

Portfolio

Arian Namdar Banadery



ABOUT ME

I prefer to question the generally accepted norms and search for better solutions. I am not content with the way the world functions and believe that our society has greater potential. I feel responsible and through my work, I want to make a positive impact.



PERSONAL INFORMATION

Arian Namdar Banaderi
Based in Tehran, Iran
Date of birth: February 10, 2000

CONTACT

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Phone: +989359433409

[linkedin.com/in/ArianNamdarr](https://www.linkedin.com/in/ArianNamdarr)

LANGUAGES

■■■■■ Persian
■■■■□ English

EDUCATION

2019-2023 Bachelor of Science in Architecture
Engineering at the Soore University, Tehran, Iran

WORK EXPERIENCE

Chime Studio
3 Month, internship

Babak Abdolghafari Studio
8 month, Designer

DAP Studio
1 year, Designer

SKILLS

■■■■□ Adobe Lightroom
■■■■□ Microsoft PowerPoint
■■■■□ Adobe Premiere Pro
■■□□□ Adobe AfterEffects
■■■■□ Adobe InDesign
■■■■□ Lumion
■■■■□ Autodesk Revit
■■■■□ Adobe Photoshop
■■■■□ Sketchup
■■■■□ Rhino
■■□□□ Vray



CV

Academic Projects

01 Dreamers City

02 LILITH IN ANTI-PLAZA

Professional Projects

03 Bagh-E Khor

04 In-Green Residential Building

05 Science Wall

Academic

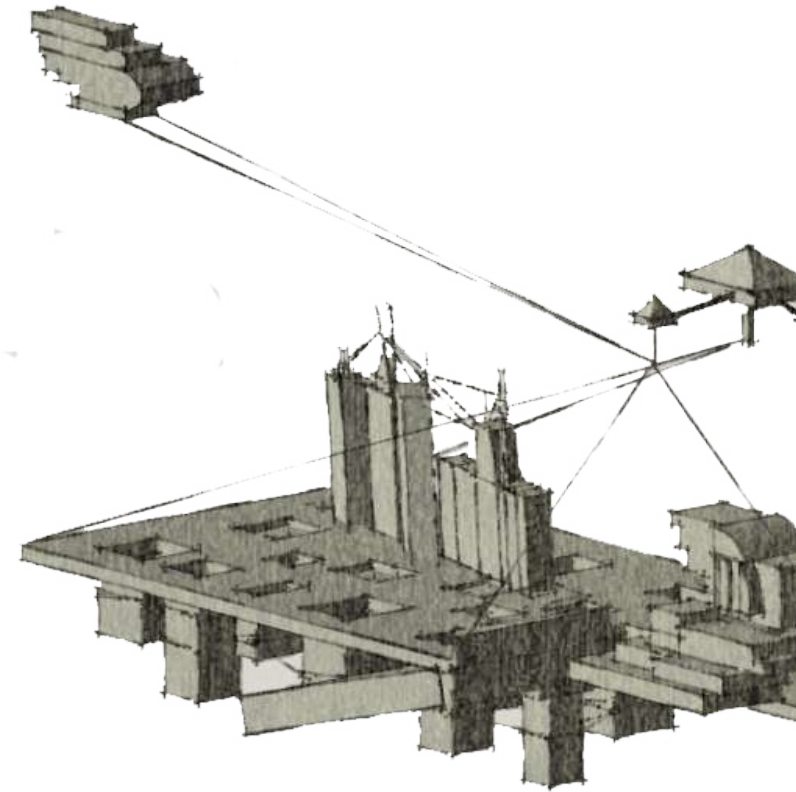
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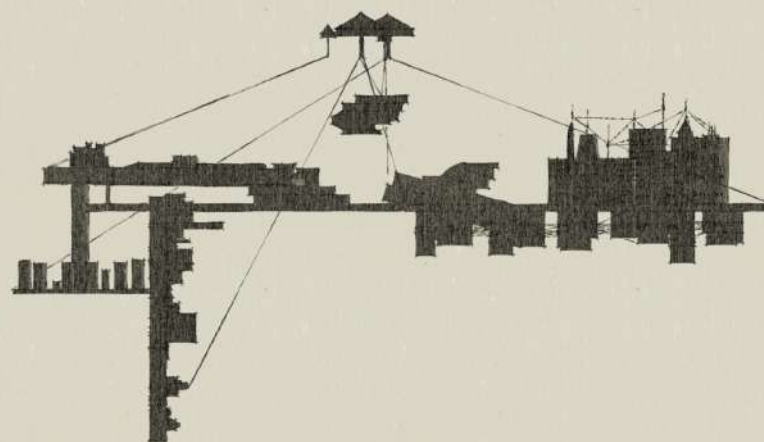
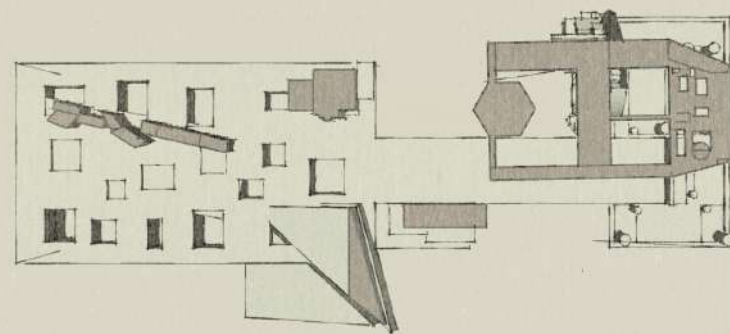
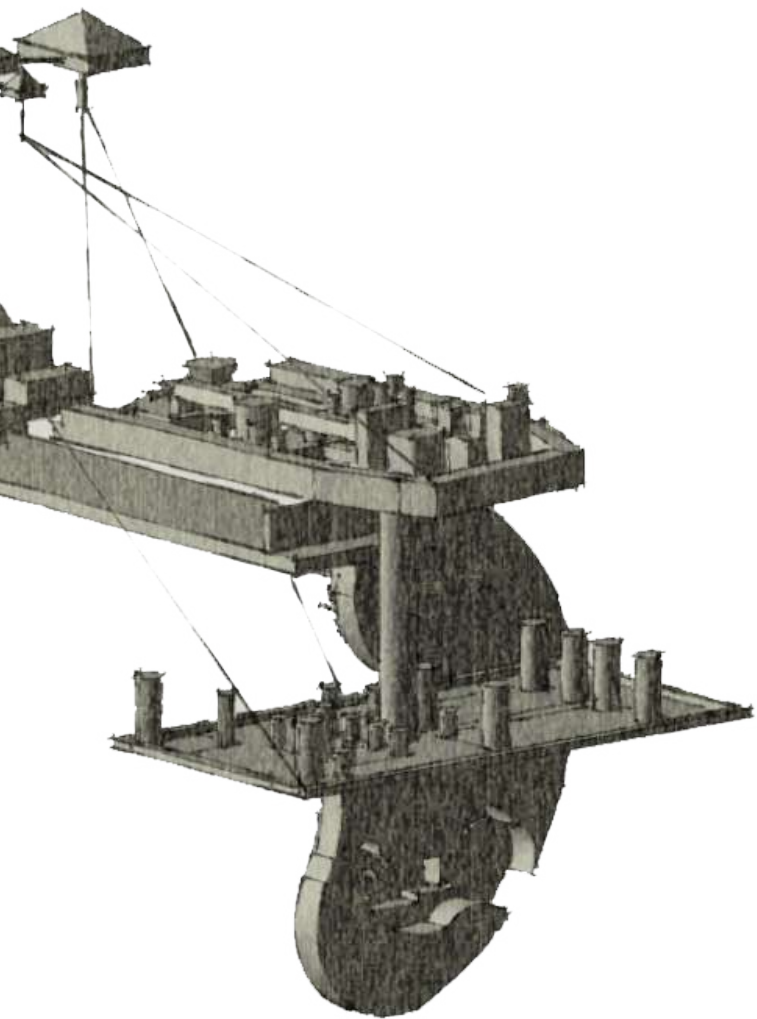
Projects

