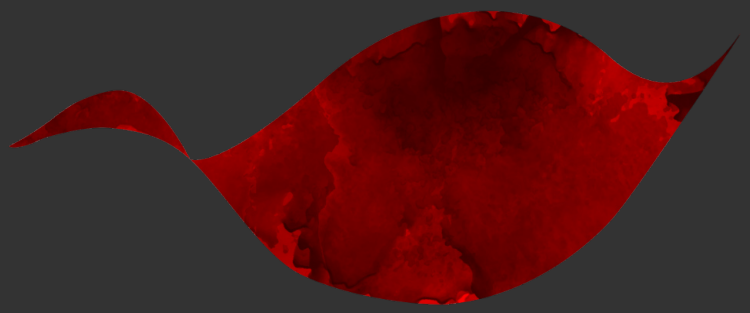
PORTFOLIO



ARGHAVAN KHAEFI

ARCHITECTURE PORTFOLIO

A R G H A V A N K H A E F I

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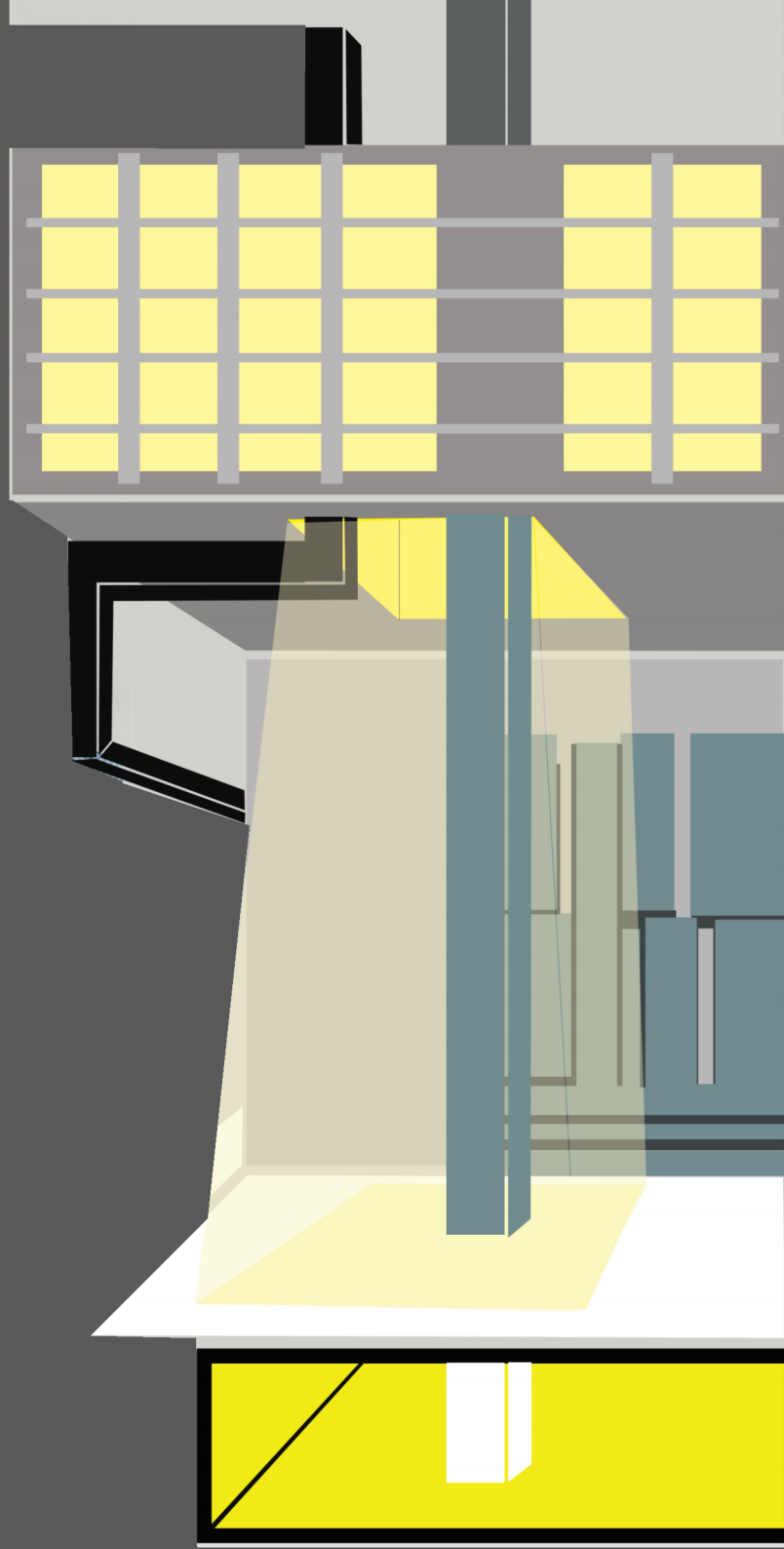
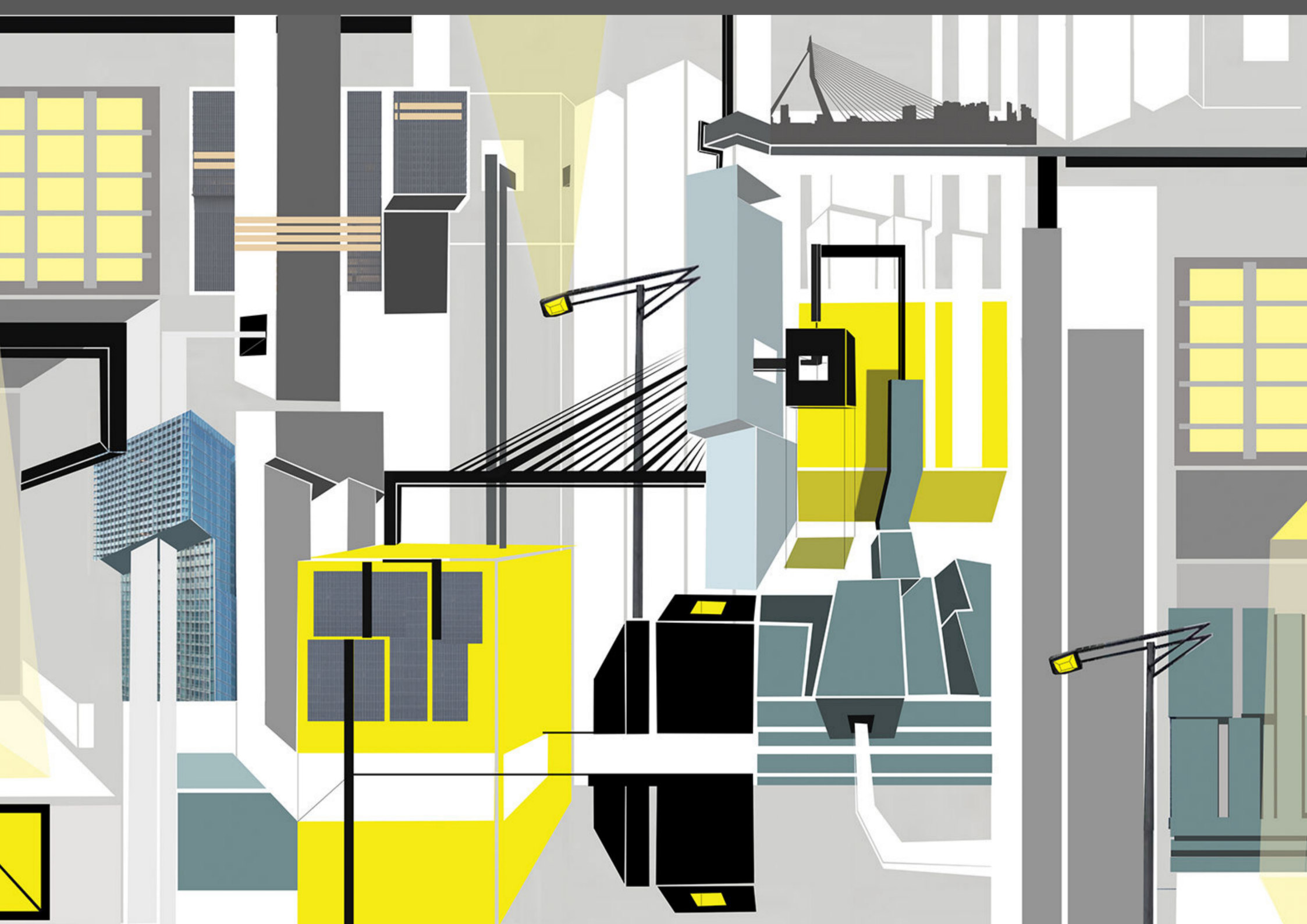
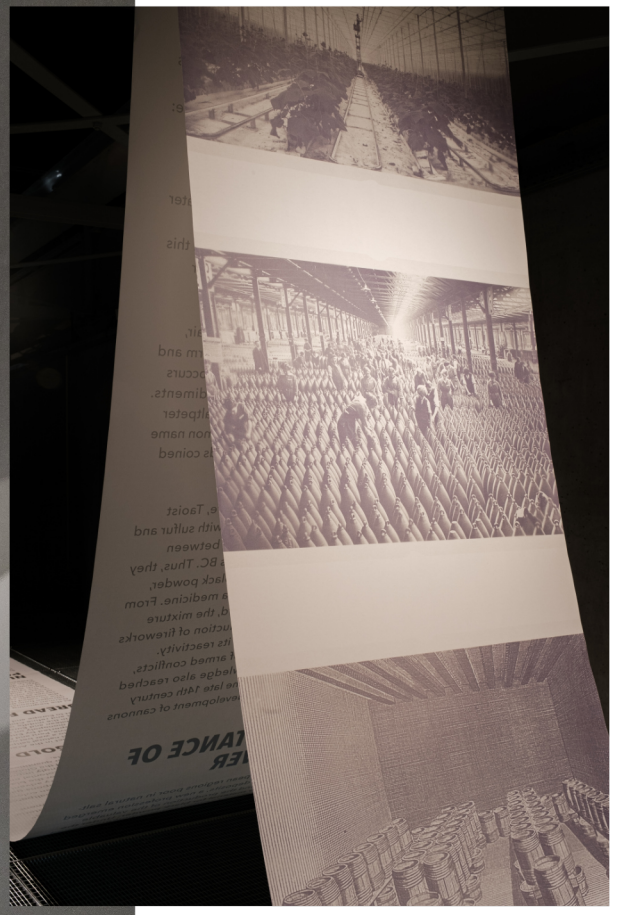




EXHIBITIONS

MAKA
FALLOUT
BACK TO
Installation. Two
10X15 archival
a fragment of a
This project delves
cosmodromes in Kaza
launches clutter the
cosmodromes: it pose
and economic opport
health claims. The So
with an accelerated
and violent transform
residents of Kazakhst



COLONIAL ENDURANCE
DETECTING THE ALGORITHM OF VIOLENCE IN INFRASTRUCTURES

Curator Curator: Curatos TOK/
Anna Bitkina and Maria Veits
Exhibition Designer Arghavan Khaefi
Photographer: Chiara Catalini

Venue: Gallery 3, Nieuwe Instituut,
Rotterdam, The Netherlands
July 27, Oct 9, 2023

"The exhibition explores persistent mechanisms of exploitation, suppression and discrimination deeply rooted within infrastructural and architectural systems — both historical and present.

"The exhibition showcases recurring strategies of occupation and colonisation that are often seamlessly ingrained within construction processes and appear as instruments of suppression of another territory, context, culture, locality, etc."[1]

[1]. https://www.arghavankhaefi.com/_files/ugd/7²e²0²_9f088d7cd8d44¹²c8d60c56ca¹79fc85.pdf

Read more:
https://www.arghavankhaefi.com/colonialendurance

(UN)PRIVATE LIFE: AN ARCHITECTURAL PRIVACY INVESTIGATION

Curator Arghavan Khaefi
Project Manajor: Floor Berkhout
Photographer: Chiara Catalini

Venue: Gallery 3, Nieuwe Instituut, Rotterdam, The Netherlands

How much privacy are we left with? How much are we aware of our lack of privacy? How far architecture is responsible for reviving our privacy?

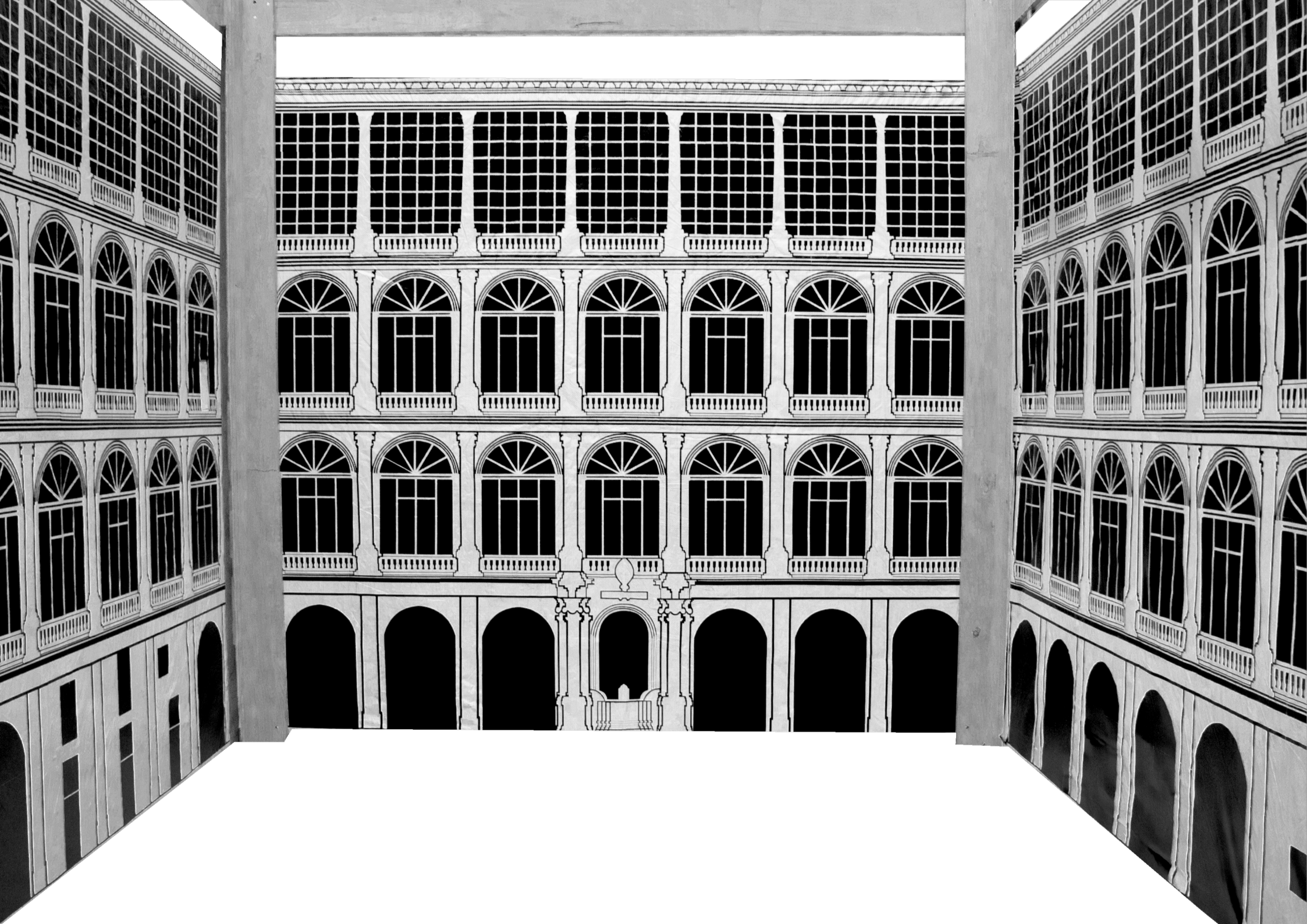
The exhibition (Un)Private Life, based on the Master's thesis Explicating Privacy, takes a critical approach toward the role of architecture in creating privacy.

