

Aidin Sirinejad

Architecture Portfolio
2019 - 2025

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CONTACT INFO

Aidin Sirinejad
Architecture Portfolio
2019 - 2025

¹ ABOUT

UNDERGRADUATE ARCHITECTURE STUDENT WITH A STRONG INTEREST IN ARCHITECTURAL DESIGN, THEORETICAL RESEARCH, AND THE HISTORY OF ARCHITECTURE. EAGER TO DEEPEN UNDERSTANDING OF DESIGN THINKING, DESIGN METHODS, AND FORM-FINDING PROCESSES. PROFICIENT IN ARCHITECTURAL MODELING AND SIMULATION SOFTWARE, AND AN ACTIVE CONTRIBUTOR OF ESSAYS AND SCHOLARLY ARTICLES PUBLISHED IN REPUTABLE IRANIAN ARCHITECTURAL JOURNALS AND ACADEMIC PUBLICATIONS.

I AM PLEASED TO PRESENT MY PORTFOLIO FOR YOUR REVIEW. THIS COLLECTION FEATURES A SELECTION OF ACADEMIC PROJECTS AND COMPETITION ENTRIES THAT REPRESENT MY DESIGN APPROACH, TECHNICAL SKILLS, AND ONGOING EXPLORATION IN ARCHITECTURE.

THANK YOU FOR TAKING THE TIME TO REVIEW MY WORK.

