



Y e k t a S a d e g h i

Portfolio | Selected Works

2019|2022

WHAT MAKES A SPACE SO CHARACTERISTIC?

The sounds of the space -Materiality
-The smell - Form-Light -Shadow-DARK-
NESS-The Touch-The sounds and Chore-
ography of the space-People.....?

Phenomenological aspects determine
the atmosphere of the space.



YEKTA SADEGHI

Architectural-interior Designer with a BS in Architectural engineering from the Islamic Azad University of Iran and a MA in Interior Architecture from Maastricht Academy of Architecture.

These Two perspectives give me this opportunity to combine my technical and conceptual abilities mostly concentrating on authentic design which increases awareness of atmospheric Architecture. The core of these achievements is understanding a place in all and then if modifications are needed, that is where I start.



YEKTA SADEGHI

| (1994)

INTERIOR - ARCHITECTURAL DESIGNER
Netherlands

EDUCATION

2019-2022

ZUYD University

ACADEMY OF ARCHITECTURE

MA Interior Architecture

2012-2017

Islamic Azad university

Faculty of Architecture

BS Architecture

SUMMARY

Organized, Detailed-oriented, passionate, flexible in team working, sharp and curious about learning. I have experience as an intern and junior in architecture firms which gives me this chance to work on various projects like mixed-used, residential, cultural, and commercial. It's a key role for me to Understand the clients, know what they are looking for, and then inject aspects of their personality and stories into the design.

My design process is formed from historical research, atmospherical research, and sketches drawing and sketch or model making by Revit, sketch-up which leads me to solve pragmatic design solutions.

SOFTWARE SKILLS

Autocad	●●●○○
Revit	●●●●○
SketchUp	●●●●○
Rhino	●●○○○
3DMax	●○○○○
Lumion	●●●●○
vray	●●○○○
Adobe Ps	●●●●○
Adobe Ai	●●●●○
Adobe Id	●●●●○
Lightroom	●●●○○

CERTIFICATES

.The interior design project in Amsterdam from UN-TECH e-learning group by Sarvin bayat.
(Amsterdam,NL,June 2020)

.TÜV NORD Middle East ,Autodeak Revit.
(Tehran, IR .September 2019)

.TÜV NORD Middle East,Autodesk 3Ds Max and VRay.
(Tehran, IR , September 2019)

.Certificate of photography from INVERSE School.
(Tehran, IR . November 2016)

.Certificate of computation and fabrication,from Contemporary Architects Association by Poyan Rouhi.
(Tehran, Iran. Jul 2016)

.Certificate of versus transcendental new functionalism, from Contemporary Architects Association by Kaveh Bazrafkan.
(Tehran,Iran. Aug 2016)

OTHER SKILLS

Photography
Model-making
Graphic illustration

LANGUAGES

Persian(native)
English(B2)
Dutch (A1)

EXPERIENCE

A1Architecture

Interior architect - Intern

October 2018 - July 2019 (10 months)

Iran

- .Perform design drafting including preliminary drawings,3D modelling.
- .Provide finish selections including colour pallet ,carpet ,lighting.
- .Assist in the presentation of materials.
- .Writing and presenting reports, proposals, applications and contracts.

Haft Shahr Aria Consulting Engineers 2 years 8 months

Junior Architect

February 2014 - June 2016 (2 years 5 months)

Architectural Intern

November 2013 - February 2014 (4 months)

- .Drawing architectural plans.
- .Designing by studying the phenomenological aspects of the site
- .Site analysis,
- .Construction sites analysis and on-site observations.
- .Design drawings by Auto-cad, Revit, sketch-up.
- .Create project proposals
- .Creating Creative model & Prototypes.
- .Research Phase of some projects.
- .Editing Designs
- .Monuments Photography
- .Visiting Construction Sites

PART TIME EXPERIENCE

HUGO BOSS

Sales Advisor

May 2022 - Present .

Maastricht, Limburg, Netherlands

PHOTOGRAPHY

WELCOM DAG for Maastricht Academy of Art (Agustus-2022)

OPEN DAG for Maastricht Academy of Art (FEBRUARY 2022)

Art gallery -private client (April 2022)

Collaboration with Right eye studio (MARCH 2021- SEPTEMBER 2021)

A house with green neighbourhood (JUNE 2017)

Contemporary Art performance Teitak (FEBRUARY 2017)

This portfolio contains selected works from design projects developed during my master's at ZUYD (Maastricht Academy of Architecture).

The projects were chosen to highlight the diverse scale and approaches adopted in my design education and career. Exploration of space, tectonic, time, awareness, social interaction and reaction to contextual influences has all been presented.

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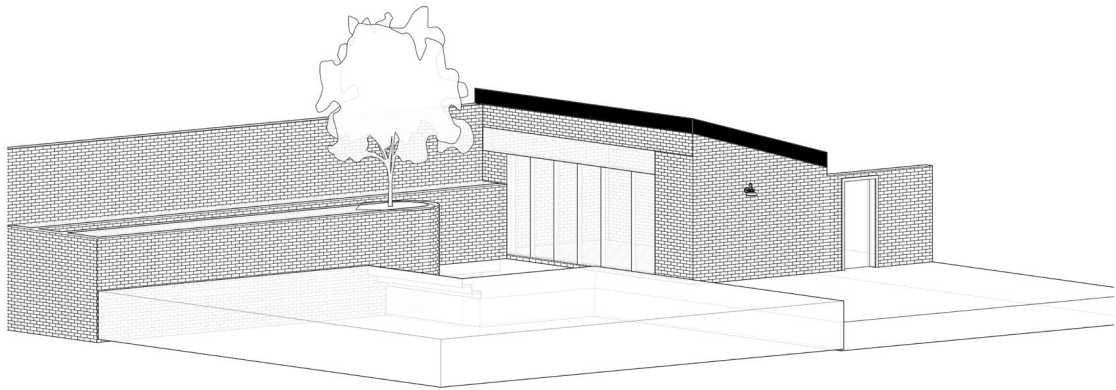
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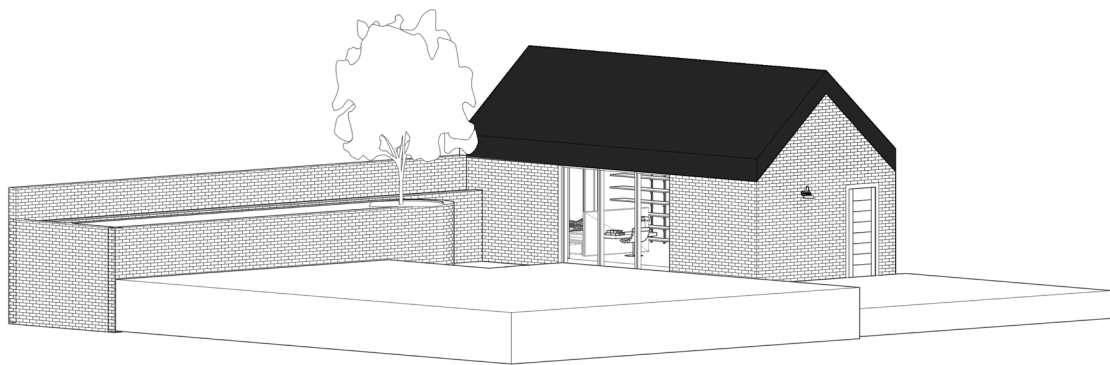
This project involves creating a temporary space for an artist who uses it for both personal and professional purposes. The project takes place in the old storage shed at Architecture Academy in Maastricht.

