What is shopping? In the beginning of human life, the first man felt a need, therefore, he searched, explored, and found the solutions to satisfy that need. He also formed the idea of the Gods, who served as the symbol of those basic needs, i.e., water, fire, etc. Mankind grew and formed societies. Throughout our history, mankind’s view changed and put himself at the center of the universe, instead of the former Gods (or the One True God), and after the Industrial Revolution and the rise of Capitalism, Capital replaced human at the center of our universe. Capital became the new One True God.

In the old days, the first man would sacrifice to the gods, in order to satisfy his needs. This process was mysterious to the first man, yet he saw it as the only way of survival. He would honor the gods and explore nature and thrive. In modern societies, capital is that god that grants humans with prizes, only if its demands are properly answered. Capitalism, hand in hand with consumerism and the media, created an illusion of the means to survive. So, Modern humans do not explore. They only honor the new god and buy whatever the media deems necessary for their well-being. The major difference between the ancient and modern ways to meet our needs, is that in the ancient times, the means were not the end. Humans would only practice these means in order to reach their goal: Survival.

However, in modern societies, Power shapes our conception of means of survival towards its own preferences. People come to believe they NEED to have a product, whereas they are in fact compelled to think that way.

In the beginning of the twentieth century, the concept of flâneur emerged. Walter Benjamin described the flâneur as a product of modern life and the Industrial Revolution. A flâneur would come to the marketplace to observe, but would turn into a buyer.

If we consider a building the skeleton, the flâneur that fills this space, could be the flesh in this urban body. Today, the flâneur functions as a buyer (as Benjamin had pointed out), and this function turns the flâneur into a slave of the Capitalism, the Market and the Media; The Father, the Son, and the Holy Spirit.

In this project, I tried to dissolve the concept of exploring and hunting into the modern day shopping, especially in malls and shopping centers. I intend to propose a different function for this flesh, which is reminiscent of early days of life, and consists of search, exploration and experience which is not dictated by Capital’s demands.

Ultimately, the point of my project is to CONFRONT the customer with his/her needs and the means to satisfy them and to question the power relations that form this system of supply and demand.
At the center of my design for a mall, which I call it Malfrontation, there is an enormous and mysterious rock. Around it and all around the mall, there are smaller pieces of rock, as if separated from the central rock following a rupture. The smaller pieces of rock are fixed in space by beams and columns. It looks like the giant rock exploded and when it did, the explosion went into a pause. It might occur to the audience that both separating and merging might happen if the structure comes out of the pause.

The enormous central piece represents our needs, that are supposed to be satisfied through the offerings of the market, but due to the problems caused by Capitalism, our view of these needs is shattered and distracted. We are lost, and the market can take us anywhere it wishes, yet we can’t comprehend the true nature of our needs, or, in other words: The incomprehensible and mysterious enormous central rock. On the surface of this central rock, blown up images of the products offered in the Malfrontation are projected; visible, yet untouchable. The customers can view the products and place their orders through a computer near the rock.

Through some cylinders, the products are delivered to customers. I will explain this via the example of clothing. After the purchased clothing is received by the customers, they are bound to undress, get rid of their former clothing and wear the new ones. This will connect the 21st century customer to the experience of primitive humans.
Malfronction also includes a series of staircases. Once the customer receives the clothing, he/she enters the stairs. The main characteristics of these staircases are:

1. A non-linear conception of time, which alienates the customers from their surroundings and the norms of society and the socio-economic requirements of urban life in their times.

2. Maze-like structure that firstly, simulates an ancient form of prison, that traces back to ancient Greek mythology (Minotaur at the center of the Labyrinth), only that Malfroncation intends to turn this prison model into a space for exploration and subjectivity, and secondly, deviates from the conventional structure of malls and the consumer-producer procedures.

This maze might connect the spaces, or might come to a dead-end with a view from the outside. At any point of this maze-like path, the customer can decide to exit the maze of Malfroncation by the means planned.

The staircases can lead to extrusive cubes built inside the smaller rocks. In these cubes, the customer can experience a simulated situation of his/her own preference. This spatial experience is designed according to the choices of the customer and characteristics of the product. What is expected to be achieved through this, is to make the process of shopping (modern day hunting) more flexible and immediate.