EDUCATION

BACHELOR OF ARCHITECTURE
WEST BRANCH OF AZAD UNIVERSITY OF TEHRAN

ADVANCED LEVEL ENGLISH LANGUAGE
IRAN EUROPE LANGUAGE INSTITUTE

ACADEMIC DRAWING
INVERSE SCHOOL

FROM THE PERSONAL SPACE OF THE BODY TO THE PUBLIC SPACE
CAAI - NAVID POURMOHAMMADREZA

BASIC CONCEPTS IN ARCHITECTURE
CAAI - KAMRAN AFSHARNADARI

PLAN & SECTION WORKSHOP
H&A ART & ARCHITECTURE ACADEMY

SURFACE & VOLUME WORKSHOP
H&A ART & ARCHITECTURE ACADEMY

DESIGN PROCESS WORKSHOP
H&A ART & ARCHITECTURE ACADEMY

PUBLICATIONS

"AN ANALYTICAL APPROACH TO THE DEVELOPMENT OF
POST-MODERN ARCHITECTURE IN IRAN"
GREEN ARCHITECTURE PUBLICATION

"FROM BRICK TO ALGORITHM: TOWARD ADAPTING TO
THE UNKNOWN"
KOOCHE MAGAZINE 24

"SPACE: A CONTINUUM BEFORE FORM"
KOOCHE MAGAZINE 27

SOFTWARE SKILLS

MODELING USING RHINOCEROS

VISUALISATION USING LUMION

TWINMOTION

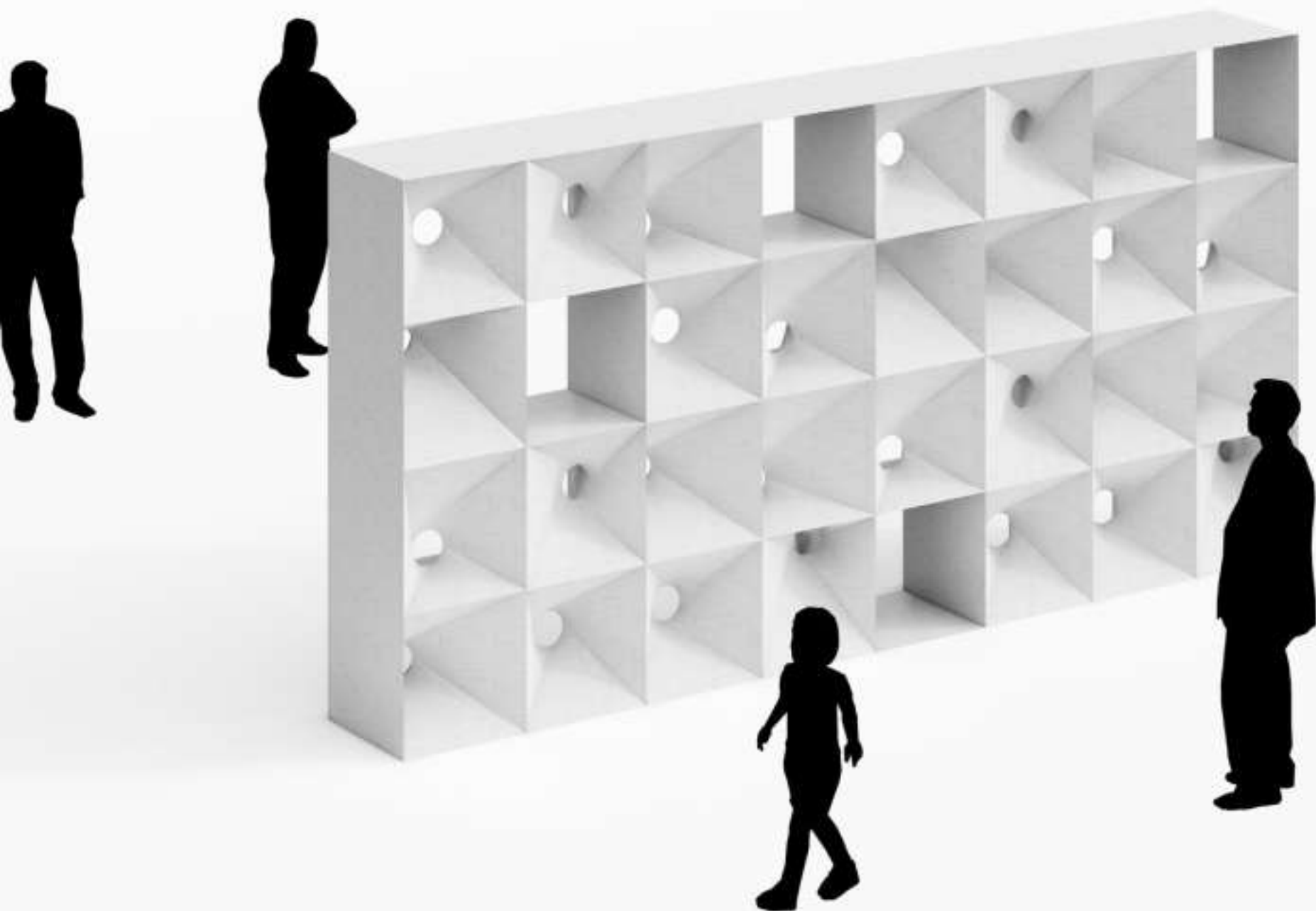
UNREAL ENGINE

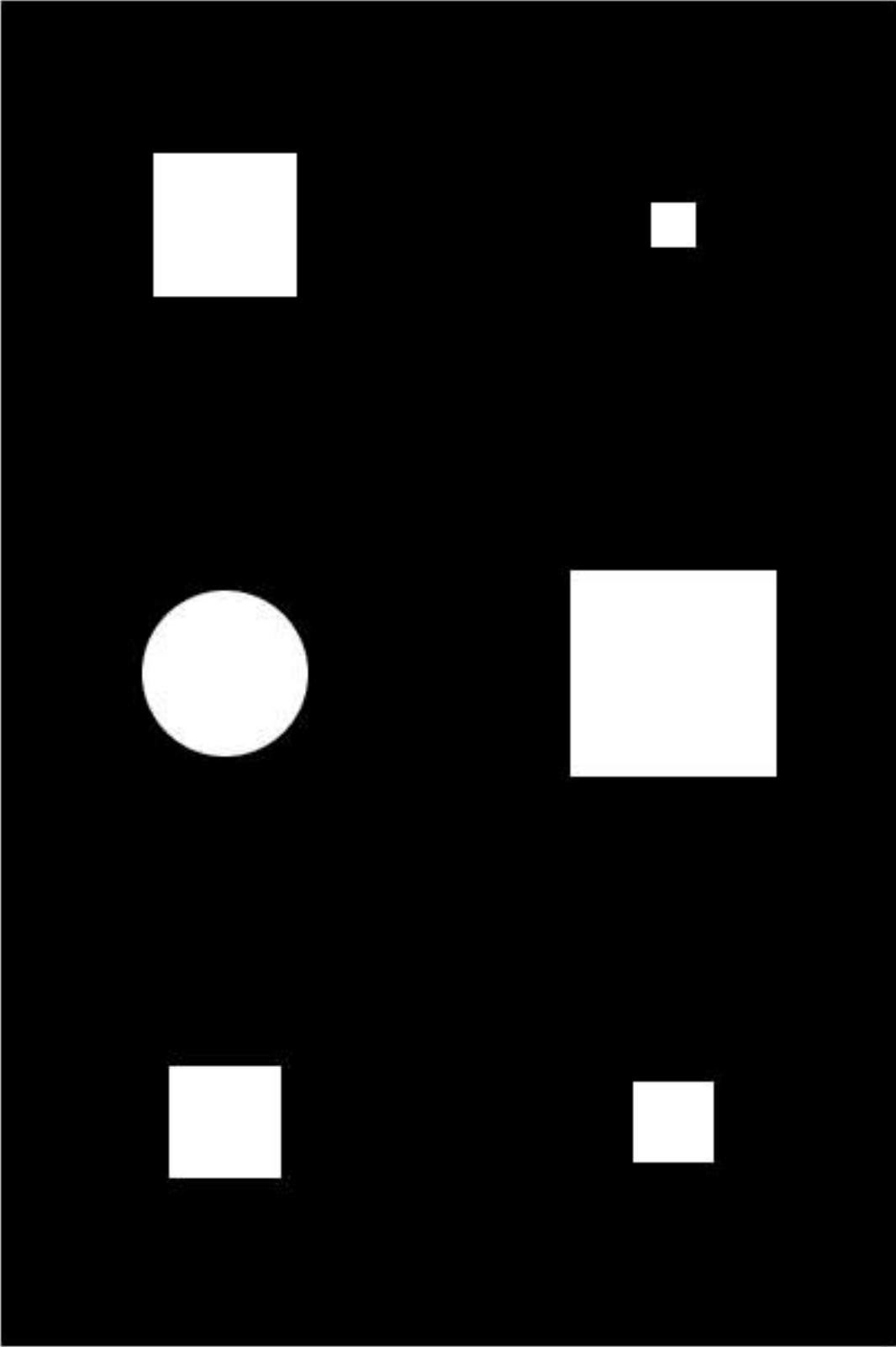
PHOTOSHOP

²DESIGN COMPETITIONS

PROJECT 01

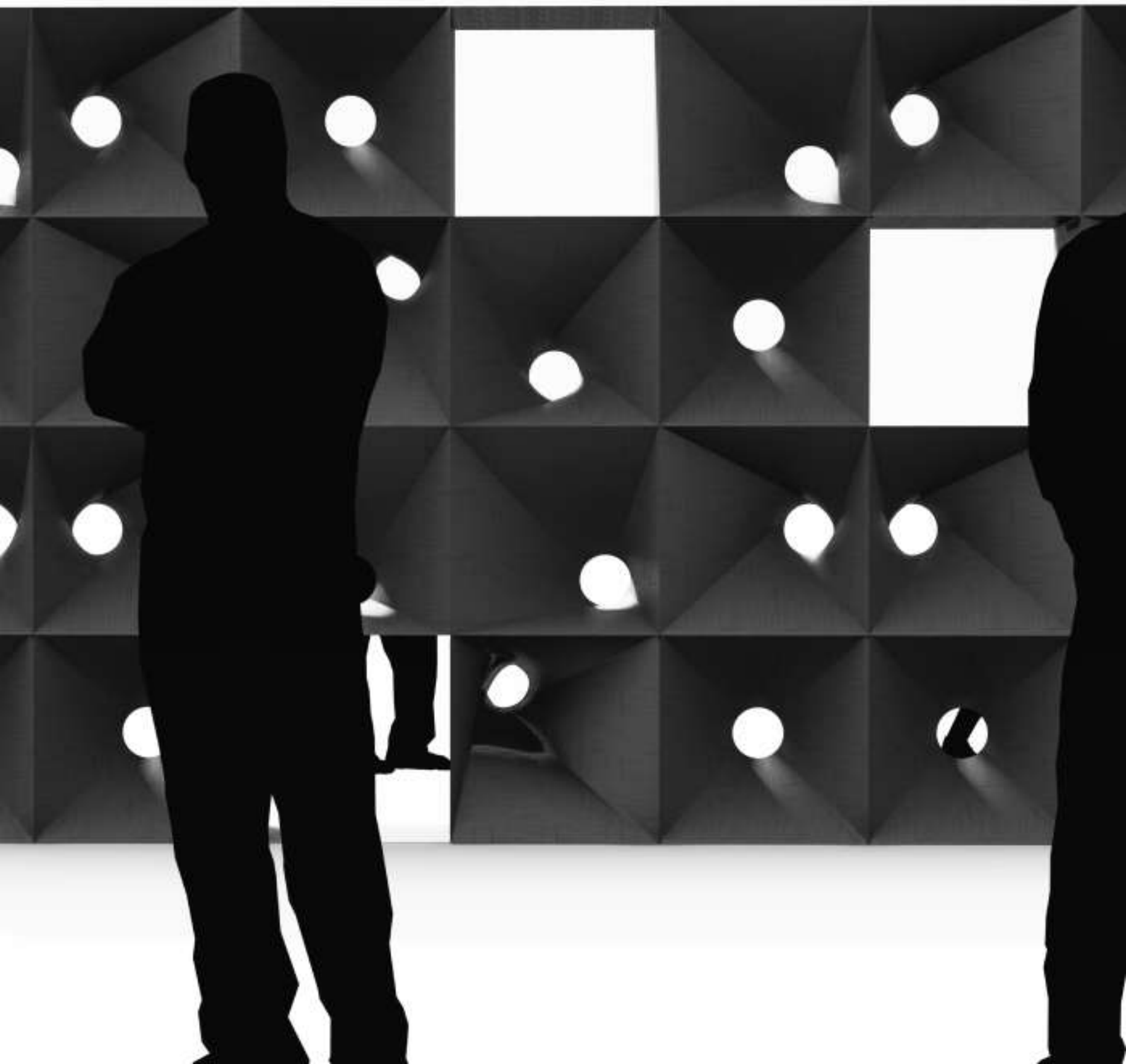
PATTERNITECTURE COMPETITION





PATTERNITECHTURE #4, TITLED "BOUNDARIES THAT EXPAND; WHERE WE STAND." PLACES THE FOCUS OF ITS PROJECTS AND PROGRAMS ON THE EXPLORATION OF THE "WORLD OF NEW PATTERNS".THROUGH THIS LENS, IT AIMS TO STUDY THE RELATIONSHIP OF PATTERNS WITH THE CITY, NATURE, SOCIETY AND PEOPLE WITHIN THE CONTEXT OF THE CONTEMPORARY WORLD.

