

PORTFOLIO





MARYAM EBRAHIMNEZHADHAGHIGHI

Female | 1992 | Iranian



266 4th Ave, SALT LAKE CITY, UT



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+1 (385) 457-6809



[CLICK HERE](#)



[CLICK HERE](#)

LANGUAGES

Persian / Native Speaker

English /Advanced

SKILLS

Based on the length of experience:



EDUCATION

Master of Architecture/ 2022-2024 (USA)

- University of Utah

Master of Architecture/ 2015-2018

- Islamic Azad university branch Shiraz (Iran)

Bachelor of Architecture / 2010-2014

- Islamic Azad university branch Shiraz (Iran)

Professional EXPERIENCE

GSBSarchitects / 2023-NOW

- Salt Lake City, UT, USA
- Emerging professional / Architecture

AIA UTAH Student Leaders for AIA Award/ 2025

- Salt Lake City, UT, USA
- leadership and engagement within the student

MEHRDADIRAVANIAN ARCHITECTS/2020-2022

- Shiraz, Iran
- Designer / Architecture

Founder of Thirdspace LAB/2020-NOW

- Shiraz, Iran
- Designer / Artist

Artfactory School / 2020-2021

- Shiraz, Iran
- Art Director

Freeform Studio/ 2019-2020

- Shiraz, Iran
- Designer / Architecture

CHENINSTUDIO/ 2017-2019

- Shiraz, Iran
- Designer / Architecture

Rust Rings/ 2019

- Shiraz, Iran
- Performer

Moshir Design Group/ 2016-2018

- Shiraz, Iran
- Designer / Architecture
-

Academic EXPERIENCE

RESEARCH ASSISTANT / 2023

- University of UTAH

TEACHING ASSISTANT/ 2022 and 2023

- University of UTAH

Hafez Institute of Higher education 2020-2022

- lecturer

Shiraz Azad University/ 2015- 2019

- Teaching and researcher assistant with Dr.Niaz Esmaeili
- Teaching assistant with Mohammadhossein Jafarpour

RESEARCH

Resilient Climate Adaptation Center for Refugees (2025 – In preparation)

- Researching how resilient climate adaptation centers can change and improve the lives of refugees through sustainability, social integration, and long-term well-being.

Artist / NOV 2020 – PRESENT(Inpreparation)

Listening in Design

- **Sonic Identity and Soundwalk Experience** Ebrahimnezhad haghghi, M., Zamanpour, K
- Researching as an architect and translator at the **interdisciplinary project** with Ali Moeini, Tehran, Iran

Architect / SEP 2019 (Published)

- Designing **sociable** and **new spaces** in bazaar with cultural and environmental sustainability Ebrahimnezhad haghghi, M., Esmaeili, N www.greenarchitecture.ir Publication No.: Fifth Year, No. 3 (consecutive 16), Sep. 2019

Architect / SEP 2019 (Published)

- Designing **sociable** and **new spaces** in bazaar with cultural and environmental sustainability Ebrahimnezhad haghghi, M., Esmaeili, N
4th & 3rd international conference on civil engineering and urban design, Tabriz, Iran

Architect / SEP 2018 (Published)

- The effect of designing an eventual bazaar on **human behavior norms** and **environmental parameters**
Ebrahimnezhad haghghi, M., Esmaeili, N
4th & 3rd international conference on civil engineering and urban design, Tabriz, Iran

Architect / DEC 2018 (Unpublished)

- The effect of **constructive knowledge** in the process of designing Ebrahimnezhad haghghi, M., Hooshangian Shirazi, M

WORKSHOPS

Archi-Graph / MAY 2020

Architectural Process Design & Analysis

Location: Tehran (Iran) **Supervisor:** Mohammadreza forozanfar

Movement Research/ June 2019

Choreography and Installation Art

Location: Shiraz (Iran) **Supervisor:** Mohmmad Abasi

Dramaturgy In Installation Art/ AUG 2019

Dramaturgy In Installation Art

Location: Shiraz (Iran) **Supervisor:** Davood Zare

Contemporary Dance / SEP 2017

Physical Dance and Movement

Location: Tehran (Iran) **Supervisor:** Mohammad Abasi

Ghavameddin /April 2016

Pavilion Architecture

Location: Shiraz (Iran) **Supervisor:** Vahab Zanganeh, Mehdi Peyravi

AWARDS

- **AIA UTAH/** Award for Excellence in **Design Honor** SLC, UTAH SPRING 2024
- **HKS Architecture scholarship** SLC, UTAH spring2023

- **International Ambassador scholarship** SLC, UTAH Fall2023
- **Lloyd Architecture scholarship** SLC, UTAH spring2023
- **Interior Design** / The 8th national award for contemporary Iranian interior design
Residential design, Design group: Mass architects
Design Partner: Maryam Ebrahimnezhad haghghi
- **Shiraz Azad University Competition**
The best design in sustainable approach and model
- **GHAVAMEDDIN Competition in Shiraz**
First place at the interactive design
Advisor: Professor Amirhossein Ashari

EXHIBITION

ArtxArc collaborates with NOMA Utah for SLC Design Week / Rumi and Hafez poetry and the art of calligraphy.
Fall 2023

DESIGN SKILLS

- Resilient Design
- Industrial Design & Infrastructure
- Interior Design
- Sport Center
- Residential Design
- Cultural Design
- Public Design

INTERESTS

- Computational Design & Fabrication
- Multidisciplinary design
- Installation Art
- Visual Art
- Research
- Photography
- Performance Art

REFERENCES

Valerie Greer/ Assistant Professor at university of Utah

- valerie.greer@utah.edu

Mehrdad Iravanian/ Founder and CEO at
Mehrdad Iravanian Architects

- (+98) 917 315 2786
- Mehrdad.iravanian@gmail.com

Ali Kamali/ Founder & CEO at
Artfactory School

- (+98) 917 102 0737
- Alikamali90@gmail.com

Mojtaba Hooshangian Shirazi/ Founder and
CEO at Moshir Design Group

- (+98) 917 117 9762
- m.hooshangian@gmail.com



MARYAM EBRAHIMNEZHAD HAGHIGHI

I am graduated in architecture with over 8 years of professional experience in the architectural and design industry in three different design studios who always want to expand my design skills and knowledge at the professional level with the highest performance, passion, hard work, and responsibility.

Experience

- Working as an intern at GSBS**
2023-2024
- Working as a designer at MEHRDADIRAVANIANARCHITECTS**
2020-Now
NOV22
- Working as an Artdirector at Artfactory school**
2020-2021
FEB3 - MAR23
- Working as a graphic designer and diagram developer at Freeformstudio**
Projects: Galaxy Island concept design in Qatar and Monaco Hotel design
2019-2020
- Performing as a contemporary dancer ar Rusr Rings Project**
2019
JULY20
- Working as a designer at Cheninstudio**
2017-2019
- Working as assistantship at Shiraz Azad University**
Teaching and researcher assistant with Dr.Niaz Esmaeili
Teaching assistant with Hossein Jafarpour
2015-2019

Education

- Master of Arcthitecture**
2022-2024
University of Utah
:Thesis
Resilient climateadaptation center for refugees in Iran
- Master of Arcthitecture**
2015-2018
Islamic Azad university branch Shiraz (Iran)
Thesis: Designing an Eventful bazaar-sustainable design

Research

- Listening in Design**
Sonic Identity and Soundwalk Experience
Ebrahimnezhad haghghi, M., Zamanpour, K
2020-Now
SEP01
- Designing sociable and new spaces in bazaar with cultural and environmental sustainability**(Published)
Ebrahimnezhad haghghi, M., Esmaeili, N
The effect of designing an eventful bazaar on human behavior norms and environmental parameters(Published)
Ebrahimnezhad haghghi, M., Esmaeili, N
3rd international conference & 4th national on civil engineering and urban design, Tabriz, Iran
2018
SEP22
- The effect of designing an eventful bazaar on human behavior norms and environmental parameters**(Unpublished)
Ebrahimnezhad haghghi, M., Hooshangian, M
2019
DEC10

EXHIBITIONS

- ArtxArc collaborates with **NOMA** Utah for SLC Design Week
Rumi and Hafez poetry and the art of calligraphy
2023

Awards

- the8th National Award for Contemporary Iranian Interior Design**
Interior design: residential
2020
DEC23
- Shiraz Azad University competition**
The best design in sustainable designing and architecture model
2019
MARCH
- Ghavameddin competition in shiraz**
First place at the interactive part
2016
MAY

Computer Skills

Based on the lenght of experience



Design Skills

Industrial and Infrastructure

Sports Center

Cultural Design

Public Design

Residential Design

Interior Design

landscape and Urbanism

Facade Design

Drawing

Soft Skills

Leadership
Team Building
Critical Thinking
Communication

Marketing
Coaching
Time Management

Interests

Sustainable Architecture
Multifunction Design
Multidisciplinary Works
Installation Art
Teathers and Performance
Adaptive Reuse
Interactive Design

Hobbies

Traveling
Photography
Painting

Writing
Yoga
Reading

Languages

Persain
native

English
fluent

French
basic

ACADEMIC PROJECTS

In this section, I will demonstrate my academic practices in new approaches in various projects such as public spaces, cultural architecture, industrial, infrastructure, landscape, and urbanism all of which are executed individually. The most important part of my projects is related to their concept and approaches which are closed to the sustainability process.

NATURE BRIDGE OF SHIRAZ

Category: Academic Work

Execution: Personal

Course Duration: Spring 2024

Supervisor: Valerie Greer

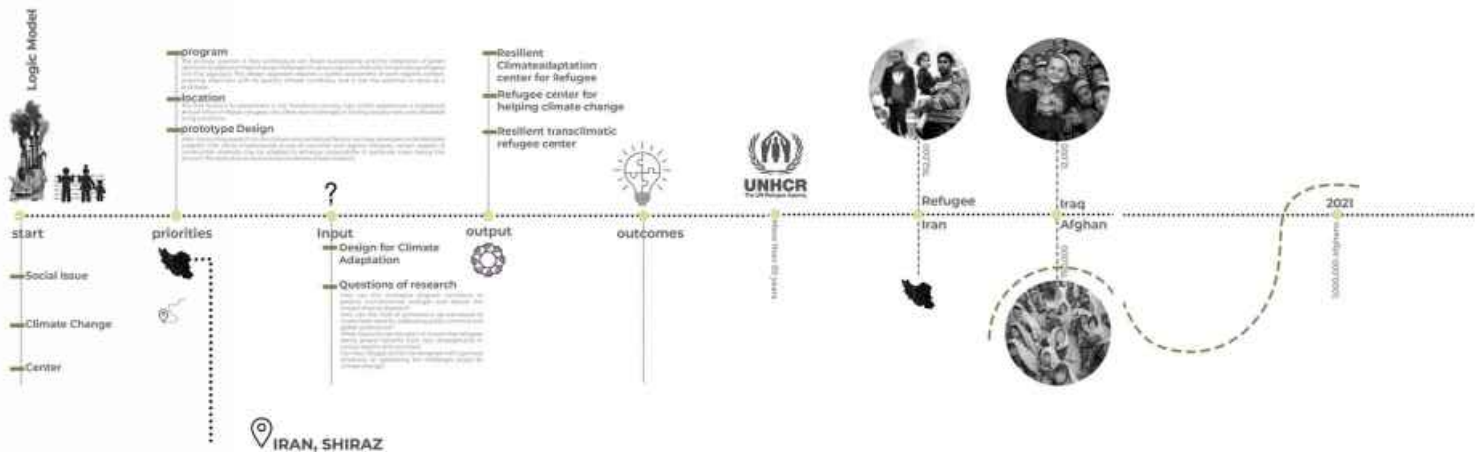
Design Year: 2024

Location: Shiraz, Iran



Growing up in Iran, I witnessed firsthand the challenges faced by Afghan refugees through my close friendship with Atena, an Afghan classmate. Although she was highly intelligent and motivated, restrictive government policies forced her to leave our school and limited her educational opportunities. This experience exposed me to the social pressures and discrimination Afghan refugees encounter particularly in access to housing, work, and education and deeply shaped my interest in humanitarian support.

During my undergraduate studies, I joined an organization that assisted Afghan children who were often pushed into labor instead of education. These experiences broadened my understanding of the refugee crisis and revealed how political, economic, and environmental factors intersect to influence migration. They also showed me the importance of community support, adaptable infrastructure, and sustainable planning especially as climate-related challenges increase globally.



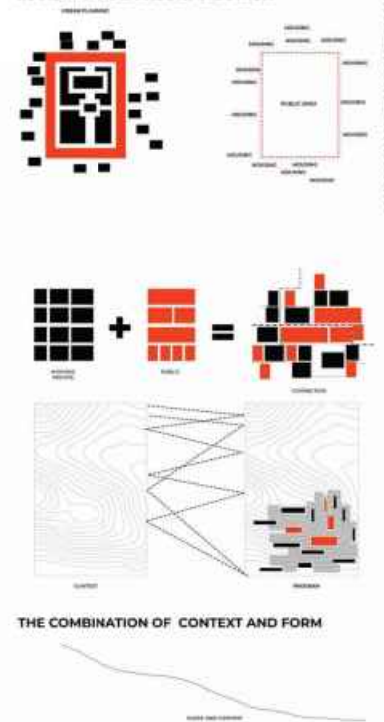
These observations motivated my research, which investigates how refugee camps and shelters can evolve into resilient, sustainable environments. My main research questions explore whether existing facilities can be transformed to improve quality of life, how refugee settlements might contribute positively to environmental sustainability, and how programs can simultaneously support refugee employment while addressing climate concerns. Ultimately, my goal is to explore architectural and planning strategies that strengthen both human dignity and ecological resilience within refugee communities

PROGRAM

	Room(SF)	LIVING + KITCHEN(SF)	BathRoom(SF)	Total(SF)
ONE BEDROOM 15 * 388	96	200	53	388
TWO BEDROOMS 37 * 656	280	323	53	656
THREE BEDROOMS 21 * 783	404	323	56	783
PRIVATE				
EDUCATION	3767			
CLINIC	4473			
PLAZA+Markets	23680			
PUBLIC				



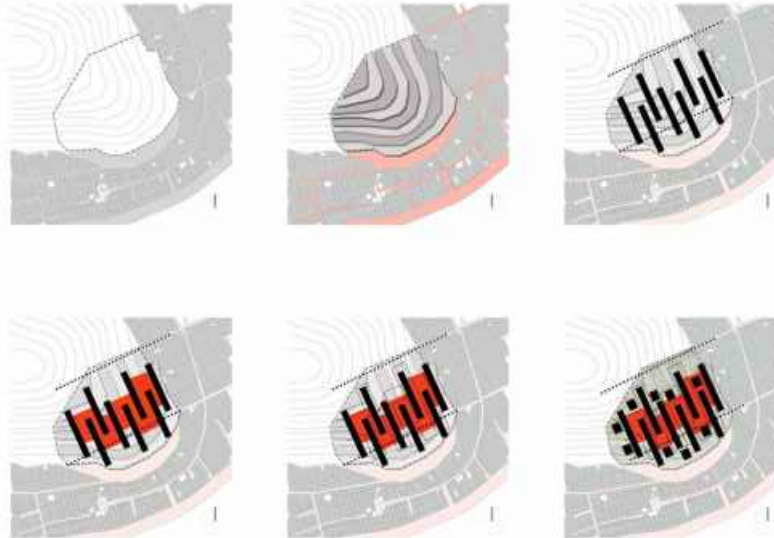
IRANIAN GARDEN TRANSFORMATION



SITE ANALYSIS



FROM LINEAR ORGANIZATION TO COMPRESSION

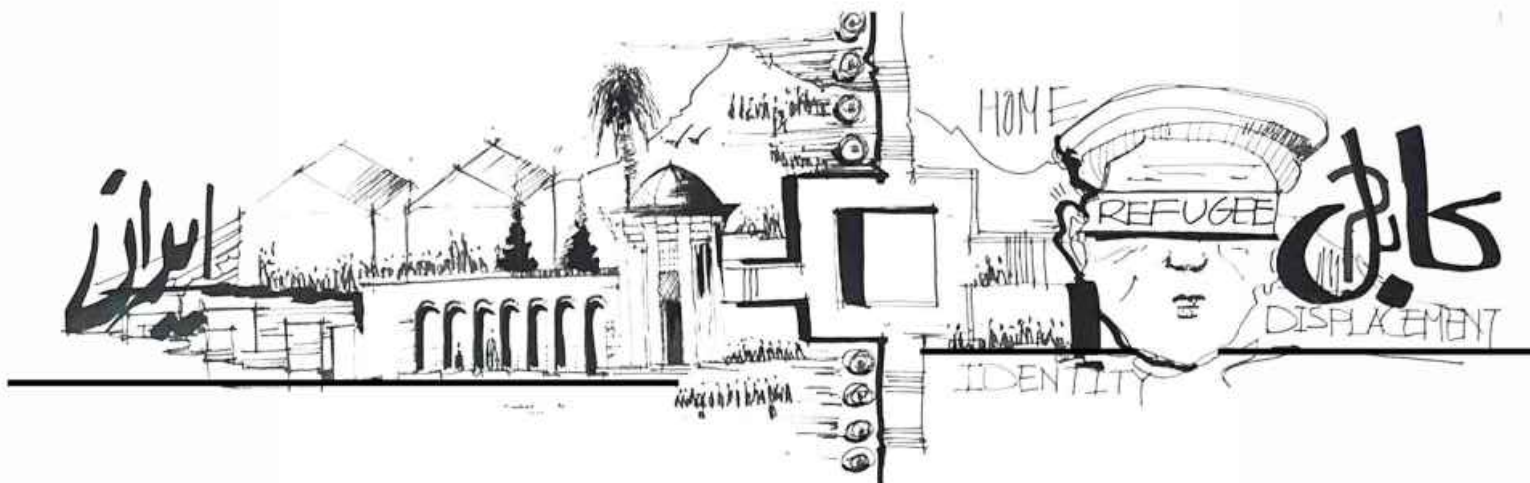


A refugee is defined as an individual who is forced to leave their home country due to persecution, conflict, violence, or other life-threatening conditions, seeking protection abroad. This definition aligns with the United Nations High Commissioner for Refugees (UNHCR) and the protocol

1967 Refugee Convention and its 1951

when millions fled to neigh- (1989–1979) The displacement of Afghan people has occurred in several major waves. The first took place during the Soviet-Afghan War 1990s—including civil war and the rise of the Taliban—created further instabil- boring countries such as Iran and Pakistan. Continued internal conflict throughout the U.S.-led intervention, some Afghans briefly returned home, but many continued seeking asylum due to insecurity and lim- 2001 ity and prolonged exile. Following the when the Taliban regained power, another significant surge of refugees emerged, prompting renewed international concern and humani- ,2021 ited opportunities. In .tarian response

Iran has played a central role as a host country for refugees, particularly Afghans. For decades, Iran has accommodated one of the world's largest refugee populations, Although resources are limited, Iran has provided many refugees with access to basic services .2021 with more than three million registered Afghan refugees as of such as education and healthcare. In addition to Afghans, Iran has also hosted Iraqi refugees—especially during and after the Iran–Iraq War—as well as smaller numbers of Syrian refugees displaced by the ongoing civil war. This long history highlights both the resilience of Afghan communities and the complex social, political, and .humanitarian challenges surrounding refugee protection in the region





Design Concept Summary

The master plan integrates urban design, natural topography, and ecological strategies to create a cohesive and community-focused environment. Central public spaces are positioned as the heart of the development, surrounded by housing and farmland to maintain a balanced relationship between social interaction, residential life, and local food production.

