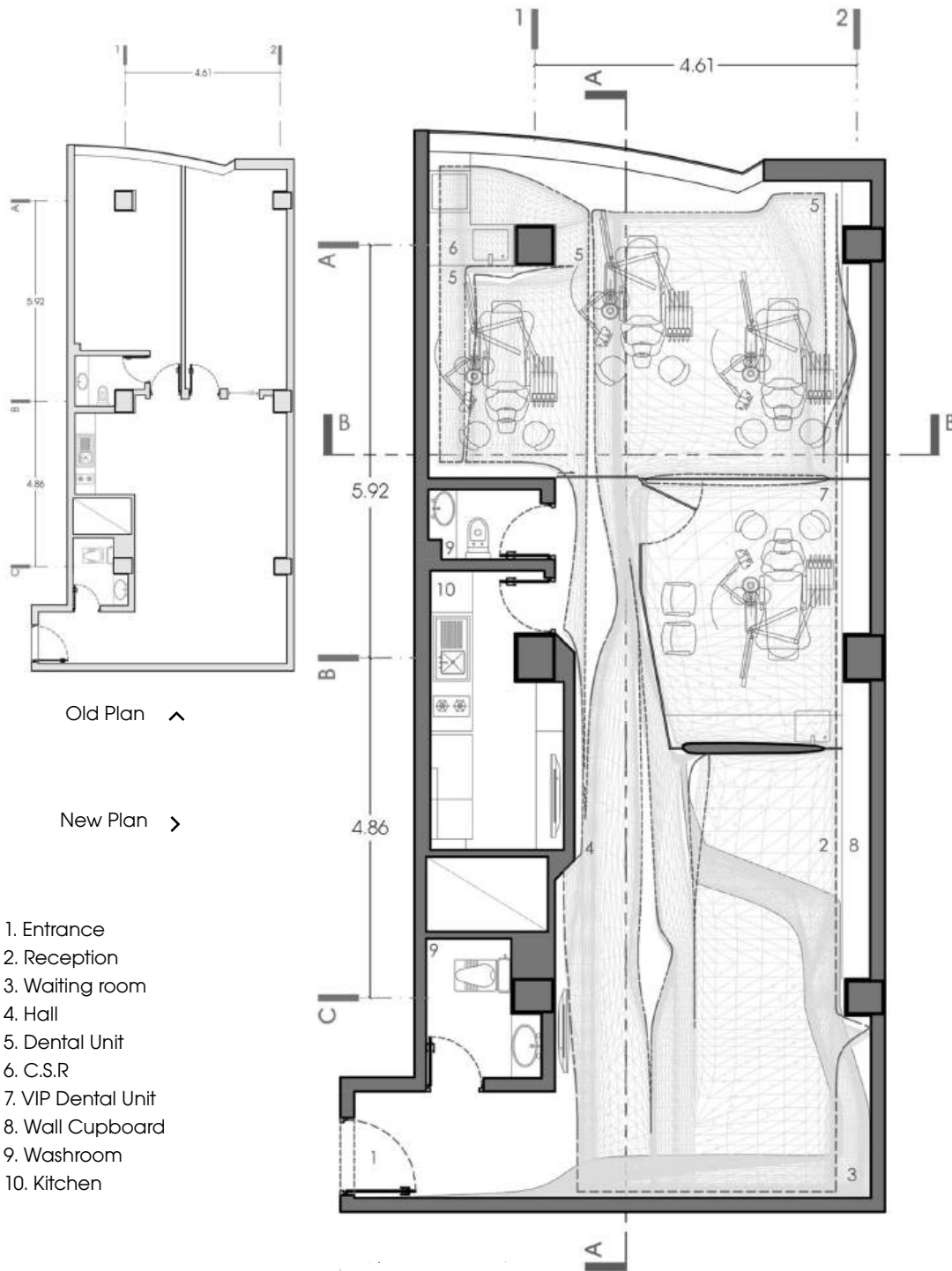
SIZE: 100 sqm

LOCATION: Karaj, Iran

STATUS: Built

DATE: 2014







At all times, there always were and will be a difference between what is developed by construction and what is thought by the human mentality of the artist.

In terms of space, the contrast between the “desired” and the “must” worlds is defined by architecture. The artist has a soul that appreciates and views everything in his or her own perspective and not by what it really exists in a space; which results in a fantasied vision of the world. For instance, humans with wings are only imaginable by regular people but dreamt by artists regularly. An artist without fantasy and dreams is indescribable, thus he or she will continuously be searching for a technique to free their ideologies.

“Lavender” is an orthodontist clinic at Arian Medical Centre, 100 m2 located at Beheshti Street, Karaj, Iran. The interior renovation started from September 2014 and was completed by February 2014, duration of 6 months.

The space users satisfactions originate by the elegance of the desired smile. It may be possible to define the difference between an orthodontist and a dentist’s world with the “must” and “desired” concepts. A dentist may only desire dental health, while an orthodontist appeals aesthetics.

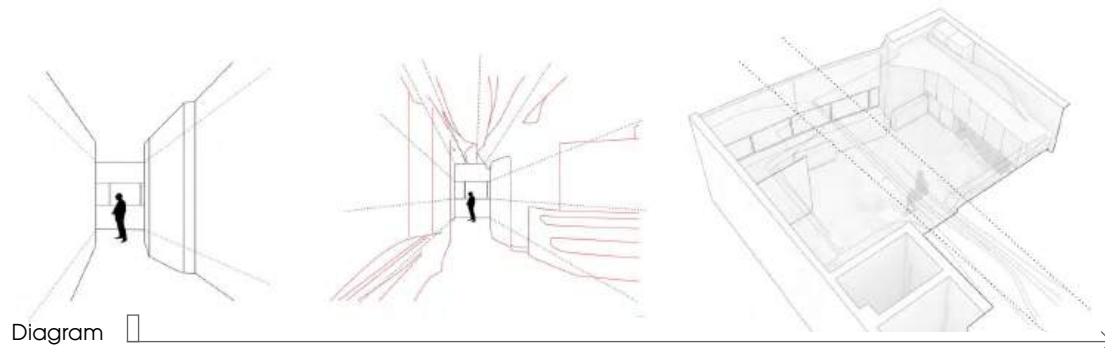
The users’ demands and the design requirements are fulfilled by a space with functional responses along with practice in the existing framework.

The design context was a human-built environment with answers for physical daily needs and all limitations; a 100 m2 unit with a low ceiling and walls that create a trapped space in the users’ world.

Functions, requirements, environment limitations, materials, economics and anything related to physics are constraints for architecture, human and human space. These factors are significant and may not be bypassed; restrictions of “musts”, framework, stereotype and obstacles of desired and impossible. Whilst taking into consideration that a vision must have the essential creativity to be able to seduce an individual from the possible and the “must” boundaries.

Arian Medical Centre, Beheshti Street, Karaj, Iran, Apt #17 has a persuasive design that seduces the observer’s vision contrary to what the eye is adapted to. In this design, what seemed like fantasy and was impossible due to physical limitations is now given life and has become a part of reality.





Diagram

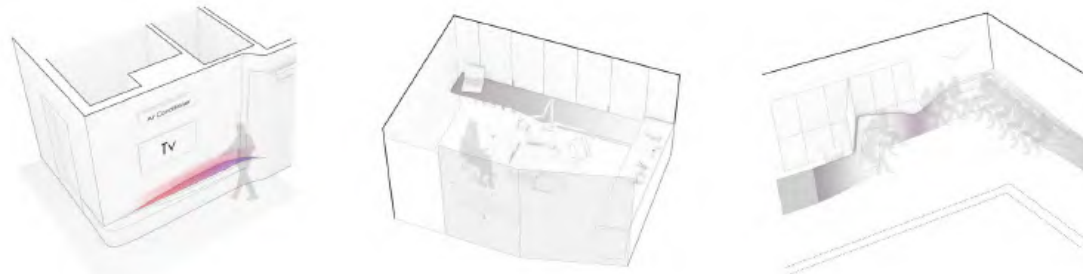


Diagram (Ventilation)

Diagram (Desk of dental unit)

Diagram (Form, Function, Context)

The purpose of this architecture is to present a beauty outside of an individual's imagination, not what can exist nor what is enough. Architecture has accepted the "musts" concepts - the forms of an existence that cannot be changed nor ignored and continues to move alongside it. At times architecture performs unaccompanied and sometimes leaves the arena empty for the "musts" to play, while at others the two coexist alongside each other presenting the existing contrast. The mobile appearance that has given a unique vision to space also provides different functions for the design; it transforms into walls and ceiling details, secretary desk, and sitting areas. In addition, it creates a baseline for lighting whereas it fades away in areas where its functions are unnecessary.

"Lavender" is designed with creativity outside of one's imagination. It has accepted the "musts" without judgment toward the reality of aesthetics. It has been constructed with the knowledge of the possible physical limitations alongside the "musts" yet has not undertaken any physical modifications itself. Due to the client's demand, the architecture holds a uniform appearance throughout each step of the user in the clinic.

The physical constraints of the design do not have an effect on the user's daily necessities. Following the entrance, there exists a waiting area that is utilized as a communication space with the secretary and a resting area for the patients.



Section A-A

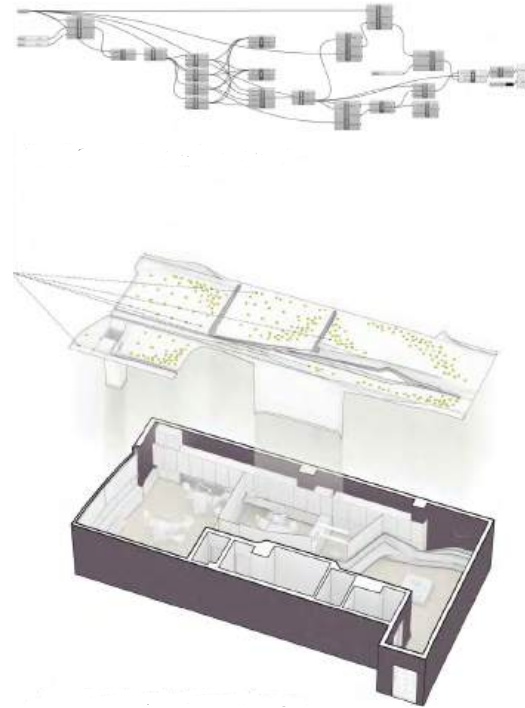


Diagram analysis for lighting distribution

Dynamic interior & lighting design diagram

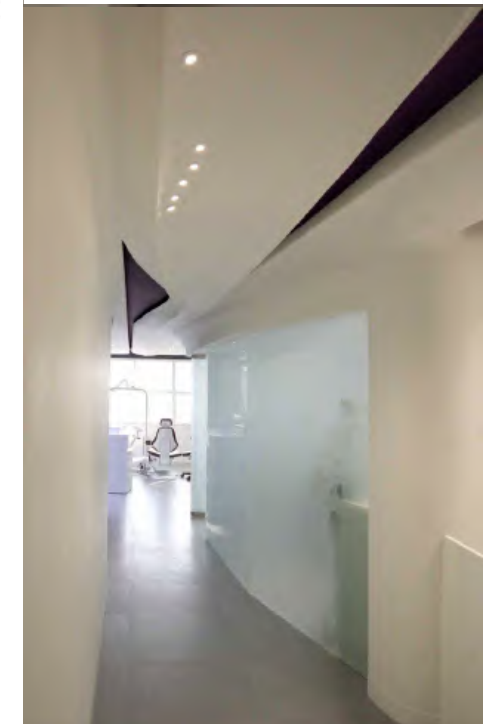
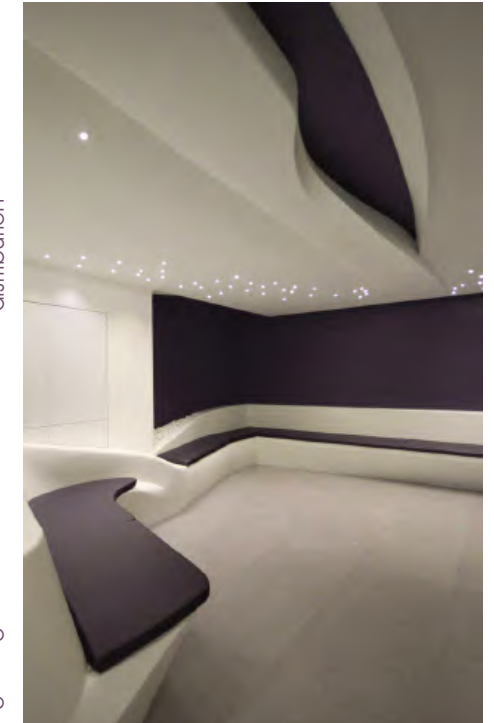
The architecture itself is used as guidance and leads the patients to the requisite rooms.

Entrance, waiting room, secretary area, examination rooms, and service rooms all follow coordinates from the architectural design, not the former structure constraints.

Prior to the renovation, "lavender" clinic was witnessed smaller by the audience, unresponsive to the users' daily necessities and obscurity to the lighting of space. In this design, architecture forms the lighting while following the same concept of satisfying the users' requirements. Light spots are conceived by the completion of the design while in places where the mobile curves are greater in volume, the necessity of lighting is additionally demanded.



Section B-B



100

Alghadir Residential Complex

TYPE: Residential

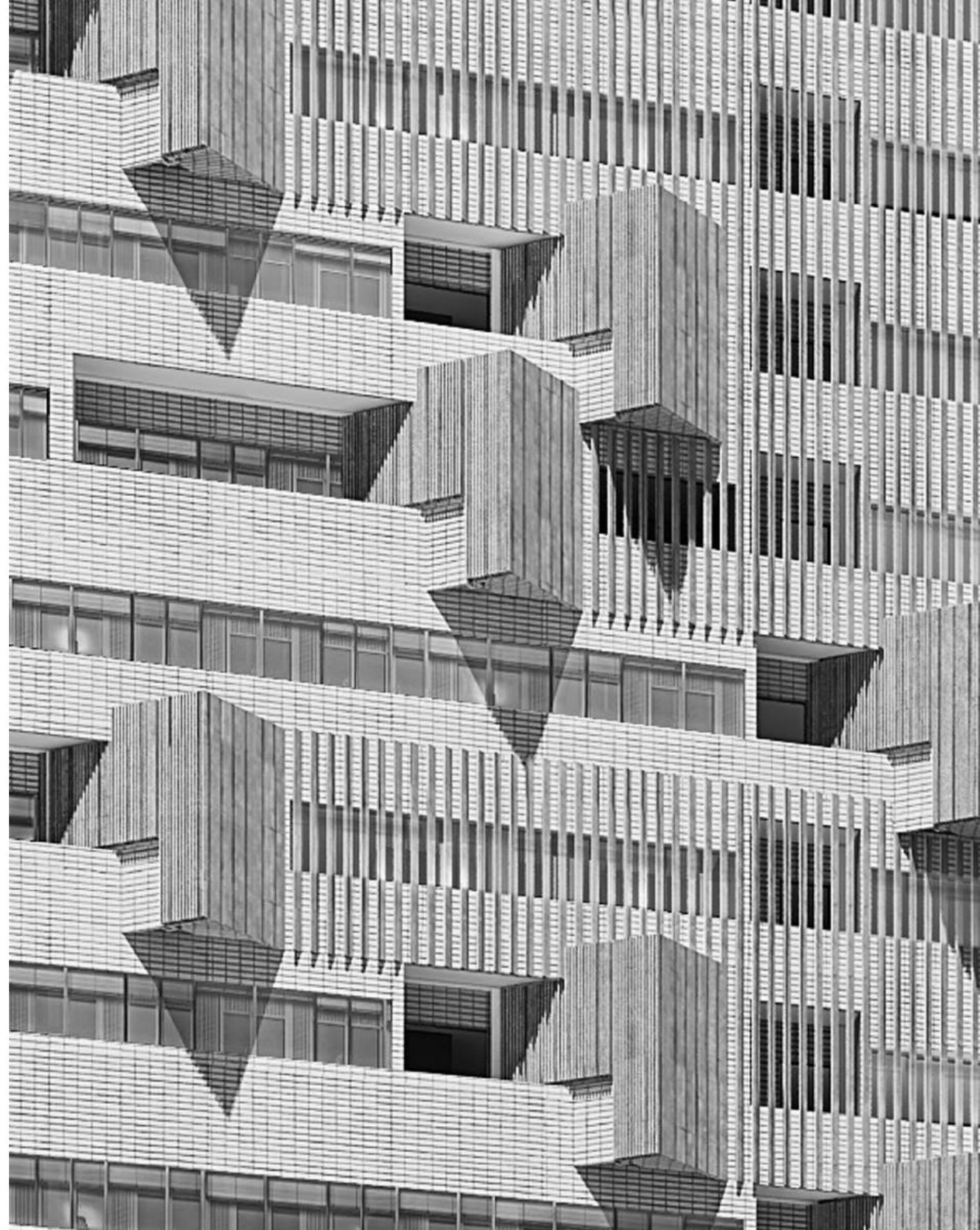
CLIENT: Qom CEO

SIZE: 70000 sqm

LOCATION: Qom, Iran

STATUS: Design, Competition

DATE: 2014





Qom Residential Complex, a seventeen-story (Two basements, a pilot and 14 floors on the top) including different spaces for residential, commercial and infrastructure, in the total of 69190 square meters. On the First and Second basement garage 342 parking, 364 locker, facilities and fully equipped gym, has been located. Occupies 3814 square meters on the ground floor level, business units including an auditorium, chapel, management office, janitor closet, security and a washroom.

A Market in the South West corner of the site, with eight separate units, including banks, supermarket, laundry and other activities such as catering, coffee shop, grocery, and stationery store. Financially, the complex designed to cover residents' need as well as a public access on the South Gate. Where vehicles entry and exit are made through the roadway, to get to the north side of the ramp to access the parking lot. North Road with a difference of 3 meters from floor level, is a buffer for the separation of the municipal park.



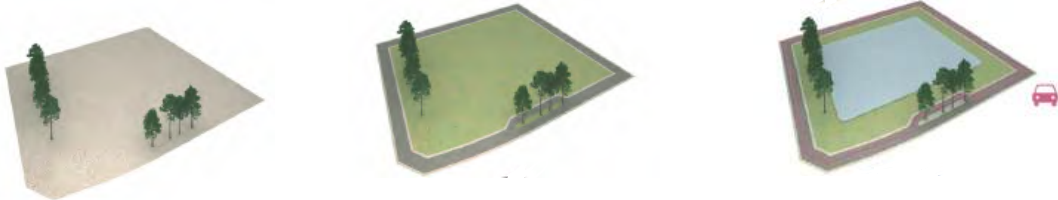
Suite Layout

Circulation Diagram >

Ground Floor Plan ✓



- 1. Bank
- 2. Stationary Shop
- 3. Cafe
- 4. Supermarket
- 5. Laundry
- 6. Grocery
- 7. Catering
- 8. Saloon
- 9. Chapel
- 10. Suite
- 11. Management
- 12. Common Space
- 13. Lobby
- 14. Vertical Access



Design Process Diagram

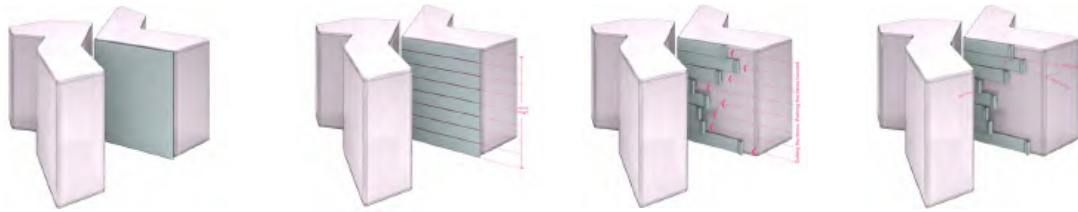
Pedestrian access is provided on the south-east side, adjacent to the 30-meter street. In the south yard behind the entrance, there is a green area with a canopy, a place suitable for small communities of inhabitants.

A number of trees on the southwest and south-east sides are fixed and maintainable in the site. The municipality boasts on the northwest side and the mountain in the northeast of the building and creates a favorable landscape for the project. Alavi Gardens in the south-eastern part of the site, although it creates a favorable view of the inhabitants in the upper floors (due to the large distance from the site), due to its alignment with the industrial texture, has no precedence in other directions. The main access routes around the site are two 30-meter streets in the south-east and west of the site, which is an entrance to the ride and walk through it. Among other determinants, the religious axis of the Qibla is 39 degrees south, Jamkaran is 5 degrees east and Masoumeh shrine 42 degrees east. The climatic factors of the region include the West's inappropriate wind in the winter and winds with the eastern dust in the summer, which can be used on condition of filtering. Due to the warm and dry climate of Qom, the area has hot summers and cold winters, which is best positioned in the south-east direction due to the sunlight in summer and winter.

The design process is based on the inference of logical architectural principles in integrating and summarizing with the ideas and principles of modern aesthetics. Initially, based on the occupancy level of 40%, a transparent network layer was placed on the ground with 80 houses, of which 32 houses were to be filled. Accordingly, the design team began to study various building layouts. Among the choices, five of them had the potential to become more aesthetically voluminous. To reduce the options, to reach the final option and to develop the many factors that were considered as the main goals of the design, were the criteria for measuring the options. In the first place, the importance of preserving the trees of the site, at least the nobility of the units, the view of the municipality booth in the north of the site, the distance from the eastern neighbor, the light north-east to the south and enjoying the sun in the courtyard. Blemishes against undesirable winds in the West, East wind (in the summer, taking into account the layer for dust filtering), in the next stage, and in the latter, having a semi-private yard for units, seeing the mountains in the northeast and not receiving Light was considered the southwest. After assessing the options, it was concluded that option five responded more than other options to climatic needs, items derived from the site and culture of the region.

The size of the building was considered to be a semi-transparent crust. The crust is slipped on the surface of the cutters and slips over the building to fit into the appropriate spaces. In the volume out of the facade behind this shell, a pure space is reserved for prayer. Around the crust in the volume, beside the sanctuary room, private balconies are created for the units.





Design Process

In the next step, to get away from the factory on the northeast side of the land and create a yard for residents of the eastern side, the block of deep defeat to the west and to create a vision and a landscape towards the municipality boom on the north side, the western bloc broke to the north-east. On the other hand, the failure adds to the sense of the inviting set on the south side next to the main street. This distance from the eastern and western blocs helps the aristocracy's unity. The size of the building was considered to be a semi-transparent crust. The crust is slipped on the surface of the cutters and slips over the building to fit into the appropriate spaces. In the volume out of the facade behind this shell, a pure space is reserved for prayer. Around the crust in the volume, besides the sanctuary room, private balconies are created for the units.

The main idea behind the project's design is the production of temple spaces facing the Qibla in the southwest. These sections, which are mostly located in the living room, point to the connection with the high universe due to the great contradiction between rigid walls and light eruptions through a narrow linear gap on the wall facing the Qibla.



Section A-A



088

Zaferanieh Tower

TYPE: Residential

CLIENT: Mr. Mir Ahmadpour

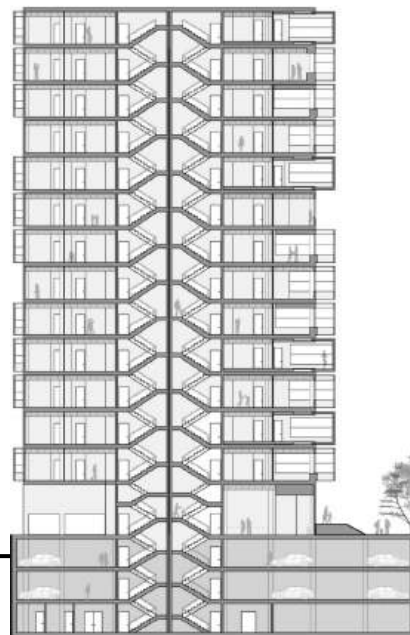
SIZE: 20000 sqm

LOCATION: Tehran, Iran

STATUS: Design

DATE: 2013





Lobby Plan

1. Elevator
2. Reception
3. Lobby
4. Conference
5. Dressing room
6. Janitor
7. Hall

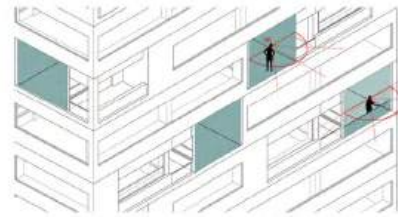


Section B-B

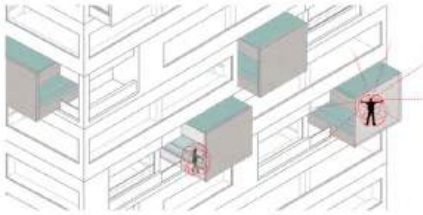
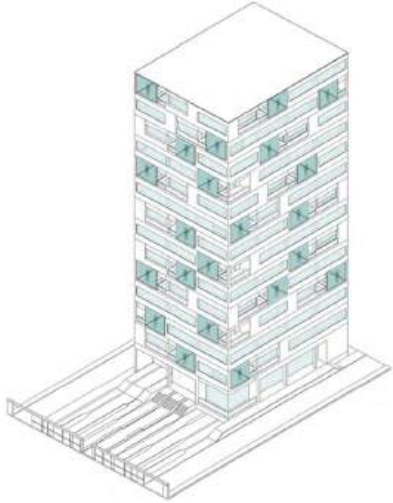


This building was designed as a cubic black box covered with a white shell. To reach the desired built area due to functional requirements, the inner box breaks the shell and opens up in a modular pattern and goes further than its limits. This design is an evolution in a human vision of the outside world by adding 4 dimensions to the classic flat human vision through the window. Although the product of this modular design is a mobile room that could slide out of the building to get the perfect view, the shell is a consistent non-modular unity that shows the whole building as a unique pure volume.