IN THE DESIGN PROCESS OF THIS INSTALLATION, I WAS FOCUSED ON PATTERNS AND THEIR CONNECTION WITH ARCHITECTURE AND INSTALLATIONS. WHAT I UNDERSTOOD WAS PATTERNS REPRESENT TIME AND OTHER ASPECTS OF AN OBJECT. IN OUR PROJECT FOR THIS COMPETITION WE HAVE CAVITIES AND BOTH CIRCULAR AND RECTANGULAR SPACES TO REACH THE LIGHT TO THE EDGES OF THE PATTERN WITH DIFFERENT SHADING AND LIGHTING FORMS.



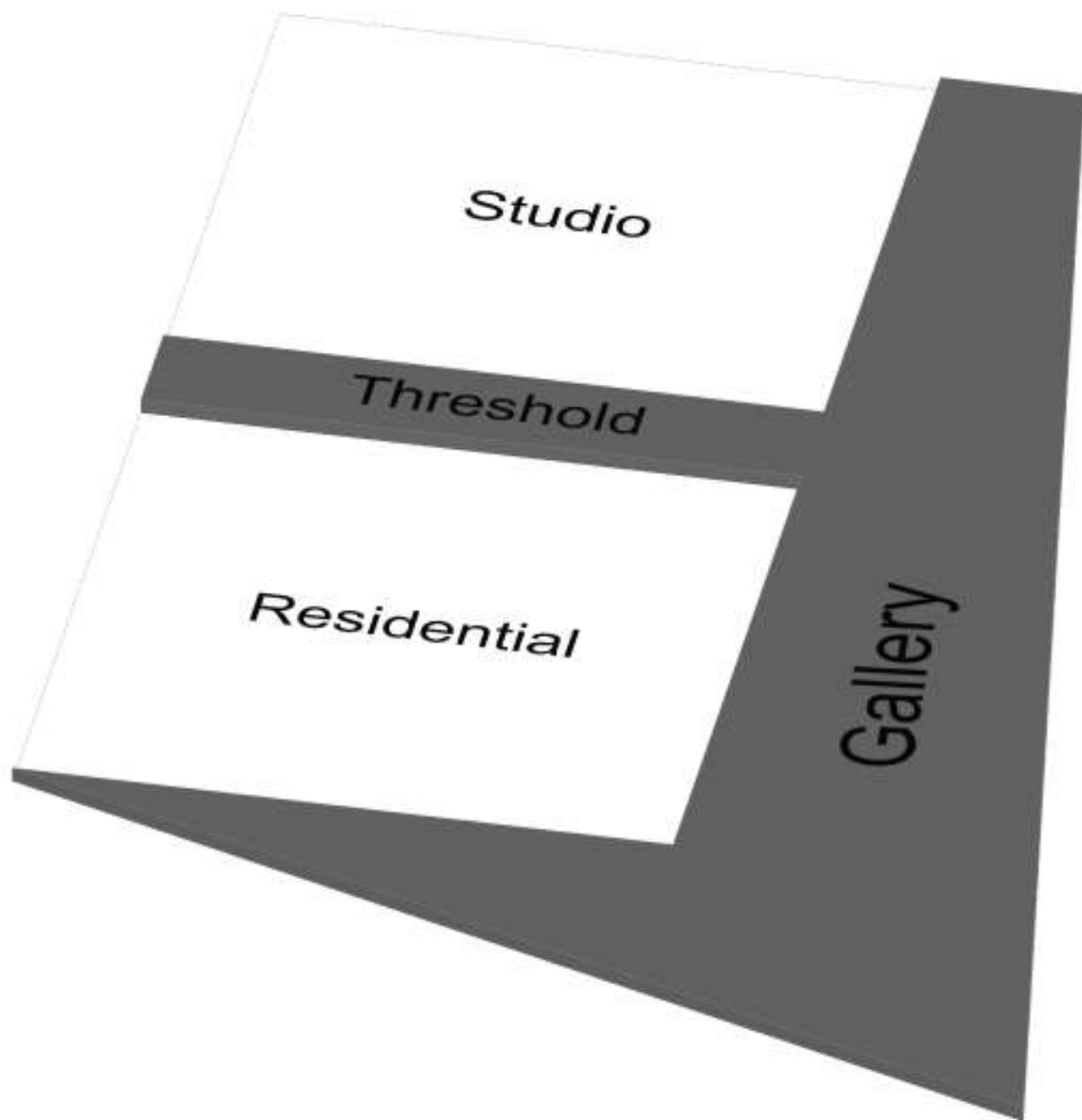
PROJECT 02

KOOCHÉ WORK & LIVE COMPETITION



WHAT IF THE BOUNDARY BETWEEN WORK AND LIFE WAS NOT A WALL, BUT A THRESHOLD YOU PERFORM THROUGH?

THE OPEN HOUSE IS AN EFFORT TO SEARCH FOR THE REASONS FOR THE LIBERATION AND FORGETFULNESS OF THE BLACK STONE NEIGHBORHOOD, AN IMPORTANT PART OF SHIRAZ'S HISTORICAL FABRIC, WHICH IS GRADUALLY MOVING AWAY FROM ITS URBAN IDENTITY. THE PROJECT NOT ONLY SEEKS A DEEPER UNDERSTANDING OF THE SPECIFIC ARCHITECTURAL TYPOLOGY OF THE REGION, BUT ALSO INTENDS TO FACILITATE THE RETURN OF THE YOUNGER GENERATION AND RECONNECTING WITH THIS FORGOTTEN NEIGHBOURHOOD. THE OPEN HOUSE FOLLOWS THE PREVIOUS EFFORTS OF ARCHITECTS WHO HELPED TO REVITALIZE THE NEIGHBORHOOD, EITHER BY DESIGN, OR BY WRITING AND ANALYSIS. HOWEVER, THIS PROJECT IS NOT JUST A RECONSTRUCTION OF A COLONIAL; IT IS AN EFFORT TO CREATE A LIVABLE EXPERIENCE IN WHICH THE ANCIENT CONCEPTS OF IRANIAN ARCHITECTURE AND THE HISTORICAL VALUES OF THE BLACK STONE NEIGHBORHOOD MERGE WITH THE NEEDS OF CONTEMPORARY LIFE. IN THIS PROCESS, OUR CHALLENGE IS TO SUMMON KEY ELEMENTS SUCH AS COURTYARD, SHADE, LIGHTING, AND INTERCONNECTIONS OF BUILDINGS; ELEMENTS THAT PLAY A CENTRAL ROLE IN IRANIAN ARCHITECTURE TO ESTABLISH THE BOND BETWEEN HUMANS AND NATURE. THE MAIN GOAL OF THE OPEN HOUSE IS TO REDEFINE THIS CONNECTION AND REDESIGN A NEW EXPERIENCE OF LIVING IN HISTORICAL TEXTURES; WHERE ONE CAN FEEL BOTH THE HISTORICAL AND CULTURAL IDENTITY OF THE REGION WHILE LIVING IN TODAY'S COMFORTABLE AND MODERN SPACE. RETHINKING TRADITIONAL WAYS OF INTERACTING WITH NATURE, USING INDIGENOUS AND SUSTAINABLE MATERIALS, AND DESIGNING SPACES THAT INTERACT WITH THE REGION'S SPECIFIC CLIMATE ARE AMONG THE PRIORITIES OF THE PROJECT. REOPENING SYMBOLIZES A RETURN TO FORGOTTEN VALUES AND REVIVAL OF THEM IN AN INNOVATIVE MOLD, AN EFFORT TO RETURN TO THE ROOTS WHILE ADVANCING TOWARD A SUSTAINABLE FUTURE IN TUNE WITH TIME.