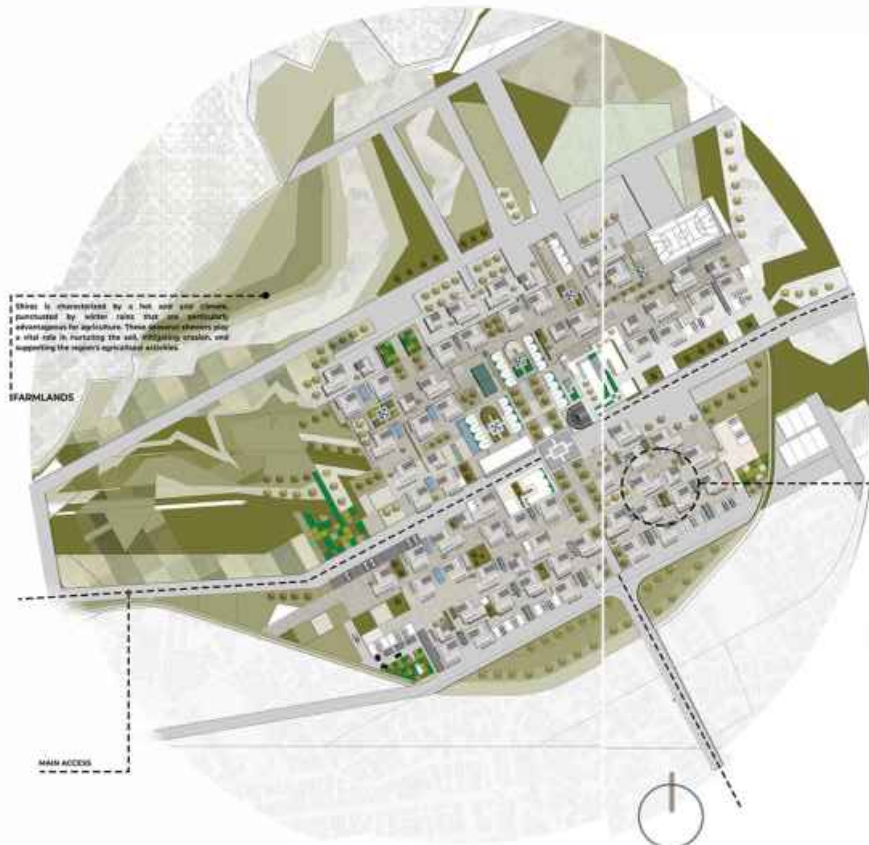
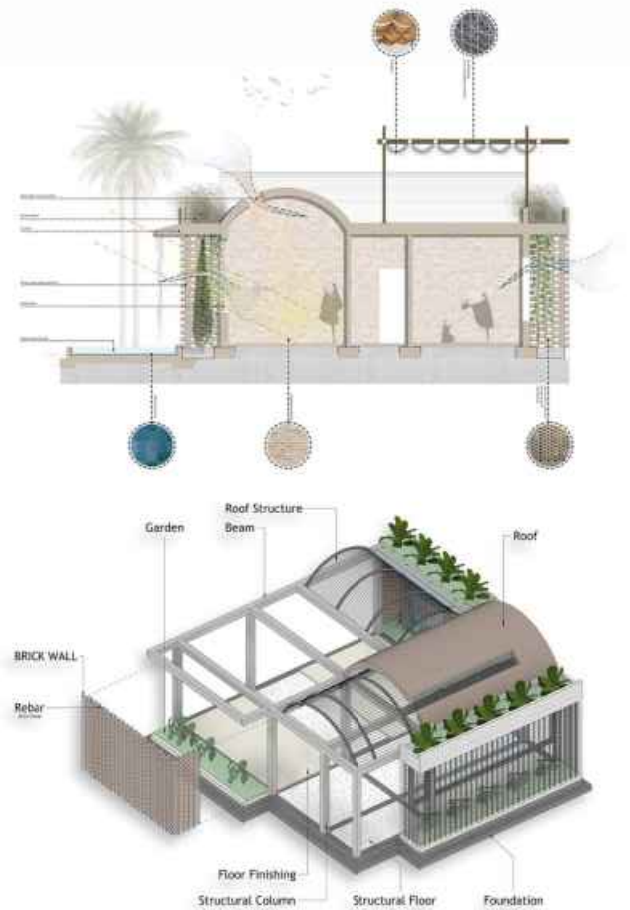
A key innovation lies in leveraging the site's natural slope to transform rooftops into shared terraces for upper-level residents. These elevated yards extend communal activity vertically, encouraging interaction, participation, and a sense of ownership while maximizing usable outdoor space.

Architecturally, the brick patterning draws inspiration from historical precedents and is designed to enhance privacy, regulate daylight, and improve passive cooling. Green gardens are placed between the patterned façade and interior windows, creating shaded microclimates that increase comfort, support ventilation, and contribute to ecological resilience. The building skin and brick detailing further optimize sunlight exposure, reducing heat gain in hot seasons and promoting energy efficiency year-round.

Masonry is selected as the primary structural approach for its affordability, climatic suitability, and low environmental impact. Complementing this, rainwater ponds are integrated at each level to collect and store water for irrigation, reinforcing the project's sustainable framework while strengthening residents' connection to natural cycles.

Overall, the design embodies a holistic vision that merges cultural references, environmental performance, and community well-being into a resilient and engaging living environment.





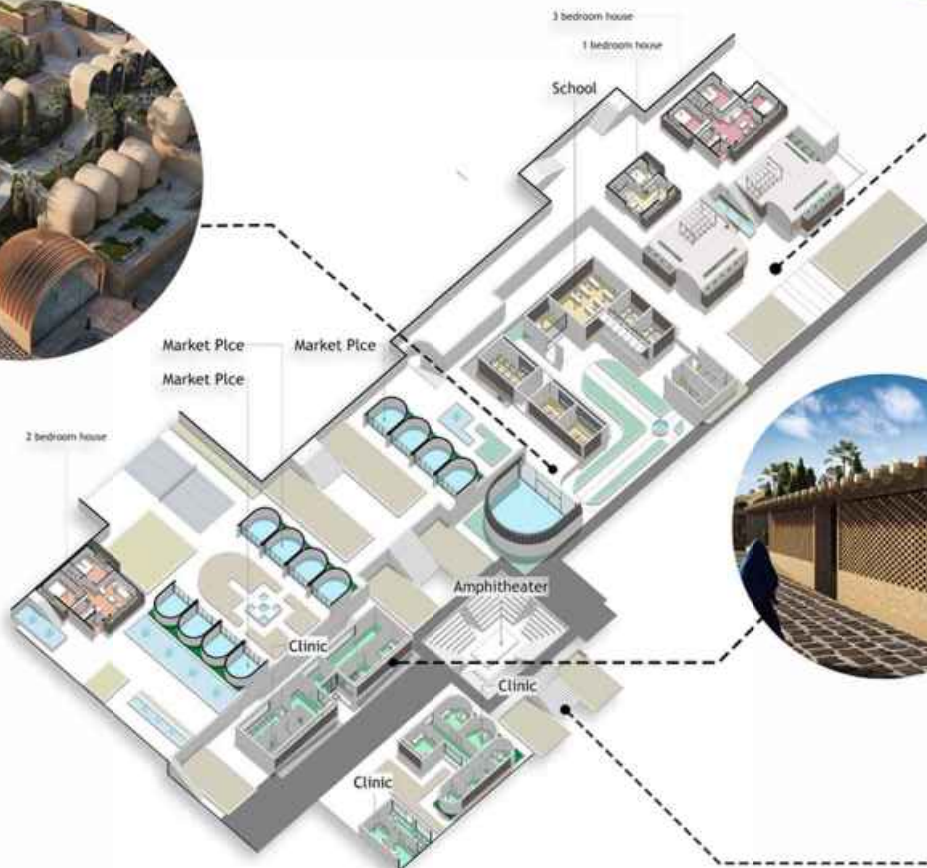
ONE BEDROOM



TWO BEDROOMS



THREE BEDROOMS



Pause Plaza Arts Center

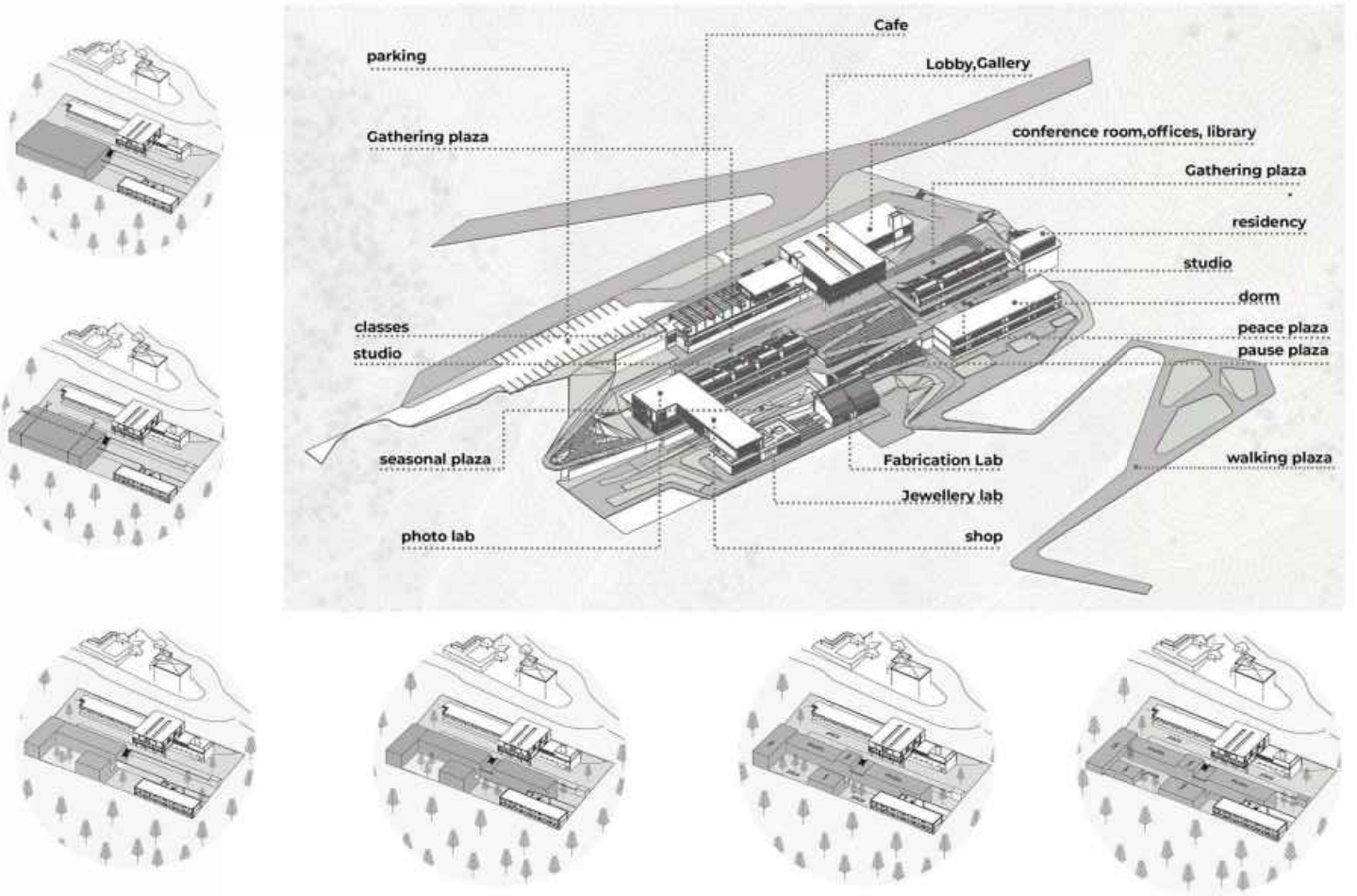
Category: Academic Work
Supervisor: Jorg Rugemer

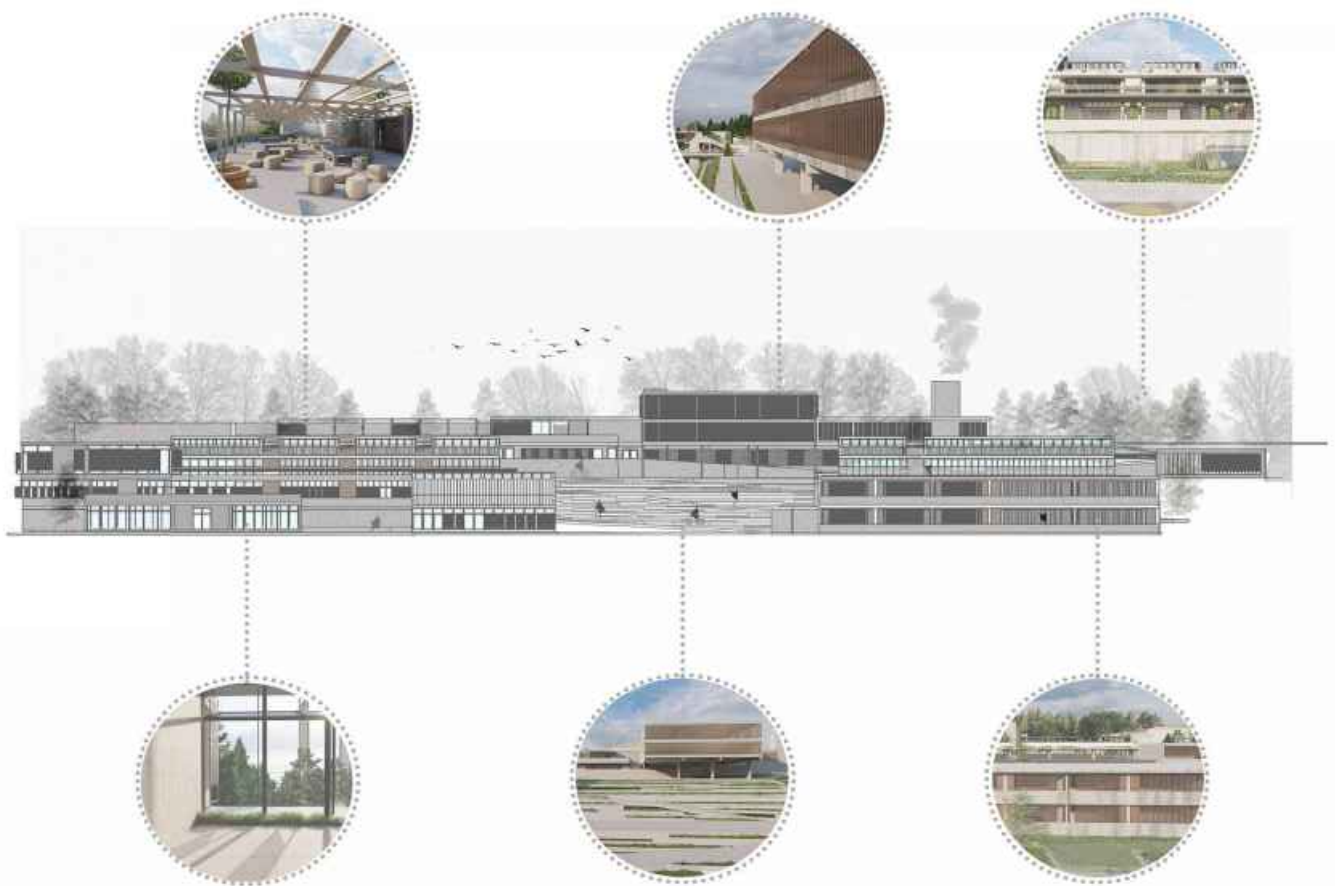
Execution: Group
Design Year: 2023

Course Duration: 2023 Spring
Location: Rijeka, Croatia



The Rijeka/Opatija Eco-Village and Community Gardens lie on the abandoned site of Hotel Panorama. The project design creates residential spaces, both permanent and temporary, community gathering, event, and learning spaces, and vast community gardens. Our project aims to revitalize the building and renew its program to become a vibrant, bustling center which allows the community to create deep and meaningful social connection, cultivate personal enrichment in a community context, and learn fundamental skills to participate responsibly in a sustainable society. The project is located between Rijeka and Opatija, Croatia. The climate in Rijeka, Croatia is described as transitional Mediterranean.

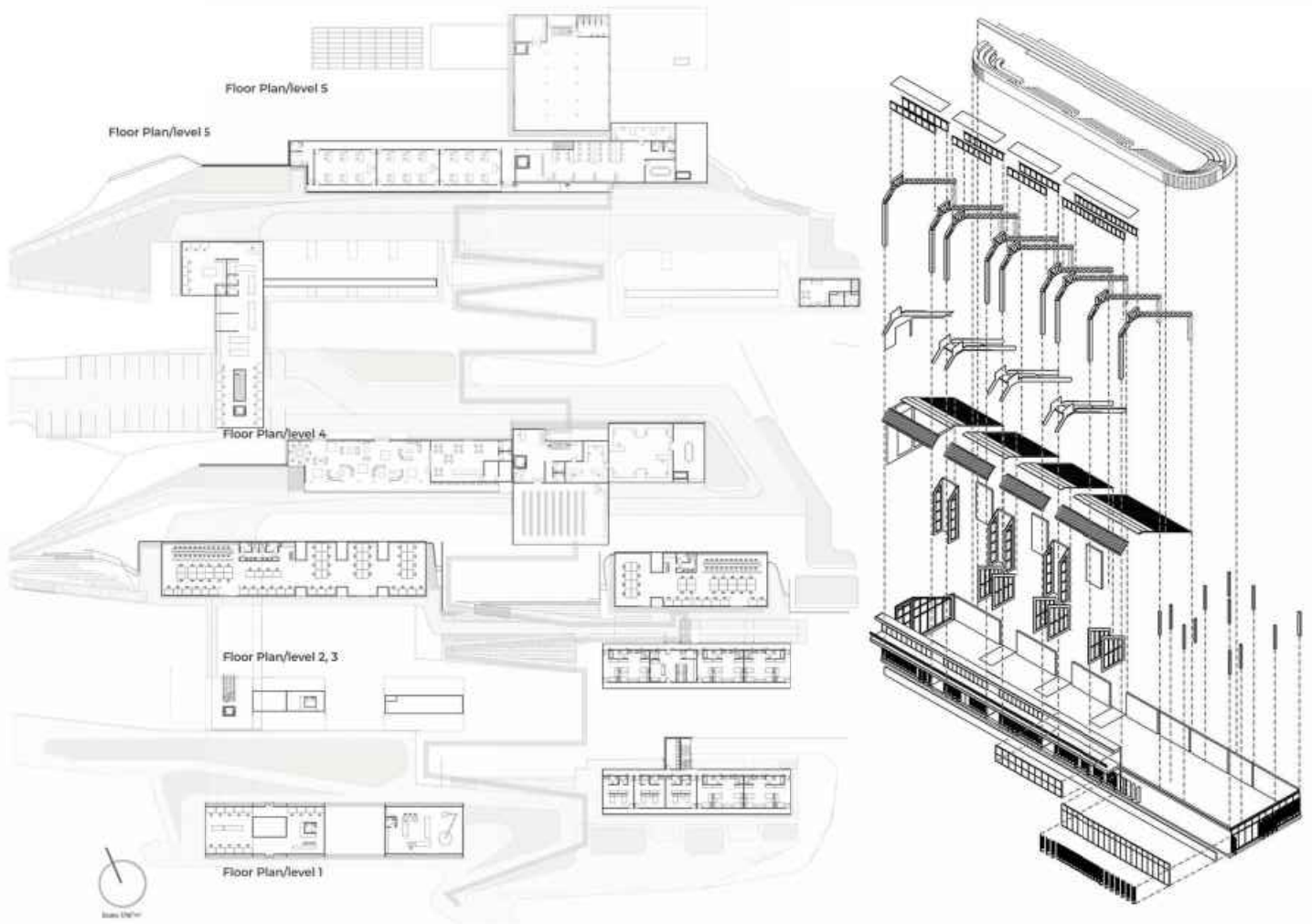




In this climate Winters are slightly colder and Summers a bit rainier than in the Mediterranean climate. The coldest month of the year is January, and the warmest is August. The winter, from December to February, is quite mild. The summer, from June to August, is hot and sunny, with some afternoon thunderstorms, and a few rainy days, more likely in June. Generally, the heat is not excessive, and the breeze blows from the sea.