Through storytelling, illustration, and design, (Un)Private Life aims to expose our lack of privacy.

living in the time of data collection, data analysis, and personalized advertisement, the invasion of privacy happens seamlessly as we live our lives.

We are unconsciously transparent.

Read more:
https://www.arghavankhaefi.com/un-private-life



DEFINING DOGMA:
LE CORBUSIER'S VERS UNE ARCHITECTURE

Master's Project II

Supervisor: Sergio M. Figueiredo

Curators: Sergio M. Figueiredo
Arghavan Khaefi, Lars Breukelaar, Hagar El Frargy,
Ryuki Han, Thomas Hoeven, Sem Joosten,
Boris Koselka, Tom Schoonwater

Venue: Technical University of Eindhoven (TU/e)
June 13 - July 11, 2019

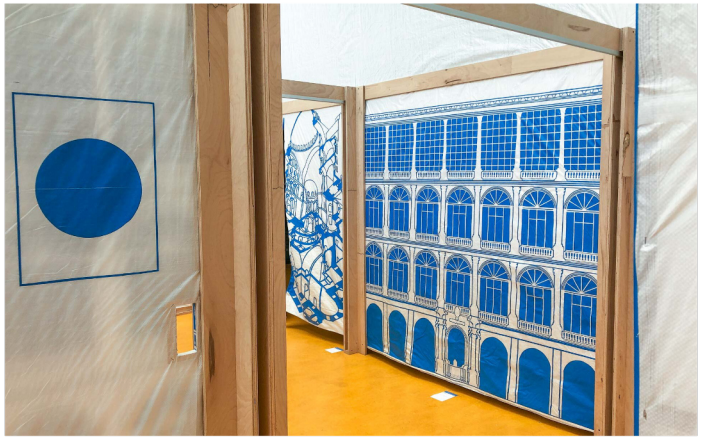
The Exhibition Defining Dogma critically approaches Le Corbusier's influential book Vers Une Architecture.

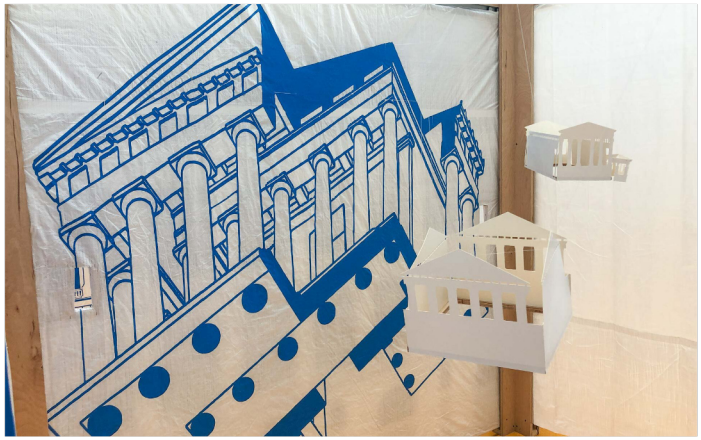
Published in 1923, Vers Une Architecture was one of the most influential books of architectural theory. Aside from critically analyzing the importance of the book and its relevance to the current reality, the exhibition Defining Dogma aims to illustrate the ideas and the lessons included in this book more accessible to all.

The exhibition was produced during the Master Project II course (Architecture or Revolution) at the Eindhoven University of Technology.

The exhibition is also a part of the Curatorial Research Collective (CRC).

Read more:
https://www.arghavankhaefi.com/defining-dogma
https://curatorialresearch.org/dogma





UNIVERSITY PROJECTS

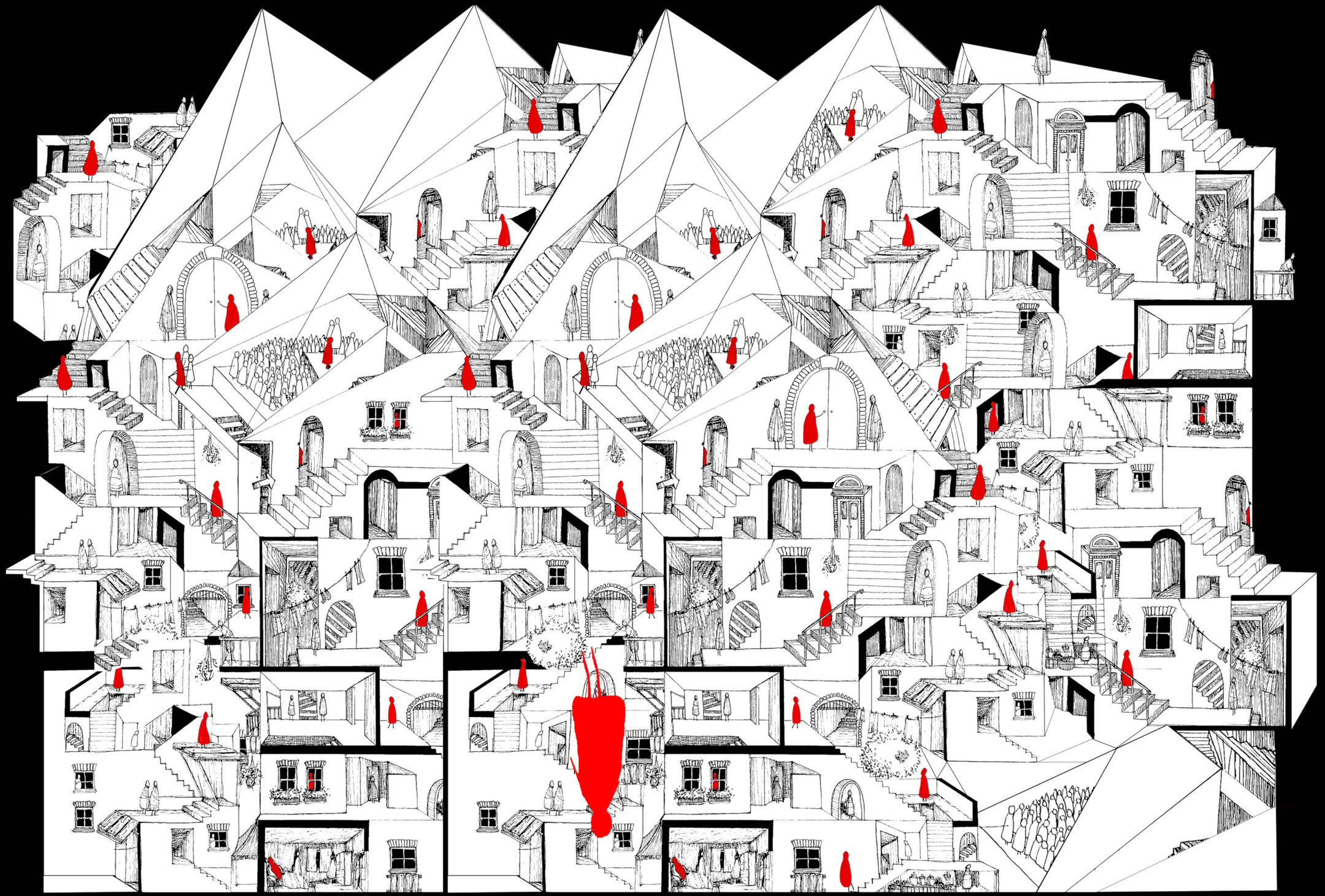


Illustration inspired by novel *The Trial*

EXPLICATING PRIVACY

Master's Thesis

Supervisors: prof. Bernard Colenbrander,
dr. Hüsnü Yegenoglu, ir. Sjef van Hoof
Technical University of Eindhoven (TU/e)
2020-2021

Architecture, with the provision of borders and boundaries, used to serve as the primary player in the establishment of private life. Today, however, due to novel developments in modern technologies, our perception of privacy has faced a change of unprecedented magnitude while its invasion takes place, mainly, on a virtual scale.

The project Explicating Privacy, therefore, takes a critical approach toward the role of architecture and its compatibility in creating privacy for our time. Accordingly, the issue of privacy is discussed in three sections:

First, a theoretical framework regarding the concept of privacy is established. This chapter begins by an analysis of the evolution of privacy with a focus in the architectural domain and is completed by an in-depth study of privacy in four works of literature. Accordingly, each book is analyzed, compared and finally translated into spatial and architectural drawings to indicate the consequences of the lack of privacy.

After formulating an understanding of privacy, a categorical approach is followed that results in an Encyclopedia of Privacy. This chapter acknowledges different modes of privacy by representing different elements that could construct a private state for human beings, either physically, virtually, or fictionally.

Overviewing the previous sections, the inability of architecture in resurrecting the lost privacy of our time to its full essence is palpable. However, architecture is more than its built reality. Therefore, two design proposals are offered as a final critical exercise to tackle the notion of privacy.

The first design, The Frankenstein's House, creates a superstructure of privacy, through storytelling, illustrations, and instrumentalizing the Encyclopedia of Privacy by translating it into its spatial manifestation.

The second design, The Liquid House, with a reference to Zygmunt Bauman's notion of liquidity, addresses the liquid nature of privacy, ever-changing and evolving. Accordingly, a new mechanism is designed for the program of the private house that strives to remain relevant in response to privacy in times to come.

While architecture may succeed in creating privacy in the physical realm albeit failing on a virtual scale, it could use its theoretical power to open up debates to address the topic of privacy. Architecture, therefore, can bring forth the privacy issues from a passive state into our awareness, demonstrate its value, and prevent its decay. This research, thus, attempts to contribute to such a process of explication.

Read More:
https://www.arghavankhaefi.com/expicating-privacy

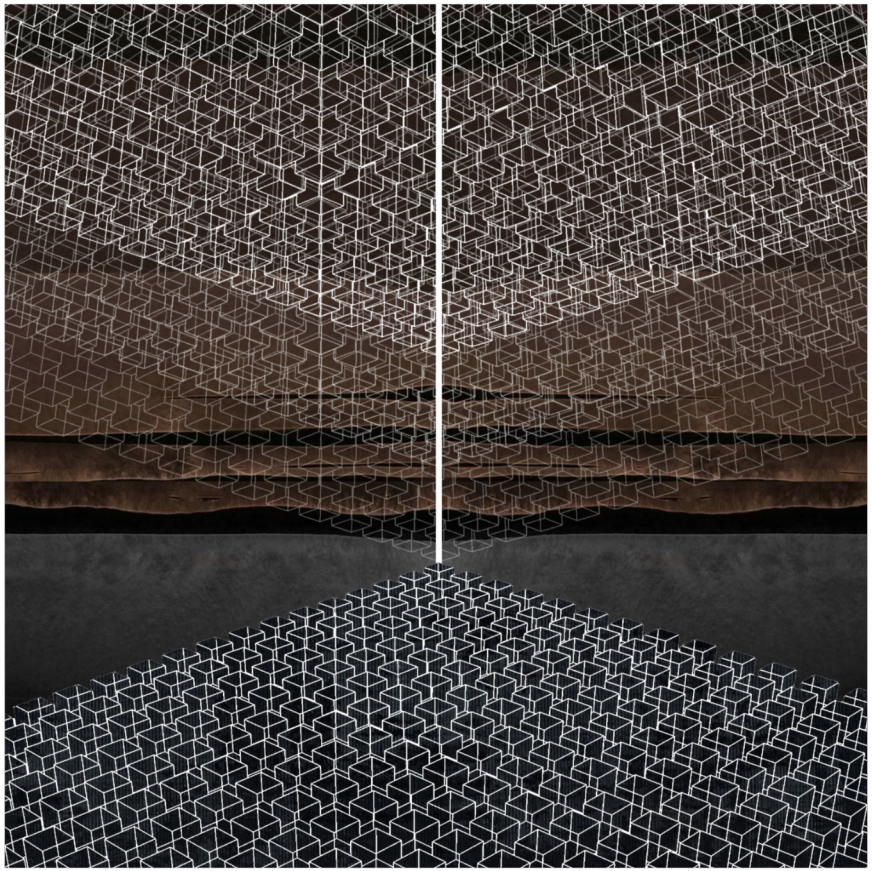


Illustration inspired by novel *Mortelle*

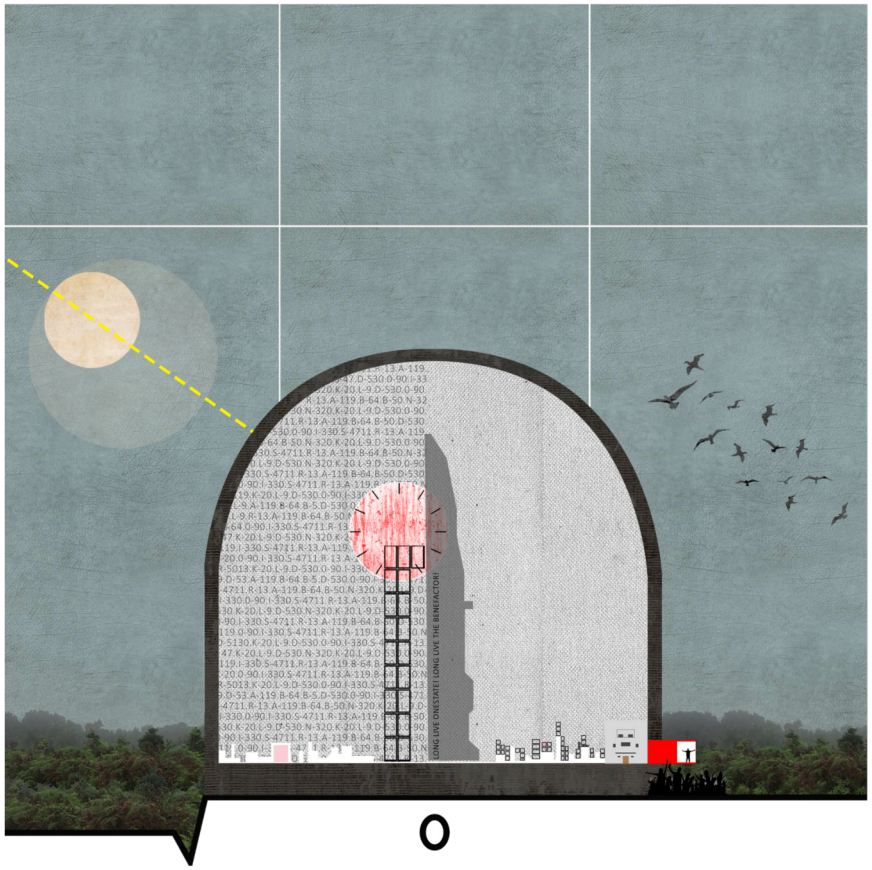


Illustration inspired by novel *We*

We by Yevgeny Zamyatin, Mortelle by Christopher Frank, Nineteen Eighty-Four by George Orwell, and The Trial by Franz Kafka were the four novels implemented in the research.