This art studio is designed for all types of artists, particularly interior architects.

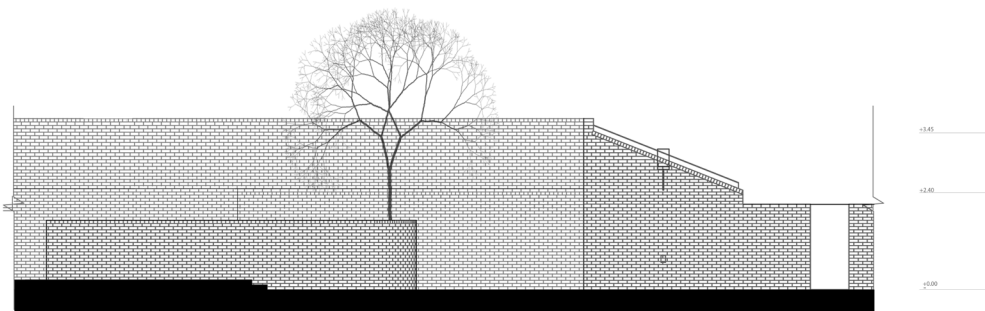
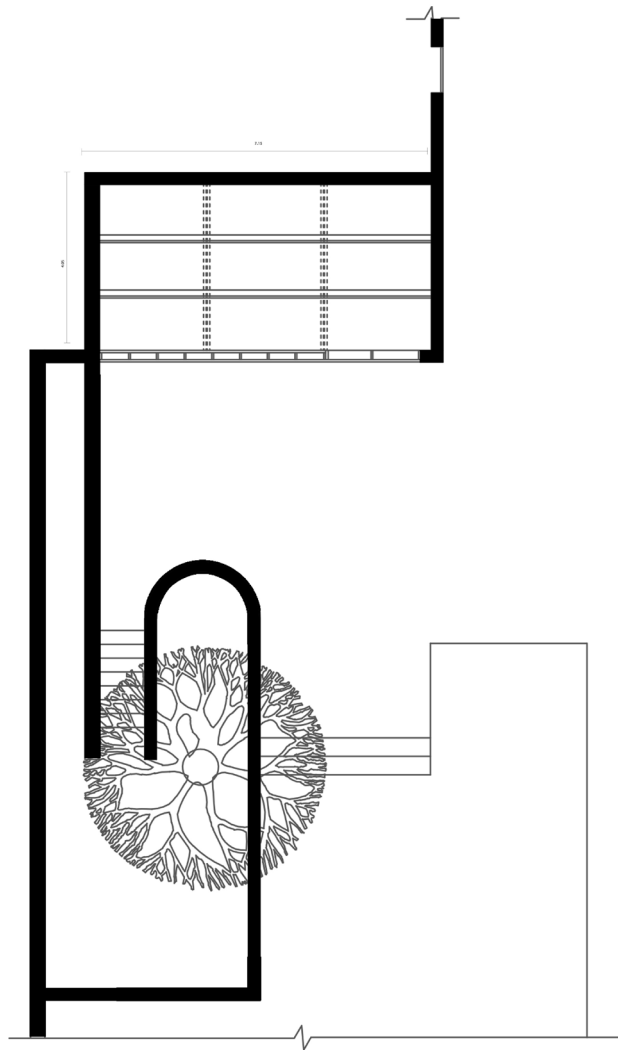
The space contains a workspace, a private room, a kitchenette, and a restroom. The combination of the inside and outside are one of the most atmospheric features of this project.



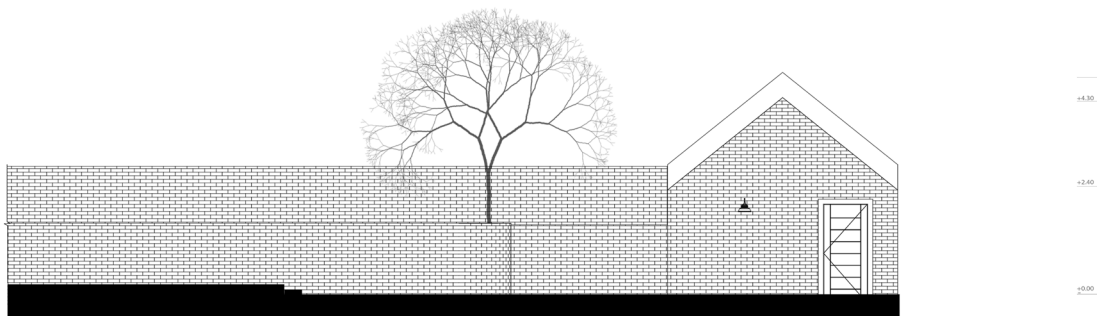
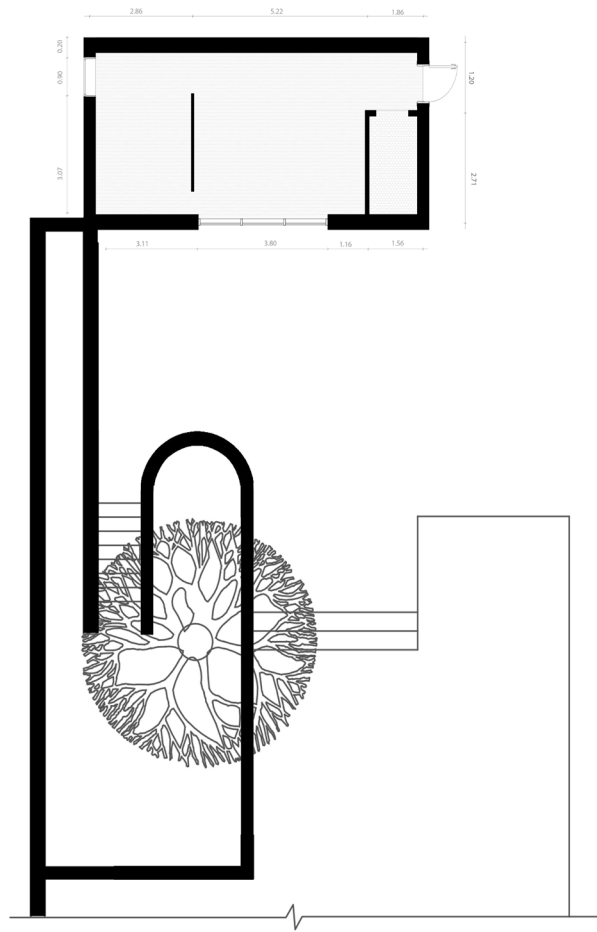
EXISTING SITUATION