The program we have created for our project consists of three main parts: Community space, residential villas, and the of that are villas, broken up 15,000 square feet. Approximately 38,000 gardens. The built square footage totals roughly square feet. The community 6,500 square feet, and "permanent villas"- roughly 8,500 into "temporary villas"- roughly 1,000 square feet of the project. These spaces include a 20,000 spaces we have designed make up approximately 2,100 square foot grand hall/large event space, a 5,000 square foot restaurant and bar, a 3,400 ,square foot library square feet of classrooms, among others. The rest of the built square footage is made 1,200 square foot market, and up of supporting spaces such as storage, mechanical rooms, etc.



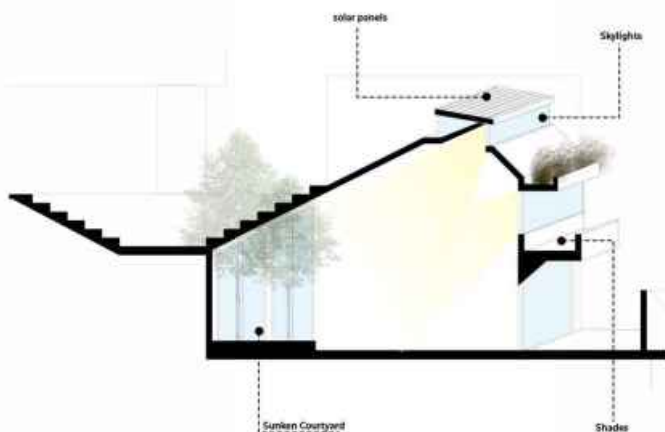
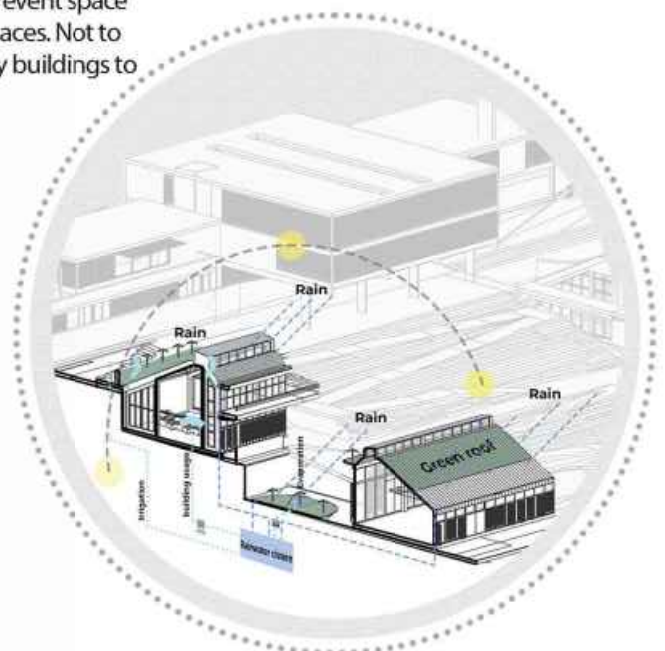


Design for Integration

The project site lies on the remains of the abandoned Motel Sljeme (commonly known as Hotel Panorama) built in the 1990s. Our revitalization of the site aims to create a project which is deeply 1960s, which has sat abandoned since the integrated into its community, both cognitively with the program we have created, and physically with our built forms. Our additions to the site were designed with the immediate, and local context and scale in mind to seamlessly integrate into the community in which it exists.

Design for Equitable Community

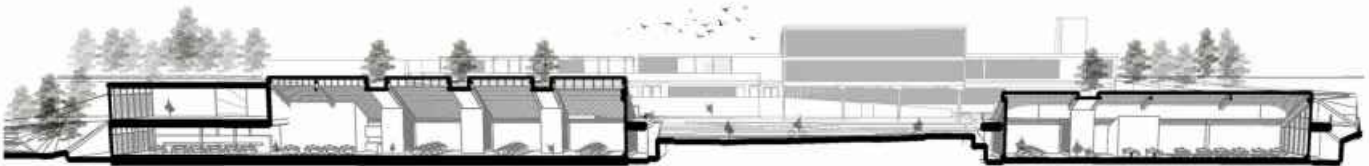
Our major goal for the programmatic aspect of our project was to design something that belongs to the surrounding community. Most of the existing structures have been re-programmed into community based spaces including a market, library, event space educational space, public restaurant and bar, and community gathering spaces. Not to mention that a very large portion of our given site remains undeveloped by buildings to become vast community garden space.





Design for Ecosystems

The existing site lies within a very wooded area, with not a lot of large-scale surrounding development. The site itself has become very overgrown and wild with natural vegetation since the Hotel Panorama has been abandoned. Our project aims to mitigate the disturbance to the existing ecosystems. Our built additions to the site consist of relatively small footprinted building units, and we keep much of the site vegetated, becoming gardens, and not over-extending our reach beyond the space required to allow the natural ecosystems to continue to thrive



Design for Energy

For our project site and location the most effective strategies we could employ when designing to minimize energy consumption is to simply utilize passive techniques and strategies which take advantage of the site's location and natural environmental factors. We took into consideration solar orientation, daylighting techniques, high performance wall and roof assembly designed to passive house standards, cross ventilation, shading devices, operable windows, and renewable energy sources. When designing for active systems we ran digital simulations to determine the least energy consumptive HVAC system for our project which is a Dedicated Outside Air Split System



Museum Of Emotions

Category: Academic Work

Execution: Personal

Course Duration: 2022 Fall

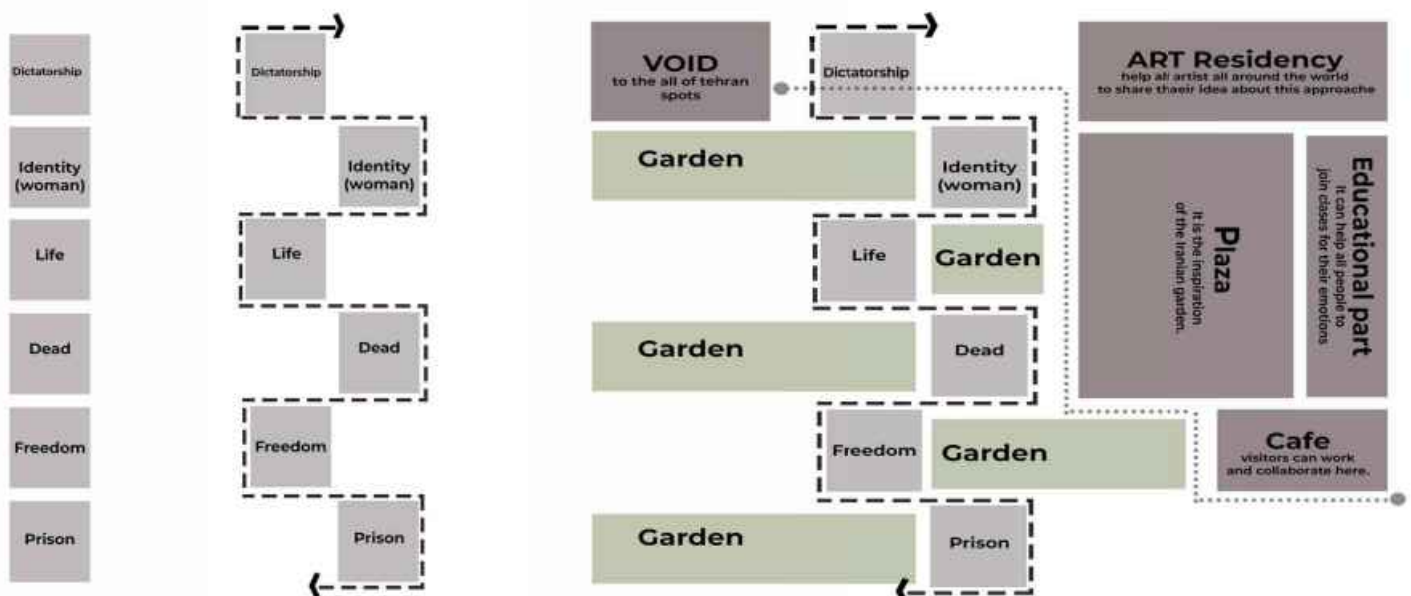
Supervisor: Dwight J Yee

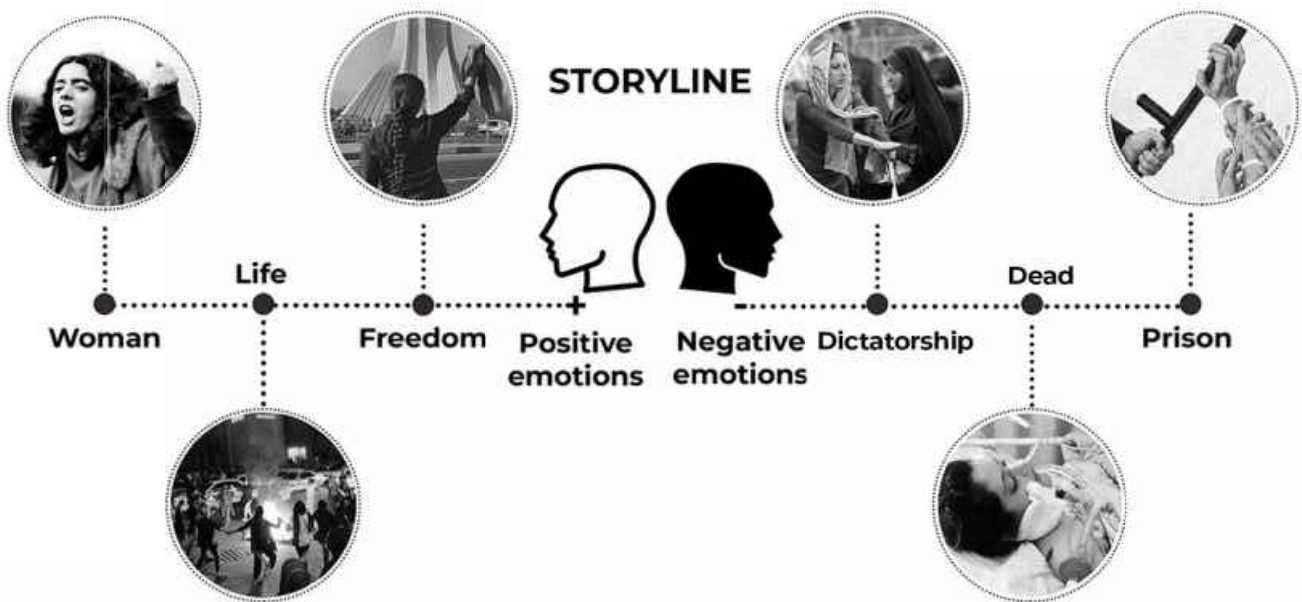
Design Year: 2022

Location: Tehran, Iran



Before designing the museum of sense, I asked myself how I feel these days. To start answering my feeling I wrote my emotions on paper and thought about them. Beyond any doubt, all people have positive and negative emotions in their daily life. Therefore, I would like to design my feeling and express them to visitors in that museum. This story is related to women in the world and specifically is about women in my country. At this time, all women in Iran are trying to protest against their basic needs and rights with the powerful and meaningful slogan which is "**woman, life, freedom**" these are positive emotions and the imagination of the women about the reality of life, however; the reality of life in Iran is "**captivity, dead, dictatorship**" which hurts people.

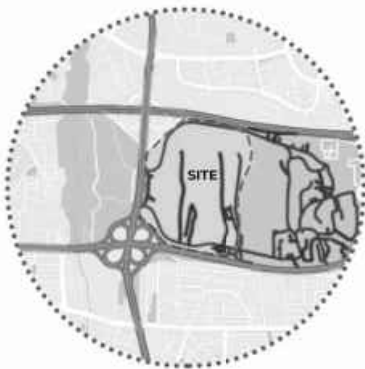




My question started How can I use Architecture as a tool to design my story and invite people to have journeyed in my story? To answer my question, I wrote my whole story about my emotion "a I am woman, I am human, I have an identity, I can change my world, I can see what others say not to see, I can feel life, I am free, all women have a powerful identity and we are alive to change our life.



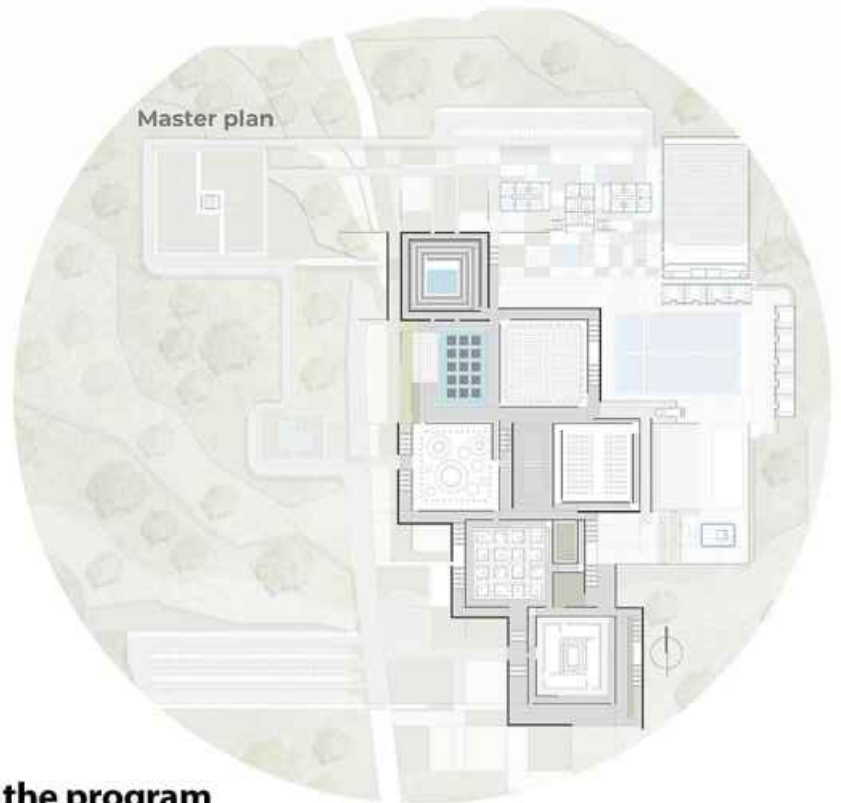
Location: Tehran, Iran



ACCESS

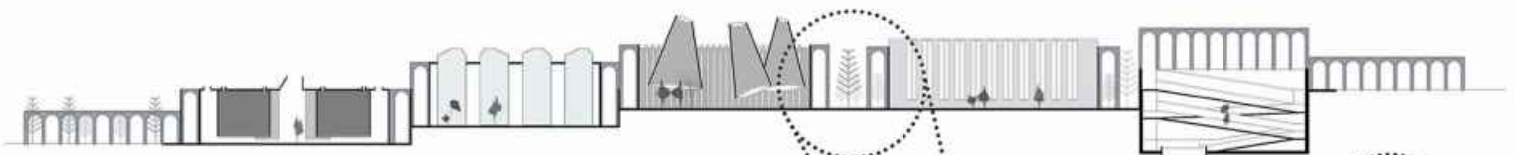


CONTEXT ANALYSIS



What is the program

These keywords have the same gain and energy in my story; therefore, I would like to select six of the same size boxes for designing exhibitions and installations. Among these boxes, there are specific ones that which be allocated to art residency, education, void, and plaza to make a complex for promoting women's rights and arts about this movement all around the world. Artists can come and collaborate on this campus for the main reason which is for women's life. To design the landscape, I would like to use the pattern of the Iranian garden; moreover, I will use new interpretations and define keywords from Iranian stories and symbols. Besides, there is no main access and entrance for this complex and boxes because of rejecting governments' obligations and forces; therefore, visitors will able to explore wherever they want and they will be free to explore everywhere on campus. Inside each box, we can see the touch of the green side which can play hope and wish in positive and negative emotions, and light which can present the opposite side of darkness in life.



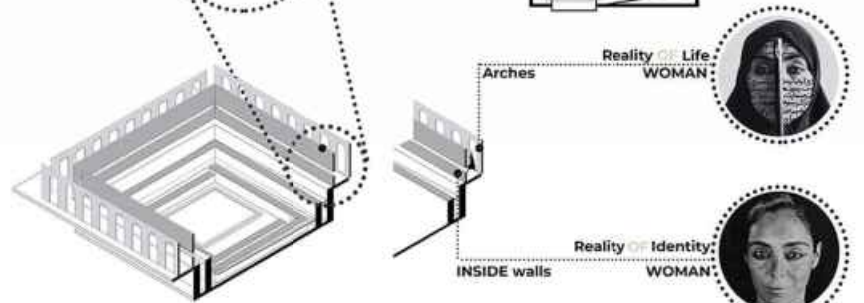
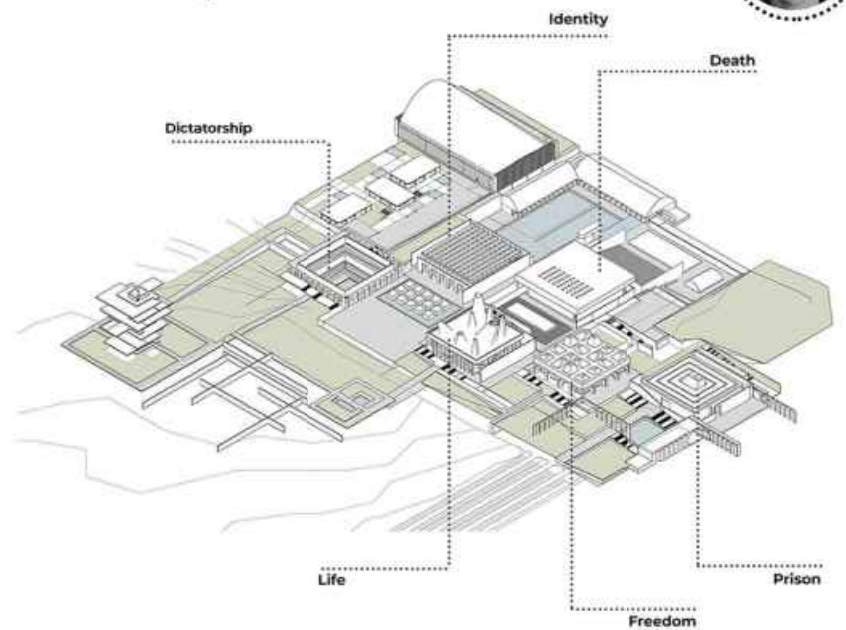
Life



Identity



Dictatorship





Prison

Description of each space

The **First** keyword is a prison, when visitors walk among walls they are not able to see each other and they just see other legs and sound. There are skylights in the ceiling which force us to see the upside and this is a hope for each prisoner to see the small light in prison and think about the future and life

The **Second** box is related to freedom with transparent boxes which allow you to go inside them and see other people. And these transparent boxes will present conditional freedom for people who live in Iran



Freedom

The **third** one is related to death which leads visitors to pass through boxes, both suspended and walkable with the name of murdered people and heroes in the way of revolution

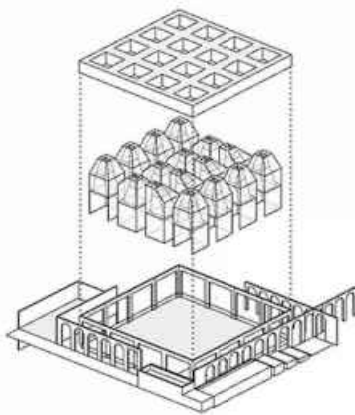
The **fourth** box is related to life with cylindrical skylights and shapes. The roof of this box is covered by water and sky which can reflect light and sky inside the box. There is a dry tree among green walls which reminds us life is too short and there is one moment in the way of living and it is important to value it. The material of these cylindrical shapes is metal which can have a natural rust and it defines the process of passing time



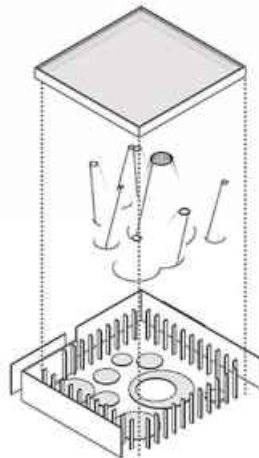
Death

The **fifth** box is related to identity which is covered by mirrors and Iranian patterns. These mirrors reflect lights, faces, and shadows whenever visitors walk inside this box, and beyond any doubt when we face ourselves in mirrors, we have dualism and it can remind us of the value of identity