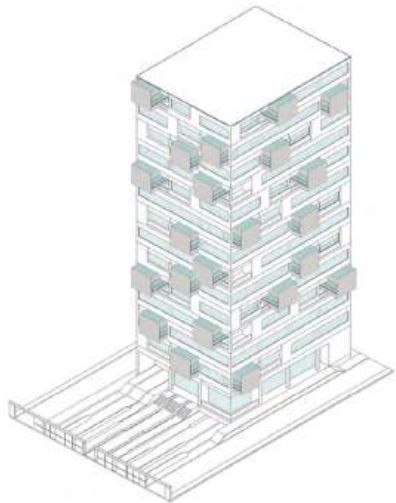




Classic Human Vision



Adding Dimensions



Typical Floor Plan

1. Elevator
2. Entrance
3. Bedroom
4. Master Bedroom
5. Study Room
6. Living Room
7. Breakfast Bar
8. Dining Room
9. Kitchen
10. Terrace



082

Shaparak Kid's City

TYPE: Multi- Purpose

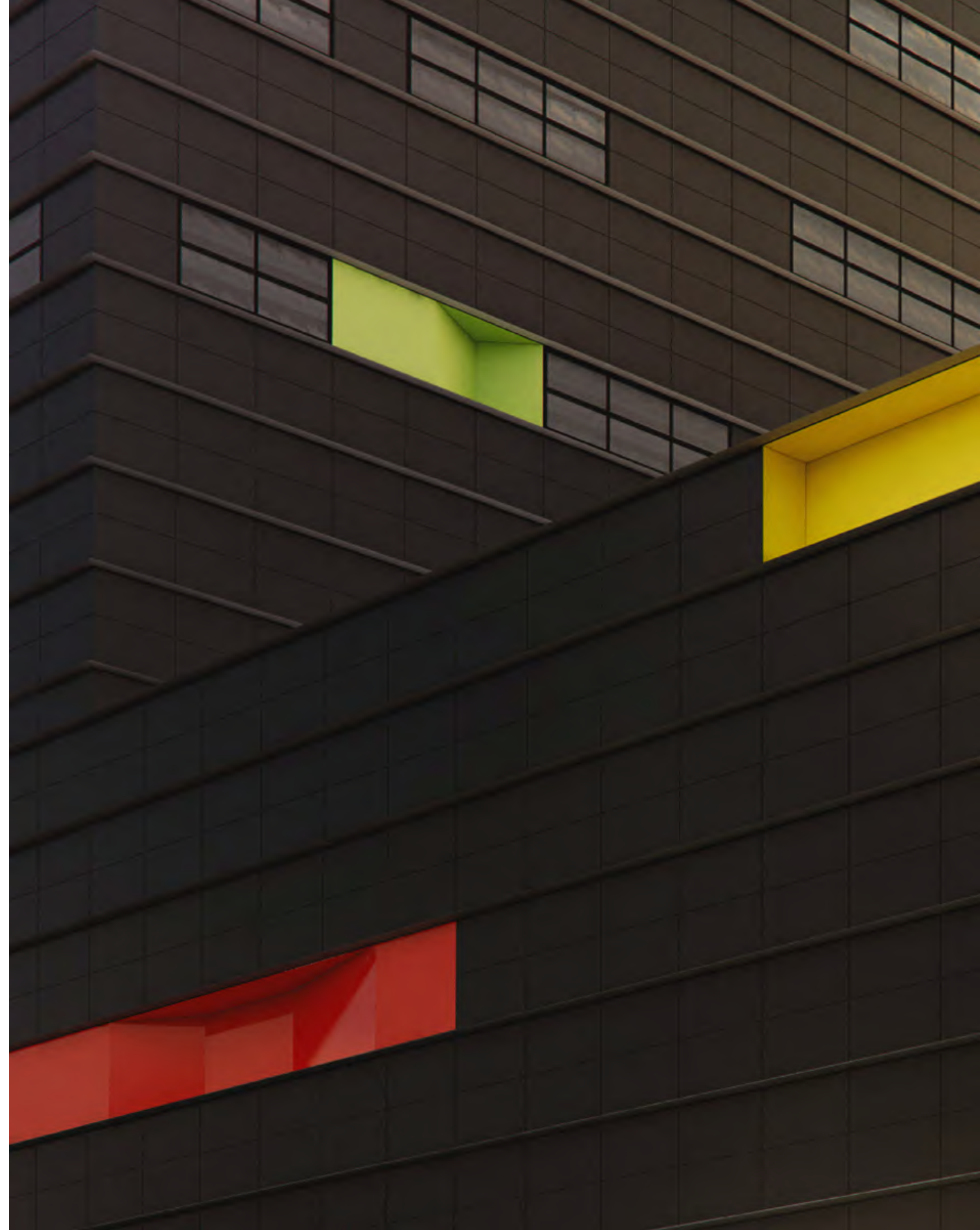
CLIENT: Ramand Omran Tat

SIZE: 20000 sqm

LOCATION: Tehran, Iran

STATUS: Built

DATE: 2013





080

Baghdad Hotel

TYPE: Hospitality

CLIENT: Sheikh Khozeir

SIZE: 15000 sqm

LOCATION: Baghdad, Iraq

STATUS: Design

DATE: 2013



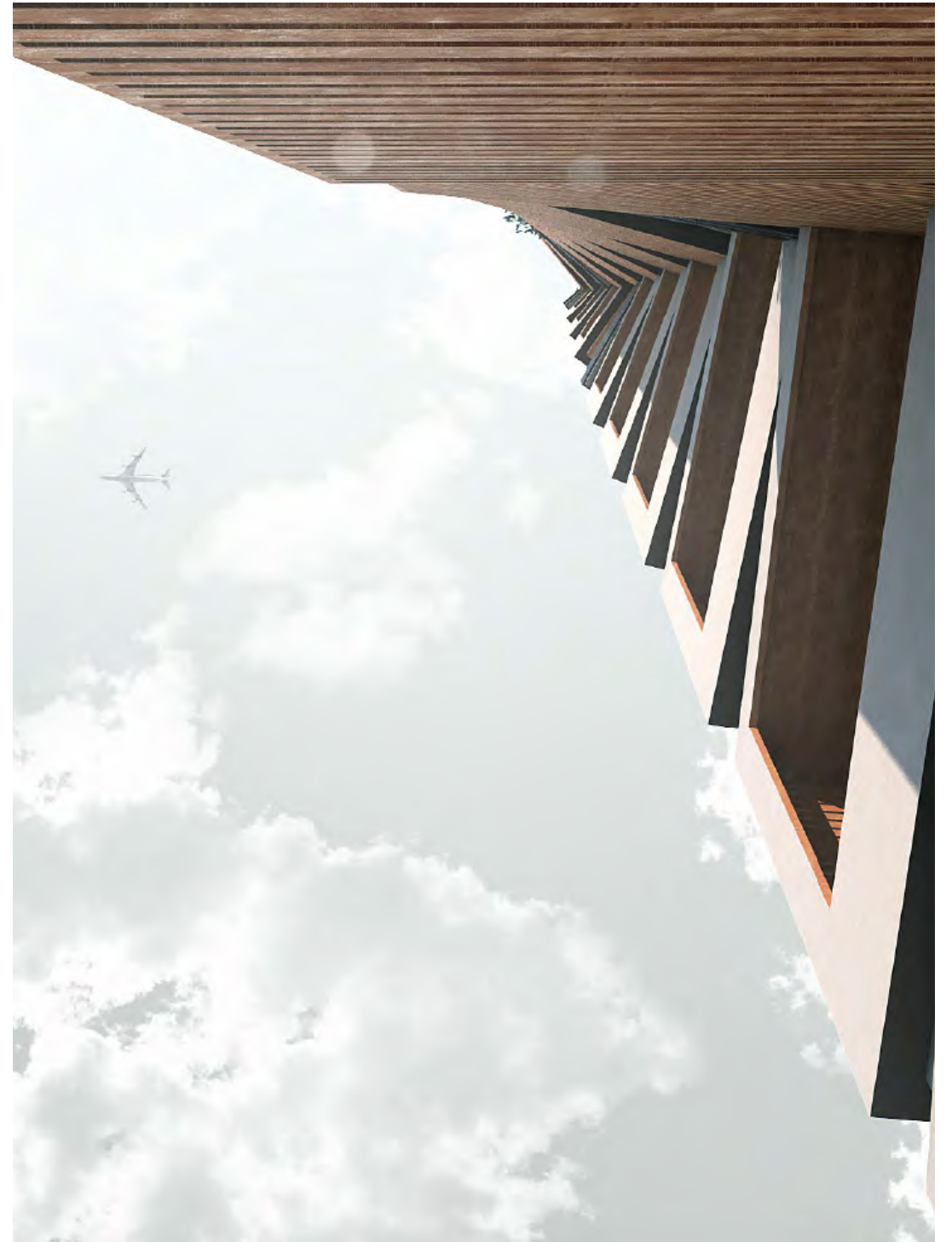


Alternative 2



Alternative 1

Historically, the development of the tall building has been dependent on technological advancements. As the continuous advancements of technology impacted tall building design and planning, the architectural profession also changed to keep up with the rapid technological progress. In the development of tall buildings, the overall building form should be one of the major elements that impact building aesthetics and behavior. However, architecturally, structurally and aesthetically, it is a complex task to develop an optimal form for tall buildings due to the interrelations of large numbers of components. In this project design, a modular parametric technology has been used to cover both structural and aesthetical needs. The modular style is one of the most famous design styles in hotel architecture due to the same rooms which be arranged on outer sides of the building and form the facade.



077

Qom Ammar Complex

TYPE: Multi- Purpose

CLIENT: Mr. Ghazvini, Qom Oqaf Org.

SIZE: 18300 sqm

LOCATION: Qom, Iran

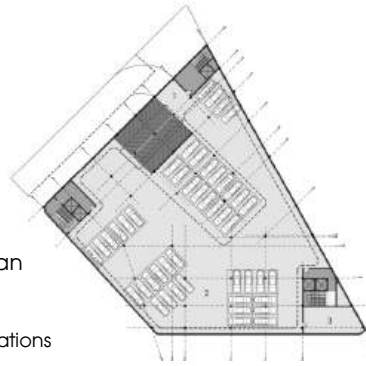
STATUS: Design, Competition

DATE: 2013



Basement Floor Plan

1. Parking entrance
2. Parking
3. Mechanical Installations



Ground Floor Plan

1. Entrance
2. Commercials
3. Hyper Market



4th Floor Plan

1. Commercial
2. Food Court
3. Void



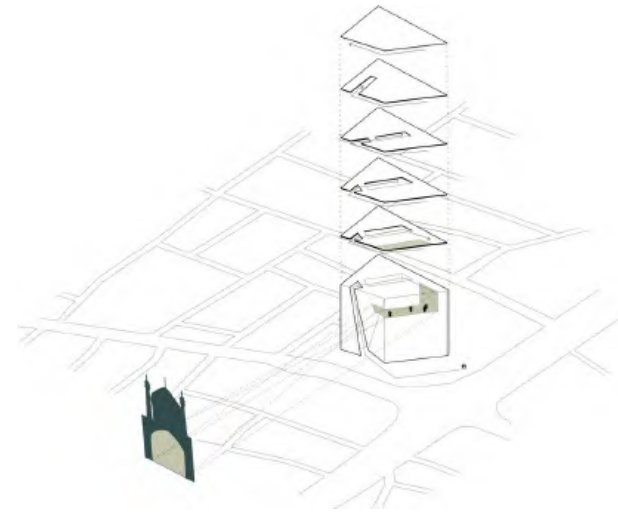
6th Floor Plan

1. Salamgah
2. Gallery
3. Media art
4. Praying room
5. Commercial
6. Mechanical Room



Locating functional zones to maximize the commercial benefits of the project has been implemented in a way that motivates visitors to stroll and visit commercial spaces in higher stages. This absorbing mechanism has been created by careful placement of attractive functions in combination with micro and macro commercial spaces in different floors. Various spaces such as hyper market in first floor, food court in 1st mezzanine and 4th floor, Book Cafe in 5th floor, gallery, media art, prayer room and a place to visit and pray to the holy shrine of Hazrat-e-Masoumeh (PBUH) in 6th floor have been designed to add a cultural-religious identity to the complex.

Implementing multiple void spaces have created visual corridors between floors to introduce fluidity to the area, induce visitors' curiosity and finally motivate them to move and visit all floors.



Saluting to Hazrate Masoumeh's shrine



076

Sepah Bank Residential Complex

TYPE: Residential

CLIENT: Barze Negar Group

SIZE: 21000 sqm

LOCATION: Tehran, Iran

STATUS: Design, Competition

DATE: 2013



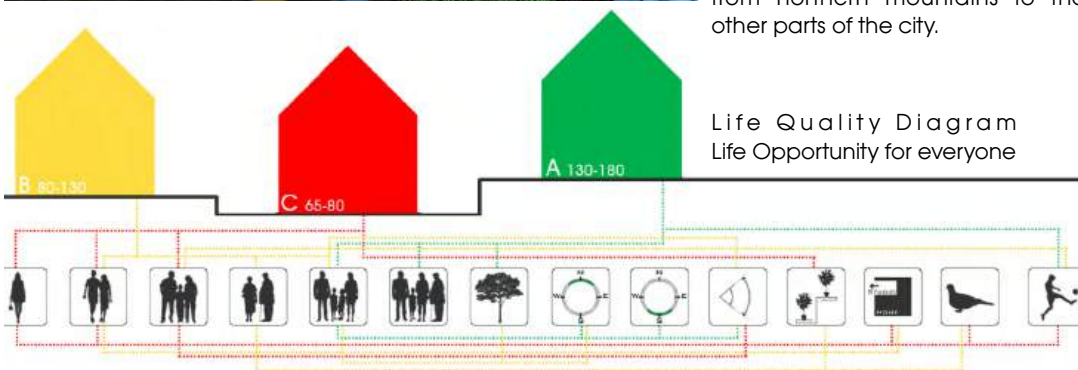


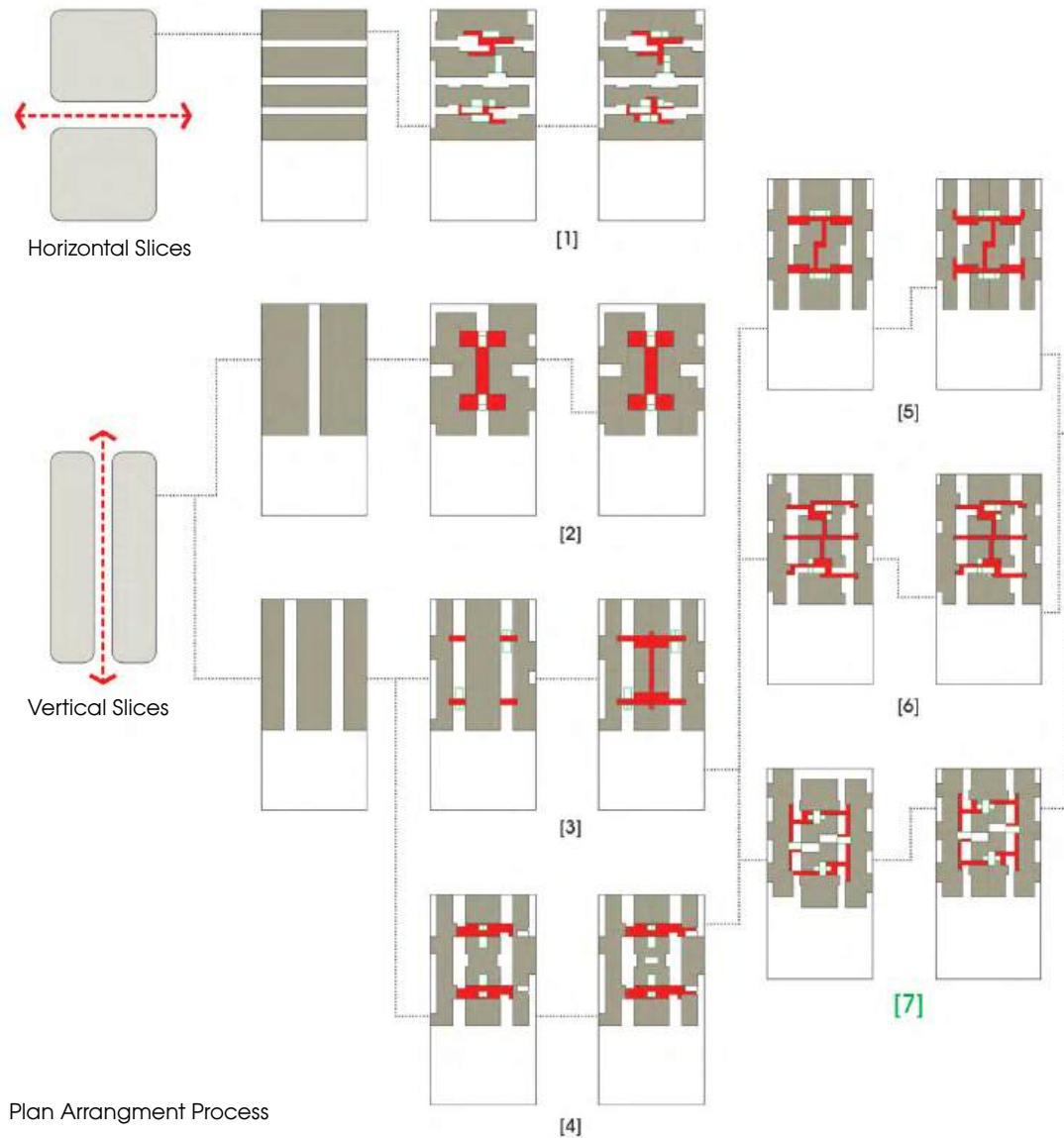
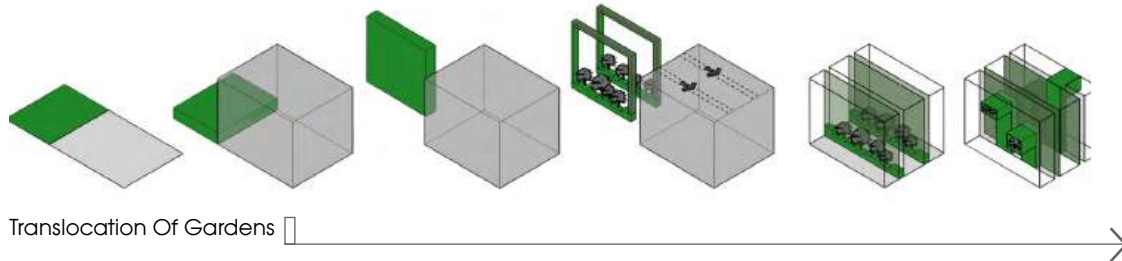
Life opportunities for everyone not only mankind. Human and environment relations: "Life" is the main concept of this project. This means that among the solid walls of the building there is a coexistence between people and urban animals. Penetrating through the vertical gaps which start from north facade of the building, illustrating a green and active life on different levels.

The interaction between people and animals take place on bridges, open spaces and also east and west facades which push this green life inside.

There are places for birds to be feed, kids play together and with animals, older people gather and greet. These roofed yards are for private use of residents, and there is also an open courtyard in the south. This idea is the same as vernacular introverted houses of ancient Iran in which all the passion inside is concealed.

Landscaping on the roof: in this residential complex with the main idea of "Life opportunities for everyone" the vegetations are dragged from empty spaces into the apartments. green gardens which are places every three floors move towards the roof to transform into a great green roof garden. This roof garden is a desirable place with a wide view from northern mountains to the other parts of the city.



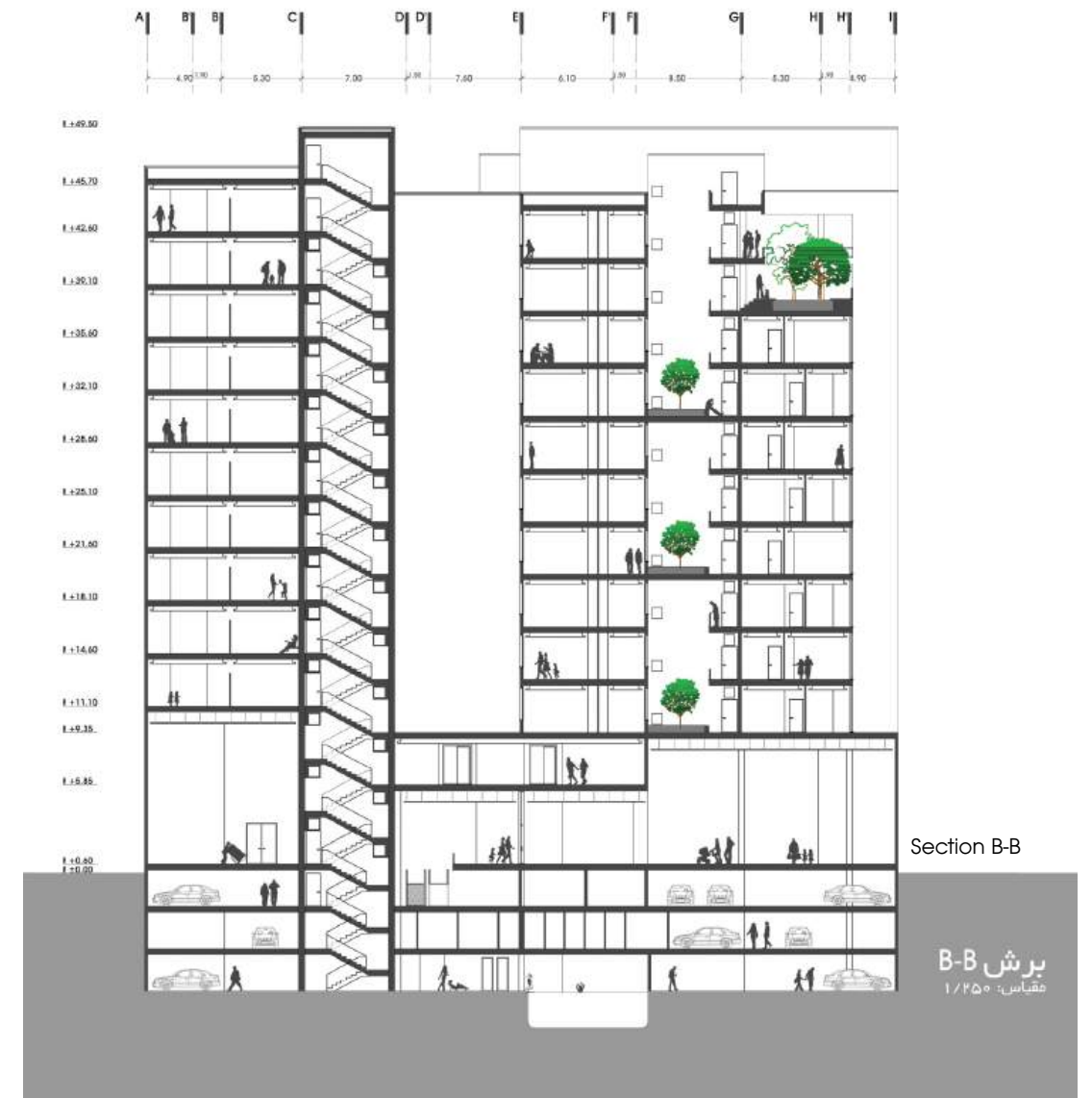


Natural ventilation: improvising the holes in staircases with different directions leads to wind suction through the unroofed corridors among the units and facilitate the wind blowing and ventilation. Green walls in 40 cm distance at both sides of these holes decrease the air temperature while passing and make it more desirable for the resident.

Entrance: entrance space is pushed back and up to protect the northwestern existent trees. The other pushed back parts are designed to facilitate the access of commercial spaces and its eligibility.

This residential-commercial complex with the area of 5000 m² is located in western districts of Tehran, Ashrafi Esfahani street. Built-up area is about 21021 m² and the overall density is 420%. There are three underground floors which consist of a caretaker's room, sports complex, central heating and 386 parking lots.

The ground floor includes a hypermarket, stores, conference hall and residential lobby. Finally, the last ten floors have a residential function with 190 units. The covered area of the ground floor and upper ones are 60%+2m.