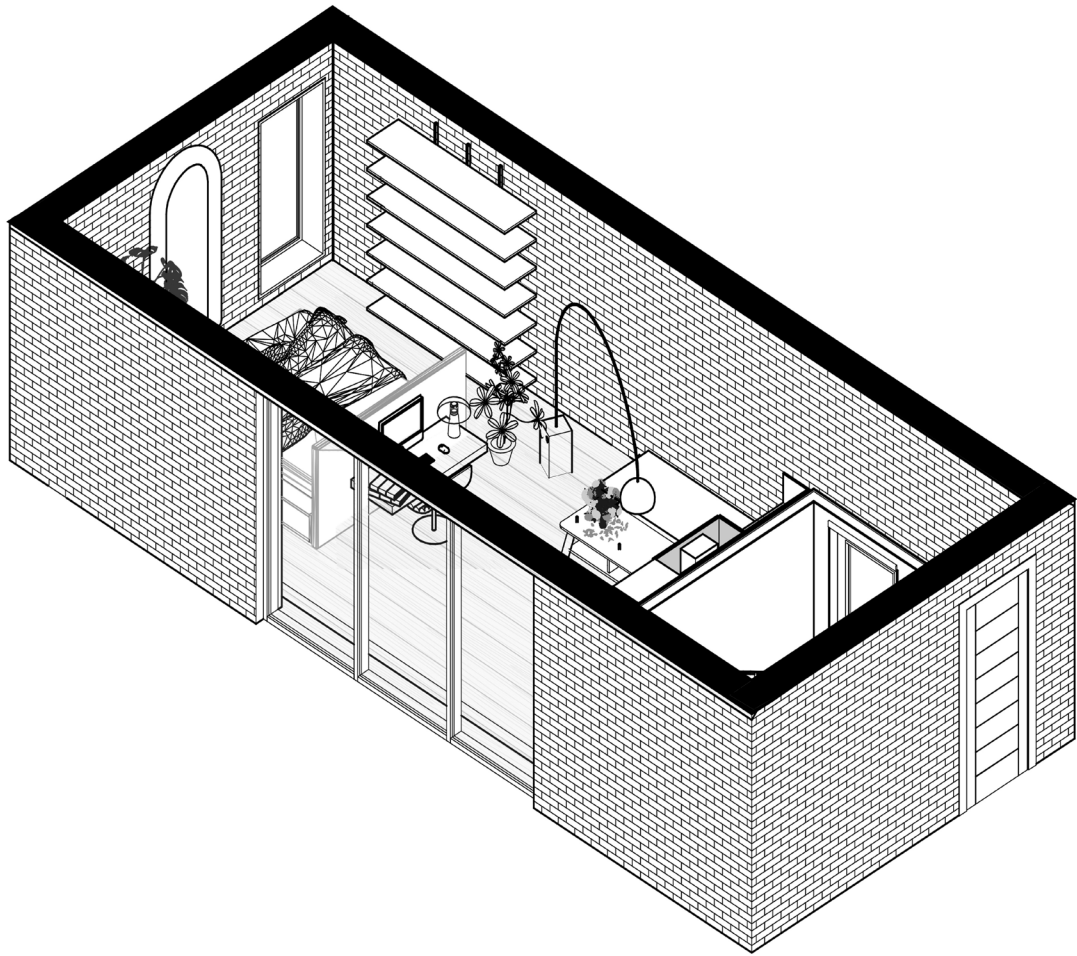
INTERVENTION

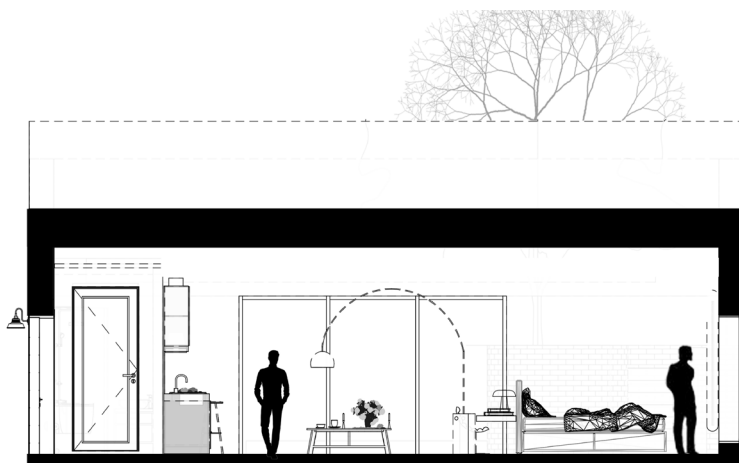
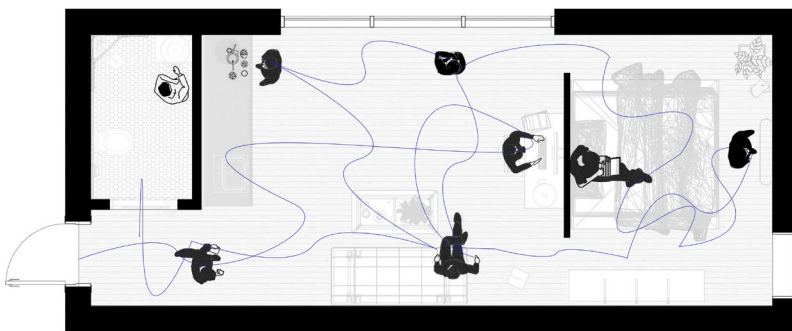
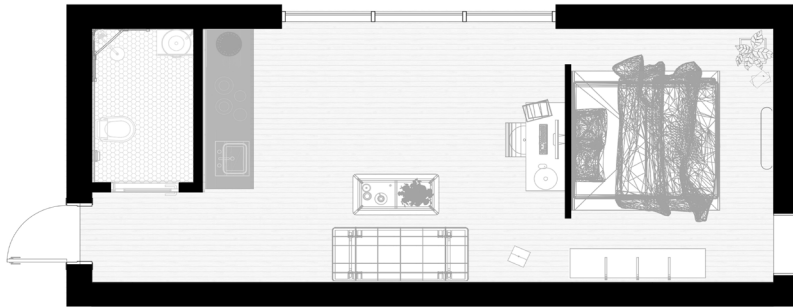