To compare the four novels, a new label was introduced to better explain the state of transparency and privacy: **conscious transparency versus unconscious transparency.** By conscious transparency, it is meant when an individual is aware of the transparent nature of their surroundings and therefore they are aware of their lack of privacy. Conversely, in unconscious transparency, an individual fails to recognize their level of transparency, consequently, will not comprehend that their privacy has been compromised.

Comparing the notion of transparency under the spectrum of consciousness, We, Mortelle, and Nineteen Eighty-Four contribute to conscious transparency, while The Trial represents an unconscious transparency.

This impalpable evaporation of privacy depicted in The Trial is oddly familiar to us, living in the time of data collection, data analysis, and personalized advertisement. Unconscious transparency leads to an invasion of privacy that happens seamlessly as we live our lives.

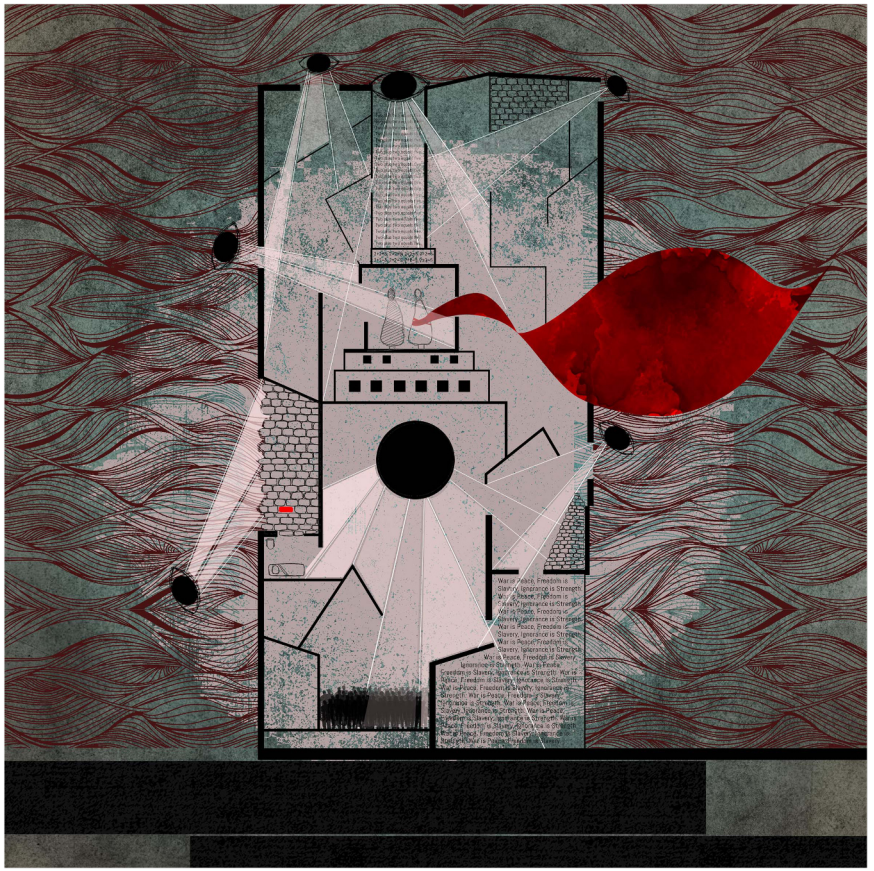
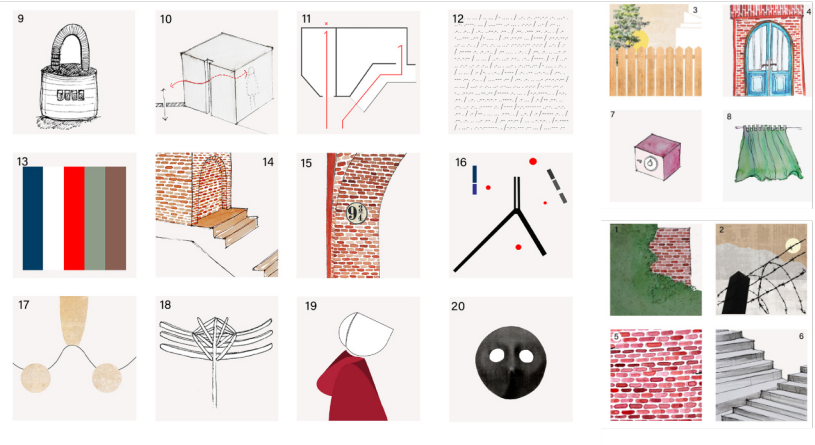


Illustration inspired by novel *1984*

From the Privacy Category, **Frankenstein's House** is assembled. It exhibits all the items that either create privacy as the result of physically existing or by representing different levels of meaning that could bring awareness at the moment of encounter.

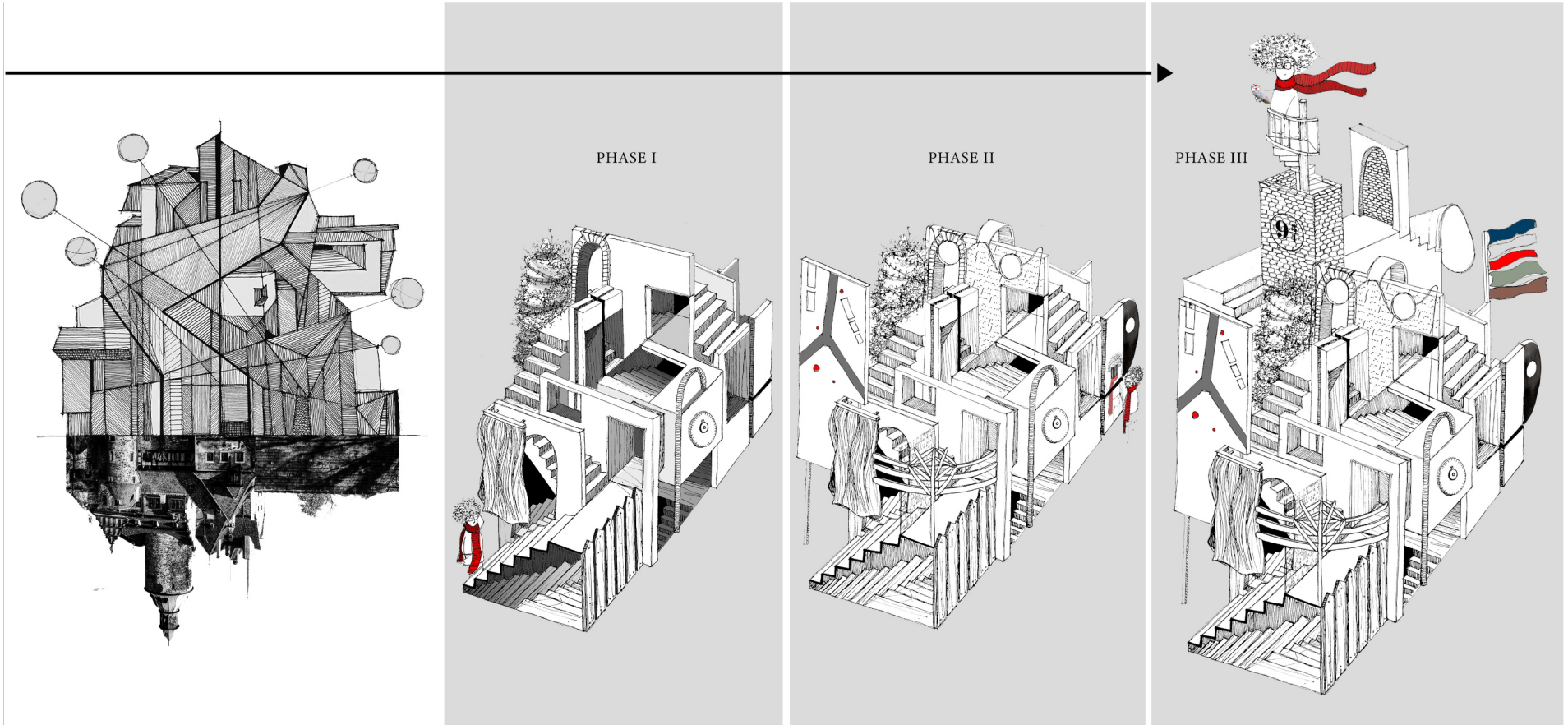
It creates a superstructure of privacy, through storytelling, illustrations, and instrumentalizing the Encyclopedia of Privacy.



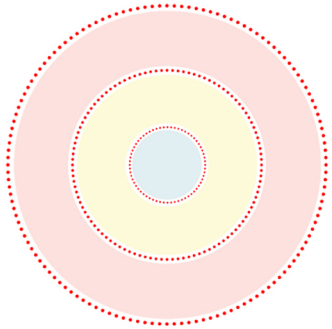
With a reference to Zygmunt Bauman's notion of "liquidity", **The Liquid House** addresses the liquid nature of privacy, ever-changing and evolving.

With the help of movable walls, movable floors, and transparent and solid walls, the Liquid House could offer privacy and publication at any time.

Living in such a house is the embodiment of ways new technologies can evaporate privacy, even with the hand of our family members.



THE MECHANISM



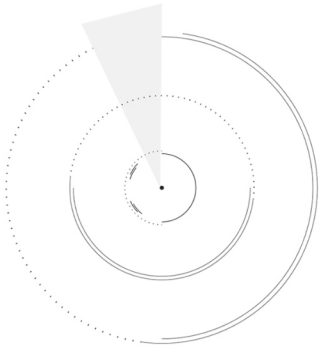
ZONING

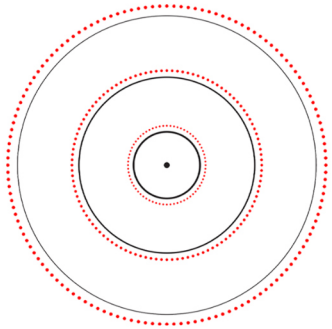
The Liquid House is based on a traditional three-level privacy zone: Private, Semi-private, and Public. However, due to its adjustablity, each zone has the potential to become public and private.

MOVING WALLS

The walls of the Liquid House move to change the level of openness, transparency and therefore, privacy.

50% Transparency
50% Opacity

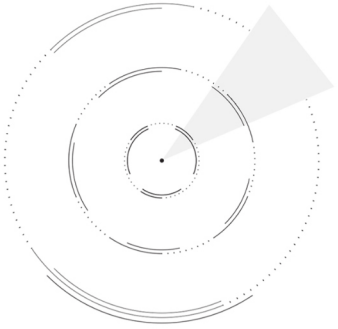


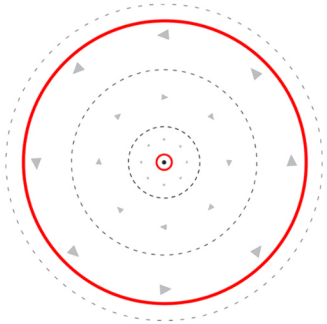


MATERIAL

The Liquid House uses a dual layer for its walls, solid wood, and transparent glass, each contributing to changing the state of privacy of the inhabitant.

40% Transparency
60% Opacity

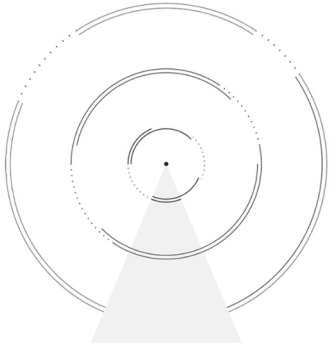


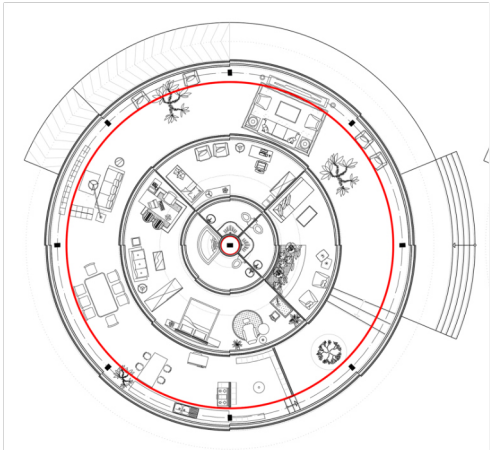


MOVING FLOOR

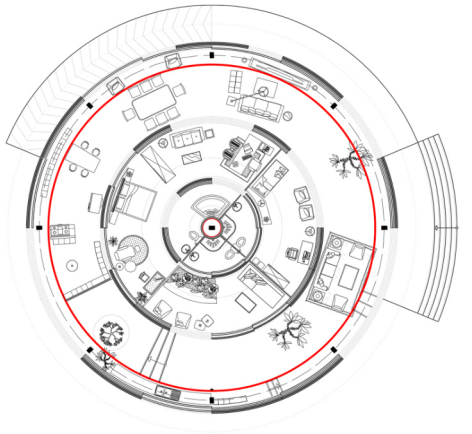
Aside from the moving walls, the Liquid House uses moving floors as wells. To for the sake of making the structural scheme more plausible two areas where the columns are located are fixed.