3D Residential Unit Plan Diagrams

Type C (60-80)
Type B (80-130)
Type B (130-180)



Plan Type B-01
Area:131.2 M2



Plan Type A-01
Area:138.7 M2



Plan Type C-01
Area:74.8 M2



Plan Type B-02
Area:81 M2



Plan Type A-02
Area:138.7 M2



Plan Type C-02
Area:78.9 M2



Plan Type B-03
Area:81.2 M2



Plan Type A-03
Area:137.2 M2



Plan Type C-03
Area:61 M2



Plan Type B-04
Area:85.2 M2



Plan Type A-04
Area:136 M2



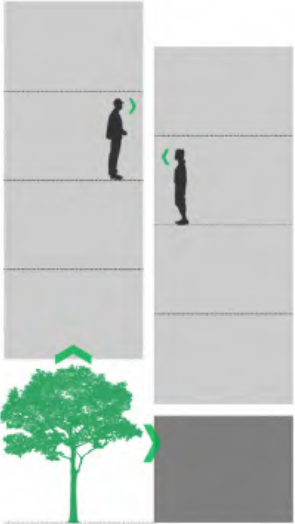
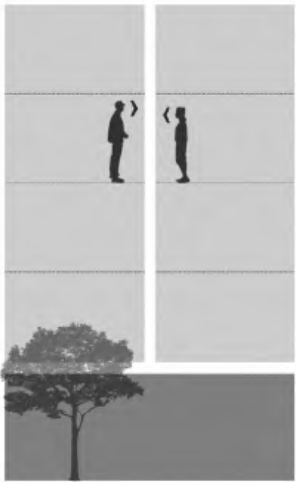
There are many other advantages to this project such as daylight. A twofold vertical lighting gap which divided the whole building into three parts, make the light penetration possible to reach central units- dark rooms in central units is one of the several residential blocks problems- In order to apply the current regulations building is designed not to block the neighbors' daylight. Therefore, at the east side, it has been pushed back for 3 meters wherever there is a neighbor's yard. Every resident passes a bridge while walking through his home to get the optimum level of daylight. Actually, this bridge is replaced a small lobby that connects several units and usually causes privacy problems. Bridges make more private territory for each unit plus more specific spatial sense. The location of the project leads to design an economical building. Designing four symmetric concrete cores around the staircases, symmetric structure system, using brick and cement as facade material make the whole project economical.

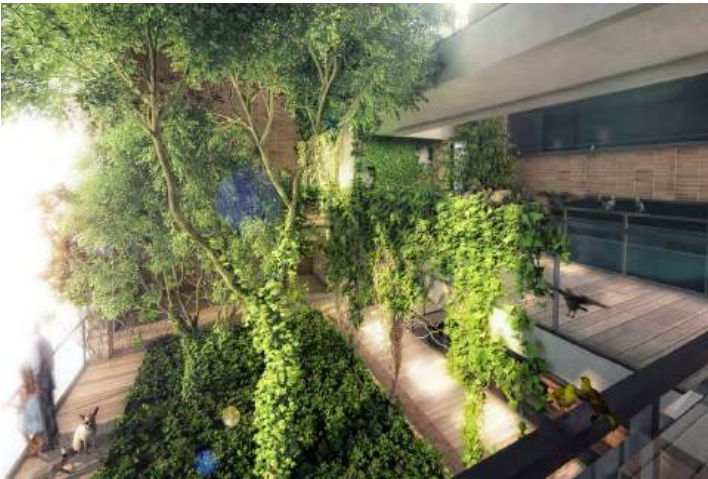
Typical Floor Plan

- | | |
|-------------------------|-------------------|
| 1. Lobby | 7. Kitchen |
| 2. Hanging Garden | 8. Master Bedroom |
| 3. Entrance | 9. Bedroom |
| 4. Washroom | 10. Home office |
| 5. Living Room | 11. Bathroom |
| 6. Private Sitting Room | 12. Terrace |



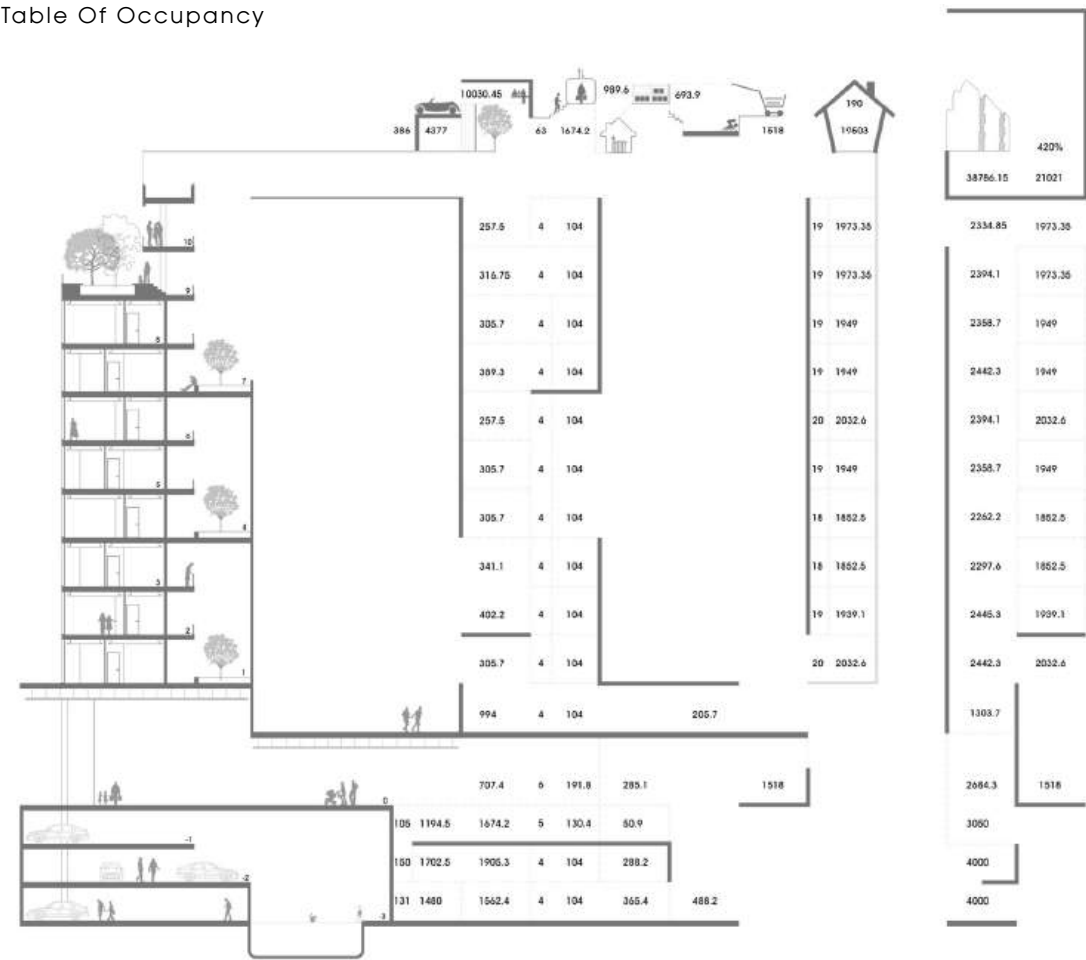
Trees Saving Diagram





Considering every five units as a neighborhood, each neighborhood has an access to a staircase and a lift with a half level difference in height. Arranging the units based on their area, bigger units with more valuable prices are located at south and north sides to have more daylight, ventilation and even desirable views. The location of the project leads to design an economical building. Designing four symmetric concrete cores around the staircases, symmetric structure system, using brick and cement as facade material make the whole project economical.

Table Of Occupancy



075

Penumbra

TYPE: Multi- Purpose

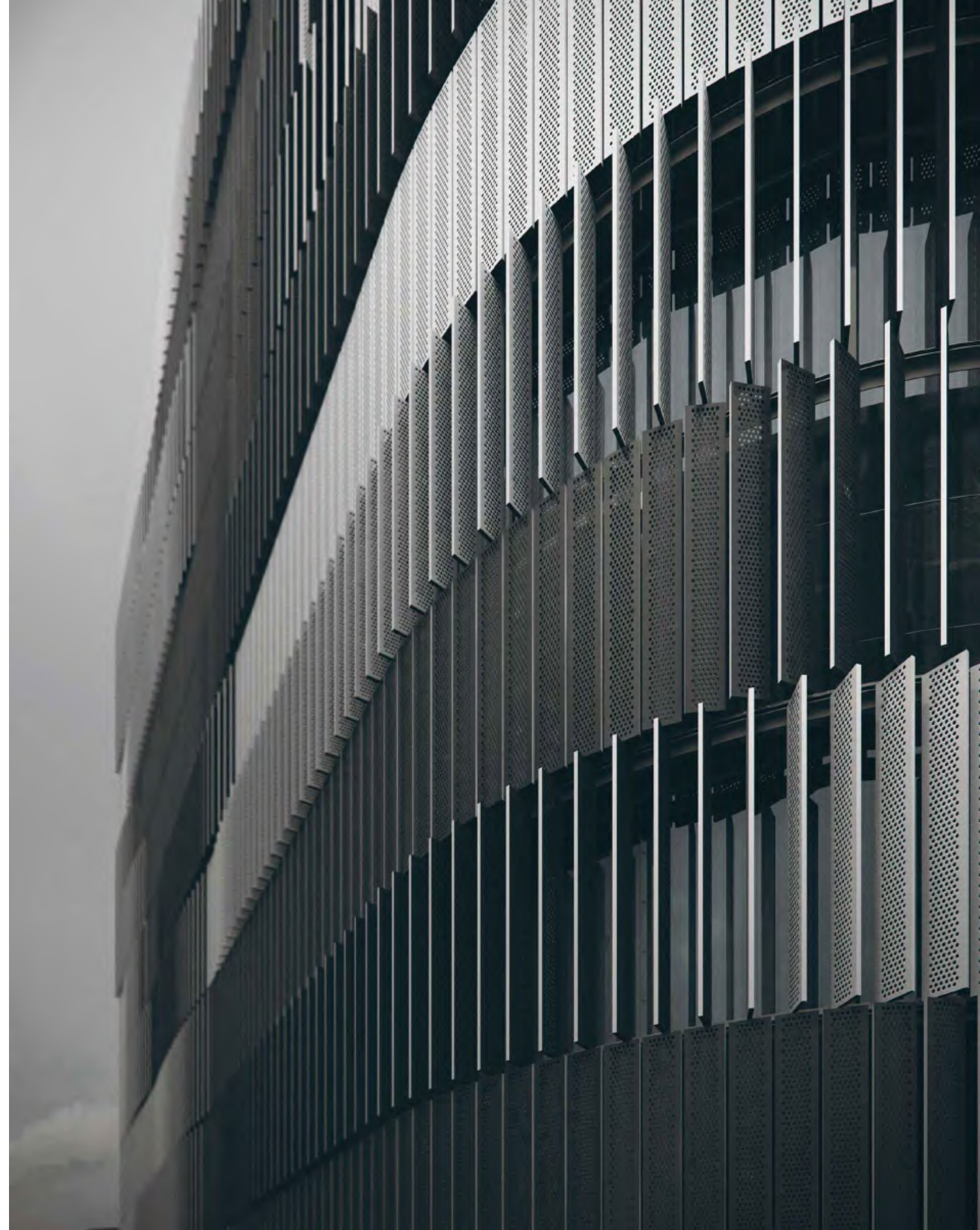
CLIENT: Mr. Pasandideh Far

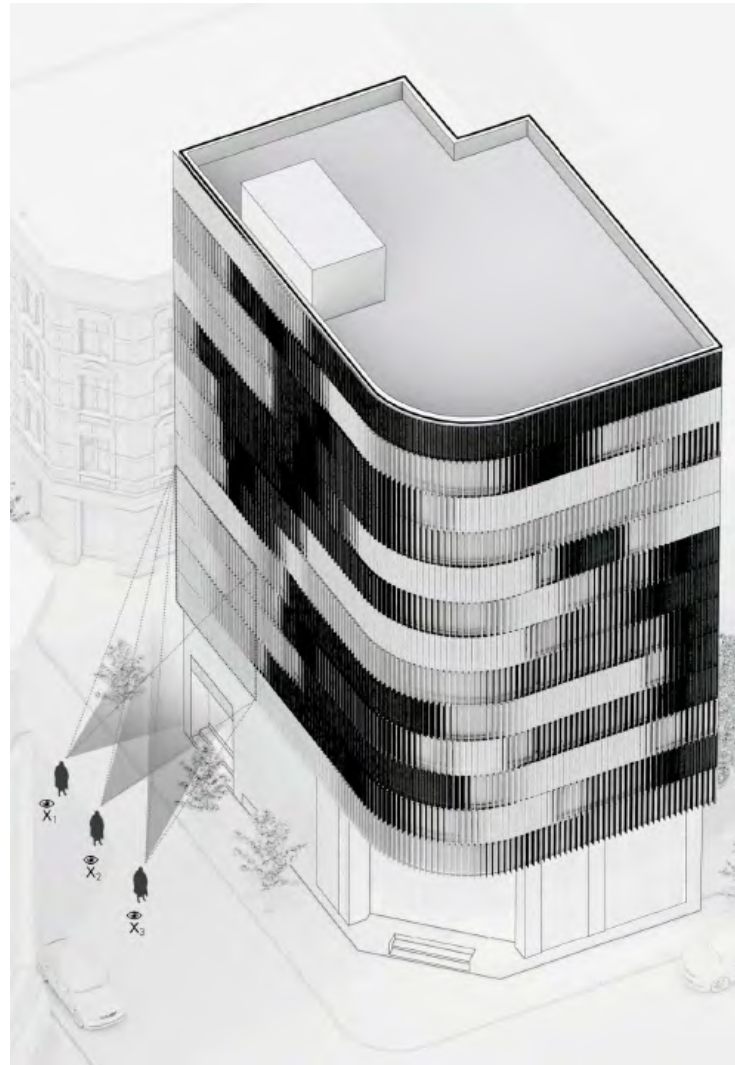
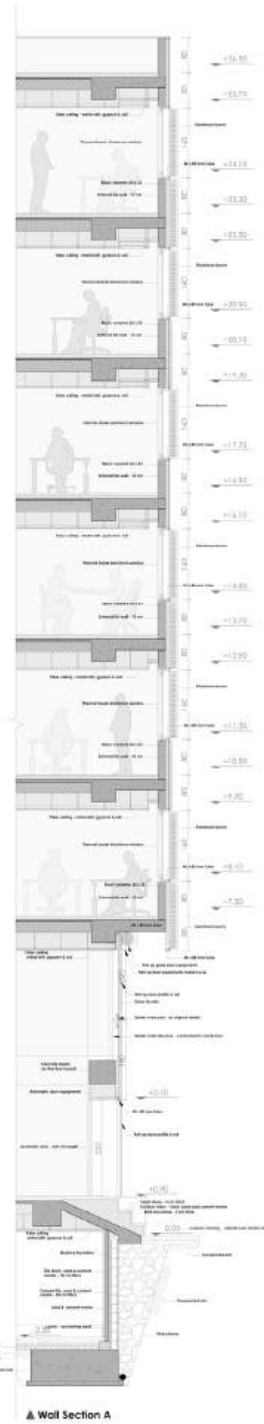
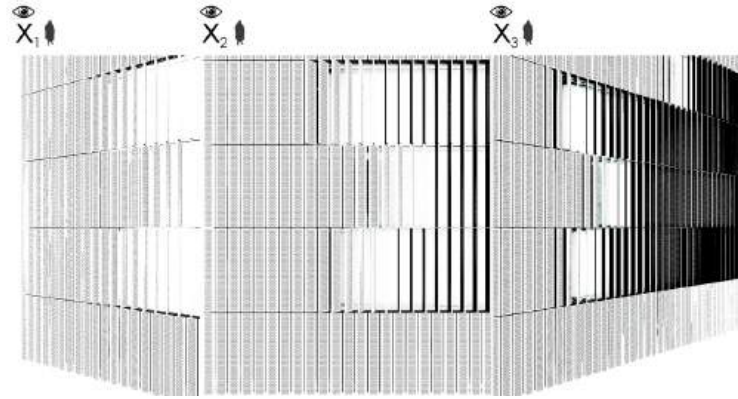
SIZE: 1200 sqm

LOCATION: Sari, Iran

STATUS: Built

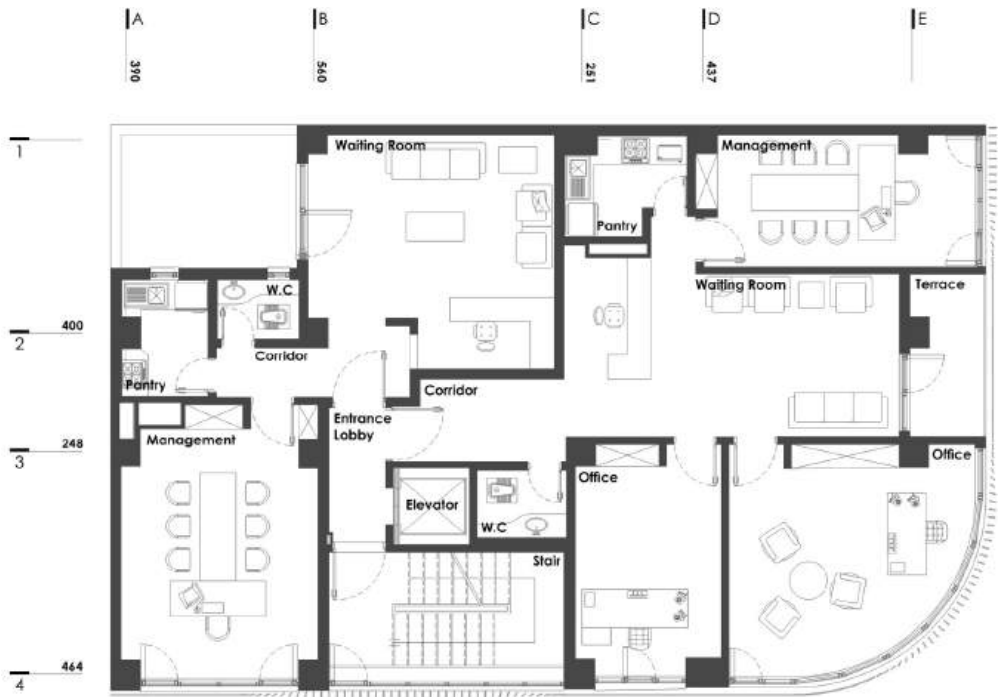
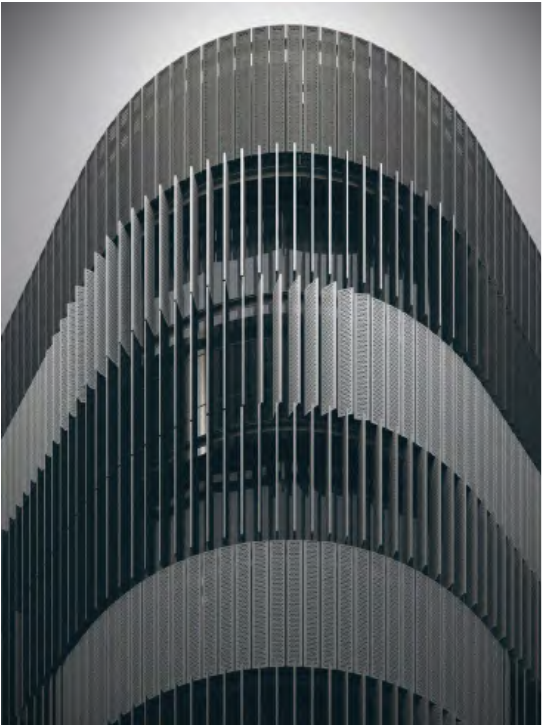
DATE: 2013





Farah Abad Boulevard ties the city of Sari to the Caspian Sea creating the main tourist route. It is a northern Iran's routes that create moments grasping the attention of the observer as continues linking the city to the sea without the acknowledgment of the distance traveled. A boulevard covering diverse buildings, representing different periods of time that creates a metaphoric film sequence; a narrative of perception that differs from one observer to the other.

The main purpose of this project is to create a façade with a static structure that, due to the mobility of the observer's coordinate, creates a representation of interactive architecture. This entire dynamic originates with exploitation from the absolute contrast of the two endings of the achromatic gray spectrum. It's created from vertical surfaces with black and white faces. It constructs unlimited sequences due to the portion of the appearance of black and white sides of the facet module in the creation of a shade of the facet in that specific moment. Sequences of neutral gray alongside an incomparable reflection of the environment creates a chromatic tone that only belongs to that specific experiment of an observer in time.



Typical Floor Plan

074

The 13th Sense

TYPE: Residential

CLIENT: Mr. Valizadeh

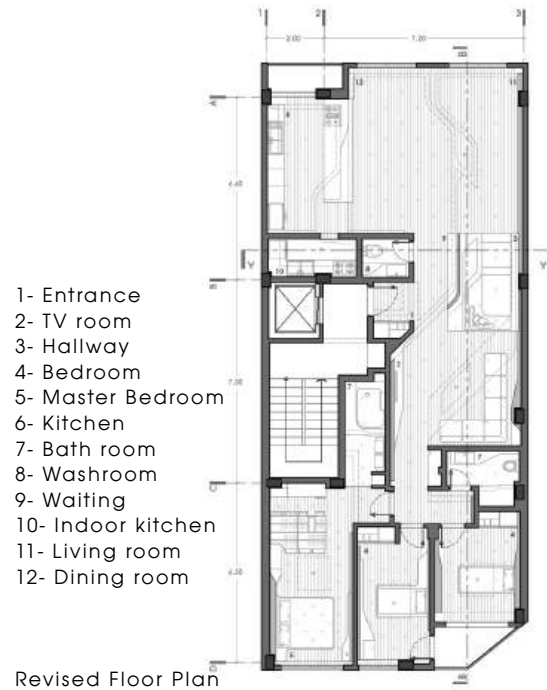
SIZE: 180 sqm

LOCATION: Tehran, Iran

STATUS: Built

DATE: 2013





Traditional Iranian residential architecture holds a warm atmosphere with interior and exterior sites each dedicated to a personal space and a public space within the household. Today, what is left from these significant designs are narratives along seniors or in albums of memories. It embraced a very detailed architecture that consumed a space for every minor and major social and individual necessity. The design considers the comfort and convenience of each person within the household and the endowment to differentiate between interior and exterior sites.

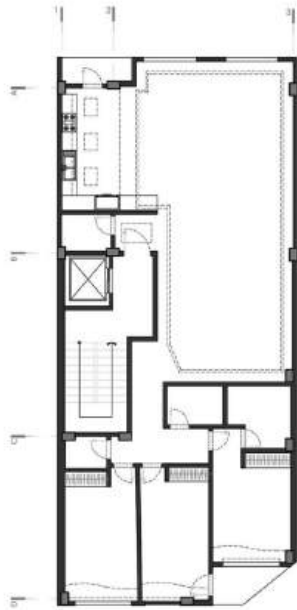
The "13th Sense" project focuses on this traditional architecture concept and its effect on human communications. It is a representation of history in the picture with today's modern appearances of an individual's social necessity. The project is a 183 m³ apartment on the third level of a building located at the 13th Street of Yousef-Abad, Tehran. The building is constructed using concrete and it uses a thermal radiator and water-cooling systems as utility installations. The interior renovation started in October 2014 and was completed by May 2015, duration of 8 months. The design considers the traditional culture of the residences who are determined to live in a modern household while holding into their past traditions. One of the main elements of traditional Iranian residential architecture is satisfying the essential necessity of an individual and their communication within and outside of the household whilst reducing the need to reach outside in need of a specific space. The design focuses on this traditional division of visually differentiating the intimate and outsider areas as emphasized by the client. Additionally, in a world where residential soundproof walls no longer have a clear definition, this design provides a new limit to sound transparency. Therefore, the physical fragment of the project consists of different spaces from private (interaction with one's self), semi-private (interaction with persons of the household), semi-public (interaction with friends and neighbors), and lastly public (interaction with people outside of the household).

The heart of the design is followed by the entrance hall where an individual meets the division space. This area creates a momentum of "Hashti" and "A Thousand Entryway" – an Iranian traditional sitting area and hallway that separates and is an obstacle limiting the view of the outside world to the inside of the household.

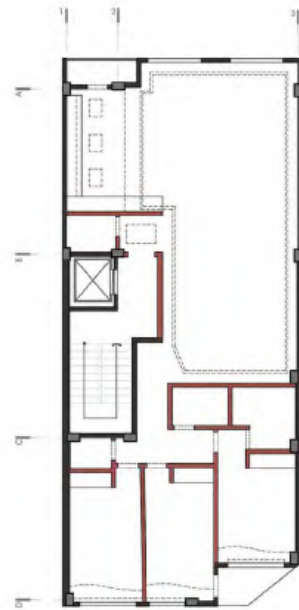
The relationship was fundamentally a layered issue in the eastern world; layers which were classified due to priority and preference, due to the level of the relevance.

Happening of the modernity a new paradigm of culture accrued; in which the function become the principle target in the foreground, and human as a user remained in the background.





As built Plan



Demolition Plan



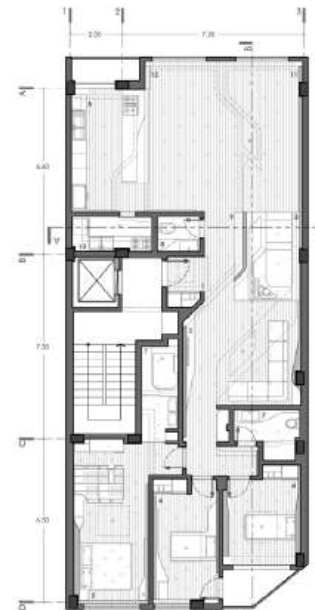
Ready To Redesign



Plan Redesign Process



Architecture & Furniture



Final Plan

Plan Recreation Process

After importing the new happening as a merchandise to the origin civilized countries the pushing back process ends in the revision of basic reasons for the layers of relation; why and how are two important question. The reason human communicates with each other and how they do this, it may happen in a variety of very public layer or in a too private situation and the range

between them. All in the form of space and understandably in the form of architecture as if Iran's traditional cities are the negative spaces around the positive being space of human.