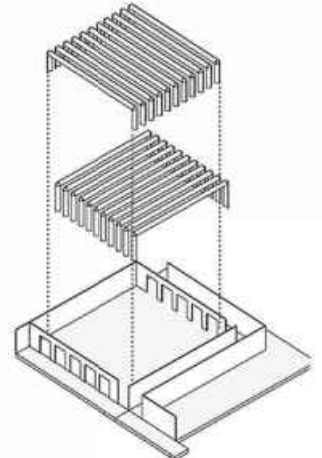
The **last** box is related to dictatorship which has a rotating ramp that leads visitors to pass this path which has a limitation and directions and it reminds the obligations of dictators in Iran



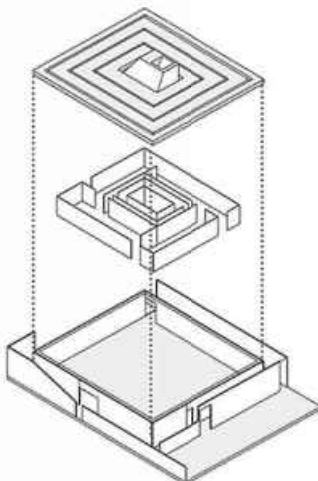
Freedom



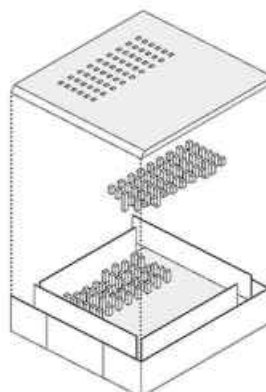
Life



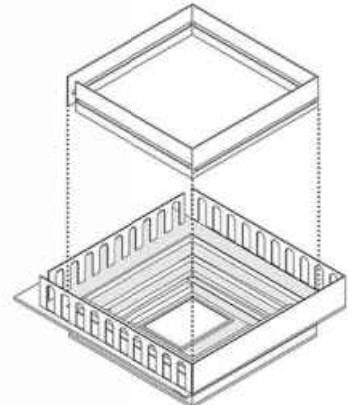
Identity



Prison



Death



Dictatorship

THE EVENTFUL BAZAAR

Category: Academic Work

Execution: Individual Work

Course Duration: summer 2017, fall 2018

Supervisor: Dr. Niaz Esmaeili

Design Year: 2016

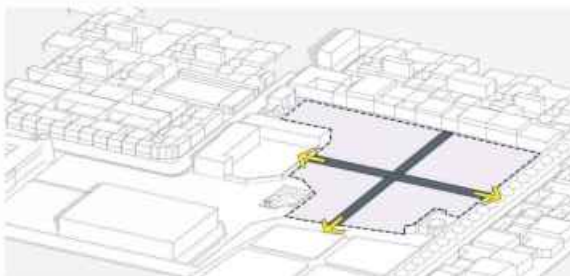
Location: Shiraz, Iran



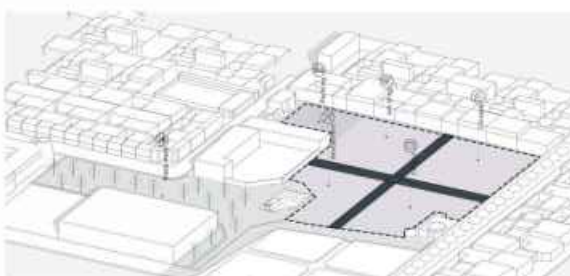
Shiraz, the city of culture and art, is one of the most important pieces of Iran's historical and architectural puzzle. The periods of ancient architecture, including Zandieh architecture, are subject to events and happenings that have long influenced the urban environment. These events with the presence of people in its context, will survive and go on.



Site



Internal Access



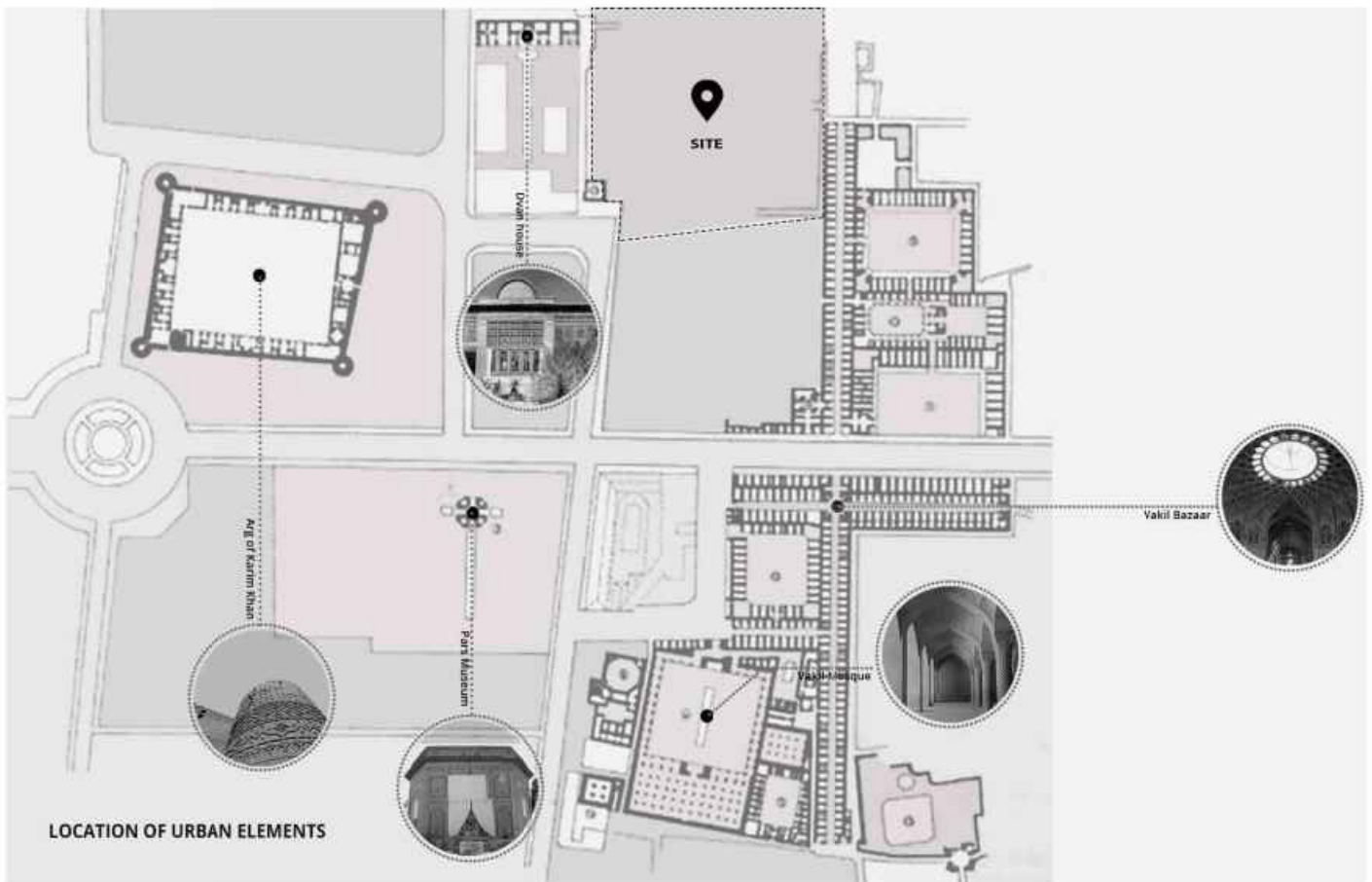
Zone Programme Place



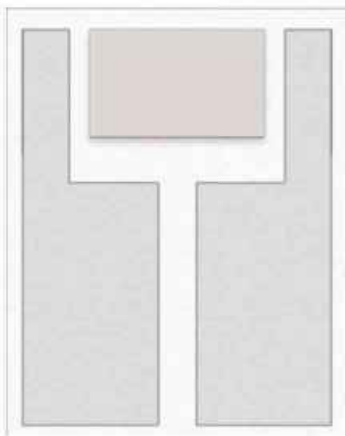
Landscape Design

In recent years, in these historical signature parts of Shiraz, without being aware of the importance and impact of this approach large commercial centers have been designed and built.

In this project, by examining and discovering those events and potentials of Shiraz, the important cultural and environmental parameters in the design and architectural approach have been addressed.



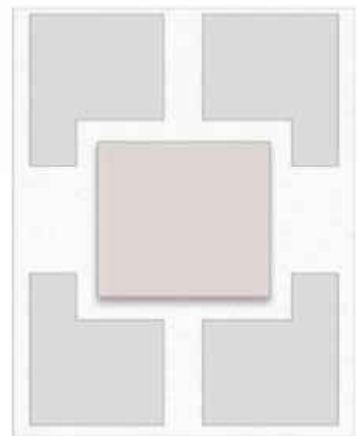
Therefore, one of the main goals in designing the event-oriented market of Shiraz has been to create a multi-purpose space as a center for artistic events and social and cultural interactions.



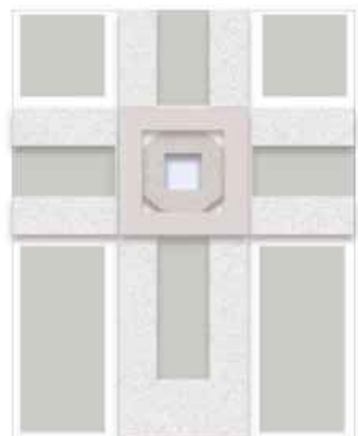
Persian Symmetric Pattern



Persian Pavilion Pattern



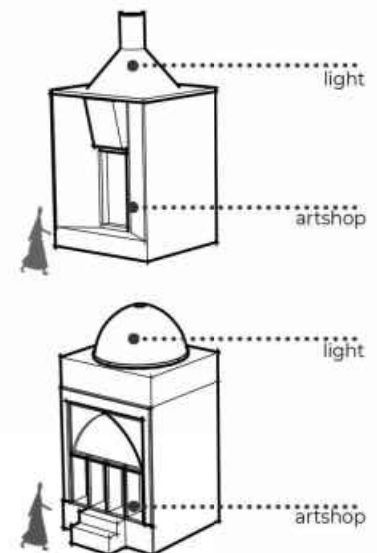
Persian garden Pattern

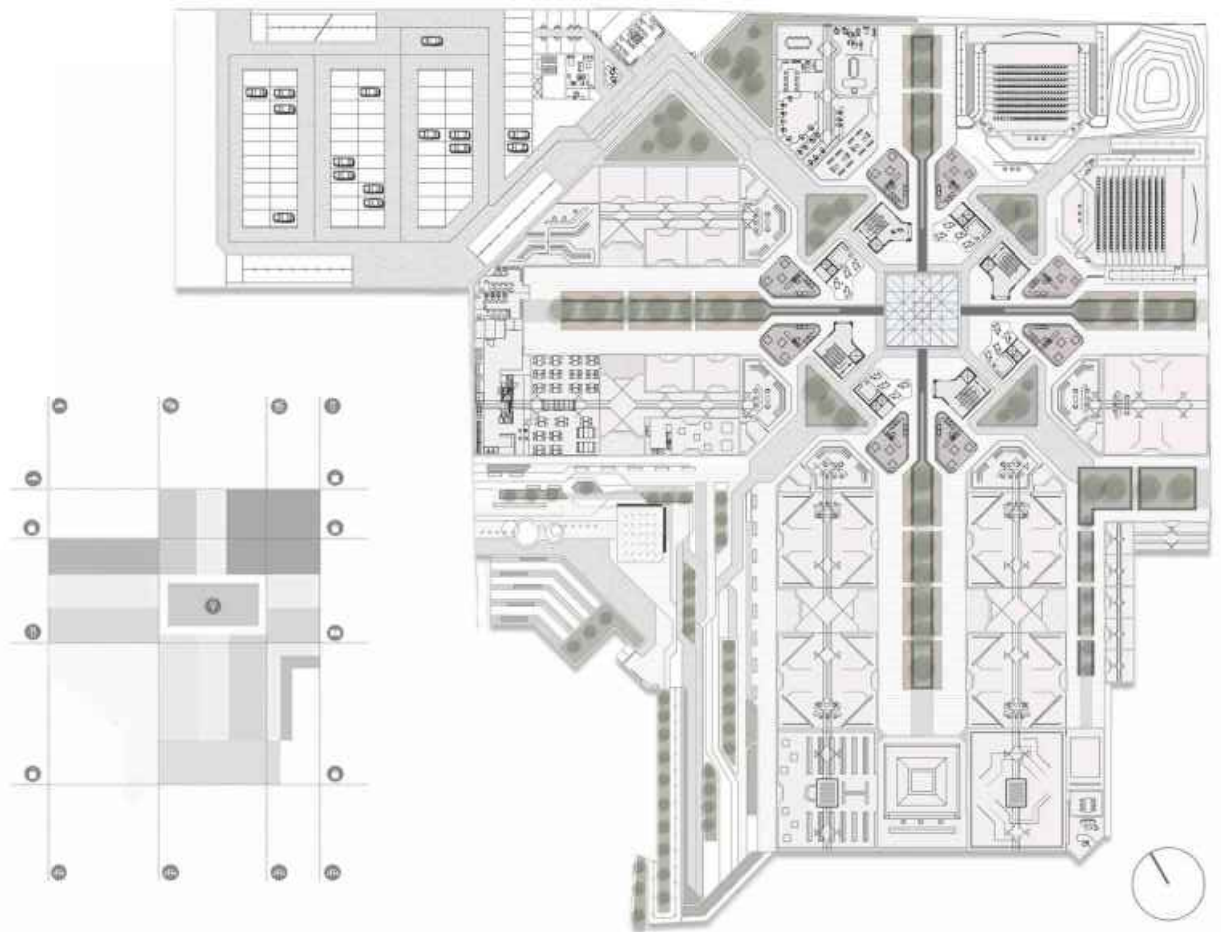
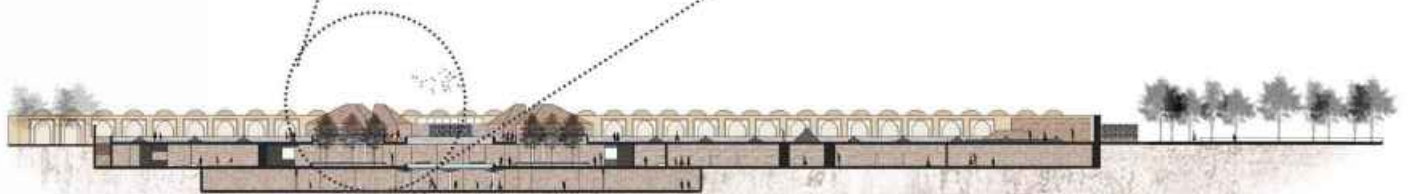




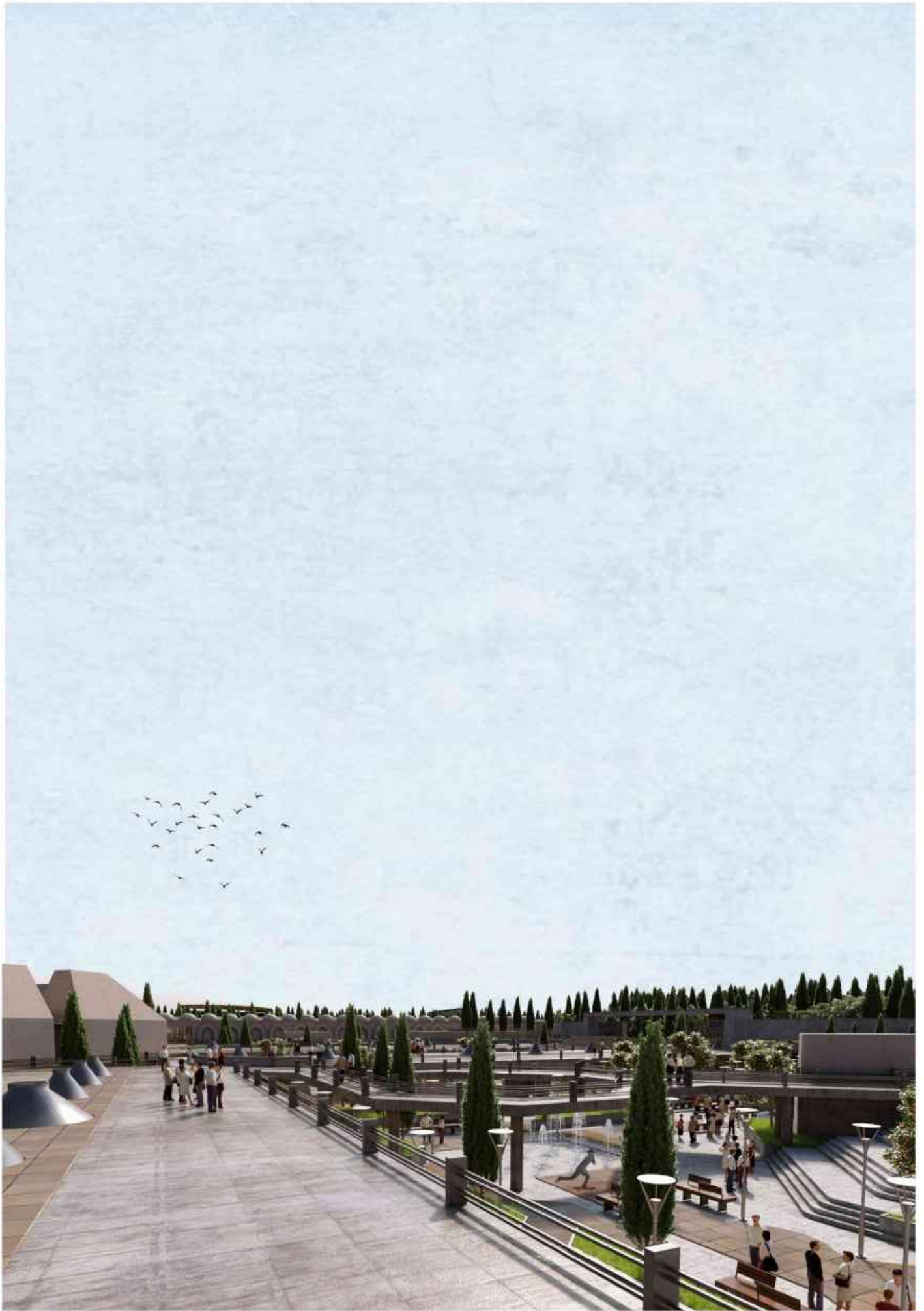
A cultural center that can be the connecting point of our modern time with the historical process, which not only revives the dead space of the city but also causes the cultural growth of all sections of society (children, the elderly, and the disabled, etc)

The only script that could turn this event into an exciting feature is a design that is inspired by the architectural elements of the context and an extensive reconceive of historical marks and elements that include Iranian gardening (Chahar bagh), Elements of the bazaar (Vakil Bazaar), pavilions and ornaments of Zandieh, Qajar, and Pahlavi periods .





SECTION



A CITY OF THE FUTURE

Category: Professional Work

Execution: Personal Work

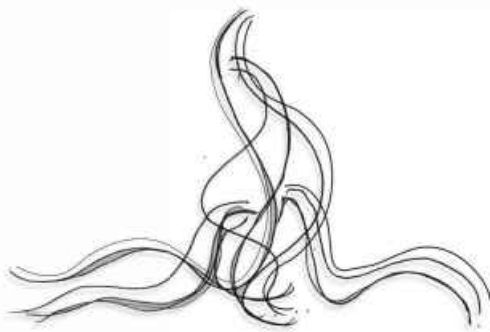
Principal Architect : Maryam Ebrahimnezhad haghghi

Design Year: 2022

Location: United State



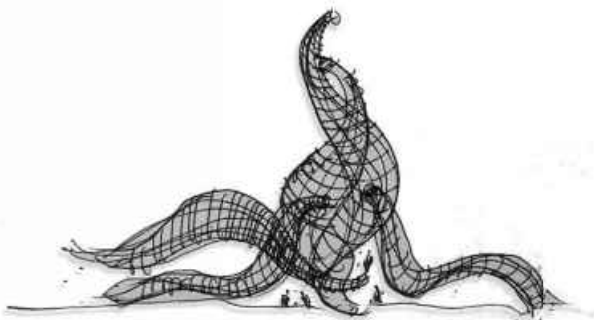
Cities have played a dynamic role in each field such as architectural elements, landscape, and urban design. City tower is designed to be a landmark and service in order to various facilities in New York City.