40% Transparency
60% Opacity

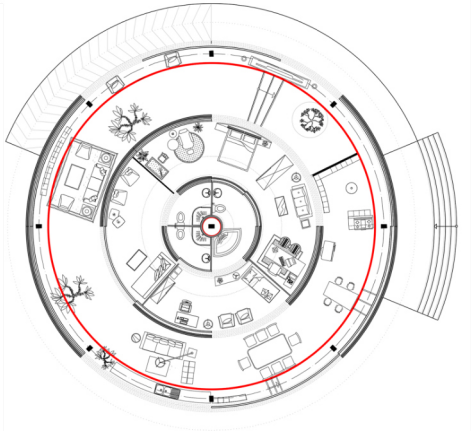




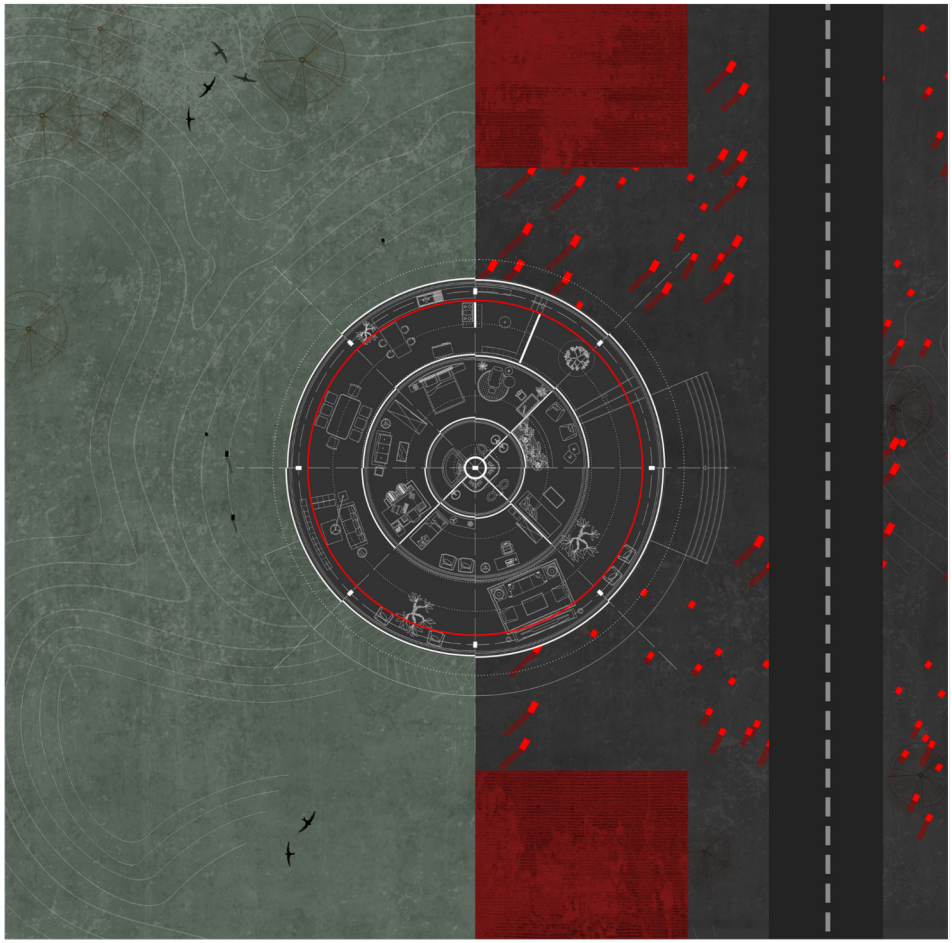
Plan of the Liquid House
0% Transparency



Plan of the Liquid House
30% Transparency



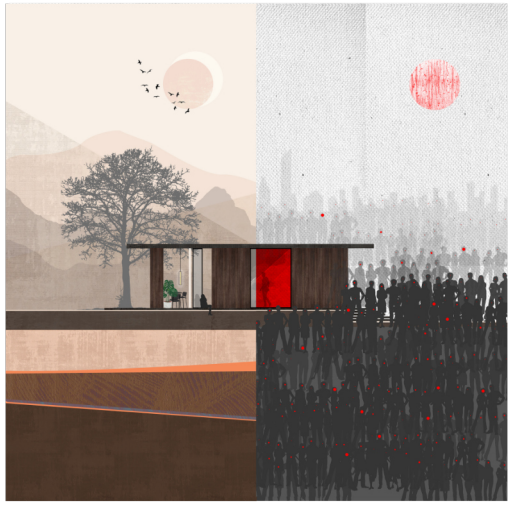
Plan of the Liquid House
50% Transparency

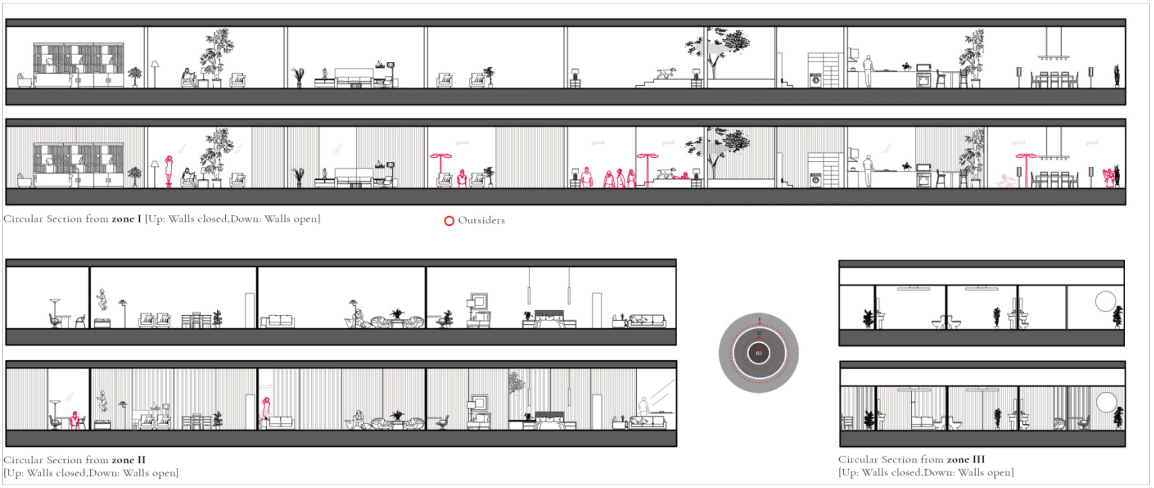


To test the concept of the Liquid House, there is a need to place it in an actual context to see how it would react to its surroundings and to demonstrate the consequences of living with such a mode of liquid privacy.

To test out this theory, two locations are selected. One in the middle of greenery and the other in an urban context. How would the inhabitant of the Liquid House feel while the walls are open and the most private zone of their life is exposed? How this action will be experienced in the different locations? What will be the quality of life for the inhabitant in different locations?

When every individual needs to cope with a liquid society that is inserting new meanings and new identities, why a private house cannot be used as a coping mechanism? A house that is so flexible - in privacy terms- that is prepared to conform to the latest changes in understanding privacy. A house that possesses certain adaptability to cope with the ever-changing nature of privacy while allowing its inhabitant to hide or exhibit themselves based on their needs, mood, and understanding.

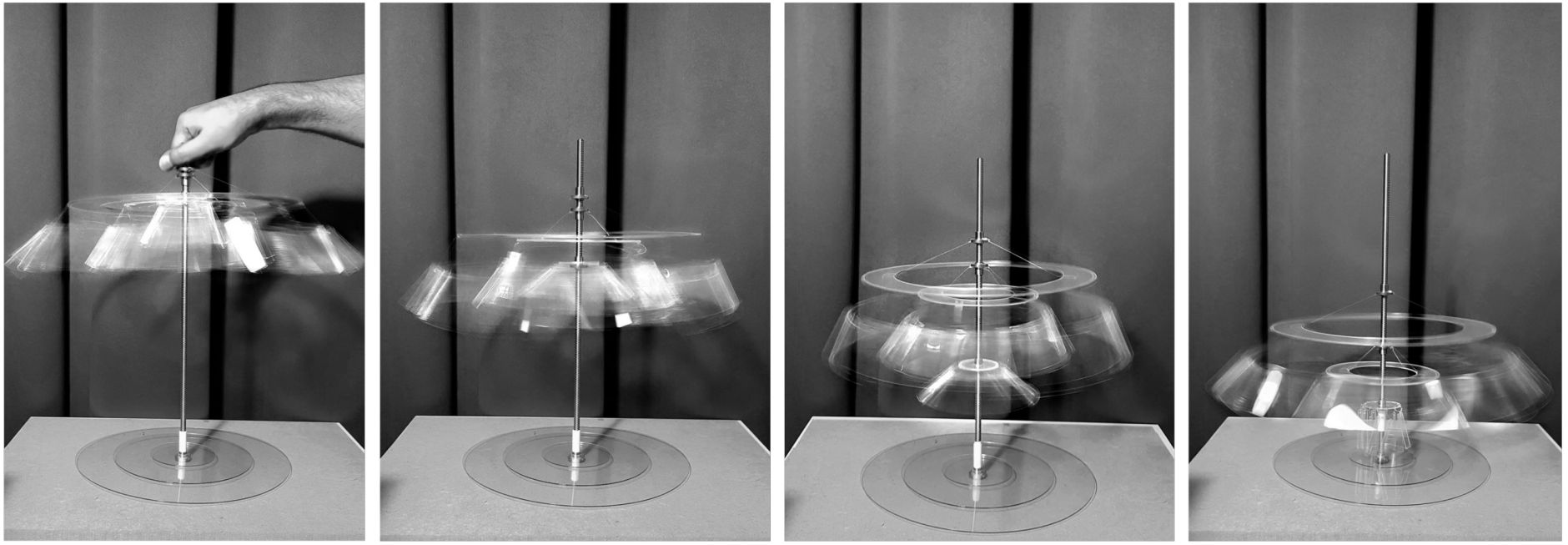


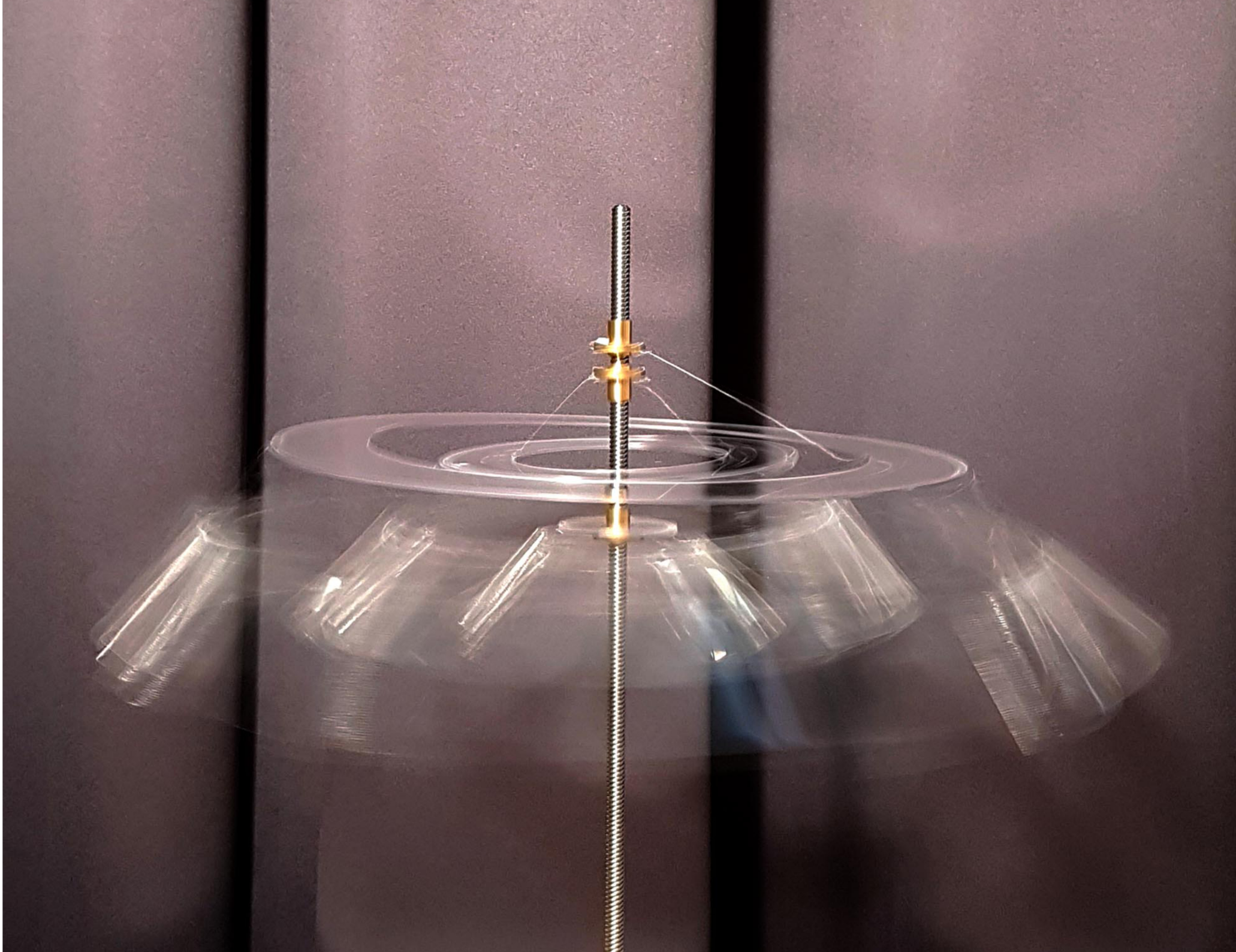


Diameter section of the Liquid House

THE WHEELS OF PRIVACY

The Wheels of Privacy is a model that represents the mechanism of the Liquid House. Composed of three separate plates, referring to the three inner circular privacy zones, the model aims at illustrating how the movements of the walls create a transparent effect resulting in a change in the mode of privacy.