The specific architecture-based decorations are designed in individual spaces; the user's private rooms, the bed and the needed working surface for their girl, the bed and shelves for the boy, the master room's bed and TV stand and walk-in-closet, the sitting-room TV needs, the niche for the mirror, the "korsi" room fireplace and surrounding sitting furniture, The entrance halls sitting space and all the way can be seen and sensed in Traditional Iranian Residential Architecture.

The designer's purpose is to create a beneficial yet face the users with two different spaces. The border between the private and public areas is shaped by a wall extended from the ceiling into a bench. The purpose of this sitting area is for short relaxation time-outs and perhaps small conversations between neighbors. This is the space where the individual faces the decision to which path he or she might take between the private and public sectors of the household.

Repeatedly consuming the traditional private and public space concept, architecture is used to create an area semi-public while intimate with a fireplace at its focus known as "korsi". In traditional Iranian culture, gathering areas within the household were extremely significant and part of every family residence. For example, "korsi" is a traditional item of furniture in Iranian culture that is a low heated table that gathers around family and friends in an intimate sitting space and a possibility of affectionate conversations. With a modern presentation of this ideology, the designer renews "korsi" giving it a place and purpose in the 21st century.

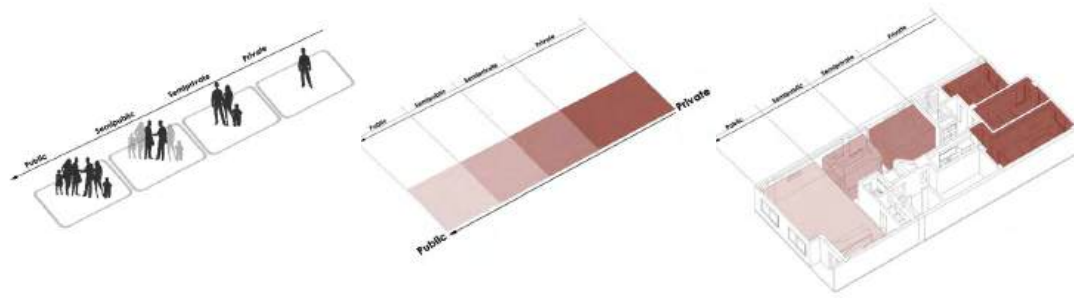
Furthermore, another practice is taken from the traditional architecture is the design of the kitchen. In the past, the kitchen known as "matbakh" was located in a room outside of the house, where it would hold the odor and the dirtiness during the food preparations. The designer has renewed the idea of "matbakh" into an inner modern kitchen while giving a current-day appearance. Therefore, the kitchen of this household consists of an inner kitchen where the food is prepared and an open kitchen where the entire household is able to use it regularly.

In a smaller scale, to unify the theme, a strong connection is modeled between the architecture and the furniture. This follows the template of either an extension from the ceiling or the adjacent wall. The design creates the sense of mobility as the architecture walks along with the individual within the household. In conclusion, it does not only create a diverse taste of living, but it also conceptualizes the goal.



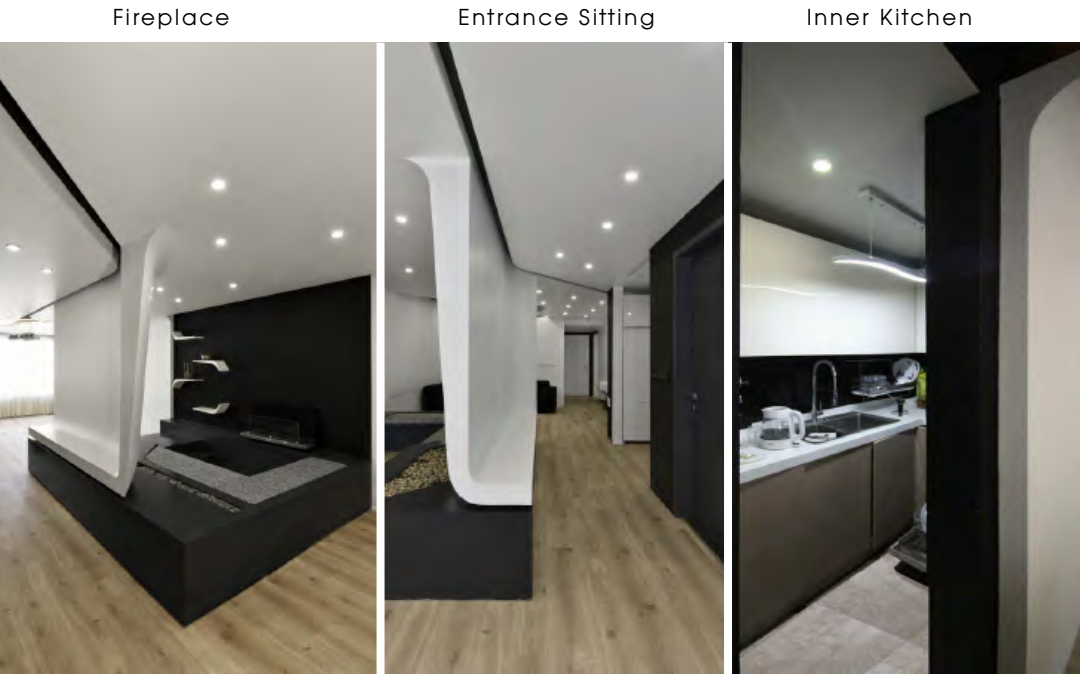
△ After Renovation
▽ Before Renovation



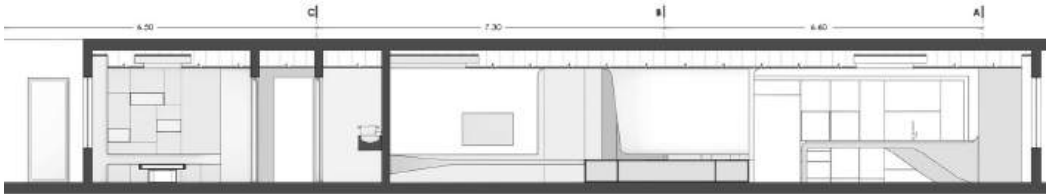


Diagram

Representation of the history in the picture in comparison with modern architecture.

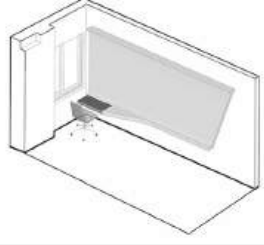


Ideogram
Human Communication

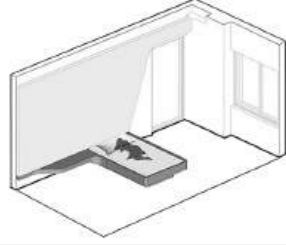


Section A-A

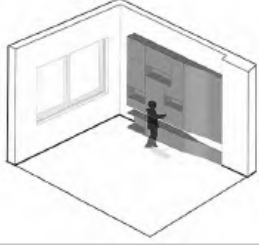
1 Desk & Bed



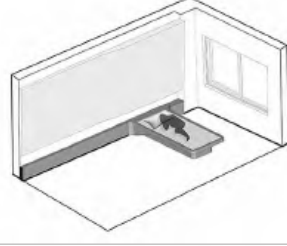
Girl's Room



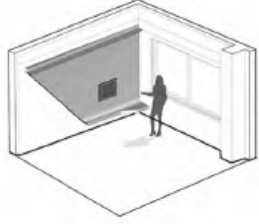
2 Shelves & Bed



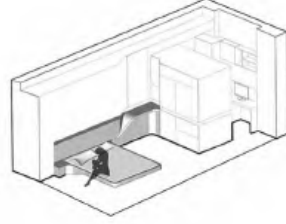
Boy's Room



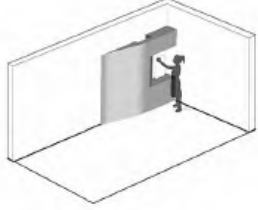
3 TV & Bed



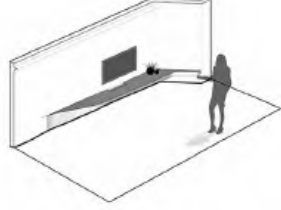
Master Bedroom



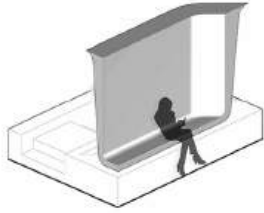
4 TV & Mirror



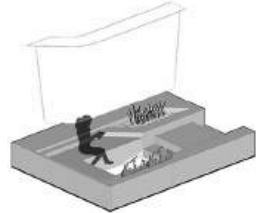
TV Room



5 Sitting



Entry Hall



Furniture architecture forms the furniture



073

Ekhtiarieh Tower

TYPE: Administrative, Commercial

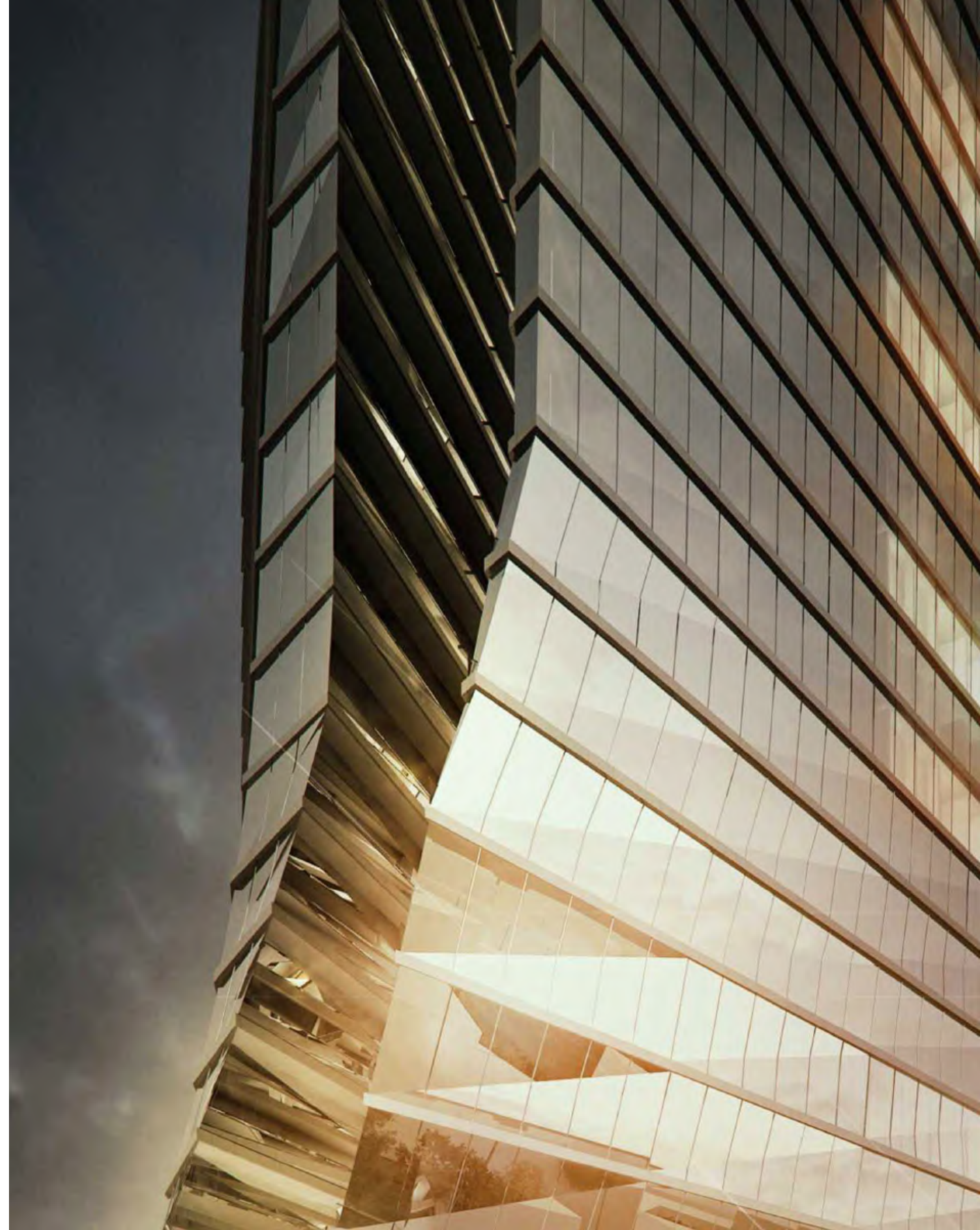
CLIENT: Mr. Qazvini, Tehran Oqaf Organization

SIZE: 110000 sqm

LOCATION: Tehran, Iran

STATUS: Design

DATE: 2013

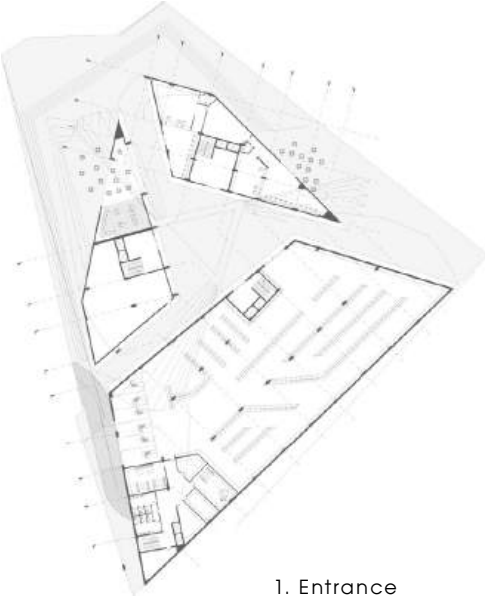


The geometric basis of the design of the optional tower building form was chosen to follow the triangle geometry. The sides of the triangle are centered around the center of the site, almost to the point of the site's edges and one of its vertices. The triangle charter, as a tower form, has the high ability to pass the flow of wind through its outer walls. In addition to that, the triangle is a dynamic and vibrant form that looks special because of its visual appeal.

In the next step, the big triangle turned into three micro triangles to respond to the different needs of residents of residential units and business users. The central core and the triple paths that emerge from the gap between the triangles invite the tower from the entrance to the field, provide daylight, air conditioning, airflow, and the weight of the building.

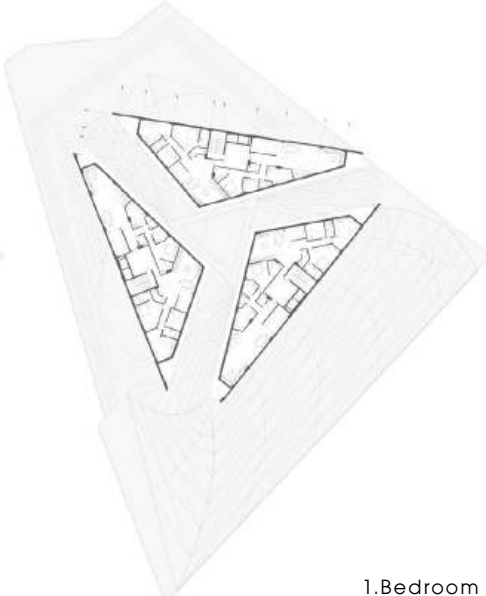
Eventually, each triangle turned with its axis of the center of gravity to extend the gap and form the axis of symmetry out and become more fluid. The rotation of the building's form causes the floors to overlap and overlook other landscapes. The increase in the area of the lower commercial sections was also gradually assumed to be attributed to the viewer's mind that the tower had risen from the ground to the sky. Additionally, in order to cover the permitted floor densities, the triangle shape section was added to three other triangles in the south of the site. The heavier volume of floors in the lower sections will also contribute to the structural stability of the tower.

Thus, the final form of the building and its visual attractiveness has the potential of becoming a metropolitan element in Odhiyarah Square and even in the north-east of Tehran.



Ground Floor Plan

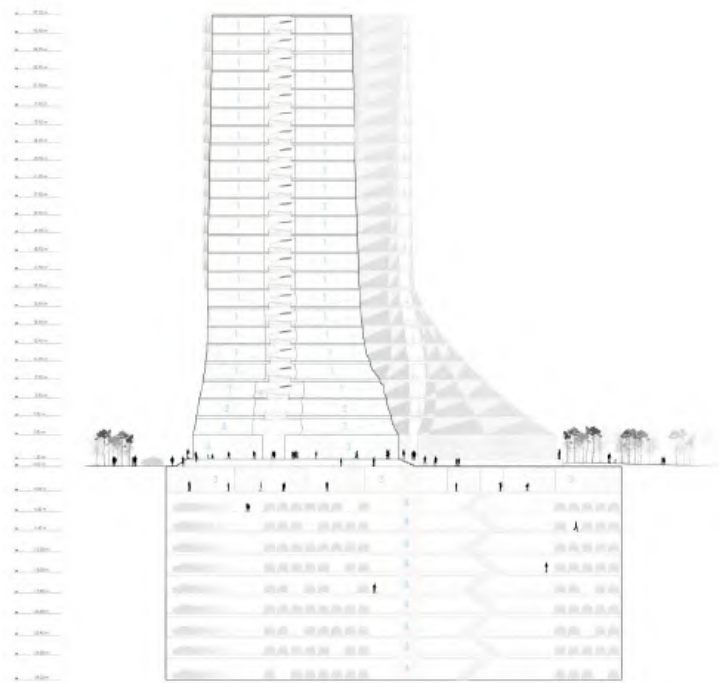
1. Entrance
2. Shop
3. Pray Room
4. C.O.I
5. Conference Room
6. Shop
7. Staff Washroom
8. Washroom
9. Elevator



8th Floor Plan

1. Bedroom
2. Washroom
3. Bathroom
4. Hallway
5. Dining room
6. Kitchen
7. Elevator





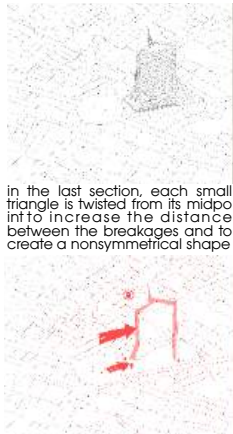
Section A-A

Considering the types of retailers and chain stores, the supply of goods and restaurants in 3 floors with an area of approximately 12,000 square meters will provide a large part of the needs of the residents and the surrounding areas and will reduce the number of city trips in the region. The existence of HyperStar at the negative level and the provision of its required support services, such as parking, largely meet the livelihood needs of people in this area of the city.

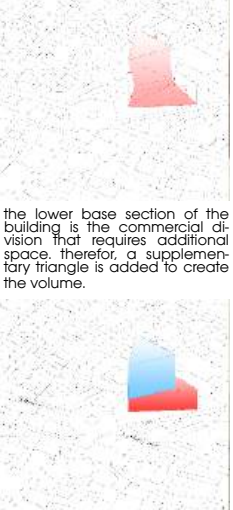
The collection has a great potential for creating entertainment for residents and other locals and non-residents, with the cultural use of cinema, auditorium and theater, and amusements in the form of playgrounds and Couture on the second floor. It will increase the attractiveness of the collection and bring the people, especially the younger ones, to the region. Especially because of its relatively traditional nature, the region is totally devoid of recreational centers in the form of a set.

The tower has a nine-story parking lot in the basement. The enormous parking of this complex, which covers more than 1,300 parking spaces, also provides parking for residents of residential units, provides parking for business users, and in particular the hypermarket, including dealers and customers. In addition, parts of the parking lot are commonly used and can partially cover the parking area of the field and reduce the traffic load in this way.

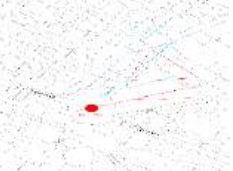




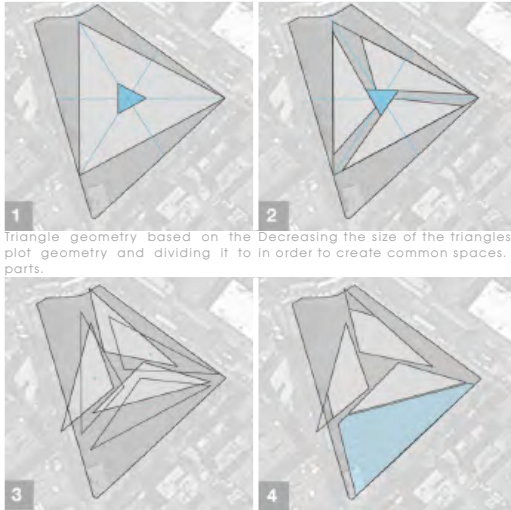
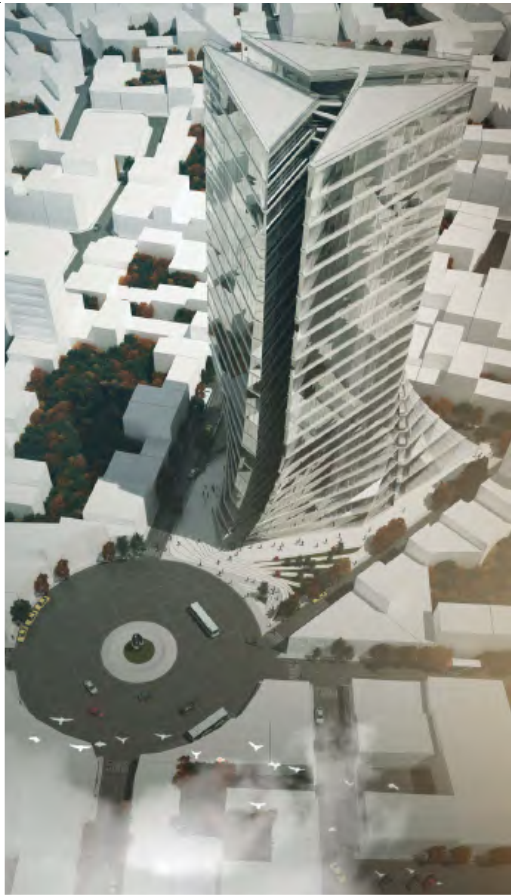
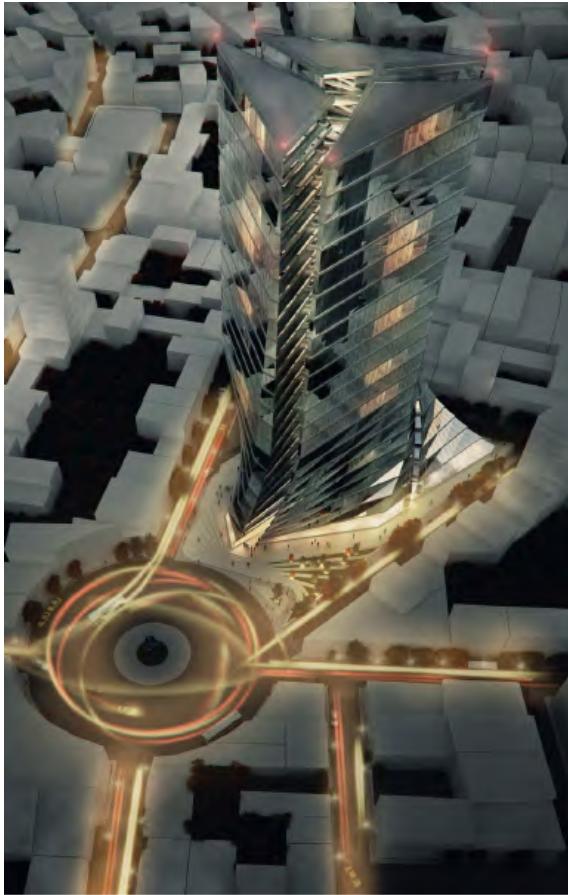
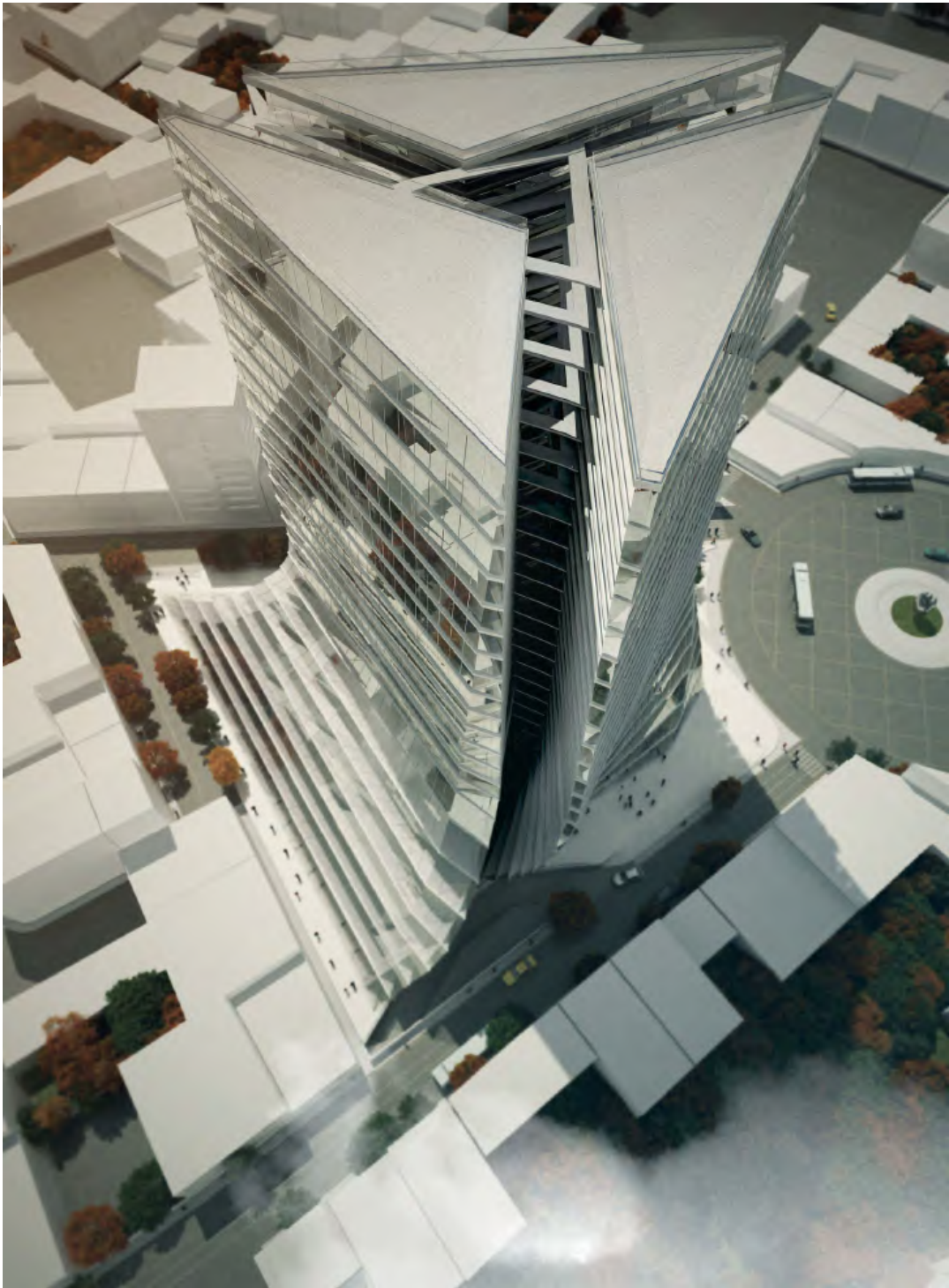
In this section, the large triangle is distributed into three small triangles. the purpose of the breakage between the triangles is: an opening for an entry invitation in the only orientation of the Ekhtiarieh square, ensuring lighting during the day, ventilation of air, and deduction in the observation weight.



