





**KOUROSH HAJIZADEH**  
**P O R T F O L I O**  
General information and a selection of Experiences

Not only form follows function,  
but also form follows  
**the space which is created by an event.**

Kouros Hajizadeh

**HAJIZADEH & ASSOCIATES**

حاجی زاده و همکاران

**P O R T F O L I O**

General information and a selection of Experiences

A p r i l 2 0 1 7



CHAPTER 01  
General Information





## Kourosh Hajizadeh

Born in 1975 - Tehran

### Ph.D. student in Architecture,

Islamic Azad University, Sciences & Research Campus, Tehran, Iran;

### Master of Arts in Architecture

from Islamic Azad University, Tabriz branch with excellent degree

### Member of Islamic Azad University faculty

#### Artistic activities:

- Sketching exhibition from old works and buildings of Tabriz, 1997 in Mani gallery of Tabriz.
- Sketching exhibition from Iran's desert old buildings and works, 1998 in Islamic Azad University, Tabriz branch.
- Holding painting exhibition with the subject of Iran's noble culture, 2000, organization of Islamic Culture and Guidance, Tabriz house of culture.

#### Authoring:

Authoring and sketching of "Doomann" book with subject of looking at forgotten cultures and values of city of Tabriz.

published in 2001, Ministry of Housing & Urban Development

The Urban Development & Revitalization Organization

#### Professional works at consulting engineers:

- Working at **Arseh consulting engineers** (Tabriz branch), 1994-1996  
Tabriz master plan, co-designer
- Working at **Emarat-e-Khorshid consulting engineers**, 2000-2002.  
Administrative building of Zarsim factory( city of Saveh), responsible of designing.  
Interior design of Zarsim factory central building (Tehran), co-designer.  
Yazd commercial complex, co-designer.
- Working at **Shirdel & A consulting engineers**, 2002-2003  
Iran's Embassy in Brazil, co-designer.
- Working at **Naghsh-e-Jahan Pars consulting engineers**, 2003-2007  
Garden of Gazvin's Luminaries, responsible of designing.  
Administrative park of Pardis new city, responsible of designing.  
Competition of Republic Administrative-Commercial Complex, co-designer.  
Shinno recreational-sport complex, co-designer.  
Consul building of Foreign Ministry, co-designer.  
Master plan of Abbas Abad lands, co-designer.  
Master plan of Imam Khomeini Mosala lands, co-designer.  
Designing of southern square and cultural-commercial complex of Imam Khomeini Mosala, responsible of designing.
- Founding of **Hajizadeh & Associates consulting Engineers**, 2008.

#### Teachings at Universities:

- Islamic Azad University- Tabriz branch, 1996-2000
- Islamic Azad University- Qazvin branch, 2003-2013
- Islamic Azad University- Tehran central branch, 2004-2010 & 2016
- Soureh university of Tehran, 2008
- Islamic Azad University- Garmsar branch, 2011 until today
- Islamic Azad University- Bandar Abbas branch, 2011-2012
- Tehran university- Faculty of fine arts, 2012 until today
- Iran University of Science and Technology, 2013-2014
- Islamic Azad University- Dubai branch, 2016-2017



## Awards:

- 1999 Iranian National Botanic Garden - 1st place
- 2003 Urmieh Enghelab Square - Honorable Mention
- 2004 Entrance Bridge fo Baharestan new town - 1st place
- 2004 Clamatic House - 3rd place
- 2005 War Museum (Holy Defense) - Honorable Mention
- 2005 Bam's Municipality - Honorable Mention
- 2006 Saderat Bank elevation - Honorable Mention
- 2006 Tabriz Carpet Trade Center - Honorable Mention
- 2006 Safaeieh - Yazd Commercial & Housing Complex - Honorable Mention
- 2007 National award - 3rd place
- 2007 Isfahan University Entrance - 2nd place
- 2008 2050 House - 2nd place / Four Square House Design Problem
- 2008 Azerbaijan Museum - 2nd place
- 2008 Khuzestan Construction Engineers Organization Building - 1st place
- 2008 Abadeh Valiasr Square - Honorable Mention
- 2008 Qazvin City Hall - Honorable Mention
- 2009 Shams-e-Tabrizi Monument & Cultural Center - 1st place
- 2009 Gylan Industrial Building Commercial Center - 3rd place
- 2010 Sabzevar Baagh Bazaar ( Commercial Center ) Alt 01 - Honorable Mention
- 2010 Sabzevar Baagh Bazaar ( Commercial Center ) Alt 02 - Honorable Mention
- 2010 Velayat Garden Gate & Entrance - Honorable Mention
- 2011 Haghani Commercial & Official Building - 2nd place
- 2011 Neyshabur Hotel & Commercial Complex - 3rd place
- 2011 RANG Boutique - Runner-up in 4th Iranian Interior Architecture Award 2011
- 2012 Entrance of Golgohar Industrial the Minaral Complex - 2nd place
- 2012 Monument of Golgohar Industrial the Minaral Complex - 1st place
- 2012 Tehran's Sun Commercial & Official Complex - 2nd place
- 2013 Shams-e-Tabrizi Shrine - 1st place
- 2013 Padideh-e-Kish Multi Complex - 3rd place
- 2013 Shams-e-Tabrizi Shrine - Cultural project of the year  
Nominated of Middle East Architect Award 2013
- 2013 Tehran's Sun Commercial & Official Complex - Commercial project of the year  
Nominated of Middle East Architect Award 2013
- 2013 Architect of year 2013 in Middle East -  
Winner of Middle East Architect Award 2013
- 2014 Neyshabur Hotel & Commercial Complex - Hospitality project of the the year  
Nominated of Middle East Architect Award 2014
- 2014 Enghelab Square - Honorable Mention
- 2014 Liget Budapest International Design - Finalist
- 2014 Let Them Be Creative (bench design) - Jury Selected
- 2015 Tokyo Music Center - Public project of the year  
Winner of Middle East Architect Award 2015
- 2015 Tokyo Music Center - Future project of the year  
Nominated of Asia Architectural Award 2015
- 2015 Jordan Tower - Commercial project of the year  
Highly Commended of Middle East Architect Award 2015



- 2015 Gateway of Gilan University (alt 01) - 1st place
- 2015 Gateway of Gilan University (alt 02) - Honorable Mention
- 2016 IPMI Facade Design - Honorable Mention  
Nominated of Middle East Architect Award 2016  
(Sustainable Project of The Year)
- 2016 SHILAT Square Design Competition - 2nd Place
- 2016 Liberty Museum - Freedom To The People & The Objects - Top 50 Finalist
- 2016 Young Architect of The Year - Amir Hossein Hajizadeh  
Nominated of Middle East Architect Award 2016
- 2016 Boutique Architecture Firm of The Year  
Highly Commended of Middle East Architect Award 2016





# ARCHITECT

MIDDLE EAST

## awards 2013

Architect of the Year, Middle East  
Kourosh Hajizadeh - Hajizadeh & Associates

Middle East Award Architect



# ARCHITECT

MIDDLE EAST

NEWS, DATA, ANALYSIS AND STRATEGIC INSIGHTS FOR ARCHITECTS IN THE GCC

**p2 / FRONT**  
French designer  
obsessed with Burj  
Khalifa

**p12 / AWARDS**  
Middle East  
Architect Awards -  
complete results

**p38 / SCIENCE**  
Sustainability  
reaches new levels

**EXPO**  
Dubai  
celebrates  
2020 win  
**/p20**

**p52 / FOCUS**  
Designing a hospital  
for children

**p69 / TOURISM**  
Grand plans for  
Dubai Corniche

**POWER 50**  
WHO MATTERS IN  
THE WORLD OF  
ARCHITECTURE



INFO GENERA

# KOUROSH HAJIZADEH

## ARCHITECT OF THE YEAR 2013



# 50

# POWERS

To continue our celebration of the most talented people in the architectural profession across the region we are spotlighting the 50 most influential with regard to the Middle East. These include principals, designers and engineers as well as architects and we have included international "starchitects" as well as those whose impact is felt at a more

whose impact is felt at a more local level. As our Middle East Architect Awards recognise the top people across the business many of those featured in the coming pages are past winners. We have also recognised the social impact of the work of an architect, as well as the importance of specialist fields such as sustainability and the conservation of heritage.

**MEA**  
celebrates the  
people that  
have shaped the  
architecture  
of the  
Middle East

- |                      |                    |                       |                                 |                       |                      |                       |                            |                        |                         |                         |                          |                     |
|----------------------|--------------------|-----------------------|---------------------------------|-----------------------|----------------------|-----------------------|----------------------------|------------------------|-------------------------|-------------------------|--------------------------|---------------------|
| 1<br>ADRIAN SMITH    | 2<br>ZAHA HADID    | 3<br>BRIAN JOHNSON    | 4<br>MURAT & MELKAN TABANLIOGLU | 5                     | 6<br>NORMAN FOSTER   | 7<br>AGI ARCHITECTS   | 8<br>GEORGE EFSTATHIOU SOM | 9<br>RAJ PATEL         | 10<br>MICHAEL FOWLER    | 11<br>SHERIF ANIS       | 12<br>TAREK ABU SUKHEILA | 13<br>FRANK GEHRY   |
| 14<br>ADNAN SHARAFI  | 15<br>YAHYA JAN    | 16<br>MOHAMAD ALASSAM | 17<br>FARIBORZ HATAM            | 18<br>SHAMS NAGA      | 19<br>ROGER NICKELLS | 20<br>AHMET SAFFARINI | 21<br>MARTIN DUFRESNE      | 22<br>KUROSH HAJIZADEH | 23<br>JEAN NOUVEL       | 24<br>PEDRAM RAD        | 25<br>RASHAD BUKASH      | 26<br>NOUD VEEGER   |
| 27<br>TOM BOWER      | 28<br>TIM MAKEOWER | 29<br>HENNING LARSEN  | 30<br>HARRY DOWNIE              | 31<br>STEFAN FRANTZEN | 32<br>DAVID STANFORD | 33<br>ROBERT COOKE    | 34<br>IBRAHIM MOHAMMED     | 35<br>SANDRA WOODALL   | 36<br>EMILE HABIB       | 37<br>YAZEED ABOUALROUS | 38<br>SALIM HUSSAIN      | 39<br>SERGIO PADULA |
| 40<br>NIGEL CRODDOCK | 41<br>COLIN DOYLE  | 42<br>LEO A DALY III  | 43<br>DANNI BTERRANI            | 44<br>SHAWN BASLER    | 45<br>BERNARD KHOURY | 46<br>REM KOOLHAAS    | 47<br>ROB WATSON           | 48<br>NIGEL ECKERSALL  | 49<br>ABDULLA AL SHAMSI | 50<br>TOM WRIGHT        |                          |                     |



# POWER LISTS

CELEBRATING THOSE  
WHO SHAPE DESIGN  
ACROSS THE GCC  
AND BEYOND



This year the Middle East Architect power list is in two parts - the top 10 international figures who have a huge influence on the region and the 40 who have a continued presence in the GCC and show a commitment to this part of the world.

As well - although the listing can not help but be in some parts subjective - factors such as numbers of projects, office locations and locally - based staff have also been taken account. Those directly responsible for design and concept form the list not company executives.

This is because it is inspiration, innovation, social awareness, ability to understand and develop sustainability and desire to do what no-one else has ever achieved which is at the heart of the very best design professionals.

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**KOUROSH  
HAJIZADEH**

**FOUNDER  
HAJIZADEH PARTNERS**

Voted Middle East Architect of the Year for 2013 Kourosh Hajizadeh has been instrumental in developing projects which emphasise the history and culture of his native country of Iran.



# POWER LIST 2016



CELEBRATING THOSE WHO SHAPE DESIGN ACROSS THE MIDDLE EAST AND BEYOND

The list is in two parts-the top 10 international figures who have a huge influence on the region and the 40 who have a continued regional presence and continue to demonstrate an inspired commitment to this part of the world

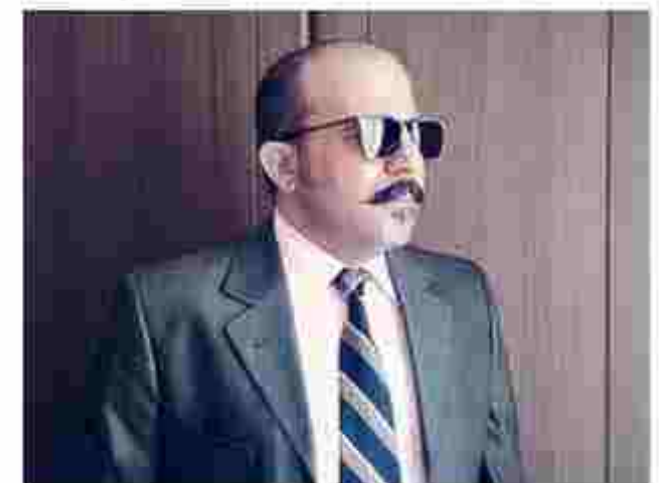
As well-although the listing can not help but be in some parts subjective-factors such as numbers of projects, office locations and locally based staff have also been taken into account

This is because in architecture it is inspiration, innovation, social awareness, ability to understand and develop sustainability and the desire to do what no-one else has ever achieved which are at the heart of the very best professionals

**Kourosh Hajizadeh**  
 Founder of Hajizadeh and Associates

**25**

Voted winner of the "Public Sector Project of the Year at the Middle East Architect Awards for a music hall project Kourosh Hajizadeh has been instrumental in developing projects which emphasise the history and culture of his native Iran



The most impressive people in Middle East Architecture by "Architect" magazine through these years  
 January 2016 / Volume 10 / Issue 01



JANUARY 2017 / VOLUME 11 / ISSUE 01

# ARCHITECT

MIDDLE EAST

NEWS, DATA, ANALYSIS AND STRATEGIC INSIGHTS FOR ARCHITECTS IN THE GCC



# 25

## Kouros Hajizadeh

founder of  
Hajizadeh & Associates

A former Architect of the Year **Kouros Hajizadeh** founded his own studio in Tehran. He has been instrumental in creating buildings which emphasise the history and culture of Iran.



The most impressive people in Middle East Architecture by "Architect" magazine through these years  
January 2017 / Volume 11 / Issue 01

## Exhibitions:

- 2005 Exhibition of selected works in the competition of "War Museum (Holy Defense)"  
Tehran university - Faculty of fine arts
- 2006 Exhibition of selected works in the competition of "Tabriz Carpet Trade Center"  
Enghelab Hotel
- 2007 Exhibition of selected works in the competition of "National award"  
Niavaran cultural center
- 2007 Exhibition of selected works in the competition of "Isfahani University Entrance"  
Isfahan university
- 2008 Exhibition of selected works in the competition of "2050 House"  
Islamic Azad University - Tehran central branch
- 2008 Exhibition of selected works in the competition of "Abadeh Valiasr Square"  
Abadeh city hall
- 2008 Exhibition of selected works in the competition of "Qazvin City Hall"  
Qazvin city hall
- 2009 Exhibition of selected works in the competition of "Gilan Engineers Club"  
Rasht Construction Engineers Organization Building
- 2009 Exhibition of selected works in the competition of "Shams-e-Tabrizi Monument & Cultural Center"  
Islamic Azad University - Tabriz branch
- 2010 Exhibition of selected works in the competition of "Sabzevar Baagh Bazaar"  
Sabzevar Urban Development & Revitalization Organization
- 2010 Exhibition of selected works in the competition of "4th Iranian Interior Architecture Award 2011"  
Azadi Hotel
- 2012 Exhibition of selected works in the competition of "Entrance of Golgothar Industrial Complex"  
Space Cultural institute
- 2013 Exhibition of selected works in the competition of "Shams-e-Tabrizi Shrine"  
Shams institute
- 2013 Exhibition of selected works in the competition of "Padideh-e-Kish Multi Complex"  
Kish cultural center



## ■ Lectures:

- 2007 "Construction Industry Trade Center" confrence  
Islamic Azad University - Qazvin branch
- 2010 "Shams -e-Tabrizi" confrence  
Islamic Azad University - Tabriz branch
- 2011 "Architecture & City" confrence  
Islamic Azad University - Hidaaj branch
- 2012 From concept to experience  
Tehran University - Faculty of fine arts
- 2012 Architectural Design Process  
Tehran University - Faculty of fine arts
- 2013 "Kourosh Hajizadeh's works" Design Process  
Islamic Azad University - Qazvin branch
- 2013 "Kourosh Hajizadeh's works" Design Process  
Kamalolmolk University - Noshahr
- 2013 "Shams -e-Tabrizi" competition confrence  
Tehran University - Faculty of fine arts
- 2014 Design Process in Projects of "Kourosh Hajizadeh's works"  
Tehran University - Faculty of fine arts
- 2014 A day with "Kourosh Hajizadeh's works"  
El Goli Historical Garden - Tabriz
- 2014 "The Narration of Well Known Story"  
Islamic Art of Tabriz University
- 2014 Design Process in Projects of "Kourosh Hajizadeh's works"  
Islamic Azad University - Ramsar branch
- 2014 "Contemporary Art"  
Pars Art & Architecture University

- 2014 Form Context / Body in Form  
Shahr -e- Raz Architect House - Shiraz
- 2014 Reviewing "Kourosh Hajizadeh" Architecture Projects  
Arasbaran Cultural Center - Tehran
- 2014 Homage to "Architect Day"  
Islamic Azad University - Eyvanekei branch
- 2014 UIA 2014 "Health City - Happy City"  
Moallem Cultural Center - Qazvin
- 2014 A day with "Kourosh Hajizadeh"  
Islamic Azad University - Hamedan branch
- 2014 The Essence of Form in Design  
Tehran University of Art, Farabi Hall
- 2015 Design Process in Architectural Competitions  
Qazvin, Cultural Heritage Hall
- 2015 Reconnecting Cultures through Contemporary Architecture  
Dubai , Leaders in Architecture MENA , Sheraton Jumeirah Beach Resort
- 2015 Contextual Architecture  
Iranian Architecture Center , Tehran
- 2015 "Architecture Design"  
Iranian Architecture Center
- 2015 "What Happens in Boutique Architecture Firms?"  
Islamic Azad University - South Tehran branch - Tehran
- 2015 ARCHITECTURE ...  
from an idea to a project in a city  
Hormoz Hotel - Bandarabbas
- 2016 "Contextual Architecture" in Kourosh Hajizadeh's works  
Negin -e- Naghshe Jahan Hall - Isfahan

- 2016** "Monumentalism in Tehran's Urban Space"  
Art & Culture Hall - Tehran
- 2016** Architecture or City?  
Islamic Azad University - Arak branch
- 2016** "Architect Roll"  
Architecture in a new expression  
Iranian Architecture Center
- 2016** Architecture is a process, not a product  
Islamic Azad University - Boakan branch
- 2016** Homage to the Architect Day  
Standard hall - Tabriz
- 2016** Concept & Design Process  
Urmieh Cultural Complex - Shams-e Tabrizi Hall - Urmieh
- 2016** 4th National Festival of Architecture  
Avini Hall - Sari
- 2016** Architecture, City & People  
Islamic Azad University - Boroojerd branch
- 2016** Leaders in Landscape  
World Trade Center - Dubai
- 2016** Contextualism in Contemporary Architecture  
Amol Ministry of Culture and Islamic Guidance Hall - Amol
- 2016** Contextualism in Contemporary Architecture  
Iranian Red Crescent Hall - Rasht
- 2016** The First Festival of Creative City  
Tabriz International Exhibition Hall - Tabriz
- 2017** This is my story  
Tehran Art University - Tehran

## ■ Workshops:

- 2014 Homage to the Brick  
Islamic Art of Tabriz University
- 2015 Design Process (No. 01)  
"Hajizadeh & Associates"s office - Tehran
- 2015 Design Process (No. 02)  
"Hajizadeh & Associates"s office - Tehran
- 2015 Gateway of Gilan University Competition  
"Hajizadeh & Associates"s office - Tehran
- 2015 The Basic Foundations in Architecture  
"Hajizadeh & Associates"s office - Tehran
- 2015 Archisystems  
AGi Architcts + Hajizadeh and Associates  
University of Tehran - Tehran
- 2016 Liberty Museum in New York  
"Hajizadeh & Associates"s office - Tehran

## ■ Jury Member

- 2014 The light design competition
- 2015 The handhold design competition  
Art University
- 2015 "Qazvin Islamic Azad University" square design competition  
Qazvin municipality
- 2016 Emerging Arch competition - Chapter 01 - Urban Spaces  
AOA Magazine
- 2016 IRAN's Building of The Year  
AOA Magazine

## ■ Media Program

- 2014 Impact of architectural competition system on  
advancement of modern architecture process  
Radio Farhang ( Culture Radio ) - Echo of the city
- 2015 Iranian Contemporary architecture  
PRESS TV



## ■ Associates: Consultants

Literary Consultant



**Parastoo Seyed Almasi** - 1978  
Ph.D. Student in Literature

Architecture Consultant  
**Architects**



**Mehdi Seyed Almasi** - 1979  
Ph.D. in Architecture

**Lead Architect**



**Amir Hossein Hajizadeh** - 1990  
Master of Architecture

Associate



**Mehran Motamedi** - 1975  
Master of Architecture



**Arezoo Izadyari** - 1985  
Ph.D. student of Architecture



**Reza Eftekhari** - 1988  
Bachelor of Architecture



**Mohammad Azizi Pour** - 1987  
Master of Architecture



**Arash Shabahang** - 1990  
Master of Architecture

**Engineers**



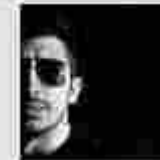
**Mehran Razzaghi** - 1977  
Ph.D. in Structural - Earthquake Engineering



**Reza Razzaghi** - 1981  
Ph.D. in Mechanical Engineering



**Ahmad Karimi** - 1974  
Msc. in Electrical Engineering



**Hossein Setareh** - 1992  
Master of Architecture



**Mehdi Yousefi** - 1991  
Bachelor of Architecture



**Hamidreza Memarian** - 1990  
Bachelor of Architecture



**Sepehr Maleki** - 1985  
Bachelor of Architecture



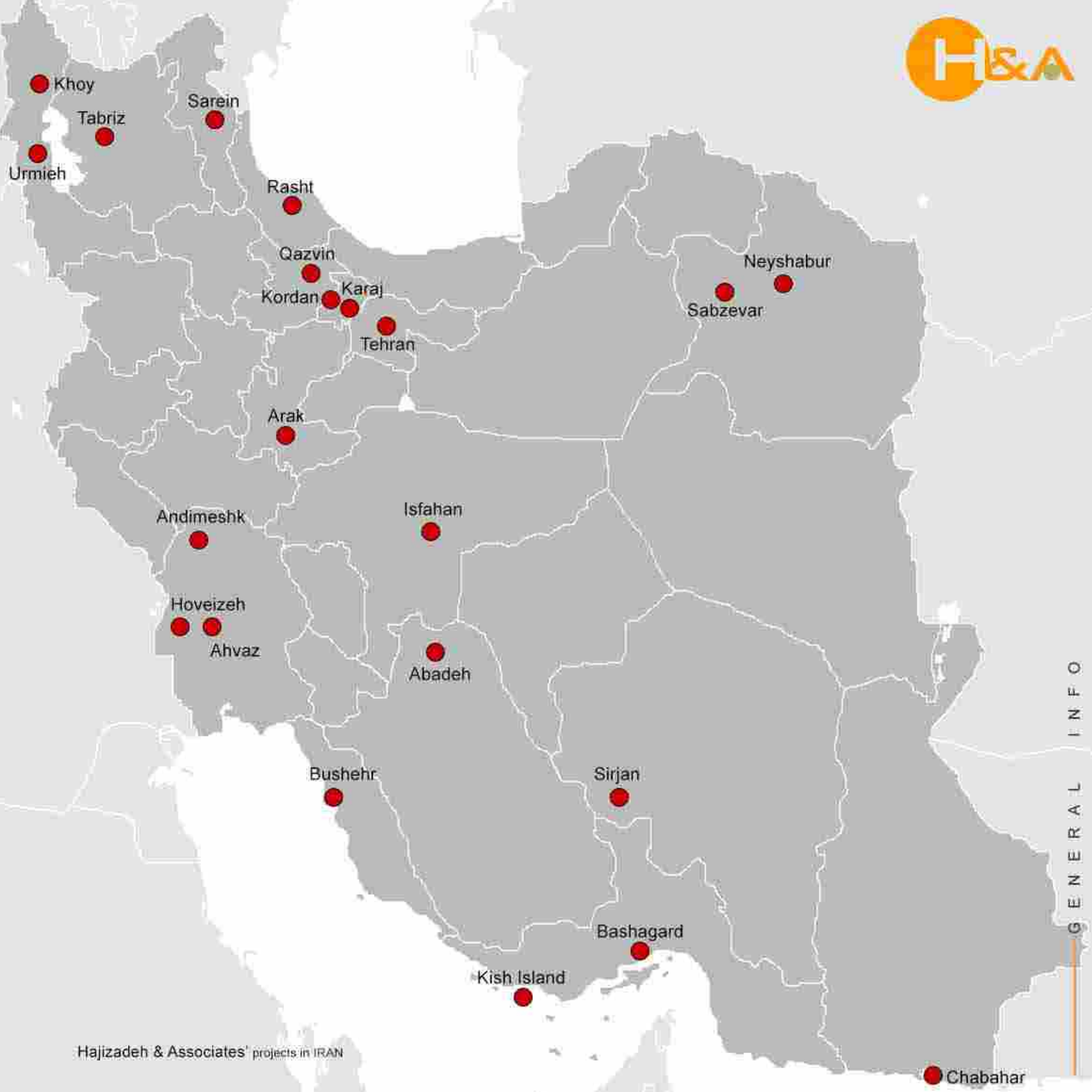
**Elena Baharloo** - 1984  
Bachelor of Architecture



Hajizadeh & Associates' projects and events whole the world

**"Hajizadeh & Associates"** architectural studio was founded in 2008 by the aim of creating a logical relation between people and the city in a local context, and with an international language of art and in this regard has gained many precious experiences. The most of much importance experience among many other experiences at this studio is participating in numerous architectural competitions in Iran and abroad as well. Continuous participating in architectural competitions is significant for this studio, not only for the aim of being the winner in a competition, but also for problematizing the context. So there's a continuous route and a special connecting line between all approaches and projects, and various forms and projects are formed on the basis of a general idea that leads to various and different strategies. Analysis process is based on episteme of one main goal, which is **"Passing the Bounding Variegation of Populism"**, and reaching to the active limit of the project. So environmental elements such as context, people, social texture (structure), climate, and also finding an answer for what a client wants, are considered in an ecologic, culture-oriented design. What makes architectural competitions exciting to us is a pedagogical attempt and experiment for compiling a process and being a compiler. The aim of participating in this competition is an endeavor for developing another connection between these works. Presenting styles of this studio are expanded tools that include elements as active members of environmental icons. So in a genealogical study, the relation between them contains a general idea; **"Passing from (through) Public and Massive Elements of Environment to reach the Individuality and Compiling of Interactive Space"**.





Not only does the form follow function,  
but also form follows  
**the space which is created by an event.**

Kouros Hajizadeh

CHAPTER 02  
selected Competitions & Projects

# Shams -e- Tabrizi's Shrine & Cultural Center Competition - 1st place

Nominated of Middle East Architect Award 2013 ( Cultural project of year )  
 Khoy - 2013

The proposal was a competition entry in year 2012 developed for the " Tomb of Shams-e Tabrizi " , the great Iranian Poet and Sufi.

The Site of the project was located in the city of Khoy , in north-west of Iran in the middle of the historical and deteriorated texture of the old city . The building plot was around 7000 m2 and it hosts the current tomb of Shams-e Tabrizi.



It is worth mentioning that our project was proudly awarded with the first prize of the competition by the jury. Considering the special location of the building plot and its historical and cultural significance, following 3 aspects were taken into consideration for the development of the project:

- 1) theoretical Basicsc
- 2) The city and its relation with the project
- 3) History and the ethnic past

The old minaret called "Menar Shams" in competition site





## 1. Theoretical Basics

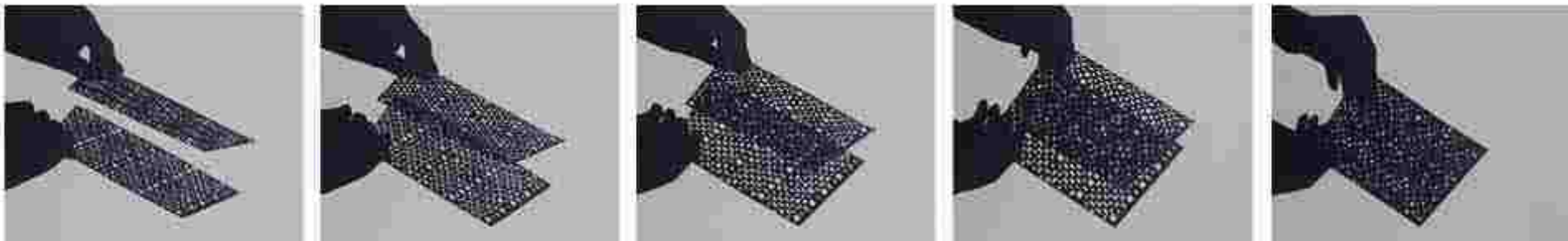
To visualize the poem above, the sunlight was used in order to create shadows by the means of two juxtaposed parallel layers, which are different in their patterns.



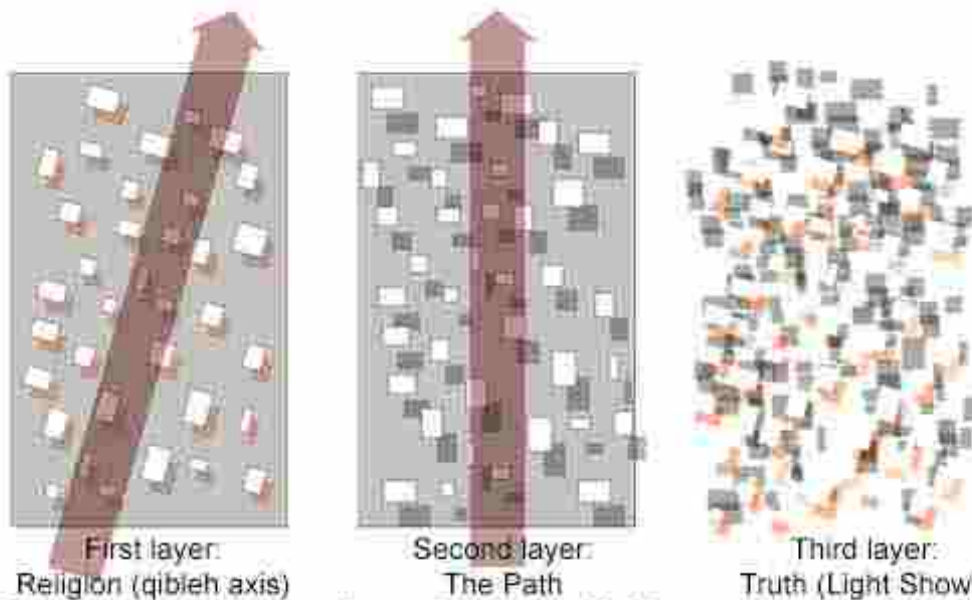
The artist wrote calligraphy in three forms  
 The first one, he could read, others could read  
 The second one, he could read, others couldn't  
 The third one, he couldn't read,  
 others couldn't either

The third one is... me

Casting the shadows of two juxtaposed parallel and different layers to create a third kind of cast shadow



The study of light and shadow



First layer:

Religion (qiblah axis)

Second layer:

The Path

Third layer:

Truth (Light Show)

The sun rays passing through two parallel layers create a third layer: A symbol for the Truth

View to the sacred area



### The First Layer

The pattern of the first layer is oriented towards qiblah (the Muslim direction for prayer), which is roughly fifteen degrees to the geographical north, and it was given the name "The Layer of Sharia (Religion)".

### The Second Layer

The pattern of the second layer is oriented on the geographical north-south axis. From the north, it is oriented towards the mountains and the old gardens of Khoy city. From the south, it is oriented towards Bohloul Shrine. Therefore, the latter orientation determines a path between the two shrines. This layer was given the name: "Tariqah (The Path)".

### The Third Layer

After letting the sun rays pass through these two juxtaposed and parallel layers, a third layer was created: a light show. The sun and the moon light penetrate into the main plaza. The dances of the sun and the moon is never ending, the experience of every moment is different than the other. An allegory for Haqiqah (The Truth).

Sharia, Tariqah and Haqiqah are the main aspects of mysticism.



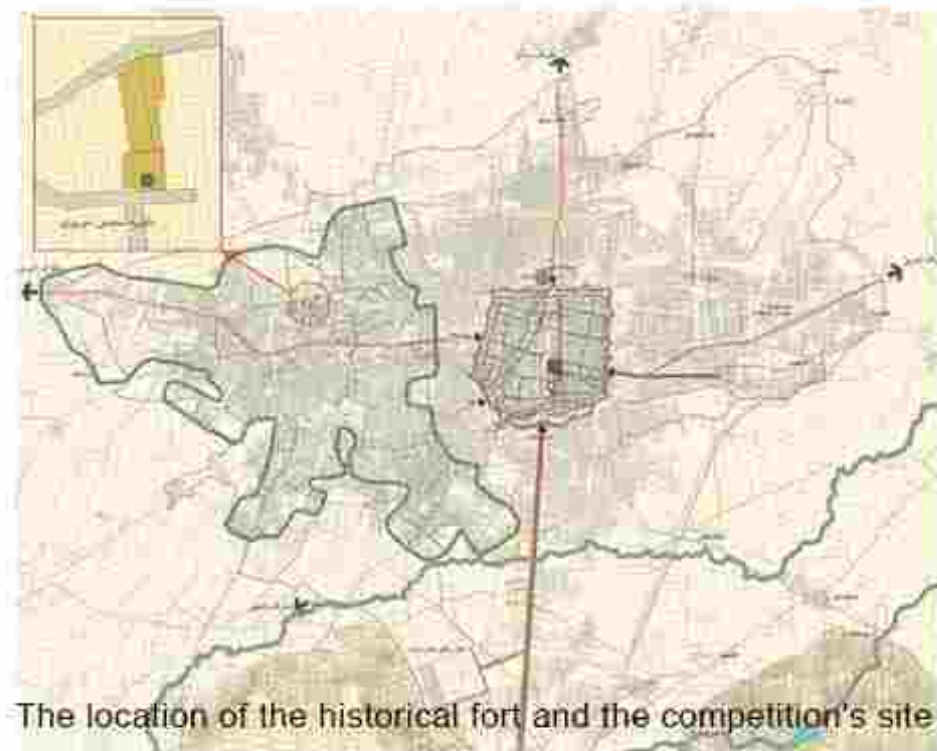
## 2. The city and its relation with the project

The site of this competition is in the north-east of Khoy city. It is located outside the historical fort zone, facing the foothills and the old gardens of Khoy.

An old minaret called "Menar Shams" is located in the southern part of the project's site. This minaret is the only remaining minarets among the four minarets of Shah Abbas Safavid's palace. Because Shah was very fond of Shams, he built a palace near Shams' Shrine. The presence of this minaret near the shrine does not seem to be in accordance with Shams' manners, as the body of the minaret is filled with prey skulls that were hunted by the king and his people. This is while it is believed that Shams was a vegetarian!