01
Basic Mass



02
Splitting The Mass
To Work & Live



03
Connecting Through
A Threshold



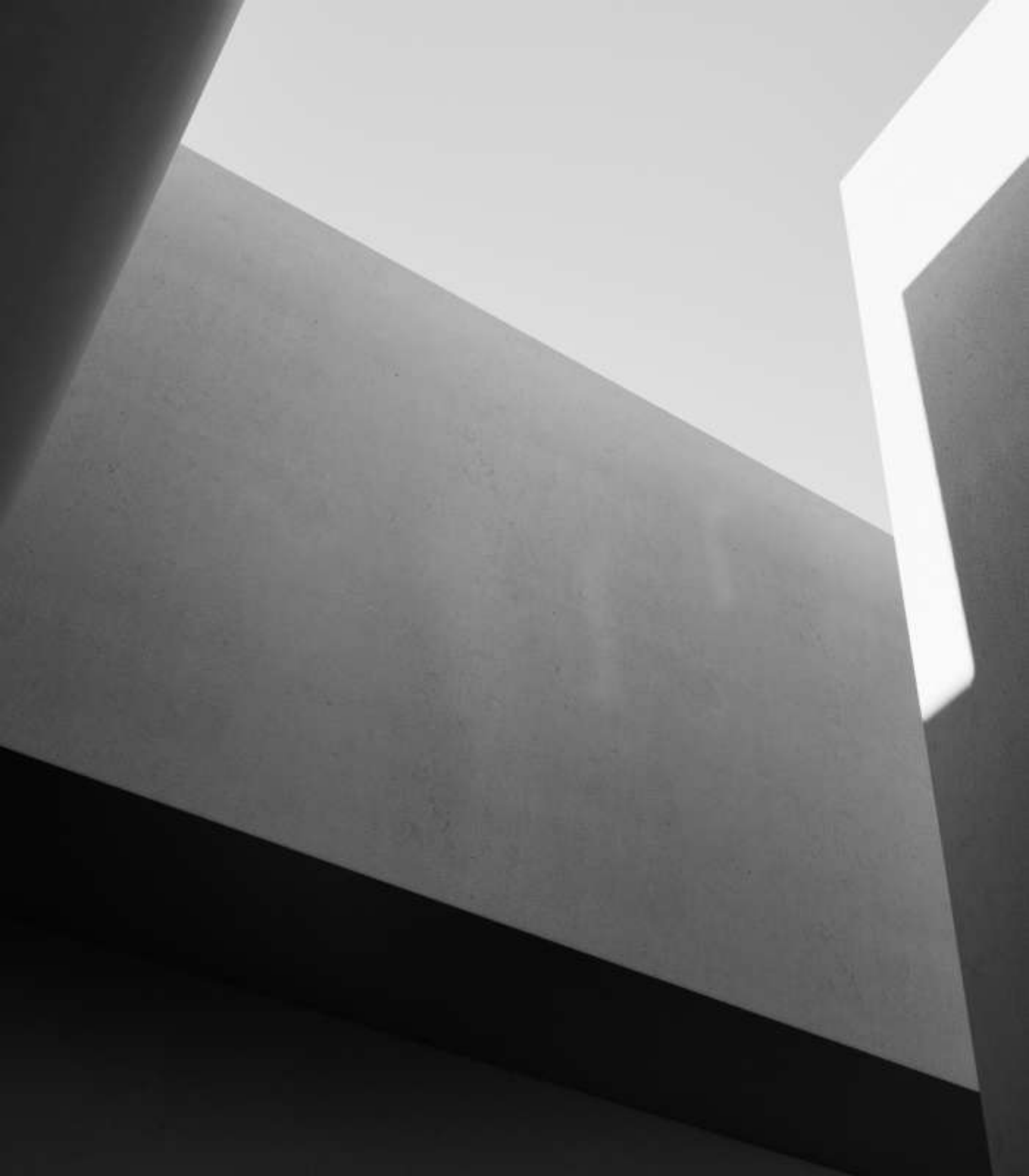
04
Expanding The Threshold
To Site's Shape