Possible levels according to the function.



the volumetric geometry of the project consists of two triangles: one of which is located on the axis of Ekhtiarieh square to emphasize on it and the other in which the sides are in the same direction with the edges of the site and the street beside it, the Abedini street.



Rotating the different parts with Adding another part to the common base point of centroids. area.

070

Villa Lien

TYPE: Residential

CLIENT: Mr. Fadaee

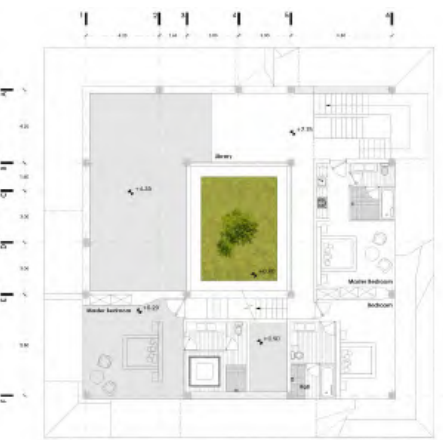
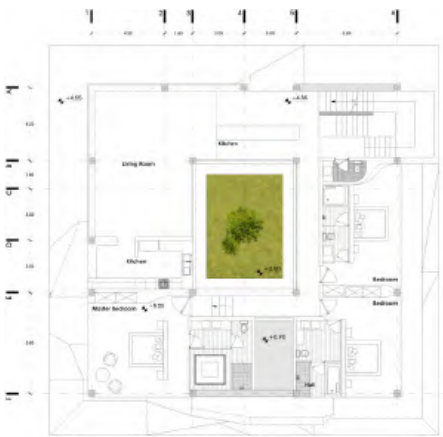
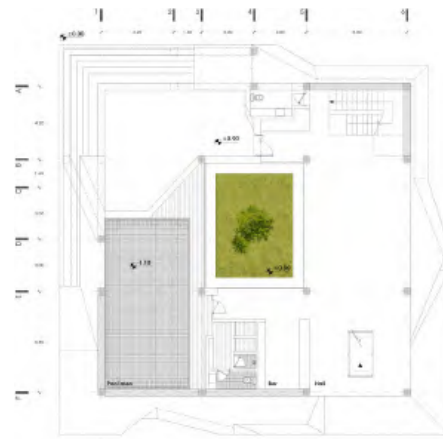
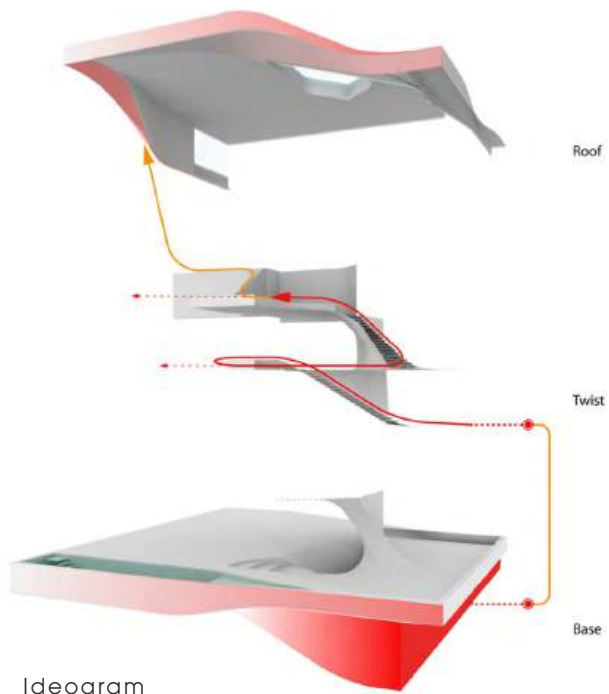
SIZE: 800 sqm

LOCATION: Damavand, Iran

STATUS: Design

DATE: 2012





067

Tagh Bostan's Masjed - Alnabi

TYPE: Religious, Cultural

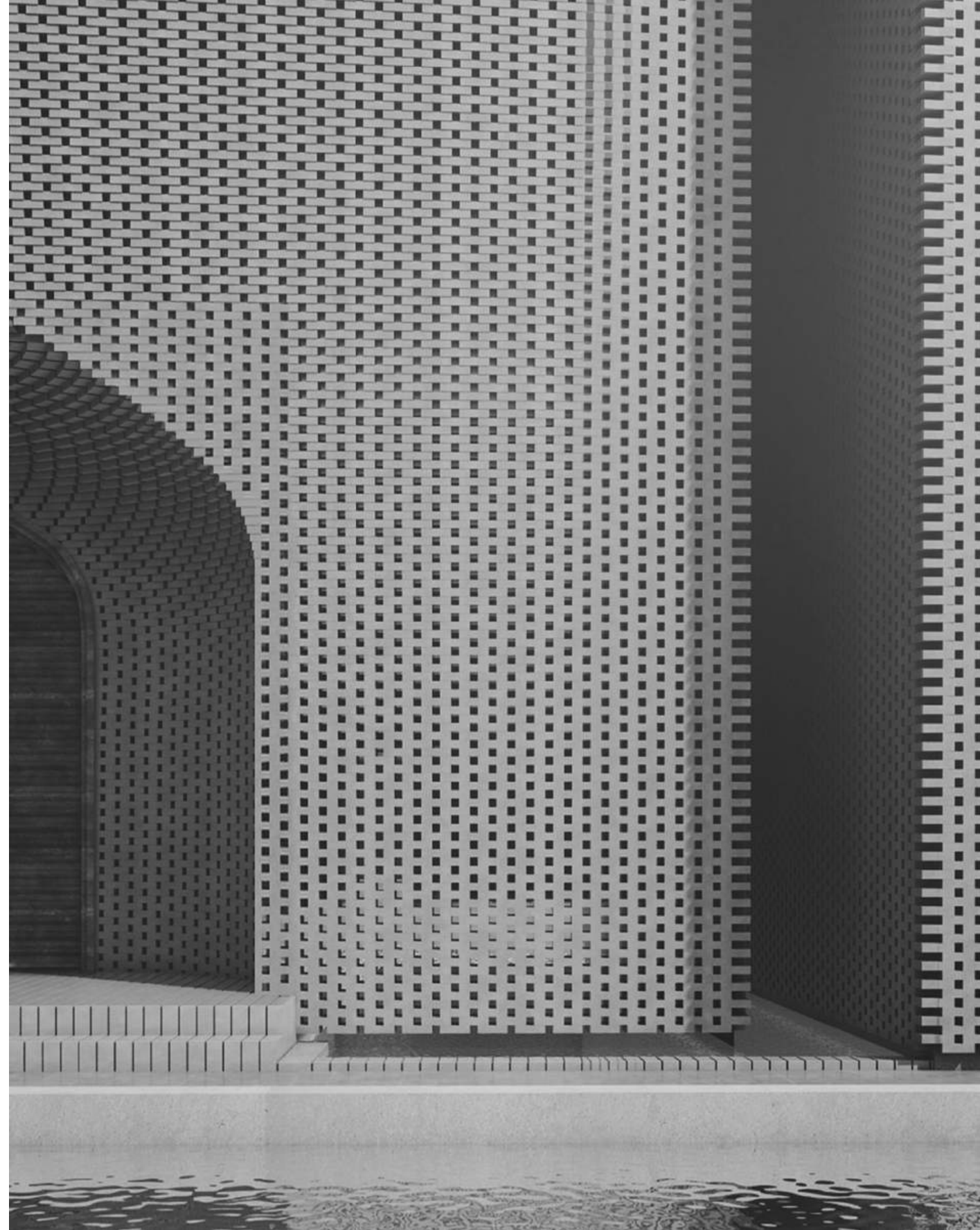
CLIENT: Kermanshah CHTO

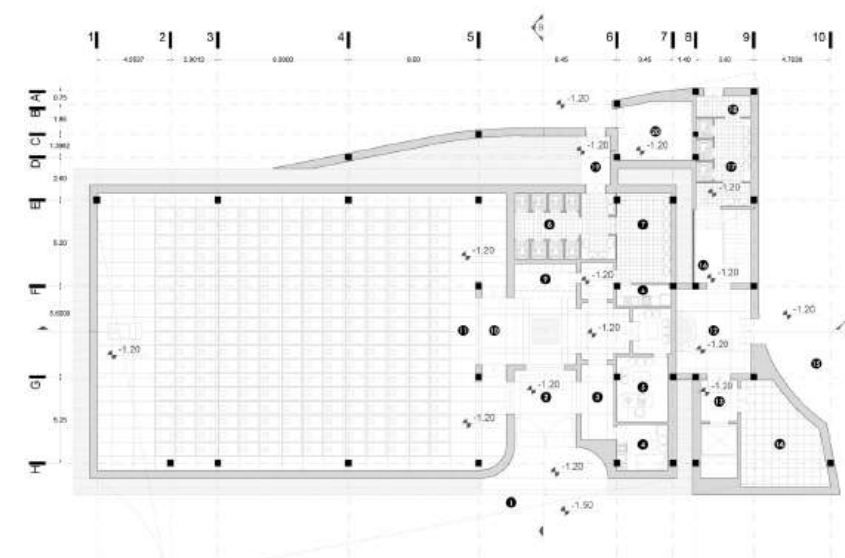
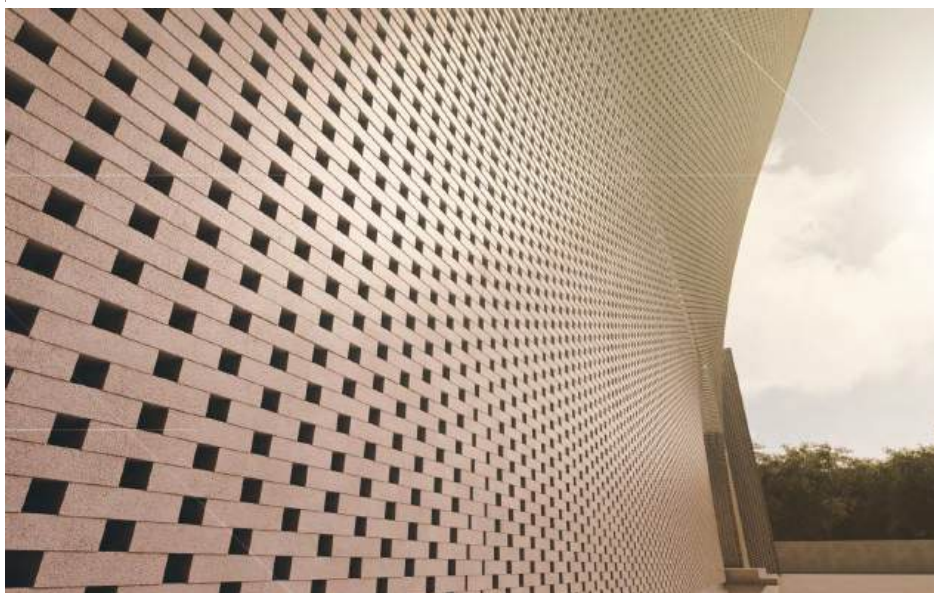
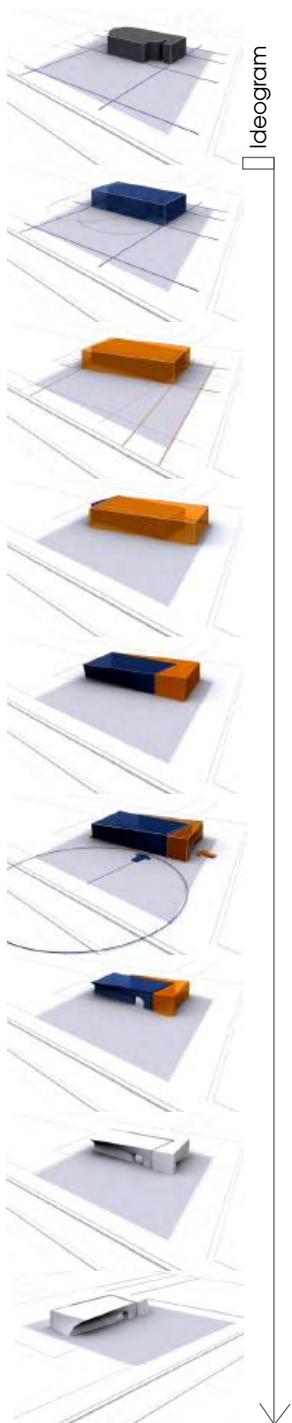
SIZE: 1800 sqm

LOCATION: Kermanshah, Iran

STATUS: Design

DATE: 2012



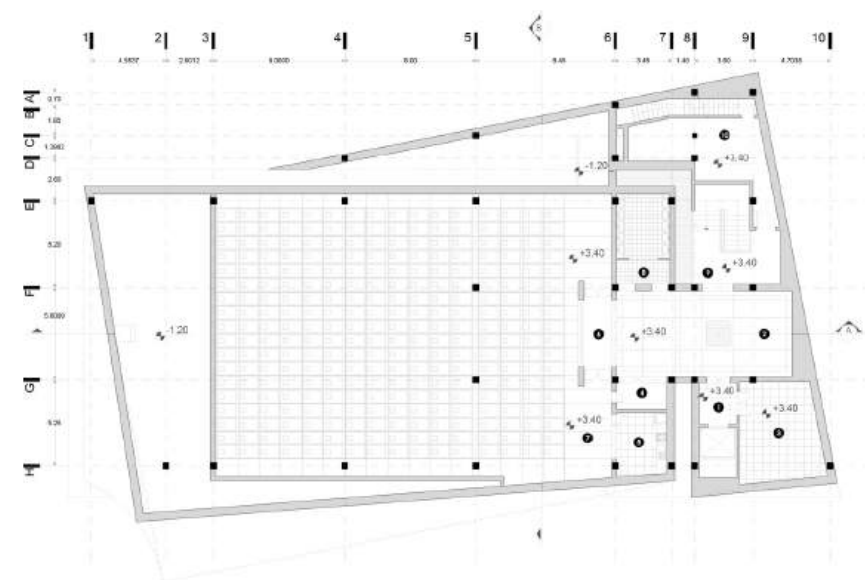


First Floor Plan ^

- 01. Elevator lobby
- 02. Vestibule
- 03. Etikaf place
- 04. Shoe shelves
- 05. Pantry
- 06. Auditory entrance (women)
- 07. Auditory (women)
- 08. Lavabo (women)
- 09. Stairs
- 10. Storage

Second Floor Plan v

- 01. Entrance (men)
- 02. Vestibule (men)
- 03. Corridor
- 04. Servants room
- 05. Imam room
- 06. Pantry
- 07. Lavabo (men)
- 08. Men rooms
- 09. Shoe shelves
- 10. Auditory entrance (men)
- 11. Auditory (men)
- 12. Vestibule (women)
- 13. Elevator lobby
- 14. Etikaf room
- 15. Entrance (women)
- 16. Stairs
- 17. Women rooms
- 18. Women rooms entrance
- 19. Men rooms entrance



065

Lavasan Hotel Apartment

TYPE: Residential

CLIENT: Mr. Amini

SIZE: 8100 sqm

LOCATION: Tehran, Iran

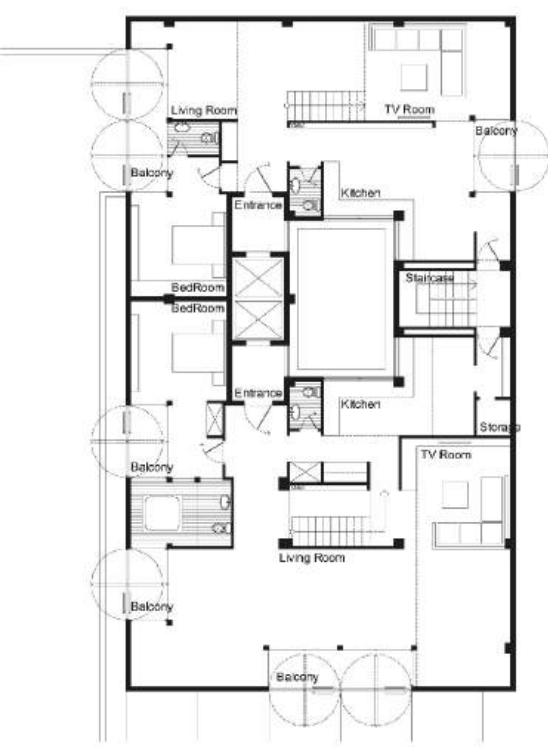
STATUS: Design

DATE: 2012

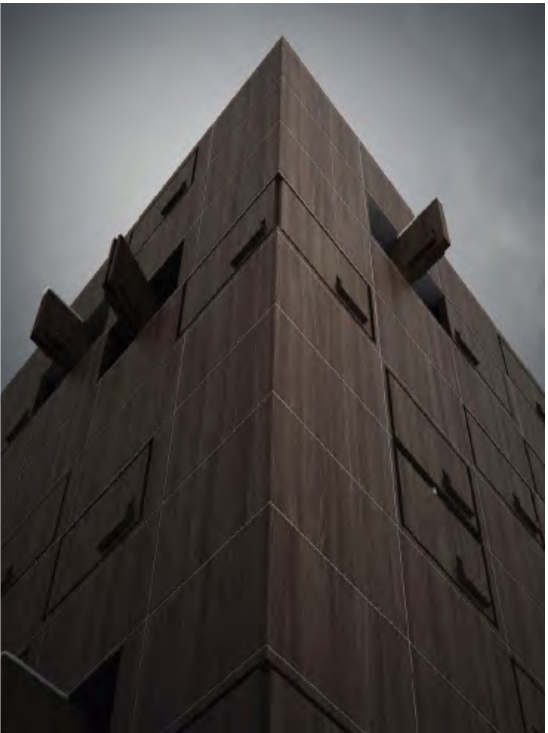
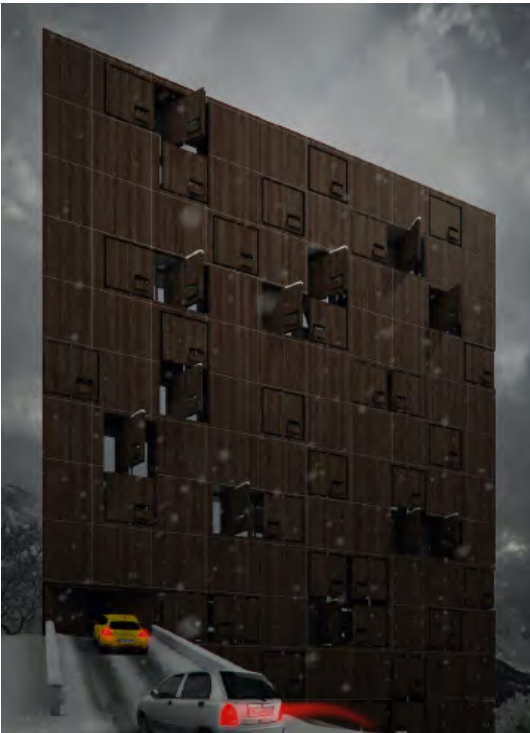


Lavasan Hotel
Game-like Architecture

Fuzzy logic is a form of many-valued logic which influences the physical quality of phenomena with various gray colors between the exact black and white range. this theory's effect on artistic fields has disarranged the monotony of an architectural creation and made a dual way of thinking about everything. This duality usually makes a spatial and physical activity in architectural spaces as well as a game like an interaction between occupant, architect, and viewer. An entertaining game in which viewers observe an interaction between people and the environment. It's a game in which occupants are as players, the building is the game itself and viewers are as spectators. The occupants rotate the openings randomly unaware of their neighbors rotating moves, therefore it makes an overall fuzzy logical diversity in this facade.