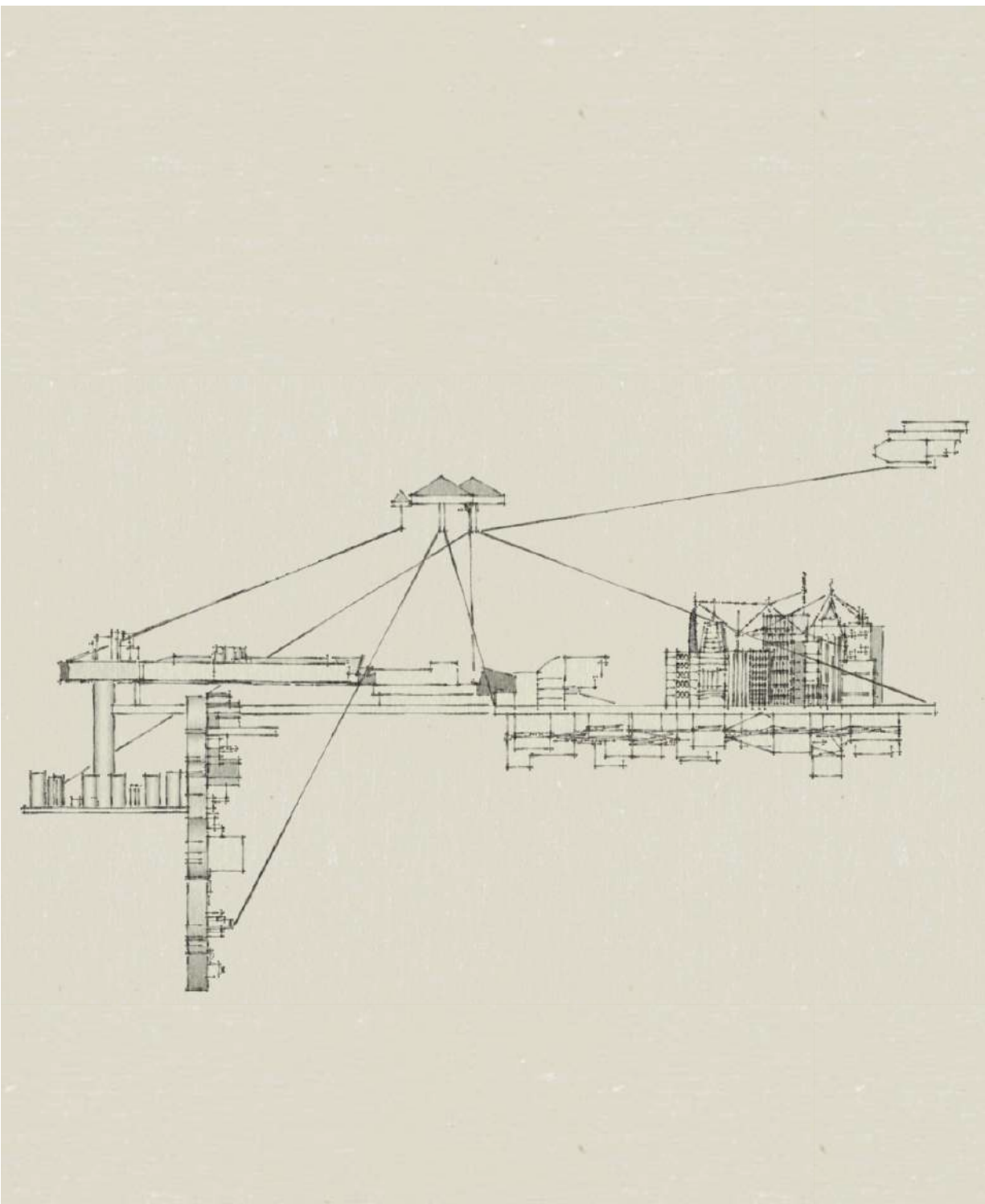
d Works

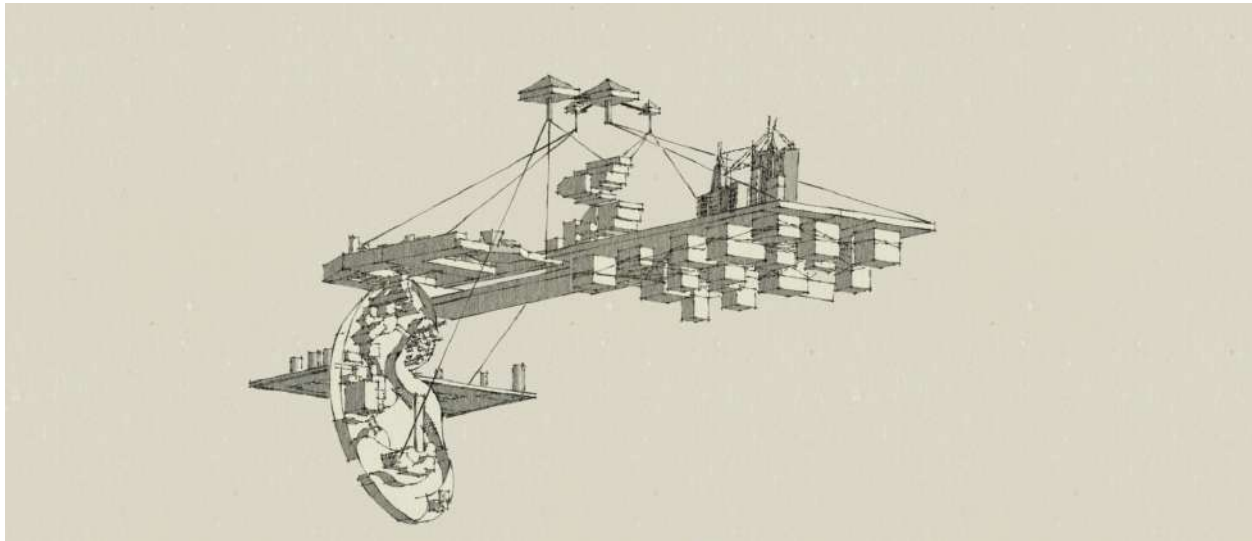
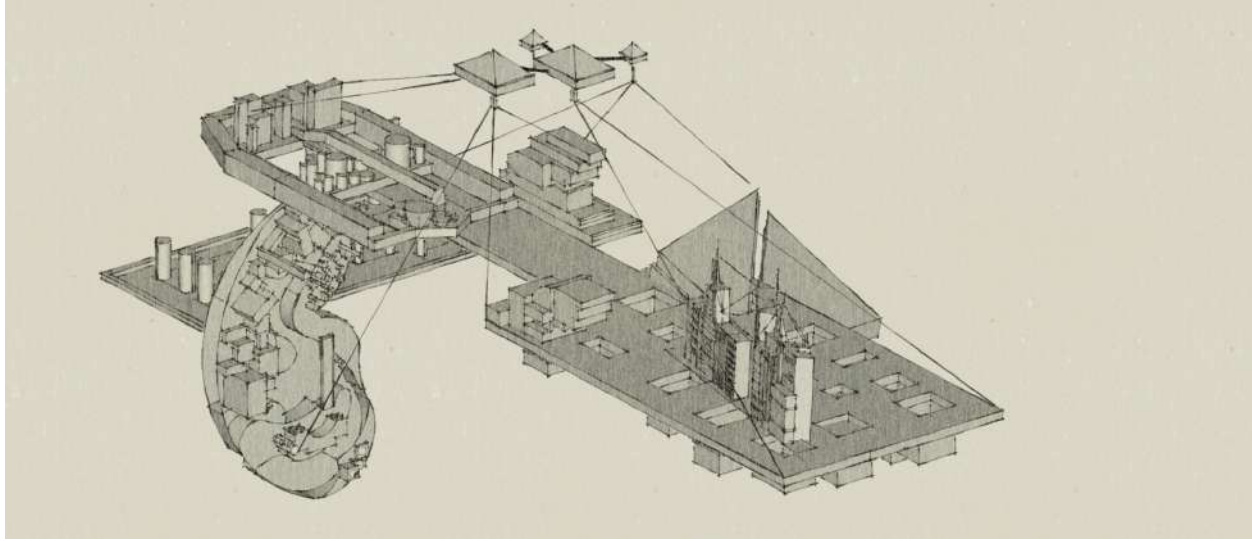
DREAMERS CITY 01

THIS PROJECT IS BASED ON A BOOK CALLED INVISIBLE CITIES (NOVEL BY ITALO CALVINO). CONTEXT IS ABOUT DIFFERENT CITIES WITH DIFFERENT STORIES AND EACH CITY HAS IT'S OWN CHARACTER. BY TRASLATING THESE STORIES TO LINES AND LINES I RICHED THE FORMS AND SHAPES OF EACH CITY AND THEN I CONNECTED THEM TO EACHOTHER BY DESIGNING SOME JOINTS BETWEEN THEM. ALSO TO ESTABLISH THE BALANCE BETWEEN THE CITIES I DESIGNED THREE BUILDINGS IN DIFFERENT AREAS.