As a result, it was decided that the minaret should not be the top priority in the design process.

A thorough study was done on the historical gardens in the urban texture of the city. The existence of the mountains and the old gardens in the north of Khoy city along the north of the site was a motivational reason for extending the site property line to the north. Therefore, a Persian garden was formed: Shams' sacred area in Shams garden.



The location of the historical fort and the competition's site



The study of "Dolat Abad" garden in Yazd city, an inspiration for Shams garden

View from the south to the northern garden and to Shams Tabrizi shrine



A diagram showing the axis between Bohloul shrine and the northern gardens and mountains A



Site plan



### 3. History and the ethnic past

After studying an old miniature painting of the old Khoj fort, the idea of a primary axis in a Persian garden became more powerful.



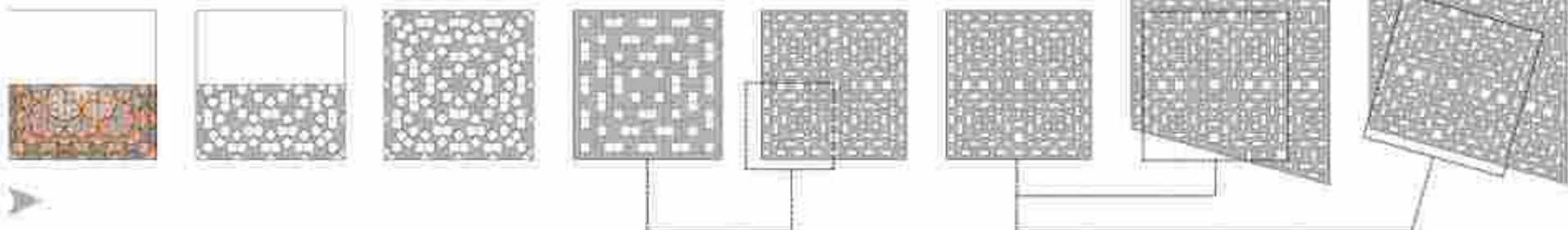
Inspiration from the old fort of Khoj for a Persian garden axis

While analyzing the city, a brick mosque was noticed that had a unique brick design and an amazing main hall (shabestan) area. These aspects of the mosque were a source of inspiration for the body of this Shams shrine. This mosque was first built during the Ilkhanid era, but it was eventually destroyed due to natural disasters. The mosque was rebuilt by Motaleb Khan later in Qajar era. The sublime hall (the main hall for saying prayers) of the mosque is roofless and open to the sky like a courtyard in the mosque. It is. Instead of any kind of ornaments on the façade or in the interior walls, the building has an exceptional brick design. The only kind of ornament is the gypsum muqarnas in the upper part of the altar.



Using a skin similar to Motaleb Khan's mosque as a dominant skin in the negative spaces of the project

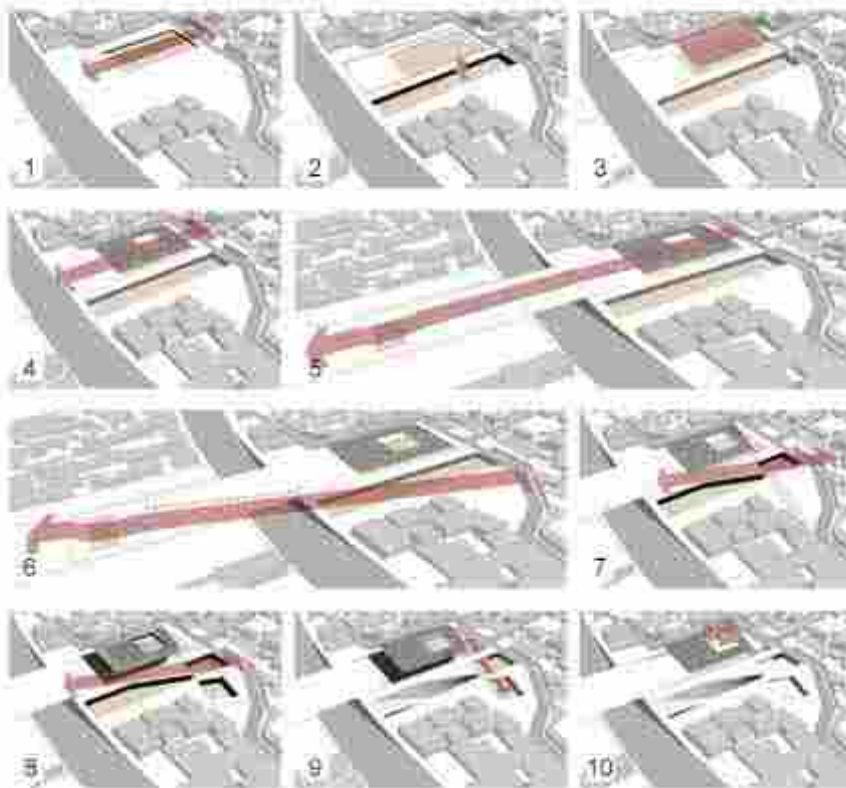
The process of shaping the geometrical design of the shelter inspired by Persian geometrical patterns





### The project's characteristics:

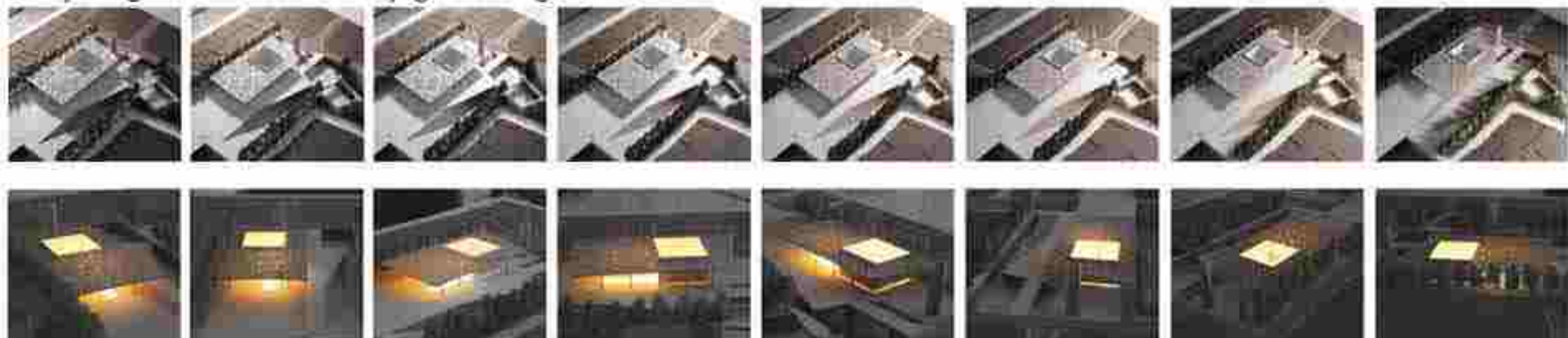
- Shams shrine Connecting the **old urban texture** and Bohloul shrine to the northern **gardens** of Khoj city
- Connecting the northern **gardens** of the site to **Shams garden** and **Shams shrine**
- Getting inspired by historical Mottaleb Khan's mosque push and pull **brick pattern** design (ABBBA,ABBBA,...) and using a similar brick design (ABB,ABB,...)
- Using a cubical space as the main plaza's space under the skylight, and eliminating the minaret view from the shrine space by hiding it behind a concrete wall
- Using **bricks** to enrich the spatial quality of the shrine
- Emphasizing on the qibleh's cross axis to build a relationship among the courtyards
- Lighting the shrine space and the main plaza at nighttime as an urban landmark.
- Using **copper** as the main material of the double skin shelter because of its redness
- Carving out **negative spaces** in three parts of the site for the following purposes: The shrine, a cultural center, and an outdoor amphitheater.
- Emphasizing on the **pedestrian circulation** and banning vehicle circulation along the primary axis.
- Designing the copper shelter inspired by the **Persian muqarnas geometry**
- Placing a **water axis** in the middle of the garden and a symbolic tomb of Shams Tabrizi amid the water as a sign of purity



- 1- Determining the project's main axis
- 2- Lowering the main surface and defining the sacred courtyard
- 3- Adding a shelter above the symbolic tomb
- 4- Orienting the first layer on the main axis
- 5- Extending the main axis and emphasizing on it
- 6- Introducing a secondary axis orienting towards qibleh
- 7- Orienting the roof shelter and the body of the project towards qibleh
- 8- Orienting the courtyard and the lower layer towards qibleh
- 9- Building a relationship among the courtyards
- 10- Adding the sacred zone to the setting

Diagrams showing the design process of the project

### Study of light and shadow in daylight and nighttime





# Liget Budapest International Design Competition

## Museum of Ethnography

### Budapest - 2014



The location of City Park in the city



Historical and cultural attractions of monuments



New attraction of City Park



City Park as a contemporary attraction of Budapest

Orson Welles : "I want to give the audience a hint of a scene. No more than that. Give them too much and they won't contribute anything themselves. Give them just a suggestion and you get them working with you. That's what gives the theater meaning: when it becomes a social act."

It is also common in architecture , in other word , architecture invite people to interact, both with each other and with buildings by giving them opportunities ( suggestion ) and this is what we did in this project : It becomes a social act .

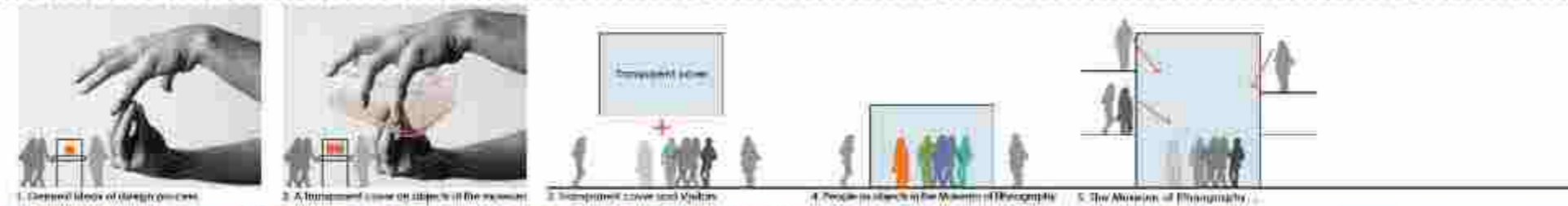




## People and Museum

We cover people to create Living Sculptures and build the Magic bases to accommodate people whom, for as long they stand there, become artistic works.

People by their presence, not only observe the inside of the museum and the event halls, but also become a part of the museum itself. In other words they are simultaneously objects and observers of the museum.



## Urban Connection and Continuity

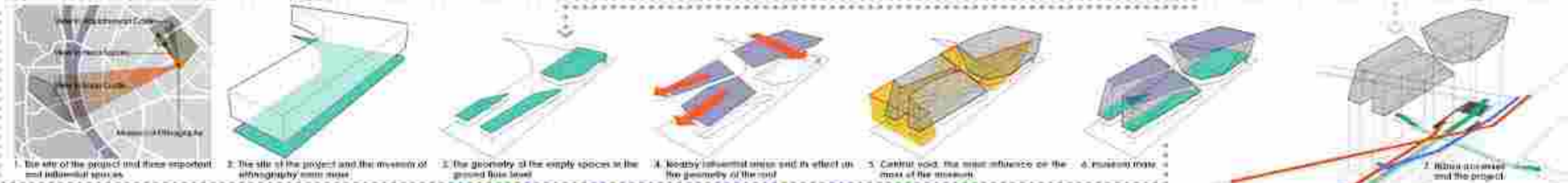
After Modernity cities are not separate components anymore. They become continuous spaces that life goes on among them. In this project urban lifestyle and the city merge together. Budapest Museum of Ethnography impose nothing to the urban environment. This project form by keeping the continuity of urban pedestrian routs. This museum is a social complex that interacts with the urban texture, native people and the visitors of the park and the museum.



## Geometry of the museum

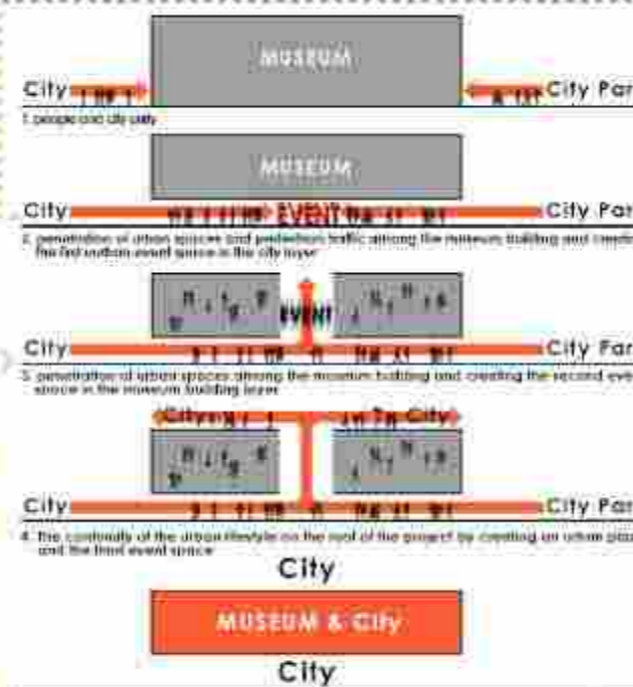
The formation of the museum geometry:

- 1-The structure of empty spaces in ground floor level which is formed by geometry of urban lines
- 2-The geometry of roof is formed by the three important monuments in the neighborhood: (Buda Castle, Heroes Square, Vajdahunyad Castle) The main geometry of the central void (event halls) are formed by these two geometries, eventually this void is surrounded by the main mass.



## Formation of The Museum Geometry

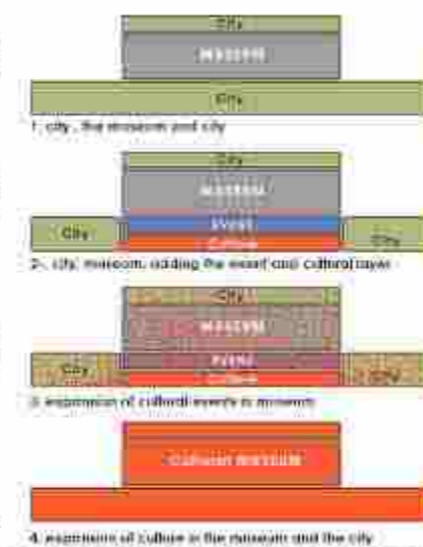
Usually, there are two different levels in each project: inside and outside. But in this project the city finds its route to the project by cutting the mass of building from ground floor and creating an important urban plaza (for cultural and social events made by people's presence). moreover by creating a plaza up on the roof people's interaction become more various. Inside and outside unify, on the other hand more spaces are given to the city by creating the museum and its roof, this complex not only does not reduce anything from the urban area but also add more spaces by creating social events in different levels.



## Distribution of Culture in the Museum and the City

It seems that the attendance of people and their culture into the museum is the best solution to demonstrate the cultural discussion, importing of rituals, dances, cultural and local ceremonies, influence all spaces in the museum.

The final result provides an opportunity to show the original culture among the museum spaces and distribute it all over the city.



## ANSYS CFD Analysis

### 01: Project Mass

Budapest existing wind flow applied to the project mass.

Referring to the Wind Direction Diagram, with the wind average speed of 5 m/s blowing from North West, the analysis exhibits an accelerated airflow located in the internal corridor of the project. Such acceleration may result conflict, therefore meddle in outdoor events of the museum.

### 02: Transparent Envelope

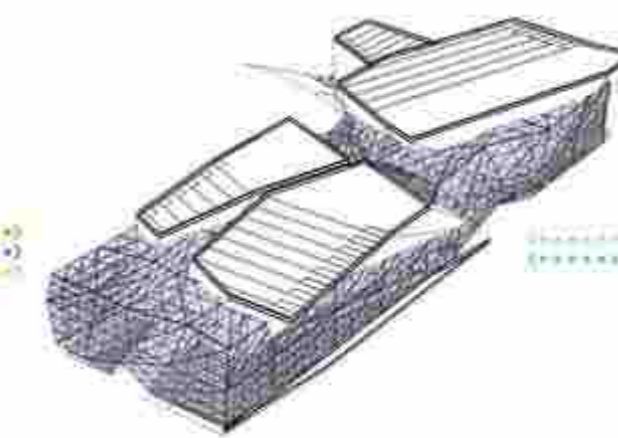
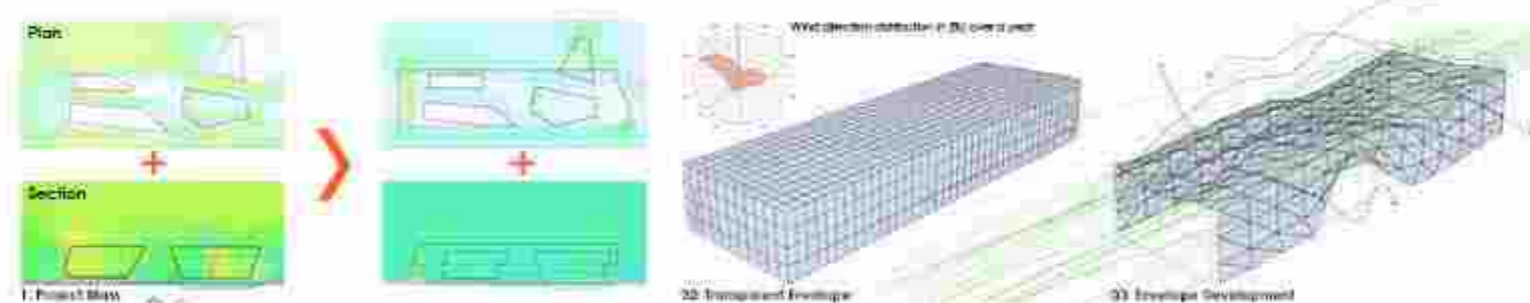
Budapest existing wind flow applied to the project mass wrapped in a transparent envelope.

Referring to the first set of CFD tests, a "transparent envelope" proposal defuses the airflow from the internal corridor. As the new airflow distribution confirms, the streamline follow the geometry of the wrapper envelope, however they may penetrate the project through openings and voids (where ever applicable).

### 03: Envelope Development

Budapest existing wind flow applied to the transparent envelope.

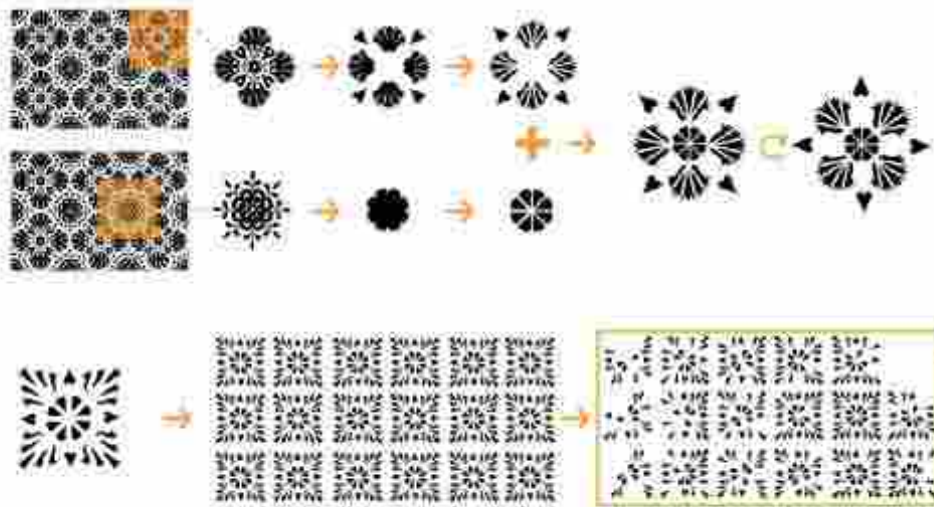
Referring to the second set of CFD tests, the proposed transparent envelope adapts its geometry to the order of streamlines, simultaneously responds to the project physical requirements and compromises with the local morphology of the proliferated components.



Final result of the design process (The Museum of Ethnography)

CONCEPT DIAGRAMS & DESIGN PROCESSES



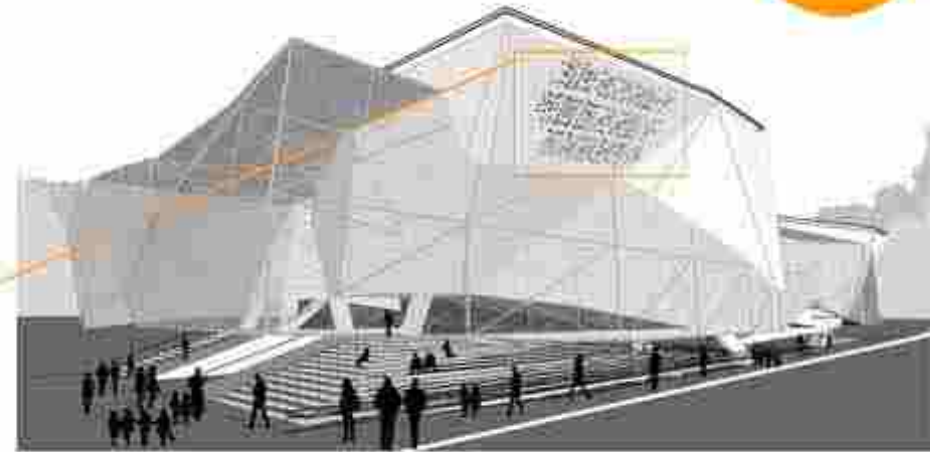


Motif Diagram

**Traditional Hungarian motifs**

In many respects, the Hungarian plain was both a meeting place and battleground for various cultures within the last millennium of Europe's history. This was one of the points in Central to Eastern Europe, where Germanic, Slavic and Turkish cultures, as well as that of the native Hungarian, came together, often mixing and overlaying previous cultures, all adding to the decorative arts of the region.

It is in this respect that the decorative work that goes to make up Hungarian motifs was formed. The style contains elements of European Renaissance and Baroque decorative eras, as well as that of Turkish and Persian influences. This, in tandem with the long held decorative styles of native peasant motifs that have always been a mainstay of peasant culture throughout Central and Eastern Europe, has made Hungarian motifs what it is today. The motifs widely vary. The colorful folk art motif The motifs widely vary. The colorful folk art motifs from Hungary may be visibly recognizable as examples of traditional Hungarian design.



Motif Location on The Facade

Our constant search for interesting Hungarian antique material is a book called Magyar Mustrok: ( Hungarian Designs) by Geza Kovach, printed in 1926 by the Royal University Printer.

As with most precious books it's the innards that are so valuable ; for Kovach had gathered every typically Hungarian design he could find and reproduced them crisply in India ink . His intention was to preserve traditional designs and offer them to artisans, embroiderers , wood carvers and anyone else who wanted to produce authentic Hungarian works of art.

here we use some of those traditional motifs in the facades of our project as a symbol of Hungarian design. each motifs was analyzed and some parts were chosen , then the new Hungarian motifs were formed by combination and stylization of the former motifs , these new motifs were used for openings, facade and different parts of the project.





**Access routes:**

• **Pedestrian routes contain following accesses :**

- 1 -The pedestrian route of the project reach the front promenade towards the Heroes' Square
- 2 -The pedestrian route in ground floor level, experiences the central spaces between museum buildings.
- 3 -The pedestrian route which begins from the eastern stairway, reaches the underground level.
- 4 -Urban pedestrian route begins from the residential area and reaches the underground level by western stairway.
- 5 -visitors passage from the front promenade to the main entrance of the building complex
- 6 -The pedestrian route which passes the south ramp or east stairways of the complex and reaches the coffeehouse or stores.

• **Bike routes passes the public areas and reaches the park as same as the pedestrian routes**

• **Car routes contain following accesses :**

- 1 -The entrance of the Staff parking which connects to 2-floor by a ramp and reach their offices by their private staircase and elevator
- 2 - School or visitors bus route is located at the left side of the museum.
- 3 -Artifact transportation trucks can get to the 1- and 2- floors, each have separate artifact docks.
- 4 -Load trucks use the same lift the artifact trucks do, but reach 1- and 2- floor by the means of different doors and a different entrance.
- 5 -Waste management also uses the same lift artifact and load trucks do but reach 1- and 2- floor by the means of different doors.





## Formation of The Green Roof

More green space within a city's boundaries can improve the urban environment. Green Space Goals are: helping regulate air quality and climate, reducing energy consumption by countering the warming effects of paved surfaces, recharging groundwater supplies and protecting lakes and streams from polluted runoff.

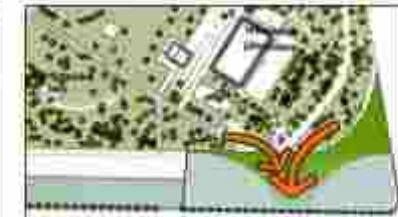
According to the City Park landscape, the neighborhood urban texture and the site location in the City Park, the project itself should be an element of the park. In order to reach this goal roof spaces is belong to people and green spaces. This solution not only increases the quality of the complex and the park but also attracts more visitors.



1. Main green open spaces of Budapest



2. Main green open spaces of City Park



3. The influence of green open spaces in the project site

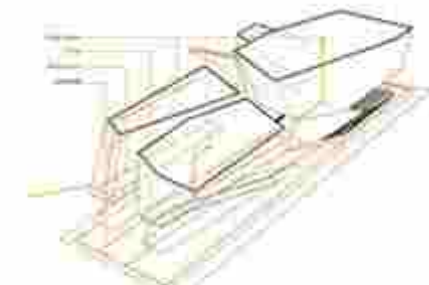


4. Final form of the green roof





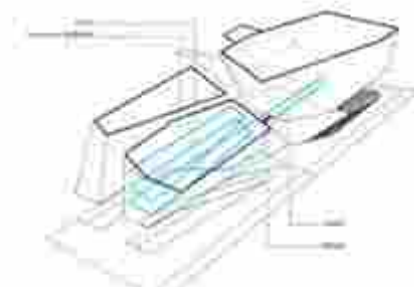
Natural energy	solution	Explanation
<p>-Solar Cell</p>		The glasses of ceiling envelope is semi transparent so not only they can transmit the light but also save electric energy for building at night
<p>-Shading -Natural ventilation</p>		In summer the membrane provides shadows and natural ventilation for the spaces between the building and the membrane
<p>-Solar Heating System</p>		The frames of membrane are solar heat pipes so that they can provide hot water for the heating system of the building
<p>-Rainwater Collector</p>		Slope surfaces of the Roof facilitate accumulation of rain water which can be used for building's consumption
<p>-Conserving Energy -Microclimate</p>		The green roofs help to prevent the building from heat loss . the membrane around the building creates a microclimate which always provides pleasant air conditioning



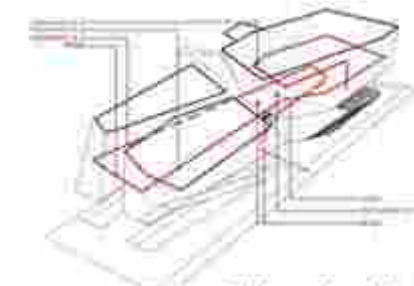
Urban Pedestrian Circulation



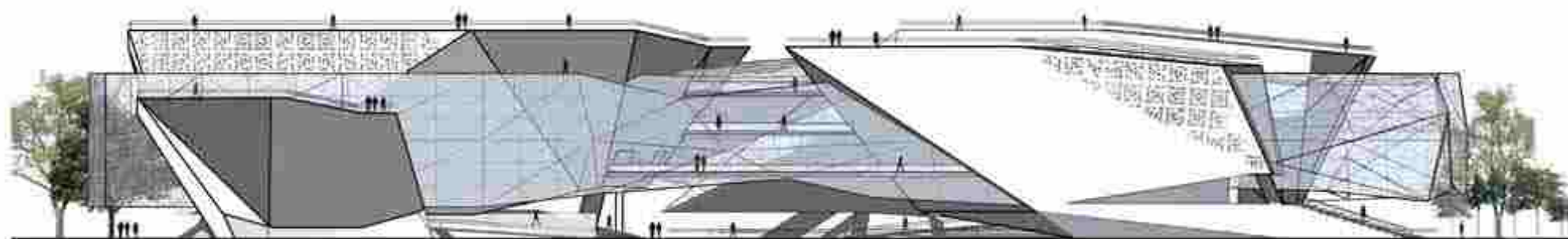
Children Museum Circulation



Temporary Exhibition Circulation

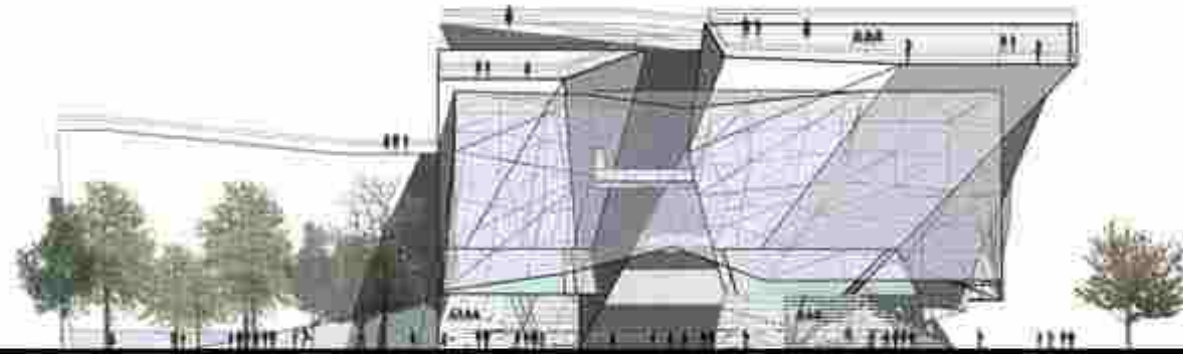


Permanent Exhibition Circulation

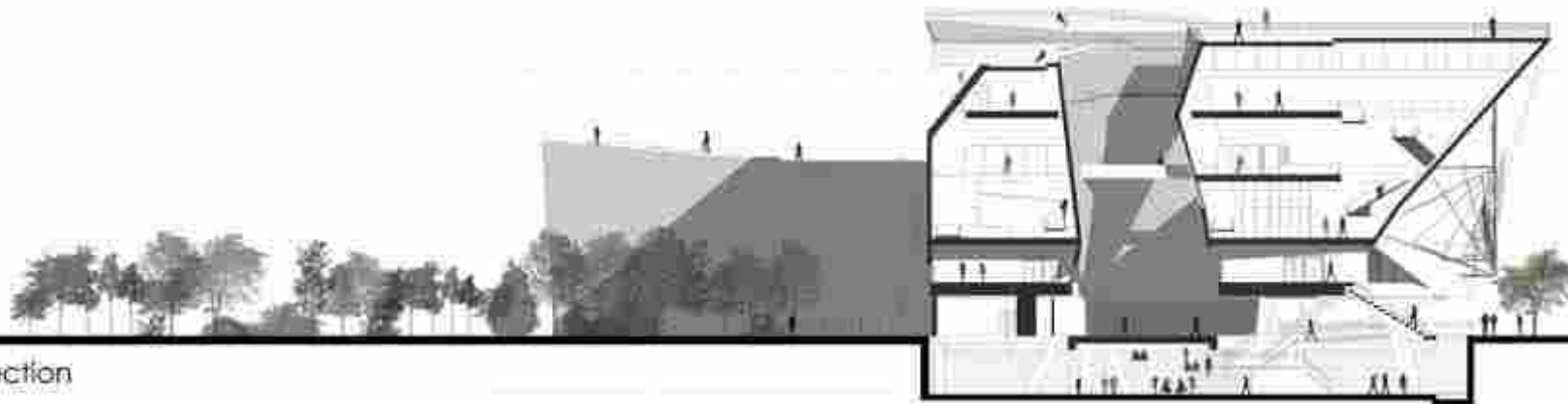


North East Elevation





North West Elevation

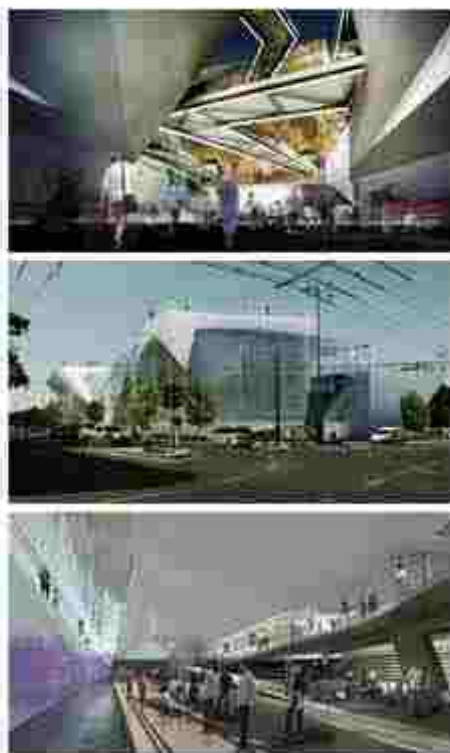


Section

### Interactive Facade

Beside the specified functions during the day, the designed envelope for the building complex can be programmed for creating cultural events, rituals, national festivals and ceremonies at nights.

This envelope can be a free facade for the public in a way that it can be programmed to interact with people, another alternative in here is different kinds of applications and even websites that can be linked to the envelope in order to interact with people, all these abilities can increase the attraction of the project facade at night.