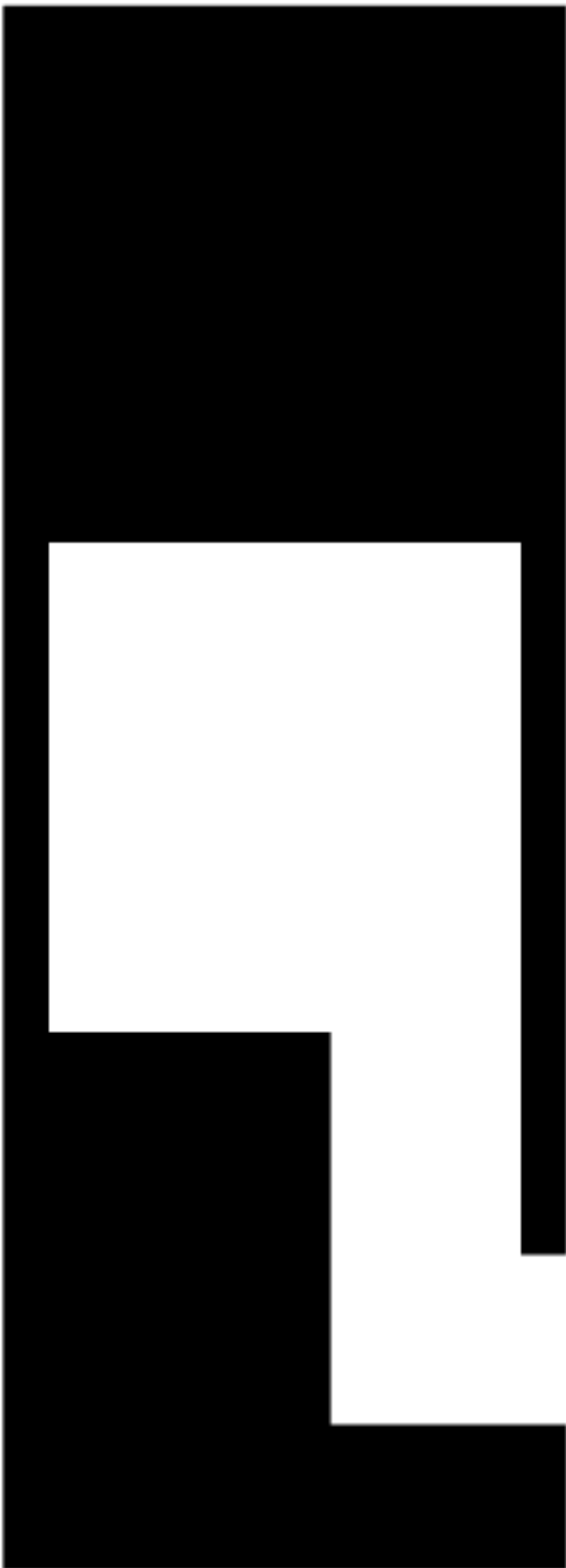


05
Adding Walls And
Defining Circulation

PROJECT 03

KOOOCHE "WHERE IS THE FRIEND'S HOME" COMPETITION





THIS PROJECT IS AN EFFORT TO SEARCH FOR THE REASONS FOR THE LIBERATION AND FORGETFULNESS OF THE "SANGE E SIAH" NEIGHBORHOOD, AN IMPORTANT PART OF SHIRAZ'S HISTORICAL CONTEXT, WHICH IS GRADUALLY MOVING AWAY FROM ITS URBAN IDENTITY. THE PROJECT NOT ONLY SEEKS A DEEPER UNDERSTANDING OF THE SPECIFIC ARCHITECTURAL TYPOLOGY OF THE REGION, BUT ALSO INTENDS TO FACILITATE THE RETURN OF THE YOUNGER GENERATION AND RECONNECTING WITH THIS FORGOTTEN NEIGHBORHOOD. IT ALSO FOLLOWS THE PREVIOUS EFFORTS OF ARCHITECTS WHO HELPED TO REVITALIZE THE NEIGHBORHOOD, EITHER BY DESIGN, OR BY WRITING AND ANALYSIS. HOWEVER, THIS PROJECT IS NOT JUST A RECONSTRUCTION OF A COLONIAL; IT IS AN EFFORT TO CREATE A LIVABLE EXPERIENCE IN WHICH THE ANCIENT CONCEPTS OF IRANIAN ARCHITECTURE AND THE HISTORICAL VALUES OF THE SANGE E SIAH NEIGHBORHOOD, MERGE WITH THE NEEDS OF CONTEMPORARY LIFE.