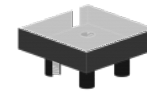
LILITH IN ANTI-PLAZA 02

FINALIST AT MEMARSHIRAZ COMPETITION

"A CHILD IS AN EMPTY SPACE LIKE THE FIRST DAY OF THE WORLD - ANSELM KIEFER"

PROLOGUE:

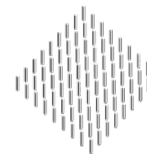
BORING MODERN LIFE IN CAPITALISTIC MIRAGE CITIES, THE MIRAGE OF OUR DAILY LIFE LEADS THE SOCIETY TO DESPAIR, THE HIGH WALLS OF SUCCESS ARE RISING IN THE SHADOW OF ECONOMIC AND SOCIAL INSECURITY, THE CONTEMPORARY MAN FINDS HIMSELF IN A KAFKAESQUE SITUATION, LOST IN BUREAUCRACY, GREGOR SAMPAS WHO DON'T KNOW WHAT DAY IS OUR TURN TO BECOME A COCKROACH. THE CAPITALIST ECONOMY, WHICH HAS A FETISH FOR MORE PROFIT, SWALLOWS PUBLIC SPACES AND PRIVATE AREAS, ADDS DENSITY, SO THAT WE ARCHITECTS BECOME DRUNK ON TERRACES, PARKING LOTS, AND PUNLIC SPACES, AND FEEL LESS DISAPPOINTED BY THE HUMILIATION OF THE MODERN CITY. IN THE CITY, THE ADDED ECONOMIC VALUE FOR THE GOVERNING INSTITUTIONS IS THE KEY TO THE SUCCESS OF PUBLIC PROJECTS, WHICH, AS A SPACE IN THE CONTROL OF THE ECONOMY, PUSHES VARIOUS STRATA BACK FROM THE PUBLIC ARENA. THE POOR, THE WORKERS, THE HOMELESS, THE ILLEGAL IMMIGRANTS, THESE PERMANENT MINORITIES OF THE CAPITALIST WORLD, HAVE NO PLACE FOR URBAN LIFE IN MALLS AND SHOPPING CENTERS OR PUBLIC SPACES UNDER THE CONTROL OF THE ECONOMY. HOW CAN WE THINK OF AN ALTERNATIVE SO THAT THE ECONOMY (MEANING MACRO ECONOMY, NOT THE PEOPLE'S MICRO ECONOMY) DOES NOT ENTER INTO IT AND AT THE SAME TIME ADD SOMETHING TO THE CITY? THE ANSWER IS GAME! THE GAME OF ELEMENTS, INCOMPARABLE STUPIDITY... AS HUMANS, WHETHER WE ARE ARCHITECTS OR NOT, WE ARE INVOLVED WITH ARCHITECTURAL ARCHETYPES AND SHELTERS. THEREFORE, THE PLAY OF ARCHITECTURAL ELEMENTS WAS THE MAIN ISSUE FOR US.



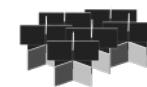
STAIR



ROOF



COLUMN



WINDOW

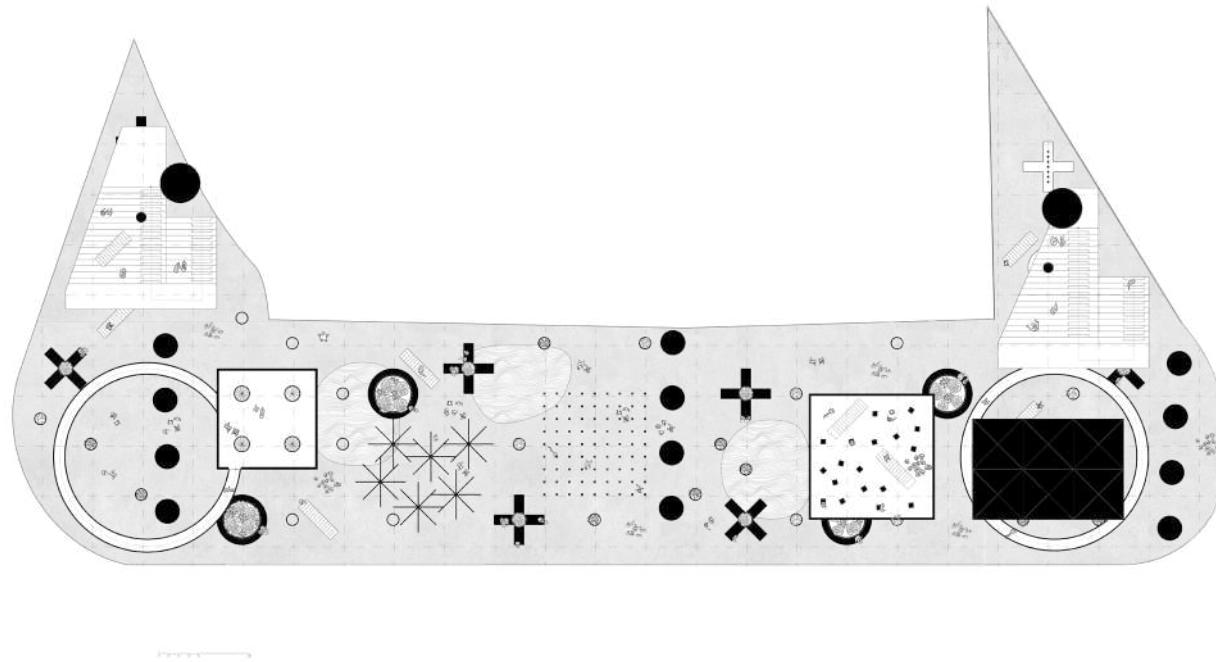


WALL





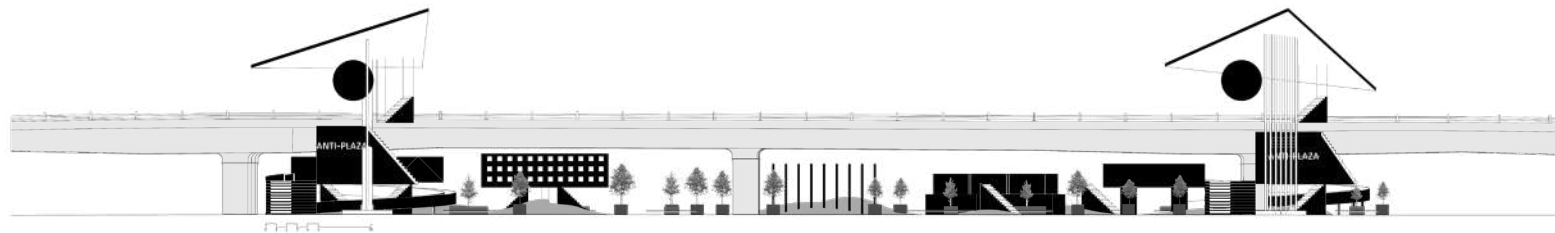
PLAN



WHAT IS ANTI-PLAZA?