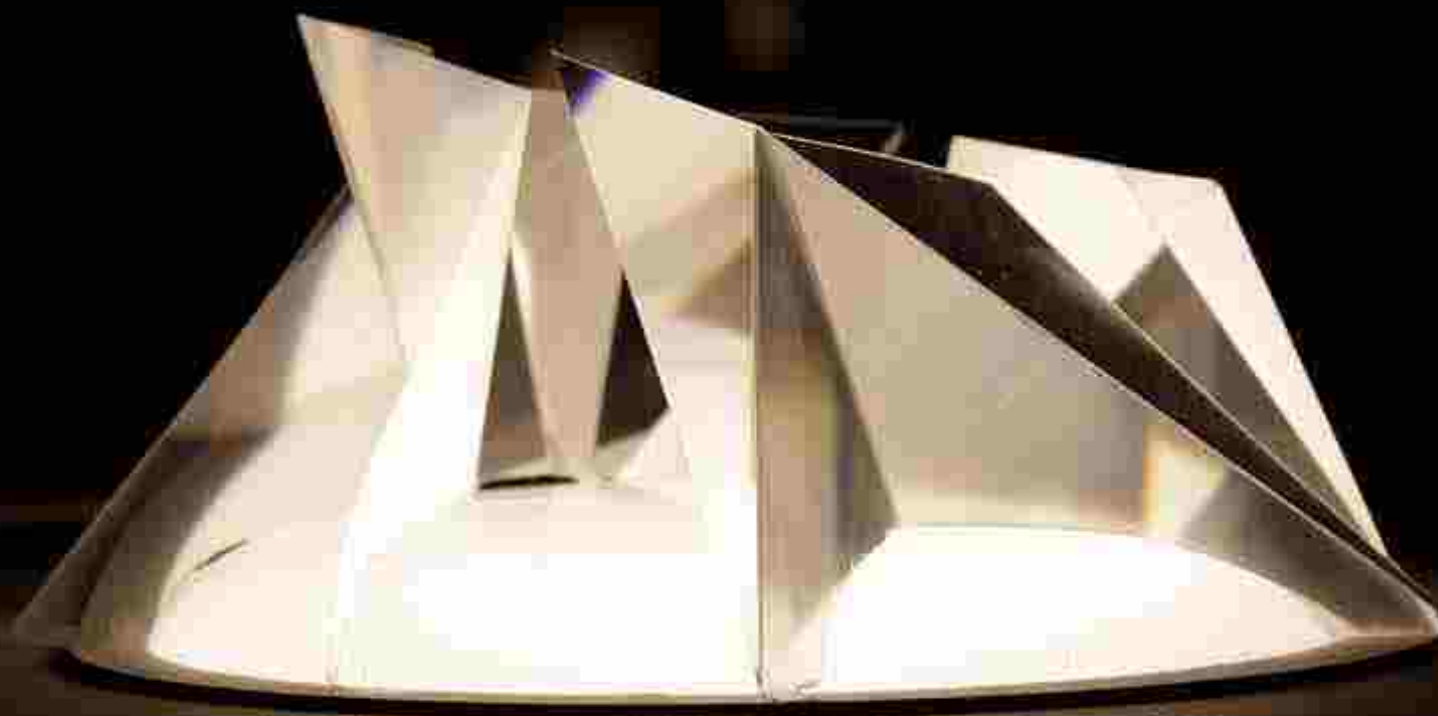


## Enghelab Square Competition - Alt 01 **Honorable mention**

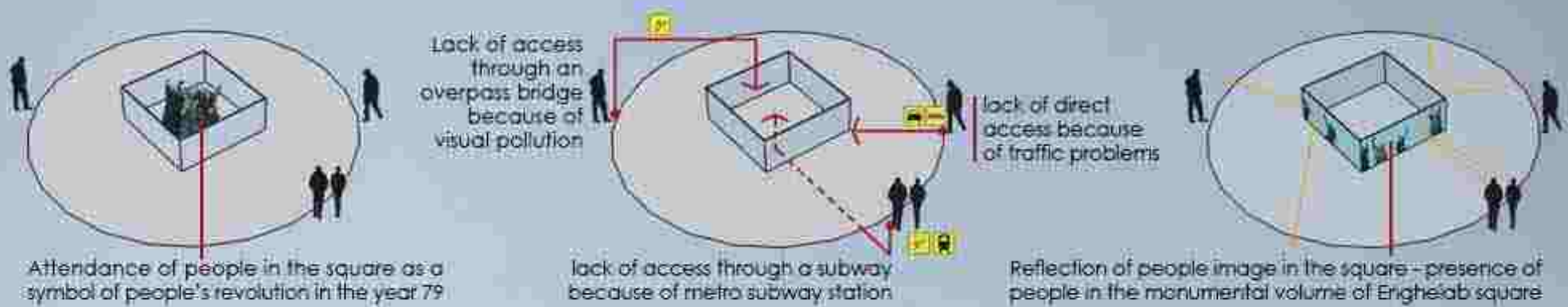
Tehran - 2014

In personal and inner revolutions that happen inside every person understanding the truth is done through thinking about thoughts and to refine every thought we should think about it in order to reach the truth. A revolution is to think about thoughts, not for denying previous thought but to organize and settle those thoughts. Formation of every revolution in the extent of a nation is done by people and by an existing single thought (ideology) - in revolution of the year 79 Islamic guides were the most effective thoughts- which were necessary to create unity among people.

1. The effect of people as the basic and main elements of Islamic Revolution of Iran,
2. Islam as the single and main thought and ideology,
3. Leadership of Imam Khomeini,
4. The existing rebellion and movement in the spirit of Islamic revolution against imperial system and unorganized situation of those days were important facts of Islamic revolution in the year 79.







Basically "people" are most important factor in the formation of every revolution. So the physical attendance of people is the best symbol for showing the Islamic revolution of Iran which happened in the year 1979. But because of following reasons, the physical connection between people and the square is not possible:

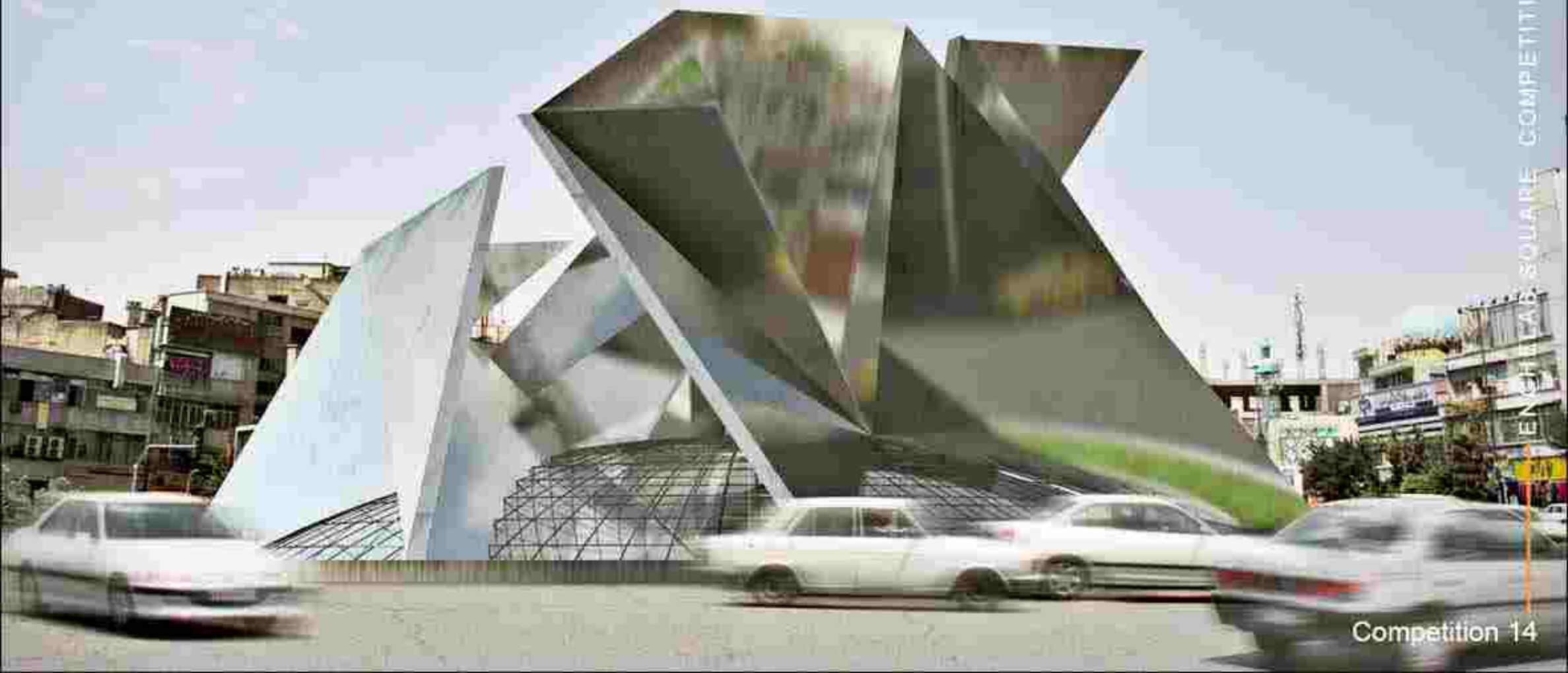
1- Functional and traffic matters and the lack of connection with the central island of the square from the ground level through pedestrian pass way.

2- The problem of visual pollution which can be caused by an overpass bridge.

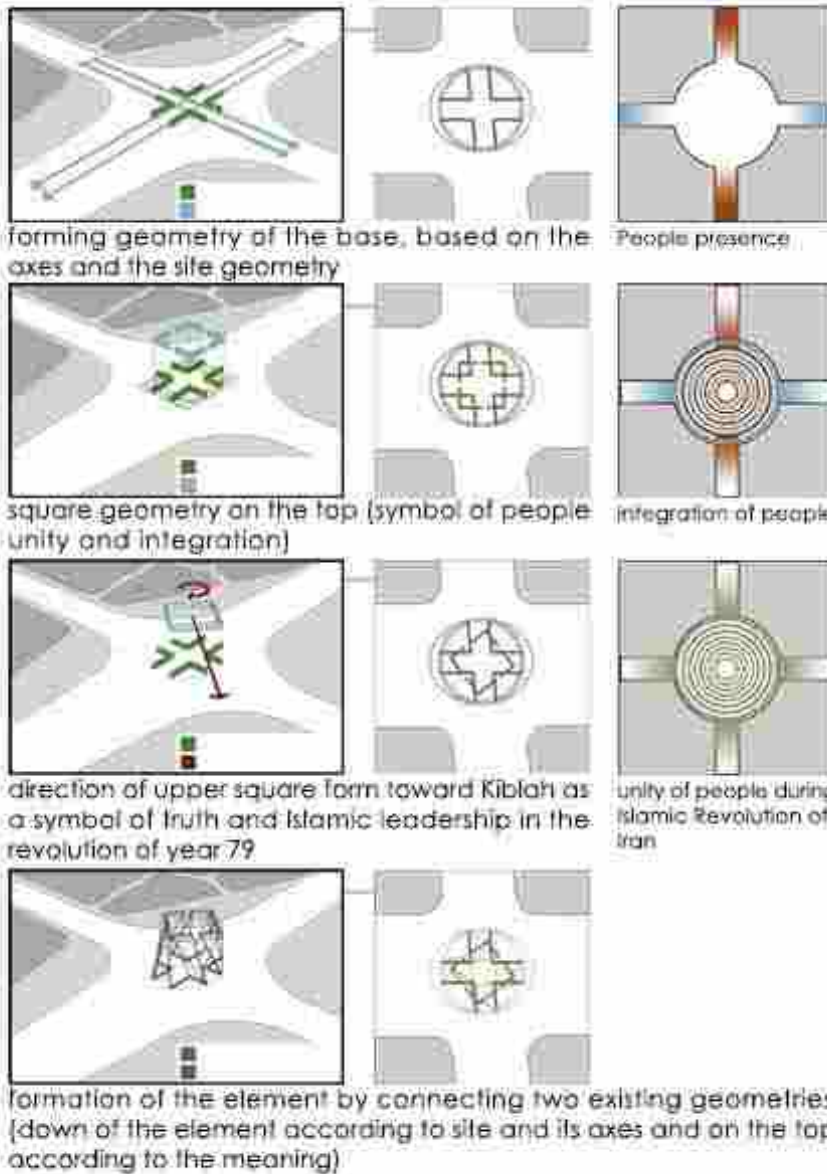
3- Because of the metro station under the square, it is not possible to create a subway

**So, we decided to re-enact the image of people in the square as the symbol of revolution. This project is not a picture, not a sculpture but is an alive, dynamic image of Iran's contemporary people opinion and mentality.**

The interactive, dynamic and lively element of the revolution is an essential matter in accordance to the revolutionary concepts. The reflected images in the monument are always changing because the landscape of the city is always in change. From the other hand the life of people creates various images. This means that every seconds of this project is different from the next second. The body of the monument is angled and has refraction. It creates different frames from various angles for the observers. We should also mention that because of the form and the material of the planes (polished metal planes) new images of people and city is created. This is a lively image from the people in the city, a metamorphic image of the reality.



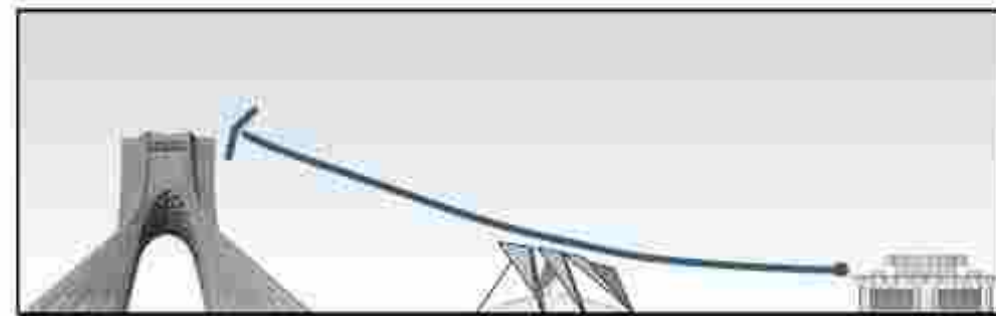




For designing of the element two geometries with two different approaches were used. First is a geometry that is based on site axes and second is a geometry that is based on the concepts of revolution.

Selection of these two elements is a symbol of simultaneous importance of the context, society and hidden concepts in the revolution. The first geometry is based on the main axes of the city and open visual axes of the square and they form a geometry that the volume of the monument grows according to that. The second geometry has formed according to the concept. First is the thoughts that guided the Islamic Revolution in 1979 (this means standards of Islamic leader) and second is the unity and integration of people during the Islamic revolution.

In the formation of Islamic Revolution of Iran people from different classes and groups with various racial characters stood together and become united. In the geometry of the designed elements, the primary divergent lines that were derived from the site were connected and became united up on the square that has the same direction as Kiblah and this square form had convergent geometry. This element shows the effect of the context and also shows the unity caused by another concept about the Islamic revolution.



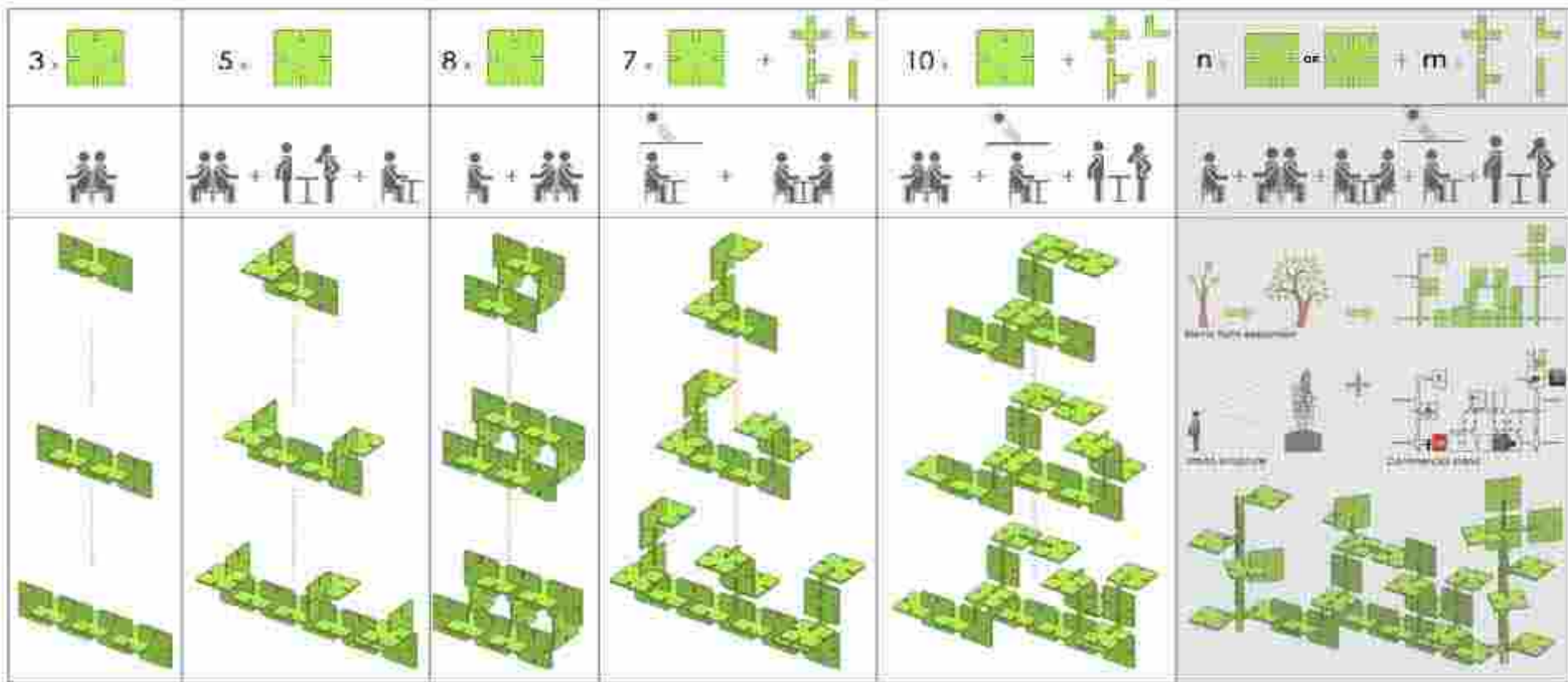
Effects of Azadi monument and City Theatre building as urban and local landmarks and valuable buildings in the Enghelab square influence domain.







**Creative Urban Bench - Product ( Urban Furniture )**  
2015



### Let them be creative...

The main idea was to use a module with simple geometry and joints that every person could create complicated forms and multiple functions by arranging this module together. These simple joints and various arrangements of the modules maximize the flexibility of the design. The suggested functions for these arrangements are as follow: sitting back to back, sitting face to face with or without the table, sunshade or ...

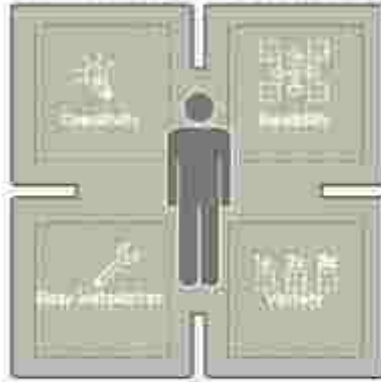
Thus, multiplication of these modules inspired by bionic forms of nature can be used as urban sculpture or advertising stands which play an important role in beautification of the city environment and its revenue.



Built Project 17



Let them be CREATIVE



The building process of this urban bench includes different parts such as metalworking, carpentry, painting metal and wood, installing woods on the metal and etc. In all these parts we have tried to keep the purity of materials in order to express their nature. Metal working started with cutting of metal sheets and creating desired pattern with the aid of computer cutting. Then, wooden parts which are heated and resistant to climate are cut and painted in several steps. Wooden parts are installed on wooden modules and prepared modules are carried to the site and are installed by the simple help of few people.





# Saba Pars Tower Competition

Nominated of Middle East Architect Award 2013 ( Commercial project of year )

Tehran - 2015

Black, white, grey...  
 I'm talking about my city, Tehran, with many difficulties, pains and sufferings  
 Absolute darkness  
 I'm talking about its sky that has shadowed the city like an infinite dust  
 Absolute coldness  
 I'm talking about its wings that are frozen in smoke  
 Absolute cruelty  
 I'm talking about its alleys that kill romantic dreams



1. City



2. Our Green Tower



3. City in Green Process



4. Our Ideal City

Whether a day will come that we know Tehran by its clean and fresh air and its greenness and beauty?  
 Whether a day will come that people wake up every day and go to work with a pure feeling of belonging to a personal green space of the city?  
 Whether a day will come that we see a green Tehran that welcomes the sun by its shining sky?



**Question** **Process** **Solution**

**City**

Tehran metropolis is an extended and a large city and is one of the cities with lowest amount of green spaces in the world. Of course four green and large spots of **Lavizan**, **Abbas Abad hills**, **Pardisan Park** and **Chitgar Park** and also small local parks are small remedies for curing the **ill ecology of Tehran**. On the other hand irregular construction in Tehran is a reason that has disconnected these green spots. So, creating a **green urban network** might be an appropriate solution to the problem of un-sustainability in Tehran. Creating the **biggest vertical green spot of Tehran** is the main forming idea of this project.



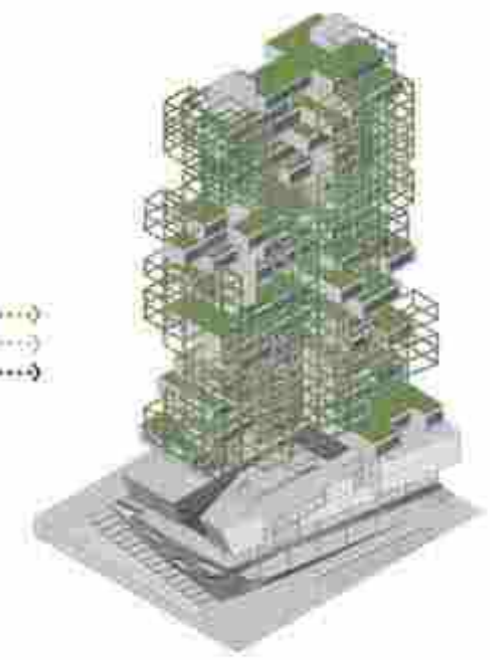
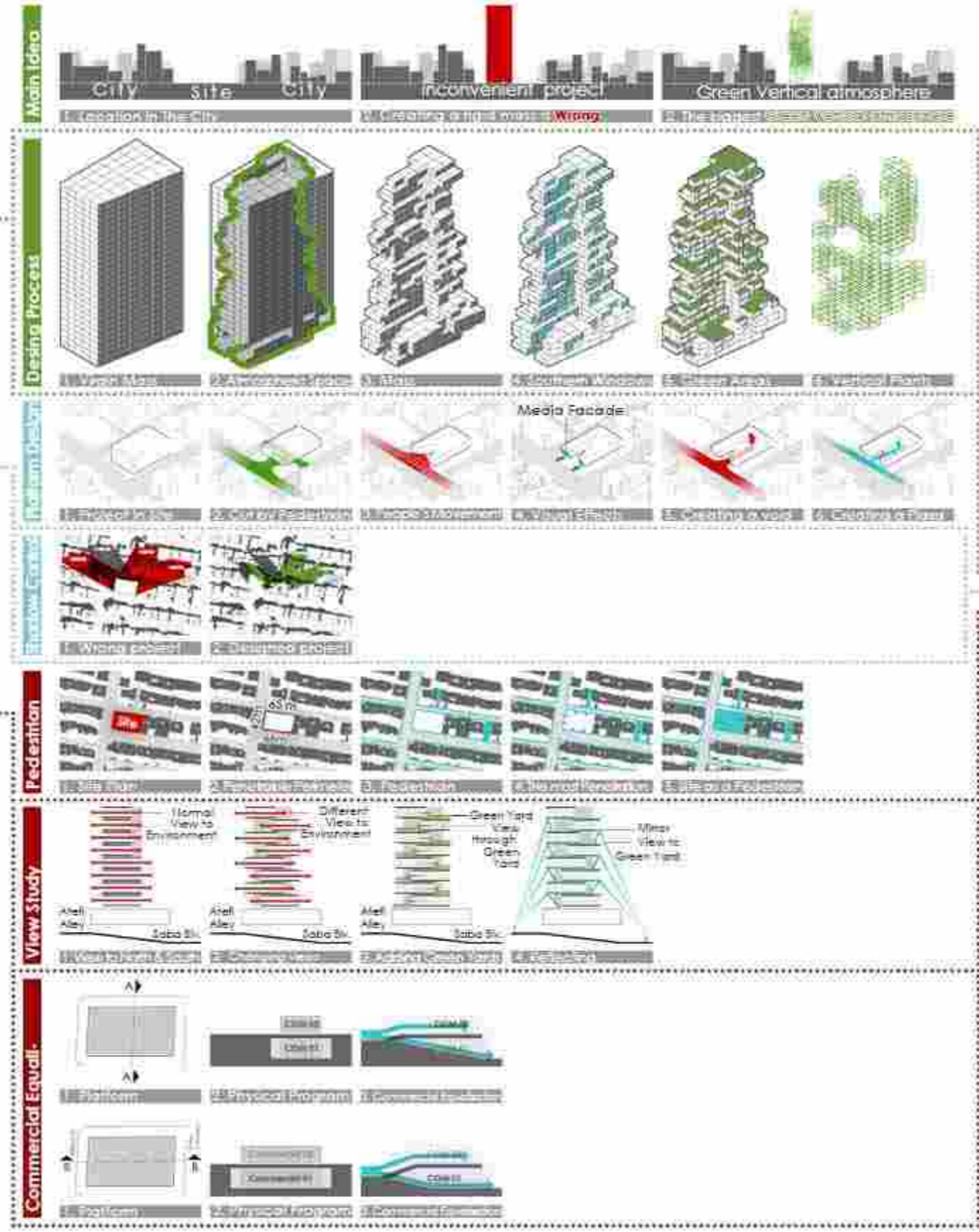
**Region**

The project site is located in the northern zone and third region of Tehran that has a contemporary urban context. **Vali Asr Street** as Iran's longest street, **Africa Street** as the most important western arterial parallel to the site and also **Meilat Park** as the most important green regional spot have great effect on the enhancement of the spatial quality of this region. So, creating a strong connection with surrounding sites is one of the most important strategies in the design of this project. In this regard the body of design platform and also commercial spaces of the project are connected to their surroundings and even the western side of the platform is used as an urban media.



**District**

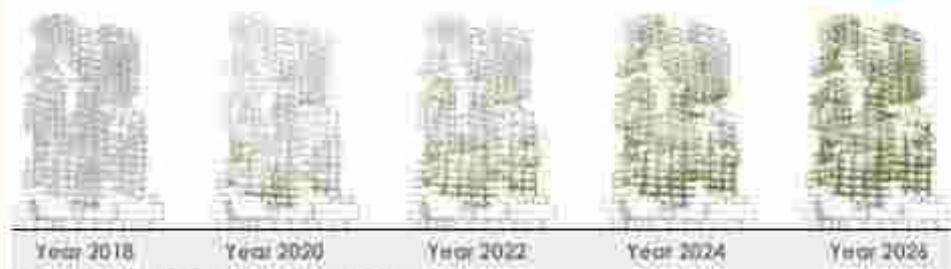
Pedestrian penetration in this project is possible through three sides; north, south and west. The whole western and southern sides are for pedestrian penetration and 45% of northern side is for pedestrian penetration too. A total of 86% of the project perimeter is capable of pedestrian penetration. There are other preparations such as separate yards to be used by inner users or using of mirror under leading parts of the volume in order to create the sense of visual greenness in outer observers. These are used to enhance the spatial quality of the project and to equalize the economical value of commercial units.



Concept & Ideas



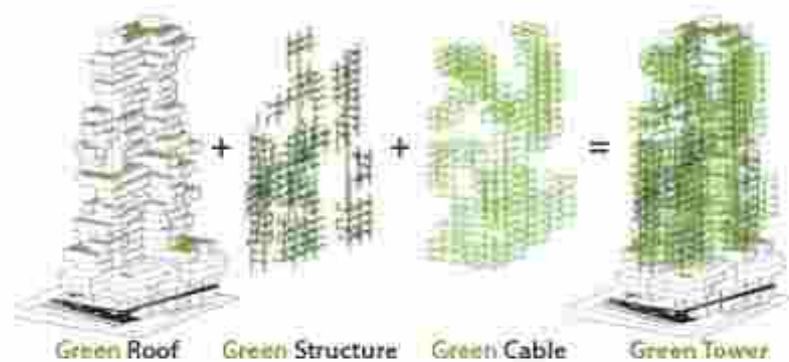
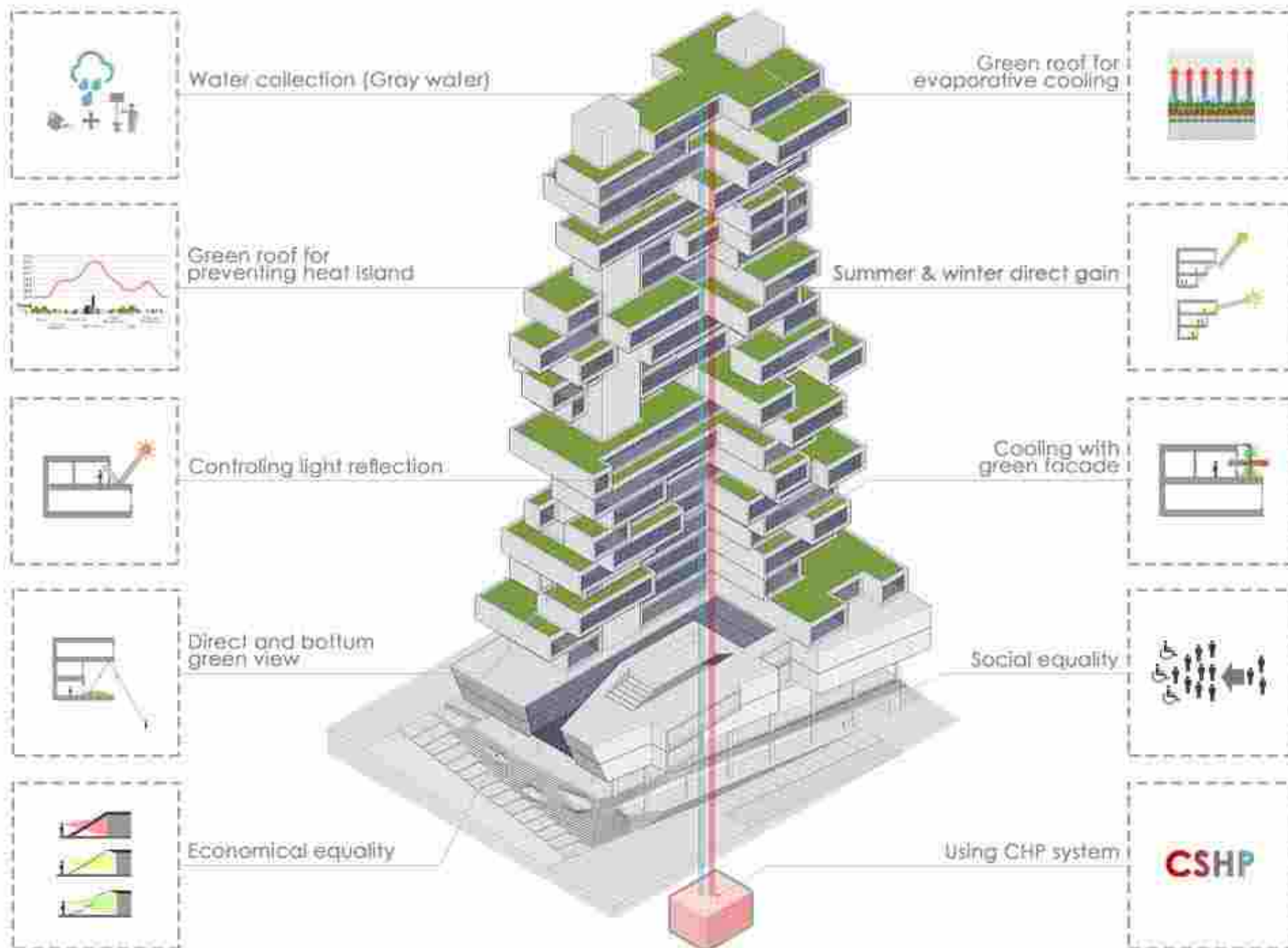
Creating micro **garden** system by using details made of steel can provide a pleasant space for users. Such space enhances the attraction and the spatial quality. For this aim using climbing plants in the design can be an attractive solution.



Year 2018    Year 2020    Year 2022    Year 2024    Year 2026  
Plant Growth Process through Time







### Architecture and sustainable development:

**Environmental goals:** creating a higher environmental quality, the ability of reusing, elimination of waste, using materials which are less transformative, material recycling, water recycling from sewages, elimination of pollutants emissions.

**Economical goals:** creating superior values, decreasing current costs, decreasing energy consumption, presenting perfect solutions and ways with easy producing, providence.

**Social goals:** security, adaptability and flexibility, quality enhancement, healthy life, home care, permanent and flexible training.

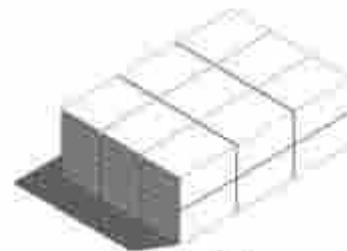
Sustainable design is based on this fact that a building is a small part of its surrounding environment and should act as a part of ecosystem and should be placed in life cycle and this fact is parallel to the idea of greenness.

Construction of high rise buildings is an approach toward increasing of land price and maximum using of land in urban spaces. Although high rise construction in high density urban spaces doesn't seem appropriate, but we have tried to consider preparations in order to bring projects conditions closer to **sustainability strategy**.



For designing the administrative part and providing the needed area of the project we had to follow standards and codes which were determined by the employer (the following percentages are the building footprints of each floor):

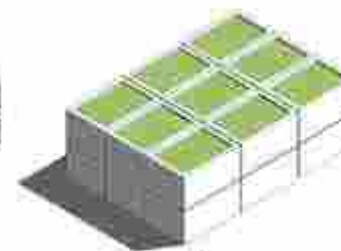
96.5% on -2 to -9 floors (parking), 80% on -1 floor (parking), 65% on ground floor (commercial), 70% on first floor (commercial), 70% on second and third floors (cultural), 40% on fourth floor (sport), 24% on fifth to 19th floors (administrative) and 15% on 20th floor to 27th parking spaces that were seen in the physical planning (administrative). At the early stages of design process an important issue was to provide 563 parking spaces that were seen in the physical planning of the project. By designing a basic module and of course reciprocating design between parking and administrative part we provide 657 parking spaces. We designed a module that not only provided parking spaces in a proper way but also created an appropriate spatial quality by its combination and multiplication that was able to create a proper space both inside and outside the building.



**Basis Module**



**Official Boxes**



**Green Boxes**



**Basis Boxes in Combination**

**Frequency to Create a New Space**

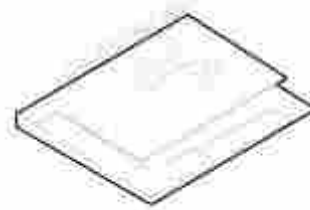




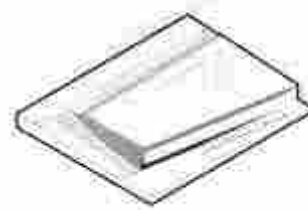
Pedestrian connections in public urban projects especially commercial complexes in one of the most important issues that ignoring it can cause serious economical damages to the employer. On the other hand the limitation of site area of commercial complex usually results in multi level structure. So we should equalize the economical value of these spaces by a proper design.

By considering the limitation of the eastern neighbor in the design of Saba Pars commercial- administrative complex, we tried to create the maximum entering space for pedestrians on these two levels. It means that we tried to equalize the adjacent pedestrian path of the project.

Also, we created proper openings on northern and southern sides that lead to better views and increased the economical value of the commercial part on ground and first floor. By using special stairs on the western side of commercial entrance we created great views from Africa Street to the commercial part.



Basic Connection with Commercials



Creating Stairs for Invitation



Creating Bridges for Connecting Widely



The Best view to Down Level

People and Commercial Zone





# Tokyo Music Hall Competition

Winner of Middle East Architect Award 2013 ( Public sector project of year )

Tokyo - 2015







Design Process  
Site

Detaching

its CONTEXT in a Process

SITE from

1. Dedicating The whole Site to The City as an Urban Plaza

2. Meeting The Functional Requirements of The Project

## Even in [TOKYO]

When I hear the cuckoo

I long for [TOKYO] (EXtracted from a Poem by Basho)

Tokyo is the capital of Japan and the center of the greater Tokyo area. The city is in the region on the southeastern side of the main island and is the most populous metropolitan area in the world.

Music comes from the Greek "mousike" in relation to an art inspired by muses. Music is the art of combining sounds and silences, in a way that creates harmony and usually transmits an emotion. "Music and Architecture are the only arts that surround you".

A music Centre can also be know as a "Performing Arts Centre" hosting a variety of classical, contemporary such as jazz, world music and to present other forms of music accompanied performances.