MEMORY WALK

Master's Project I

Supervisor: dr. Hüsnü Yegenoglu
Technical University of Eindhoven (TU/e), Sep - Jan, 2019

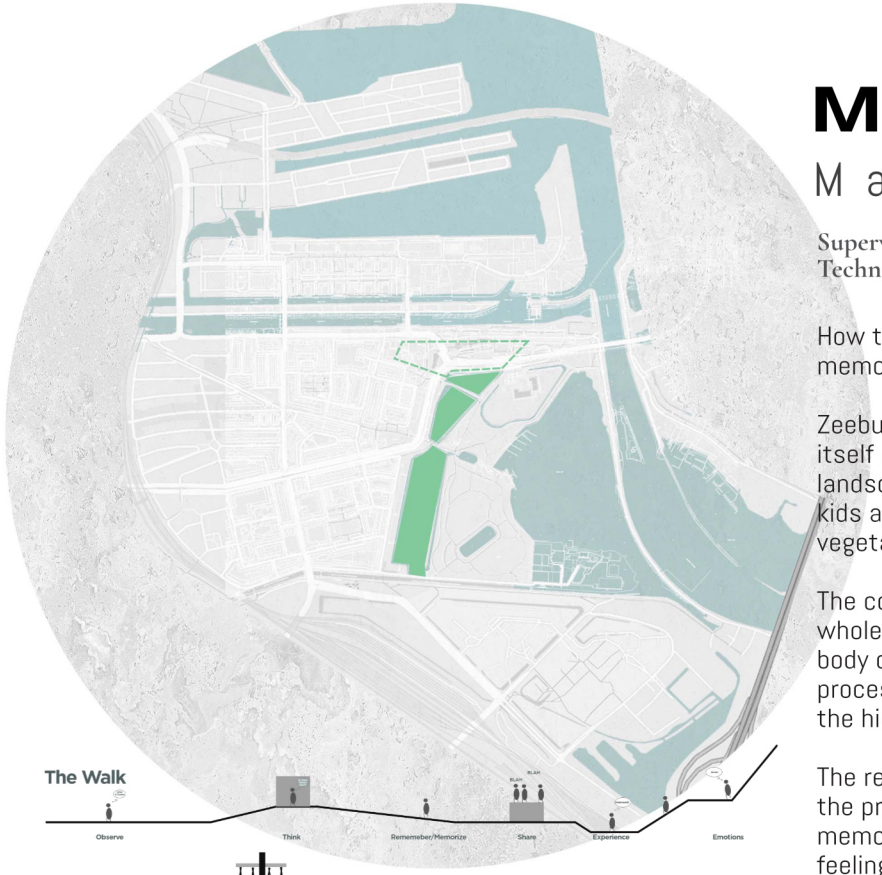
How to remember forgotten places? How a collective memory can be brought back to life?

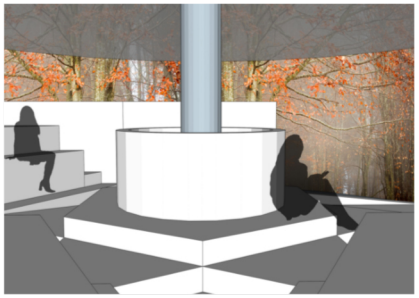
Zeeburg Jewish Cemetery located in Amsterdam, holds in itself different layers of history. From being the funerary landscape for the Jewish community to the playground for kids at the time of war to an ecological area with wild vegetation and rare species of animals.

The concept behind the design process is three-fold: 1. The whole design is elevated in order not to disturb the original body of the cemetery. 2. Dealing with the remembering process of what is forgotten about Zeeburg. 3. Revealing the hidden layers of the history of Zeeburg.

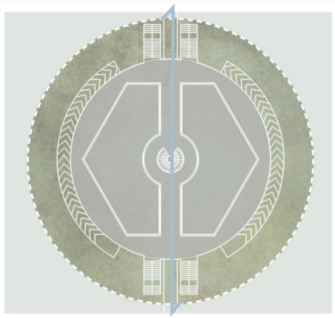
The remembering process is aimed to be resolved through the process of walking. There is a connection between memory and walking, memory and place, and memory and feelings. Each design stage aims to give people the opportunity to observe, remember, and memorize. 5 Function Points are designed to represent the multi-layered history of the Zeeburg Cemetery.

Read more: https://www.arghavankhaefi.com/memory-walk

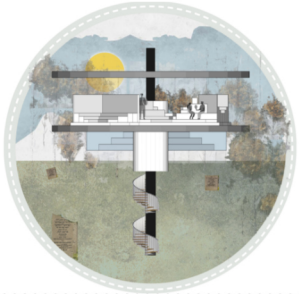




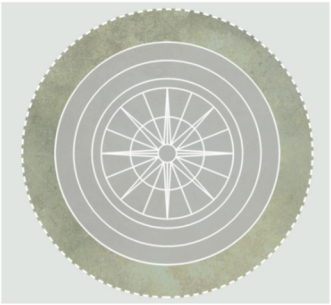
The Musuem

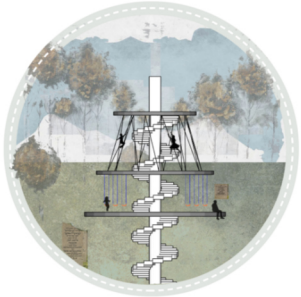


The Community Point

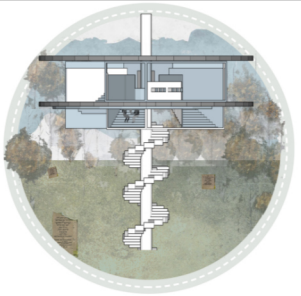


The Playground

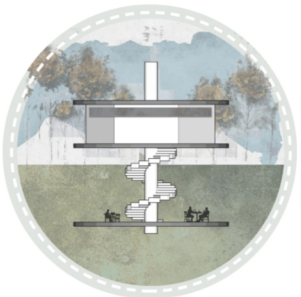




The Head Space



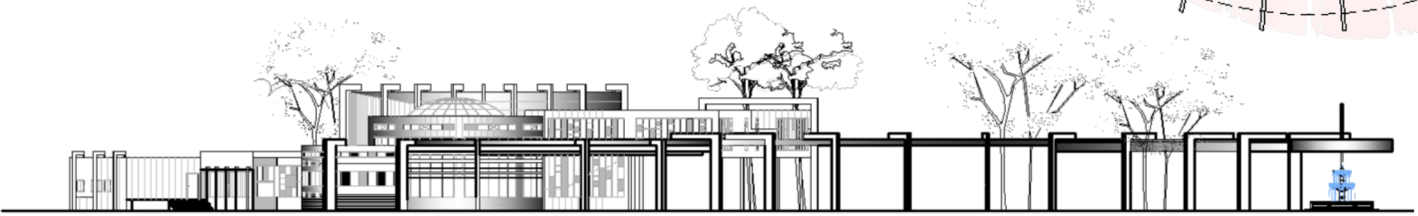
The Lecture Point



VARESH CHILD CENTER

Bachelor's Thesis

Supervisor: Prof. Taher Vahidi
Guilan University - Spring 2014

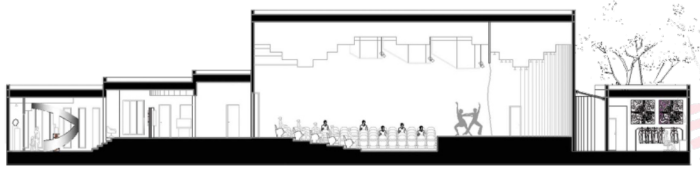


North Elevation

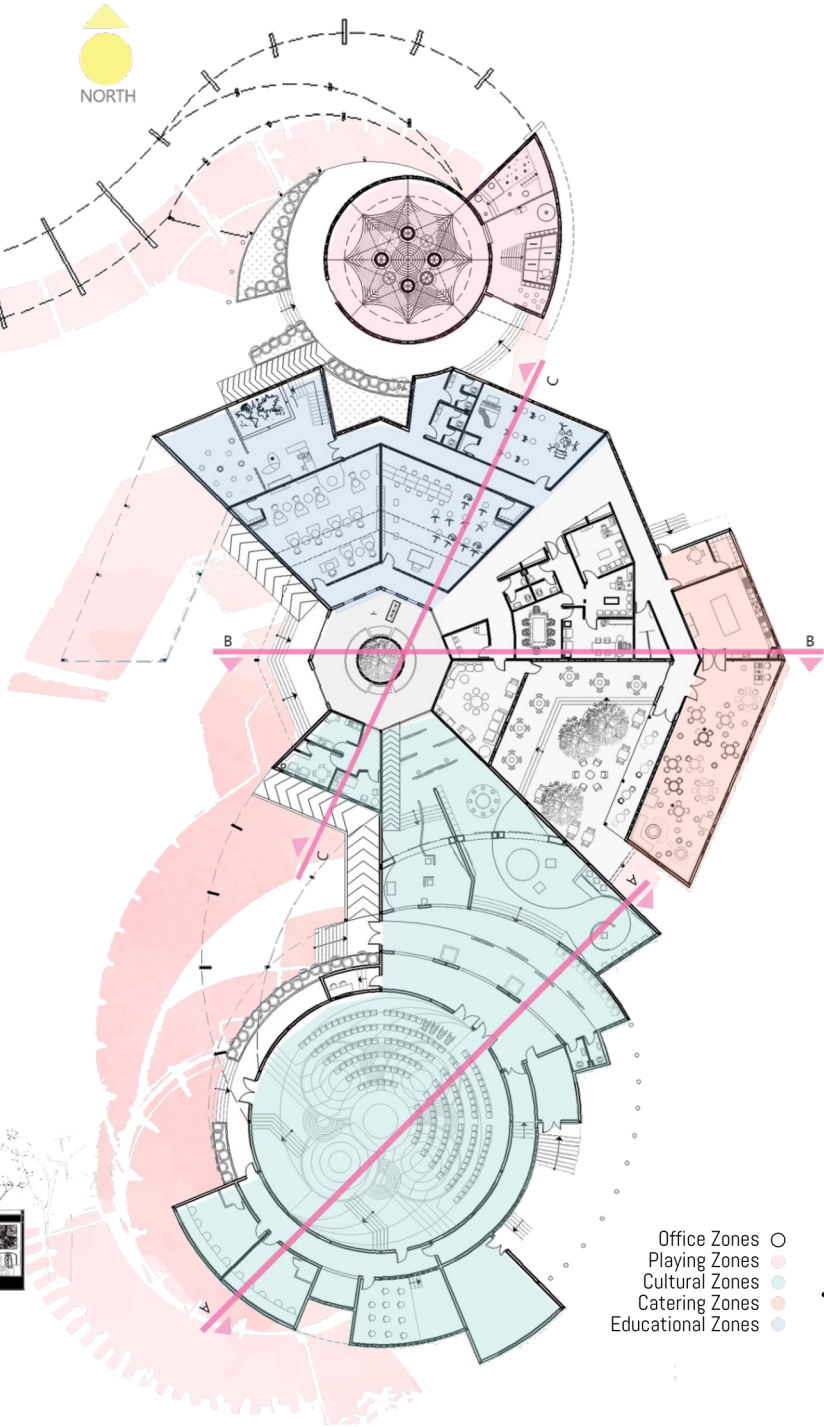
The aim of this project was to create a safe space for children to engage in meaningful activities and to improve their creativity in innovative ways. The strategy behind the design was to create a playful and maze-like environment with colorful hues.

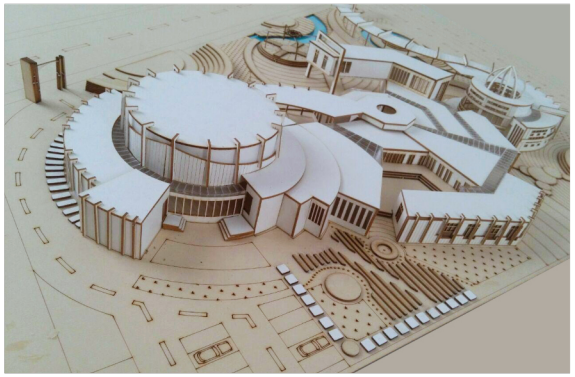
When asked to choose between buildings with simple geometrical shapes and more complex, maze-like ones, 167 children out of 175 showed a preference for the latter. Their responses mostly indicated that these shapes remind them of playgrounds, theme parks, puzzles, and lollipops. Consequently, the aim was for the building itself to be a part of the entertainment.

Read more: https://www.arghavankhaefi.com/baran



Section A.A



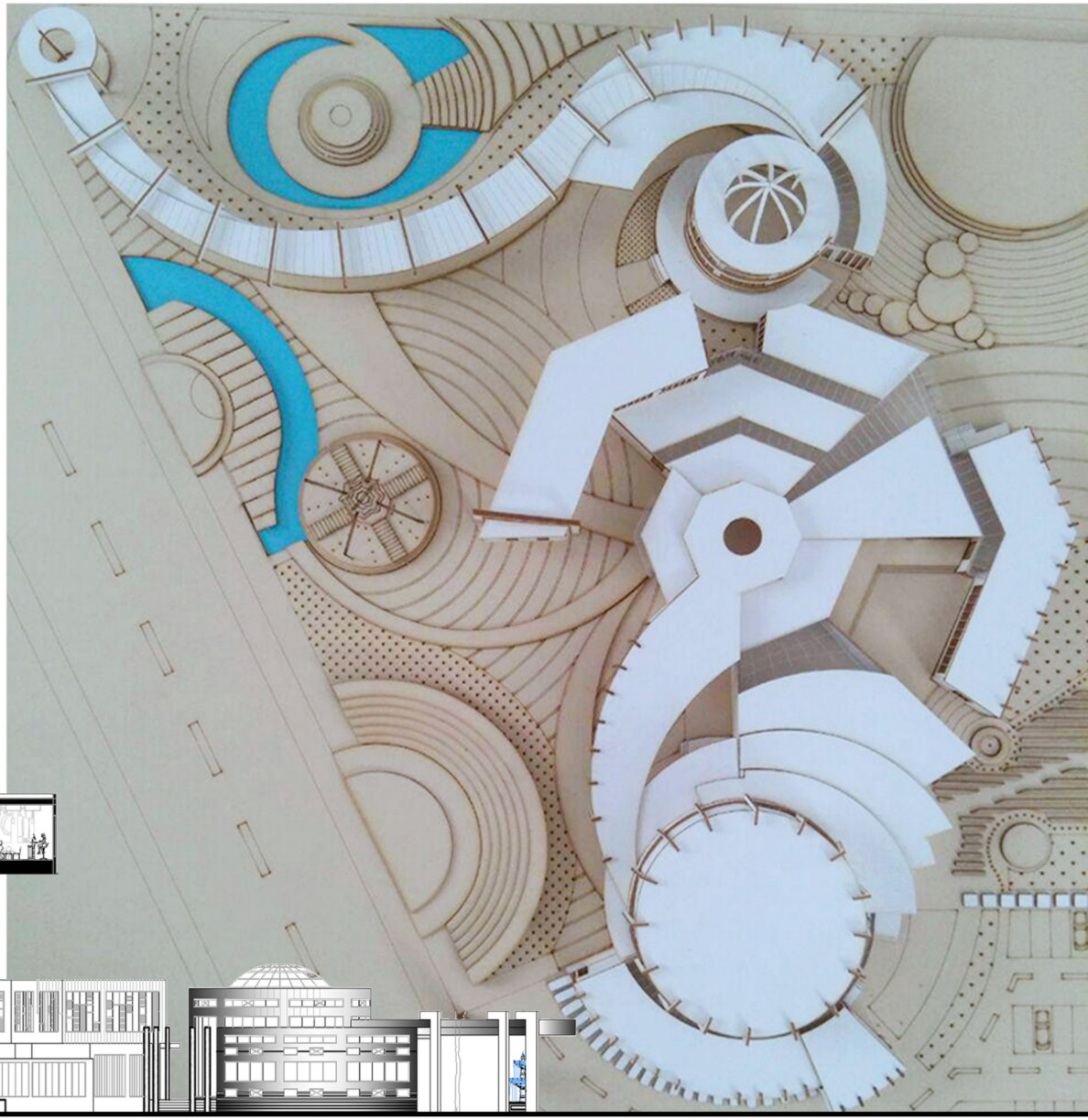


"Varesh" in Gilaki Dialect, a dialect spoken in Rasht, means "rain" and the city of Rasht, in which this child center is presumably located, is known as the city of rains.