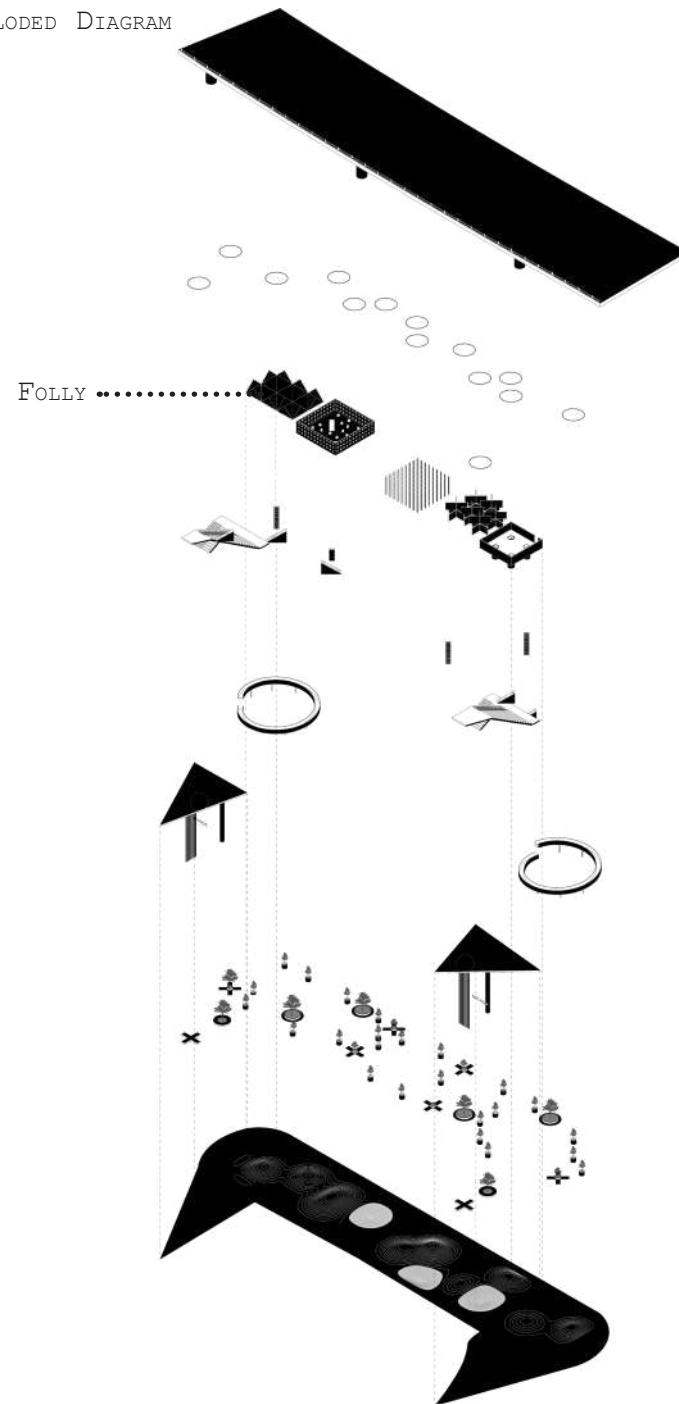
FROM THE RESULTS OF THE ABOVE DEFINITIONS, WE ARRIVE AT A NEW CONCEPT, A CONCEPT THAT IS IN A CRITICAL SITUATION TOWARDS THE MACRO-URBAN ECONOMY AND ITS FLAGSHIP INSTITUTION, THE MUNICIPALITY. IT GIVES THE SUBJECT THE POWER TO CHALLENGE THE PRESUPPOSITIONS AND CREATE HIS OWN GAME IN THE SPACE, THE NAME WE GAVE IT IS AN OPPORTUNITY DIFFERENT FROM THE PLAZA AND EUROPEAN MODELS, AND AT THE SAME TIME, UNDER THE BRIDGE ALSO CARRIES THE CONCEPT OF THE URBAN OUTCASTS. , A NAME THAT MAKES US REACT, TO EVEN OPPOSE ITS NAME. LIKE LILITH (ADAM'S FIRST WIFE IN THE OLD TESTAMENT), WHO IS THE ANTITHESIS OF EVE, WHO IS LATER EXPELLED FROM PARADISE WITH ADAM. THERE IS A DIFFERENCE BETWEEN LILITH AND EVE, THAT LILITH CHOOSES TO GET OUT OF PARADISE, WHILE ADAM AND EVE ARE KICKED OUT OF PARADISE, LILITH SETTLES IN THE RUINS AND SEARCHES FOR METRODAN. CONTRARY TO THE WAY ONE TAKES. LILITH IS IN THE ANTIPLAZA, WHILE EVE'S PLACE IS IN THE PLAZA. WELCOME TO OUR GAME IN ANTIPLAZA!

ELEVATION





EXPLODED DIAGRAM



Professiona

Selected

Final Projects

and Works



BAGH-E KHOR

2ND PLACE WINNER OF 2ACAA 2023

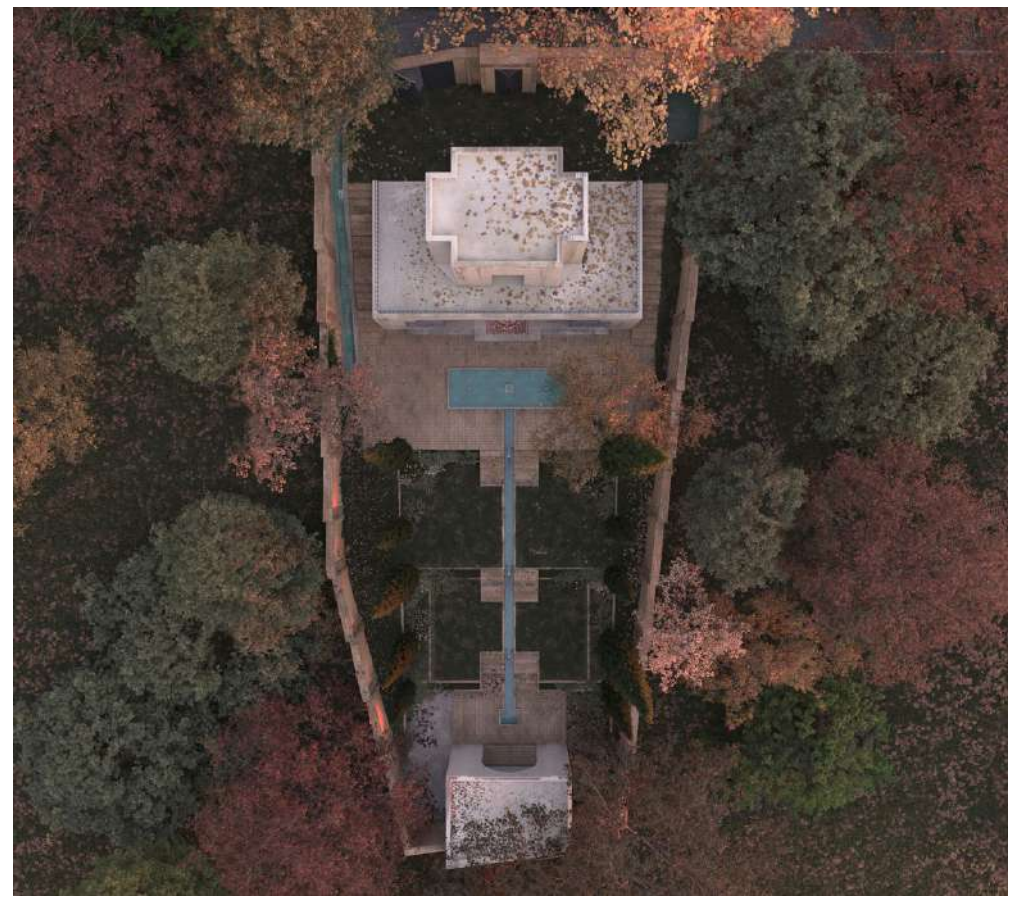
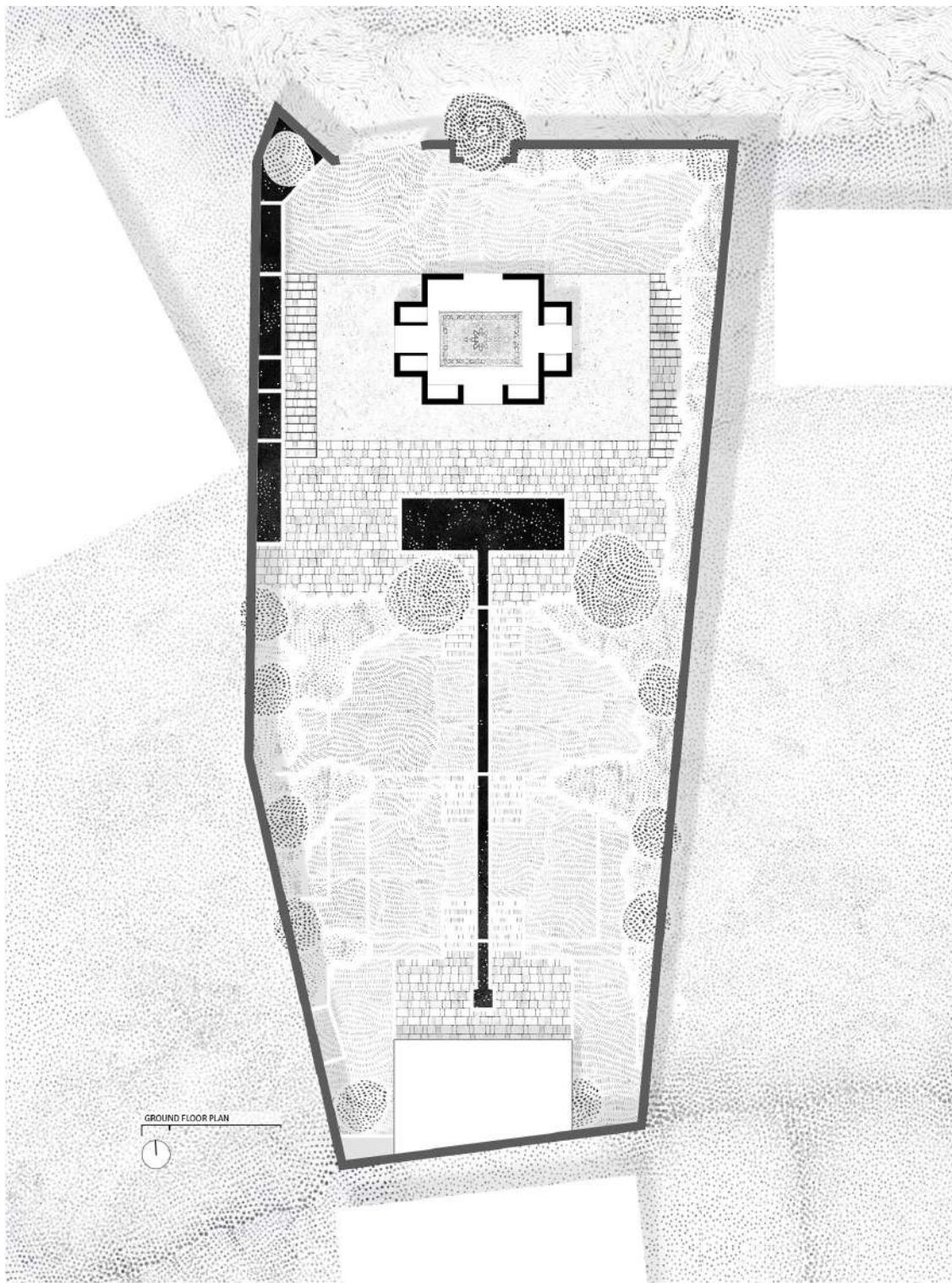
BABAK ABDOLGHAFARI STUDIO