TOKYO MUSIC HALL COMPETITION



## City & Music Hall

By regional analysis of the site and its surroundings, important street of Meiji Dori on the southern edge of the site and also the narrow but important Takeshita Street on the western edge of the



site, we decided to imagine a strategy to **create** an important **urban plaza** while keeping the music hall. From another hand the development of green space on the northern side of the site will create an attractive atmosphere.





## Japanese Culture

Considering important natural points of the site and important surrounding buildings on one hand and considering **Japanese culture** and **history** especially in architectural spaces on the other hand will take into consideration a special **typology** not only in the **form** but also in the use of **materials** such as wood.



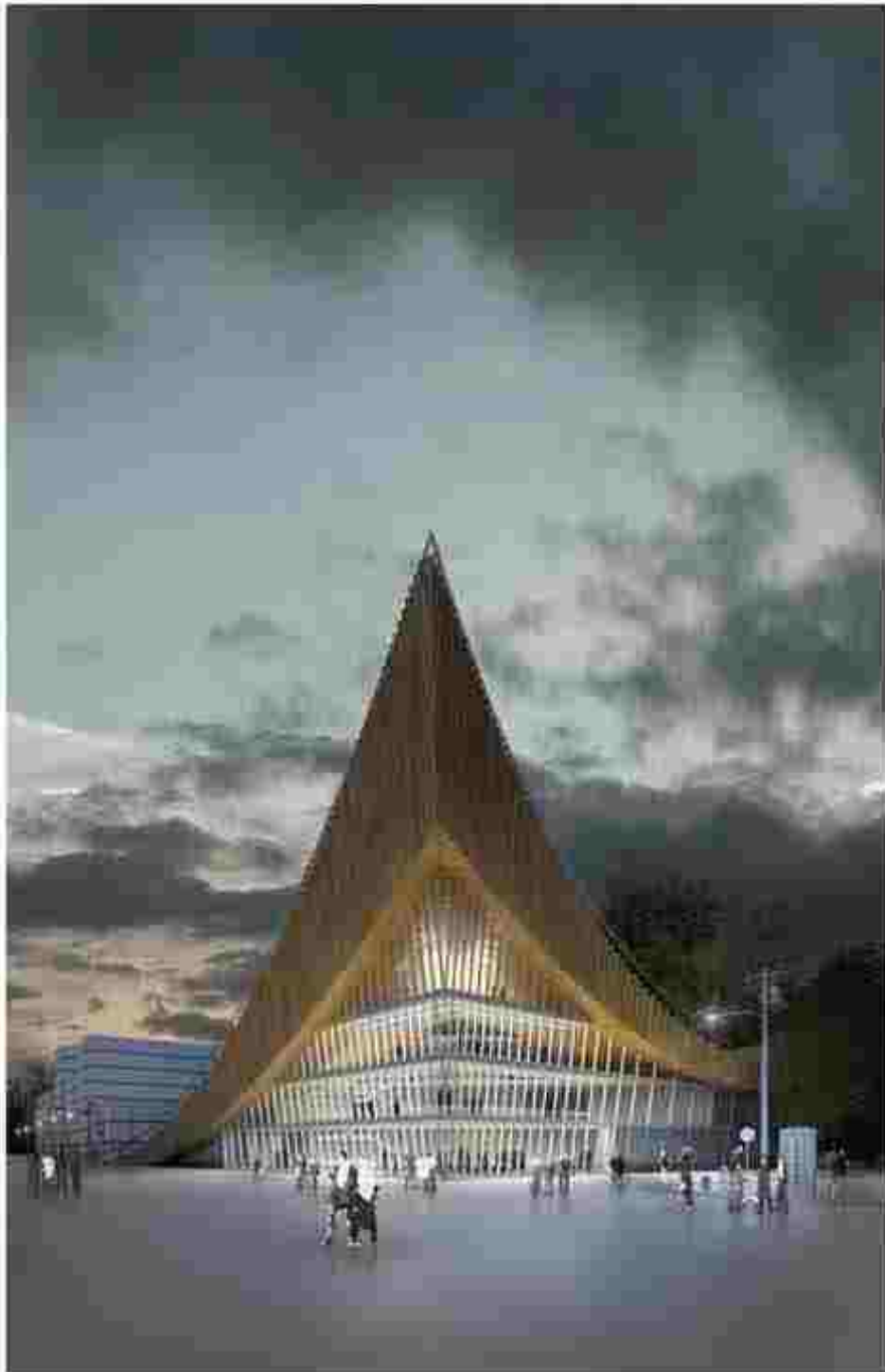
1. Important Cultural Points



2. Japanese Arch Style

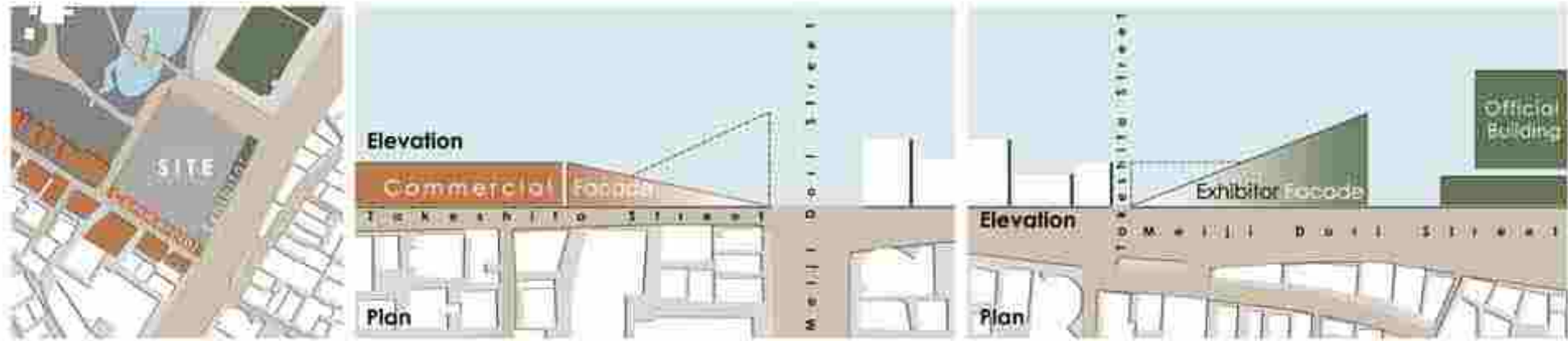


3. Our Project Style

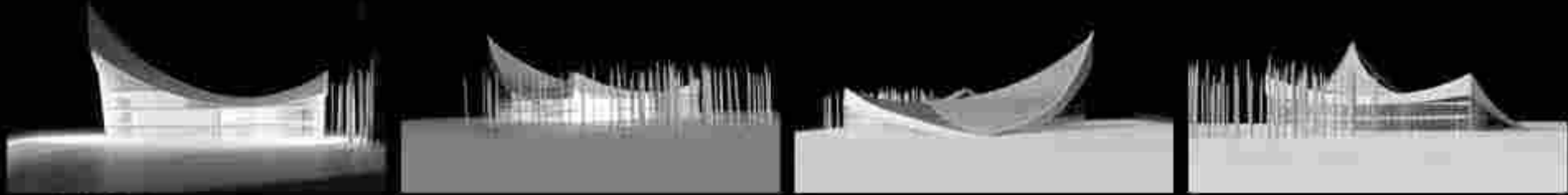


## Urban Facade

The commercial body and the narrow width of the Takeshita Street on one hand, and the creation of an urban plaza on the other hand caused the **skyline** of the project to change from commercial level to level 0.00. This creates a better situation in **urban view** and **perspective** from the street. Also, Meiji Dori street body and the tower located on the northern side of the site and preserving of mentioned urban plaza organizes the skyline of the project.







Model Study

**Site in lieu of the project and the project in lieu of a city.**

The main forming idea in this project is to dedicate a **public space** to the city (**a cool urban plaza**). According to analysis, the site of the project is separated from the ground as a layer of the city in order to provide the needed Physical planning of the music hall and to enable people to connect with adjacent **garden** and surrounding streets.



## Gateway of Gilan University *Honorable mention*

Gilan - 2015

An entrance in comparison to other spaces of a building possesses specific characteristics, since apart from its primary function as a relating space, it would be a space which connects the building with its surrounding public spaces, in terms of visual and perceptual elements. Thus, entrances are diverse, variable displays and sometimes are a combination of dominant vernacular faiths and merits in the region which contains climate and natural environment. The displays which themselves are influenced by economic, social, belief, and cultural conditions, and also by the urban context in each and every period of time.





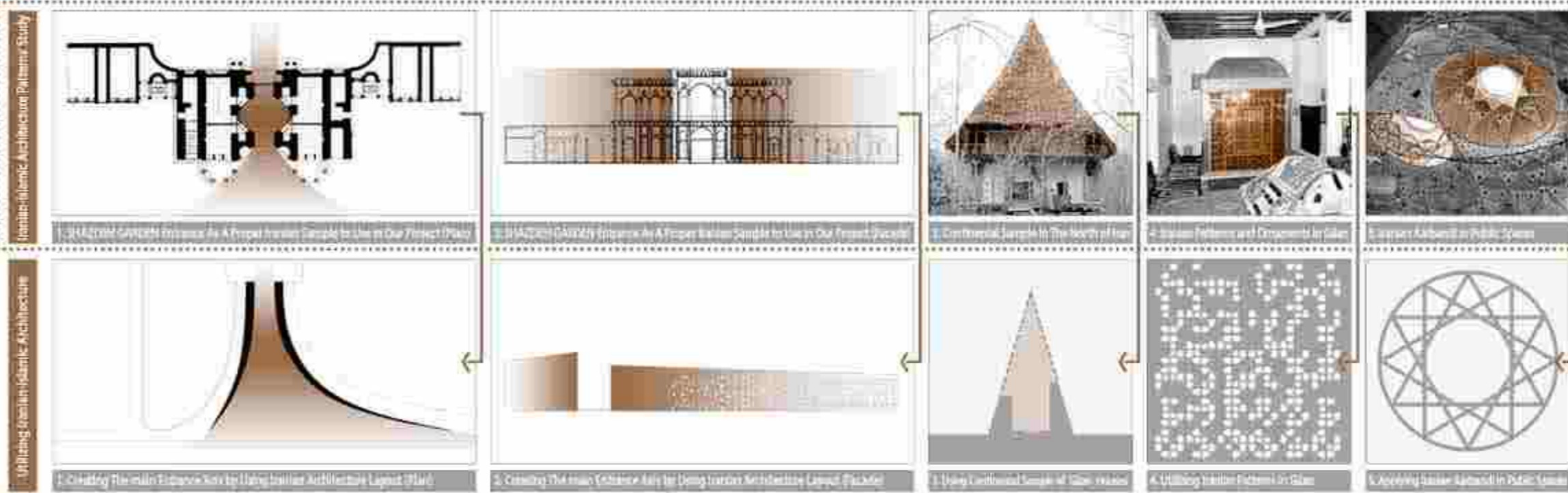
### DESIGN PROCESS

Regarding the green landscape within the campus, the main approach in designing the university's entrance is to open the visual/motional axis in this complex as the prime axis in Iranian garden, in a way that this openness leads to the complete separation of the roadway and the sidewalk, and also to the creation of a plaza in terms of respect to the pedestrians and then entering the campus. On the other hand, the location of the complex besides the highway causes the created perspectives from the entrance's surroundings to become visually significant, and as a result, introduces a divergent expression in the definition of this project.



### History, Culture, Climate

In order to create a proper link between architecture, people and city, taking heed of history, culture and climate is undoubtedly inevitable. Even though history and culture might seem more considerable in designing such monuments. On the other hand, to create the feeling of a local and vernacular space in the complex, utilizing the patterns used in windows and public spaces of the region was considered. Also according to the rainy climate of the North of Iran, the use of inclined roofs in local buildings became a rational reason to create such feeling in the section of this project.

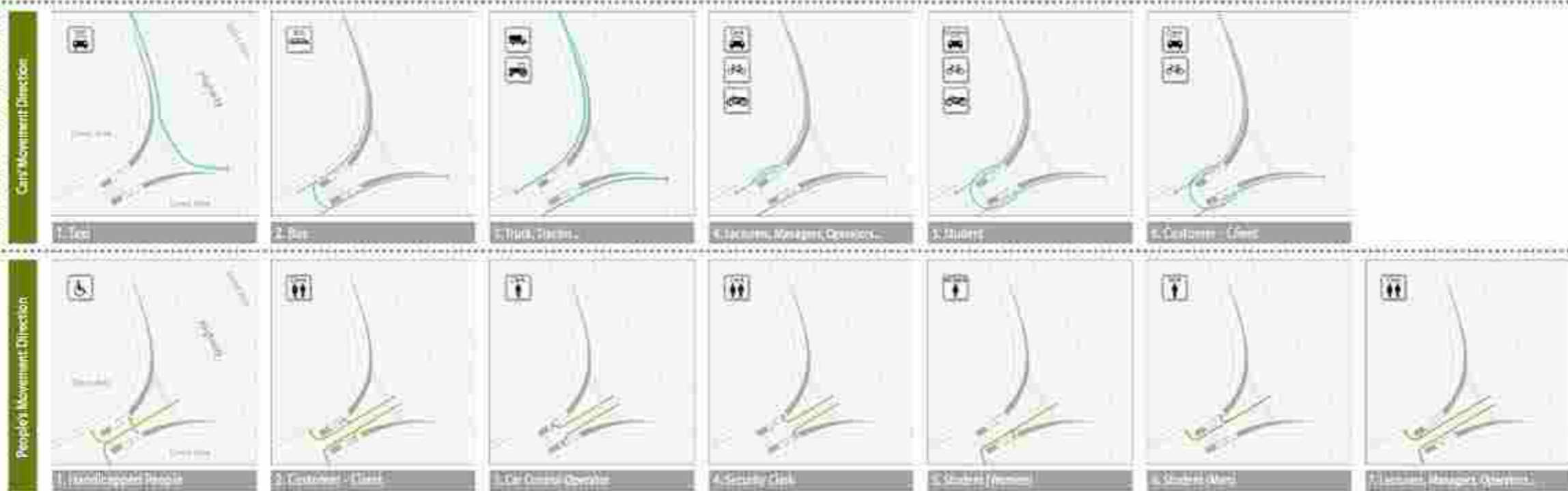


### Dynamic Functions

#### People and Car Movement Directions

The proper separation of the roadway and the sidewalk so as to facilitate the pedestrians' footwork on one hand, and preserving the openness of the university's garden axis on the other hand, forced us to create a central plaza on the prime axis of the university's entrance, to place side panels which helps this complex be monumental as well as highlighting the entrance, and also to scrutinize each of various passing ways in particular, with diagrams.

Thus, the scenario of automobiles' arrivals and departures, taxi stop in order to pick up pedestrians in front of the gateway, and also arrivals and departures of individuals including students, foreigners, clients, staff and professors were investigated to design the most appropriate directions to arrivals and departures.











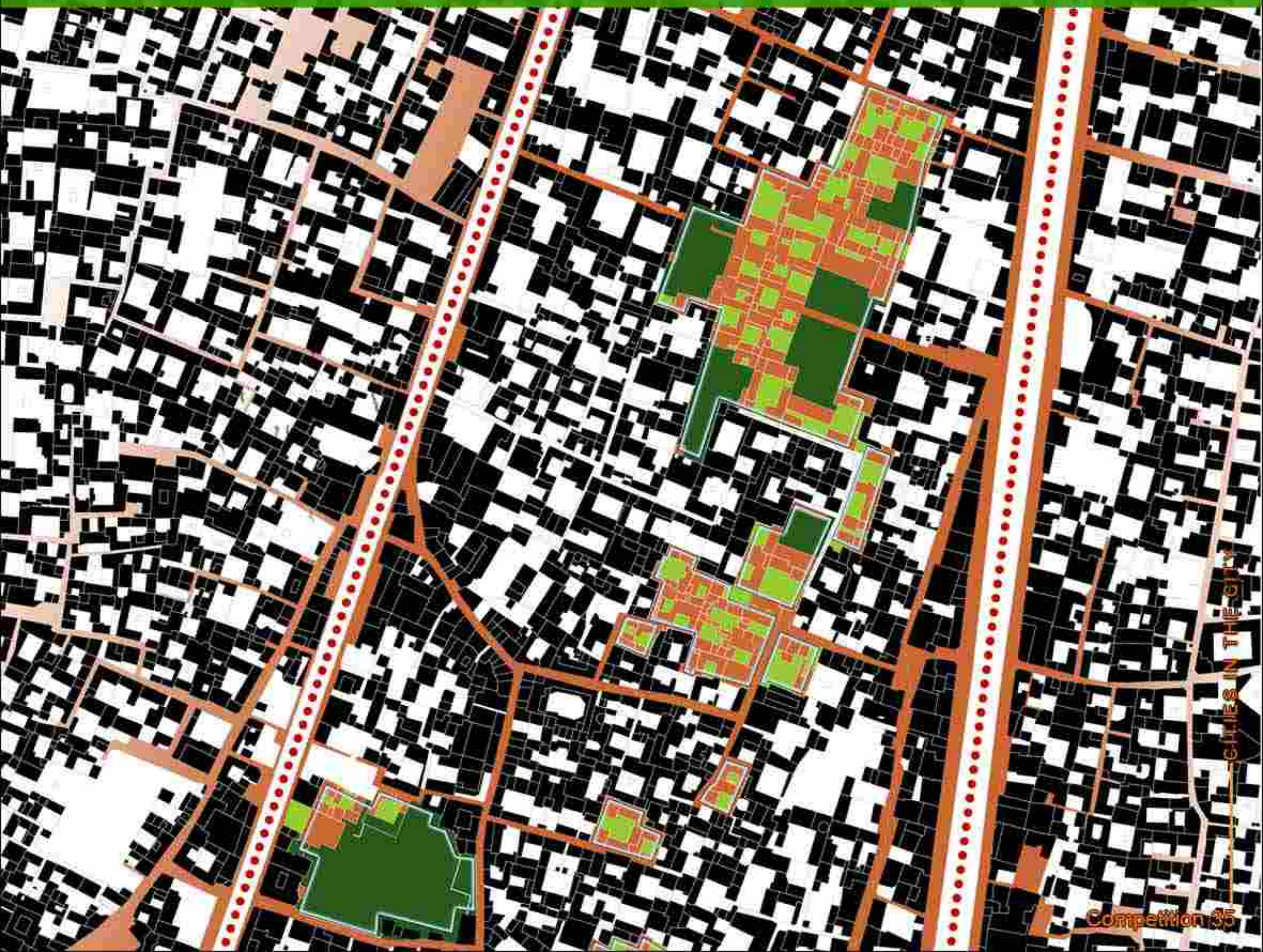
An entrance in comparison to other spaces of a building possesses specific characteristics, since apart from its primary function as a relating space, it would be a space which connects the building with its surrounding public spaces, in terms of visual and perceptual elements. Thus, entrances are diverse, variable displays and sometimes are a combination of dominant vernacular faiths and merits in the region which contains climate and natural environment. The displays which themselves are influenced by economic, social, belief, and cultural conditions, and also by the urban context in each and every period of time.

In Iranian architecture, an entrance is not just a relating space. It has rather got social and cultural functions. Principally, in order to create a link or a connection between a building and its adjacent passage, and also to accentuate the entrance, mostly a plaza was built in front of the entrance vault; in a way that it had a mutual space with the passage. Even the plaza was placed besides the passage in a way that provides sufficient attraction and allure. The GATEWAY is the inviting element in the entrance.

In the design process of this space, regarding the location of The University of Gilan, which is beside the highway, the long distance between the entrance and the university buildings, and the natural landscape based on the region's climate, by representing a different approach, we endeavored to remain loyal to the cultural and historical principles of Iranian architecture. On the other hand, the designing of the university's entrance - in the contemporary era and the years close to 2020 - requires a remarkable and novel presentation.



**Cities in The City**  
Oudlajan - 2015





## **A proposal for regenerate the wicked future of ancestors**

City in the eye of post-modernism does not consist of separate elements but integrated spaces that causes life and spatial stream, and this is possible only with what the fabric limits of the city, its houses and destroyed courtyards, gardens, trees and pathways possess in their own base nature.

This approach leads to create a pathway in the city, through Oudlajan neighborhood, that in the heart of this narrative which is interpreted as the wicked future of ancestors, ties with the city flow and lives of the region's inhabitants, then this connection shows up in specific boundaries of sky, trees, and brick.

It seems that remaining facades of the destructions still needs to be maintained as people's diaries. Although this point is subject to revival and designing these missing spaces. Therefore, the following aspects were bolded:

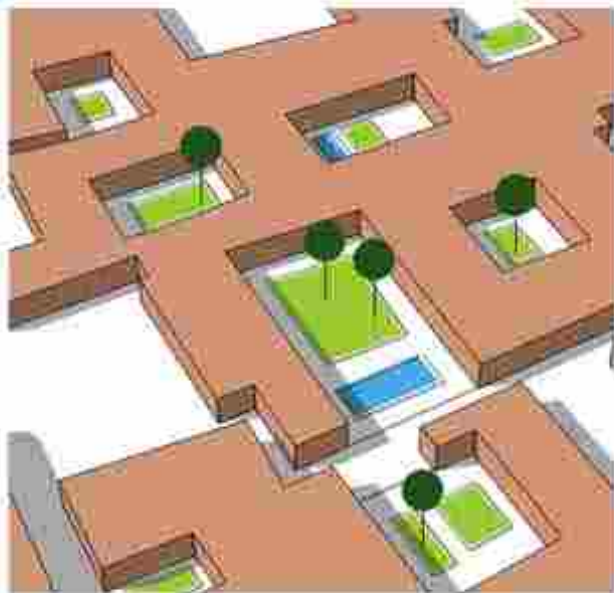
1. Filled spaces of destroyed houses (residential)
2. Unfilled spaces of destroyed houses (courtyards)
3. The borderline between destroyed houses
4. Present pathways which link destructions



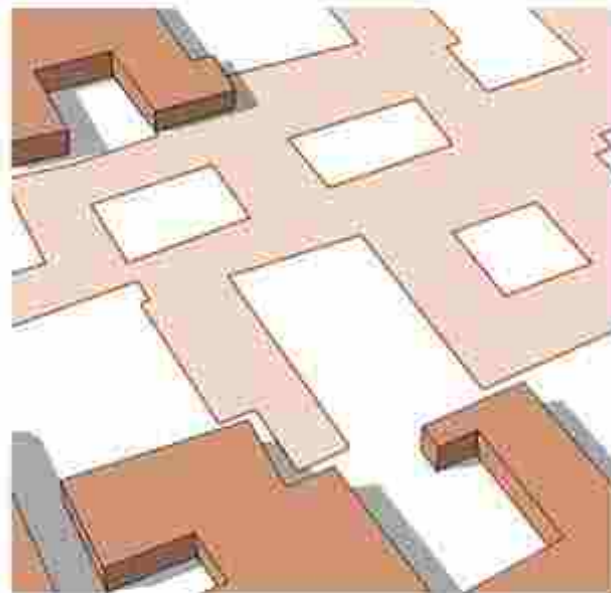


## Creating gardens in the heart of the destructions

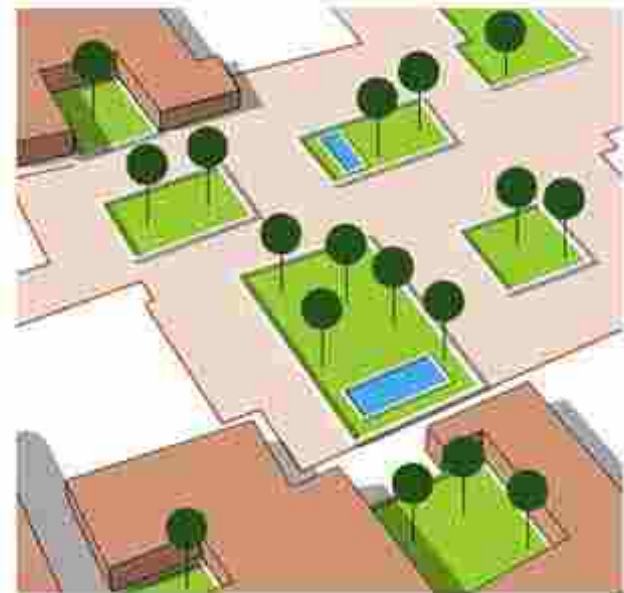
First of all in order to create a memory and a sense of belonging in destroyed spaces, the map of Oudlajan neighborhood were scrutinized. Four major segments were: 1. Residential spaced (Filled spaces) 2. Courtyards of houses, some of which had gardens with pools. 3. Accessing and relating spaces between the houses 4. Neighborhood's open spaces which were used as gathering spaces. Our attitude toward each of the aspects was different; 1. All of the unfilled spaces (before destruction) were transformed into gardens, as memorable public spaces. However, a slight difference was considered between the former courtyards and the unfilled public spaces which turned into gardens, 2. All of the filled spaces (residential spaces) were designed with brick flooring and separated by their borders, as a memory of the past, 3. All of the public pathways also were floored with brick in order to be in harmony with Oudlajan neighborhood but with a different texture.



1. Oudlajan Before Distruction



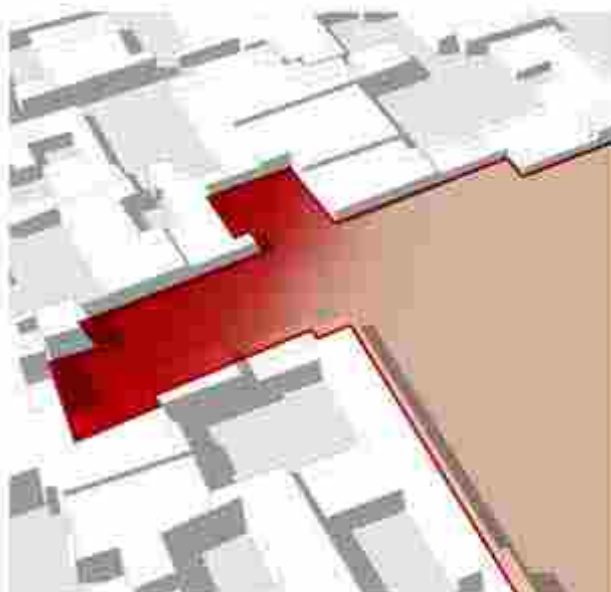
2. Memory of Residential's Presence



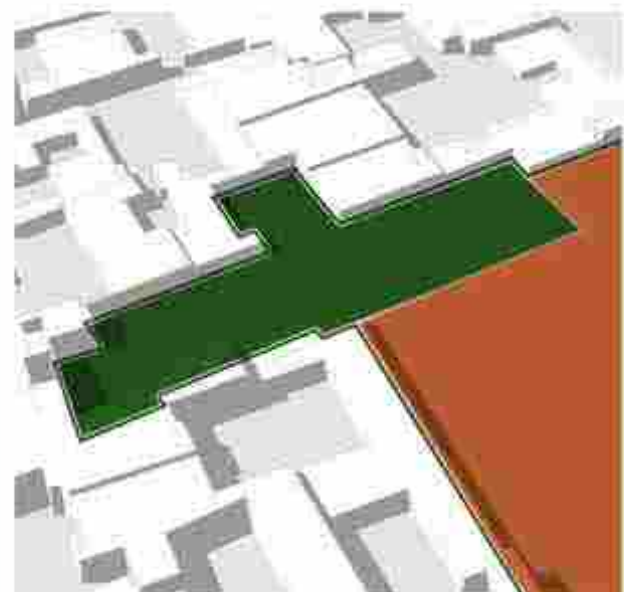
3. Creating Gardens in Former Courtyards of Destroyed Houses



1. A Part of Destruction in Oudlajan

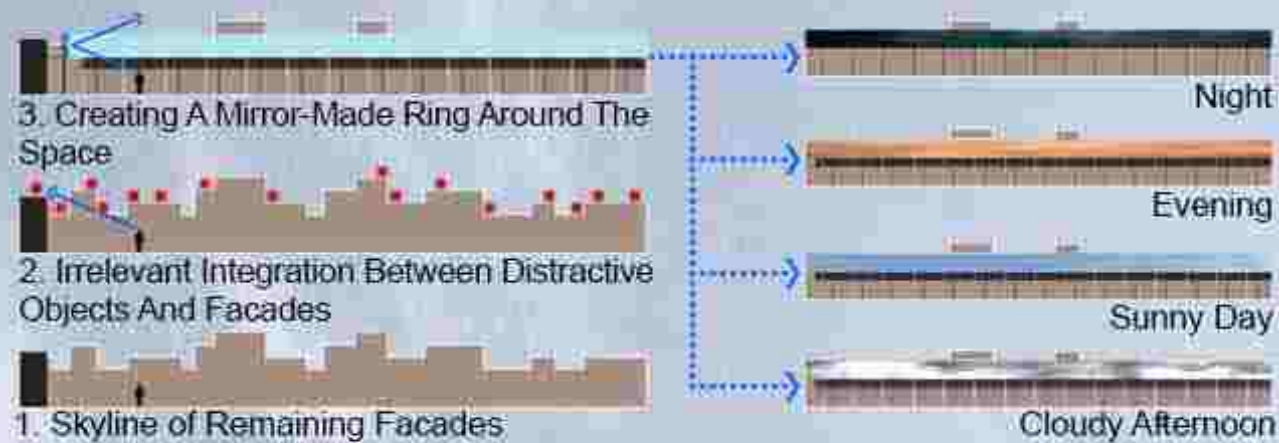


2. Unsecured Spaces After Destructions



3. Creating Gardens in Open Spaces





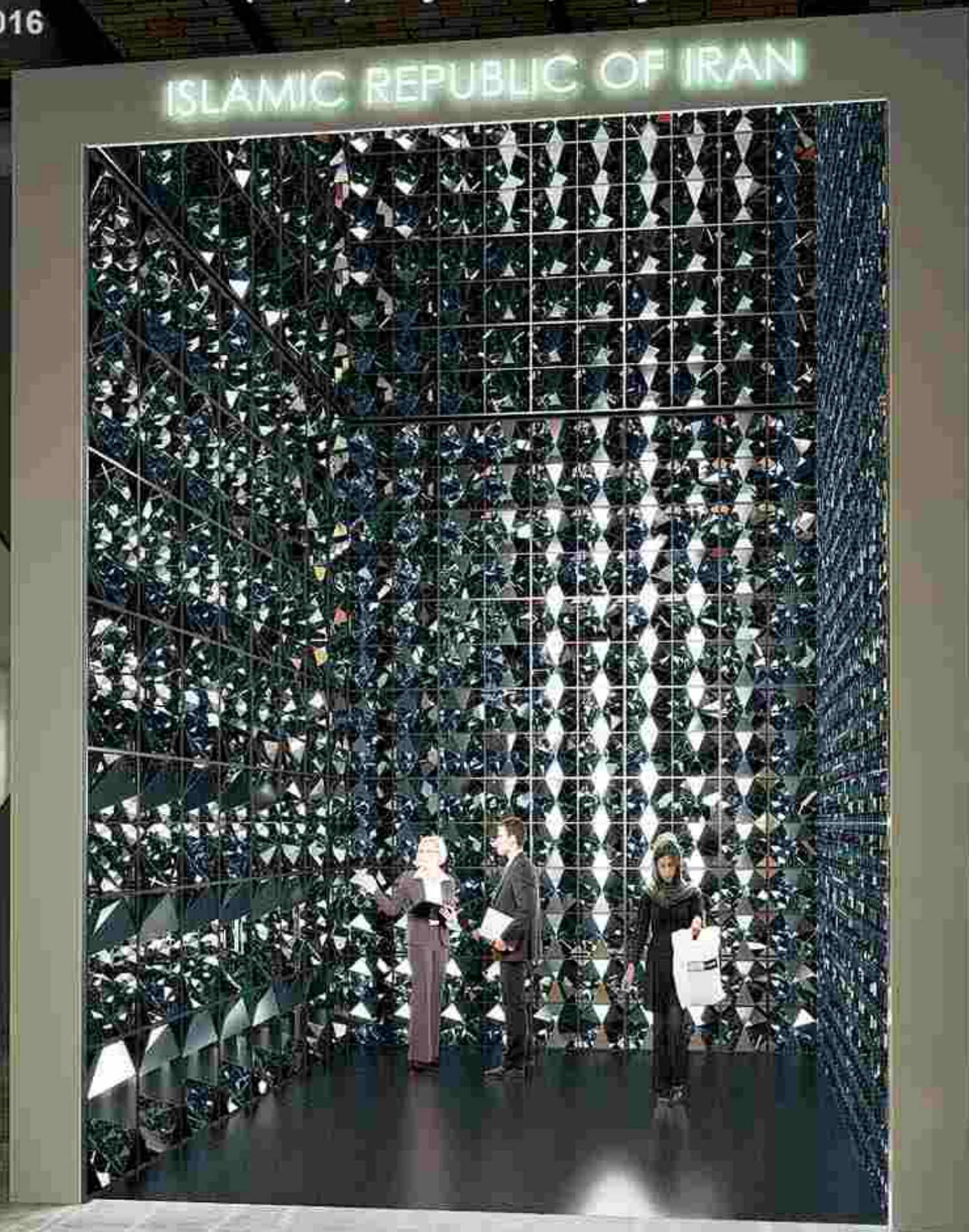
### Maintaining the remaining facades of destroyed buildings and repairing the skyline

Remaining facades from destructions in this neighborhood is a memento of its inhabitants' obsolete and doleful lives, with ornaments related to their social classification. They should be maintained. Even though the skyline of these facades after the destruction were irrelevantly mixed up with distractive visual objects such as air conditioners, television antennas, ugly roofs etc. making a change in the present condition seemed to be somehow impossible. Therefore, by creating a mirror-made ring with a reasonable space form facades we managed to bring a reflection of sky in front of passengers' eyesight and besides dedicate a sense of presence and belonging to the space in each and every moment.