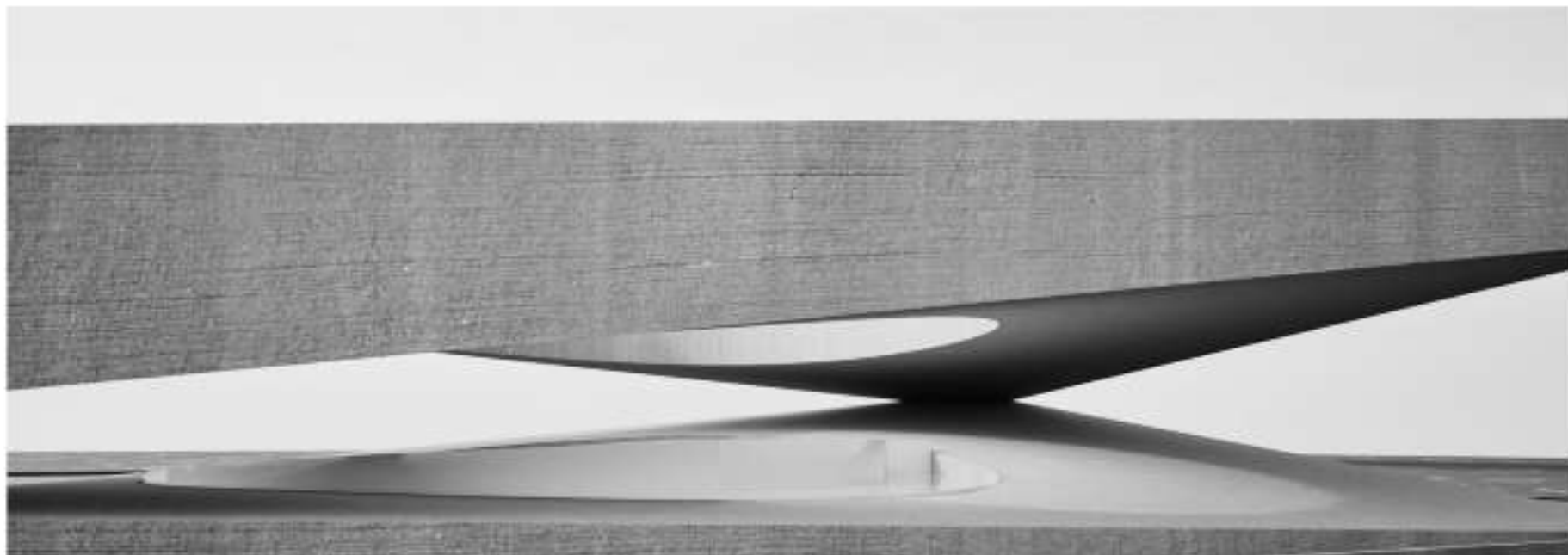
³UNIVERSITY PROJECTS

PROJECT 04
UNIVERSITY OF FINE ARTS
DESIGN / YEAR 3



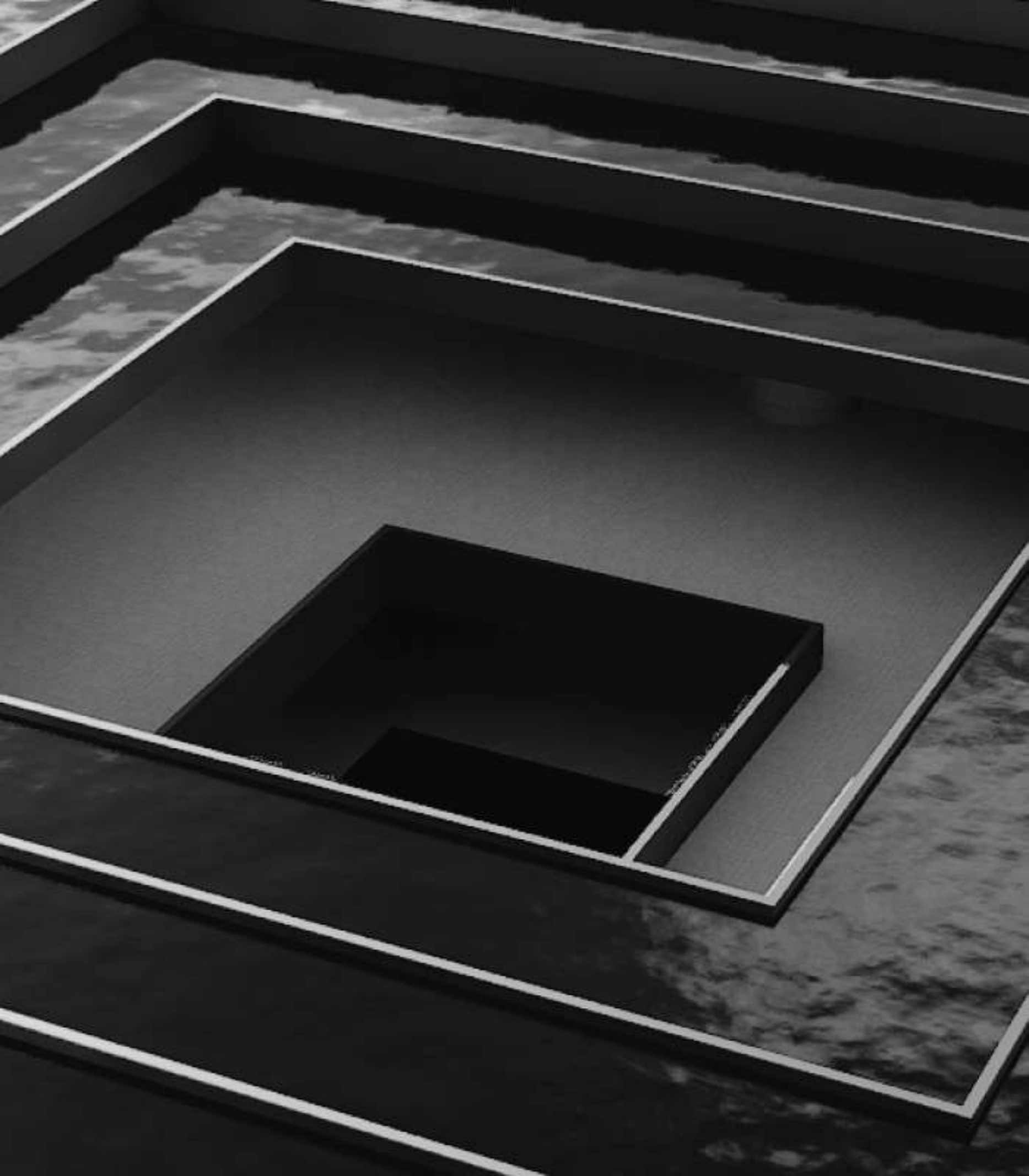
FORM FOLLOWS THE SPIRIT OF THE AGE: AN EXPERIMENTAL APPROACH ON DESIGN PROCESS

IN THIS PROJECT, ALIGNED WITH THE APPROACH OF CONTEMPORARY IRANIAN ARCHITECTS, I HAVE REINTERPRETED THE TRADITIONAL FORMS OF IRANIAN ARCHITECTURAL SCHOOLS. THE AIM HAS BEEN TO SIMULTANEOUSLY CONVEY A SPATIAL NARRATIVE AND REFLECT THE SPIRIT OF THE TIME THROUGH FORM, WHILE CREATING A CONNECTION WITH THE PROJECT'S LOCATION BY INCORPORATING VISUALLY FAMILIAR ELEMENTS AND RECOGNIZABLE ARCHETYPES.



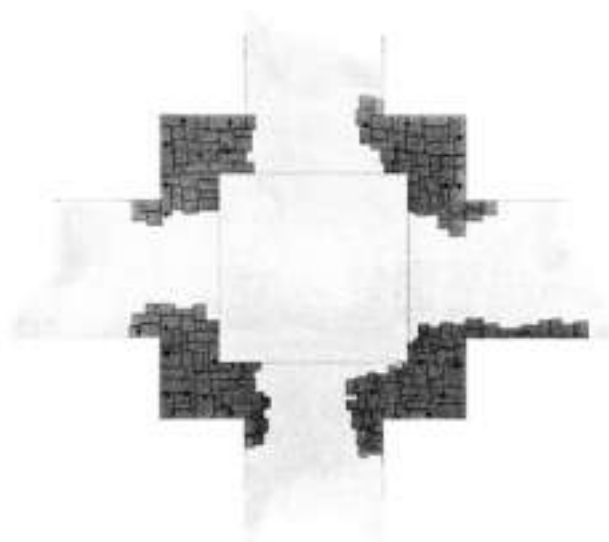
PROJECT 05

VALI-ASR SQUARE REDESIGN AS TEHRAN'S LANDMARK / YEAR 5

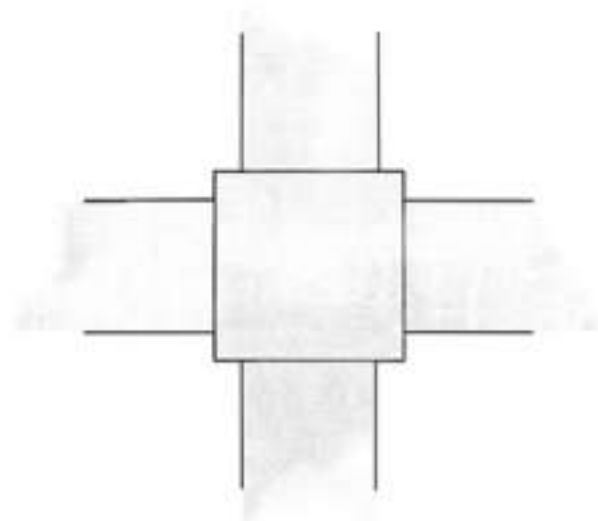


POSITIONING OF THIS PROJECT IN RESPONSE TO THE QUESTION OF DESIGNING A LANDMARK FOR THE CITY OF TEHRAN TAKES A DIFFERENT APPROACH FROM THE PREDICTABLE ANSWERS TYPICALLY ASSOCIATED WITH ICONIC ELEMENT DESIGN. HOWEVER, IT BEARS SIMILARITIES TO THE DESIGN APPROACHES OF THE TWO PREVIOUS PROJECTS AT VALIASR SQUARE. THIS RESEMBLANCE IS NOT ACCIDENTAL; RATHER, IT REFLECTS A SHARED READING OF THE CONTEXT AND THE SITE IN QUESTION. IT REPRESENTS A SYNTHESIS OF PRE-ARCHITECTURAL IDEAS ABOUT VALIASR SQUARE AS WELL AS CONTEMPORARY SYMBOLIC ARCHITECTURE IN IRAN.

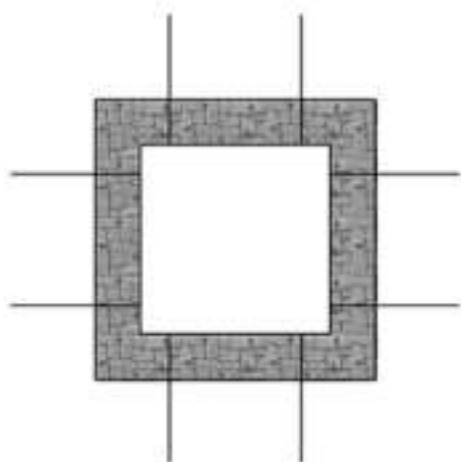
THE PROJECT RESISTS VERTICAL EXPANSION IN FAVOR OF STAYING AT GROUND LEVEL—OR EVEN BELOW IT. IT EMBRACES INTROVERSION, AIMING FOR A CONCENTRATED SPATIAL ORGANIZATION WITH A CLEARLY DEFINED PROGRAM. THE USE OF BOTH FLUID AND RIGID ELEMENTS WITHIN A COHESIVE AND UNIFIED COMPOSITION REFLECTS A SET OF DESIGN DECISIONS THAT ULTIMATELY RESULT IN THE OBSERVED SIMILARITY AMONG THE THREE MENTIONED PROJECTS.