EXISTING SITUATION



INTERVENTION





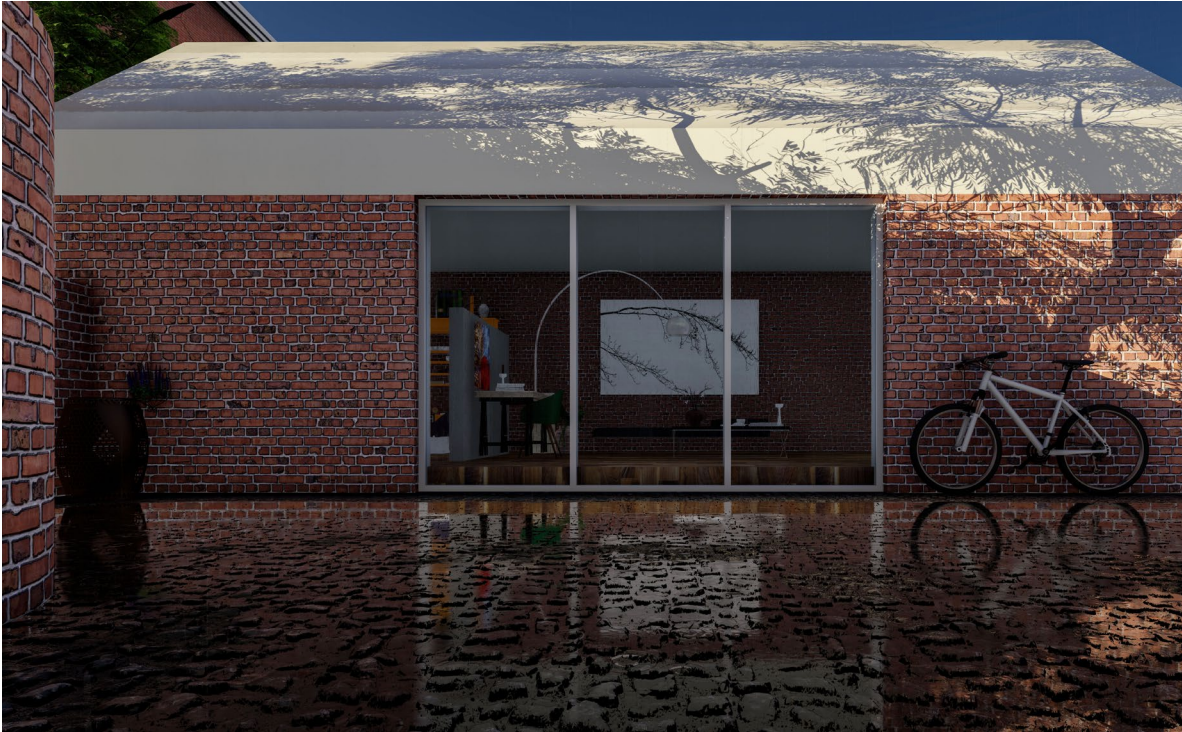
FURNITURE PLAN- CHOREOGRAPHY PLAN- SECTION



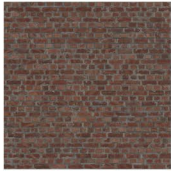
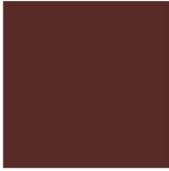
FOR THE SILENCE OF SLEEP

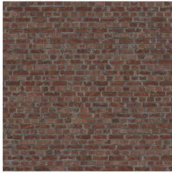


A WAY OF LOOKING AT THING



INSIDE -OUTSIDE







The assignment is to design a hut, a small human habitat for one person in the context of a dynamic landscape, to provide physical shelter and solitude for observation and contemplation.

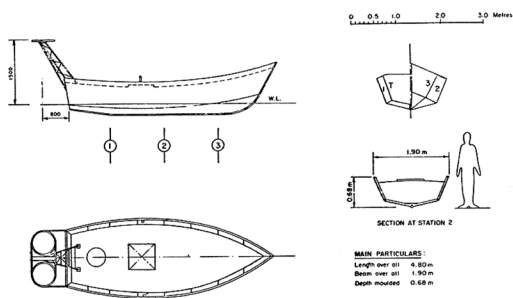
Is architecture like a body or an instrument?

The landscape is a barely definable, immeasurable space in which the boundaries between nature and culture are never entirely clear. Both the cella and the hut are clearly defined architectural spaces. The hut is a sober human habitat for one person, the cella is an enclosed unit that offers one bed, one desk with one chair.



It is a water landscape on the banks of the river Mass. Between Borgharen (Netherlands) and Smeermass (Belgium) just outside of the city of Maastricht. I remember when I was there for the first time I tried to consider different aspects of the landscape such level of water, various plants, light, the slope of the river bank, the point of view of the fisherman, the sounds of the place and birds and the color of the sky. As a result, these elements inspire me to make a balance between outdoor and indoor spaces. In addition, accessibility is another element that is essential because it should help the character to follow the way easily and during the walking, he/she can be influenced by the scenery.

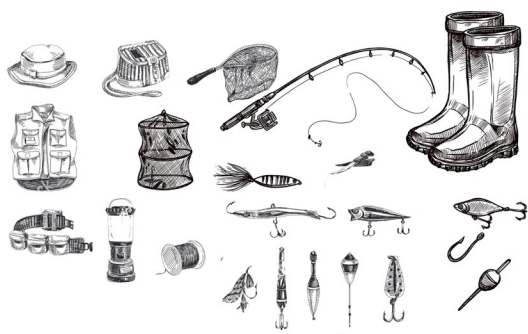
The Hut is designed for a fisherman and person's activities are highly dependent on the environment and the way of Fisherman's lifestyle.