Venice Biennale 2016 (alt01) - My IRAN, A Mysterious Land  
Venice - 2016

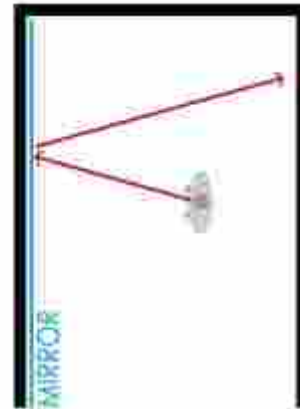




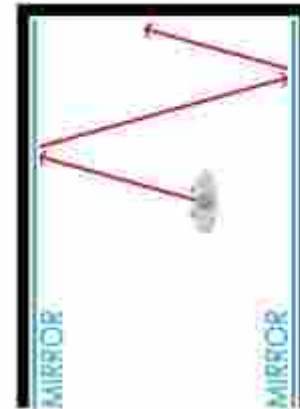
## DESIGN PROCESS



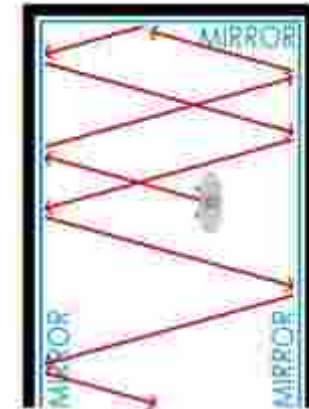
Without Mirror



1 Mirrored Surface



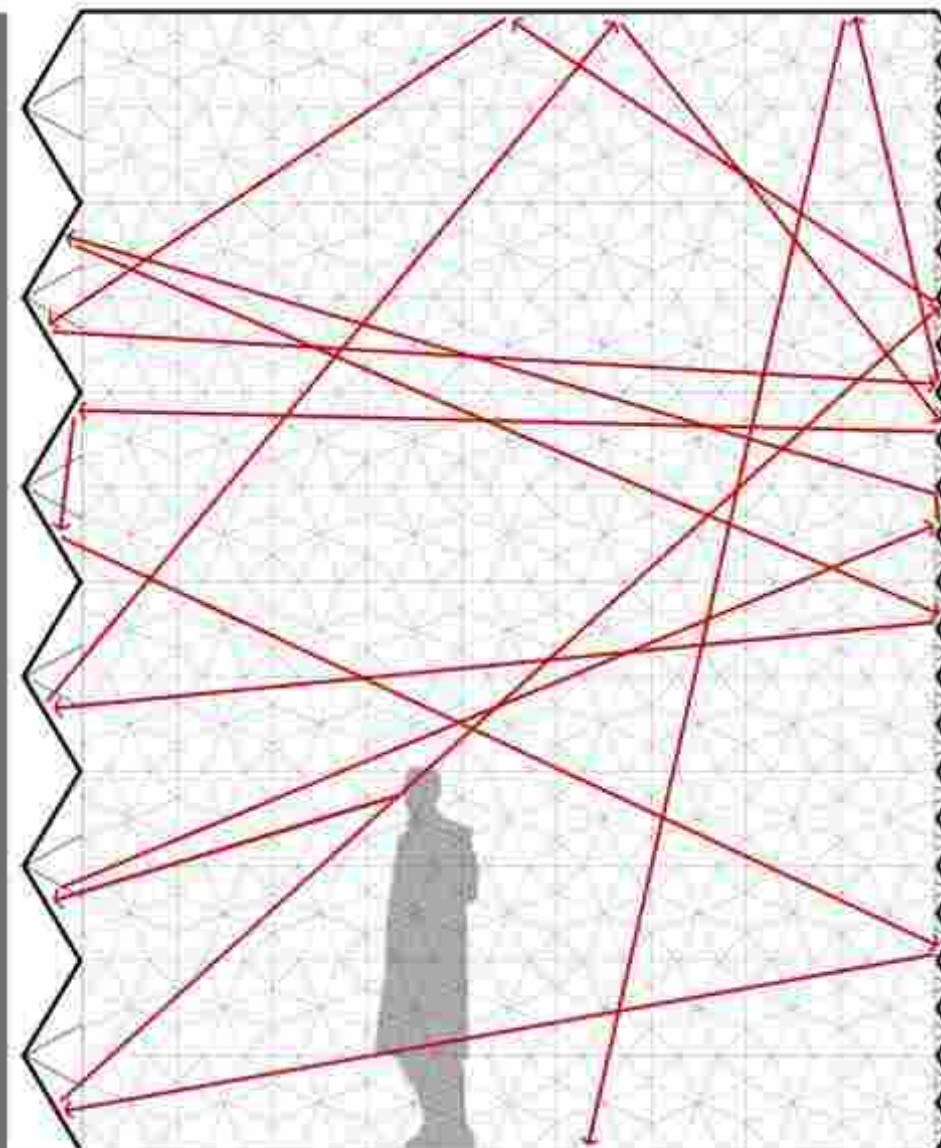
2 Mirrored Surfaces



Mirrored Box

### Process in Plan

In this project, we endeavored to make a contemporary/modern way of communication with the visitors by means of presenting a simple pattern of Iranian "girih tiling", converting the surface to the volume and making a change in scales and volumetric pieces. This approach to the project, led us to design simple and modular pieces in order to make a tangible reduction in construction and installation costs. Indeed, this space, containing a simple and modular network and needless to any advanced technology or experts, would provide the capability of being installed or constructed easily and yet the ability of making a novel way of interaction with the visitors, by presenting a virtual/diverse space.

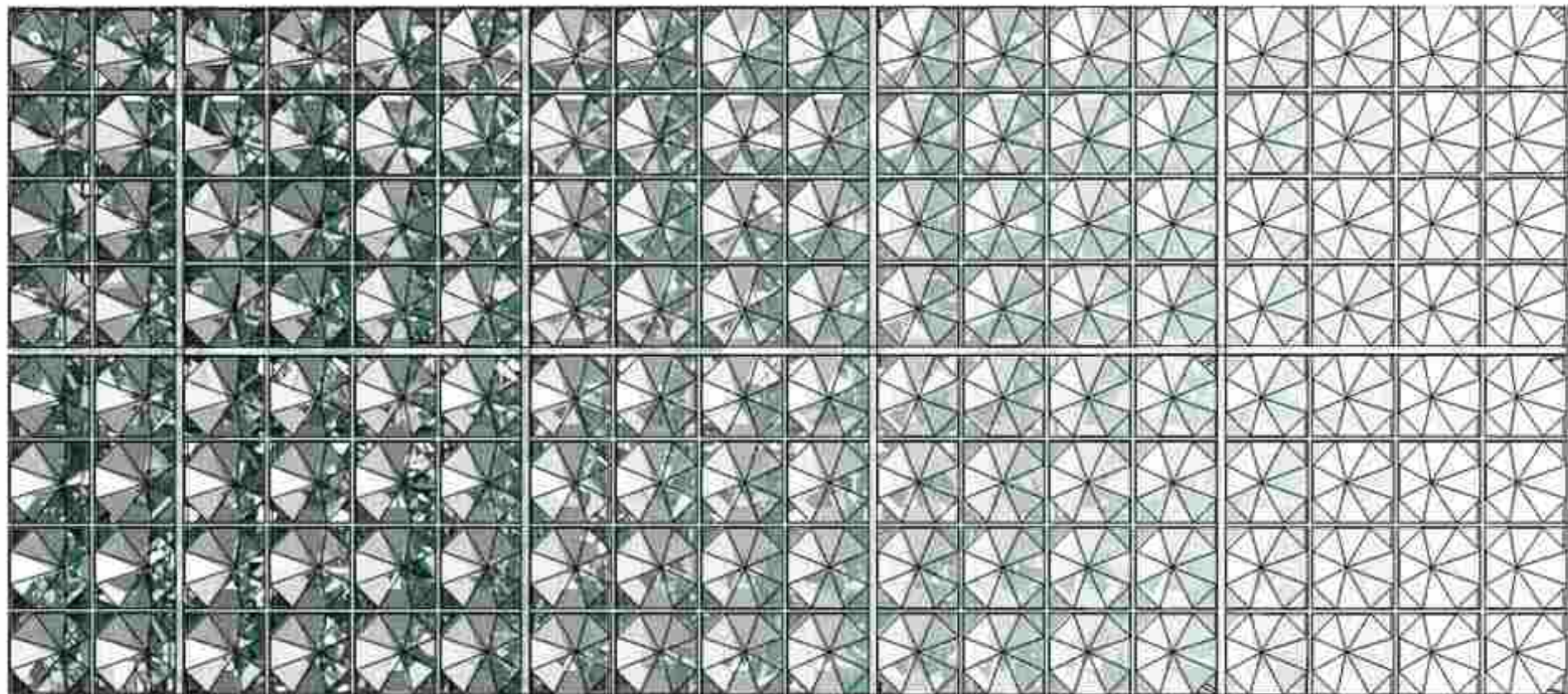
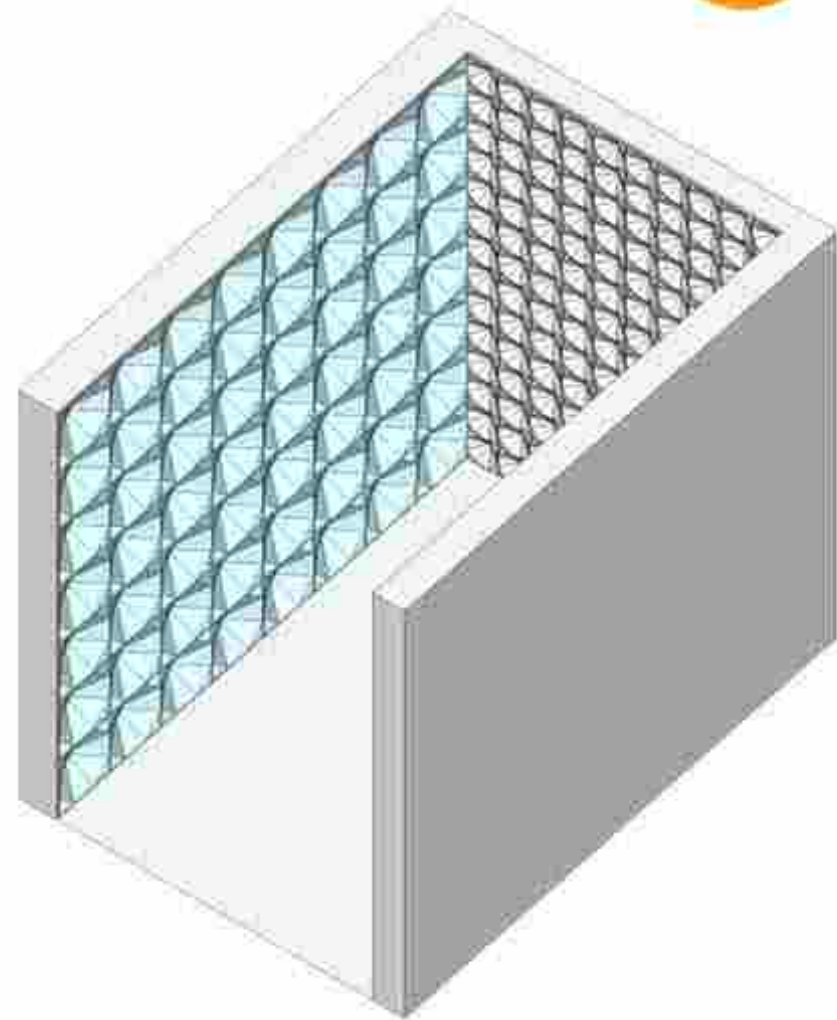




## Iranian Patterns & Mirrors

Believing in "Architecture Is Nothing but the Interaction among People" and also regarding this Social Interaction as a context in which architecture comes to existence, would bring us closer to the presented manifestation in the Venice Biennale by Alejandro Aravena. This viewpoint which is based on ignoring the individual yet approaching to pluralism –by people who are shaped into a group and are not individuals anymore- on one hand, and providing the sense of being in a pluralistic space in Iran's pavilion alongside the sense of belonging to Iran on the other hand, led us focus on the "mirror" and its related physical principles with a look over interior ornaments in the Iran's history of architecture.

In mirror decoration, the artist with the use of glass and mirror and cutting them into various-shaped pieces creates luminous, luxurious and beautiful spaces in buildings; in this way that the reflected light in the countless pieces of mirror will result in the creation of stunning radiance and glare in space.





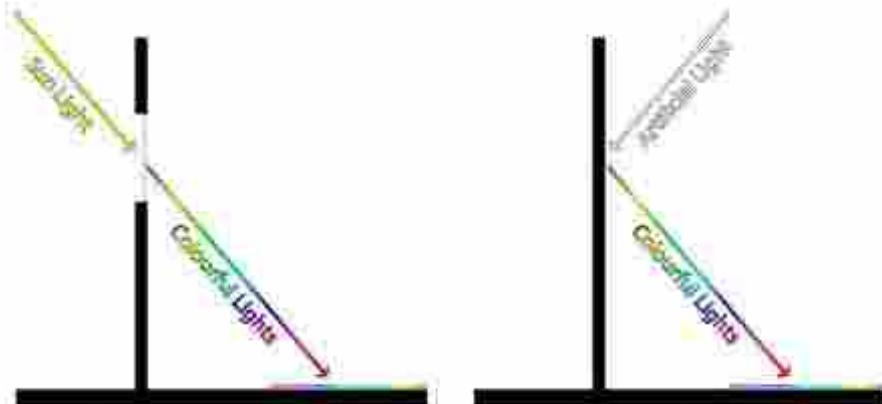
Venice Biennale 2016 (alt02) - AN IRAN FULL OF COLOURS & LIGHTS  
Venice - 2016





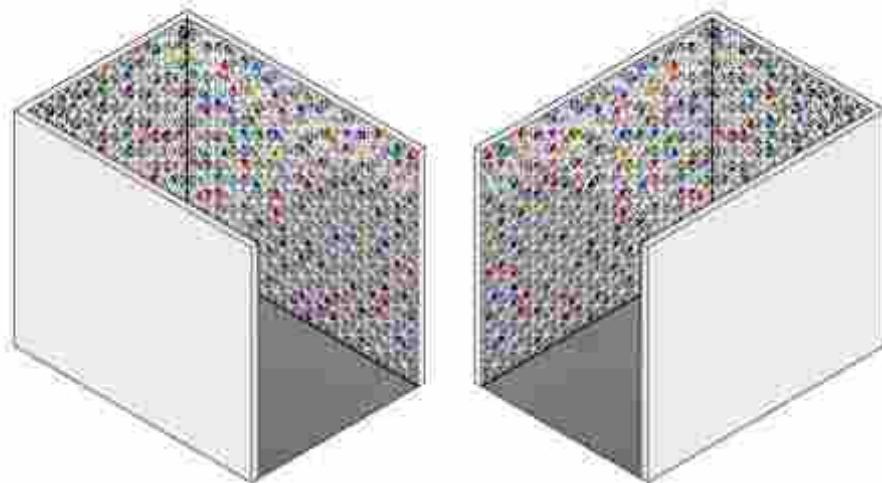
### Owrosi (Sash Windows) Through The Time

Sash Window (Owrosi) which is one of the Iranian architecture's elements, is made of one or more movable wooden panels, or sashes, that form a frame to hold smaller panels of colorful glass.



Contemporary Manifestation Of An Old Tradition

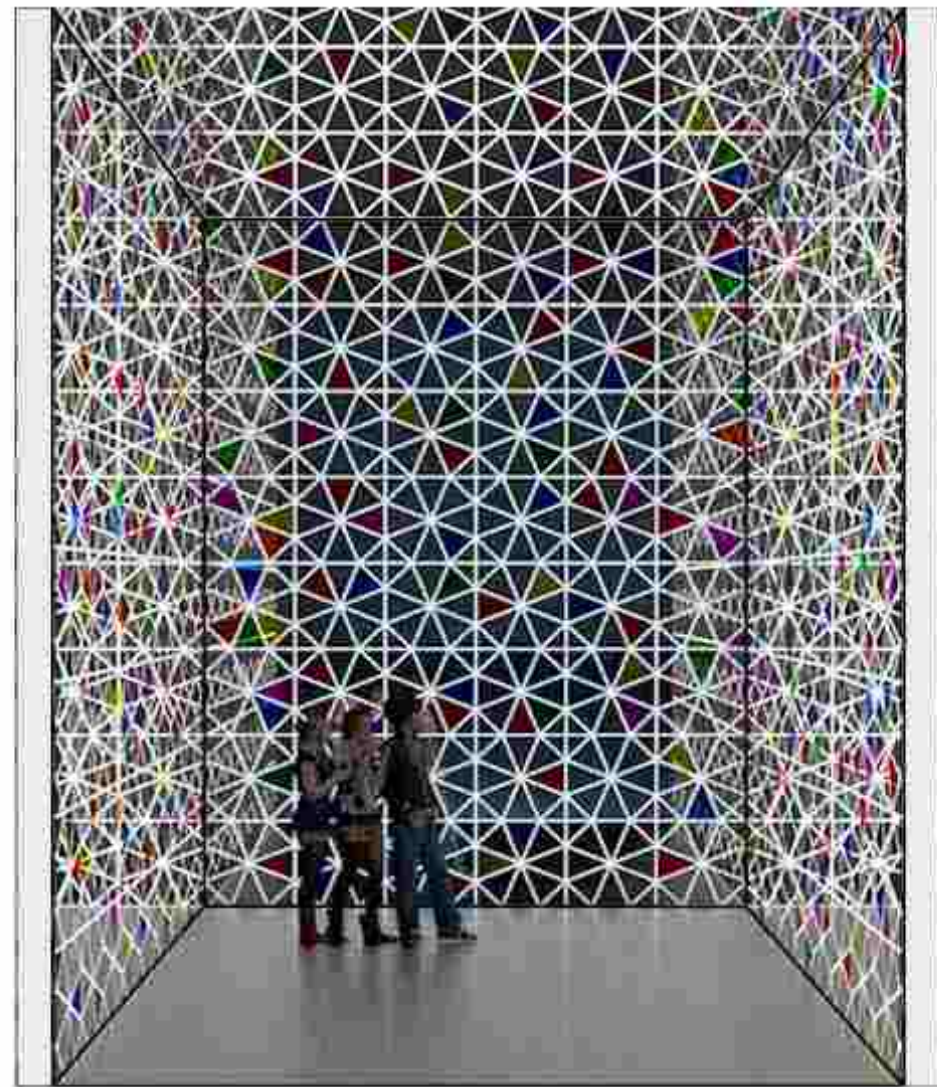
Light and its reflections have always been of the greatest appearances of Iranian architecture. Iranian architect has been utilizing the light in various ways; from light sparkles' play in house pools to funnels of light above bazaar corridors, all and all stem from the poetic senses of Iranian architect. Furthermore, in more private places and especially in luxurious ones the use of "sash windows" (Orosi) was the best way to show the play of light and color at the same time.



Contemporary Manifestation of Iranian Architecture



Traditional Paradigm Of Iranian Culture (Orosi)





## Chapel of Abbas Abad

Tehran - 2016

The cultural-touristic zone of Abbas Abad with an area of 68 hectares is placed among Modarres, Hemmat and Resalat highways. The zone which formerly was of Tehran's intact areas, is one of the city's recreational poles nowadays. The area consists of parks, updated facilities, artificial lakes and several museums and hosts hundreds of people each day.

This zone is managed by Abbas Abad Renovation Company which aims to develop and to extend city parks and landscapes in Tehran.





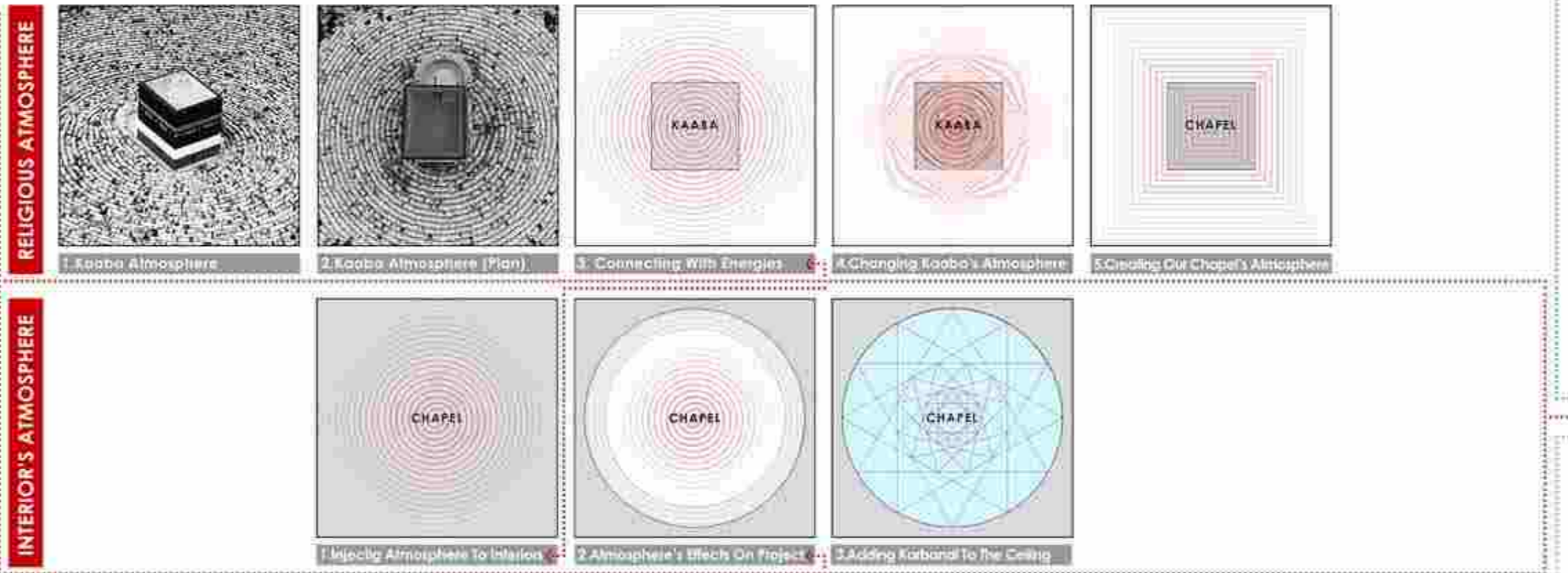
### Access To Project

The location of the site on the Northern edge of Silk Road Bridge and beside the main axis of pathway through Ab-o-Afash Park lead us to focus on accesses and creating a public gathering place as the main aims of the project in order to attract people to the chapel.



### Moral Energy In And Around

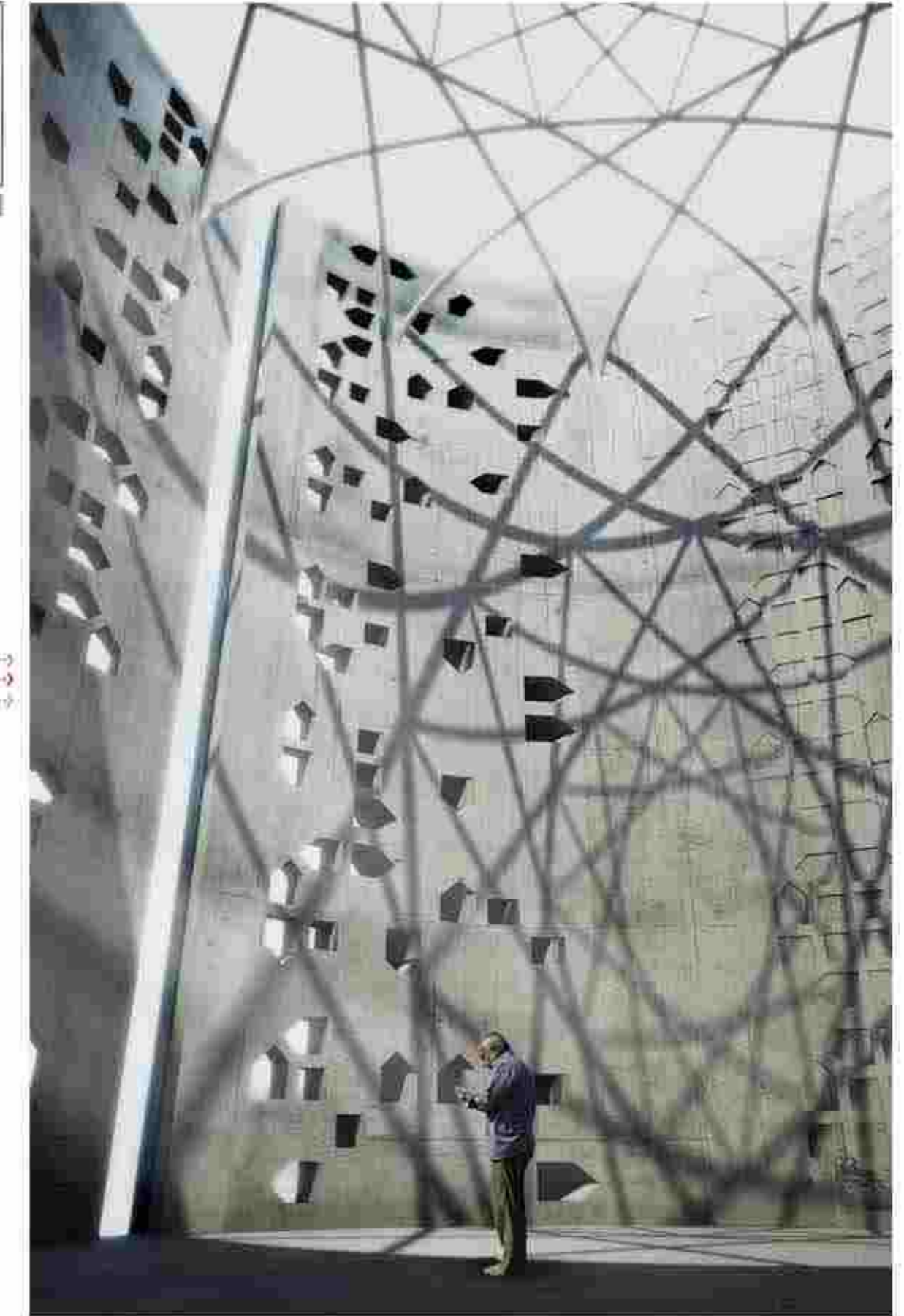
Islamic art is a sort of art that is has been mixed with symbolic illustration of surrounding nature which shows up as geometric designs in different artworks of artists belonged to this school of thought. The Muslim artist by the use of religious values –which came from the Quran and Islamic culture– has been tried to exemplify his cognition and perception about the world in the framework of illustration art. Those artworks were a critical means in order to perceive the nature of Islamic culture and its climax can be seen in Iran, during the empire of Safavi era.



### Islamic Trend

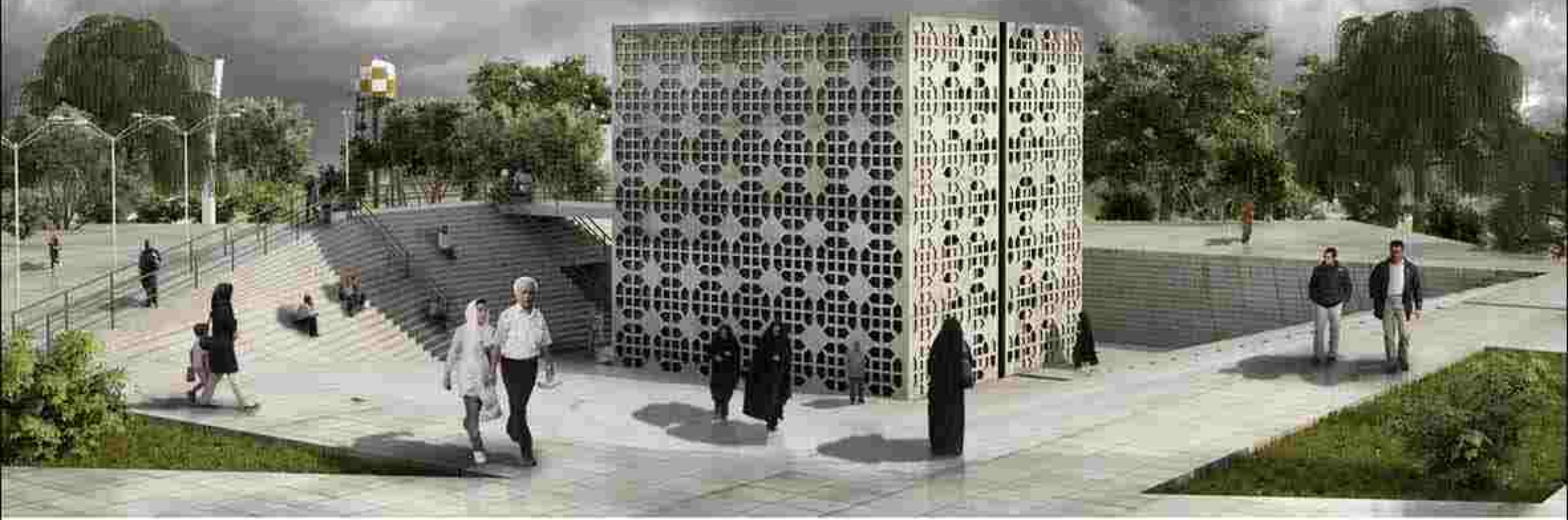
Consecutive reflection of light on different surfaces of the project, inner surfaces specifically, creates a sacred space inside the chapel. On top, where the dome as a symbol of sky should exist, we replaced it with a transparent glass-made roof combined with Karbandy patterns on its surface.

By changing the radiation of light and the creation of various shadows, a specific sense of purity comes to existence under such a transparent dome. Light, plays a wise role with its relieving presence and reflects the mercy and passion of God to prayers' hearts.

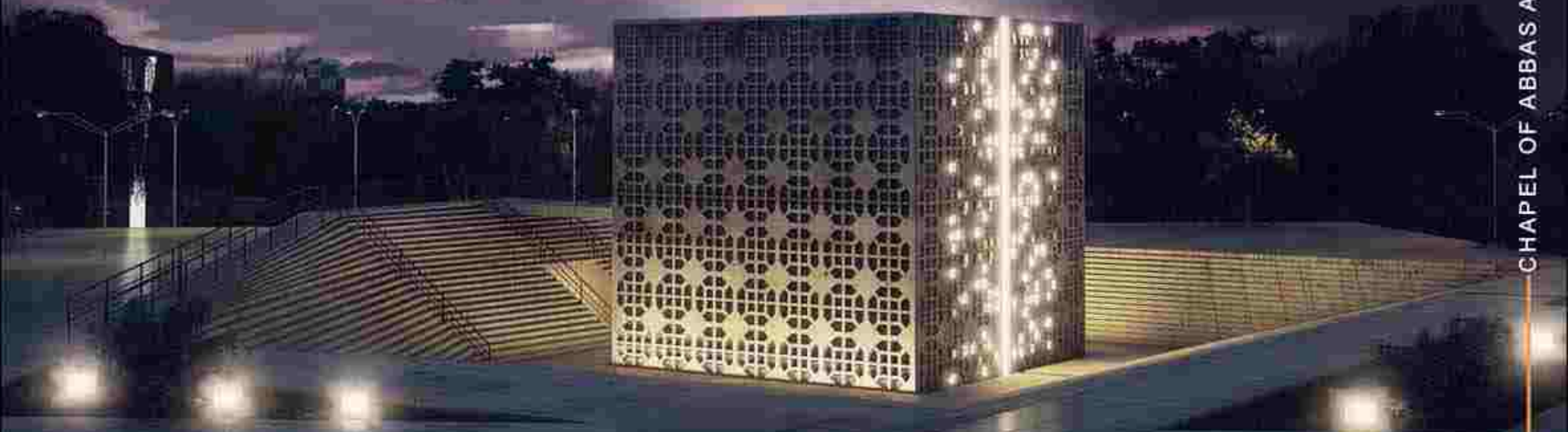




Iranian artists, in order to express their intentions of creating artworks used various shapes. The shapes which has been emerged from circle and triangle as the most basic shapes in nature. Circle is a shape which is supposed to exist in nature ages before, regarded as a creature of God. The orientation of stars in a circular direction is an evidence of this claim. Circle is the symbol of motion and dynamism and induces the sense of life.



Unlike all other shapes, circle is the only one which consists of one and only one simple line without any start or end points, and from this point of view it represents the meaning of unity. Even the orientation of people around Kaaba is circular. Therefore, Iranian artists has been using this shape in their designs during the history. From the construction of domes to designing columns, circle was the basis of design. Therefore, in the design process of this project by the use of the mentioned concepts beside a circular space surrounded by a square, we endeavored to induce a high level of spiritual sense and yet provide prayers with a dynamic space to pray deeply through the silence.





# IPMI Facade Design

Tehran - 2016

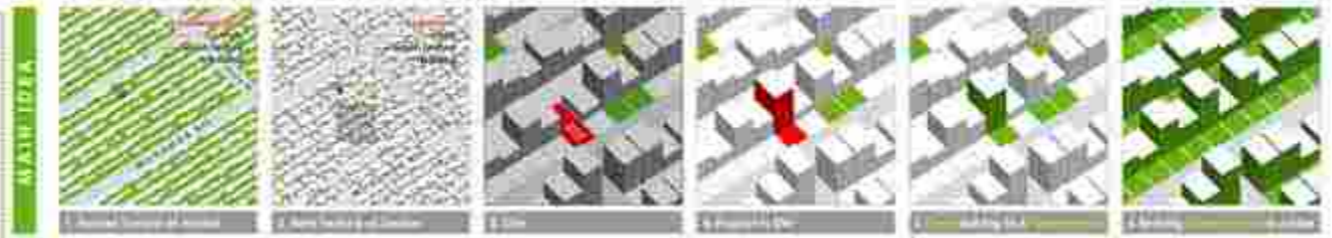


Western Taban is a one way street, from East to West, placed between Valiasr St and Nelson Mandela Blvd and is also beyond Mirdamad Blvd. It belongs to the Region 3 of Tehran city. The region is of the contemporary regions which started developing almost from 1334. It is confined by Chamran, Modarres and Sadr highways from the North, Pasdaran and Shariati streets from the East, Hemmat, Haghani and Resalat highways from the South and Chamran Hwy from the West.