Duplex Unit Plan>



063

25 mm

TYPE: Dental Office

CLIENT: Dr.Meshkat

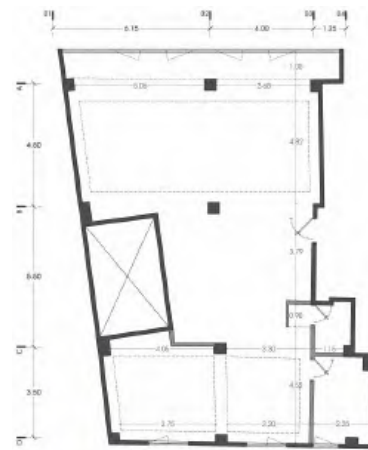
SIZE: 185 sqm

LOCATION: Tehran, Iran

STATUS: Built

DATE: 2012



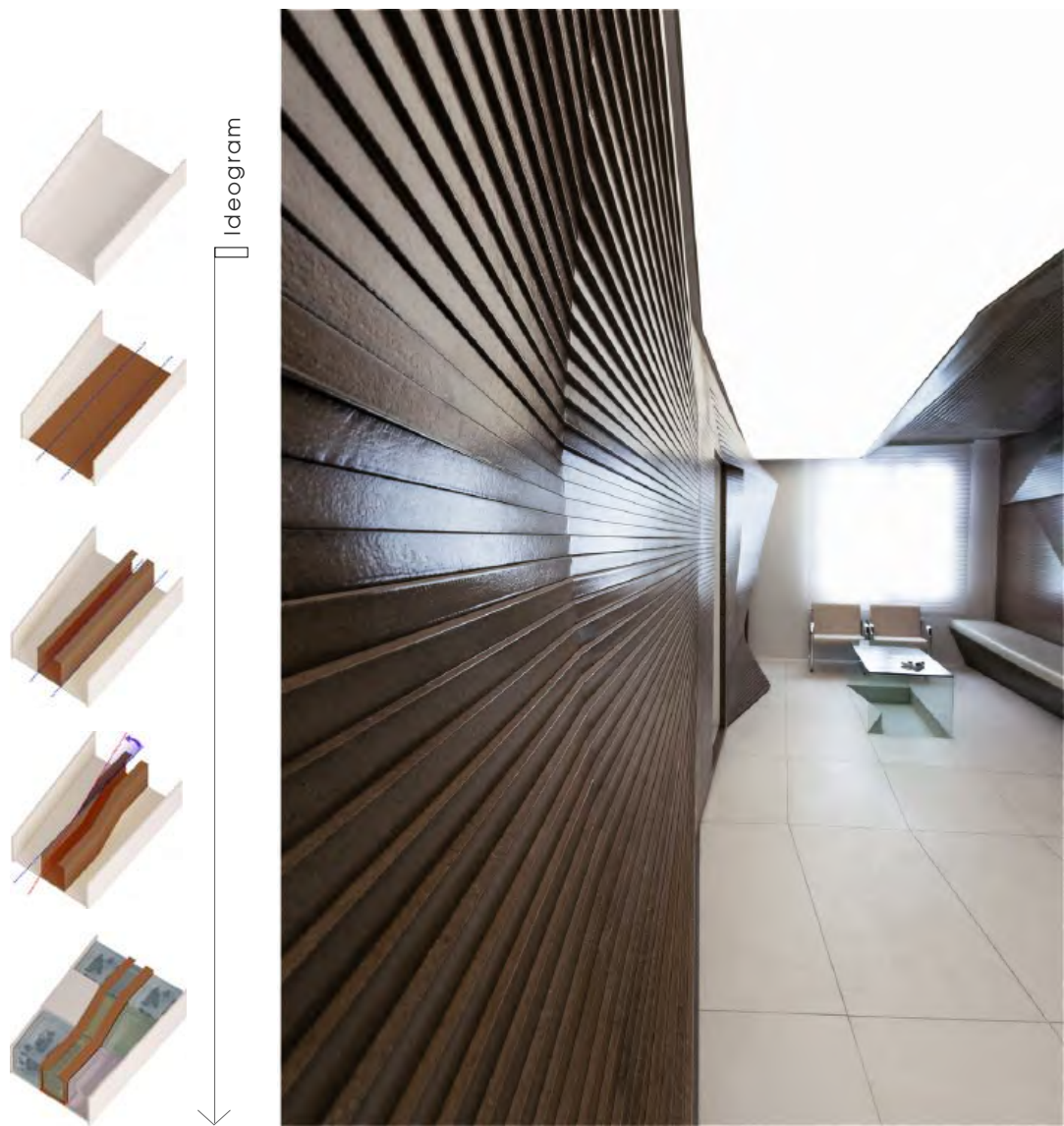


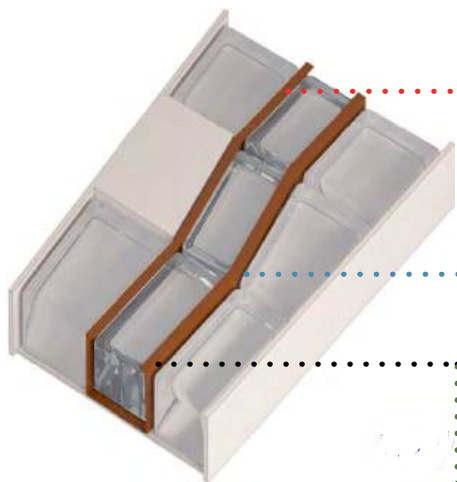
Old Plan

- | | |
|-----------------|----------------------|
| 1. Entrance | 7. Manager's Room |
| 2. Reception | 8. O.P.G Room |
| 3. Waiting Room | 9. Dental Laboratory |
| 4. Hall | 10. Closet |
| 5. Dental Unit | 11. Washroom |
| 6. Surgery Room | 12. Kitchen & C.S.R |



Parallel walls should be transparent.” Transparency is the first impression of every user who enter the clinic because there is a wide view of the most spaces. This box has not been moving on a straight line due to the land geometry, therefore, it’s been breaking by oblique lines which turns into the fountain on the walls and stairs on the floor, it also splits the ceiling to provide the space with artificial light. The mentioned break is along daylight direction outside in. The other spaces geometry such as doctors’ rooms, support spaces like C.S.R and O.P.G, and service spaces have been shaped based on the main idea of the form. The formal concept of the project requires all three sides of the box to have the same material and in this project due to the client’s demand of warm environment and low prices, it’s been decided to apply MDF. These surfaces rotation has been defined based on MDF depth (about 1 inch) and cutting direction is along the east-west orientation to emphasize on the length of the tunnel. Moving surfaces on each other are defined based on the aesthetic aspects.





Featured Wall Function



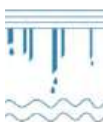
This wall designed to be a bench for waiting room.



On the otherside designed to be a shelf for decorative objects.



Also designed to run the mechanical shaft for the cooling system in waiting area.



Also designed to run the water for the water fall.



Manager's desk designed to be a built-in feature coming out of the wall.

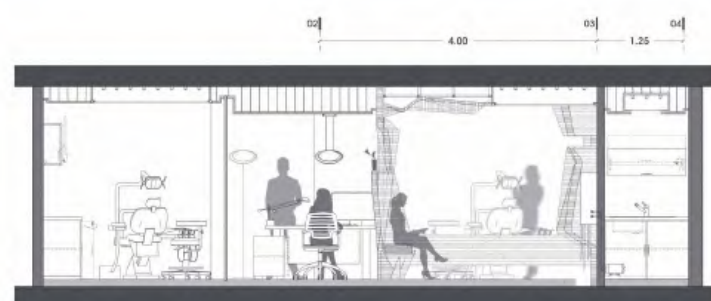


Also a built-in book case is a feature in the wall.





Wall Rotation Diagram



Section A-A

The wall rotations are another concepts of the project. The wall skins rotate around the Z-axis with different degrees. Blending various rotations form a wall with different functions such as shelves, sitting benches, library and installations cover. These wall skins made of 25 m MDF panels are arranged on top of each other to form striped fragmental walls creating a spiral tunnel that moves from the beginning to the end of the clinic.



Section B-B

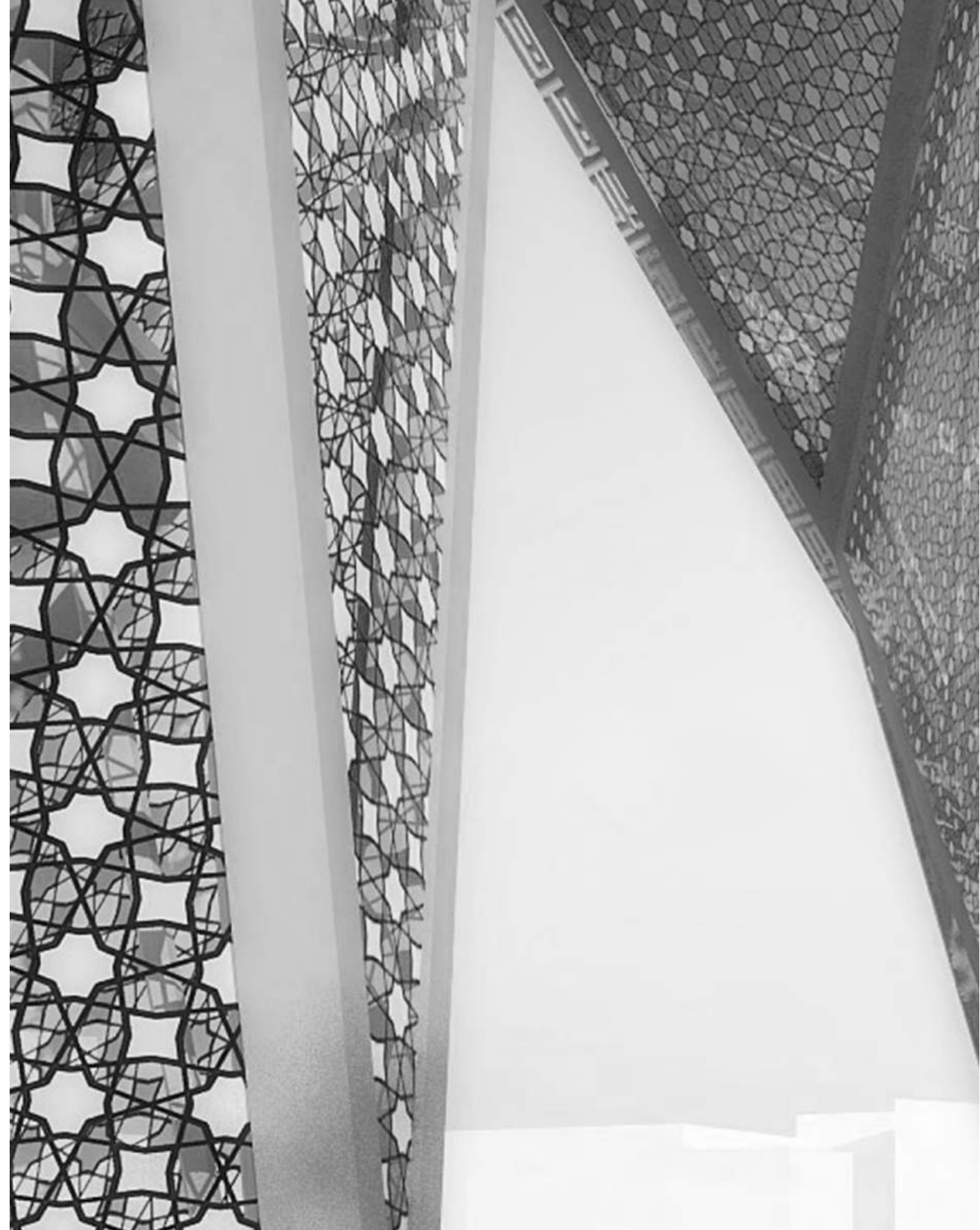


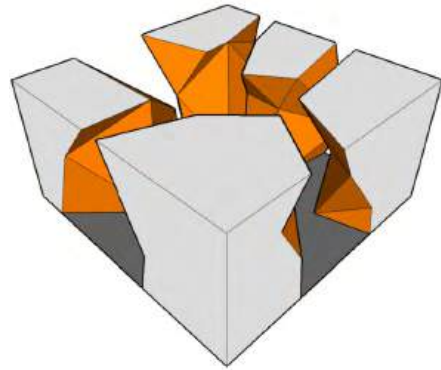
Thickness transformation (From 100mm to 25mm)



054

Velayat Park Entrance Gate
TYPE: Urban Design
CLIENT: Tehran Beautification Org.
SIZE: 200 sqm
LOCATION: Tehran, Iran
STATUS: Design, Competition
DATE: 2011





This Design is a play with space, physic, and function. However, this game is challenging and designed by special laws, which are subject to turbulence and happens as a result of unpredictable.

An interaction between design and urban space as a puzzle game makes a special thinking for a while. This cause swallow viewers to enjoy and solve this problem.

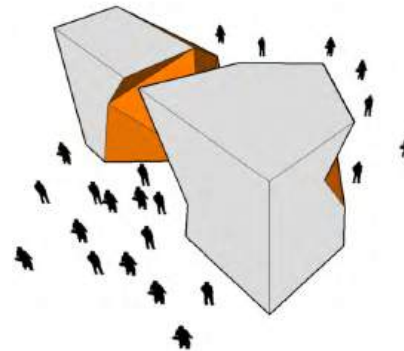
A puzzle is a game in which you can reproduce the form which is divided into smaller sections and elements. These sections are combined together again and make the initial idea.

The puzzle can conceive one by one with their location pieces in a stable and correspondence. That means that every piece just sits in your particular location and that location is also just about the same spot. Each piece has its own special character. Although it is not an independent identity and suggests that the viewer's mind about the question: What are the other missing pieces.

This art is hermeneutics today's open-ended design problem. It is a Mystery in mind that your users can be more than one answer.

Urban symptoms create harmony and contrast due to a variety of features such as a strong mental image in your audience. The proposed form could become a symbol for the park because the form and height differentiated tissue adjacent building. Integration of entrance as an urban element with recreational and cultural functions gives a new life into outside. Moreover, the inside is a place for interaction and social relationships.

Exterior purity gives the internal diversity and it does not surprise pedestrians. Although modern and minimalist outer shell may have a proportional design which has a geometrical break from Iranian architecture in the inner shell creating a different atmosphere.



051

Alborz Commercial & Residential
Complex of Qazvin

TYPE: Multi - Purpose

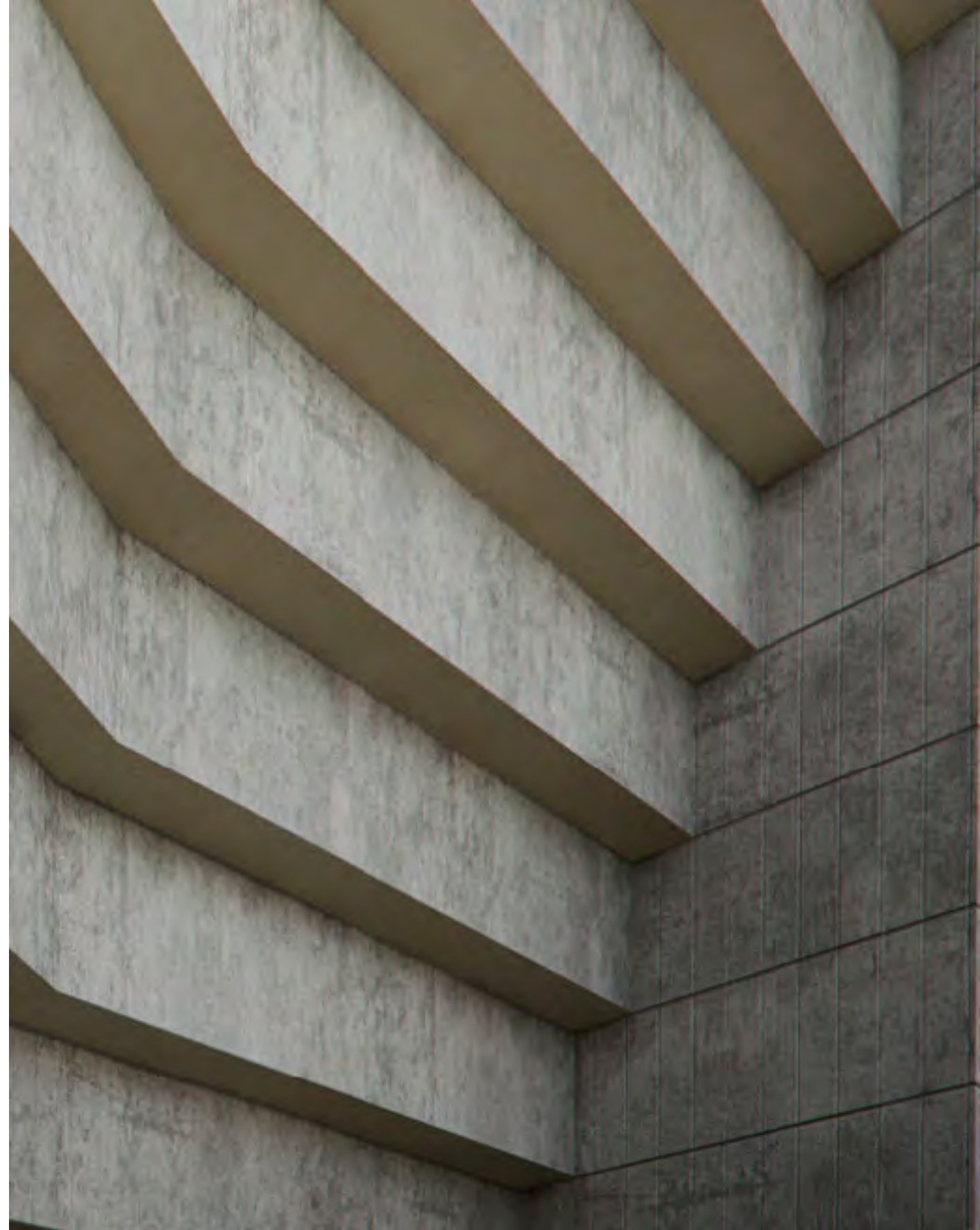
CLIENT: Mr. Shafiei Monfared

SIZE: 30000 sqm

LOCATION: Qazvin, Iran

STATUS: Built

DATE: 2011

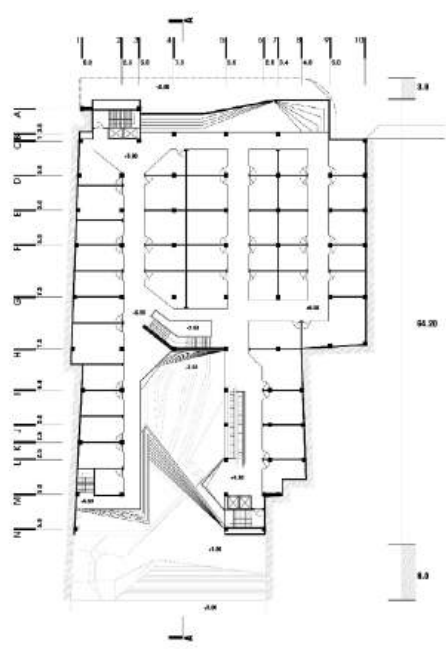


Traditional bazaar's architecture is based on the different layers that encircle a pedestrian path. These layers consist of shops, balconies, stores and etc. The space identity will be changed by transformation, addition, and reduction of the layers. On the other hand, the bazaar's architectural elements are divided into two measures as "stable elements" and "changing elements". Stable elements are such as schools, mosques, baths, and caravansaries. Changing elements are such as bazaar's path and boutiques without any obvious and decisive geometry.

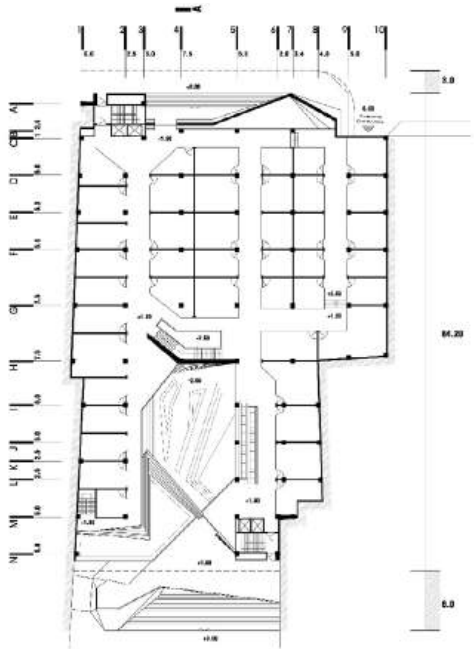
Inside the bazaars, the pedestrian paths connect to each other and form the circulation paths. In the interest of the consecutive pedestrians, the design's altering patterns can expand, change and adapt with its surroundings.

The design of Alborz Commercial Center focuses on communication of architectural elements in addition to the stable and changing elements. Therefore, even heterogeneous elements connect to each other and come together at a point. These axes change position because of the flexible structure of the project. Thus, the facade is flawless regardless of the deformed parts.

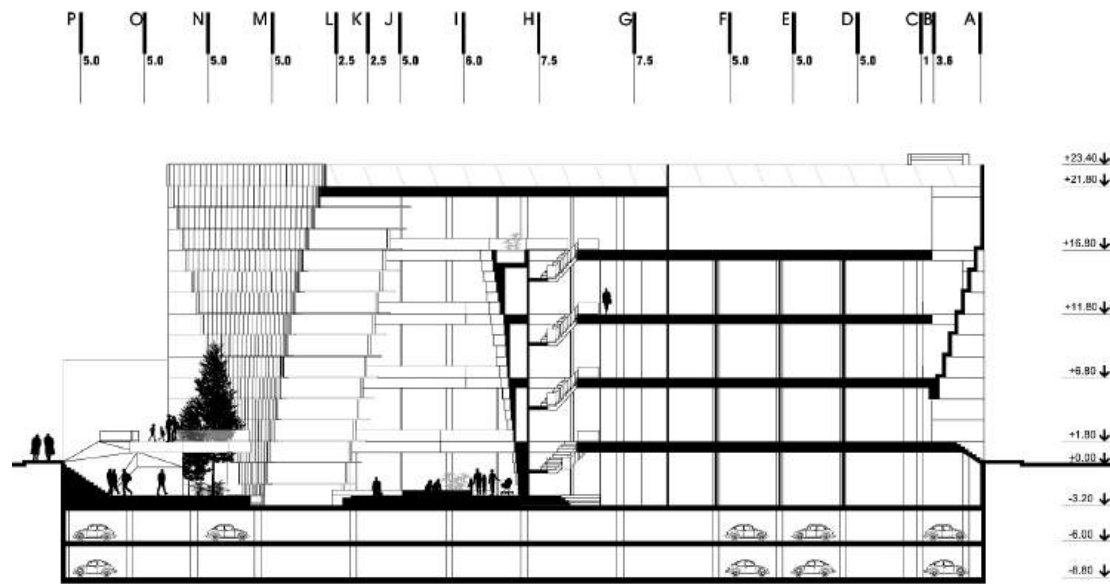
This means that some parts of the primary plan have been applied according to the design requirements. Hence, in case the mystery of design associated with each part is revealed, the connecting chain to the other parts and the whole structure will be exposed. This arrangement system allows the architectural elements to be placed in different directions for the users to have new discoveries while passing through the corridors. However, the variety and flexibility of the facade provided the possibility of changes during different hours of the day.



Ground Floor Plan
Level: +1.80



First Floor Plan
Level: +4.80



Section A-A



049

77 m2

TYPE: Dental Office

CLIENT: Dr. Vahdati Far

SIZE: 77 sqm

LOCATION: Tehran, Iran

STATUS: Built

DATE: 2011



Pain is a complicated issue that the severity or weakness of it is directly related to human senses and the way by which he/she could sense the environment. Considering the realm of "architecture", any kind of pain that one suffers from could be reduced or even postponed by the impact of design, via the auditory, visual and tactile output signals.

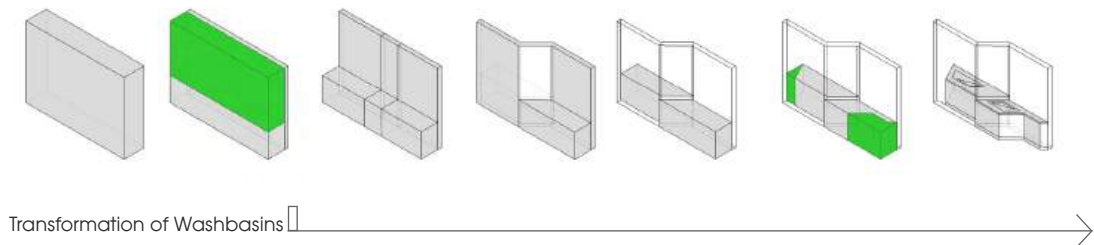
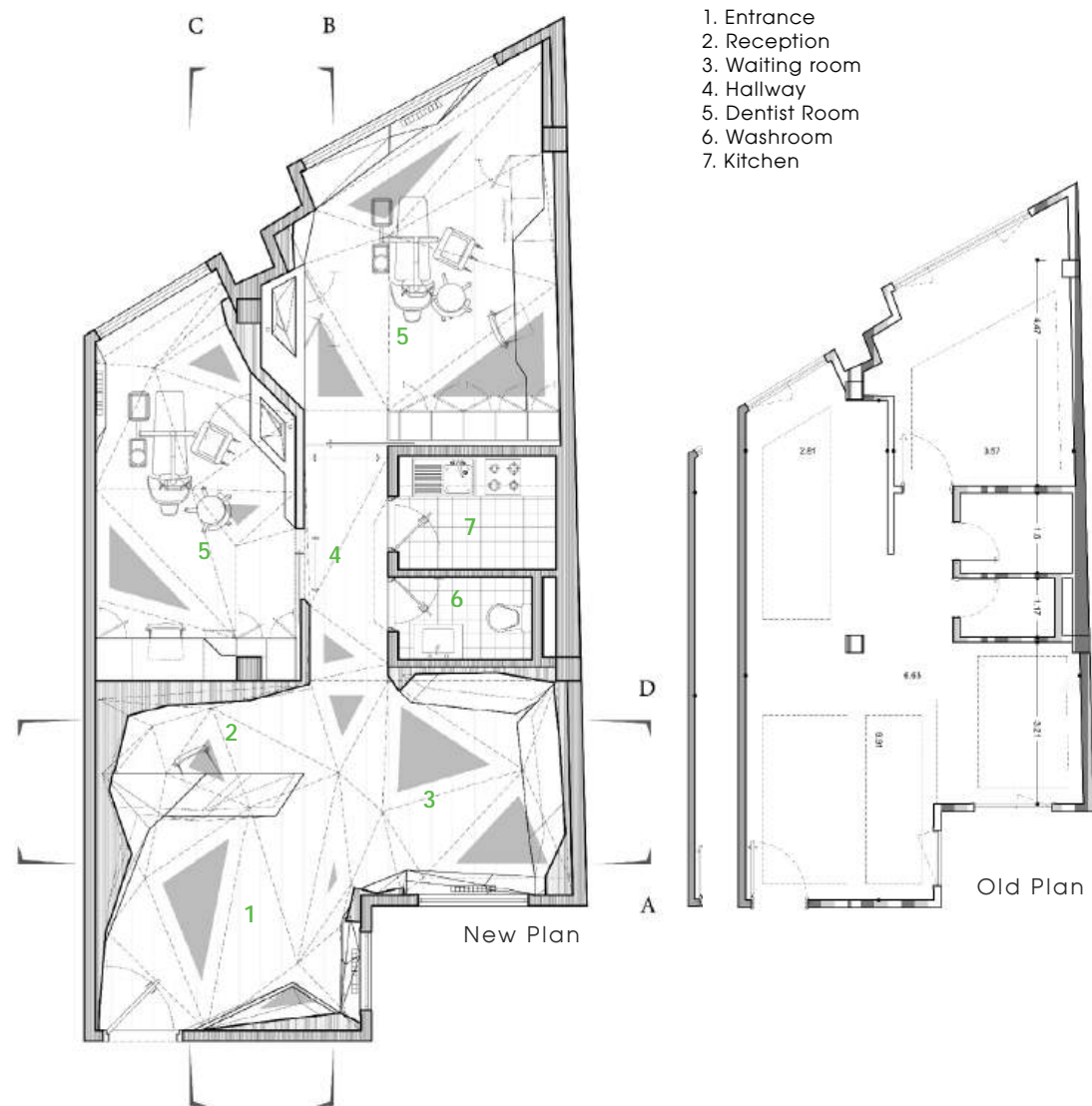
The architect has tried to simulate the technique of a dentist in which he/she puts a fixed prosthetics (an additional cover) on a tooth, after restoration. Thus the initial decision was to cover the poor unpleasant interior of the existing construction with a new shell in a way by which the aesthetical, sustainable and functional aspects of the interior space could be improved.