ROLE: DESIGNER

03

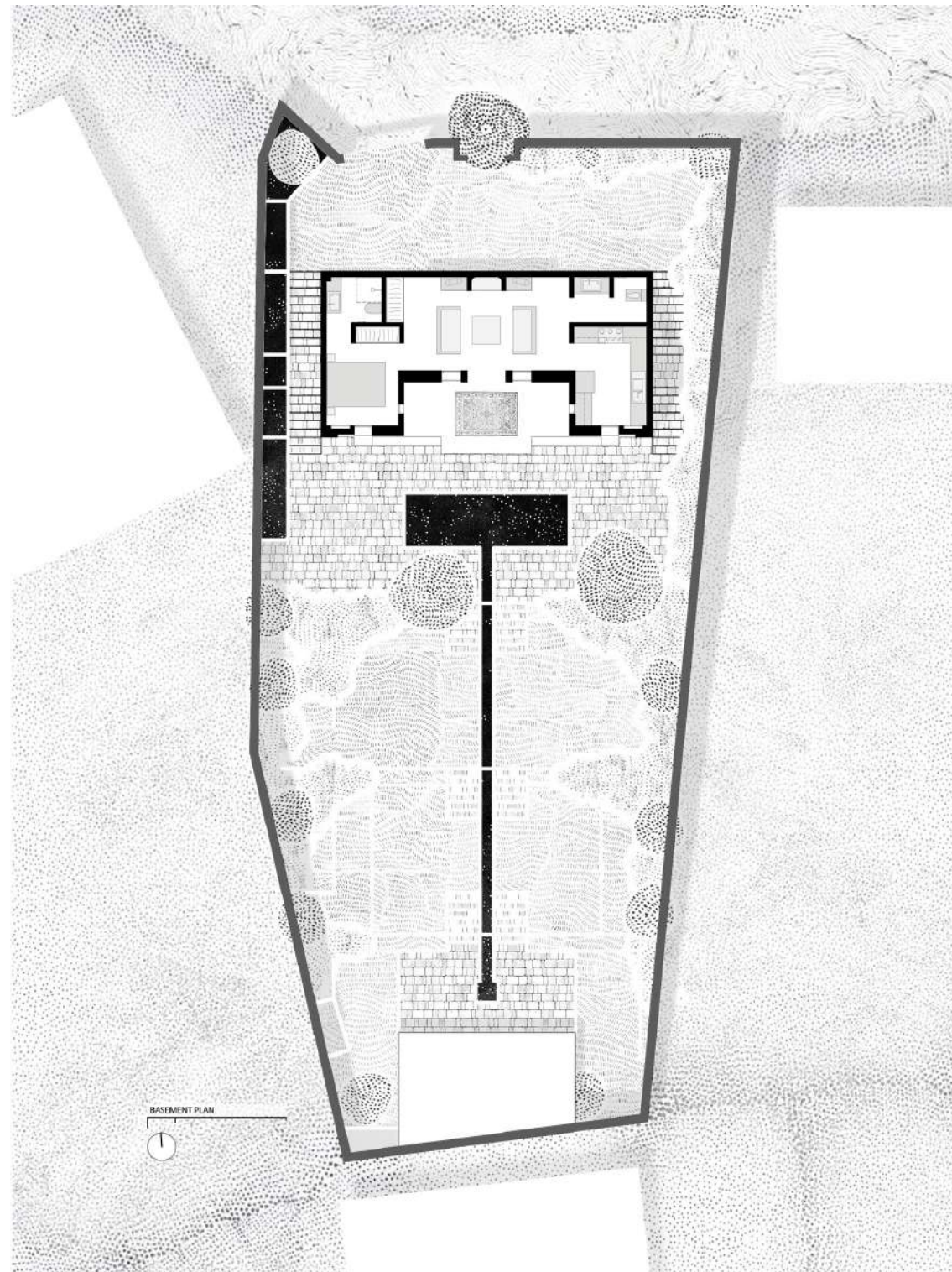
THE NOTION OF A PERSIAN GARDEN IS LIKE A CARPET IN THE FRAME OF A PARADISE, AND MANKIND IS THE CENTER OF ATTENTION, RIDING ON A ROYAL THRONE LIKE A KING WHO RULES OVER IT. HIS PLACE IS NO HOUSE, NO VILLA, BUT RATHER A MANSION IN THE GARDEN OF PARADISE OVERLOOKING ALL EIGHT DIRECTIONS, THROUGH WHICH HIS PRESENCE CAN BE DEFINITELY RECOGNIZED IN THE CENTER. AND TWO OTHER DIRECTIONS REMAIN THE EARTH AND THE SKY; WHAT GOES WITHIN THE HEART OF THE EARTH, THEY KNOW, FOR THEIR FEET AND BODIES CAN FEEL ITS FLOW. AND WHAT IS ABOVE, THEY SEE IN A BLUE-MIRROR-LIKE SURFACE OF THE WATER REFLECTING THE SKY INTO A POND WITHIN HIS HEART AND CARPETING THE THRONE WITH DREAMS FROM AFAR.







THERE IS A PAVILION ON THE UPPER LEVEL AND A SMALL BUILDING FOR FAMILY GATHERINGS ON THE FOURTH LEVEL. THE PAVILION HAS TWO LEVELS: THE FIRST FLOOR IS INSIDE THE GROUND, AND THE SECOND FLOOR HAS AN OCTAGONAL STRUCTURE.





FUTURE SCHOOL (EXPERIMENTAL YARD)

1ST PLACE WINNER OF FUTURE BUILDING COMPETITION

2ND PLACE WINNER OF TRA+MOD AWARDS 2024

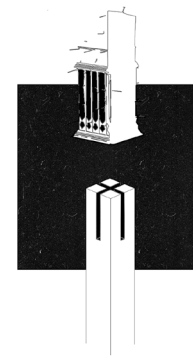
DAP STUDIO

ROLE: DESIGNER

04

SCHOOL: IT IS AN INTERACTIVE SPACE BETWEEN CHILDREN AND TEENAGERS WITH THEIR TEACHERS AND THE COMBINED BIOLOGICAL TRANSMISSION RESULTING FROM INTERACTION AND EDUCATION. INTERACTION AND EXPERIENCE IS A TOPIC THAT IS MORE IMPORTANT THAN CLASSICAL EDUCATION IN RECENT YEARS. THEREFORE, THE SPATIAL QUALITIES EXPERIENCED IN THE SPACE OF THIS SCHOOL WERE AN IMPORTANT POINT. HOW TO DESIGN A SCHOOL FOR EXPERIENCE RATHER THAN EDUCATION? HOW CAN CHILDREN IMPLEMENT THE EXPERIENCE OF COMMUNAL AND URBAN LIFE IN SCHOOL? IT SEEMS THAT THE ACHIEVEMENT OF ALL THESE CONCEPTS CAN BE ANALYZED FROM THE PERSPECTIVE OF ARCHITECTURE AND EDUCATION IN THE FUTURE.

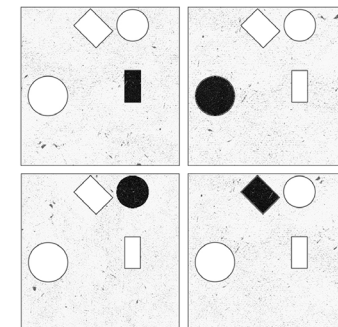
FUTURE: FOR US, THE FUTURE BRINGS THE CLIMATE-BIOLOGICAL FUTURE OF MANKIND, BECAUSE THE MOST IMPORTANT ISSUES FOR THE FUTURE GENERATIONS ARE LIVING IN A POST-FOSSIL FUEL WORLD. THE THRESHOLD OF COMFORT AND HEAT HAS BEEN TRANSFORMED TO SOME EXTENT DUE TO THE LACK OF NON-RENEWABLE ENERGY IN RECENT YEARS, AND IT LEADS US TO BUILD SPACES IN ACCORDANCE WITH THIS ERA. A FUTURE THAT WILL ADHERE MORE TO GLOBAL WARMING, ENERGY CONSUMPTION AND THE USE OF RENEWABLE ENERGY AND WILL TEACH IT TO FUTURE GENERATIONS IN A PRACTICAL AND EXPERIENTIAL EDUCATION AND HOW TO LIVE IN THESE SPACES.