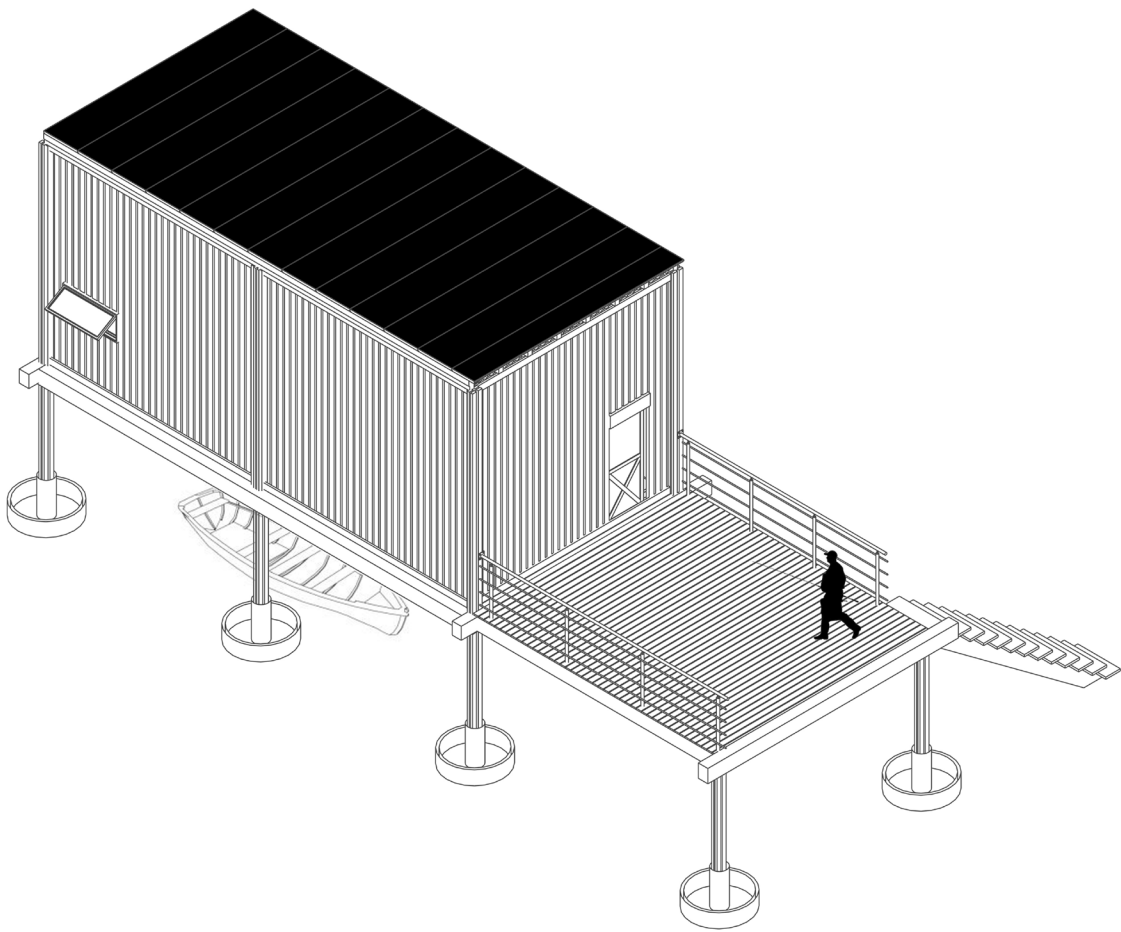


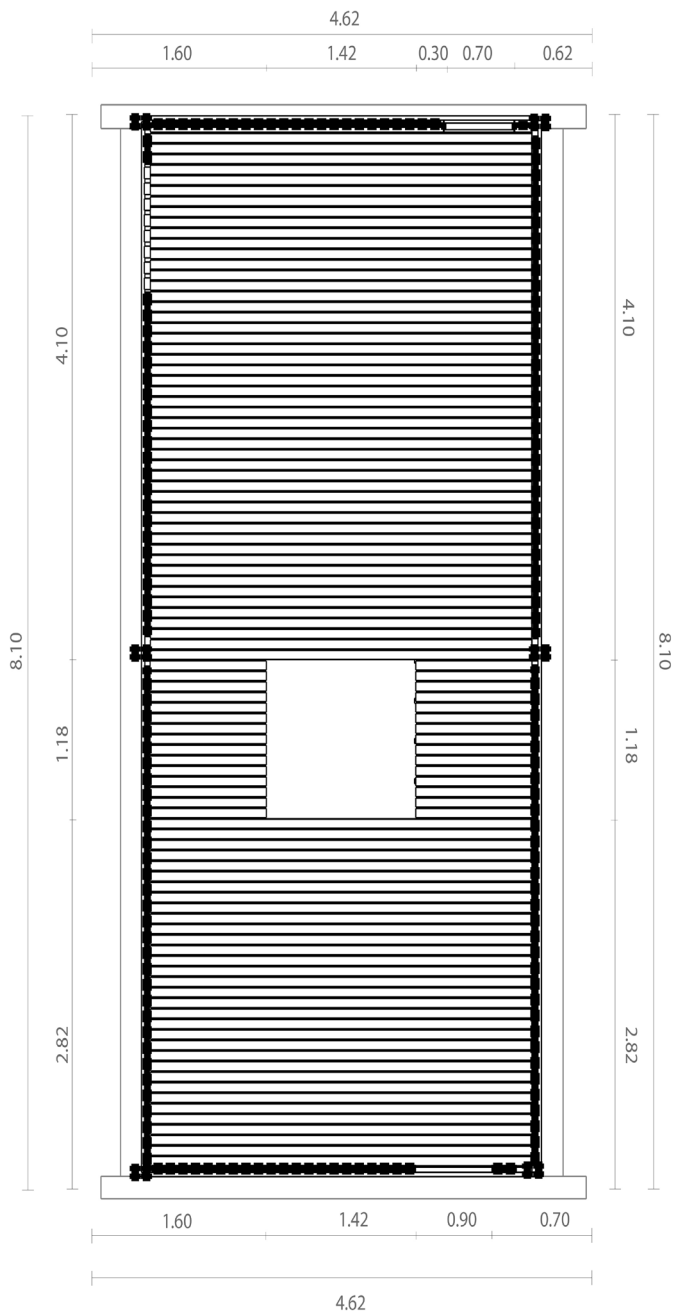
DIFFERENT TYPES OF FISHING IN VARIOUS SITUATIONS .



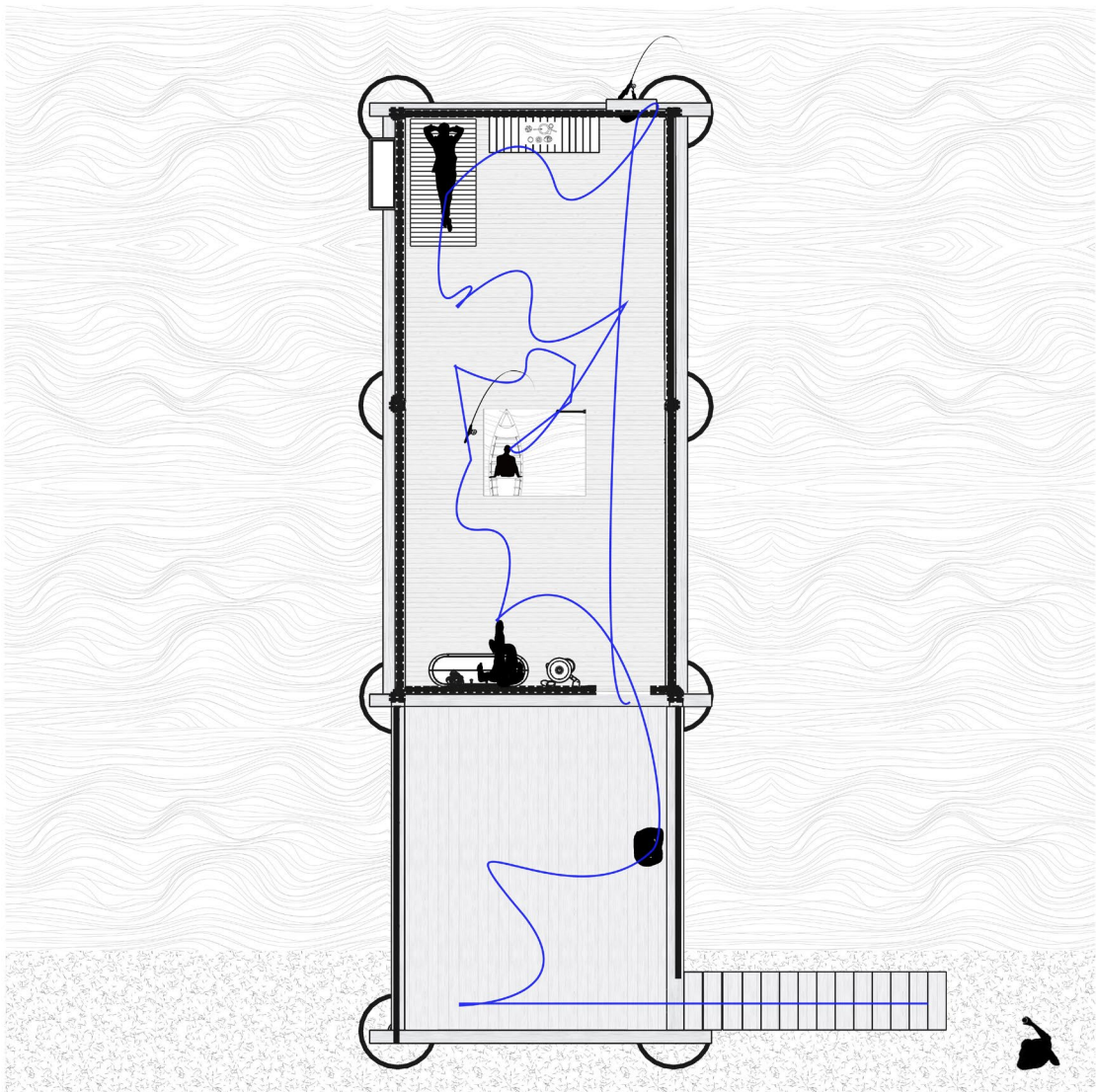
DIFFERENT EQUIPMENT WHICH THEY USE.