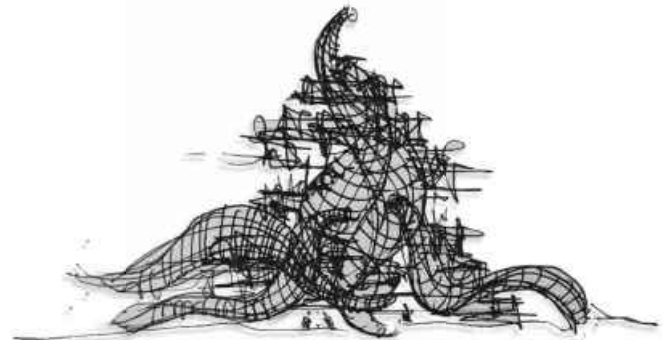
LINES



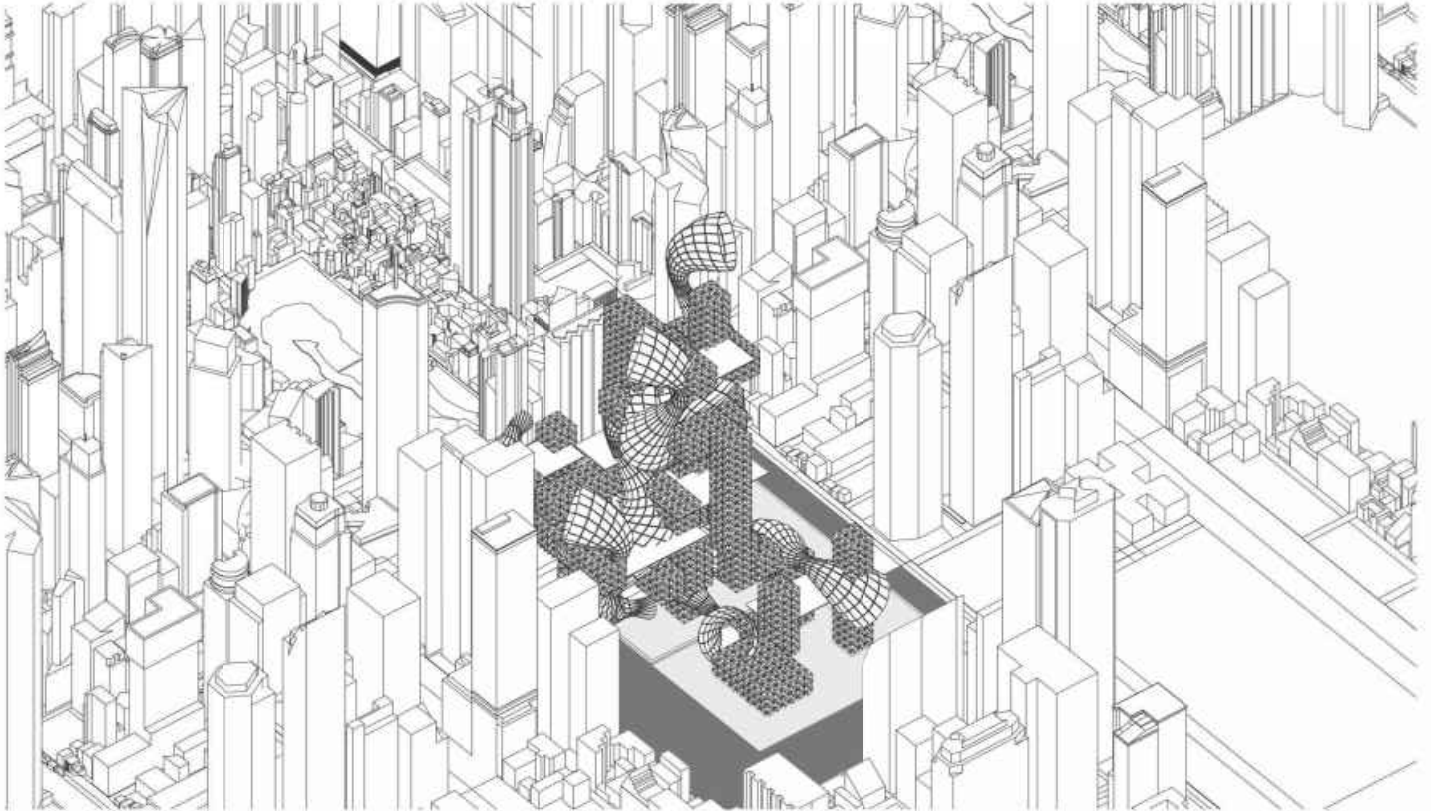
FORM



SHAPE



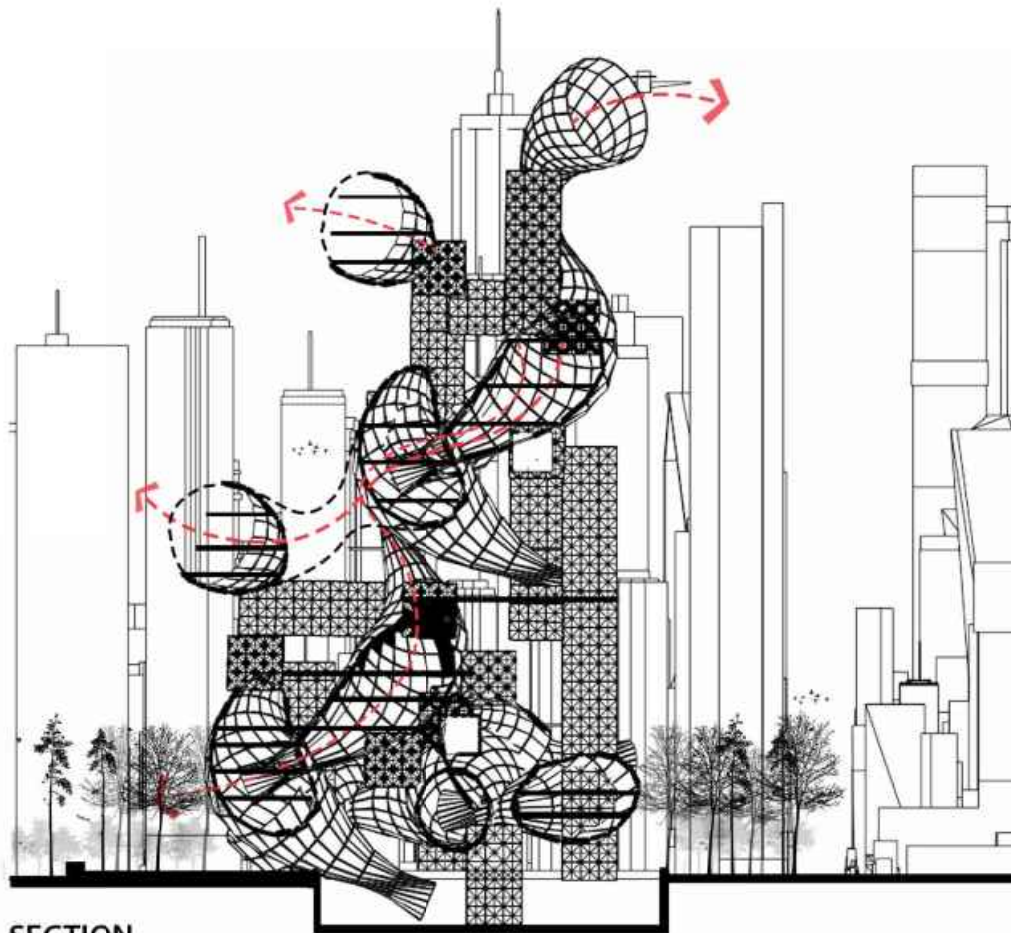
COMBINATION



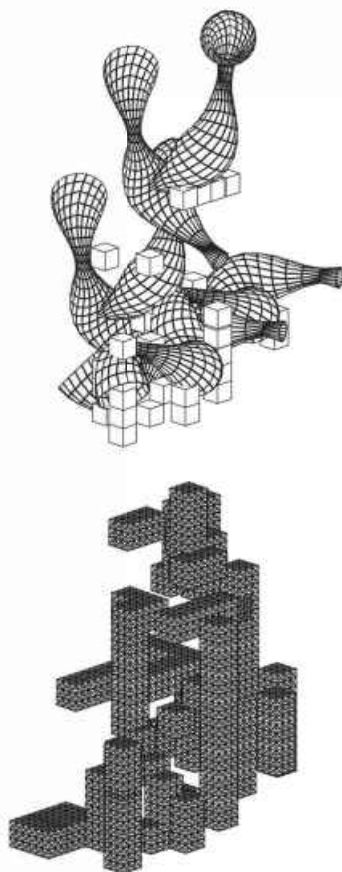
These services are related to galleries, shopping centers, offices, and public services. Toward shaping this building program, new approaches have been allocated to this design such as new technologies in architecture and construction and parametric fabrication.

There are six curves and pipes in a tower to connect all spaces together on all levels; moreover, there are a large number of boxes to divide each category in the whole building.

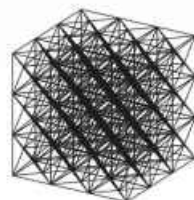




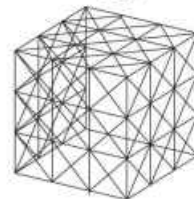
SECTION



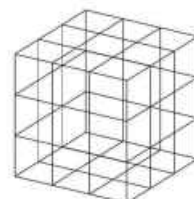
LEVEL OF CONSTRUCTION



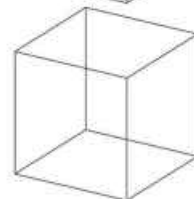
FORM



VOLUMES

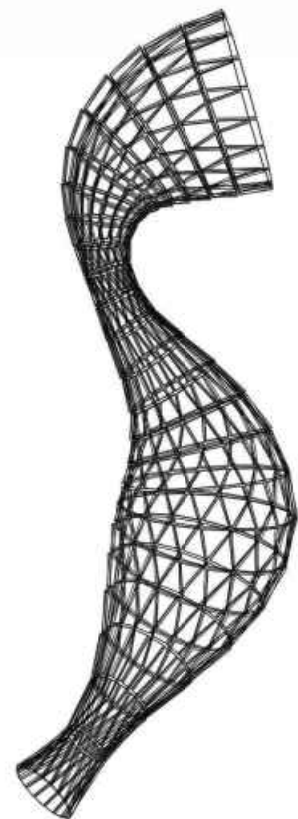


DIVISION

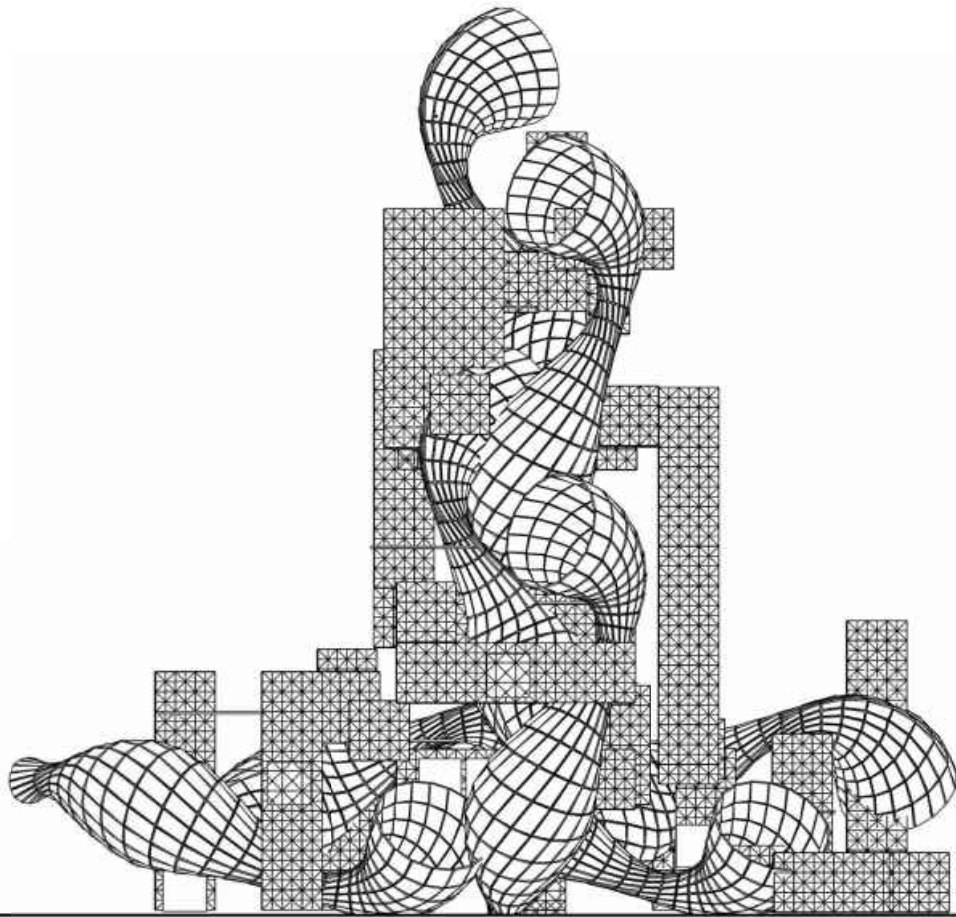


PROGRAM

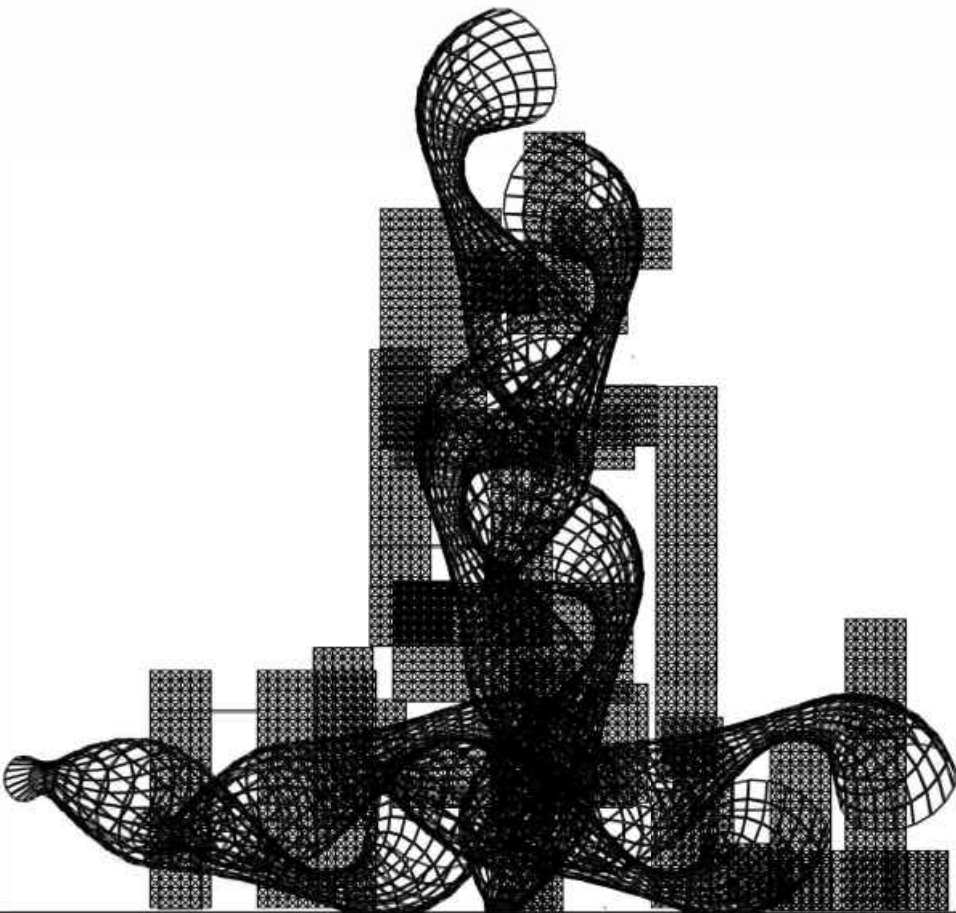
BOXES



PIPES



FINAL PATTERN



MAIN STRUCTURE

INTERNATIONAL AIRPORT OF SHIRAZ

Category: Academic Work

Execution: Individual Work

Course Duration: summer 2013, fall 2013

Supervisor: MHossein Jafarpour

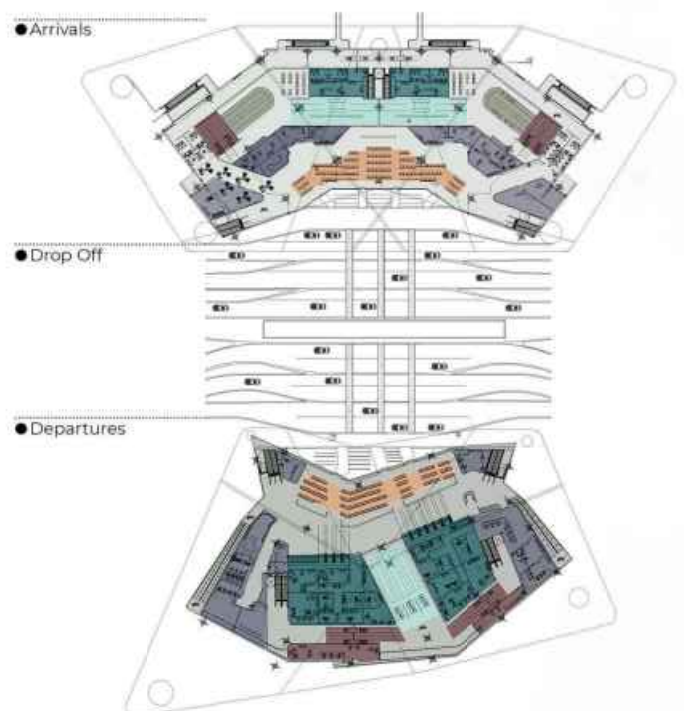
Design Year: 2012

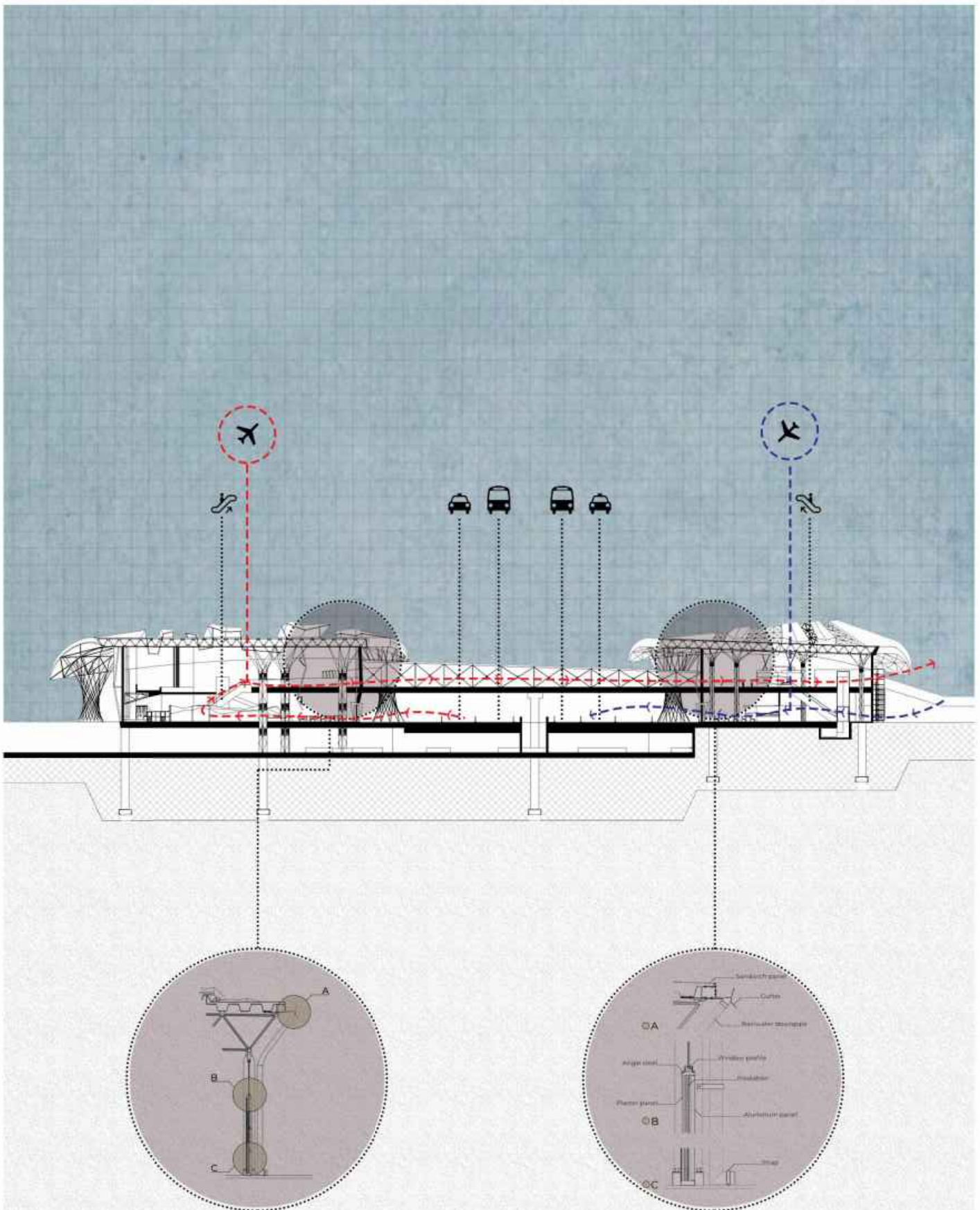
Location: Shiraz, Iran



Shiraz International **Airport** is designed in order to create and redefine the internal relations of the airport so that two independent spaces for incoming and outgoing passengers exist. And in the middle of these two spaces, our drive-thru services are located. After entering the check-in space, the departure passengers reach their gate halls through an air bridge that is on the riding route, which is the connecting line between the exit and entrance halls.