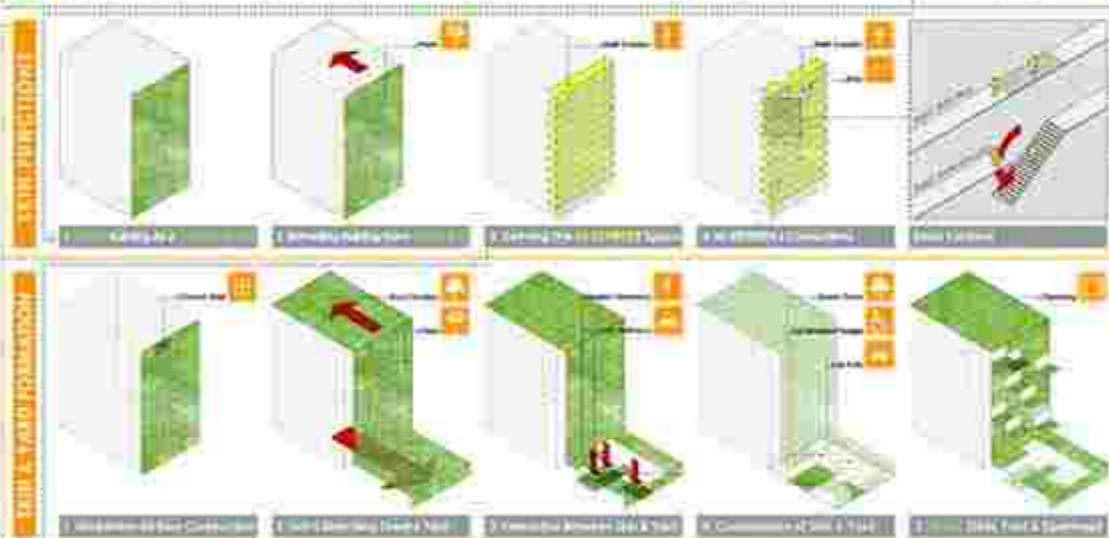
### GREEN CITY

This topic more than the others was bolded for us during the design process and was entitled as the main issue of this project. Maybe by increasing the number of green facades all around the city we could bring back the former cityscape of Tehran. Creating a green façade for a building not only prepares its habitants with a source of fresh air but also would be regarded as a sustainable and astounding symbol for its neighborhood



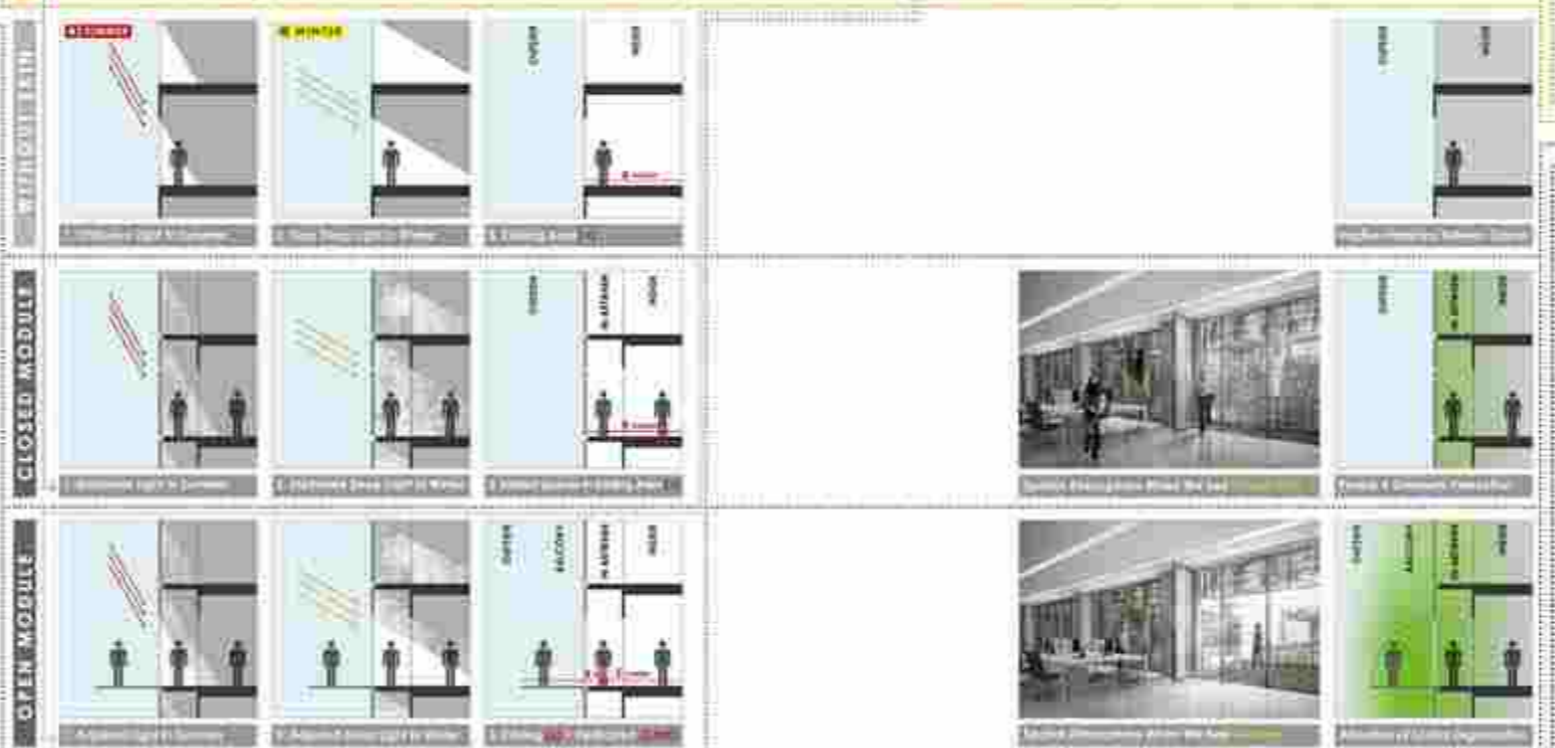
### DESIGN PROCESS

Designing movable openings in the modular green façade lead to create a new space organizing in the outer surface of the façade and also in the interiors. Openings can be opened or closed based on the user's needs. Also these openings bring some sort of variety to the outer surface of the façade and create an interaction with passengers and the surrounding space. Behind the façade there is a corridor which is capable of being transformed into movable stairs and could be counted as the secondary means of vertical accesses beside the building's main stairs. In order to bring harmony to the whole building, the green surface in front façade of the building was designed to be spread from top of the roof to the main entrance of the building and also work as a canopy upon the yard. However, to prevent the covering of the whole yard the green canopy was changed in height and used as the flooring like the direction from the main entrance to the building. The extension of this green layer as a canopy also has helped ignore the distractions caused by cars along the parking entrance.



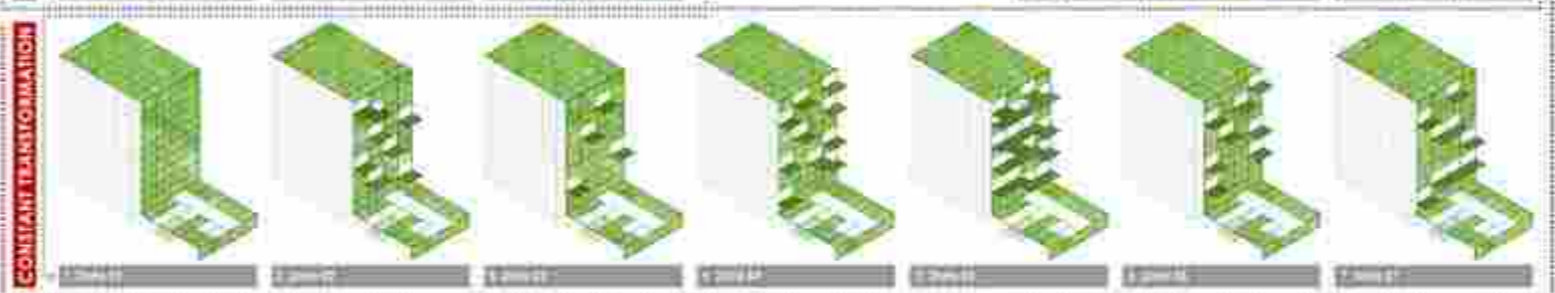
### SECTION ANALYSIS

Although Southern light at first seems to be pleasant it needs to be controlled in Tehran. Movable openings have the advantage of being closed or opened whenever the user decides to and therefore privately control the amount of interior's natural light. Also the roof of in-between space (the space between the outer green surface and the main façade of the building behind the green surface) works as a sunshade for controlling the inner light. When the light passes the openings (when closed) which contain plants inside themselves will light up the interior spaces of the building delightfully. When comparing a fixed façade with a movable one we realize that in a movable façade we would have three different spatial qualities. In other words, the openings act like balconies which can be opened based on the user's needs and then as a new space dedicate an extra amount of area to the building. By changing the spatial qualities of the building a new spatial organization would be shaped which indicates the dynamic nature of the building.



### PROJECT ATMOSPHERE

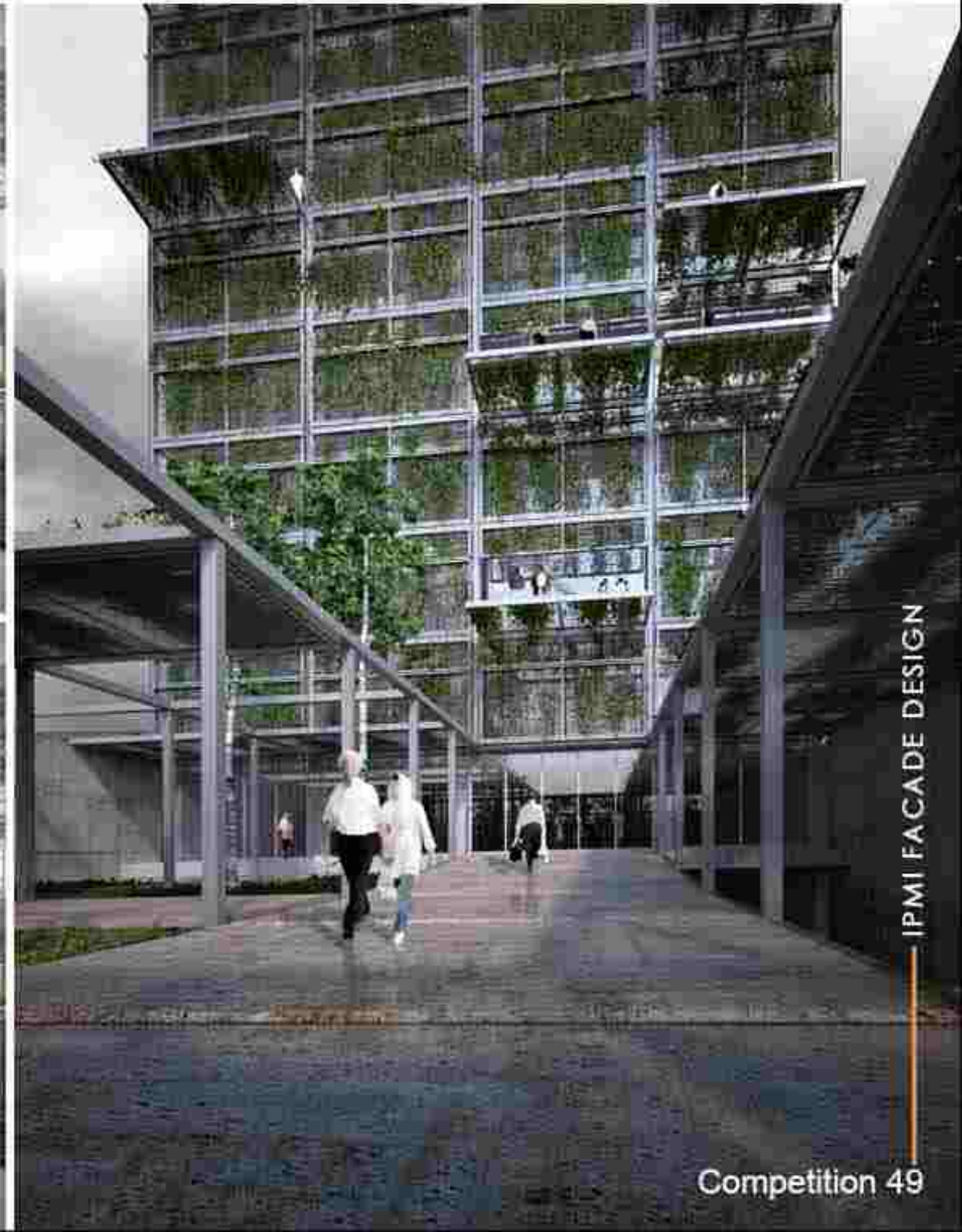
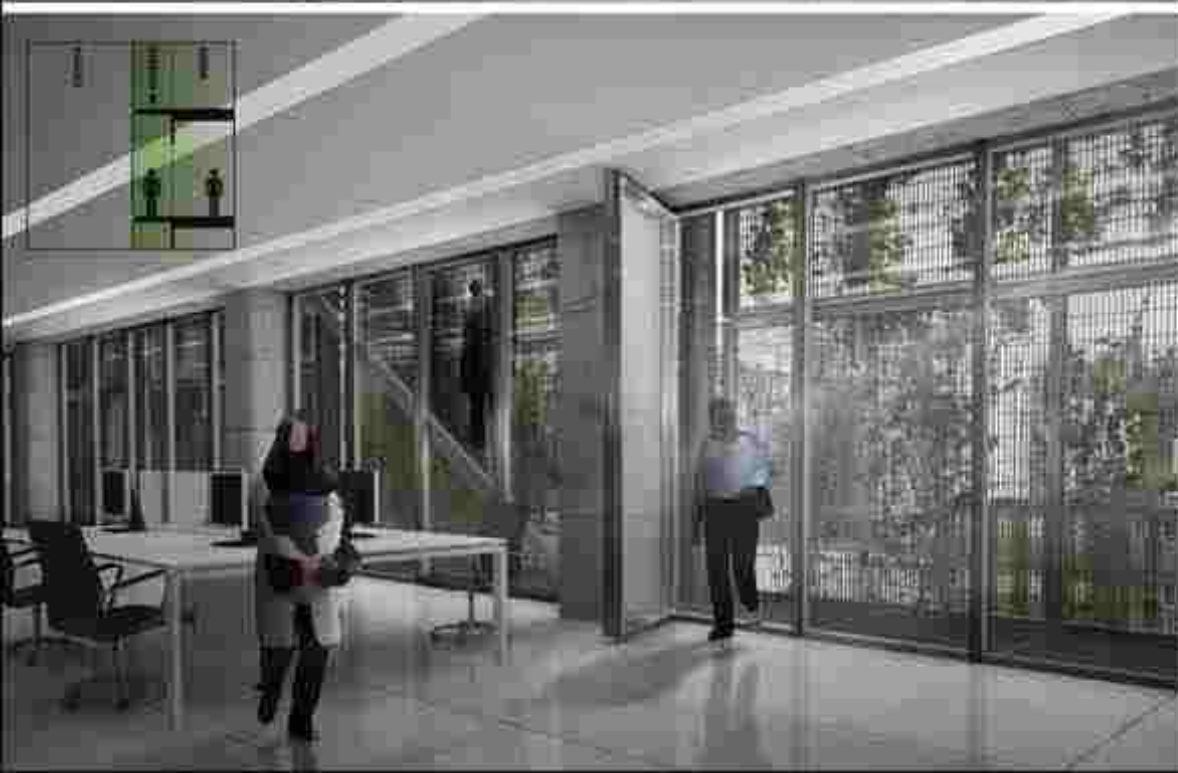
Facing fixed facades has been a repetition during these years. The moving façade of the present building would face passengers with a completely brand new concept; a façade which is the symbol of evolution as time passes and it becomes greener. Also the system of moving balconies which is controlled privately causes various compositions in the front façade of the building.





## In-Between Space

1. In the design process of the building's "in-between" space, its structure was attached to the main structure but at the same time somehow separated. Therefore, it can provide the interior spaces with the maximum amount of daylight and transform the façade mesh into terraces, besides the possibility of being modulated regularly with delicate metallic elements.
2. In designing the movable green façade, modern methods in hanging green spaces' systems and Hydroponic Nutrition Systems beside were considered. Also in choosing the plants Tehran's climate, orientation and location of the building and being compatible with the movable parts of the façade were taken into account, apart from other architectural considerations.
3. Each movable module of the façade is rotated by two transmission systems, gears, and power transmission cables. While opening the terraces, the weight component of the module prepares the needed power. Speed and the stop point are controlled by cables. Therefore, a low power would be sufficient. Transmission systems would provide the required power to close the module and transfer it to the module by the cables.





# Tomb Of Three Unknown Martyrs - Under Construction

Hoveyze - 2016



1. spatial structure of Iranian Arch
2. Simplifying Iranian Arch
3. Changing Spatial Structure
4. Creating Void To Reach The Light & Sky
5. Simple Section Of The Project

Refining The Geometry Of Iranian Arch







1. Cube - Basic Form  
In Iranian Architecture

2. Creating Void To  
Reach The Light

3. Dividing Into Three  
Parts

4. Rotating Layers  
Towards Qibla

5. Cutting The Cube  
To Enter

**Design Process**





## Shilat Square Design - 2nd place Chabahaar - 2016



Maybe a bazaar to lead the development of fishery market and its related products. In order to reach this goal, the use of two underground sidewalks prepared for pedestrians seems to be the proper way. The creation of such bazaar would benefit people and the client; for client, since by collaboration with people and selling or renting the commercial units, he can increase his financial strength to afford constructions expenses. Such a collaboration would also result in a specific satisfaction between the client and the people. And for the people, because beside their presence and spending their free time in the square's public space, they would have the possibility of buying various high quality products and therefore achieve a state of satisfaction which also affects social sustainability.





### MAIN IDEA

Wharfs are structures which used to loading or unloading of ships and boats and yet they are a fantastic deck to have the horizon view. The main idea of designing Shilat square is the wharf.

In a wharf there is a relationship among the sea, people and their activities and ultimately the view to the sea. In the given project, this relationship should be reconnected among the wharf, city, people and finally the view to the sea.

### DESIGN PROCESS

Schulz says "Human being is something among other things...he lives with lights and make himself compatible with it. He lives with the beats of day and night and seasons through history".

Maybe the most significant subject in designing public spaces in a climate like the one in Chabahar, is providing people with thermal comfort conditions. Paying attention to this subject is undeniably necessary in enhancing the quality of a usable space for people. Therefore, one of the simplest approaches to fulfill such a need is to create shadows in order to reduce the temperature of the designed space. Since, controlling sunlight during the summer is the most critical aspect in thermal comfort of this region. Therefore, designing two surfaces upon each other lead to creation of necessary shadows and comfort temperature, and then the possibility of people's presence was prepared.

### SITE ANALYSIS

Chabahar is the only seaport in Iran which is placed next to the ocean shore. Since it is affected by the oceanic winds its weather is quite pleasant in different seasons during the year. It is also Iran's coldest seaport in summer and the warmest one in winter.

Besides, Shilat square is located on the Eastern edge of this beautiful city with a short distance to the sea; in a way that two streets in the West and the South-East directions from the square will end to the shore and have created a picturesque cityscape.

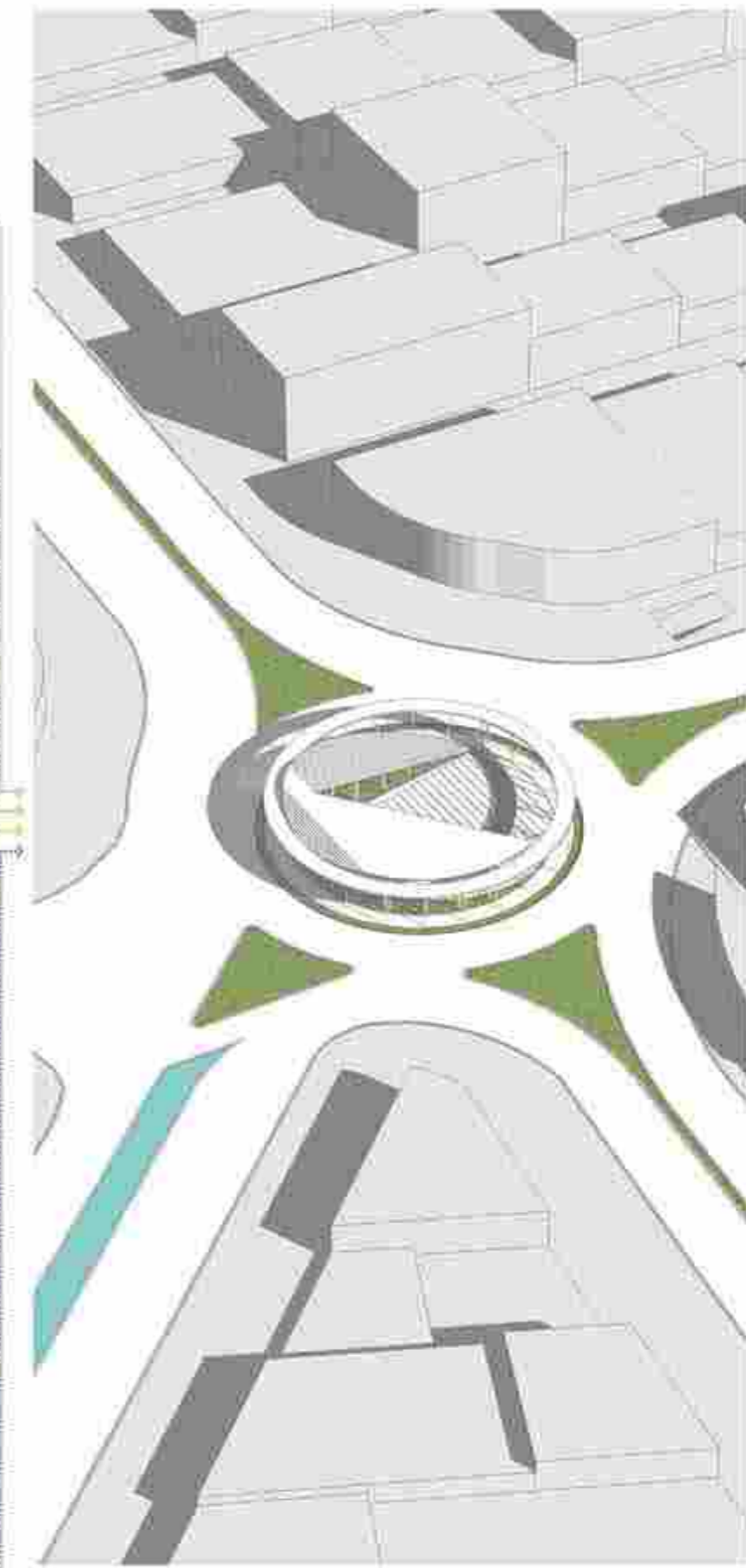
Regarding the subject of creating the comfort space for people, three different levels were designed:

1. Underground level; which attracts people by a tunnel from pathway.
2. Upper ground level; which is going to be used as a middle space.
3. The top level; the highest level with a ring-shaped deck which also is suitable for passersby to have the sea view.

Orientation of the surfaces would be in the direction of Western and South-Western streets located next to the square. They would also have a proper view to the sea. Access to the underground level would also be available from a path which is branched from the main walkway.

### PROJECT ATMOSPHERE

Regarding the climatic conditions and preparing comfort zone by designing different levels, the three levels would have their own functions. Lower levels due to having the advantage of shadows would be a good choice during the days. On the other hand, lower levels would properly attract people during the nights, obviously.





## Shilat Square & Chabahar

Chabahar is a city in and capital of Chah Bahar County, Sistan and Baluchestan Province, Iran. Chabahar is a free port (Free Trade Zone) on the coast of the Gulf of Oman. At the 2014 census, its population was 120,000. Chabahar is Iran's southernmost city.

Chabahar is situated on the Makran Coast of the Sistan and Baluchestan province of Iran and is officially designated as a Free Trade and Industrial Zone by Iran's government. Due to its free trade zone status, the city has increased in significance in international trade. The overwhelming majority[citation needed] of the city's inhabitants are ethnic Baluch who speak the Baluchi language.





## PEOPLE, CITY & BAZAAR



Shilat square is a place for people to berth at.

In Southern cities lack of public spaces is deeply tangible. Therefore, dedicating a place for people's presence seems to be necessary. So, in the design process of Shilat square project regarding the main idea, people would exist in the project. Although their presence in such a square requires an appropriate way of organizing the designed project's accesses. "Crossing the street" would not be reasonable. "Creating a passenger's bridge" to lead people from sidewalks into the square would also distract the cityscape. Maybe the best and the most reasonable way is to create an underground sidewalk which regards climatic matters and also would not distract the cityscape. On the other hand, this concept represents a brand new subject which would be preciously notable for both the client and people: "an underground bazar".





## Liberty Museum - Freedom To The People & The Objects

Top 50 Finalist

New York - 2016

Liberty is defined "being free from restrictions". But how this freedom should be imagined?

A visual and tangible conception...

A sort of freedom which could come true for **human beings** and **objects** at the same time. Maybe we should take a simple point of view.

If we respect the nature of things, we have freed them to be themselves, not something we desire from them. If we create the sense of flying and hanging for people, at least we have dedicated a sort of freedom to them.

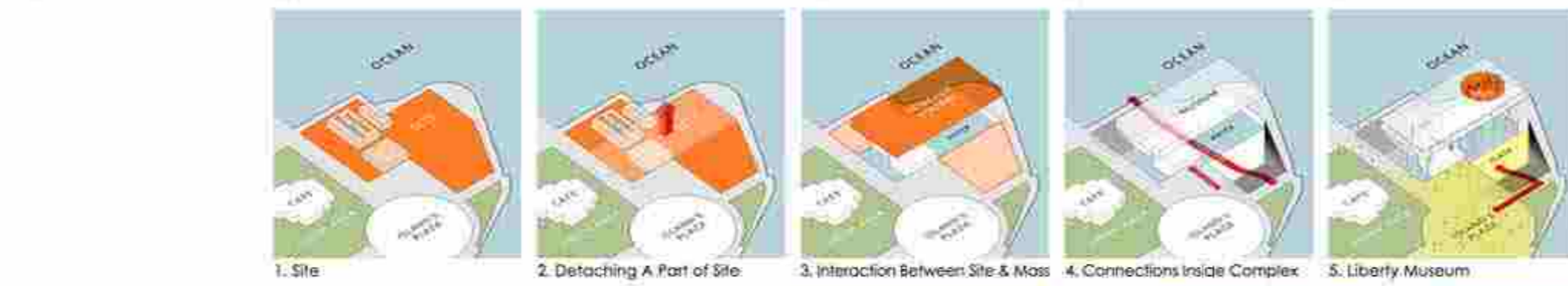




Passing the way from inner suffocation, the beginning of inner captivity and reaching to the conscience of nothingness, by people, would lead them into this concept that the freedom is not the outward freedom, and the captivity is not the external captivity, but the human being is the captive of himself and each happening has an inner origin. Thus, freedom and liberty are shaped inside the human, not outside. This approach towards the liberty is the clear example of a free man's life like "Gandhi", whom had passed his life in exile and captivity, but was free inside.







**METAMORPHOSIS**

**DESIGN PROCESS**

**OBJECTS' LIBERTY**

**PEOPLE'S LIBERTY**

**SUSPENDING**

Copper is kind of material that corrodes in the air and its color changes over time. Actually, in this project copper is set free and exposed to the air and yet is captivated by the time and antiquity. The Liberty Museum project would not deliver a static image to its audiences, since dynamism is counted as the inseparable element of it and after a notable amount of time its exterior color would become just like the Liberty Statue.

The main form feels like it's about to fly from the island and is suspended in a way. Actually, the body arises from the base of the island. The island's plaza and the museum's plaza cross each other at two different levels, in the ground floor - in which the museum's entrance is also placed - there isn't any barriers between the plazas. However in underground level (-1) they are connected with a staircase. Basically, in the island's plaza people would unconsciously be placed on the way of the museum and its circulation.



LIBERTY

EQUALITY BETWEEN EVERYTHING

OBJECTS

RESPECTING OBJECTS' IDENTITY



1. Existing Buildings

2. Preserved Buildings

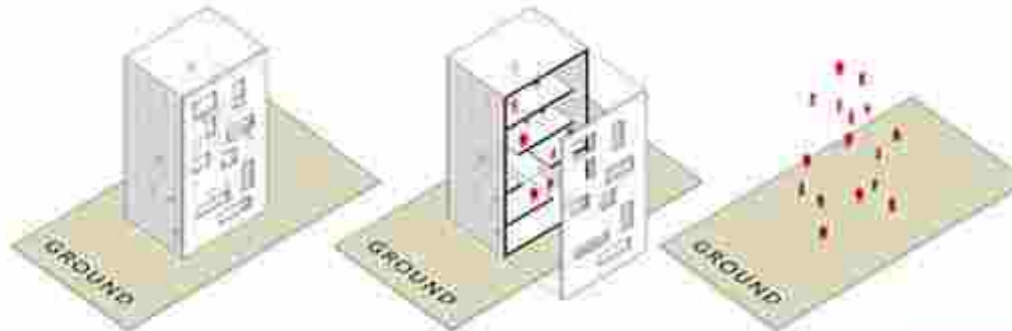
He (the thief) said, "O cunning knave, I make a recantation of Necessitarianism: There is free-will. There is free-will. There is free-will. (There is) free-will!"  
**Rumi**  
I'm a lover of my own liberty, and so I would do nothing to restrict yours.  
**Mahatma Gandhi**

PEOPLE

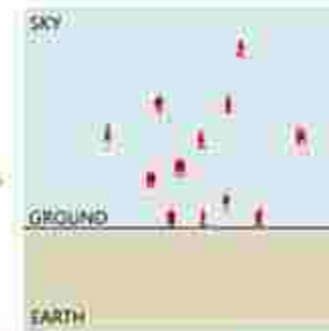
FEELING SUSPENDED



1. Feeling of Being Suspended



1. People in a Normal Building 2. Surveying People's Location 3. Suspended People (Impossible)



3. Suspended People (Impossible)



4. Reflected People (Possible)



5. Suspended People (Possible)





## C.F.Z Office Complex Competition - 4th place Chabahar - 2017

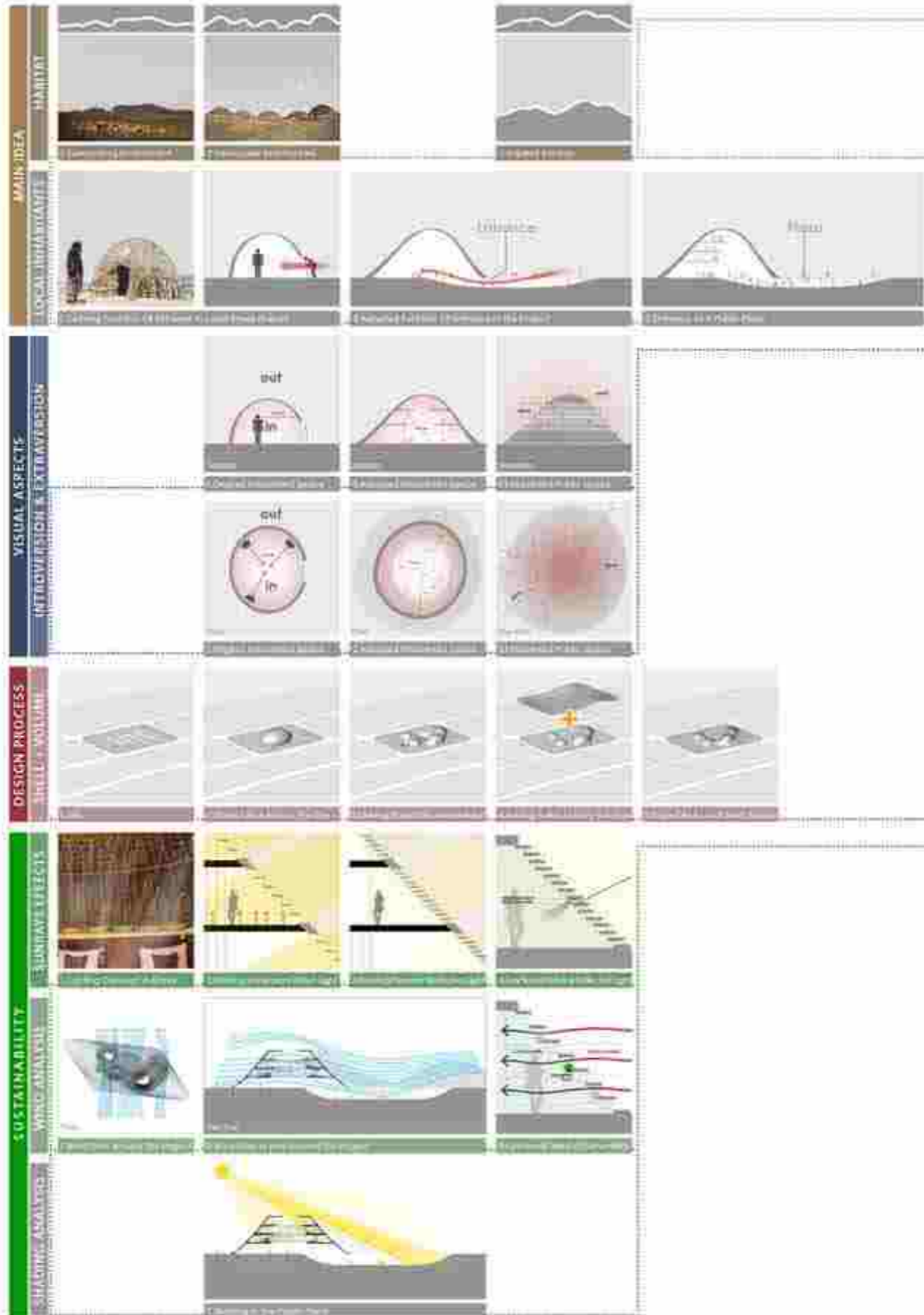
Chabahar is the most important area in the Oman sea coast having outstanding commercial and touristic potentials. Generally, we can mention some qualities of Chabahar free zone as:

- Geographic proper location in terms of being on the edge of open water (Gulf of Oman and the Indian Ocean)
- Mines and rich resources and possibility to take advantage of them
- Cheap and abundant raw materials in the province and even neighboring countries

Thus, according to the above described two cement production plants, namely Sistan cement plant in the city of Zahedan and Khash cement plant in the city of Khash, are so important that in addition to being important in the construction industry of the country, they bring to mind that the use of their products play an important role in the economic cycle and therefore project which is designed by us, minding cement and concrete as common-used materials in Iran, using them can not only help the economic qualities of the district, but also help the locals financially by getting them into work. Also according to the project designed by us doesn't have facades as conventional buildings of the day, there will be a dramatic decrease in the construction costs of the project.







### Life and Nature

Chabahar is located in one of the southern States of Iran called Sistan va Baluchestan, also The only ocean port in India ocean and makran sea from Iran. Its harbor supports ocean liners and also is one of Iran's free trade areas. We were impressed by the hot-dry desert, beautiful plateaus\_which were high-rised and low-rised in some parts\_as we traveled to the district of chabahar. **Kapar** ( a shed in southern Iran ) is an old and orginal Housing come from the Climate and geographical region. Therefore that's The Project's main idea and what the skyline is coming from.

By studing different varieties of kapar in the region, there are informations including climate, culture, lifestyle. One of them is entrance fellows to inside, the height is as short as much that fellows have to bend to get in, this type of entrance is used in diffrent architectures in iran and is to respect to the place. besides respectabilty to family, the entrance position helps to better air circulation. both culcural and climate aspects is considered in project. Therefore **we don't have entrance on the ground floor**. Then by creation a **plaza** in a level under the ground , fellows will get in by strais and ramp. besides going in down-level plaza they pass through a unique and sepcial entrance.

### Sightseeing, Introversion, Extroversion

Locating Chabahr city near the sea , tropic of cancer , and indian subcontinent monsoons and equator lands causes the wet-warm but not hot climate and creat a special atmosphere. The project site is also located in developing area , the project location provides a good sight seeing from south and west sides through the Oman sea considering the far distance . low-rised buildings of the area and the project height from the sea level also helped providing the project a good landscape view to the sea .north and east sides are viewed to the beautiful desert nature that is dedicated to this zone and isn't seen in any other places . therefore the site is a place to see the surrounding nature qualities, **a vision to Chabahr**.

The project is intrinsically **introvertive** because it is designed **contextual** : as we can see in existing Kapars of the Chabahar district , not having direct circulation path between inner and outer spaces , is one of the main qualities of this kind of architecture . in the other hand , various spaces are organized by a **central court yard** and the windows , doors and openings in general , are opened to this central space. In this Architecture culture , the value of content and core is more considered , **the cortex is just a virtual cover which protects the inner truth , the space which expresses the true quality of the project** and cannot be compared with the outer coverage and outer face.

Introversion seeks for protecting a spaces which has reached to a perfect order through deep and organized philosophy to find inner peace and calmness . in general and according to the eastern philosophy , the credit belongs to inner spaces and central courtyard , is the creator of spatial foundation . In offices emphasis and consideration to introversion is to create a relaxed space, and the outer cortex is completely functional which plays part as the project structure too . this function is **to let the fellows watch the surrounding environment and existing coastline**.

### Design Process

Considering the main idea and different functions, egg-formed parts that come from **Kapar** are set up. As mentioned, Kapar is an **old and orginal Housing type** coming from the Climate and geographical region, the cortex was set up To effect the project in all over the site and egg-formed functions, so we reached to the main form of the project.!