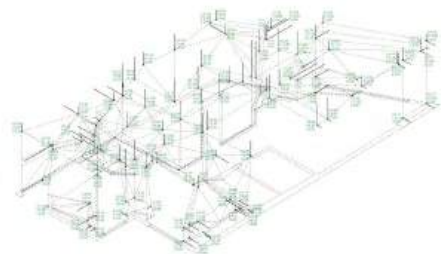
The shell structure is formed based on the triangulation method of ancient Iranian architecture that has been developed into a new formal language through the design process. This contemporary abstract perception of the ornamental geometry of ancient architecture of Iran, with its special formal characteristics, could challenge the viewer mentality. Moreover, the surprising quality of the project at the very first experience -caused by the luxurious and cliched qualities of the spaces prior to the dental office- could have an extra effect on this challenge.

The above-mentioned qualities would be catalysts to give the patient a great relief, even for a blink of an eye, by proposing them a virtual world. For contributing to the global concept of "relief" in the project, the whiteness of shell have been duplicated in the interior space, thus all the furniture have been covered with white color. The flow and continuity of this shell throughout the interior space are based on the functional and aesthetical factors, in addition to mechanical and electrical requirements. The furniture has become a part of the shell and has been formed the base on the same formal language. From an industrial point of view, all the elements and details of the project have been designed in a subtle and attractive way to echo the procedure and product of a "dentist".

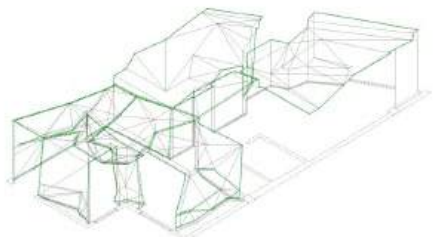
The need for designing a different interior atmosphere, in addition to the economical demand of the client, were two major factors that lead the designer to design a interior space that is totally in contrast with the conventional perception of a dental office, while by using the potentials of the local market, in terms of cheaper materials, and with the use of creative methods of fabrication and construction, gross cost of the project has been reduced by great amounts.



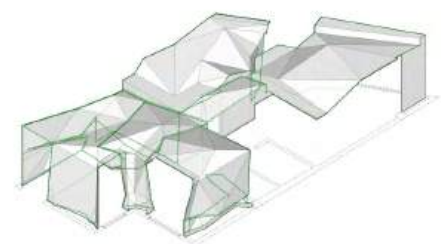




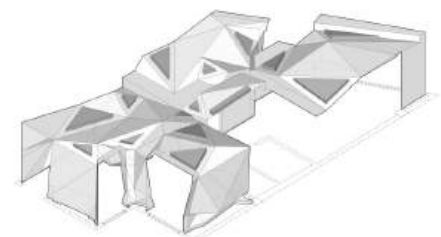
Coordinate System of Points



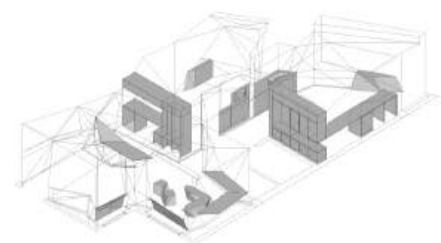
Edges



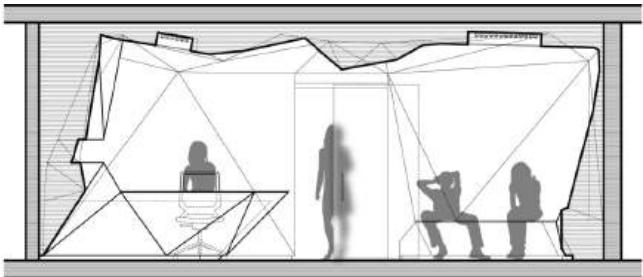
Surfaces



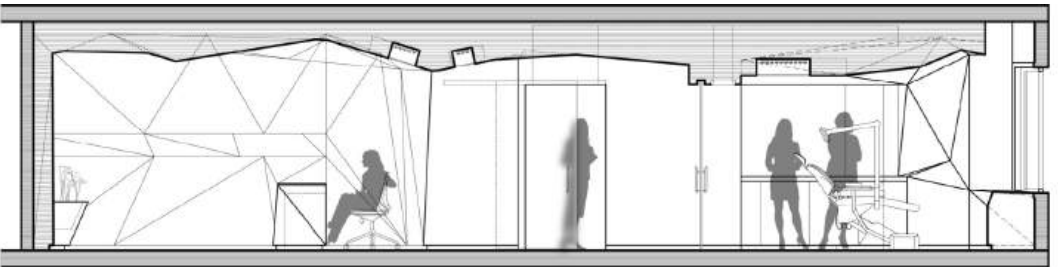
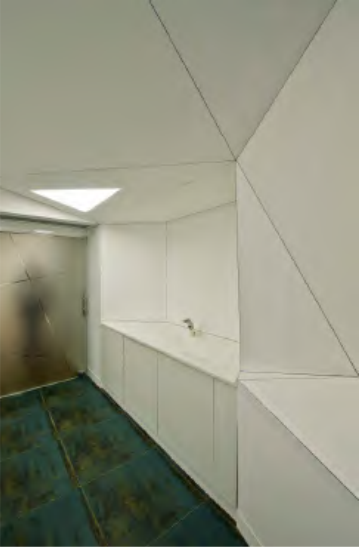
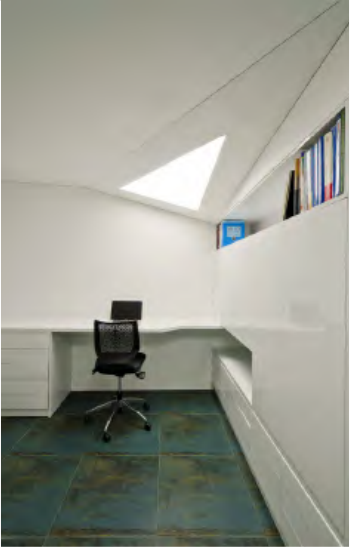
Lights



Built in Furniture



Section B-B



Section D-D

047

Jam-e-Sadi Multi Purpose Complex

TYPE: Multi - Purpose

CLIENT: Mr. Pourjam

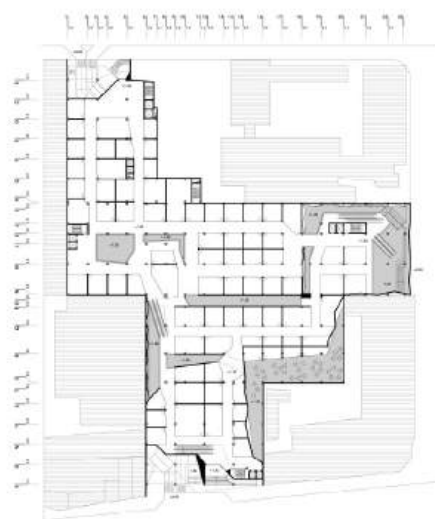
SIZE: 50000 sqm

LOCATION: Rasht, Iran

STATUS: Design, Competition

DATE: 2010





First Floor Plan
Level +1.20

Project location is a juncture between the main city square (Shahrdari square) and the leading streets to it, that is located beside the historical-cultural building of post office and the headquarter of police. The challenge of this project is to solve the urban relations between the square and streets, defining a privacy for post building an appropriate connection with police headquarter. There are functions for this project such as parking, taxi station, commercial center and wedding hall. It has been tried to solve the complicated urban problems, as well as, design the appropriate interior spaces according to Rasht's recent needs. The main idea of this project abstractly inspired by surrounding gable-roofed buildings which is transformed to form the volume, skin, and surfaces of the Jam-Sadi building.

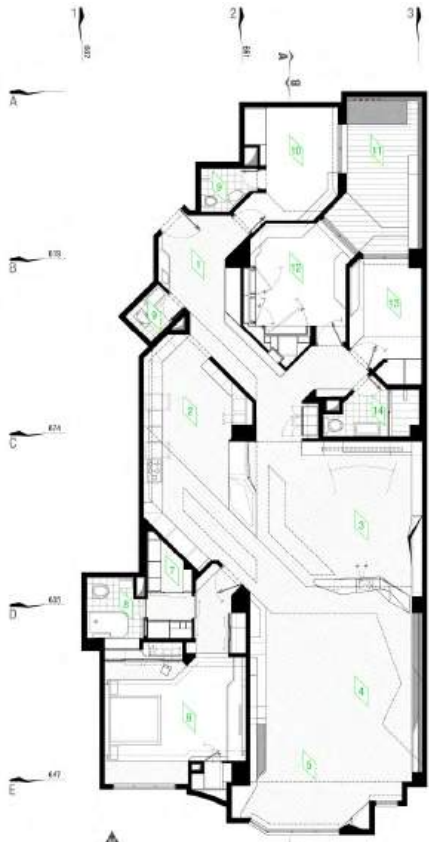
036

Apartment No. 17
TYPE: Residential
CLIENT: Mr. Gholami
SIZE: 275 sqm
LOCATION: Tehran, Iran
STATUS: Built
DATE: 2009



Architecture is not just the result of forms, materials, and methods, it's rather about the feeling and impression of the structure of the people and it turns into a lasting memory for them. The main idea behind the design for Apartment no. 17 is this. So the main lines forming the new design which is the result of the transformation of 45-degree lines prior to reconstruction. These new lines intend to create a different kind of atmosphere for life. The producers have tried to realize this goal with the aid of geometry, the cohesion of all the details and elements of architecture, and high-quality materials and equipment which are all important and integral parts of a great design. These features result in the creation of a cohesive ensemble of lines in the design of body shells, ceilings, and floors. Now, these lines spread out in the space, break and form new shapes wherever required. The old 45-degree lines that are now transformed into modern fractioned lines start from the floor and flow on around the shell of the structure and help create the fireplace and other fixed elements of architecture. They then continue to join the shell lines and go further up in the structure and finally reunite with bright fractioned lines in the ceiling.

Plan to move lines moving architectural elements created during the whole atmosphere and eventually found alive and vibrant atmosphere created has resulted. The different life experience that space as the main employer demands for him has brought.



- Plan
- | | | |
|-----------------|-------------------|-----------------|
| 1. Entrance | 6. Master Bedroom | 11. Patio |
| 2. Kitchen | 7. Walk in Closet | 12. Home Office |
| 3. Sitting Room | 8. Bathroom | 13. Gym |
| 4. Living Room | 9. Washroom | 14. Bathroom |
| 5. Dining Room | 10. Guest Room | |

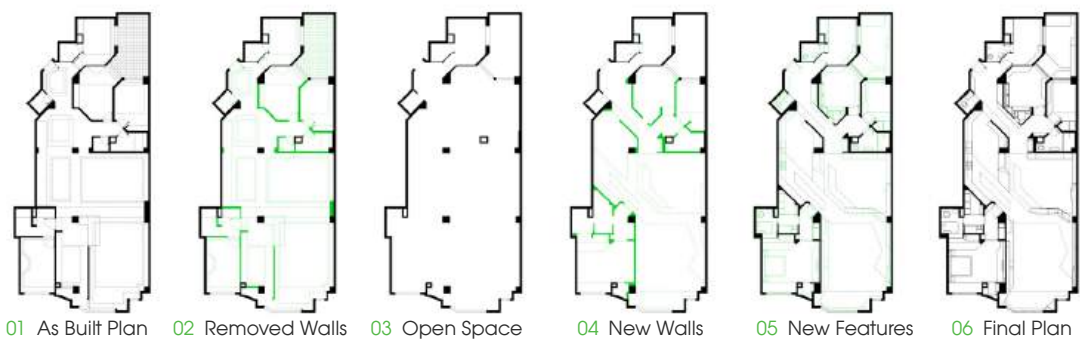


Section A-A



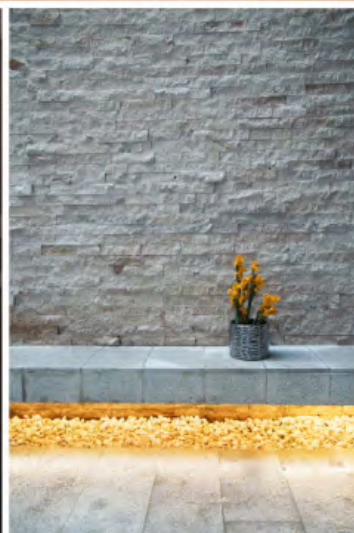
Section B-B

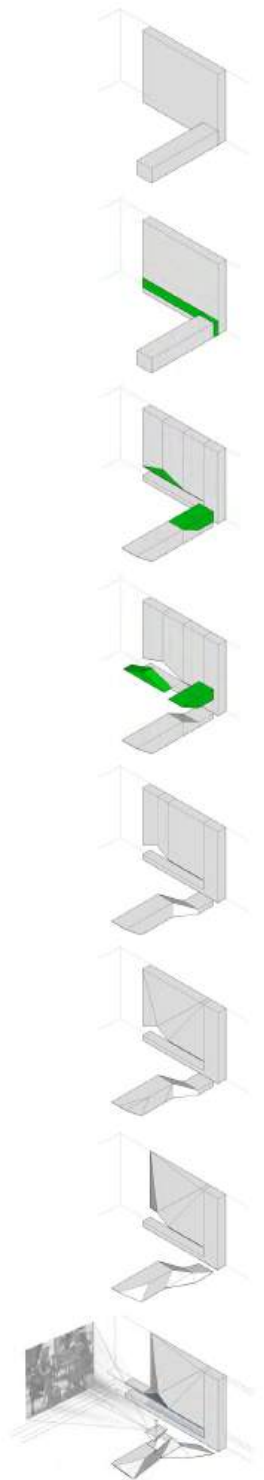




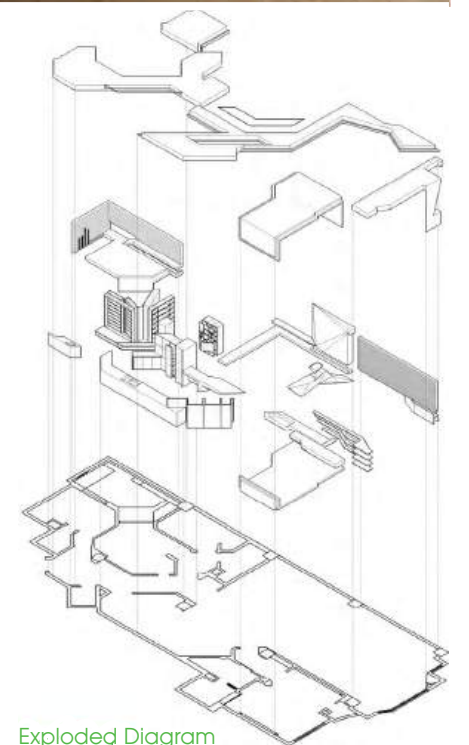
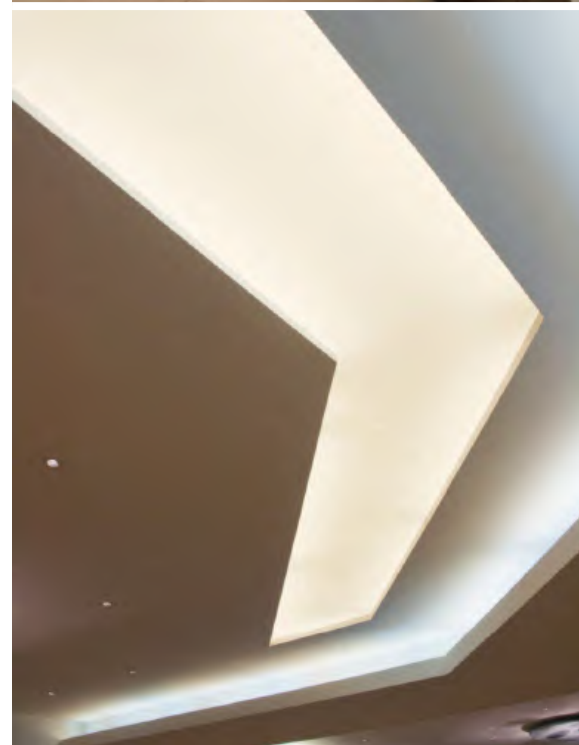
01 As Built Plan 02 Removed Walls 03 Open Space 04 New Walls 05 New Features 06 Final Plan

Plan Recreation Process





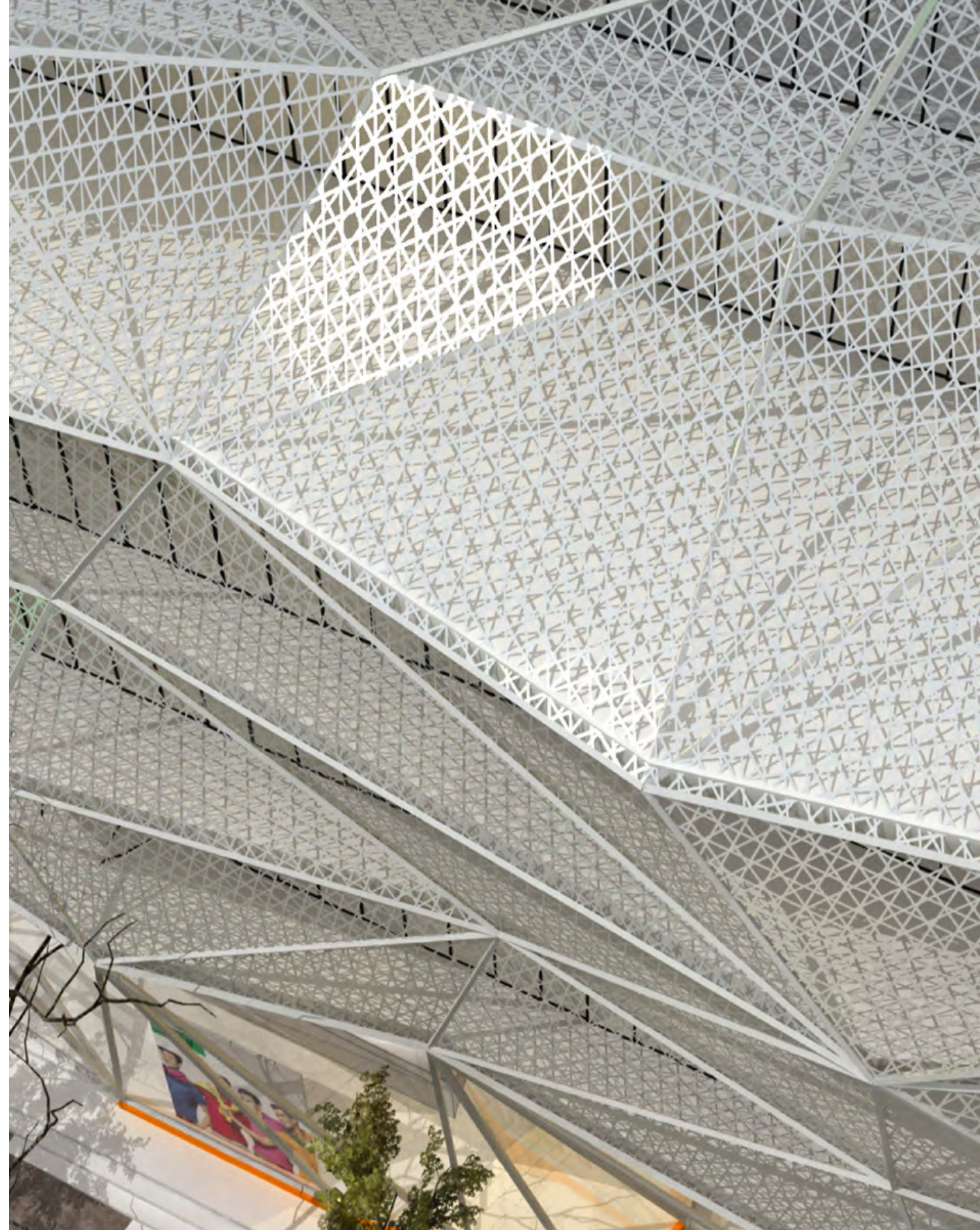
Transformation Process of the Fireplace and Projection Box



Exploded Diagram

034

Benetton Commercial &
Administrative Complex
TYPE: Commercial & Administrative
CLIENT: International Company of Benetton
SIZE: 4800 sqm
LOCATION: Tehran, Iran
STATUS: Design, Competition
DATE: 2009





Let's talk about colors: The function of color has a particular place in the Iranian culture and is in accordance with Iranian art and architecture.

In the Iranian culture and even in special religious ceremonies, there is yet the noticeable presence of symbolic colors presenting different characteristic and personage. Iranian custom involves pure colors that shine exclusively in the sunlight. The "Oasis" is slidable vertical windows in the family sitting area of Iranian traditional houses; it allows the pleasant light and air to enter the house through the colored triangular glasses. Iranian ceramics have bright and unique colors that have granted buildings with elegance and colorful paintings in different time periods.

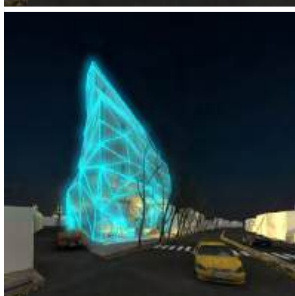
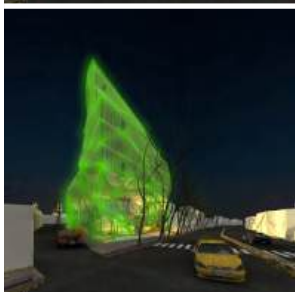
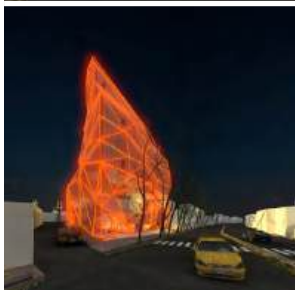
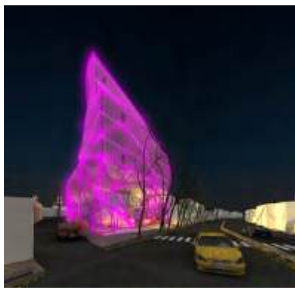
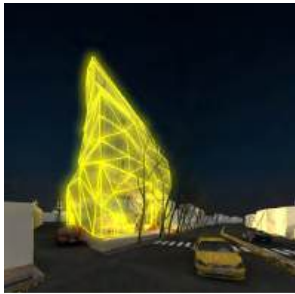
The phenomenon of architecture like any other art phenomenon has an inexpressible but law-abiding part. This inexpressibility is nothing but the architect's feelings and his architectural understanding that is achieved by placing him or herself as a user in the designed space during the designing and planning process. Nowadays wardrobe is considered a man's second skin presenting as a sign of age, social conditions, environmental and geographical circumstances of living.

The Design of the commercial and office building of Benetton is a design of a searching space where individual opinions and ideas can provide this important element of today's modern life.

Different conditions were faced during the design process of the building.

Firstly, the total net area percentage for the first and second floors is 80% of the total site and for the third, fourth and fifth floors it has a value of 60% and for the sixth, seventh and eighth floors it is 45%. This structure creates a broken volume of space in the total site area. However, by using the second skin as a crust the design was given a united volume. This skin gives the building a translucent appearance in order to make it brighter. This pattern and layout is an abstract form of thread ornament using in modern weaving.