Arrival passengers leave through a separate space after entering the halls, and this helps to control and organize the outgoing and incoming passengers. Maharloo Salt Lake is located near the site of Shiraz airport, which is a bed for nature travelers in different seasons.



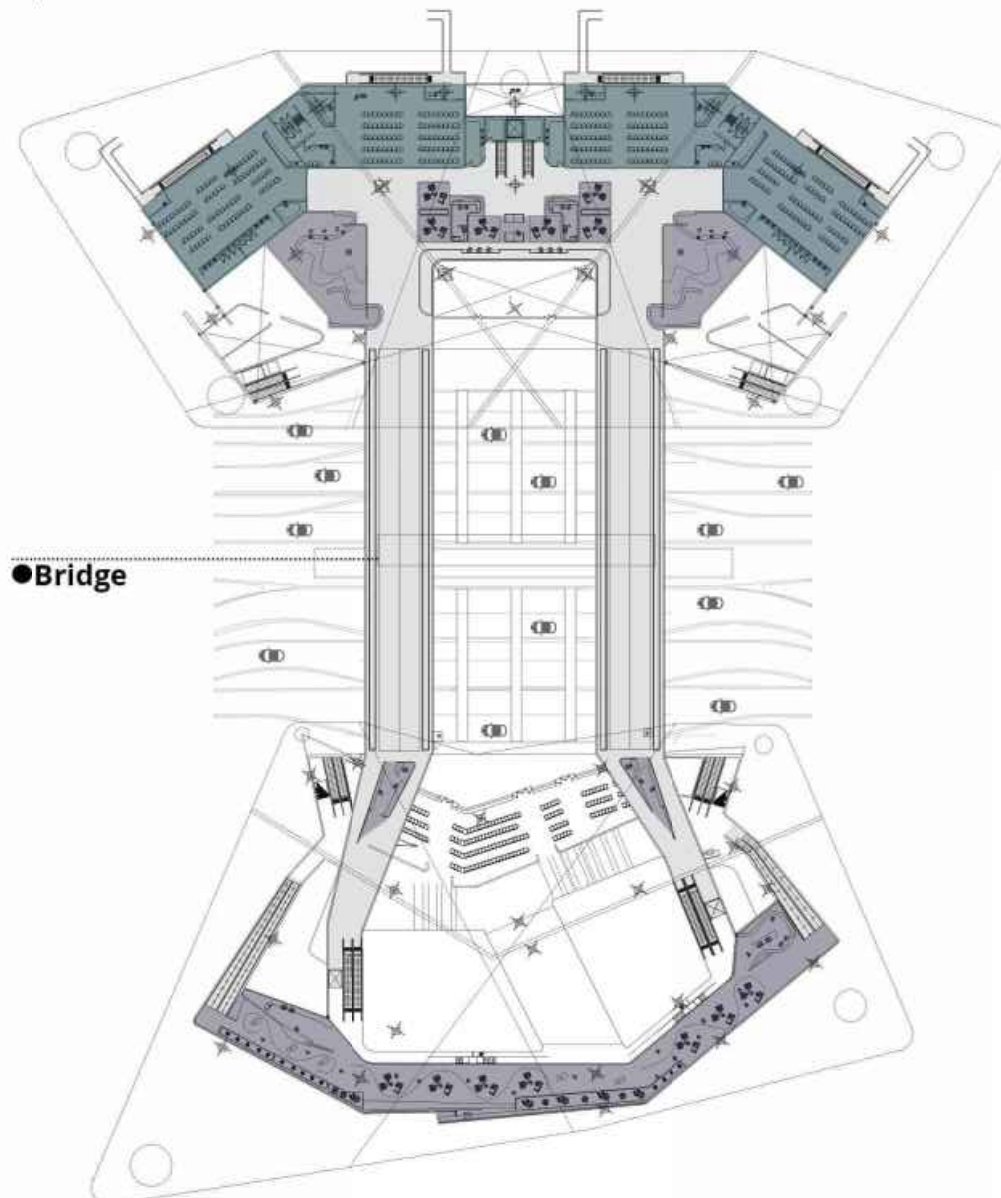


Airport planning is a complex discipline involving a number of key elements. All these elements are to be dealt with caution since any of them can represent a tipping point for the success or failure of an airport project.

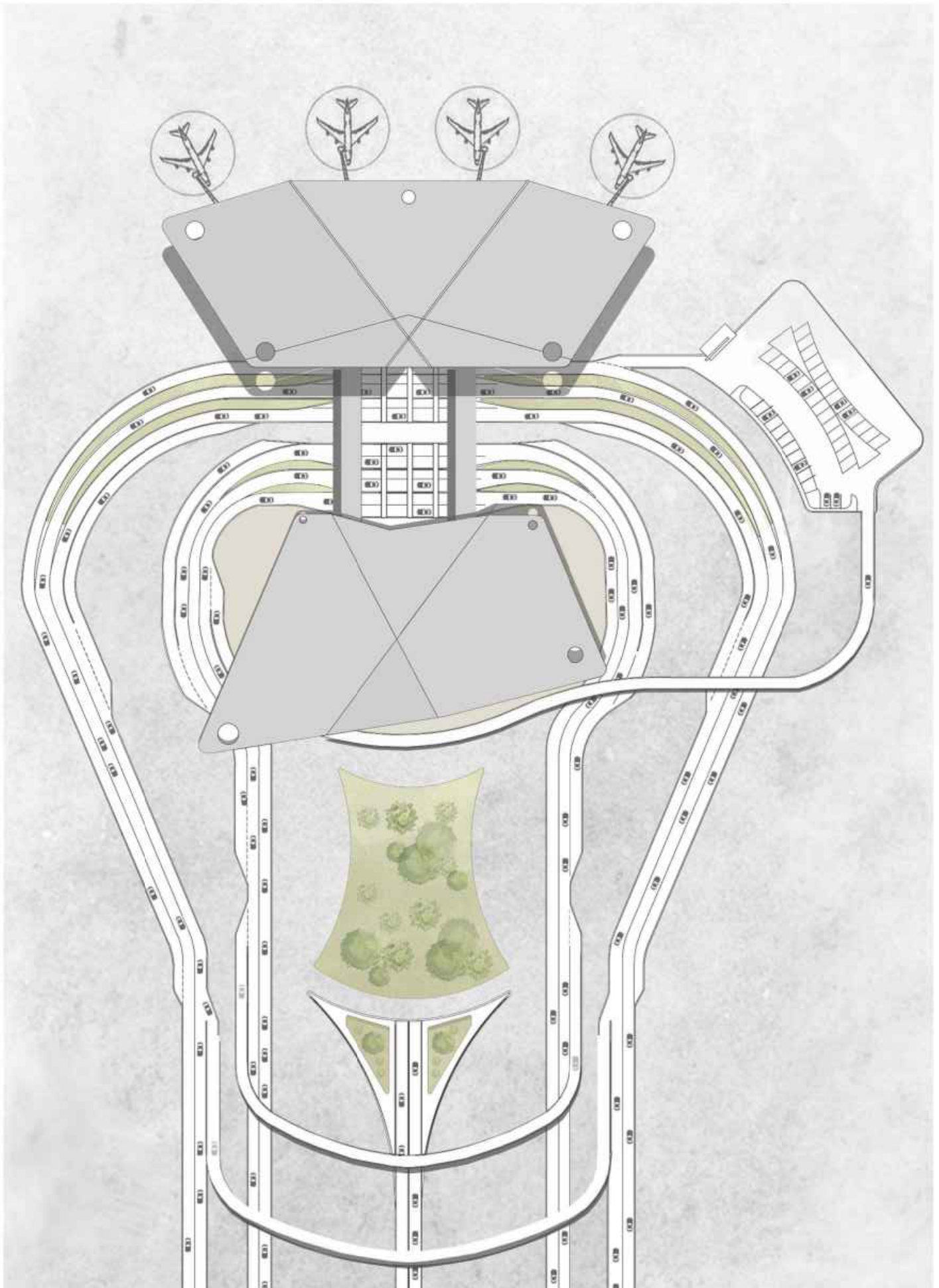


The space structure with a thickness of 1.5 meters is designed on tree-shaped columns and upper cover of the airport is concrete.

The linear form of the airport has the capability of four gate halls and the tree-shaped columns are used as hot and cold installation space.



On a larger scale, Shiraz Airport is like a migrating bird sitting on the shore of the lake, and in this regard, the configuration and form of the airport are inspired by migratory birds, whose roof is in the shape of a bird's peak and flight.



NATURE BRIDGE OF SHIRAZ

Category: Academic Work

Execution: Team Work

Course Duration: summer 2016, fall 2016

Supervisor: Dr. Niaz Esmaeili

Design Year: 2015

Location: Shiraz, Iran



The Nature Bridge project seeks to tell a story to its audience that will have a variety of experiences throughout that story. The Nature Bridge is a connecting line between the city's cultural and recreational uses and a hub for people's social interactions.

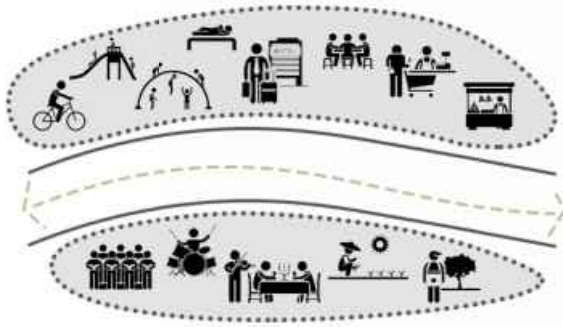




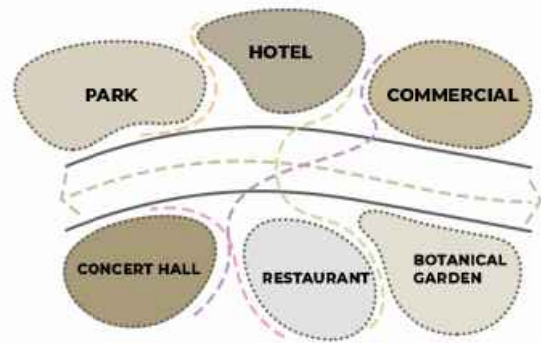
This bridge has been formed for connection between uses such as seasonal market, cinema, greenhouse, hotel, commercial and recreational center. Different views are one of the most important approaches to designing a natural bridge. By considering footpaths and bicycles, the whole complex allows the audience to discover numerous spaces in natural land. The vegetation of this complex is mainly bitter orange trees because this tree is not only a symbol of Shiraz city but also can refer to the central courtyards of the old markets of Shiraz.

In addition to the movement path, group pause spaces are intended for watching theater and street performances, and in addition to allocating a space as an urban viewpoint, it provides a platform for the audience to reflect and see the urban context.

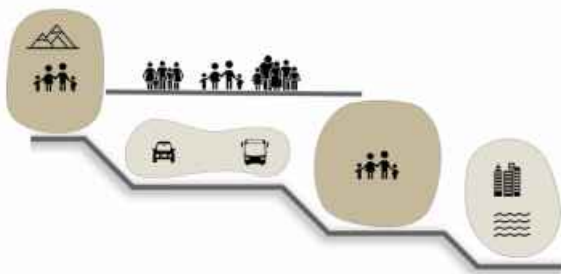




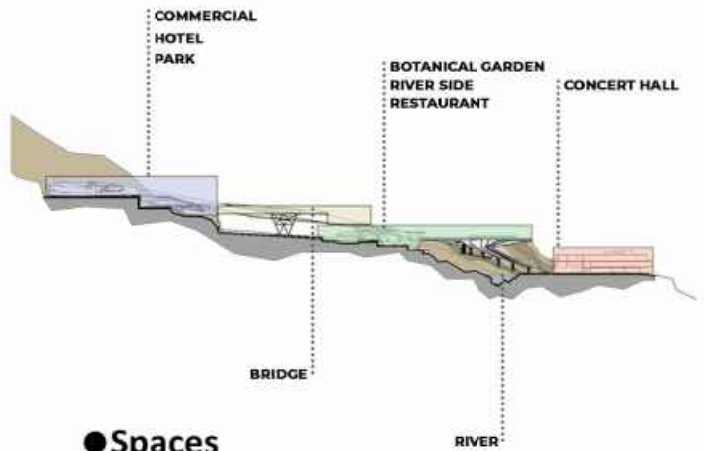
● Facilities



● Zone



● Views



● Spaces

Multi-functional space in the new context of the city can promote the stability parameters of the complex and can shape dynamic atmosphere.



COMPETITION, FREELANCE

In this section, I will demonstrate projects submitted to different architecture competitions. The first project is a teamwork one and the second one is a personal project which is under construction.

ENTRANCE ELEMENT DESIGN COMPETITION OF INTERNATIONAL SOUTH VEHICLE CENTER

Category: Professional Work

Design Studio : Chenin

Principal Architect: Mohammad Moazeni

Activity context: Graphic & Architectural Designer
Maryam Ebrahimnezhadhighi

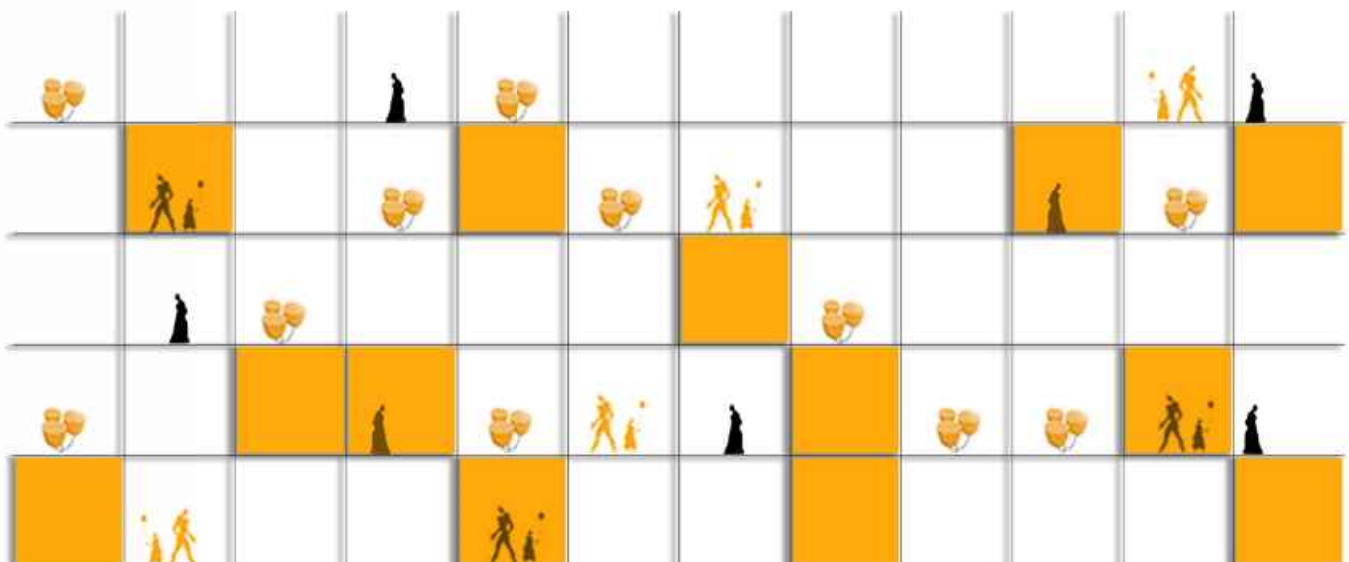
Design Year : 2019

Location : Shiraz, Iran



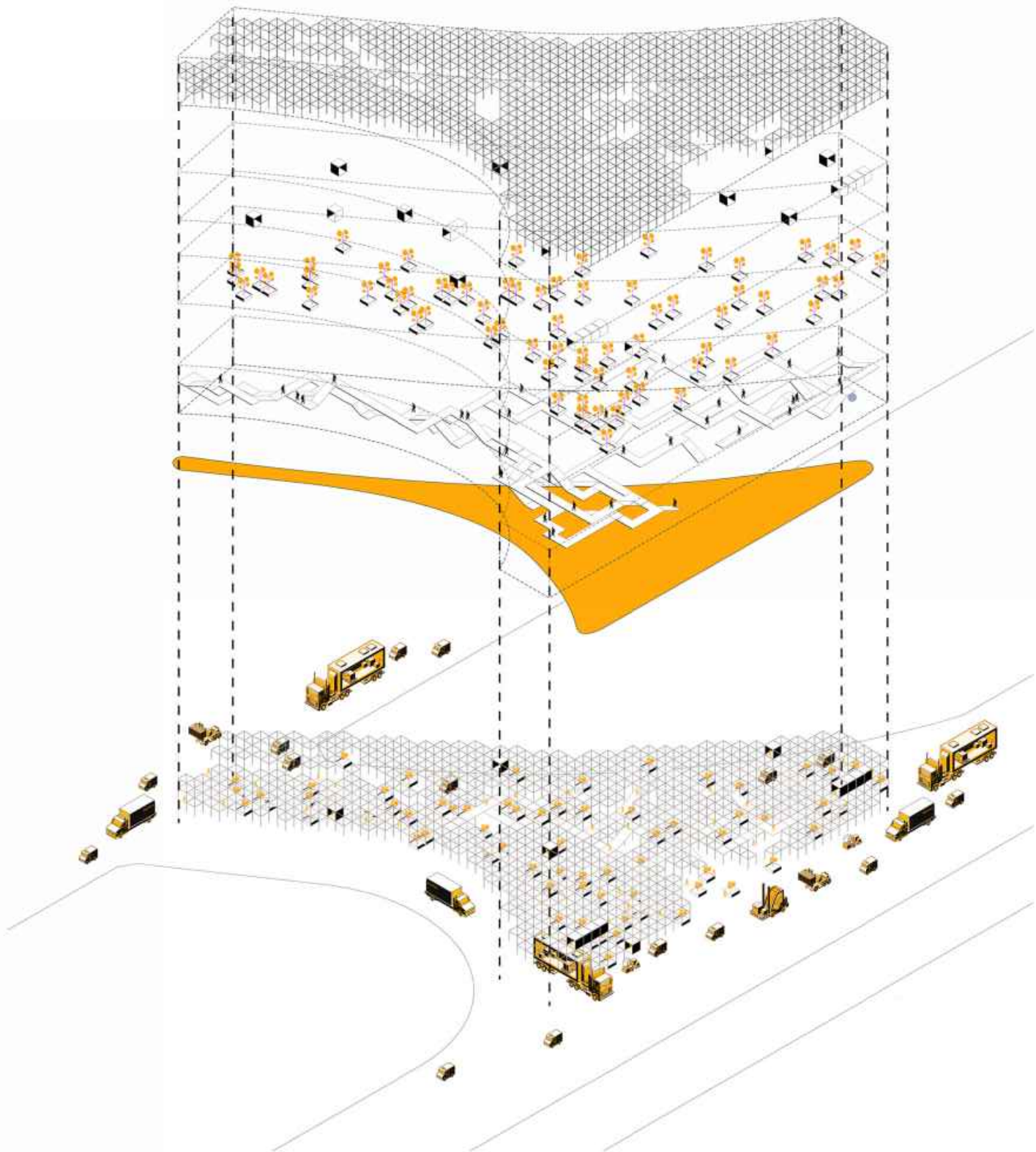
The project seeks to maximize the concept of the entrance from one edge to the other in order to a pause area. The resulting structure attempts to overcome the main role as a key element to introduce the collection, efforts to transfer vegetation (garden) to different levels of height and create a garden suspended between the ground and sky.