### Sustainable Design

**Light-** The idea of lighting is from the sun lights passing through the palm tree's branches, the material that covers Kapar, causes the creation of grooves on the cortex. According to the regional climate and the solutions for thermal comfort, shading will definitely cause thermal comfort. Direct sun light will cause temperature increase and also vision glare, by the way **ignoring direct lighting** is effective. Reducing the grooves and openings between the cortex causes indirect lighting, creation a reflective surface on the top of the opening and light color on the gap causes a good reflection of normal soft light with a low contrast.

**Wind-** besides the local wind, proximity to the sea causes the project to receive the coast and desert mansoons, and helps the air circulation, The high humidity of the environment, taking advantage of wind currents to move moisture is necessary. According to the regional climate, Airflow from the beach during the day is undesirable and has dust particles. Taking advantage of this to direct the air flow is not possible due to unfavorable dust. Public spaces are placed in order not to face Wind in the forward direction, Adjusted flow of air can get through and handle the moisture. The void in the middle of the office buildings beside lighting, by Bernoulli phenomenon and air pressure, helps to the air circulation, Air flow over the top of the building creats Negative pressure and lifts the air out of the space. The Moisture absorption of plants can cause humidity reduction and filter the airflow too.

**Shading-** In hot and humid regions such as Chabahar shading internal and external space can cause greatly increased comfort, a good space to provide individual engaging in such places and hanging in outdoors during the hottest hours of the day is possible. The shading on plaza is good for fellows entrance , engagement and hanging around. In interior design Shading also helps to make highly thermal comfort.



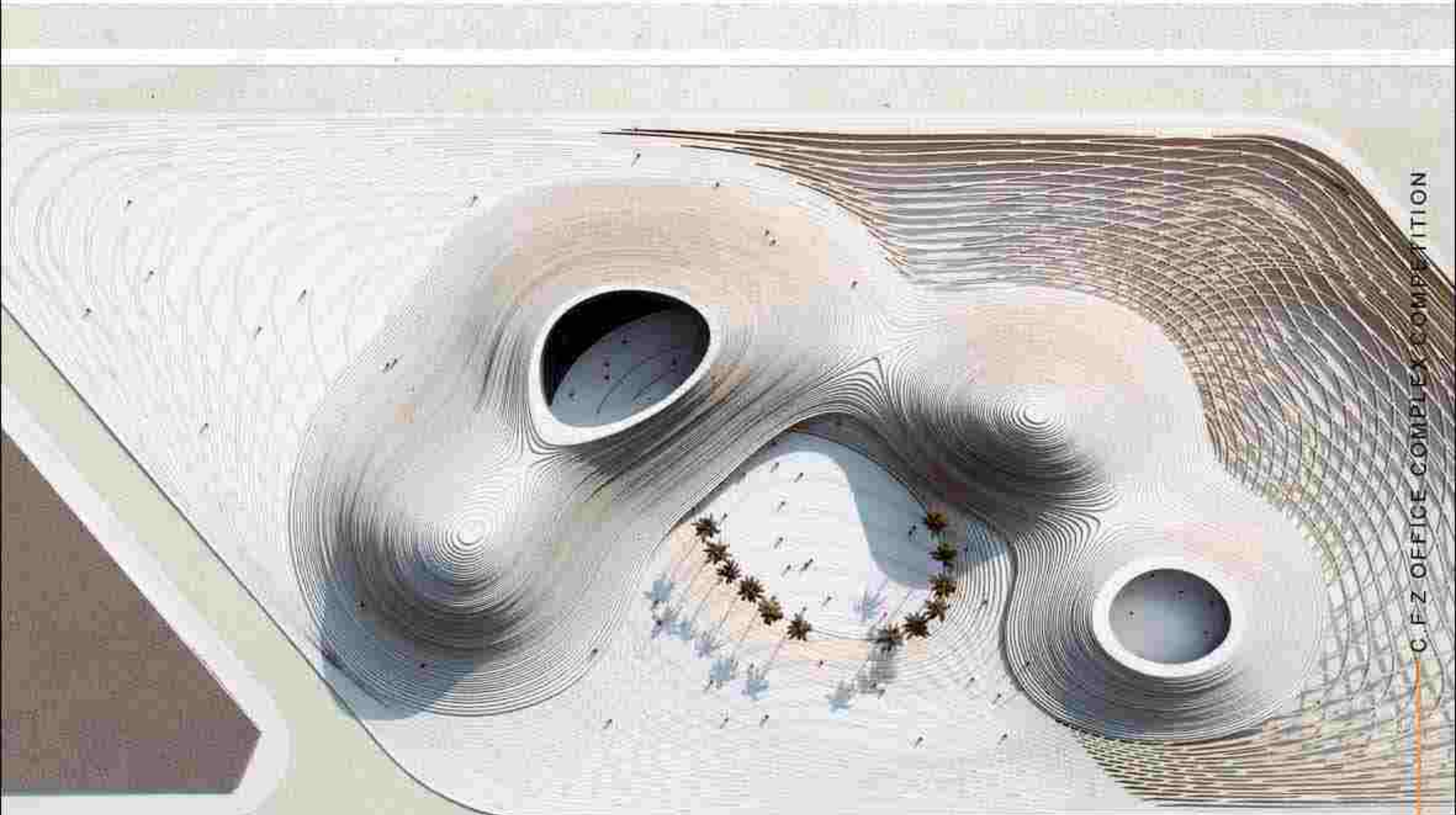
**This project has no facades.**

The project concept has been developed through an interaction with the surrounding environment and the introversive approach which has been mentioned during the design process . one of the important parameters in design process was the assimilation of the project with the natural project site and environment , so the trial was to make the project as a part its site , not to make it a project upon its site . the main concept of the project has been derived from the sheds , so the project is introversive just like the sheds are . thus , the only extroverted element , is the shell or structure of the building . considering this fact and also contextual approach of the design , the outer shell material was chosen to be concrete.

West-Southern Elevation



Eastern Elevation



C.F.Z OFFICE COMPLEX COMPETITION



Contextual approach in which the project has been designed, is inherently introverted. As it can be seen in the sheds on the regional climate, the lack of direct visual relationship between outer space and the interior is one of the distinguishing features of this architecture. The various project areas, are organized by the spaces such as the "central courtyard", so that the grooves and openings are opened toward these spaces . introversion is about to keep the privacy of the inner space that has been reached to a rational harmony to create an original relaxed atmosphere. This mentioned fact , has been so important for us about the open offices in the project . The outer shell of the project-project structure- plays a functional role in the outer space of the project and the surrounding environment.

Section



Section

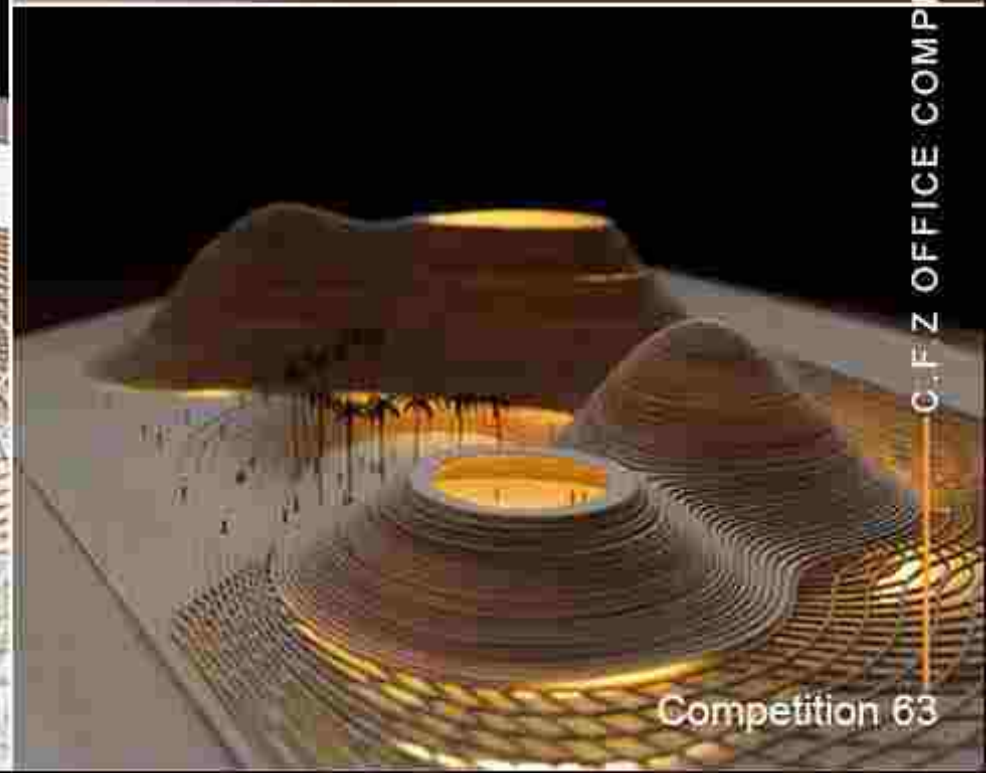
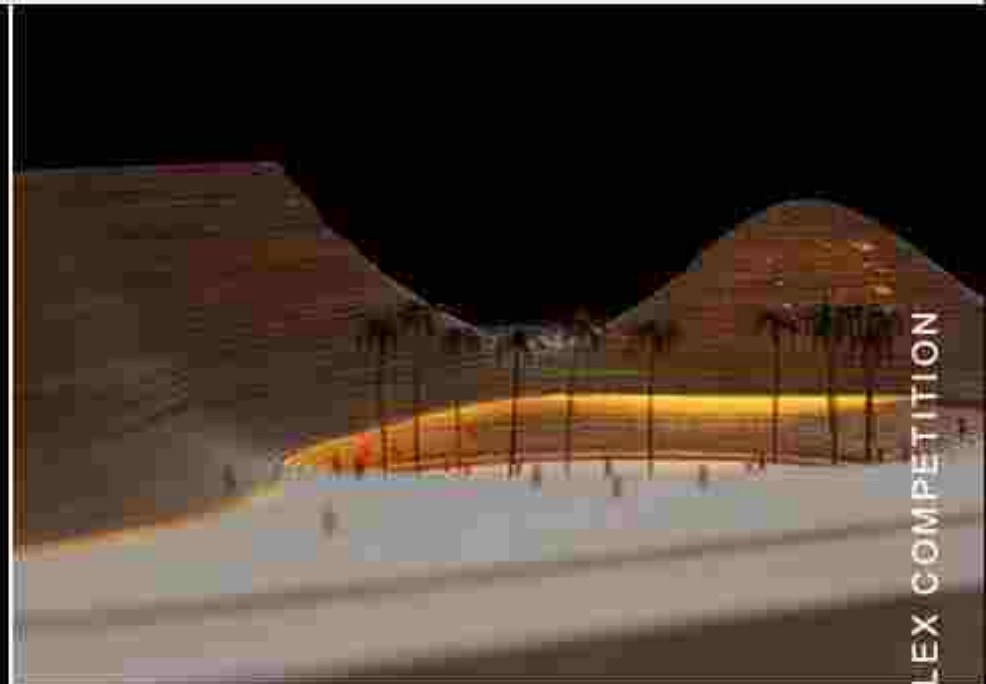
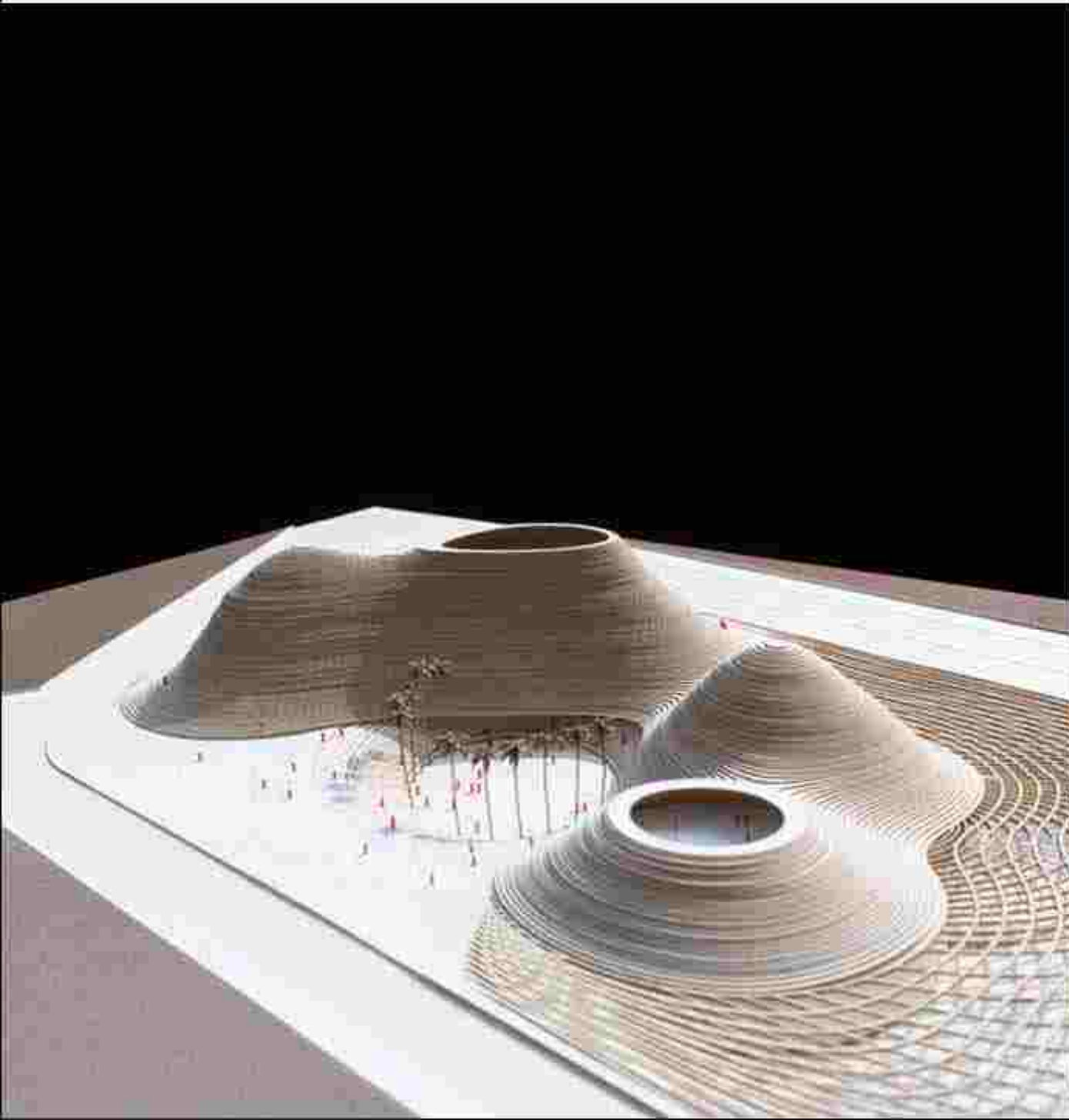




Choosing concrete as the main constructional material had some other reasons too , such as existing two cement factories in relative cities , Zahedan cement plant and another one in the city of Khaash which may cause a mentionable reduction in material transportation costs . on the other hand , due to the environmental limits and the long distance to the production and distribution centers , choosing other materials and other options , would cost a lot more money and take a lot more time and needs professional work forces all coming from far distances to the project site which indeed take more money to spend on . so another reason to choose this material was the local worker being familiar with concrete structures . also the rocks necessary for making this material would come from the coast of Chabahar .

Due to the interaction between the site and context with the project , we chose a color that is similar to the earth's so that the project would be more ingrained with its context .

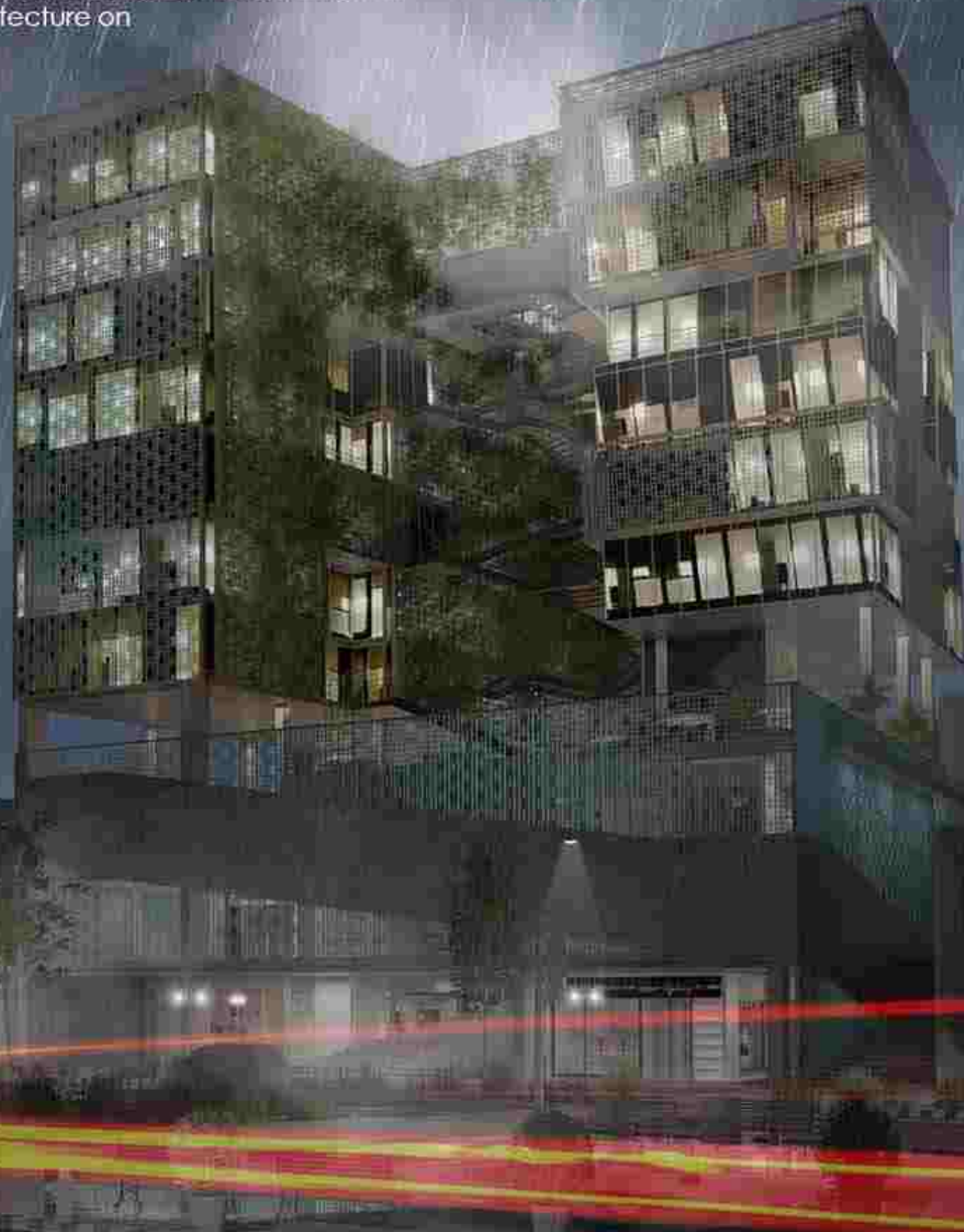
Also the outer shell developed in an stair-like shape so that the user could easily get on it and experience the project atmosphere from the outside . this stair-like shell not only makes it possible for the users to get on the project , but also makes the shell construction process a way easier and more practical .





## Valiasr Commercial Office Competition Tehran - 2017

Tehran, as we believe, was a beautiful city and it still can be and a part of its beauty, atmosphere, and lifestyle refers to its inhabitants and designers. Regarding the reputation of the city's architecture on one hand as well as cultural and social interactions among people on the other hand, would definitely create a city which is designed and built on the basis of that specific region. Therefore the context for designing a building, if matches the surroundings - whether from the climatic or socio-cultural point of view - can positively affect the atmospheric potential of a place.





In Commercial Complex of Valiasr project the unique site location from urban, cultural, social, economical, and even from strategic viewpoints is a significant topic to consider. The location of the project on the northern edge of Valiasr Sq. along the axis of Keshavarz Blvd. which contain numerous cafes and a notable number of stores which provide cultural products (books mainly) enriches the cultural qualities of this axis. Furthermore, being adjacent to the Museum of Contemporary Arts, University of Tehran, and several amphitheatres and cinemas accentuates this advantage. On the other hand, replacing the former building of this site which was belonged to the latter half of Pahlavi dynasty with this new commercial complex will make the significance of its

designing process even more highlighted. However the client's economic benefits which have led to destruct a historical building and to replace it with a new building instead is an issue that can be pondered, the successor of the former building should revitalize its memory, harmonize with its surroundings, and provide the people with a sense of belonging in a way it can be counted as an inseparable part of Valiasr Square





### OUROBOROS - AN ARCHETYPE

There is always a beginning after ending.

**Ouroboros** is the symbol of alchemy in the ancient world. This archetype is a snake eating the tail of itself. It is always renewing, evolving and making a new beginning at all time. This symbol looks like the circle of alchemy, the circle in which everything spins around a single unit, removing the **illusion of linear time** passing for body and freedom for soul by letting the soul experience the past feelings of the body.

Ouroboros reveals the contrast of life well, the it reveals is that the life comes after death and death comes after life. **my ending, is my beginning indeed.**

This contrast also shows itself for the people who use and experience the spaces of the Vali-e Asr complex, the daily routine which is an undeniable part of human life, starts from a point and after passing a certain route, reach its beginning again (loop = repeat) which is in contrast with the concept of Ouroboros (Ouroboros = life). This symbol considers the returning to the first point as an experience for travel through the previous path, the moment that existence experiences a part of memories of soul and body. In this project, pedestrian reach the highest level after passing the staircase: the point in which, not physically but mentally, the pedestrian feel like they are at the starting point again, and this is actually the reversal mechanism. **a new experience to begin another beginning**: people will unconsciously experience the procedure of turning back to the starting point, which is the manifestation of humanity, they experience various kinds of cycles in their lives, but in this project, they face and experience it in a more obvious and light way.

### EXTRAVERSION & INTROVERSION

The Vali-e Asr complex has been formed from two opposing natures, the commercial part of the project, **expresses the extroverted nature due to the presence of people**, and on the other hand, **the official zone has an introverted nature due to the need to private spaces**. Extraversion and introversion don't offer anything to the surroundings naturally; **the presence of people is the parameter that gives them a meaning**; thus, the staircases around the commercial zone are designed in order to make pedestrian move in these areas, these parameters make the project as a part of public area, both for uses of the project and the people passing by through viewing and making connection with public areas of the project, through this approach, the people will surround and define the elevations of commercial area by moving around it. **the commercial zone of the project is not an isolated mall**. It acts as a part of commercial texture of the district of Vali-e Asr square. On the other hand, the ending of the commercial staircase which connects the ground level to the commercial roof plaza, is also the beginning of the official zone staircase, this time, the vertical circulation is arranged within the official buildings (the void between two separated office buildings) and this pedestrian motion, forms the office buildings from inside as the official masses act as a circumstance for in-between staircases, as the connectivity of staircases (pedestrian movement) make the project a single unit, the nature of every element remains unchanged and even help the functionality of every part to improve indeed.

### SITE & PEOPLE'S BEHAVIOUR

Through the contextual studies we can get that the project is located in a cultural and public zone of the city, existing universities, exhibitions, museums and the on-going interaction of the people with the context of this city zone, leaded us to make the Vali-e Asr complex **a place for public activities on interactions of the pedestrian with the context of project and site**.

The façade rotation of the project, makes it more easily viewed from Vali-e Asr square, this procedure also creates a **plaza** in front of the project entrance and invites passing pedestrian to enter the project site, considering the point that all of the southern elevation is dedicated to commercial entrance, pedestrians are unconsciously a part of the project, while passing the side walk, this potential will **arise the quality of commercial spaces**

### APPROACH

The Saba Naft complex is a body with two opposing souls, this point will make the commercial and official zones to conflict, two face this problem we turned the project into two different parts which will be united into one, through the vertical circulations and connections, designing **three different plazas**, will make the pedestrian interactions in different levels to happen, It is possible to reach these areas without entering the project, and the inviting routes will turn the project into a city-scaled plaza, the connection between the green plazas of the project, will make these green zones to enter the office spaces and arise the spatial qualities of both interiors and exteriors of the project.

**Making a distance between the northern façade and the neighborhood buildings and the overall vertical void** between official zones, have made in more appropriate both for office buildings and the northern residential buildings in the neighborhood.

### DESIGN PROCESS (COMMERCIAL & OFFICE)

The main functional program of the project is commercial-official. **The presence of people** plays an important role in the commercial zone, locating the southern elevation of the project in a chain with the commercial texture of the Vali-e Asr zone, made us to turn the commercial zone of the project a part of **commercial texture of the city zone and also a part of the pedestrian side walk**, in addition to "make the project something different from an ordinary mall", this procedure "will make **this commercial zone more similar to a bazaar**", in other words, the commercial zone acts as a part of the existing bazaar in the Vali-e Asr zone and also the main commercial elevation is created through the presence and interaction of the pedestrian.

On the other hand, in order to make the official zone nature more intimate to the commercial zone nature, we used **plaza and green surface** as uniting elements of the whole project, also by dividing the office building into two different parts, we tried to provide a more suitable spatial quality in addition to lighten the office building mass, both for the passing pedestrian of Vali-e Asr square and Keshavarz Blvd, and also the residents of northern side neighborhood.



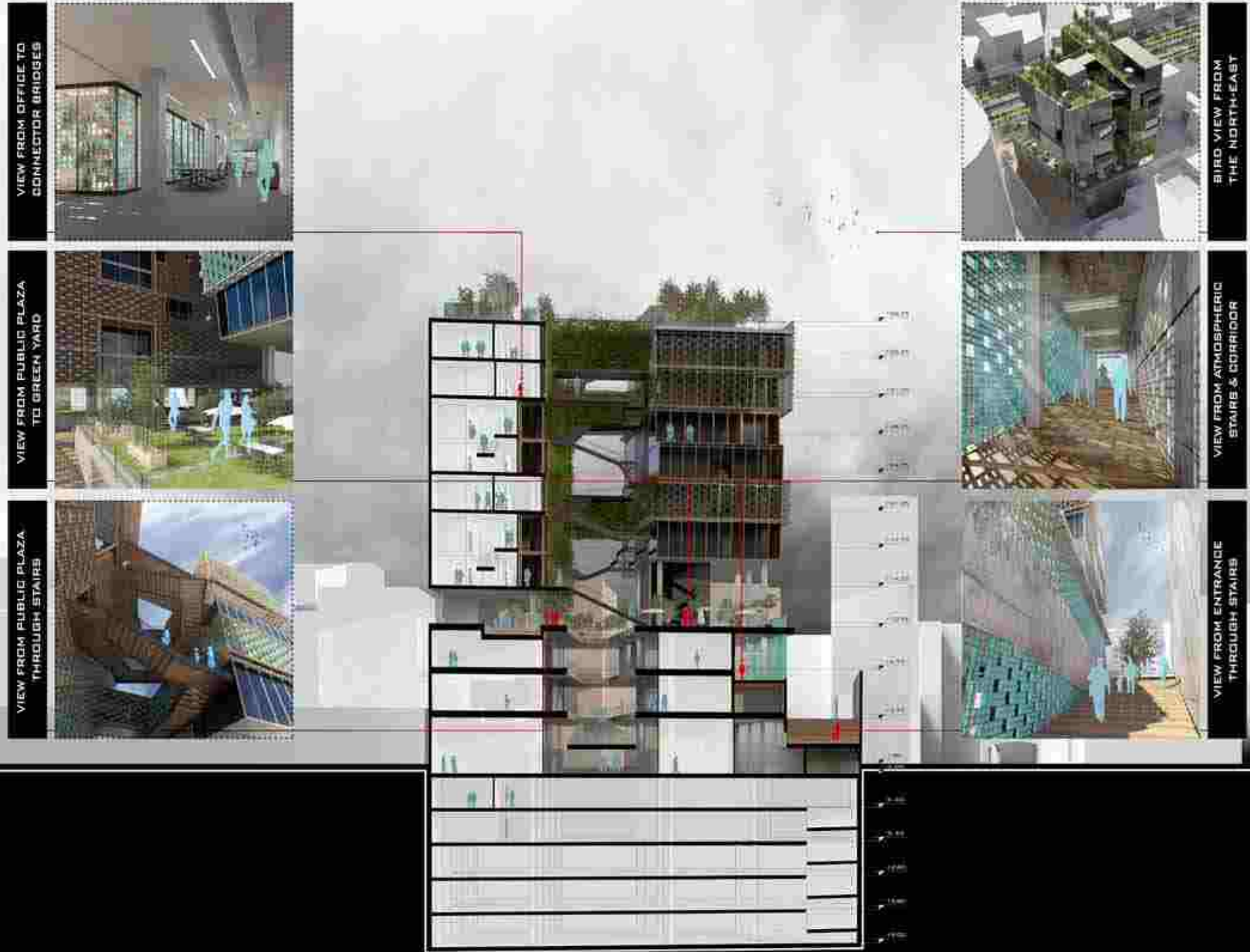






### The statement of pedestrian movement into the project

Vali-e asr square in Tehran is one the busiest urban nodes in both cultural and social ways and also daily traffic and transportation . Keshavarz boulevard is located on the eastern – western axis of the square . this boulevard due to its potentials , is known as one of the public plazas in Tehran . the project site is located this neighborhood , beside the Vali-e asr square . the project is defined to have the most possible interaction with the people using it or passing it by . due to the dynamic façade the project has , everyone passing the project by , will get a different quality depending on the distance from the project . the reason for dynamic quality of the façade , is the pattern covering it , which has various faces on every sides . also the use of green plants on the faces of façade , arises this quality of dynamicity .





### The shell and the patterns on the project

in today's apparently modern platform, which is controlled by traditional thoughts indeed, the urban planning programs is influenced too; so facing the destruction procedure is a suicide of framework. Through this statement we wanted to express our dissatisfaction and worry about destruction of the existing building and design a new one in the project site.

We used the patterns applied on the existing project facade, but in a different way. In addition to climate-related functions, the patterned surface plays two other important roles too:

First, creating a vertical green zone by adding flower pots in the patterned surface of facade and making a different spatial quality in the site urban zone.

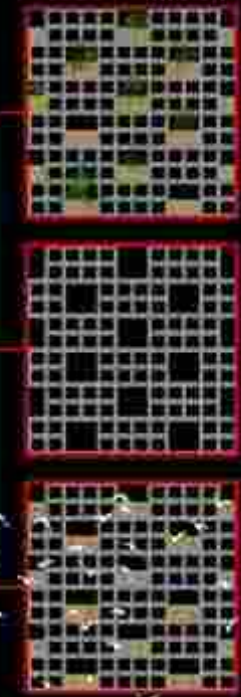
Second, by designing some boxes on the facade surface, we tried to make them birds nests. So the facade surface will be a kind of shelter for the birds and a platform for hearing the sound of nature which we are unable to present.

The building shell and patterned surface as a place for planting (vertical green zone)



The existing building in the site (the design platform of Vali-e Asr complex)

The building shell and patterned surface as a place for birds nests



PATTERN FORMATION PROCESS





# Arak's **Martyrs** Square Competition

Arak - 2017



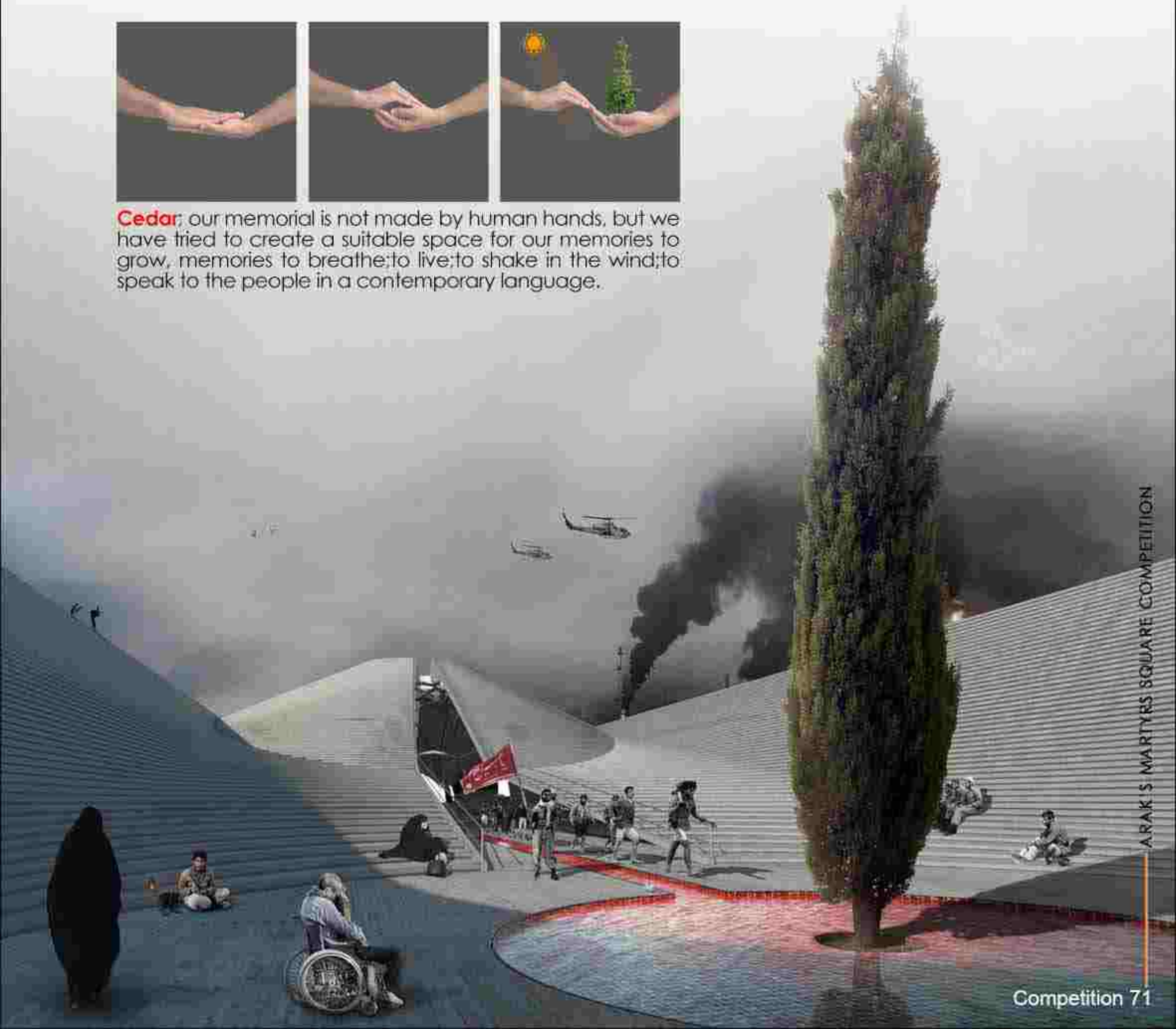
- Arak martyrs square
- Square's Monument
- Water - Pully
- Red field - Martyrs' blood
- Monument Interior Space
- Access to the Site
- Monument Space Stairs
- People
- Mirror

ARAK'S MARTYRS SQUARE COMPETITION





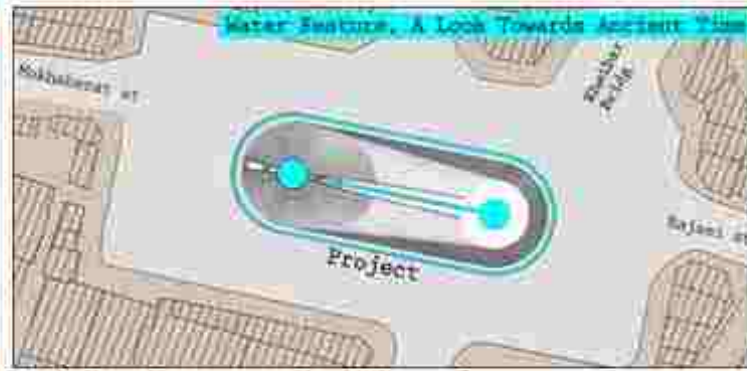
**Cedar:** our memorial is not made by human hands, but we have tried to create a suitable space for our memories to grow, memories to breathe; to live; to shake in the wind; to speak to the people in a contemporary language.