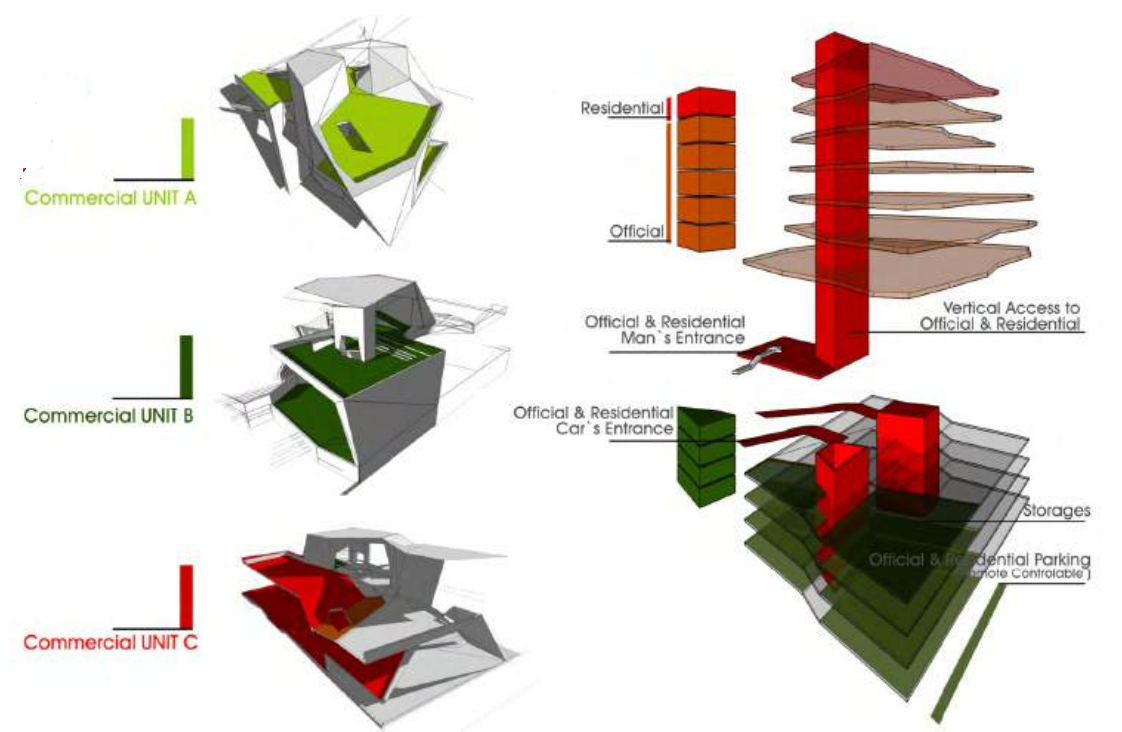
Plan (Level +1.80) / Commercial



Plan (Level +4.50) / Commercial



Plan (Level +8.70) / Commercial



032

Local Museum Of Azarbaijan
TYPE: Cultural
CLIENT: East Azarbaijan CHTO
SIZE: 25000 sqm
LOCATION: Tabriz, Iran
STATUS: Design, Competition
DATE: 2009

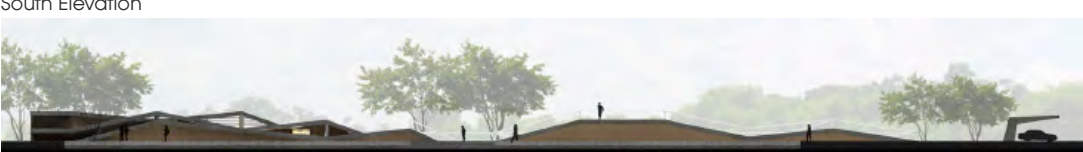
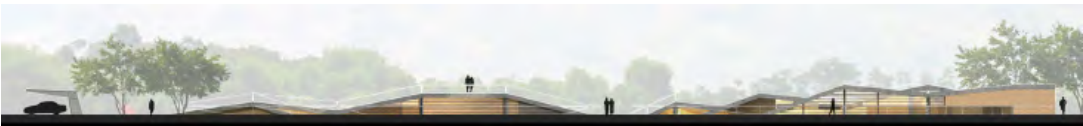


Most Iranian museums are houses or old buildings that, like the objects and works that are taken, sit aging on them and protect the patience and dignity of their peers. The experience has proven that visitors are delighted with the visit of these museums, because old Iranian buildings are designed with respect to human feelings and sentiments, and therefore blend the senses with the human mind so that they can find the result of the transcendence of their soul.

New museums built in Iran over the past few years, such as the Museum of Ancient Iran, unfortunately, do not have the task of protecting and guarding the objects in it, and as Bani's prison guard protects their prisoners, these modern mankind They are far more distant than humans, without inheritance from their ancestors.

These museums have become exhibitions in which visitors feel that the museum is a place to go and see and go. An architecture that has a significant impact on the culture of society has the duty to make the visitor eager for a moment to slow down, think, analyze, and ultimately produce results. Defining the competition was an opportunity for us to give religion to today's Persian, to the Iranian culture, to everything that has existed on Iran's soil and to the archaeological potential of it, as well as to everything that is expected on the soil of Iran. The ability to spend time.

We would like to take our responsibility in the language, culture and music of the Azeri people and say that we are looking forward to making the art of this land more and more enriching our Iranian art.



South Elevation

North Elevation



029

Jamshidieh Residential Apartment

TYPE: Residential

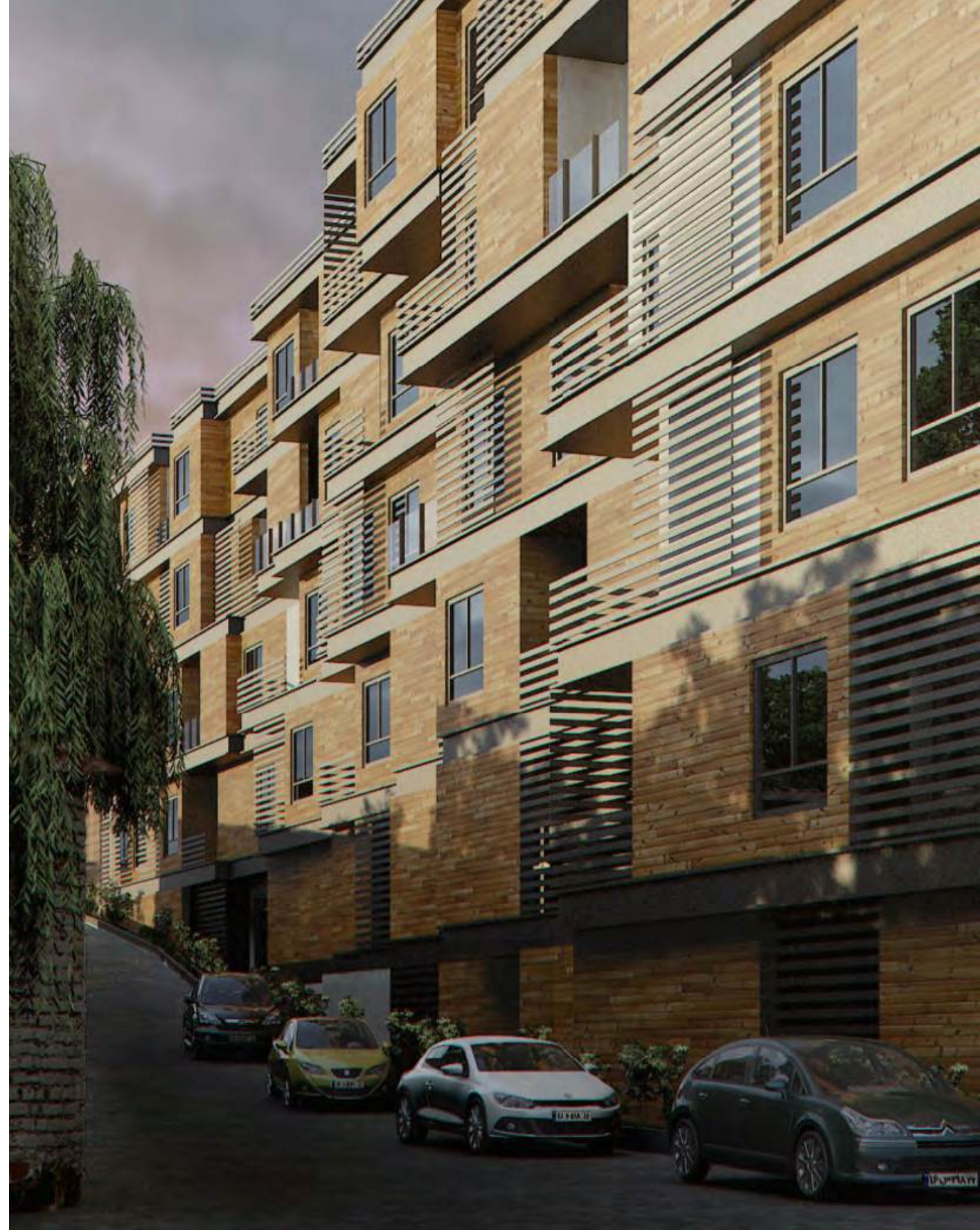
CLIENT: Mr. Amiri, Mr. Mazlounian

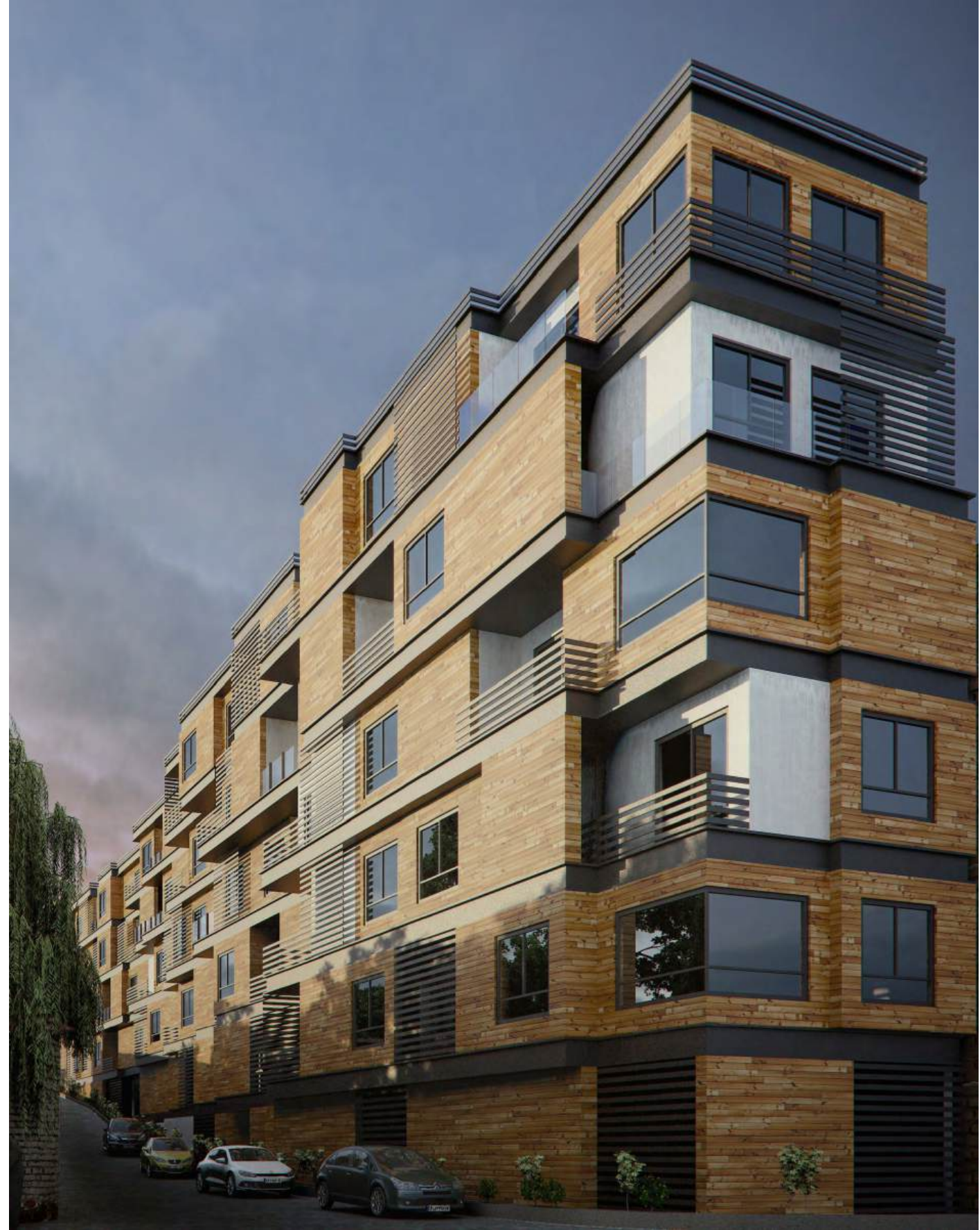
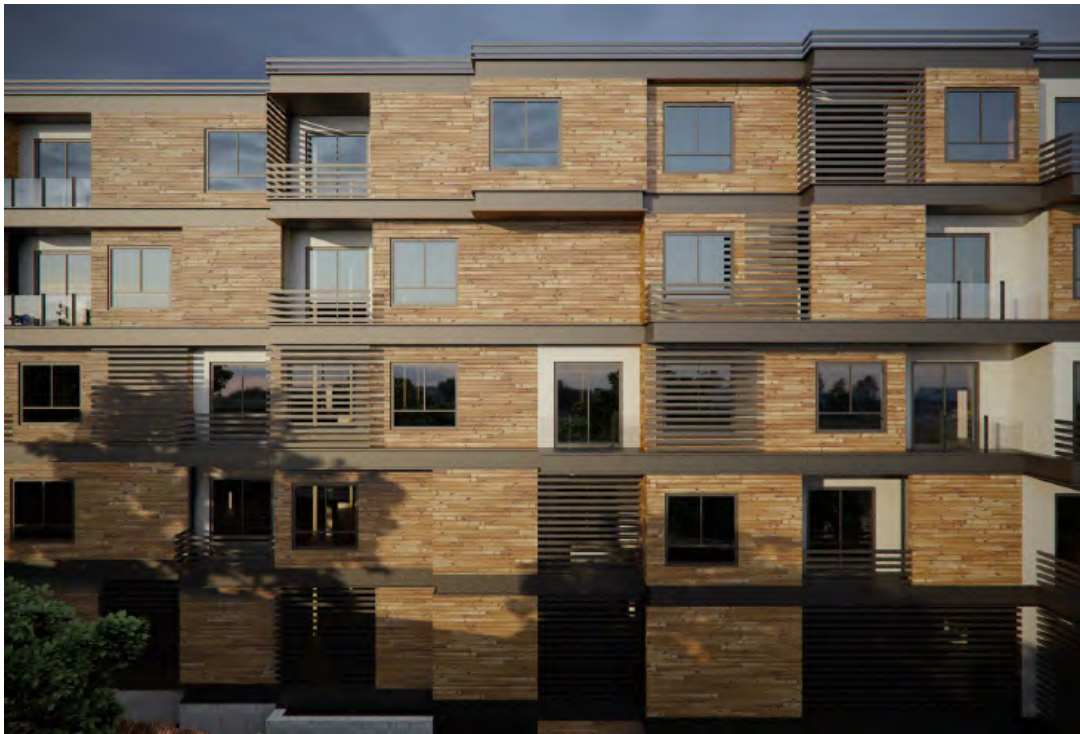
SIZE: 4000 sqm

LOCATION: Tehran, Iran

STATUS: Design

DATE: 2009





013

Arghavan Residential Apartment

TYPE: Residential

CLIENT: Mr. Mazlounian

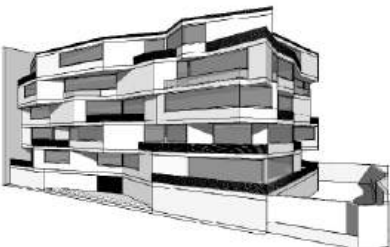
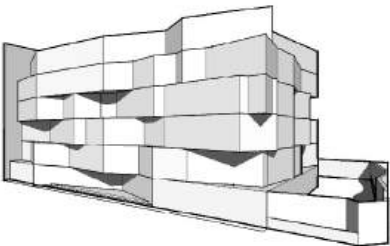
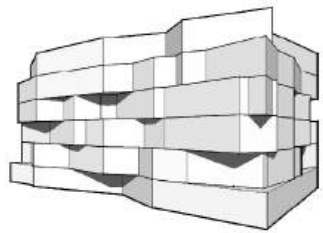
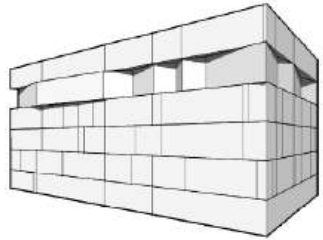
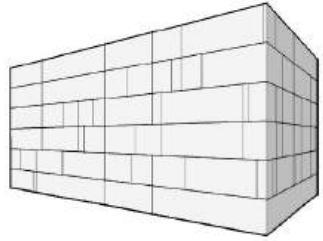
SIZE: 4800 sqm

LOCATION: Tehran, Iran

STATUS: Design

DATE: 2008





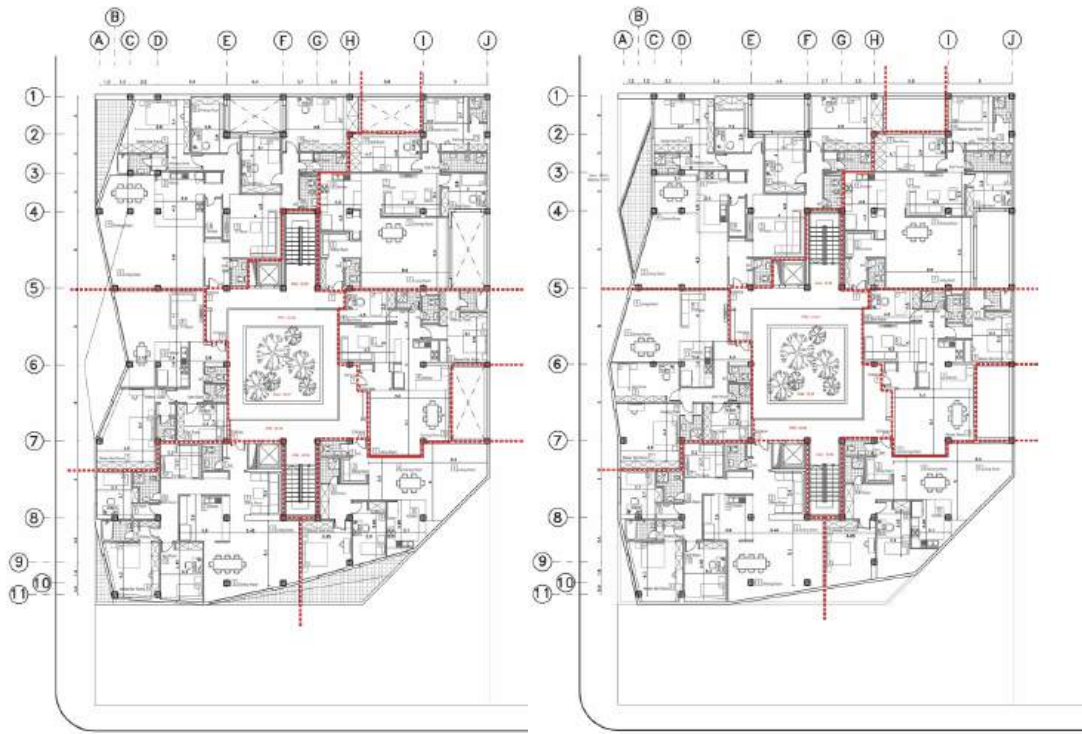
As requested by the client, the design of the project differs from an ordinary residential building in order to fulfill all the requirements.

Although the project originally contained only two southern and western facades, it attempted to design the building from a very voluminous purpose. The main lines of the volume and facade with forward and backwardness create a small balcony or small garden for upper floors or canopies for lower floors.

Although the movement of the lines of the line seems to be complex and random at first glance, however, these lines are arranged in a straight line and are mainly along the vertical; even the edge of the sliding windows of the building is in harmony with these lines and defects. They are Materials consist of facades, wood and ceramics that modify the cool nature of the existing geometry. There are 6 residential units in each floor, of which only 2 are of brigade type, and 4 other units have a different area and design due to the direct enclosure with volume bodies. The last floor is divided into 3 residential units (penthouses).

This design provides an interesting facade enhancing on property outline at the street.





008

Noor Garden Complex

TYPE: Multi- Purpose

CLIENT: Tehran Beautification Organization

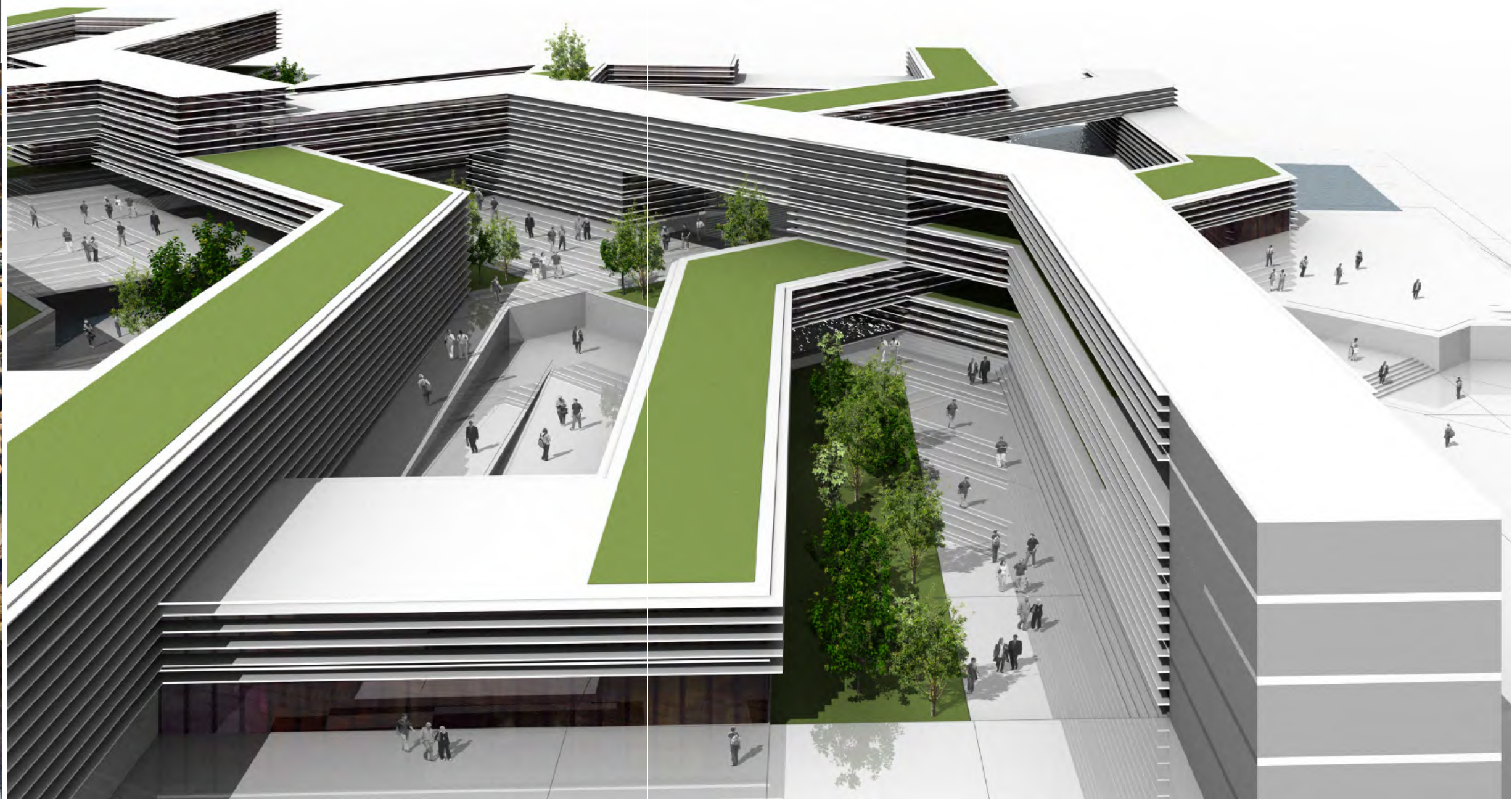
SIZE: 200000 sqm

LOCATION: Tehran, Iran

STATUS: Design, Competition

DATE: 2007





Main Concept



Garden- Shopping



Cultural Path



Hotel & Commercial



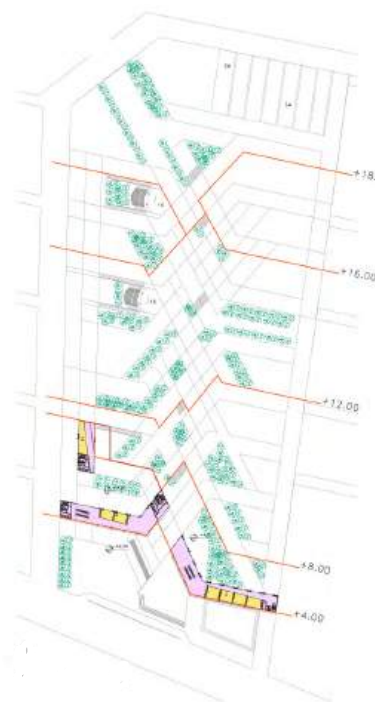
Media Tech



Sports & Recreational



Result



First Floor Plan



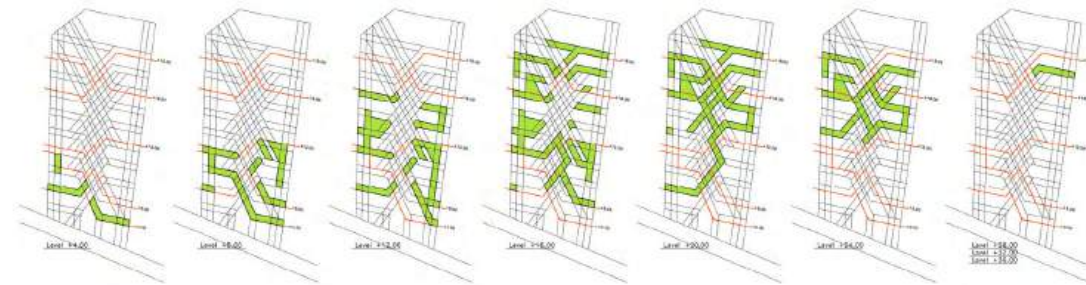
Second Floor Plan



Third Floor Plan



Forth Floor Plan



Level +4.00

Level +8.00

Level +12.00

Level +16.00

Level +20.00

Level +24.00

Level +28.00

Functional Area Diagram

Level +32.00
Level +36.00