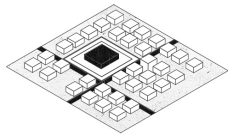
REDESIGNING THE WINDBREAKERS



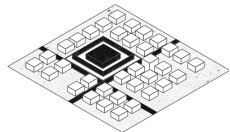
ANCIENT SYMBOLS AND PATTERNS



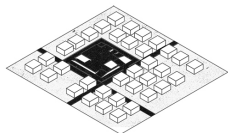
YARDS OF DIFFERENTS CLASSES



THE CONNECTION BETWEEN SCHOOLS AND THE CITY IN THE PAST



TODAY'S SCHOOLS ARE DISCONNECTED FROM THE CITY



REDEFINING THE RELATIONSHIP BETWEEN THE SCHOOL AND THE CITY

DEFINITION OF SPACE IN THE FUTURE SCHOOL: IN THE SPACE STRATEGY SECTION, THIS SCHOOL PROPOSES ANOTHER TYPE OF LIFE IN PUBLIC BUILDINGS AND DOES THIS BY REMOVING THE CLOSED SPACES OF COMMUNICATION AND REPLACING THEM WITH FUNCTIONAL SPACES. ON THE ONE HAND, THE AMOUNT OF ENERGY CONSUMED TO PROVIDE COOLING AND HEATING OF COMMUNICATION SPACES AND CONNECTION AXES IS A SIGNIFICANT AMOUNT IN THIS TYPE OF SPACE, WHICH IS COMPLETELY OPTIMIZED IN THIS PROJECT. CORRIDOR IN CLASSICAL SCHOOLS IS AN IMPORTANT SPACE, WHICH HAS A COMPLETELY DIFFERENT EXPERIENCE IN THIS PROJECT. THE EXPERIENCE OF EXISTING, RUNNING AND DANCING AND THE FORMATION OF MEMORIES ARE FORMED IN THE SCHOOL SPACES, AND THE CHANGES IN THE FORM OF THE SPACES INTRODUCE CHILDREN TO THE WAY OF BEING AND INTERACTING IN DIFFERENT SPACES AND GIVE THEM THE EXPERIENCE OF DIFFERENT SPACES FROM CLASSICAL CLASSES. THIS EXPERIENCE ALSO HAPPENS IN SCHOOL YARDS THAT ARE DIVIDED AND HAVE DIFFERENT SHAPES, AND CHILDREN FIND THEMSELVES IN YARDS WITH VARIOUS FORMS. THE BORDERLINE CONDITIONS FOR BEING OUTSIDE AND INSIDE OF THE CLASSROOM OR YARD HAS BEEN FADED OUT.

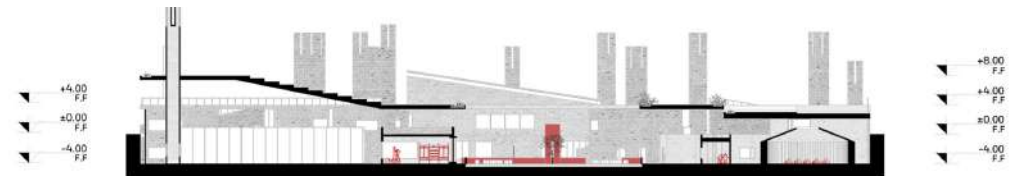
SECTION A-A



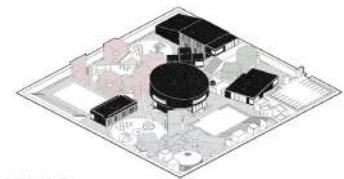
WINDCATCHER OF THE FUTURE: MODERN WINDCATCHER HAVE BEEN USED IN THIS PROJECT, AND THESE WINDCATCHER ACT ON THE AIR FLOW INSIDE THE SPACES, BOTH VENTILATION AND SUCTION, AND GREATLY REDUCE ENERGY CONSUMPTION IN THE PROJECT. ON THE OTHER HAND, WINDCATCHER, AS ONE OF THE MOST WIDELY USED ENGINEERING TECHNIQUES IN IRAN, CAN BE OPTIMIZED AND RETURNED TO PUBLIC PROJECTS TO REDUCE PART OF THE ENERGY CONSUMPTION OF PUBLIC BUILDINGS. THESE WINDCATCHER CAN PROVIDE AIR CONDITIONING BY USING WATER.

SOLAR PANELS: SINCE THE URBAN ROOF SURFACE OF THE PROJECT IS EXPOSED TO THE INTENSE SUN OF HOT AND DRY AREAS, IT IS VERY IMPORTANT TO USE A COMBINED SYSTEM OF PHOTOVOLTAIC SOLAR CELLS IN A PUBLIC PROJECT OF THIS SCALE, BECAUSE IT CAN EVEN GENERATE ADDITIONAL ELECTRICITY BY CREATING SUITABLE ELECTRICAL POWER. ENTER THE CITY NETWORK AND HELP THE CITY IN THIS WAY. SOLAR PANELS ARE ONE OF THE MOST IMPORTANT AND PRACTICAL SOURCES OF ELECTRICITY PRODUCTION FOR A WORLD WITHOUT FOSSIL FUELS.

SECTION B-B



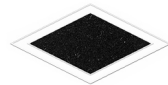
TYPES OF CLASSES



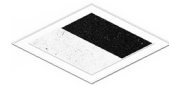
EXPERIMENTAL
THEORETICAL
WORKSHOP



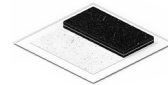
PROCESS DIAGRAM



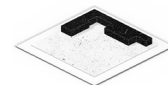
1.SITE



2.CONSTRUCTABLE AREA



3.VOLUME BECOMING TO TWO LAYERS



4.PHYSICAL PROGRAM



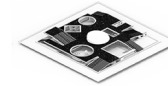
5.TAKING THE VOLUME UNDERGROUND DUE TO SECURITY AND CLIMATE



6.DESIGNING YARDS



7.ACCESS



8.CONNECTION WITH CITY



9.ENERGY SUPPLY BY WIND TURBINE AND SOLAR PANEL

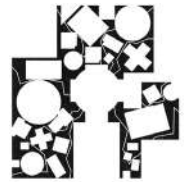


10.FINAL DESIGN

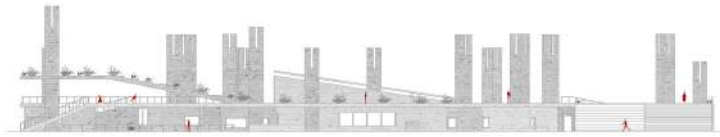
SOUTH ELEVATION



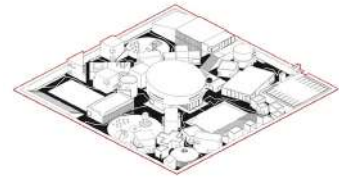
+8.00
F.F.
+4.00
F.F.
+0.00
F.F.



WEST ELEVATION



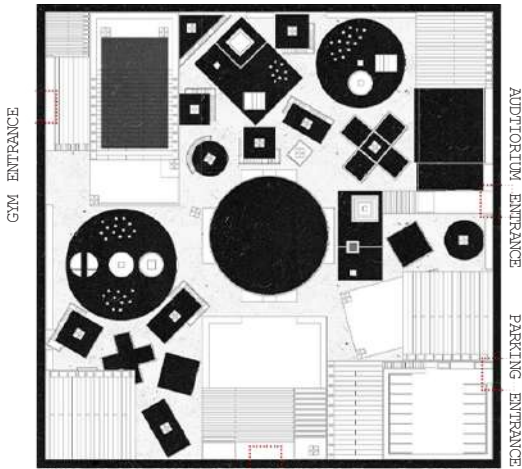
+8.00
F.F.
+4.00
F.F.
+0.00
F.F.





A TEXTURE FOR THE FUTURE: THE DETAILED PHYSICAL PLAN AND THE SCALE OF THE SITE LED US TO LOOK AT THIS PIECE OF LAND AS PART OF THE CITY. THAT THE FUNCTIONS CAN FORM A PART OF THE URBAN FABRIC AND IN THIS PROCESS THE COMMUNICATION SPACES ARE THE FABRIC BETWEEN THE FUNCTIONS WAS THE MAIN IDEA OF THE DESIGN. HOWEVER, DUE TO CLIMATIC-FUNCTIONAL REASONS, THIS FABRIC PULLS ITSELF UNDERGROUND AND INVITES THE CITY TO ITS ROOF. THE SCHOOL RETURNS TO THE CITY AS BEFORE AND THIS TIME WITH A NEW DIAGRAM.