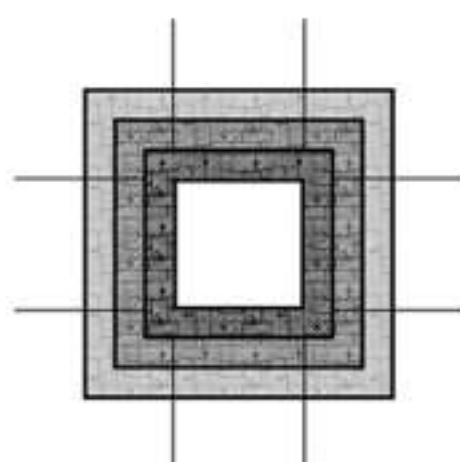
01
Anahata Temple



02
Extracting
The Central Yard



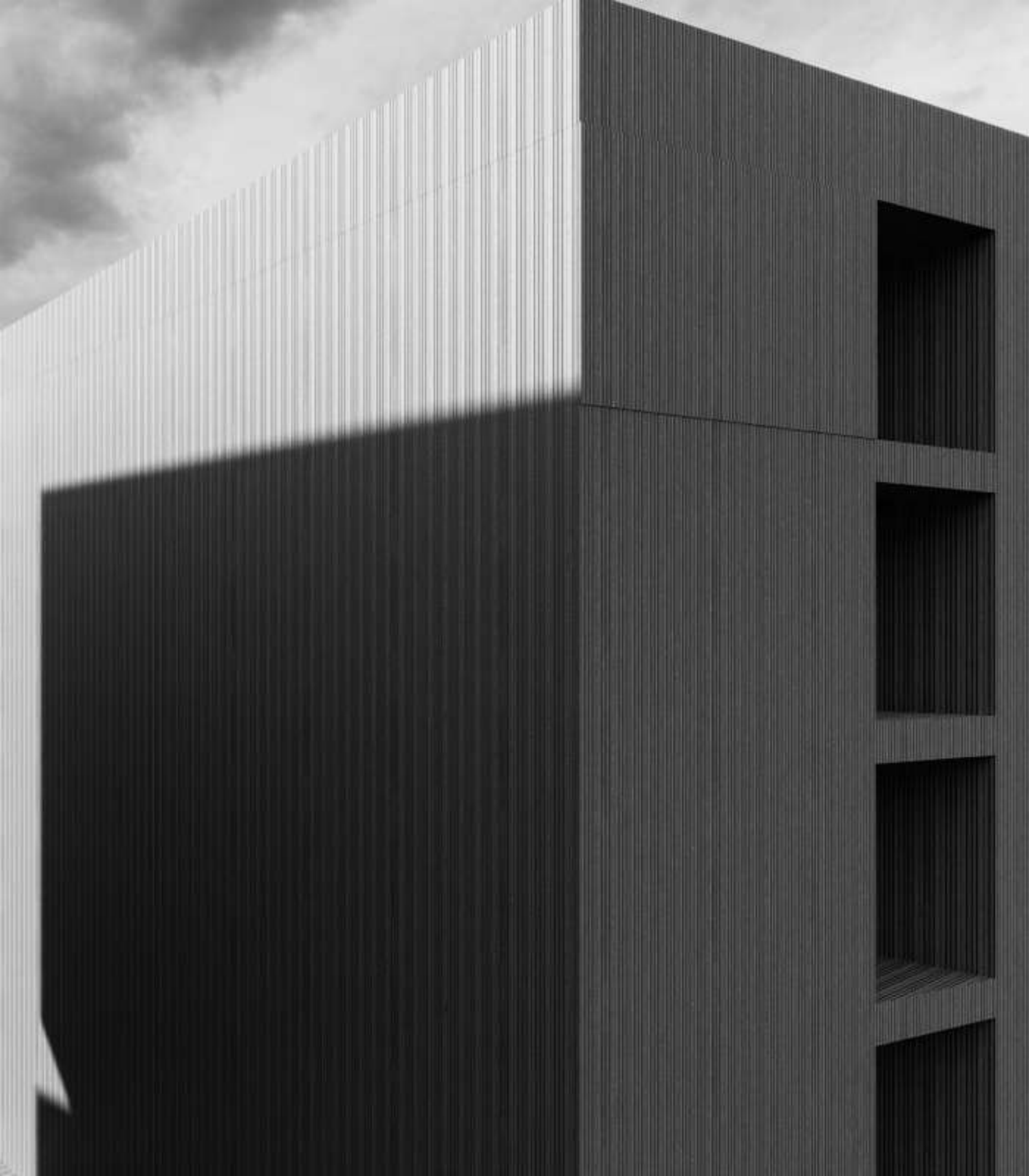
03
Enclosing The Yard

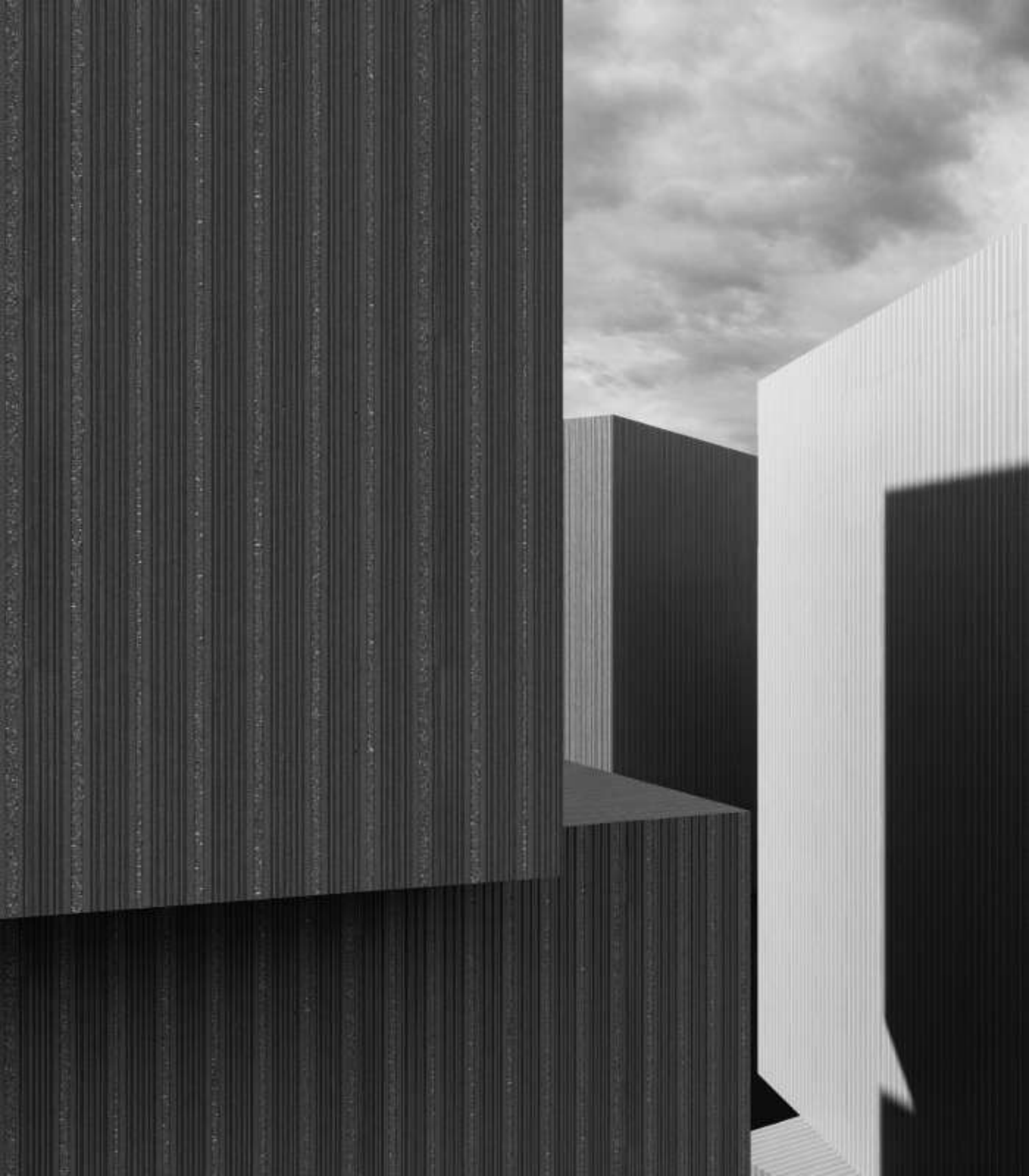


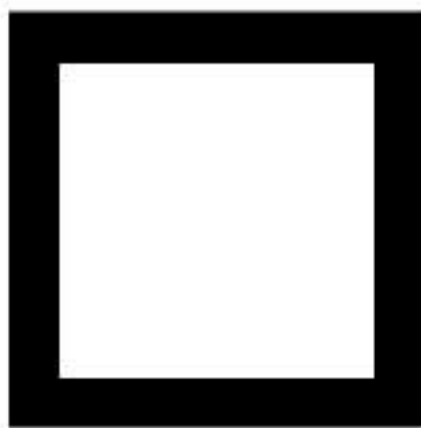
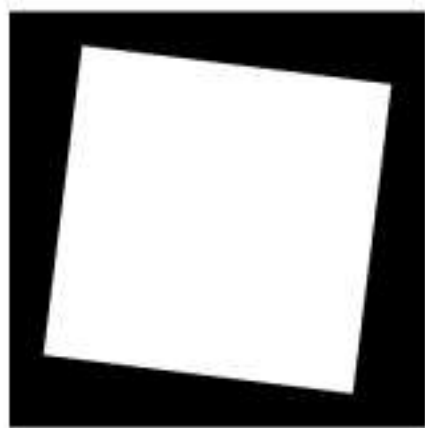
04
Layering The Border

PROJECT 06

SHEYKH BAHAEI MIXED-USE RESIDENTIAL COMPLEX / YEAR 5







⁴PUBLICATIONS



رویکرد تحلیلی بر روند شکل گیری معماری پست مدرن در ایران (در دوره اول و دوم پس از انقلاب اسلامی)

تاریخ دریافت: ۱۴۰۲/۱/۲۴

تاریخ پذیرش: ۱۴۰۲/۱/۲۷

کد مقاله: ۲۸۵۶۲

مهلا جعفرزاده^{۱*}، غزل هاشمی^۲، آیدین سیری نژاد^۳

نویسنده نویخت^۴

چکیده

در دهه ۱۹۶۰ میلادی، جریان انتقادی علیه معماری مدرن در غرب شکل گرفت که منجر به پدید آمدن سبک پست مدرنیسم شد. معماری ایران در سده اخیر، تحت تأثیر اندیشه‌های غربی دانشجویان تغییرات و تحولات گسترده‌ای شد که یکی از آن‌ها ظهور جریان معماری پست مدرن در ایران بود. با این حال، اینکه آیا می‌توان با بررسی تعاریف پست مدرنیسم، مالکسیری و خواش پروژه‌های پست مدرن ایران به مبانی، مفاهیم و ویژگی‌های معماری پست مدرن ایران دست پیدا کرد، هدف اصلی این پژوهش است. در این مقاله با استفاده از روش توصیفی-تحلیلی، تلاش می‌شود تا تأثیر معماری پست مدرن بر معماری معاصر ایران در دو دوره اول و دوم پس از انقلاب اسلامی بررسی شود. بررسی تأثیر این جریان بر معماری ایران، به ویژه در دوره پس از انقلاب اسلامی، از این جهت حائز اهمیت است که می‌تواند نحوه بازخوانی و تلفیق مفاهیم بومی با اصول پست مدرنیسم را روشن