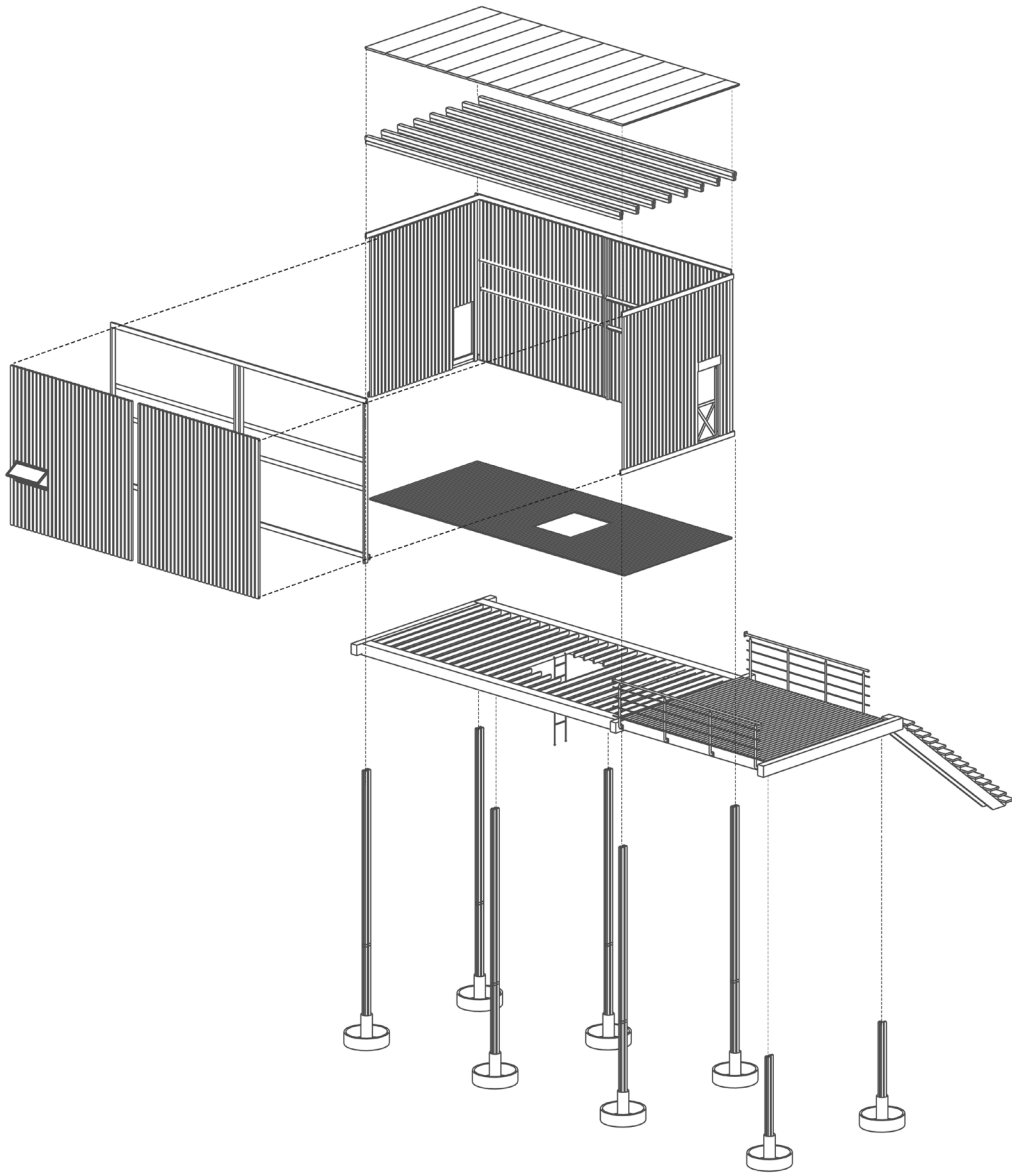


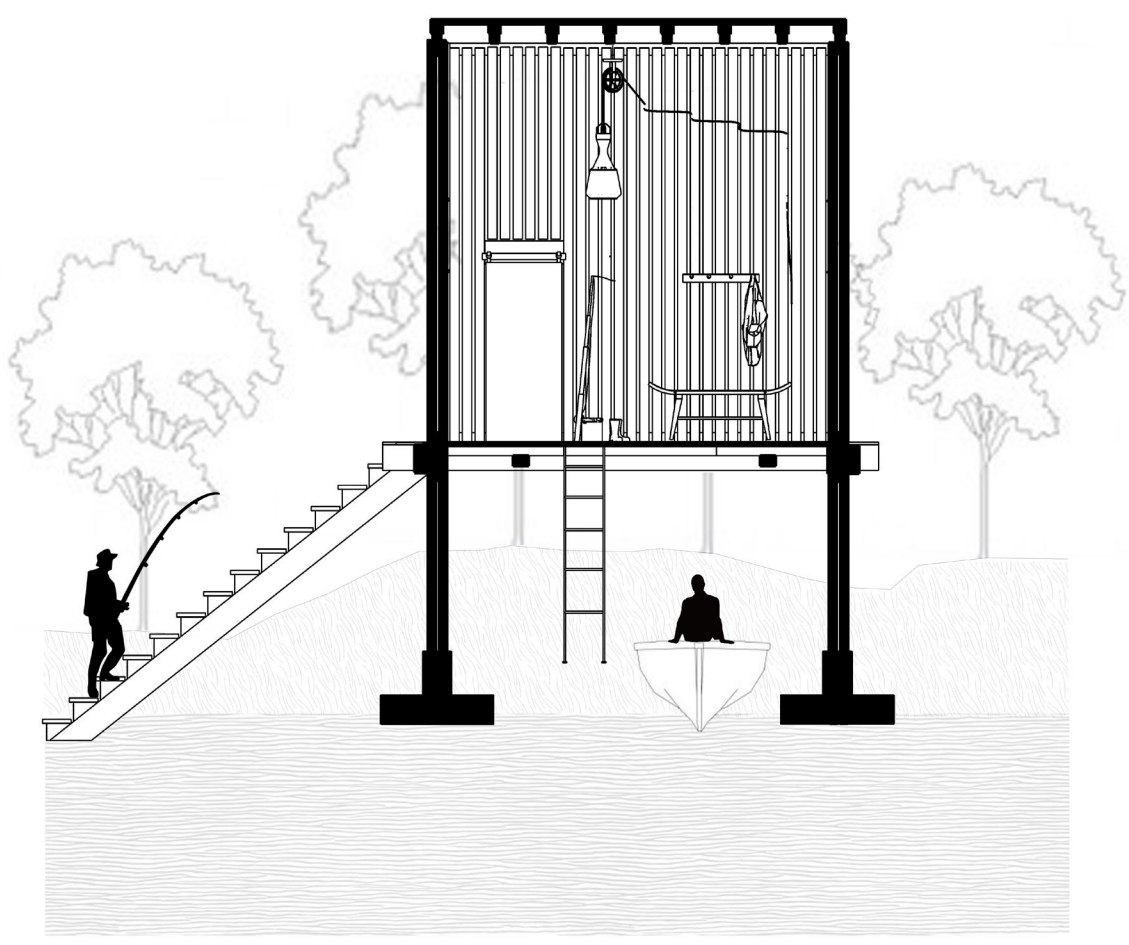




DIMENSIONAL PLAN







SECTIONAL DRAWING



UP-DOWN -VIEW POINT



INSIDE -OUTSIDE

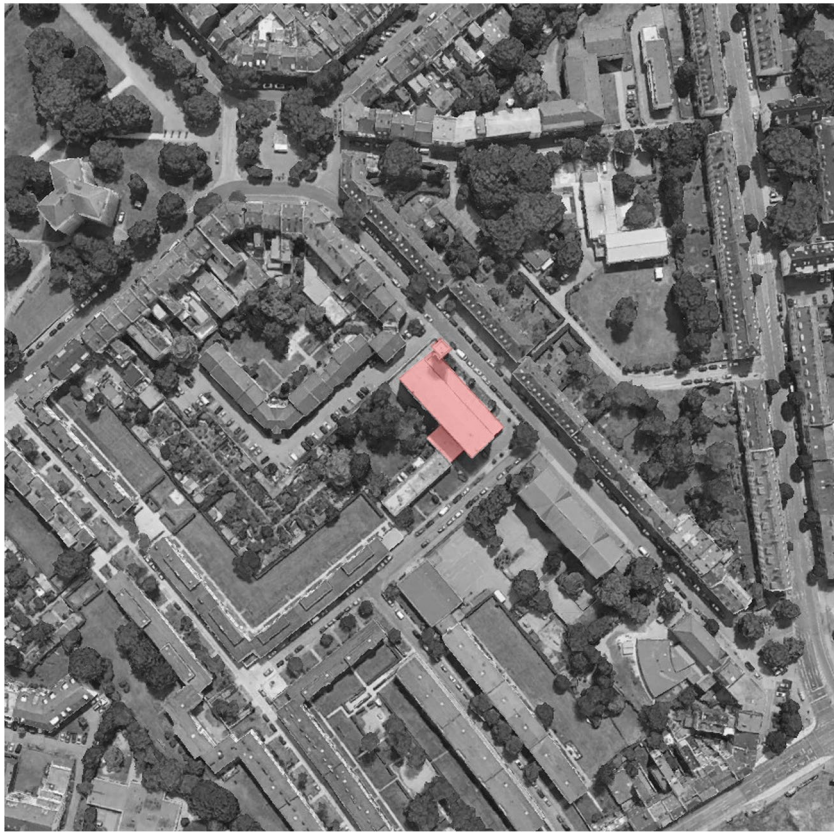


BEING OUTSIDE AND BEING INSIDE, BETWEEN LANDSCAPE AND INTERIOR

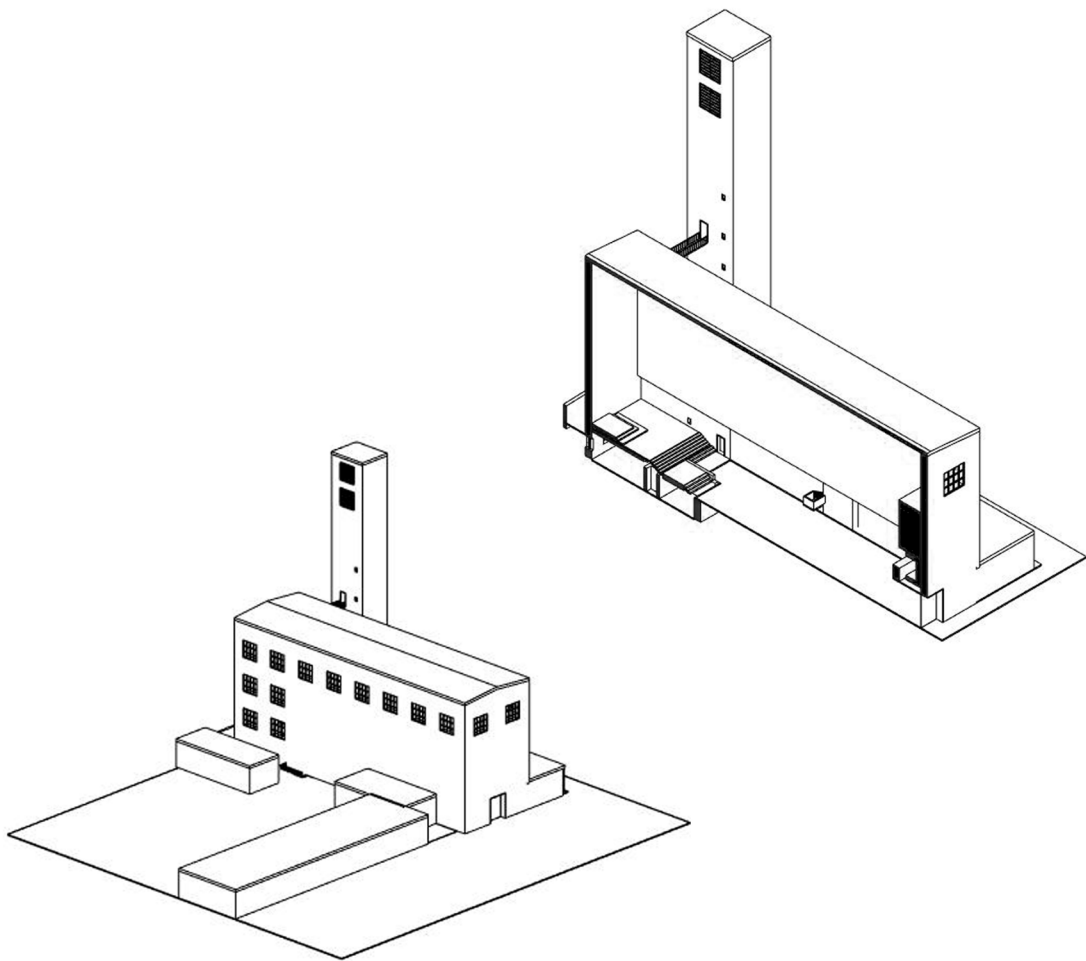


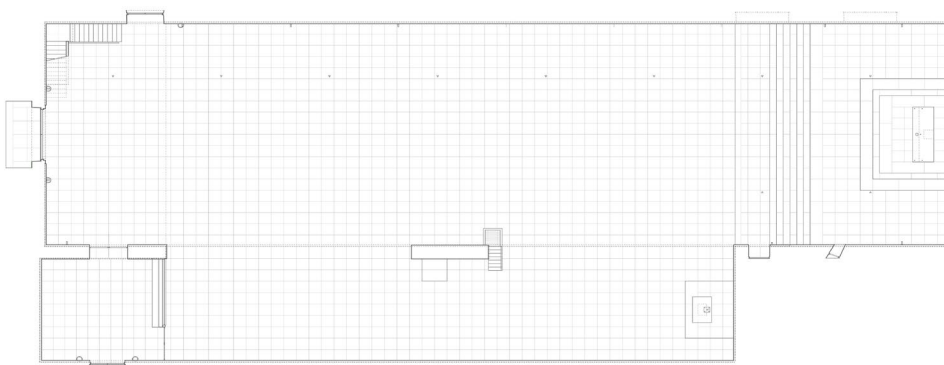
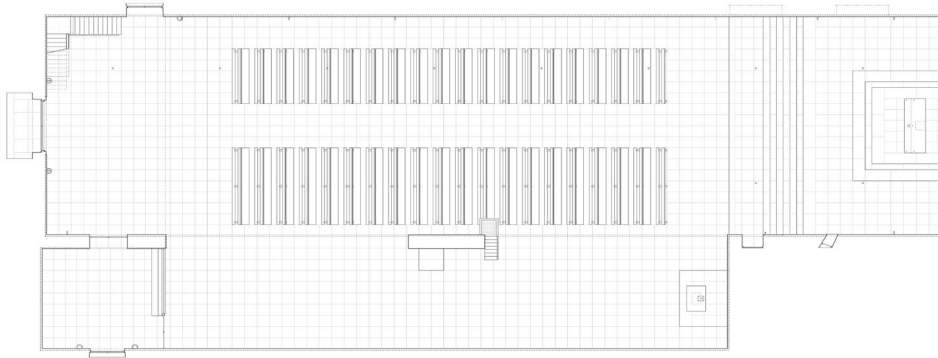
This is scenario is where this project finds its place, in Aachen: St. Fronleichnam Church's half-forgotten, half-sunken