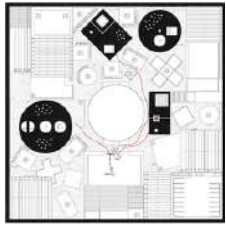
CITY AND SCHOOL: THE RELATIONSHIP BETWEEN CITY AND SCHOOL TAKES A DIFFERENT FORM IN THE NEW DEFINITION. SINCE THE SCHOOL NEEDS SPATIAL SECURITY AND THE CITY SHOULD NOT BE FULLY INVOLVED WITH THE FUNCTIONS, THE URBAN SPACE PLATFORM COMES TO THE ROOF AND PASSES OVER THE PROJECT. SO THAT THEY CAN USE NATURAL VENTILATION AND SHADING IN WARMER SEASONS



MAIN ENTRANCE



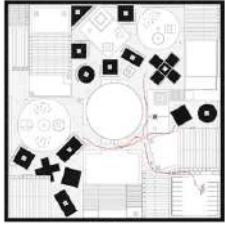
PARENTS



STUDENTS



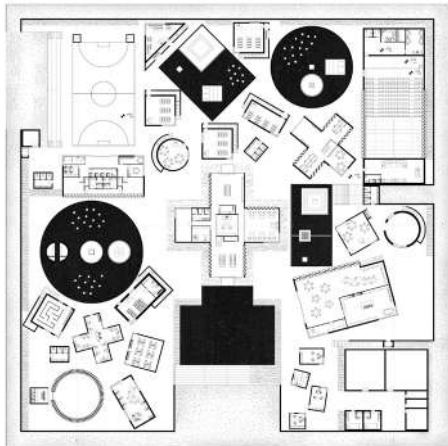
CITIZENS



EMPLOYEES



GROUND FLOOR PLAN

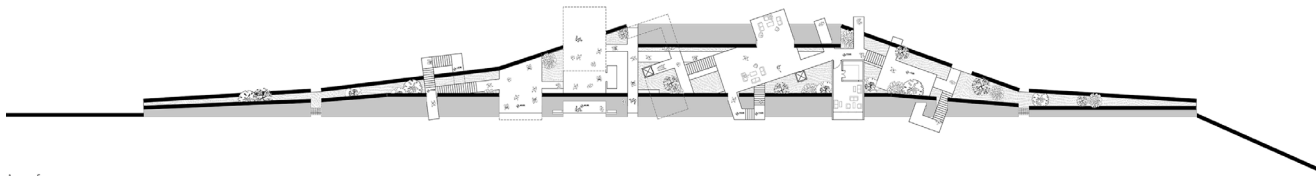


UNDERGROUND FLOOR PLAN

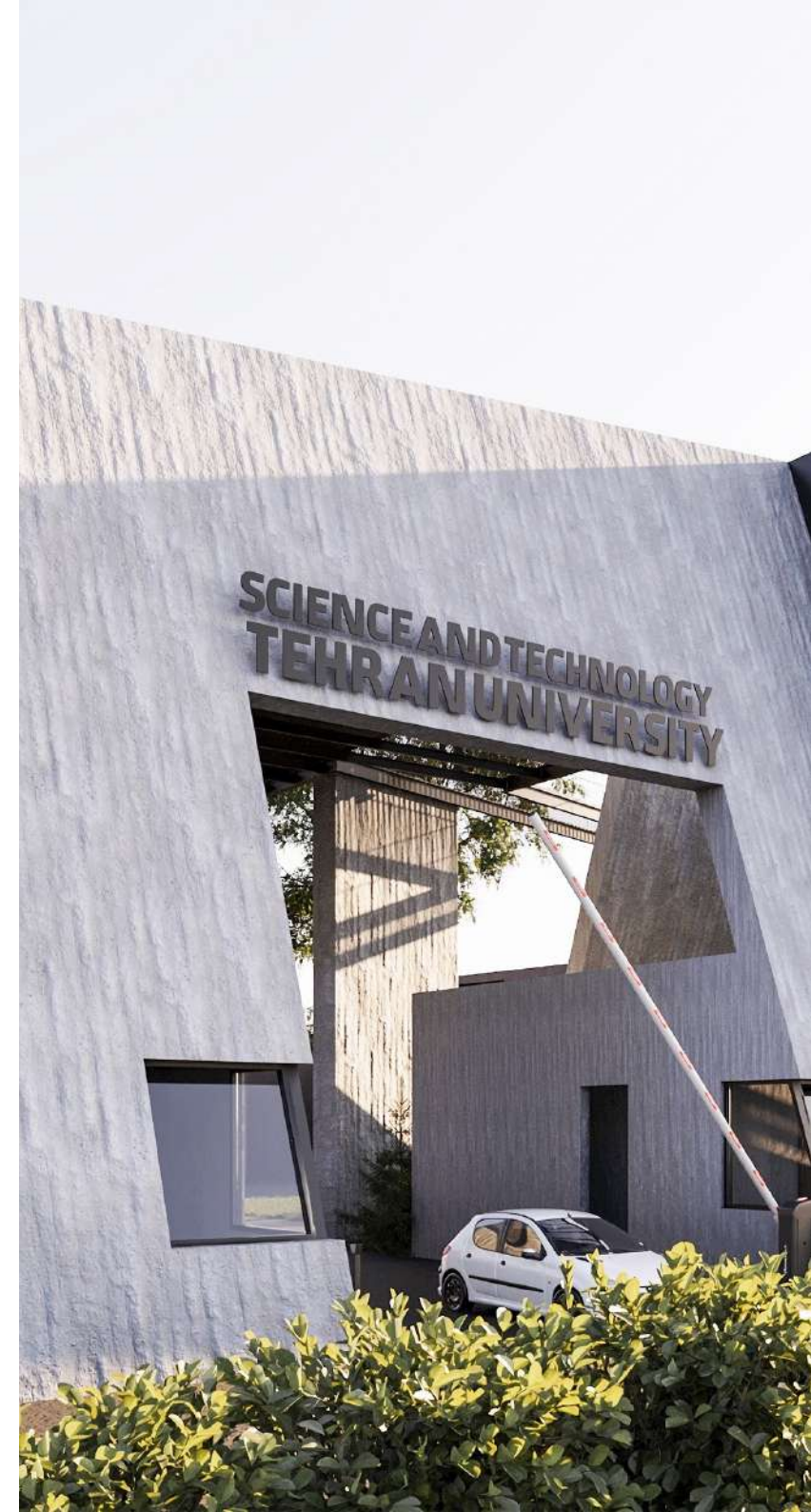
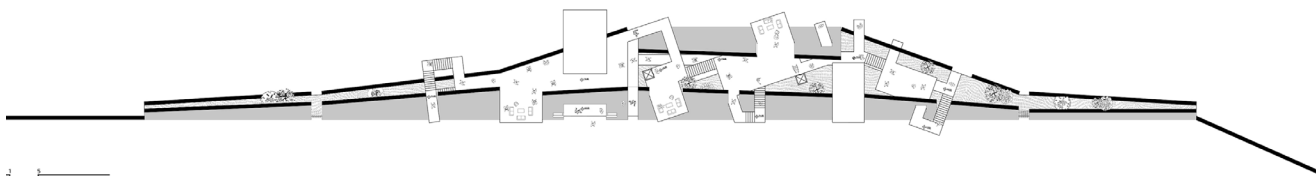
GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