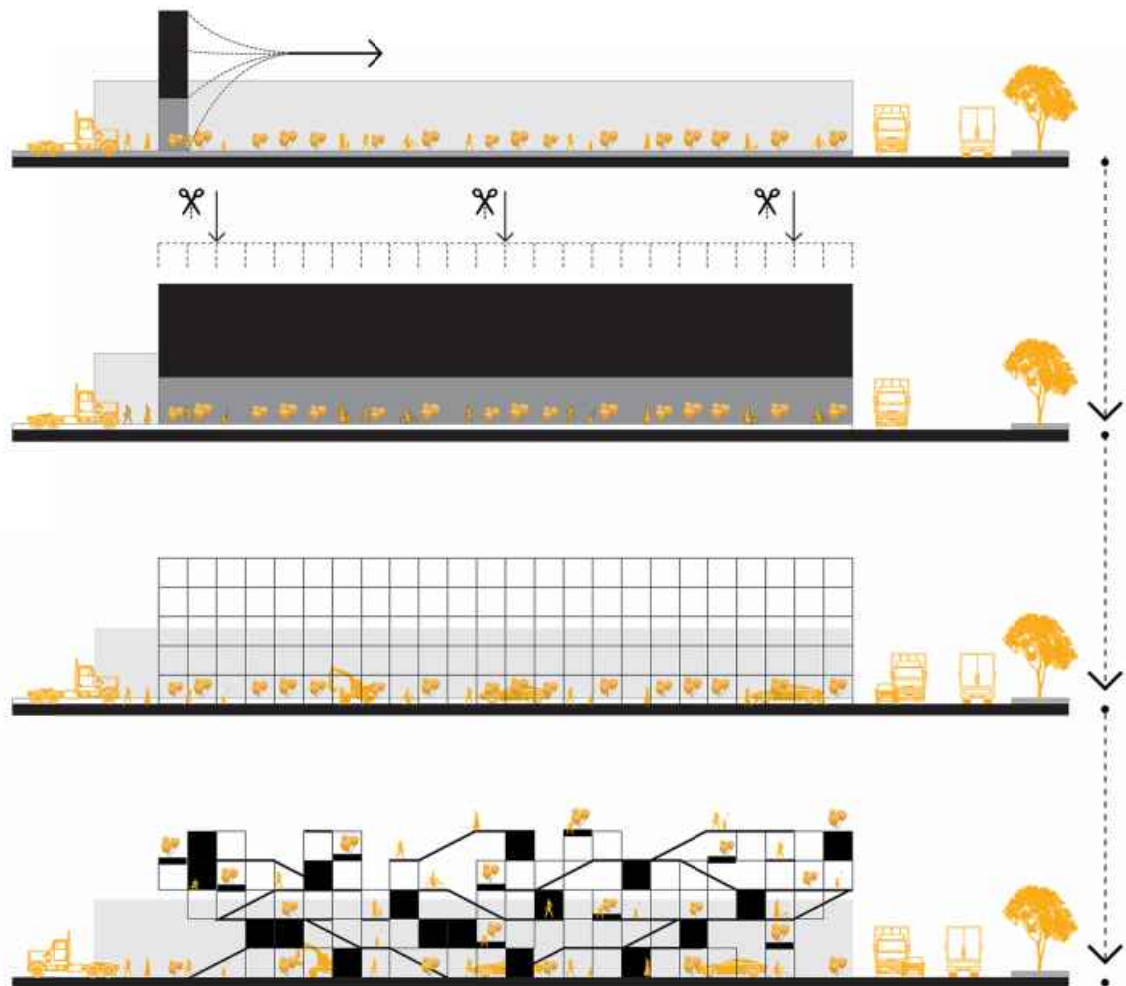
The pedestrian access layer connects the different layers of the project to experience the garden in its sights, viewing angles and paths in a different way, giving a functional form to the layers on the top of each other.

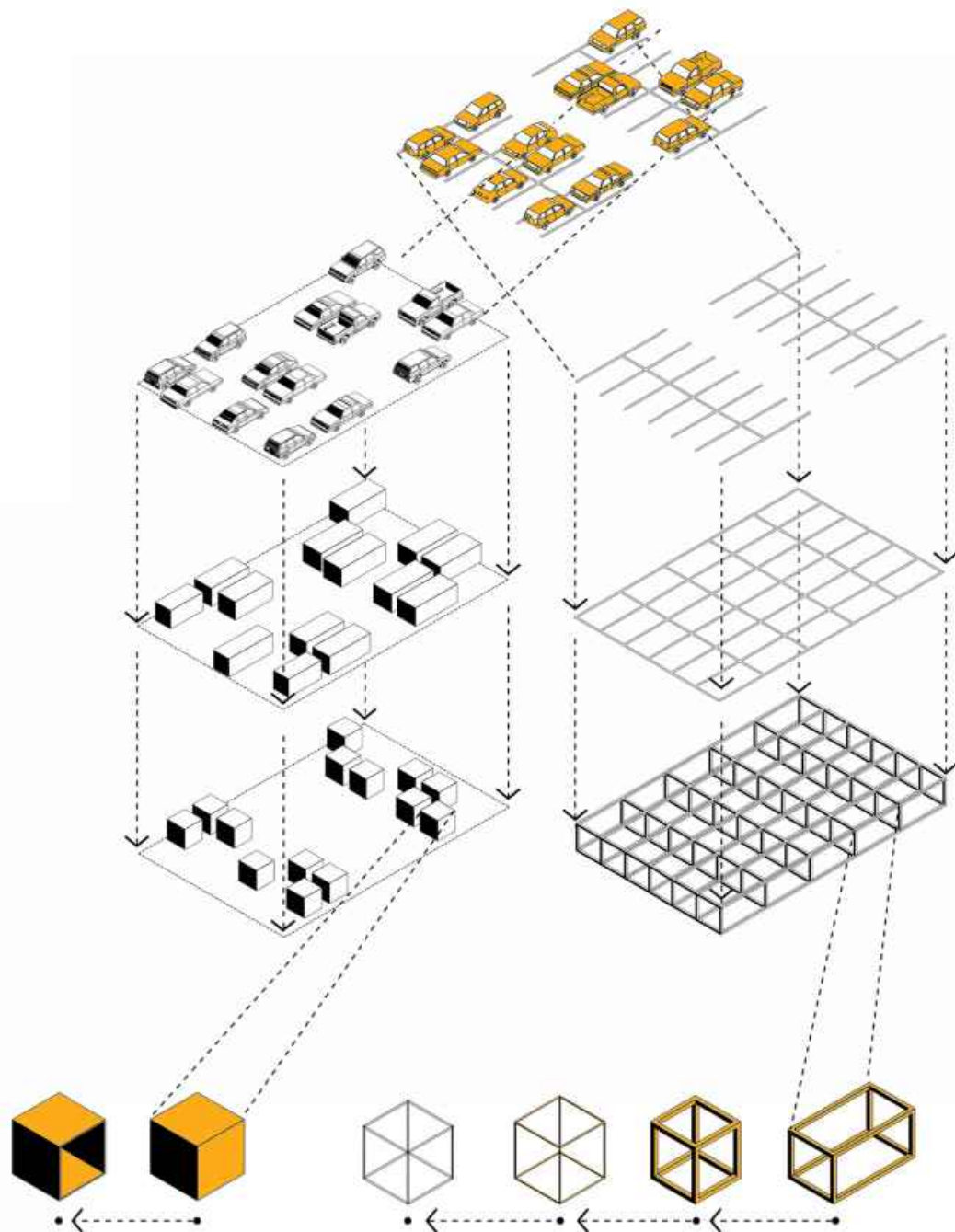


Access routes as the main factor of creating flow, for the presence of people in their project can be a platform for the occurrence of various events and the collection can be used for efficient and different communication with the audience (including exhibitions, events, service space) and take an action to make better identify the collection. The layer of suspended boxes in the project structure with its various potentials is able to respond to numerous uses and events according to the needs of the collection.

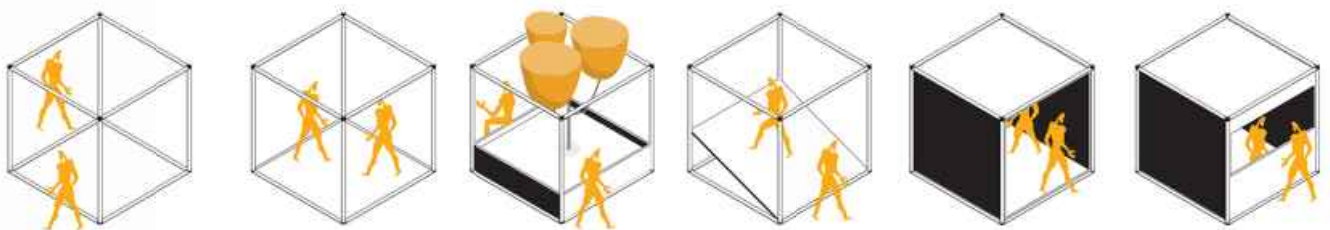
The use of scaffolding as the main structure and the cause of suspension in the project can be a factor of the high flexibility of the project in the face of various alterations and conditions and also a significant factor in reducing the consumption of materials. Purchasing the required scaffold to build the complex instead of renting it for a long time and then using it to form the gate not only is a great option to accumulate less material but also can reduce the cost of construction.







The idea of pursuing the function of complex is just like a metaphorical of parking spaces. toward this interpretation, the non-physical parking lines as the structure in which the cars are placed become the layer of the suspension structure in the project, which is formed by the accumulation of construction scaffolding and the cars as the volume in the middle. With regard to the flexibility in the placement of cars in the mine lanes of parking, the volumes in the face of the suspension structure do not have a definite and dictated shape, and with the needs of the collection and the passage of time can be changed and displaced.





HAFEZ SPORTS CENTER

Category: Professional Work

Execution: Team Work

Principal Architect : Maryam Ebrahimnezhad haghghi

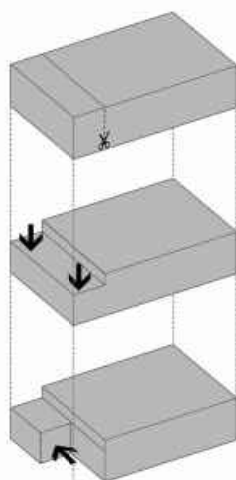
Employer: Hafez University Of Shiraz

Design Year: 2021

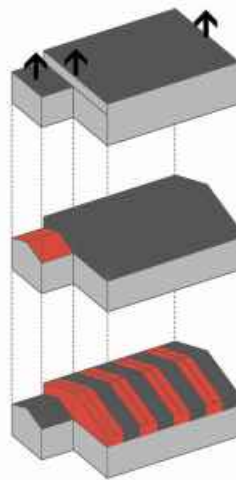
Location: Shiraz, Iran



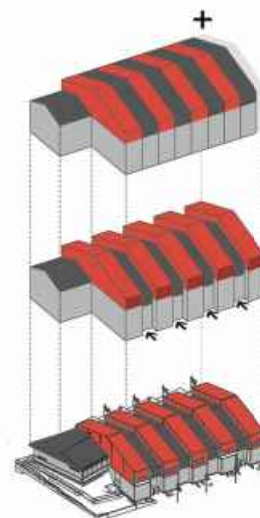
Hafez sports center has been designed for the use of the educational complex and students. Hafez Educational Institute has been very successful in various educational and cultural fields in the past years. Hafez Sports Complex has been planned for the growth of students' health and sports services.



● Program and Division

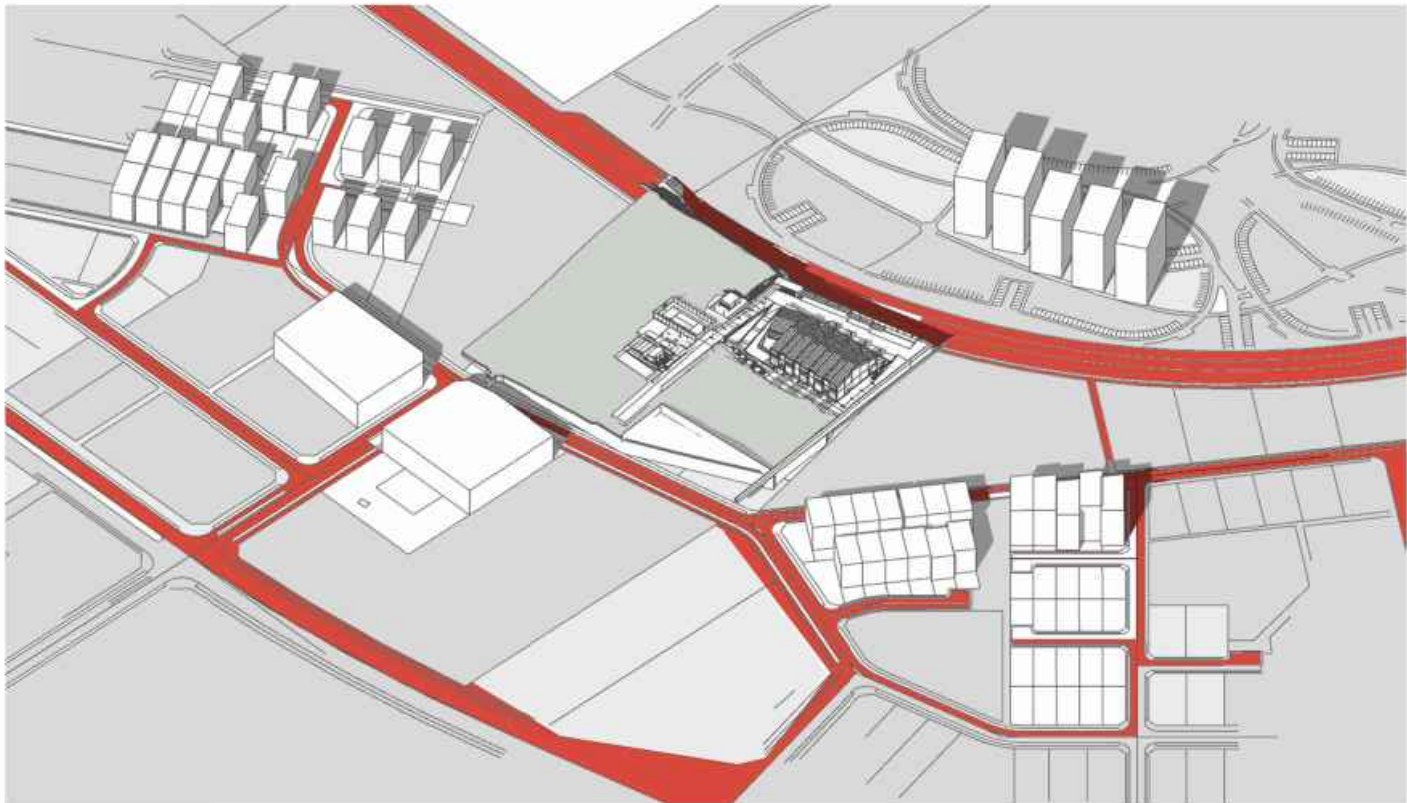
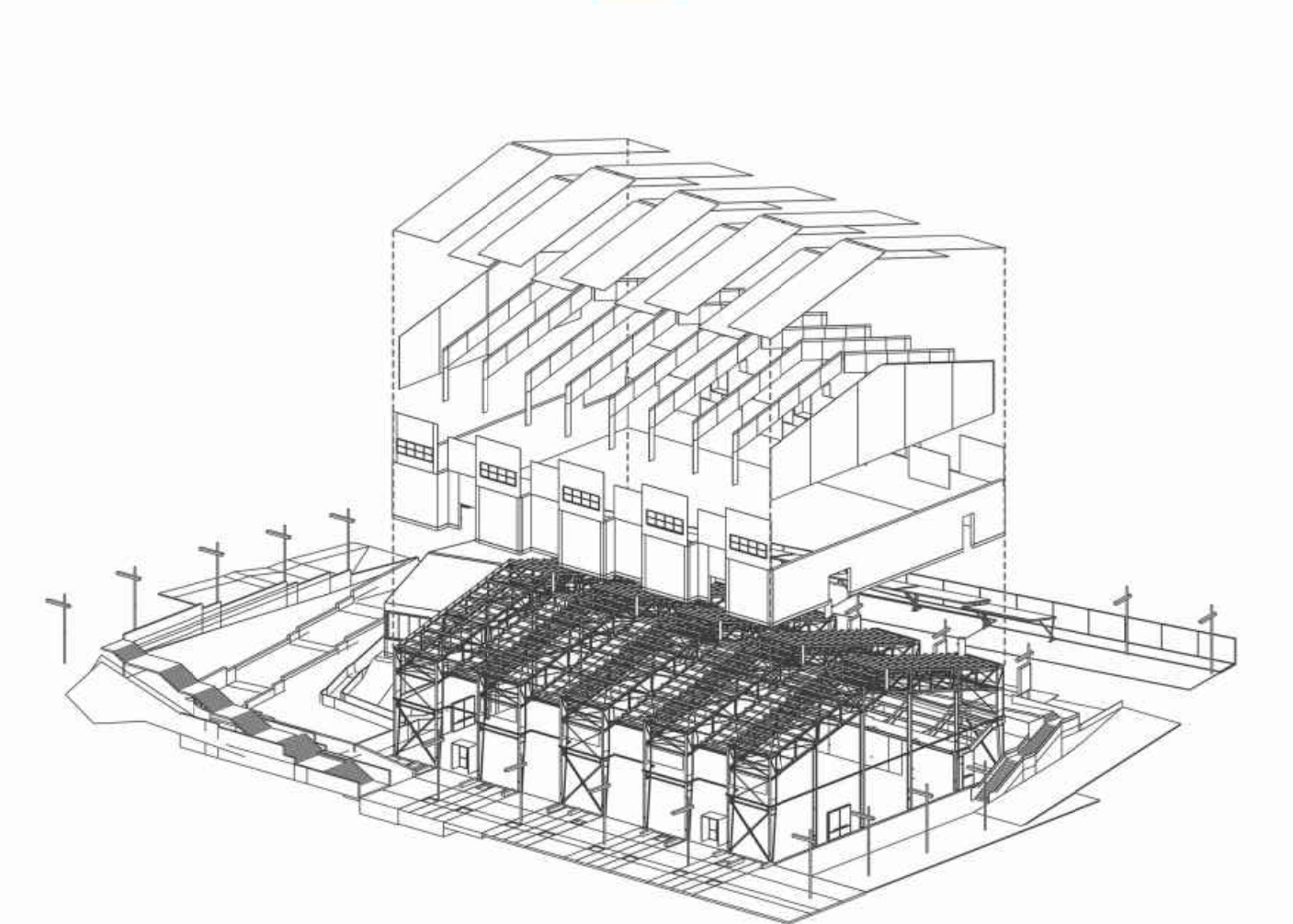


● Volumes



● Form

The project site is located in the new city 25,196 The project site is located in the new city of Sadra in Shiraz, which is about square meters. One of the most significant natural features of the land is related to 25,196 of Sadra in Shiraz, which is about its slope and different views of Sadra Mountain and the city. With regard to the operation of the first part of the complex, the location of the salon along with other services (cafe, walkway, bicycle path, and open sports space) have been implemented in a master plan.