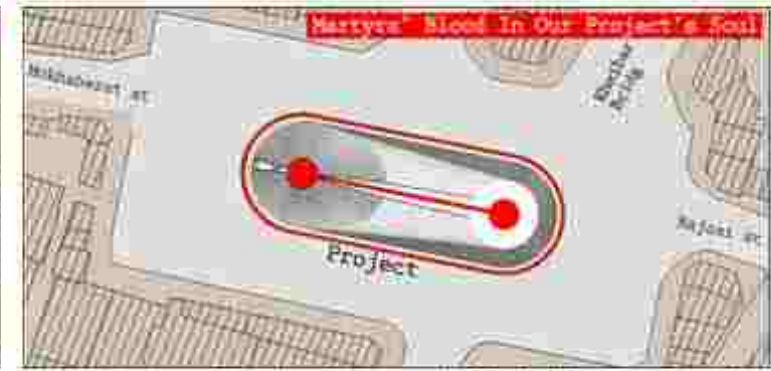




1-Historical urban plan of the old Arak

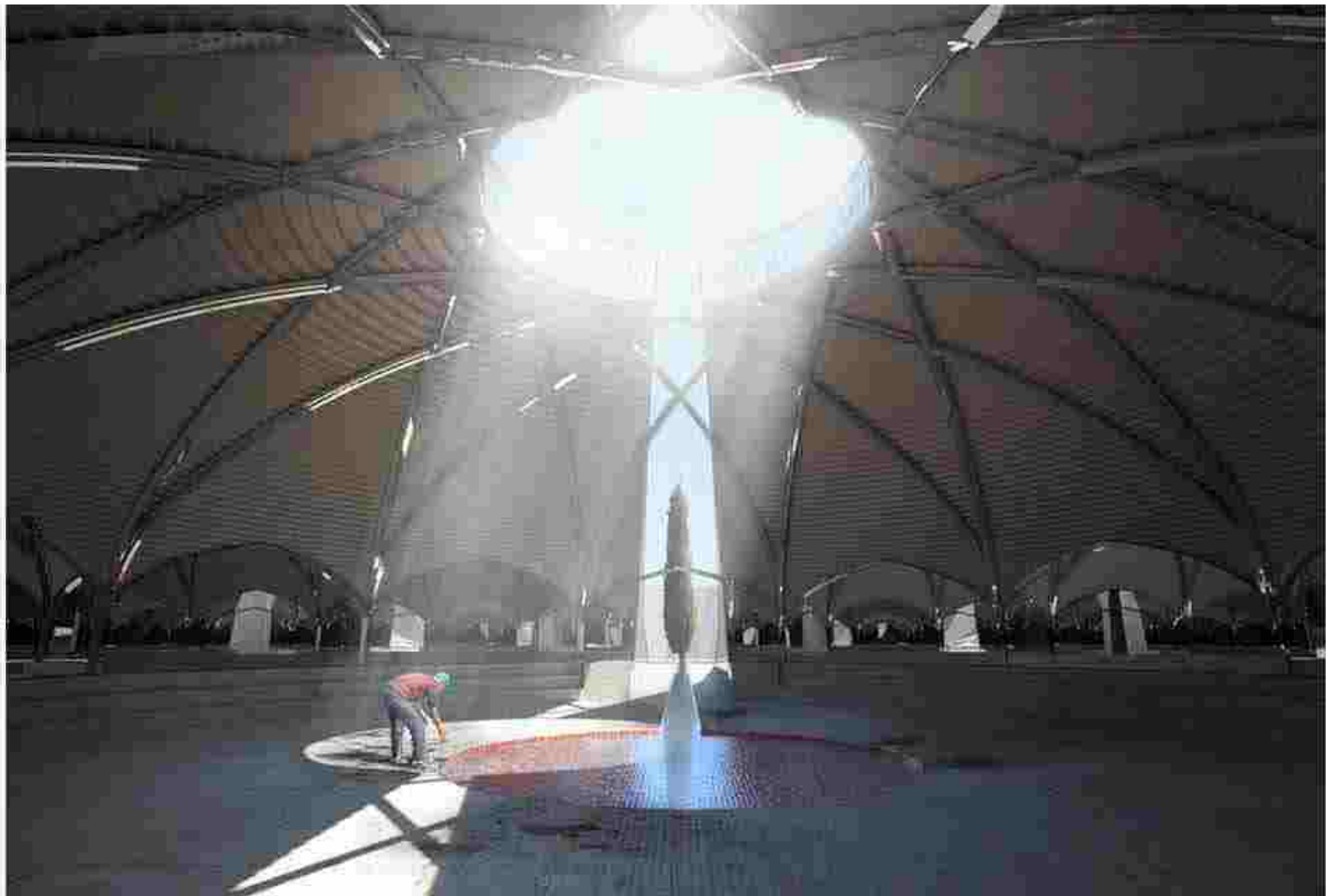


2-Project as a part of the city

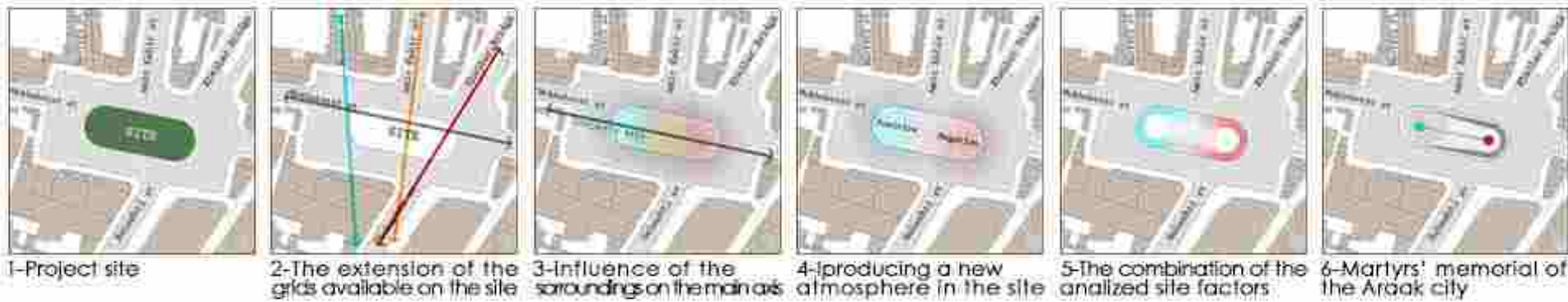


3-Presence of water in a reddish field, a metaphor of the blood of the martyrs

In the past, Arak has been fenced and dug. Due to the fact that in the design process, the city and its history are considered, we consider the project of the martyrs square of Arak as a city and the runway is a symbolic sign of the existing **ditch** in the city where water flows. Water is a sacred element in Iranian architecture, the source of life and existence, as well as purity and wellness in the center and around the square. But due to the name of the square which is taken from the martyr's status, with the preservation of the nature of water and the change of field, it is created in a red metaphor that refers to the martyr and martyrdom.

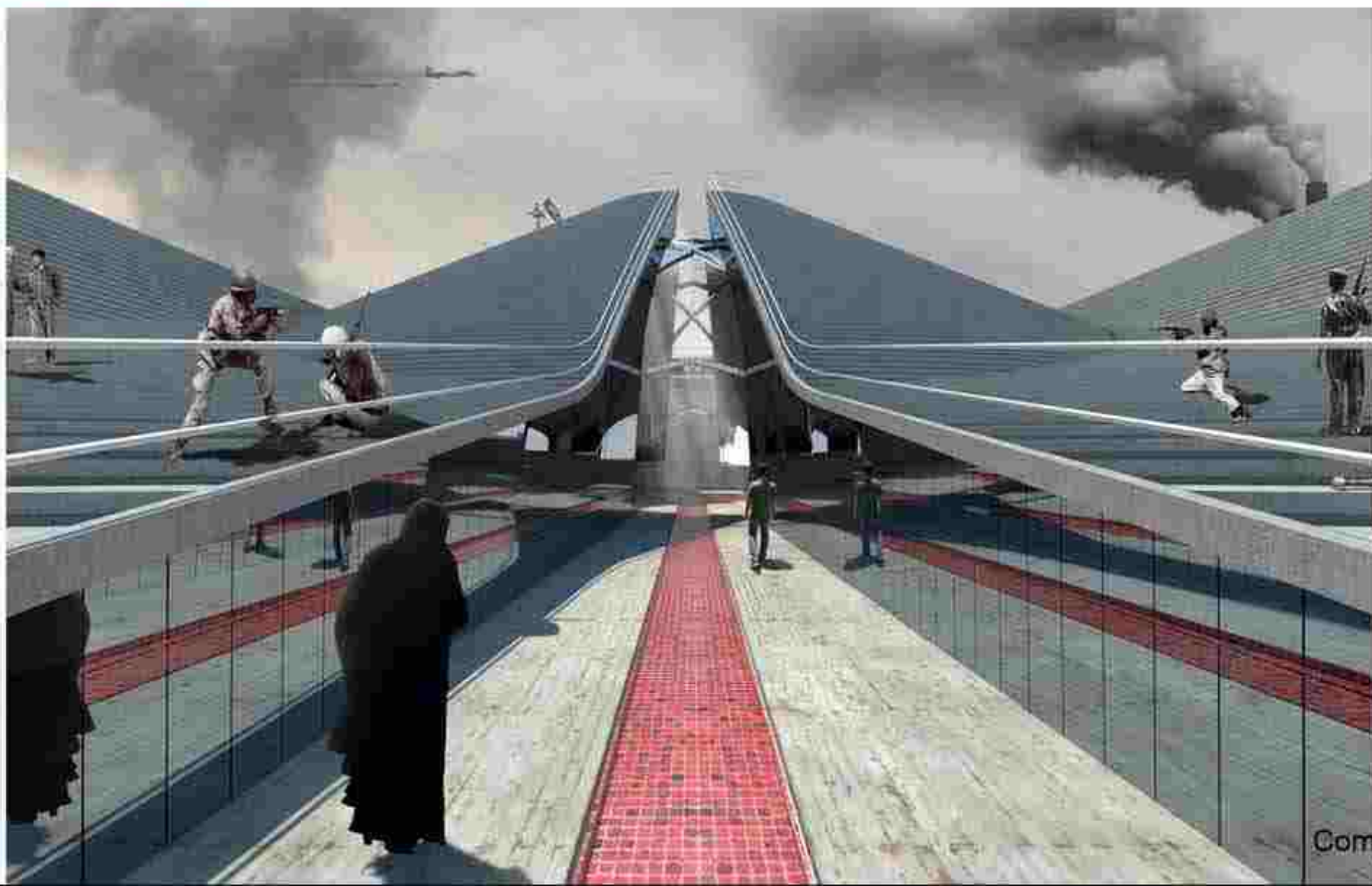






As it was said, in the design of the Shohada Square project, **"square as the City"**, is the purpose of the project, which is the mainstream of the people existing in the project. To achieve this goal, the effective factors and grids on the project were analyzed, resulting in obtaining some directions in the project. East-west axis of the square is of great importance due to the stretching quality of square for designing urban plaza. To continue the presence of people in this project, it is suggested that in one or two existing acres, we can design a subway to create a trade center for people who have been existed in past Iranian architecture which also easily connects pedestrian to the project site.

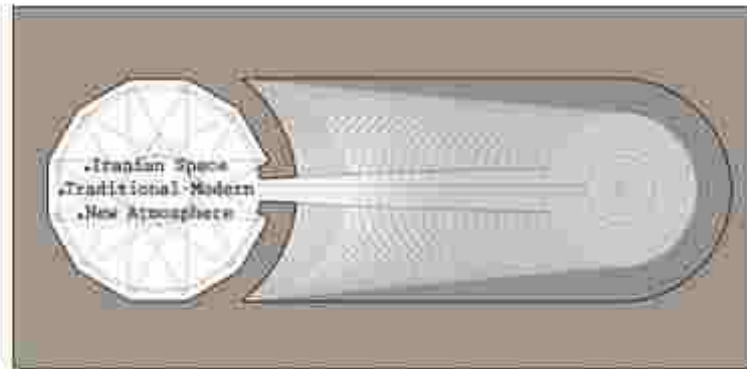
Other results from the study of Axes are the two important points in the two extreme fields, both of which are created for the presence of people, but with two different approaches. At first, the eastern point is due to its location along the north-south street, as well as the presence of memorials (in a lower position than the ground level) and in contrast to the dome-shaped space which negative space is the image of the eastern atmosphere. In such a way, it would be possible to stir up the sense of belonging to the past. The water axis, which is considered one of the most important elements in Iranian gardens, in this project also gives the color and odor of the garden a different kind of expression, indicating **the flow of life in the city**, with the difference that it has a metaphor of the martyrs blood by the selection of red color.



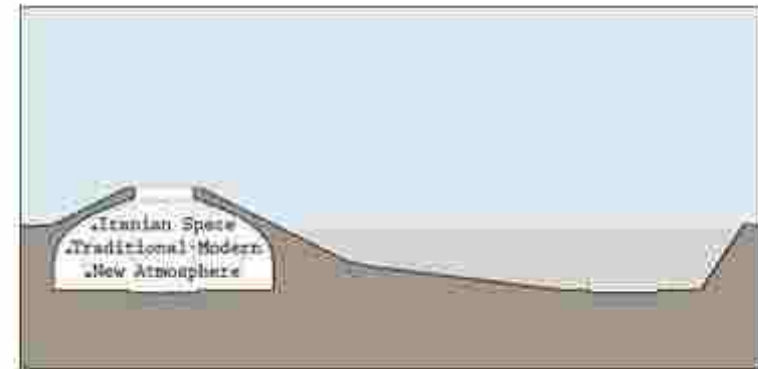




1-Approach of the design



2-Designing an Iranian spatial quality by a contemporary language - plan

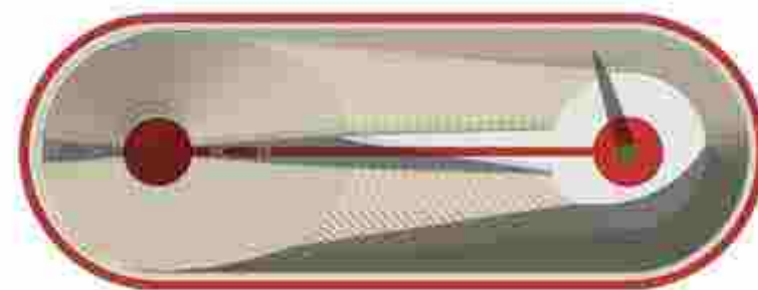


3-Designing an Iranian spatial quality by a contemporary language - section

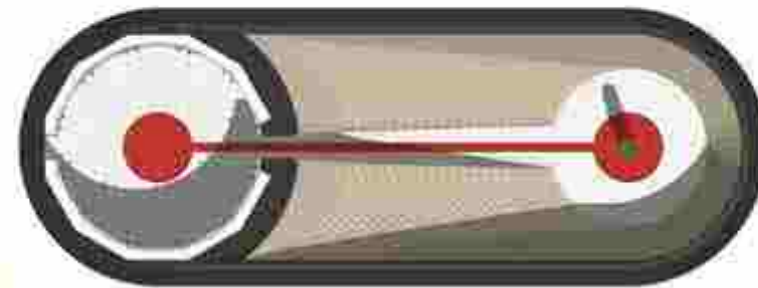
The project space has been designed and constructed in a way that the audience who travels from the urban space to the project feels changes slowly but tangibly. In fact, the project has a contemporary space, an interdisciplinary space and a past space of Iranian architecture. Exterior and shell of the square, indicates contemporary architecture and on the inside, it expresses the function of past Iranian architecture. The audience travels from the present day of the city to its history and returns to the present place of the city again.



Site Plan



Ground Floor Plan



Linear Section



Lateral Sections





# KAUNAS M.K. CIURLIONIS Concert Center

## Lithuania - Kaunas - 2017

### MAIN IDEA - PROJECT AS A PART OF HISTORY

locating the project site in the southern side of the "Nemunas" river and being so close to the cultural-historical zone of the "Kaunas" city, made us to follow a strategy in which the final outcome of the design process wouldn't look like a stranger in the city.

kaunas m.k. ciurlionis concert hall would be a part of the Kaunas city.

using the urban geometry of old and historical part of the city was the first step of the concept design process.



1. Site as an in-between zone in the middle of history & modernity

2. Selecting a historical part as a culture-based design

3. Dragging selected historical part to represent history of city

4. Distorting dragged part to fit the pattern into the mass and the rest as site

5. The middle part as the landscape zone

we injected a contemporary building to the existing typology by distorting the old geometry to fit into the project site boundary. also the city skyline of the Kaunas, and the order of the city building beside each other, were both inspiring for us in the design process.

designing public plazas will make an intimate relationship between the people and the project, therefore, by designing a foyer in the middle of the project skyline, there will be an interesting spatial experience in addition to creation of a public plaza which act as a deck beneath the project roof.

designing the foyer by mirroring the project's longitudinal section, both solves the project's structural issues and makes it a monolithic single unit of forms, spaces and landscapes.

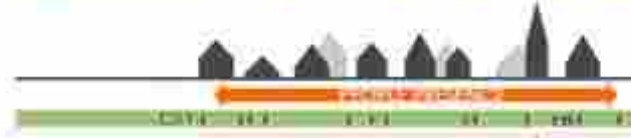




1. CITY SKYLINE



2. ADDING A PLAZA ABOVE THE GROUND LEVEL OF THE CITY



3. THE PRESENCE OF PEOPLE CUTS THE CITY BETWEEN THE PLAZA AND GROUND LEVEL



4. PICKING THE CREATED SKYLINE AS OUR PROJECT'S SECTION



5. ALIGNING ROOF HEIGHTS TO CREATE A MORE UNIFIED SPACE



6. DESIGNING A COHERENT FOYER SPACE THROUGH MIRRORING THE NEW SKYLINE WHICH BOTH SOLVES THE STRUCTURAL ISSUE AND MAKES THE PROJECT A SINGLE CONTINUOUS UNIT



PEOPLE & BICYCLE



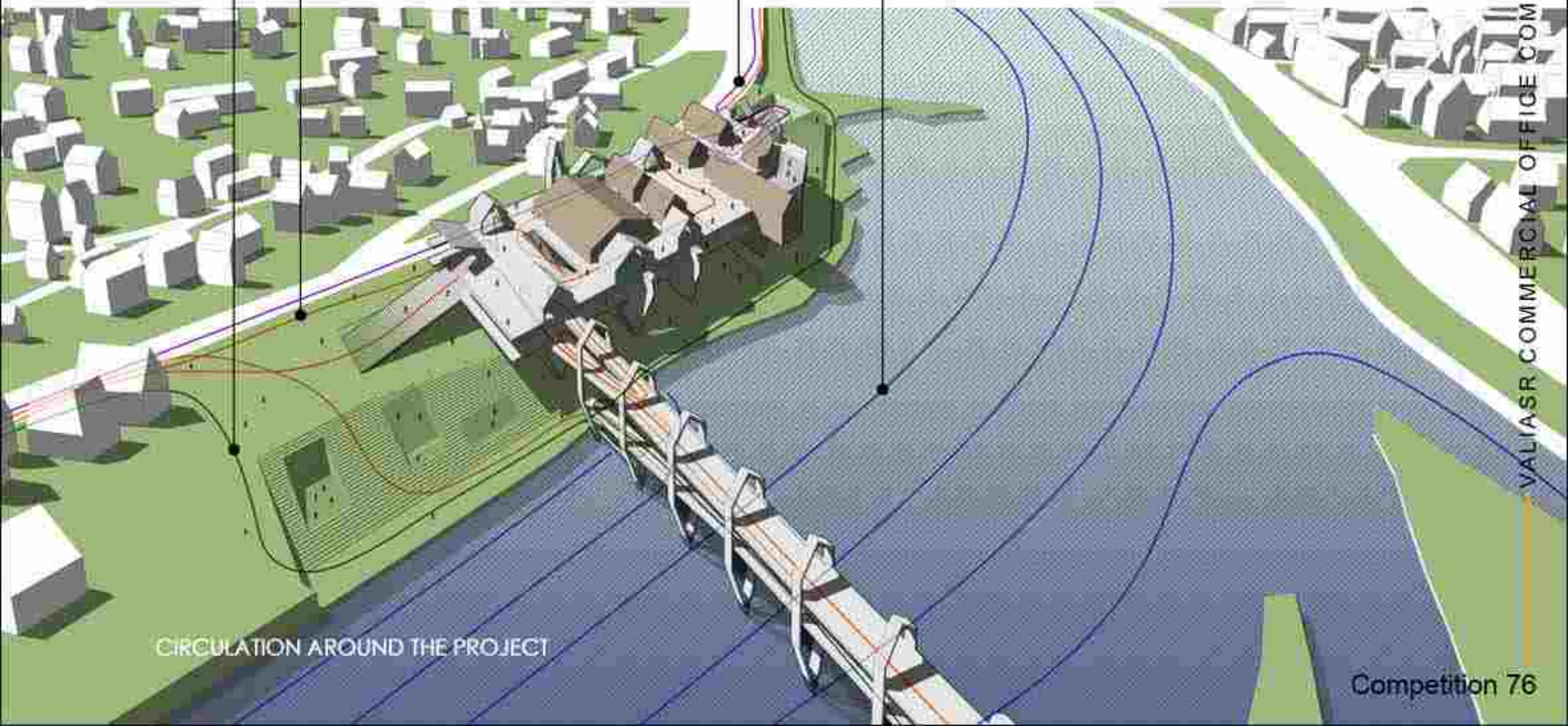
WHEELCHAIR-USING, PEOPLE & WALKWAYS



PARKING & ROADS



WATERWAY & PROJECT'S PIER



CIRCULATION AROUND THE PROJECT



## SITING, MASSING & MATERIALITY OF THE BUILDING WITHIN ITS CONTEXT & LANDSCAPE

In order to express the landscape concept design process: after picking the site boundary and changing its geometry according to the city's context-related qualities, we meshed the new-created site surface and due to the level differentials in the site topography, we designed the landscape stairs all over the site. Some open-space amphitheatres were designed through intersecting voids with the landscape stairs.

For designing the masses and placing them on the project site, first of all we picked a footprint of the city's history and after fitting the programmed functions into the designed forms, we turned the two-dimensional into three dimensional architectural volumes and modified them according to the functional requirements. After all we unified the forms and designed landscape in order to reach to a single architectural unit.

Instead of considering the bridge as an outsider element, we made it as a part of our landscape in order to create a gateway for walking/cycling from the existing island near the project site.

DERIVED FROM: M.K. Čiurlionis, Litewski cmentarz, 1909, zbiory Narodowego Muzeum Sztuki M. K. Čiurlionisa w Kownie



Southern Elevation

Northern Elevation

KAUNAS M.K. CIURLIONIS CONCERT CENTER

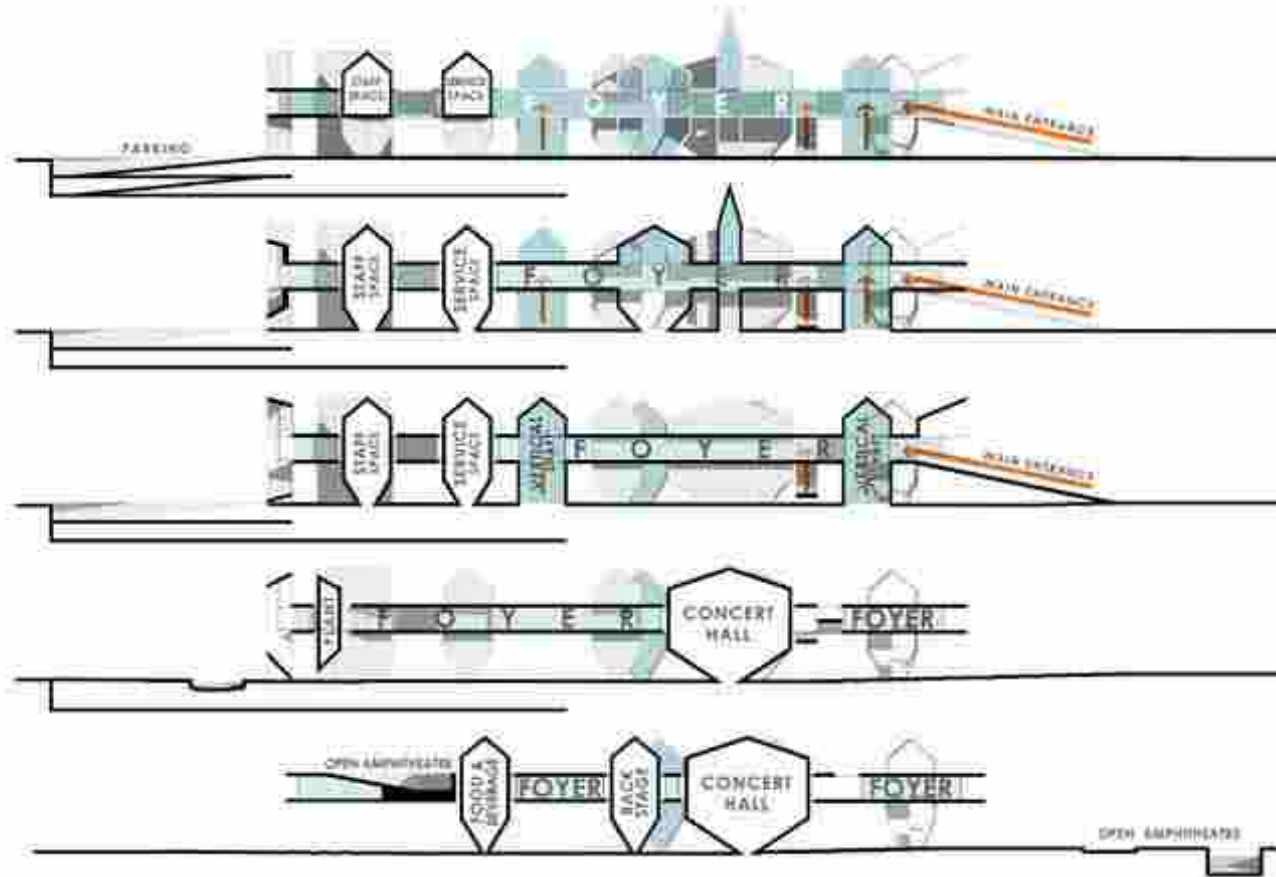


FOYER PLAN

As the project is named after the great lithuanian painter "M.K. Ciurlionis" we decided to provide a new spatial quality inspired by his artworks, such as the resturant architectural design, which concept has been derived from "the sun passing the sign of aquarius" and acts as a reminder of the water's fountain (the goddess of water). Several various parts of the designd project, refers to the concepts of the artworks of the great artist.







### CONCERT HALLS DESIGN CONCEPT

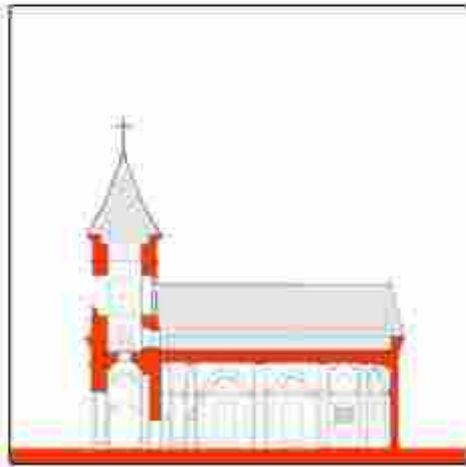
Public spaces as the main part of the project are divided into three parts including public spaces in the project site, foyer, and the project roof. The first and the most important public space is the one that connects the pedestrian from the project entrances to the stair-shaped landscape of the project, also the pedestrians are connected to the foyer space through the vertical shafts and staircases. Some open spaces are designed in the project landscape to be a platform for performers to play and also create a public plaza for the people to communicate with each other. Also through the connection made between the landscape and Nemunas river, the users are more unified with riverside. After entering the foyer space, there is a connecting route to the concert halls and other parts of the project. Considering the urban furniture designed in the foyer space, the people will experience a panorama sightseeing to the river and the historical parts of the city. Beside the open-space amphitheatres, there is a connection to the adjacent public areas through the roof pedestrian bridge and also a landscape to the city (deck), that provide spatial qualities for the presence of people.

DERIVED FROM: FRIENDSHIP 1907 BY M.K. ČIURLIONIS  
SOUTHERN VIEW OF THE PROJECT

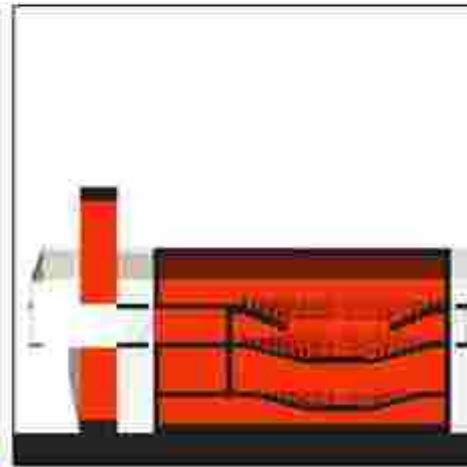




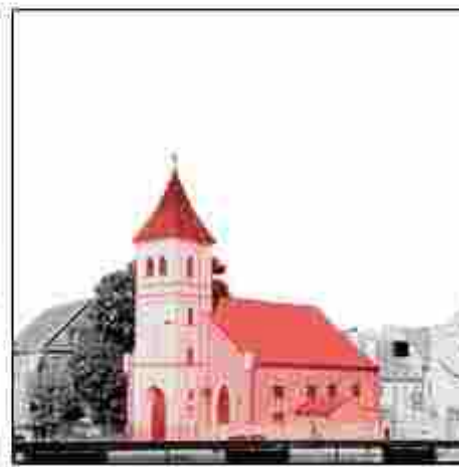
The following screenshots represent the harmony between Hall's concert hall and the "Kauno evangeliku liuteronu baznycia" church, in which it attempts to make a cut and a general schematic of abstract and luminous interpretation, thereby preserving the sense of space.



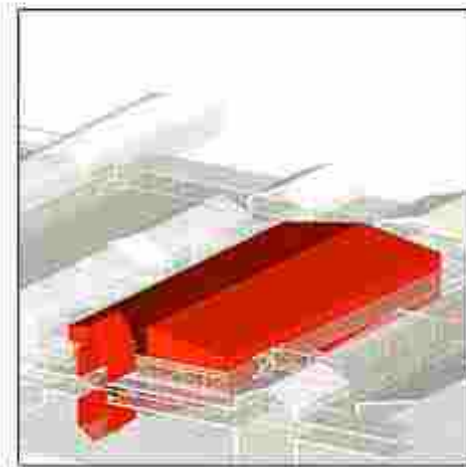
Section of Kauno Evangeliku Liuteronu Baznycia" church



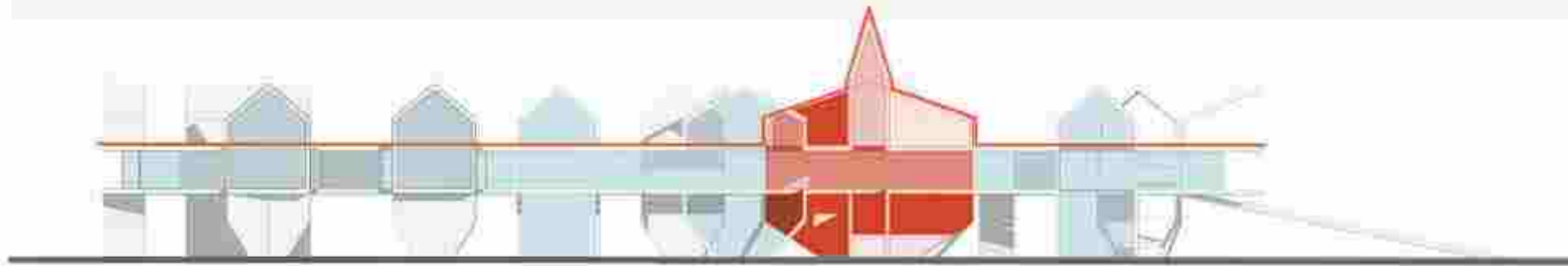
Section of M.K. ČIURLIONIS Concert Hall



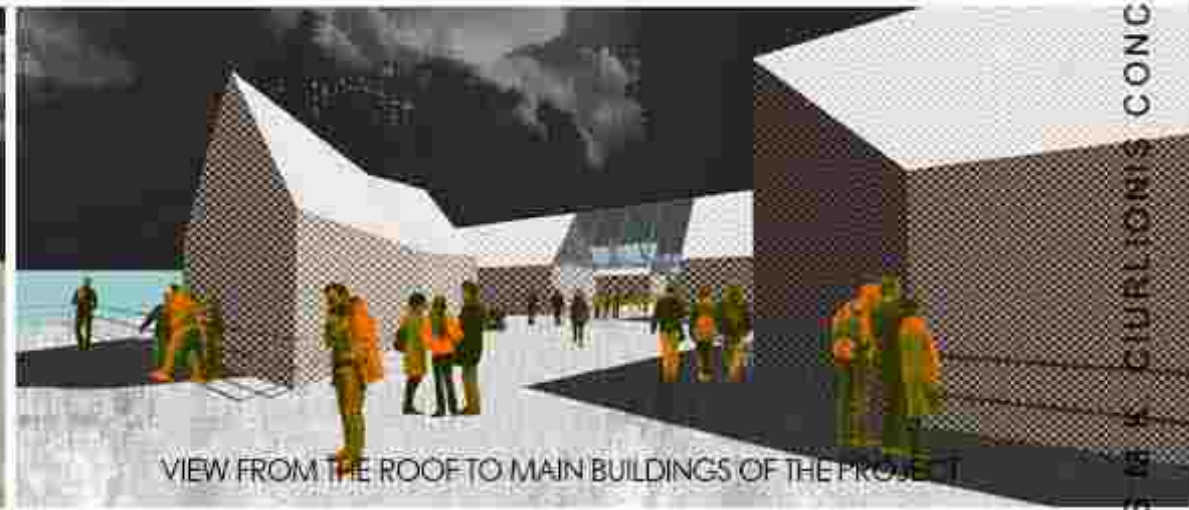
Kauno Evangeliku Liuteronu Baznycia" church



M.K. ČIURLIONIS Concert Hall



SOUTH-WEST VIEW TO THE PROJECT



VIEW FROM THE ROOF TO MAIN BUILDINGS OF THE PROJECT



VIEW TO PUBLIC PLAZA



VIEW FROM THE ROOF TO CONNECTING BRIDGE CITY IN A HOUSE PATTERN



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