Section B.B

Section C.C

East Elevation



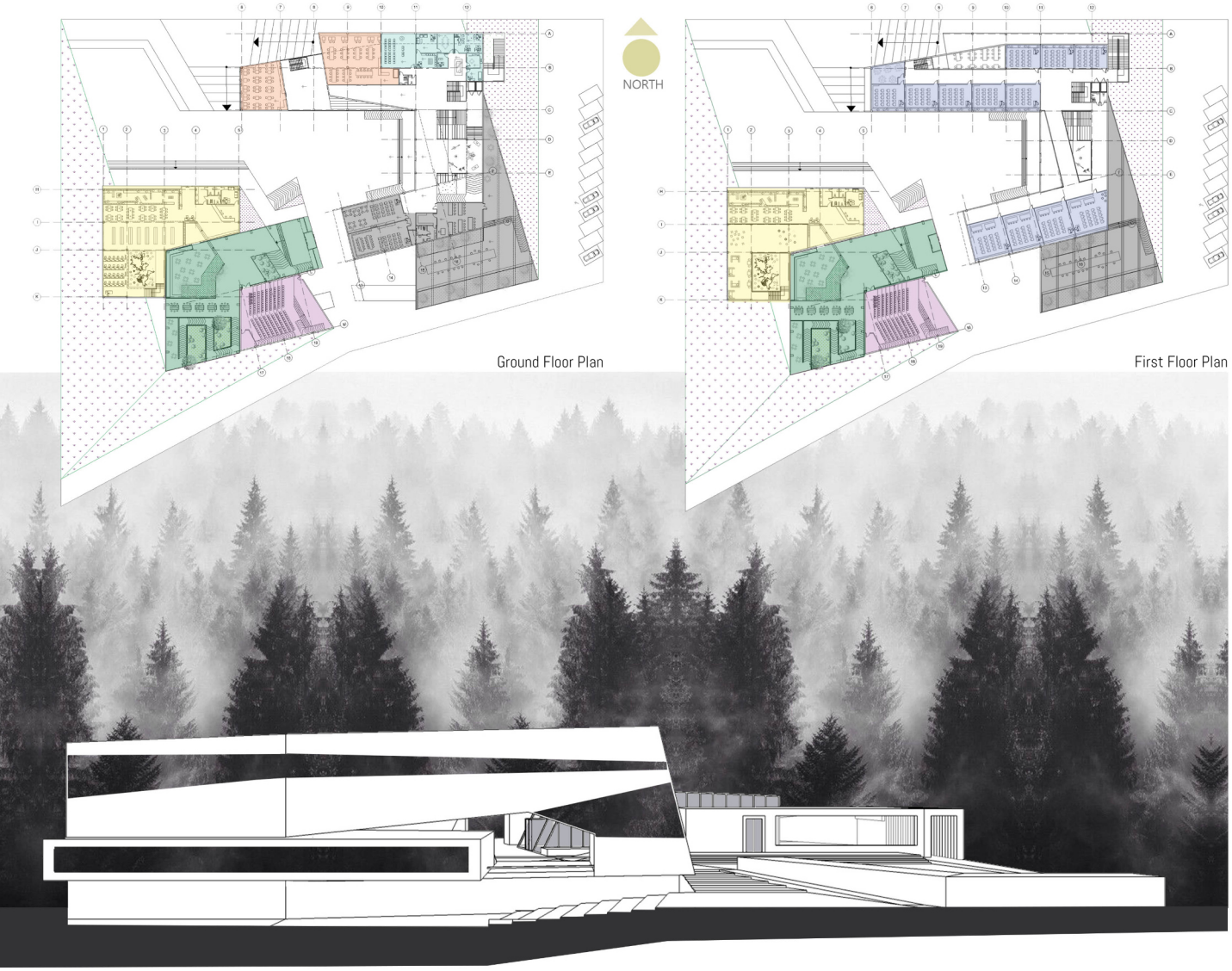
ELEMENTARY SCHOOL

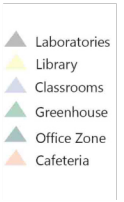
Master's Design I

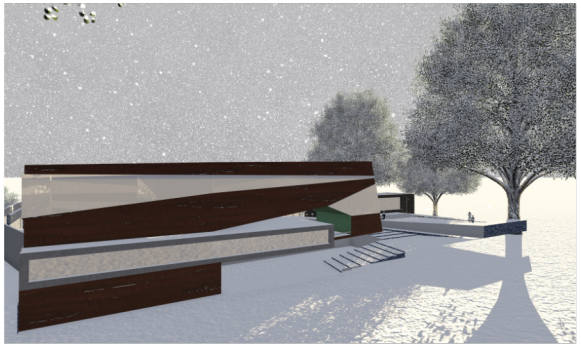
Supervisor: dr. Kiamarz Javanmardi
Ahrar University - Fall - 2017

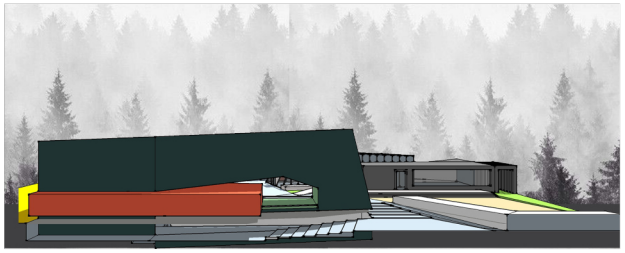
The objective of this project was to design the elementary school that we wished to study in. For this purpose, I aimed to design spaces that are as much about education, such as libraries and study halls, as are about communication.

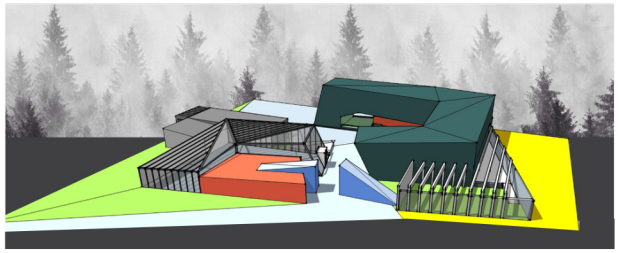
By utilizing the sharp edges of the site and borrowing inspiration from local architecture, the result was a building that while running along the site, offers a separation from the outside neighborhood, allowing for a visual link to the greenery with the help of voids, atriums, and horizontal windows.

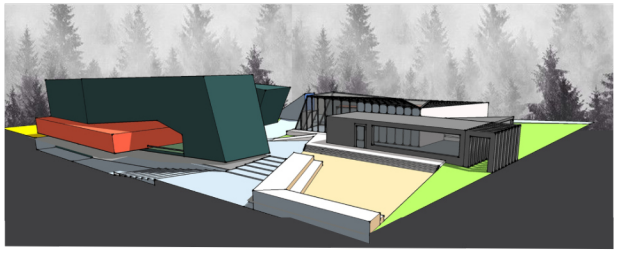












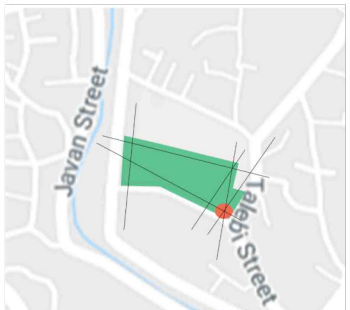
B
A
A
B
Section A:A
Section B:B

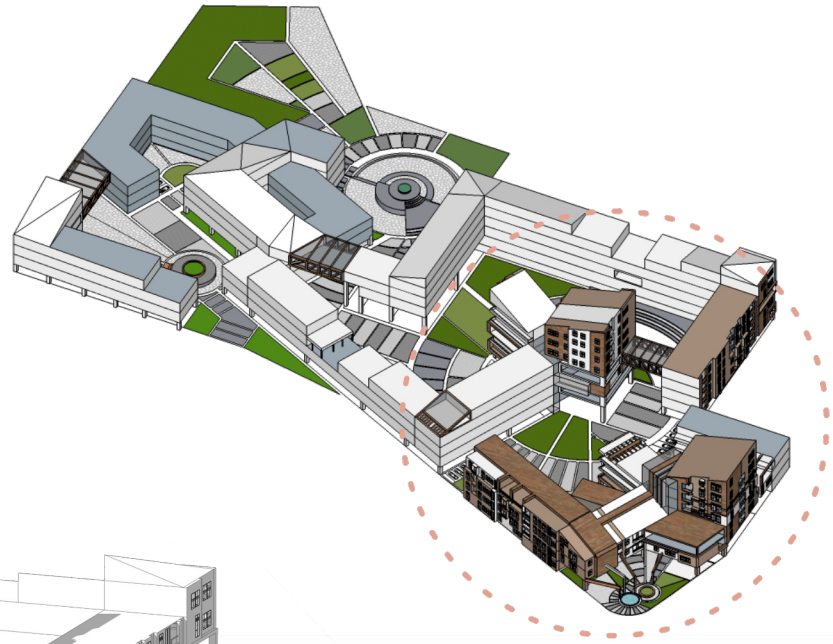
RESIDENTIAL COMPLEX

Bachelor's Design V

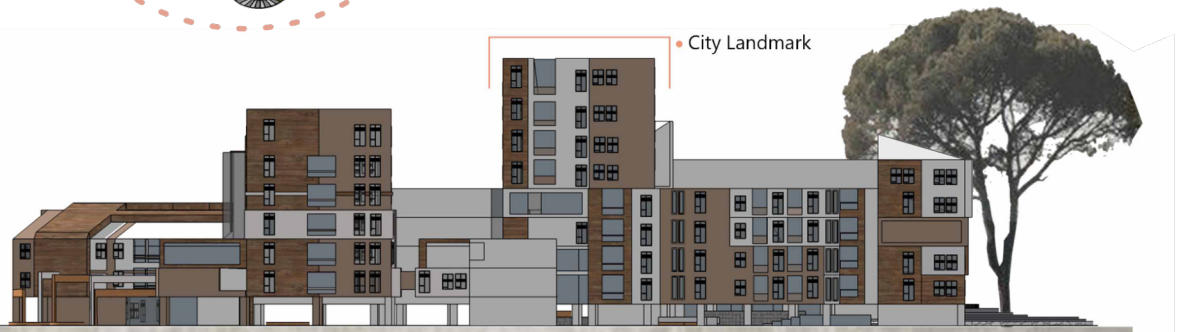
Supervisor: Dr. Faroughi
Guilan University - Fall - 2014

In an area of 1400 m2, the objective was to design a residential complex in a densely populated,, mixed-used neighborhood. By retreating from the busy street and opening the site with a public space, there is a chance to engage the complex with the city, while not compromising the privacy of each unit. Within various paces of the site, more private courtyard were while still being accessible to the public.