There is another floor beneath the central rock. In this underground space, the underside of the central rock and the beams and columns around it, are stuck out of the ceiling, and the walls are completely covered with mirrors. The flâneur/custom- er who has found their way down here at the end of their journey, can find a way to meditate and try to reunitie with their own self, or rather, their image of their own self. But since the flâneur is in a way, reborn through this process of self-discovery, they experience a sort of Mirror-Stage: The flâneur can’t identify themselves and question the nature of their true self: Am I the person in front of the mirror, or the person inside it. Therefore, this duality shatters the individual’s perception of their self and breaks the self in two.
AN OBJECTION TO FORM OR:
HOW I LEARNED TO STOP WORRYING ABOUT FUNCTION AND LOVE EVENT
FINAL THESIS
CRITIC: DR. SAEID KHAGHANI
AN INDIVIDUAL ACADEMIC EXPERIENCE
SUMMER 2018
Film, being a time-based medium, engages with its audience in dialogue. Although we don't move through space, but our imagination, intensified by the moving images and the way they are edited together, travels on. However, Architecture brings along the audience through the interrelation of time and space, in a way that through the relation to the surroundings, the audience gains a relative understanding of time. Cinematic image's facility for shifting in space, allows the possibility to create a range of undetermined relations between humans and their surroundings. An architect, just like a film director, can and may put together supposedly independent elements and edit the spatial relations between them.

Form can be a result of a process; a process not necessarily related to the so-called pragmatic function. In order to expand the capacities of a form, one must look at its process to catch its various stages through segments of time. Each stage signifies a different entity and therefore, a different function. But some forms are results of predetermined and fixed logical narratives. This project intends to subvert those kinds of results arisen from fixed narratives.

Form follows narrative. Narrative causes action. Action creates function. Form can also lead to interpretable and flexible functions. This can be achieved by putting function on a secondary priority and instead, valuing the process, which can create Event. Events provoke types of aesthetics and experiences with capacities that are not easily delineated, therefore, leaving the audience fragmented and yet, curious. To begin this process, a context is needed to put different narratives together. This context, due to Cinema's time-based nature, is defined by Montage, that sews up different narratives in the temporal-spatial context. This process can operate in more ways than just merging sequences of a singular linear narrative. It can juxtapose different concepts from different narratives and constructs, to help make new undetermined events.

In order to translate cinematic montage into architecture, my method is to look at architecture as a collage. As a case study, I chose '2001: A Space Odyssey' directed by Stanley Kubrick. A Space Odyssey was a good example because of the way it is entwined with temporal-spatial relations and the way it shapes its dreamy narrative around this undetermined interrelation.
A scene is a composite of objects which are conceptually estranged from the operations in which each is created. I began exposing discrete objects and then reconfiguring them as sketches—charcoal on paper—in order to figure out which formal compositions can expand the range of spatial potentials. Each scene had a vague feeling and mood that I tried to capture by overlaying, dissecting, deforming and intersecting that scene’s objects. Different spatial qualities of each scene can create different spatial capacities and potentials. To understand architectural perception and make it ambiguous, I tried to orient these capacities by combining my sketches and consequently affecting space potentials.
I translated these potentials to micronarratives which had architectural characteristics. In the end, by putting together these micronarratives, the final context of the main narrative shaped up.
REREREREREADING
WORKSHOP
INSTRUCTOR: POOYAN ROUHI
AN INDIVIDUAL PROJECT
WINTER 2018

[EXHIBITED IN FEBRUARY 2018 AT CONTEMPORARY ARCHITECTS ASSOCIATION OF IRAN IN "REREADING OF CAMPO MARZIO"]
Giovanni Battista Piranesi’s Campo Marzio is considered one of the most radical urban projects in the history of the discipline of architecture. A fictional narrative based on an actual context. This Project initiated a descent of projects such as Oswald Mathias Ungers’ Archipelago and John Hejduk’s Mask of Medusa. It is the product of an imaginative mind that tries to create a new world and at the same time, connect historical realities with imaginary narratives. Piranesi reconstructs Campo Marzio, partly with real buildings and partly with buildings rooted in fantasy, and eliminates elements of urban context, except for public buildings. Hence, the introduction of a collection of public spaces as a departure point for the formation of a New Rome. Piranesi’s Rome is formed of interrelated public buildings: no streets or residential spaces. There are only a set of public buildings that are rooted in ancient Rome’s history, but imagination, has turned them into different objects. I started my project with studying Figure/Ground on Campo Marzio’s plan and by tracing these strange figures, extracted them as 2D illustrations. Then, these drawings were transformed into 3D geometries by two techniques: Extrusion and three-faced projection subtraction. In the end, these 3D geometries were used as the departure points of the searching process for feasible forms, and were redefined by slicing and transformed into 2D illustrations.
Result of three-face projection drawing on a cube
“Since the Cold War, one of the most challenging and urgent tasks facing governments around the world has been the disposal of transuranic nuclear waste. As a by-product from nuclear weaponry production, transuranic waste is not only harmful, but also boasts a formidable decay process lasting thousands of years. To address this issue, millions of barrels of highly radioactive waste have been buried in repositories deep beneath the earth’s surface. One such disposal site is the Waste Isolation Pilot Plant (WIPP) in New Mexico, United States. To ensure public safety, it is imperative that the site remain undisturbed for the duration of the waste’s decay process.