SCIENCE WALL

HONORABLE MENTION AT **TRA+MOD AWARDS 2024**

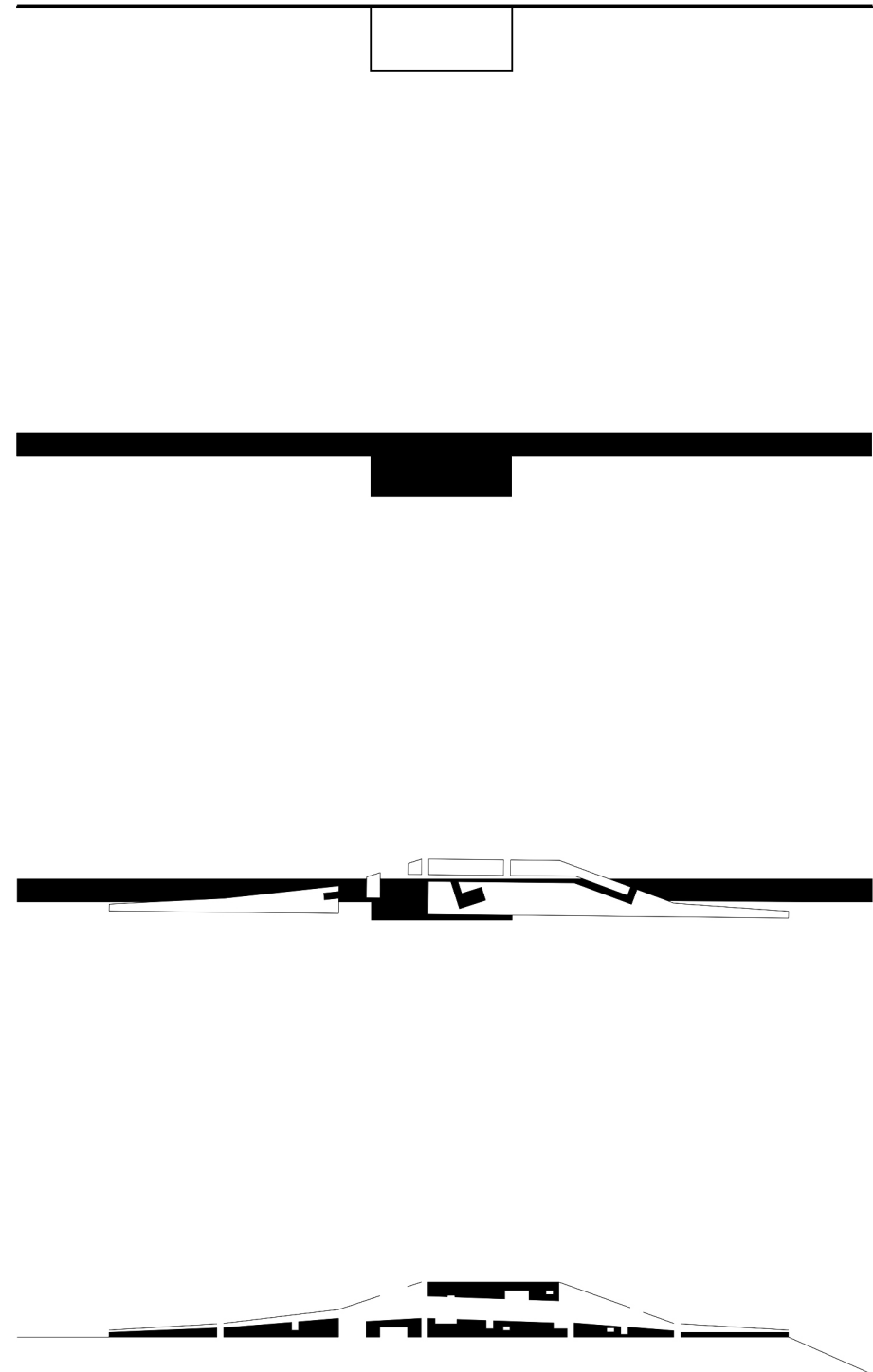
DAP STUDIO

ROLE: DESIGNER

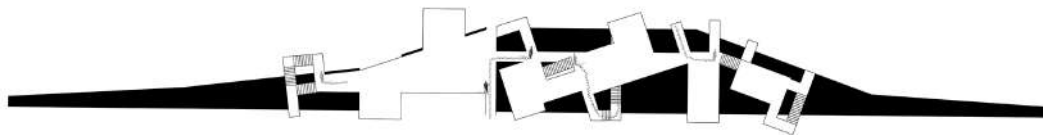
05

THE SUBJECT OF GATE HAS ALWAYS BEEN OF GREAT INTEREST IN IRANIAN ARCHITECTURE.

WHAT IS A GATE? WHAT DOES IT DEFINE? WHAT IS THE DIFFERENCE BETWEEN IT AND THE WALL? WHAT IS THE RELATIONSHIP BETWEEN THE BORDER AND THE GATE?

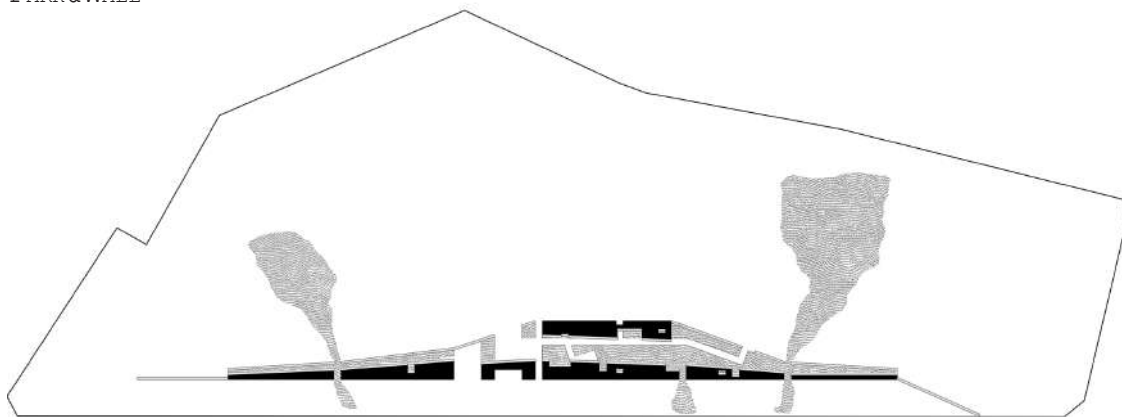


FLANEUR



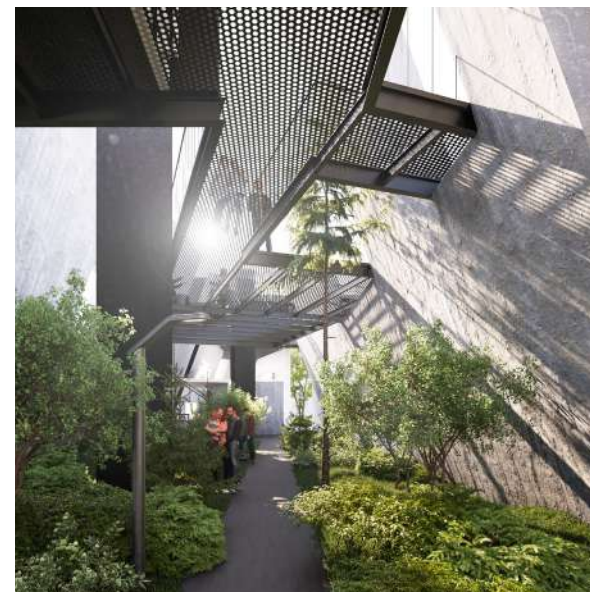
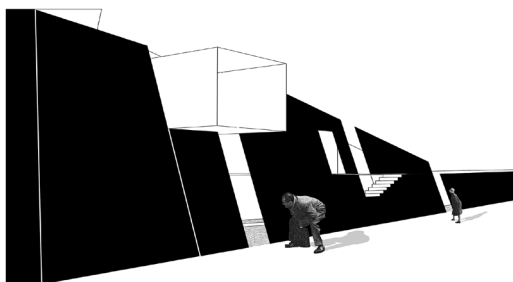
GATE IN ITS GENERAL CONCEPT IS PLACED ON THE BORDER AND FORMS A RESISTANCE ESTABLISHMENT WITH OUTSIDE AND INSIDE SPACE. WHAT DETERMINES THE BOUNDARY BETWEEN OUTSIDE AND INSIDE BRINGS THE REFERENCE TO THE ARCHITECTURAL ELEMENT OF THE WALL. FROM THE TIME IT BECAME A SPACE IN CHINA TO THE BERLIN WALL, THE WALL HAS BEEN THE MOST IMPORTANT TOOL TO SEPARATE AND AT THE SAME TIME CONNECT (BECAUSE THE WALL DETERMINES THE SITUATION AND POINTS IN WHICH THE CONNECTION WILL TAKE PLACE. BORDER WALLS ARE AN EXAGGERATED EXAMPLE OF THAT POWER. THE SEPARATION POTENTIAL THAT LIES IN THE NATURE OF THE WALL, MEANWHILE, ADDS A DIFFERENT FEATURE TO THE PREVIOUSLY DEFINED WALL, AND THAT IS THE SPATIALIZATION OF THIS WALL THE PROGRAM WILL ASK IT.

PARK&WALL





IN REDEFINING THE GATE, WE CAME TO THE CONCLUSION THAT THIS WALL THAT STRETCHES AND ACCOMMODATES THE PROGRAM INSIDE. IT IS DIVIDED INTO TWO PIECES, THESE TWO WALLS ARE SEPARATED IN THE NATURE OF ONE WALL. THIS TIME, HOWEVER, FOR US, THIS TRANSFORMATION FROM A CLASSIC WALL (WHAT IS REFERRED TO AS A SIMPLE WALL FORMAT) TO A SPACIOUS WALL THAT CONTAINS A HISTORICAL NARRATIVE OF THE WALL IS AN ISSUE, AND HOW GATE CAN TAKE AN ALTERNATIVE POSITION COMPARED TO ADOPT REPETITIVE FORMS (IN TERMS OF SPATIAL DIAGRAM).



Arian Namdar Banadery

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