souterrain and, to shine a light, make it a Soup Kitchen. Sunday every day.

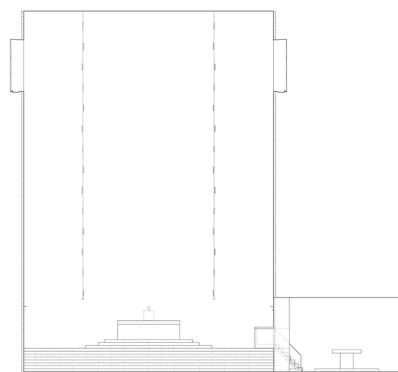
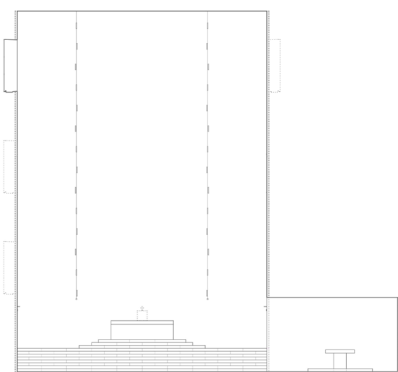
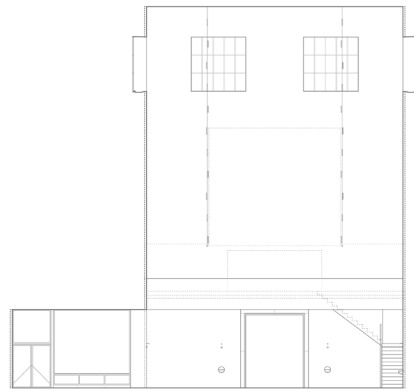
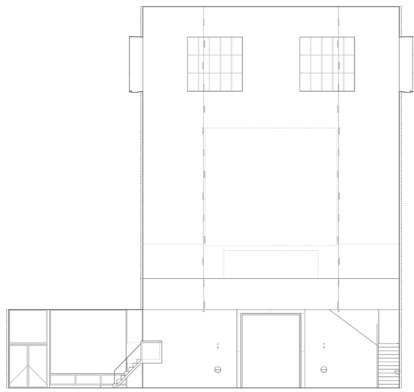
The souterrain, the soup kitchen's location, momentarily is a sequence of rooms. The soup kitchen -the shared kitchen is a chance for reanimation. With the change of program, the souterrain alters from enclosed to open, from remote to mundane, and from Sunday to every day. The