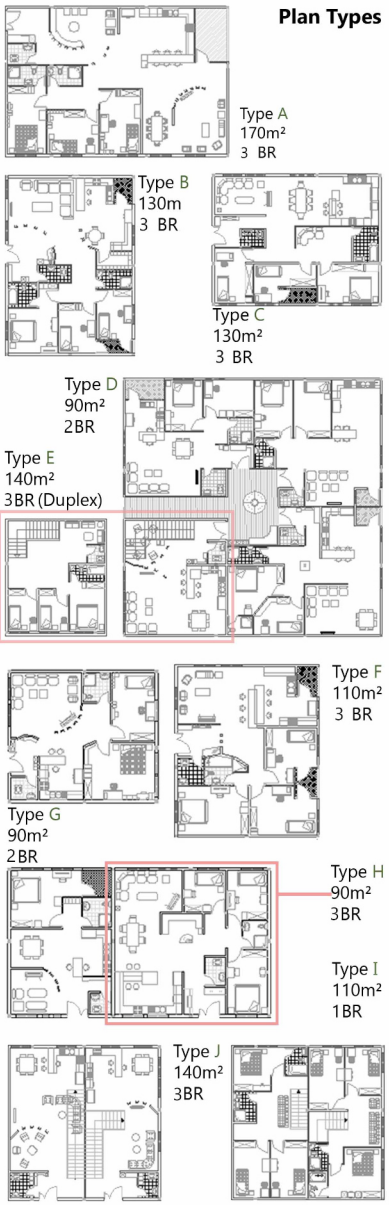
East Elevation

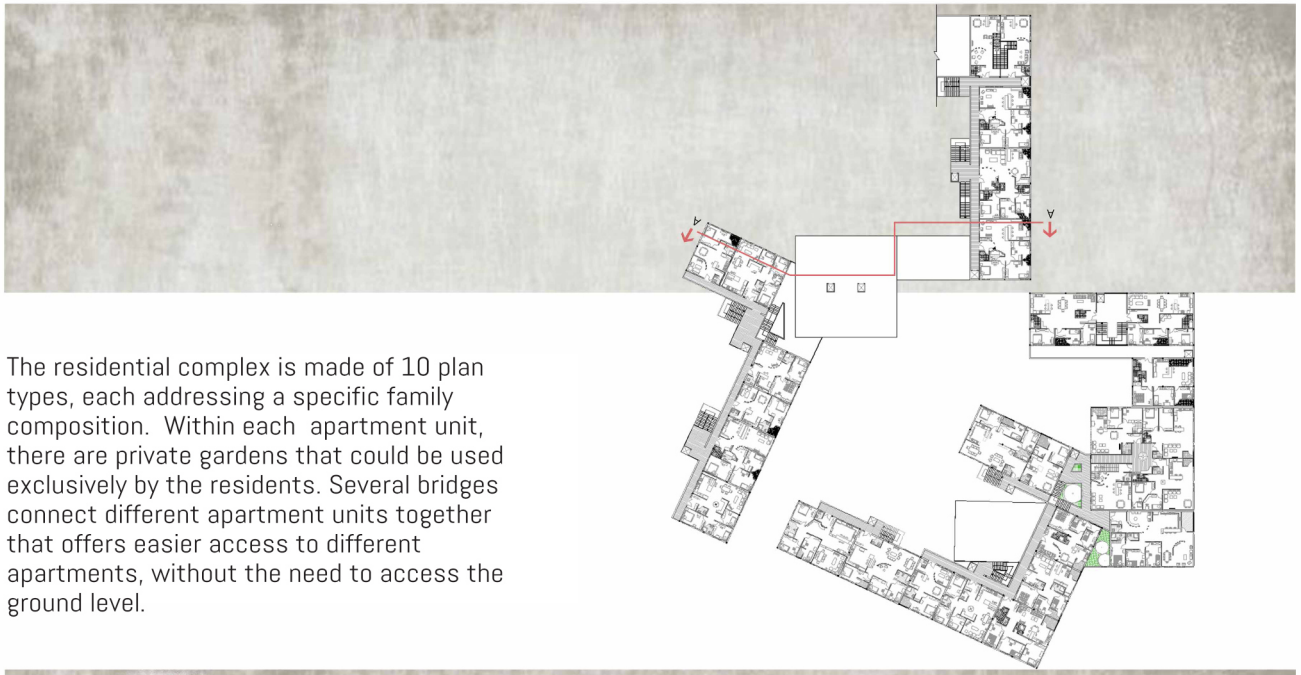


South Elevation

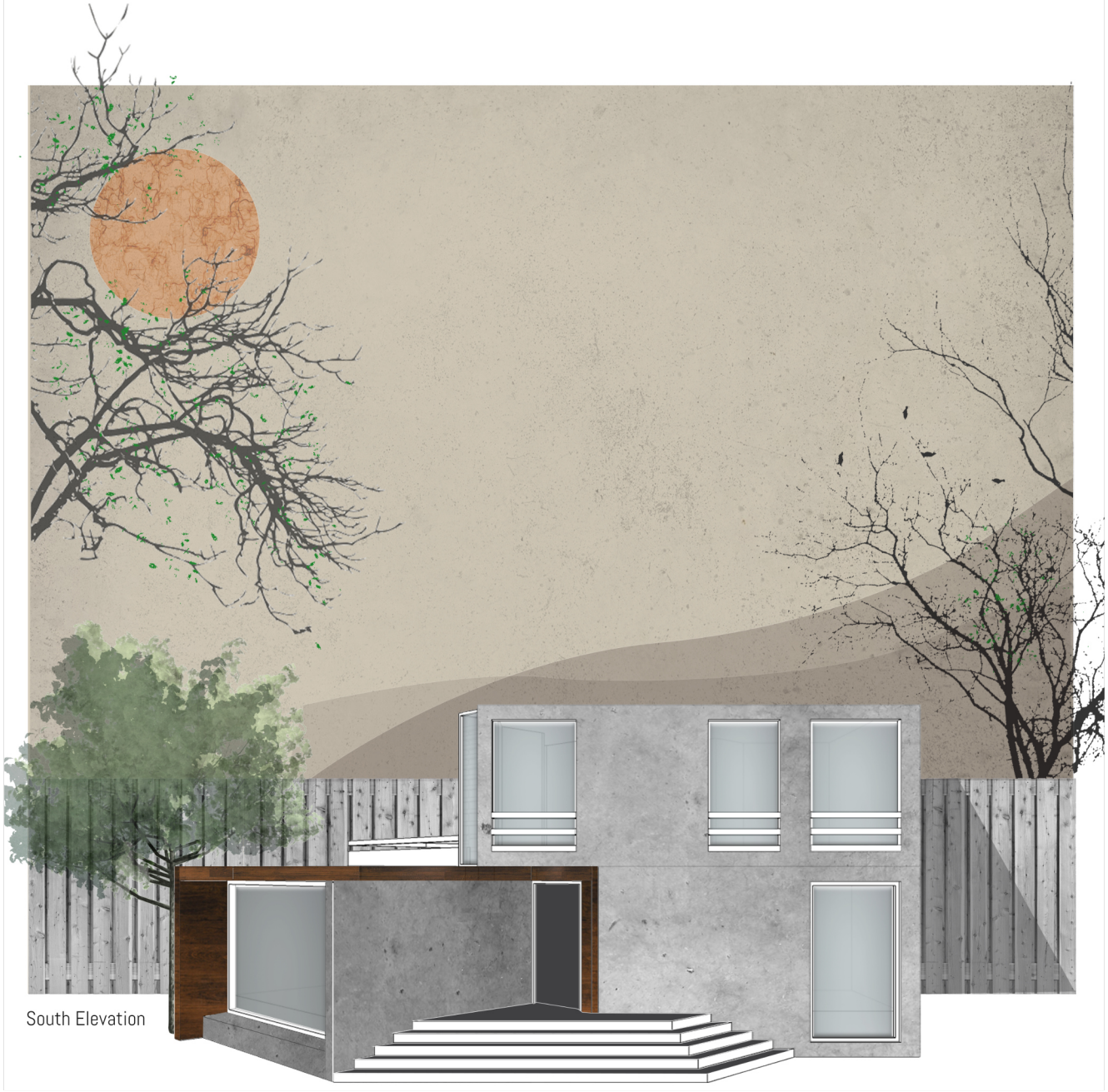
North Elevation

Plan Types





The residential complex is made of 10 plan types, each addressing a specific family composition. Within each apartment unit, there are private gardens that could be used exclusively by the residents. Several bridges connect different apartment units together that offers easier access to different apartments, without the need to access the ground level.



South Elevation

RESIDENTIAL VILLA

Bachelor's Design II

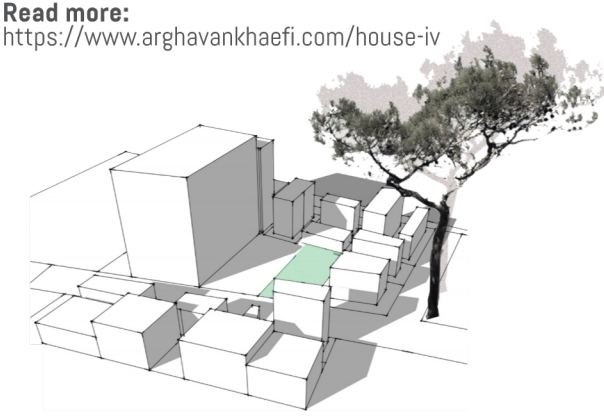
Supervisor: Prof. Taher Vahidi
Guilan University - Fall - 2012

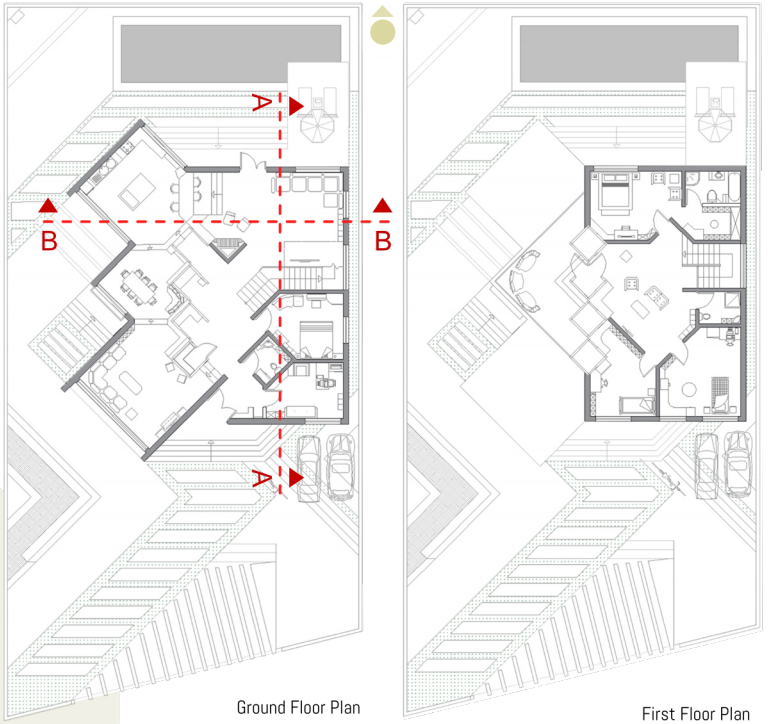
A house for four.
The preferable site extension In Iran is for it to be extended from East to West in order to maximize the north/south light.

To tackle the problem of proper lighting, a 45-degree rotation is used in half the volumes to allow for the sun to enter the interior from several locations. Three atriums are also incorporated to allow for light to enter the central zones of the house.

The materials used are concrete and locally harvested wood. Rasht is located in the northern regions of Iran and is among the few locations that allow for forestation. Historically, Rasht's houses were made entirely of wood. The use of concrete is also suitable for the humid and moderate temperatures of Rasht.

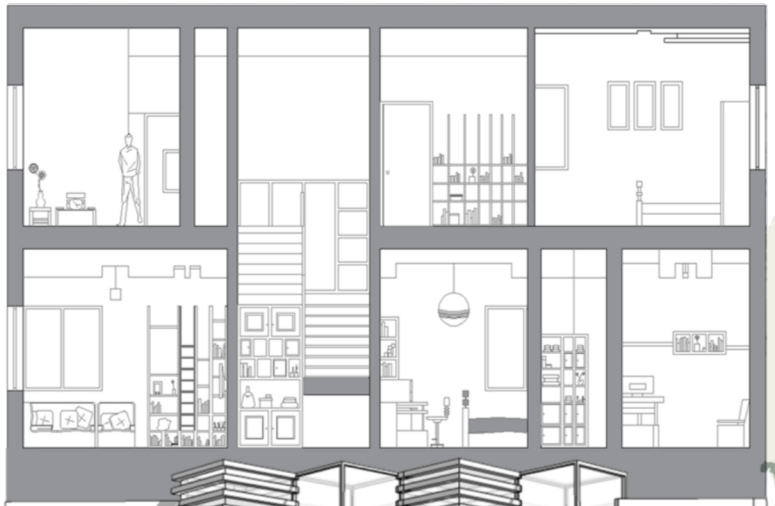
Read more:
https://www.arghavankhaefi.com/house-iv