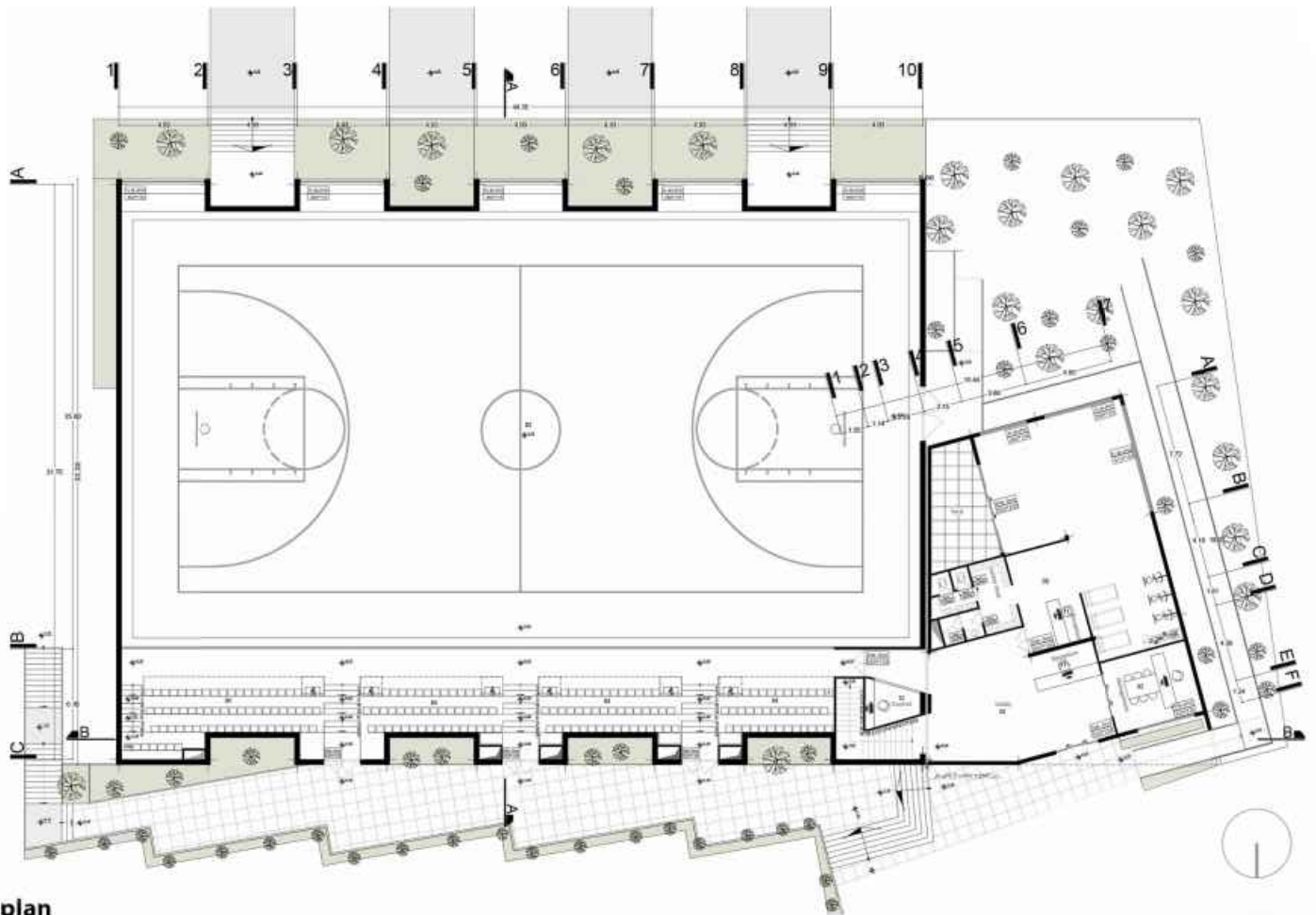




The multi-purpose hall has been formed based on the standard size of the futsal court, which includes a playground, ancillary facilities, and a separate space for auxiliary exercises. The era of the project that consist of a field, its equipment and gym, square meters 1923 it is about.

Due to the slope of land and considering several sports activities in the hall, the spatial arrangement has been shaped in such a way that the slope of the ground could be used to connect spectators and solve service spaces under the platform. Therefore, the hall will become like a toolbox, it has a multi-functional spaces not only from the outside but also from the inside.





plan

Toward this approach, trough creating an indentation and protrusions of the structural frames, a space for the use of player's seat, sports equipment, and facilities have been considered.





Landscape

Play Ground



PHOTOGRAPHY, GRAPHICS & DRAWINGS

In this section, I will demonstrate some of my photography, graphics, digital and hand painting during am interested in street photography and shape my own perspective through using collage technique.

INSIDE THE FLOAT

I dreamed that I dead, I dreamed that I was floating, I dreamed that I was dancing, I dreamed that I was feeling the gravity, I dreamed that I was breathing, I dreamed that I was swimming inside my body ; however, it was just a dream.

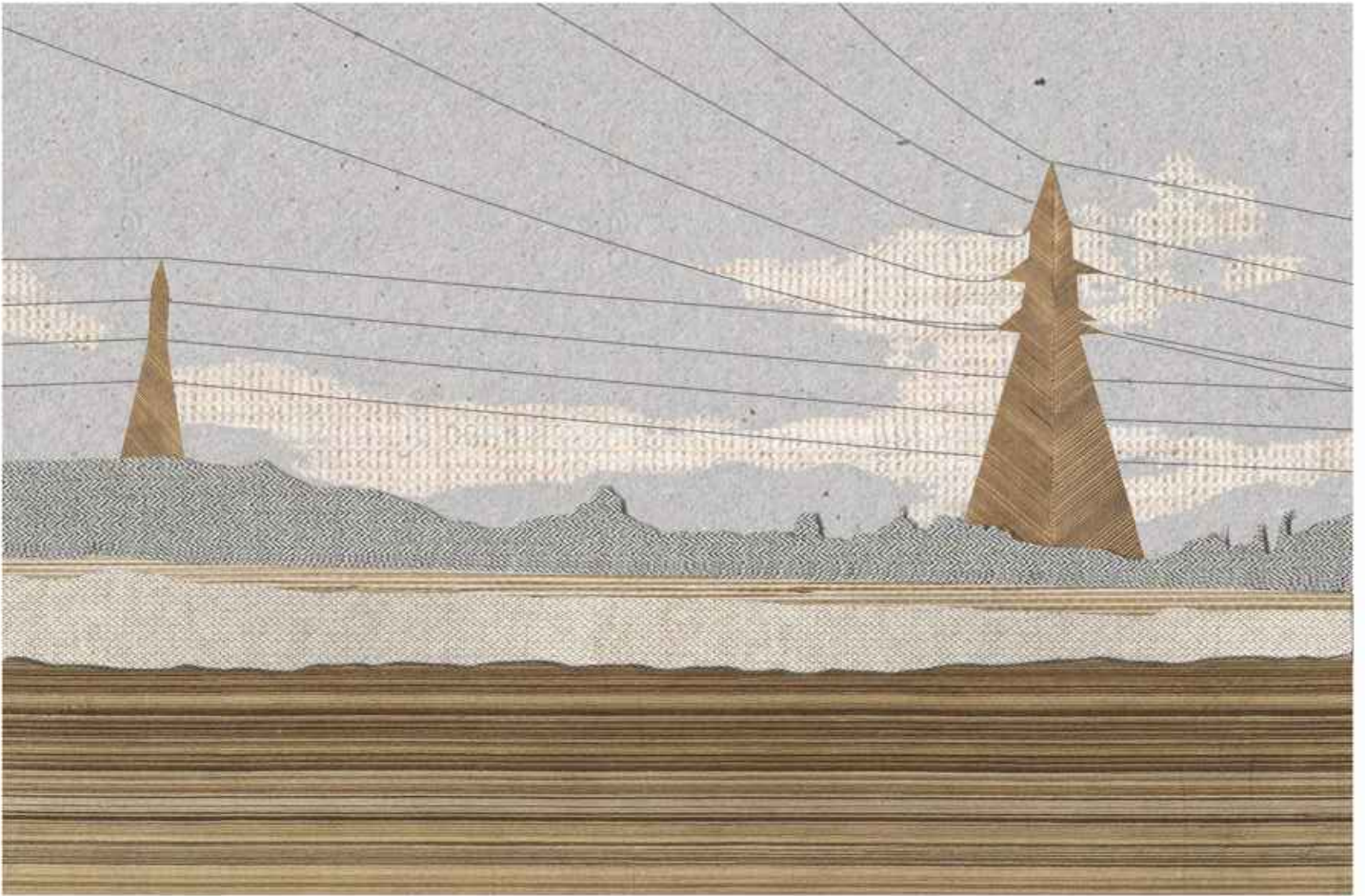


ROAD LINE

Lines almost are extended, they are shaped by nature, they are altered by human, they are destroyed by water, soil, wind, snow.

Lines can lead objects to be existence, they move everywhere, in the sky, in plants, on the earth, in each physics, on humans' skin, in our body, in our blood .



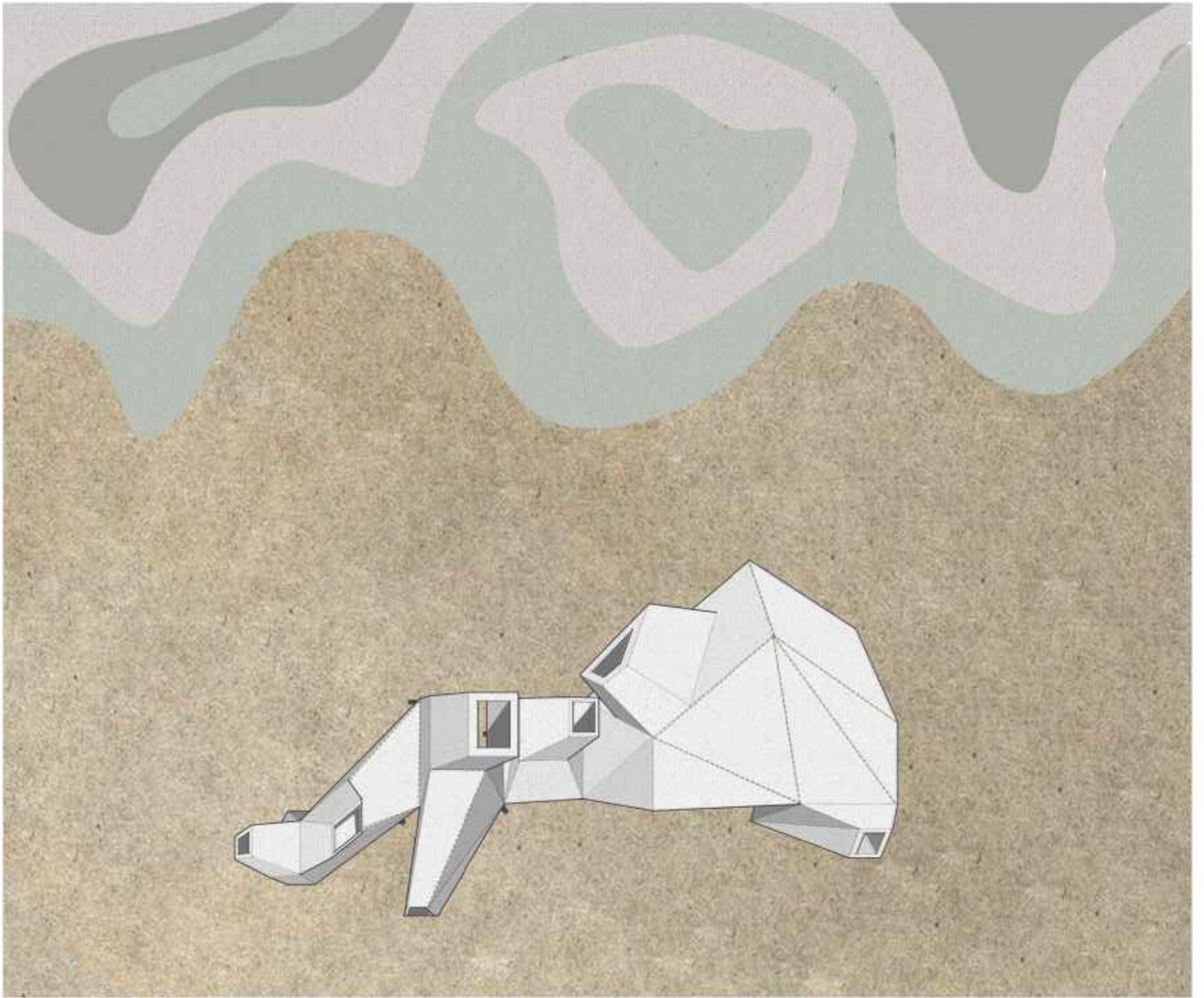


CUP OF WORLD

Mirrors reflect reality.

Everything will change in the future; subsequence generation need to be realized what happened to the earth. Cup of world will exaggerate and illustrate reality of nature. Inside this pavilion you can watch previous movies and pictures of earth.





“DANCE so in the midst of the arena is my desire ”

Poems of Rumi





BIometrics

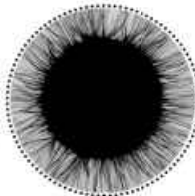
Biometrics are physical or behavioral human characteristics to that can be used to digitally identify a person to grant access to systems, devices or data



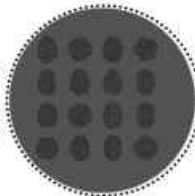
DNA



Voice



Eyeprints

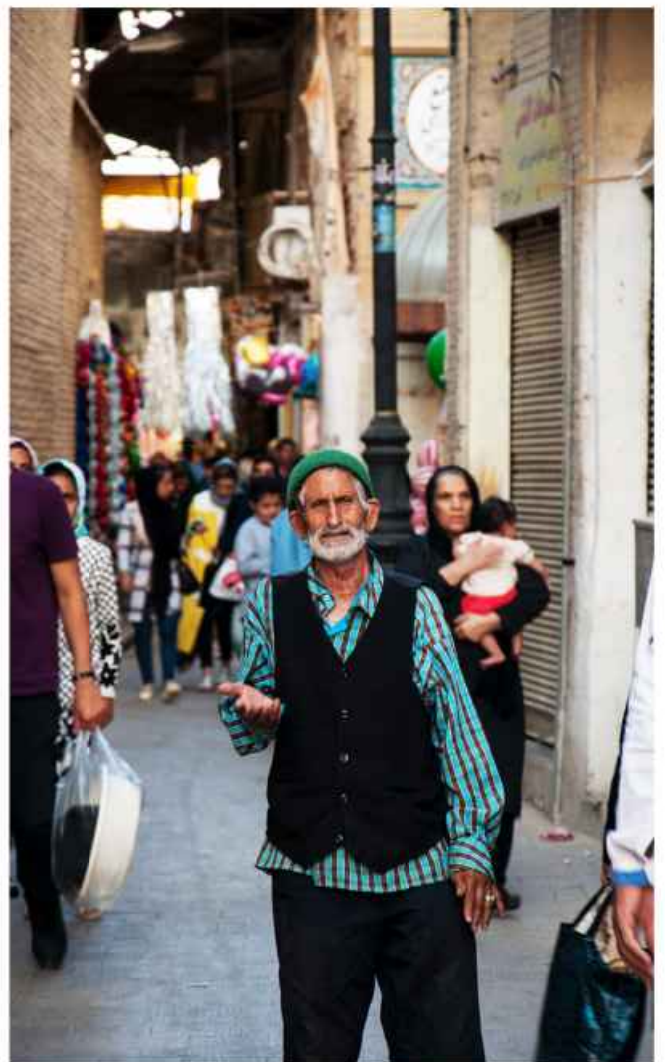


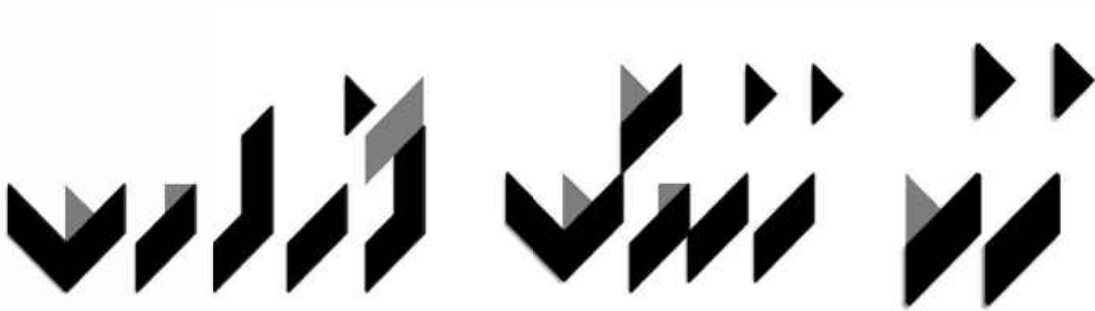
Fingerprints

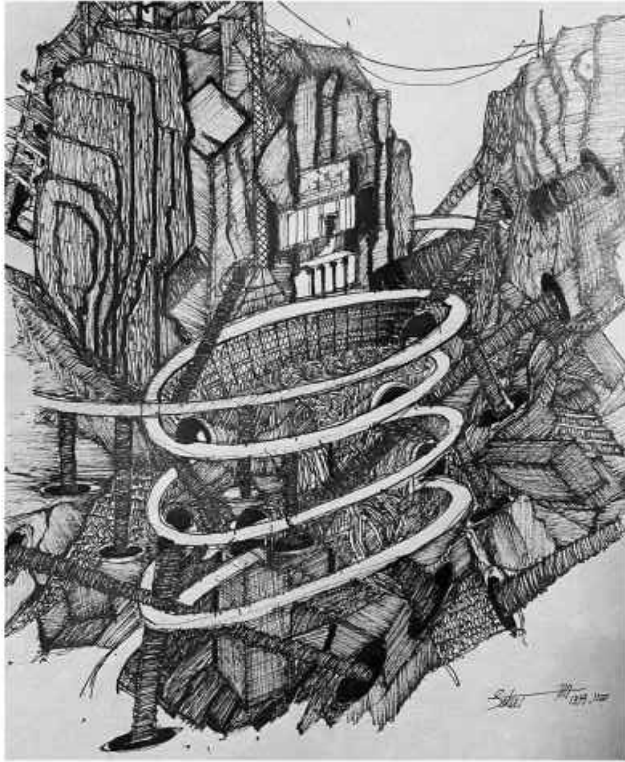


PEOPLEGRAPHY

This collection demonstrates people in their real workplace with their routine responsibility. One of the most significant features about this collection is that the vast majority of jobs are allocated to male than personalities all around the Iran with various culture and tradition- 60 women. This collection consists of al activities







FUTURE

The future always is uncertain especially in its appearance .
This is my imagination about my city in Iran with regard to modernized and technological developments .

Practicing croquis from the entrance of Vakil mosque in Iran, Shiraz 2018