کند. همچنین، این تحقیق در پی واکاوی این مسئله است که چگونه معماران ایرانی توانستند مفاهیم پست مدرنیسم را با عناصر فرهنگی و تاریخی در طراحی‌های خود ادغام کنند. معماران در این دو دوره با تعریف ارزش‌های معماری پست مدرن، مطالعه مجدد معماری کهن ایران و توجه به سبک فرهنگی زمانه خود، پست مدرن ایرانی را خلق کردند.

واژگان کلیدی: پست مدرنیسم، معماری پست مدرن، معماری معاصر ایران، پست مدرن ایران

^۱ دانشجوی کارشناسی مهندسی معماری، دانشگاه آزاد اسلامی واحد تهران غرب، mahla.jafarzadeh1@gmail.com

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^۴ دانشجوی کارشناسی مهندسی معماری، دانشگاه آزاد اسلامی واحد تهران غرب

کوچه باغ هنر و اندیشه

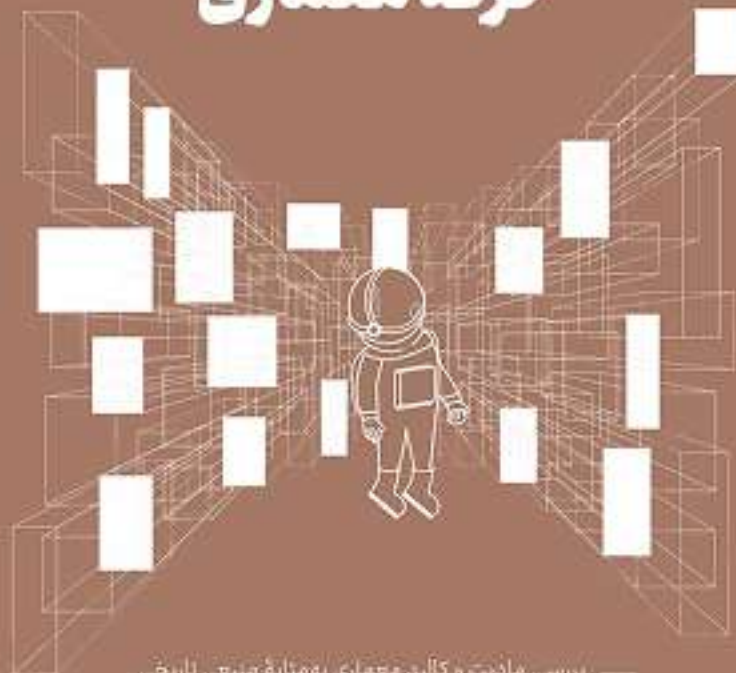
ISSN 7333-2676

شماره ۲۴، دی ۱۴۰۳

مجله فرهنگی هنری

رویکرد شهر و معماری

حرفه معماری



بررسی مادیت و کالبد معماری به مثابه منبعی تاریخی
بقای بر فراز و نشیب یک معماری، شهادت تا آزادی
کلان شهر یا داده شهر؟ مرحله توین کاپیتالیزم
نقد اپیتولوزی معماری | بالکن، تجدد | دیوار، تاریخ فضا

"FROM BRICK TO ALGORITHM: TOWARD ADAPTING TO
THE UNKNOWN"
KOOCHIE MAGAZINE 24

کooچیه: باغ هنر و اندیشه

ISSN 2228-2679

شماره ۲۷ بهار ۱۳۹۸

مجله فرهنگی هنری

رویکرد شهری و معماری

زمان و فضا

زمان همانند سبایه‌ای در کنار فضا در شکل‌گیری و تغییر هویت معماری نقش بازی می‌کند. و با تعامل با فضا داستان‌هایی متفاوت از تجربه و ادراک پدیده‌های آن نقش می‌بندد.

"SPACE: A CONTINUUM BEFORE FORM"
KOOCHIE MAGAZINE 27

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