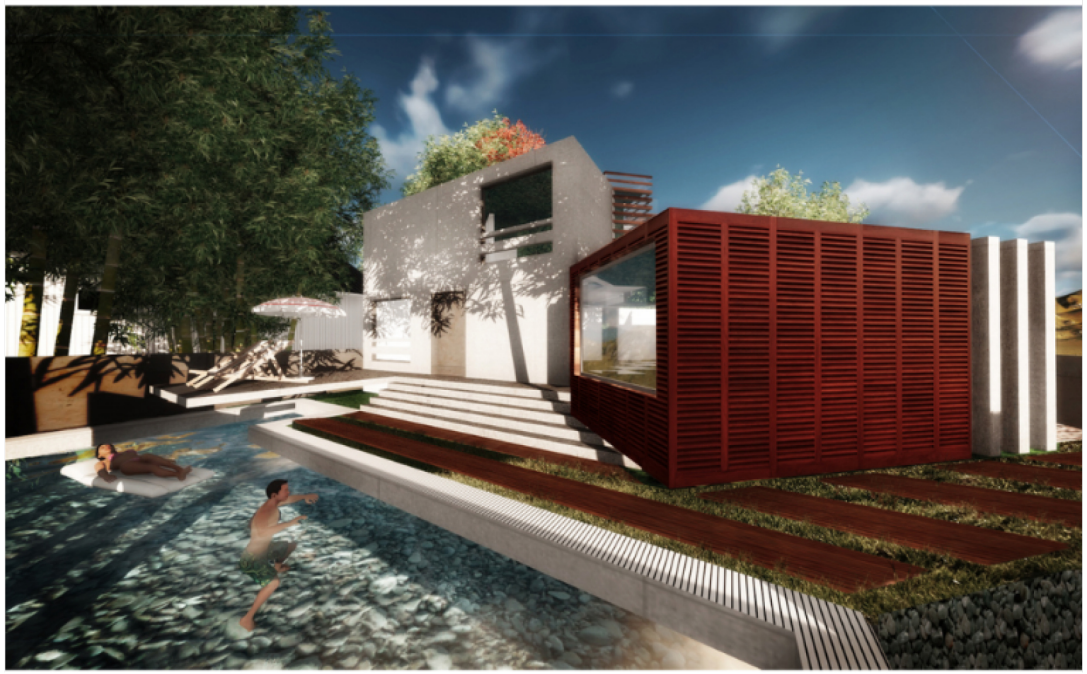
Ground Floor Plan

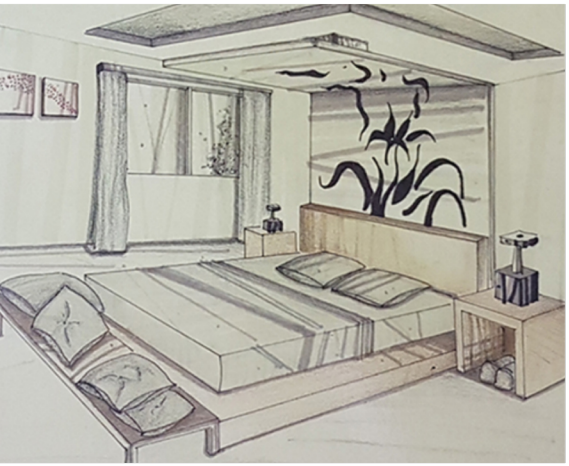
First Floor Plan

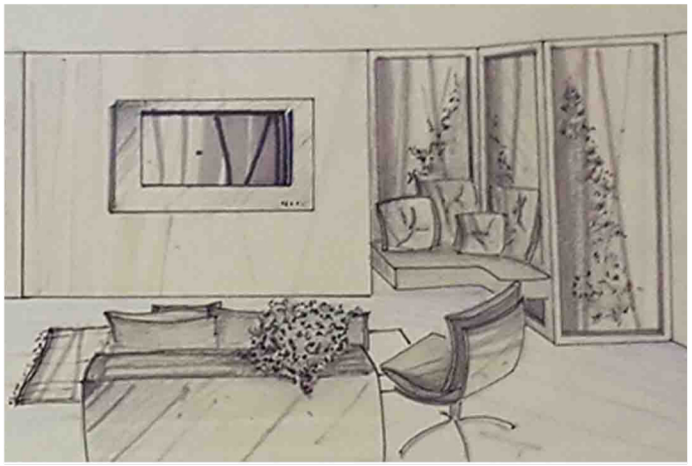


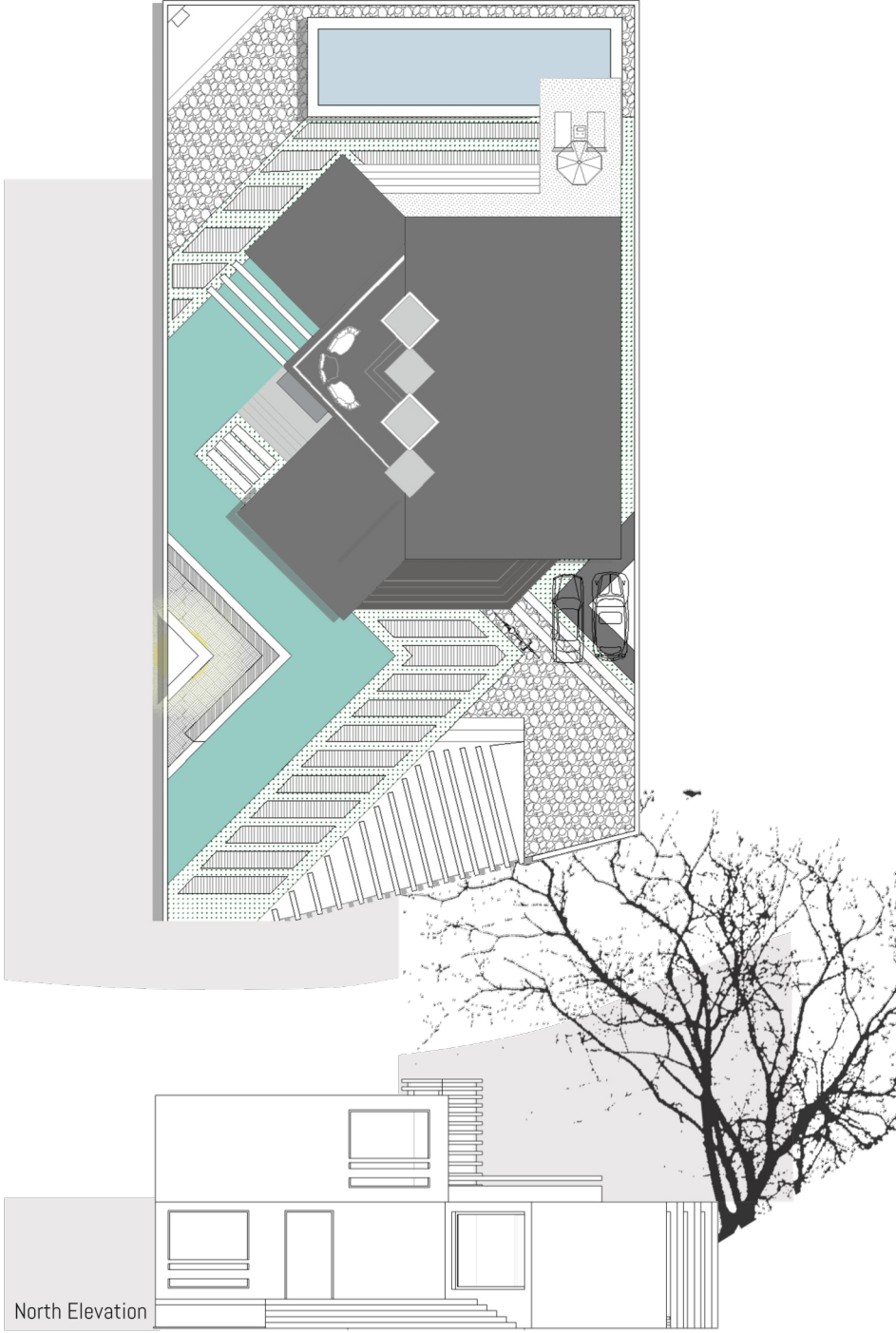
Section A.A

Section B.B

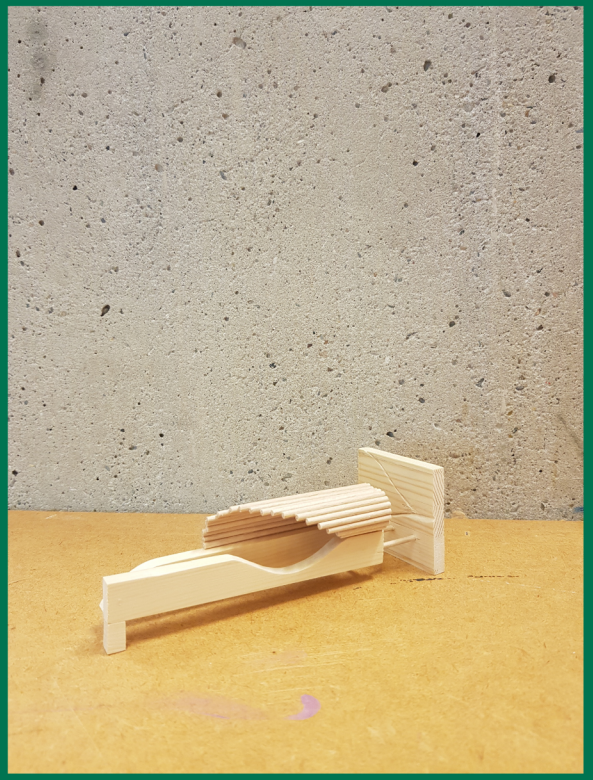


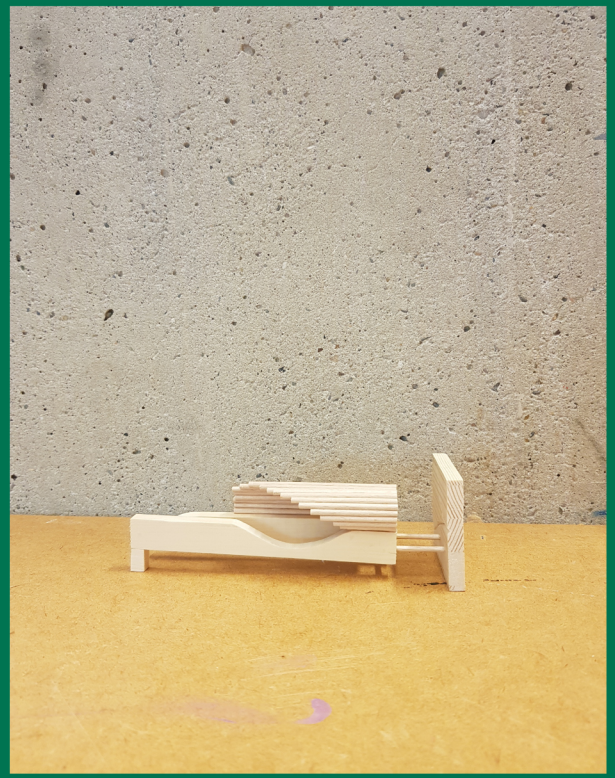


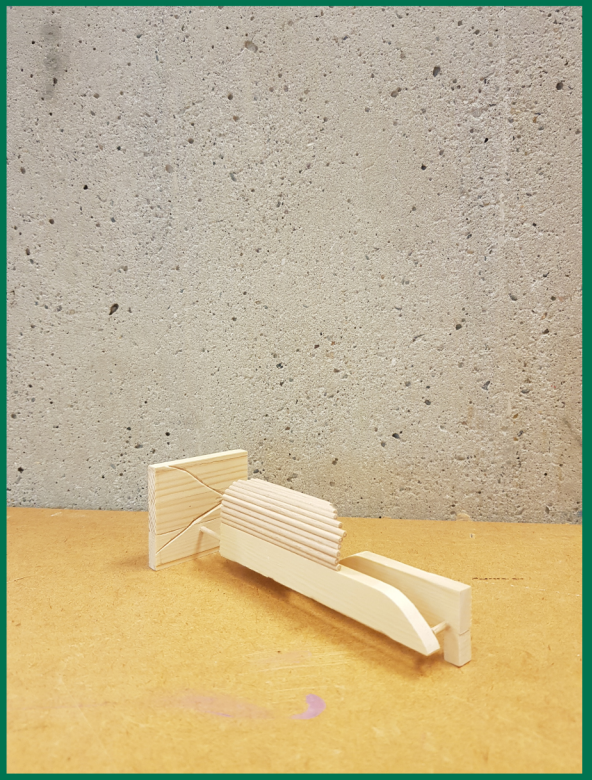



North Elevation

MORE







GIVER

Materials produced during the course, Art and Architecture, in the Master's program of

Technical University of Eindhoven (TU/e)

Supervisors:
ir. Renato Kindt
ir. Ralph Brodruck

2018 - Q3

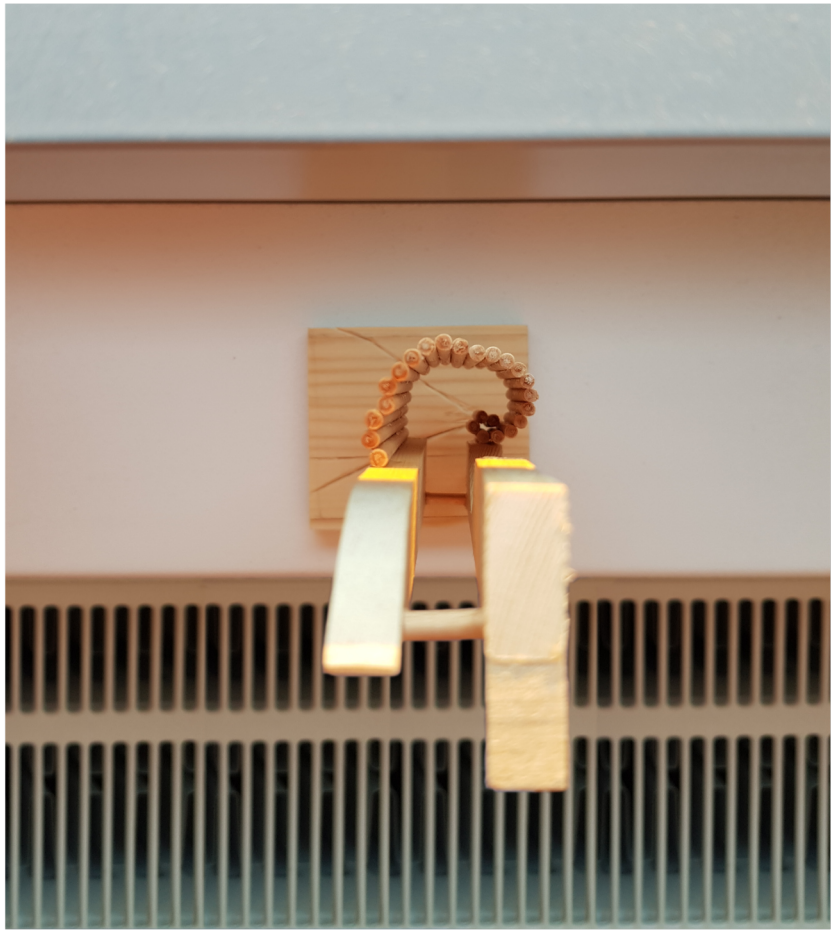
Based on the painting Una Lettera d'amore by painter GUIDO STRAZZA, a series of artefacts were made.

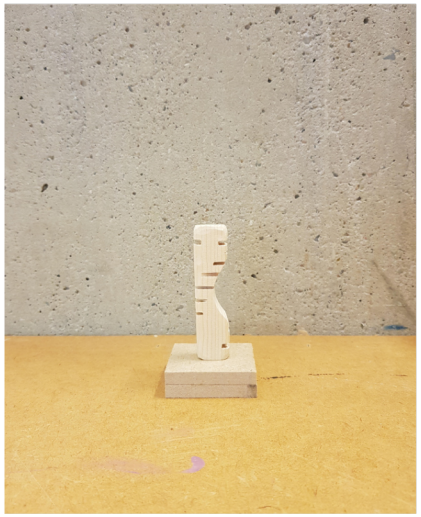
What does the painting depict? A landscape with a hidden background? Or perhaps, a body. Not hills and slopes, but curves and crevices.

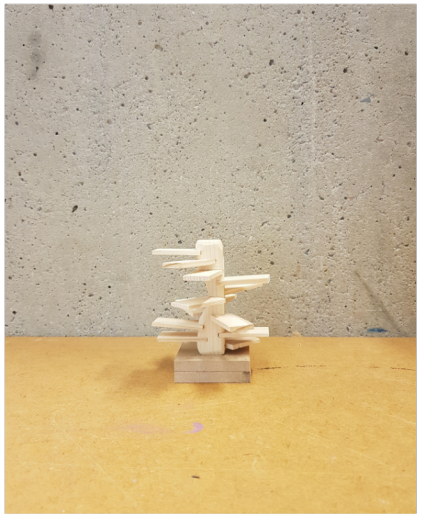
"Una ettera d'amore; A love letter".

All models are different expressions of Strazza's painting. The carvings in the painting are reproduced in the plate of model 1, the curves on the corners of the painting are reproduced in models 2 and 3, and a similar shade of blue is used in the textile of model 4.

Read more:
https://www.arghavankhaefi.com/giver







LAVITATOR

Materials produced during the course, Architectural Expression, in the Master's program. This is the result of group work:

Arghavan Khaefi
Anouk Raaimakers
Yixuan Zhang

Technical University of Eindhoven (TU/e)

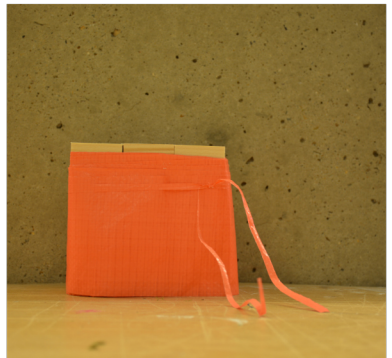
Supervisors:
ir. Renato Kindt
ir. Ralph Brodruck

2018 - Q3

A massive rectangular wooden surface which is covered with orange layers of plastic. You don't know when the wooden part ends. You don't know if it is really standing on the plastic or there is a construction underneath. At some positions, it is somehow floating. It looks like it is messing with the laws of gravity. Maybe it creates an orbit, demolishing the gravity around it!

Given only two materials, orange protective plastic and wood, each group had to experiments by creating different artifacts. One artifact was chosen to be enlarged in several scales, to experiment with the effect of its size. While using the same materials, each artifact's expression varies depending on size and its location.

Read more:
https://www.arghavankhaefi.com/lavitator



THANK YOU!

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+31640485338