Arch Out Loud asked competition entrants to design a marker or marker system to deter inadvertent human intrusion into the Waste Isolation Pilot Plant. The marker should exist as a means of passive institutional control of the site for the duration of 10,000 years, following the closure and deactivation of the WIPP. The purpose of the marker is to communicate with future generations that transuranic waste is buried within a repository at the facility, located 2,150 feet beneath its surface, and should remain isolated until the risks posed by its release have been sufficiently diminished.” - Archoutloud
“So the Lord God banished him from the Garden of Eden...” Genesis 3:23.

After the Fall, Adam, as a punishment for his disobedience and sin, encountered “Thrownness”. His individual existence as being thrown into the World, indicated the arbitrary or inscrutable nature of existence that connects the past with the present. Facing this new space he had been placed in, Adam, as a creative phenomenon, redefined this happened state for himself. Observing and at the same time, performing at the center of a theatre stage (Theatre as life, so to speak), the Thrown Man incurs his inner truth, naked and loose, contemplating on his great sin. The great sin, which the Nuclear Waste resembles: blundering into the right to Life, buried and forgotten. However, what seems to endure is a story that is repeated through the passage of time.
“I felt the hot concrete beneath my feet. As I was looking at my bare feet, standing on the concrete circle that extended to a distance around me, I raised my head and took my gaze further, to the seats next to the long stairs, which surrounded me in every direction. There was no sign of any living thing on the stairs, or the seats. I kept looking around, until I saw a soft shade of a man, naked and loose, sitting on the edge of a seat, looking in my direction. Moments of hesitation passed, and I started to walk toward him. I climbed up the stairs, until I reached there, but there was no trace of him. He was gone, like a puff of smoke. I looked around and found no sign of him. I felt tired. I sat where I thought he was when I saw him. All I could see was bare desert and the concrete circle at the center of it. I looked around, and then, there he was again, right where I was standing before. Looking at his bare feet, on that concrete surface in the middle, playing the role of a man who thinks he sees something. He looked up, and I think he looked me in the eye from afar. He started walking towards me.

I felt the hot concrete beneath my feet.”
THE HUMAN FACTOR
FAIRY TALES 2018
AN INTERDISCIPLINARY COMPETITION
A COLLABORATIVE PROJECT
CONTRIBUTION: NARRATIVE DESIGN, VISUAL CONCEPTS
TEAM MEMBERS: ARDALAN SADEGHI KIVI,
ARMIN RANGANI, MAHDA PURMAHDI
WINTER 2018

“All I could see was darkness. Infinite darkness.”
These are images from a collaborative project foretelling a futuristic world of governmental control by the use of technologies designed to deprive human beings of their creativity, sense and agency.
THE ARCHIVESTURE
WORKSHOP
INSTRUCTORS: STEFANO PAIOCCI, ARIAN HAKIMINEJAD (ZAHID HADID ARCHITECTS)
A COLLABORATIVE PROJECT
CONTRIBUTION: COMPONENT DEVELOPMENT, SIMULATION, FABRICATION
TEAM MEMBERS: ARDALAN SADEGHI KIVI, SHYAN ADHAM, SARA AMIRI, ARMIN HADID
FALL 2017

The workshop immersed participants into computational design thinking and exploration of new design possibilities associated with it and sought to create an inventive and collaborative environment in which to investigate the overlap between architecture and fashion.

This research project on design consisted of two methodologies: top-down and bottom-up. In the bottom-up approach, individual distinctive units were studied to investigate their possible variations through altering the parameters involved. Subsequently, the main focus was placed on types of aggregation and ways to generate surfaces using the selected components. On the other hand, in the top-down method we studied human body structure and looked for ways of tessellation and pattern generation through cutting, folding, and hatching.

The process of folding was facilitated by an initial scoring of the material using a laser cutter machine. A few materials were tested initially to create study prototypes. Paper responded well to the folding, providing the right structural stability to hold the folds; the downside was the fact that paper seemed not suitable for a wearable element.

The geometrical properties or parameters of components were varied using the folding logic ('Mountain and Valley') to which they were associated with. For instance: the center of the component was moved along one of the axes of the component itself, and so on, with as many parameters and variations as possible explored to create a wide spectrum of configurations.

THE DIGITAL ILLUSTRATION WAS NOT PART OF THE WORKSHOP AND WAS ADDED TO THE PROJECT BY MYSELF LATER ON.