soup kitchen is lively and dynamic because it is a shared kitchen. Every day people of the neighborhood come to the shared kitchen and prepare lunch. The shared kitchen is not only a place to cook a fresh meal but also a platform for each community to keep in touch with each other. Making food together is not just about cooking, is about sharing your ideas, your culture, and your recipes.

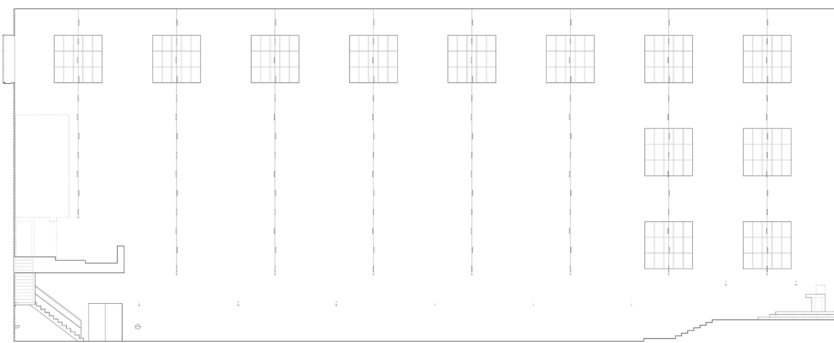
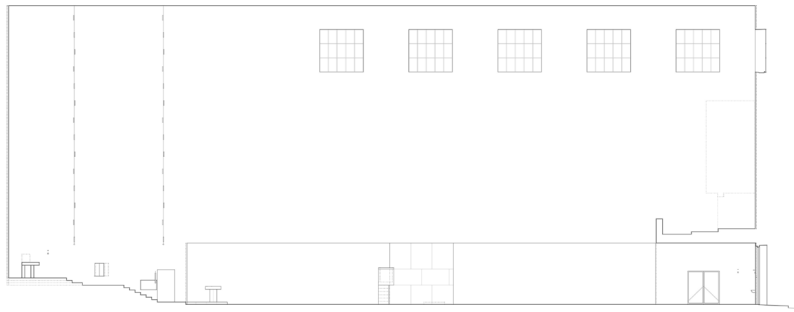


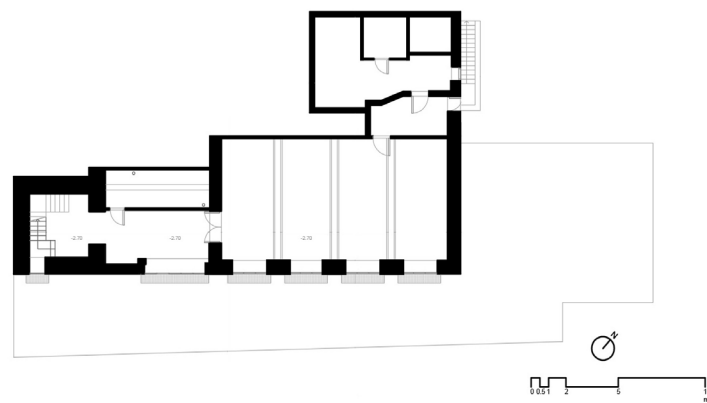
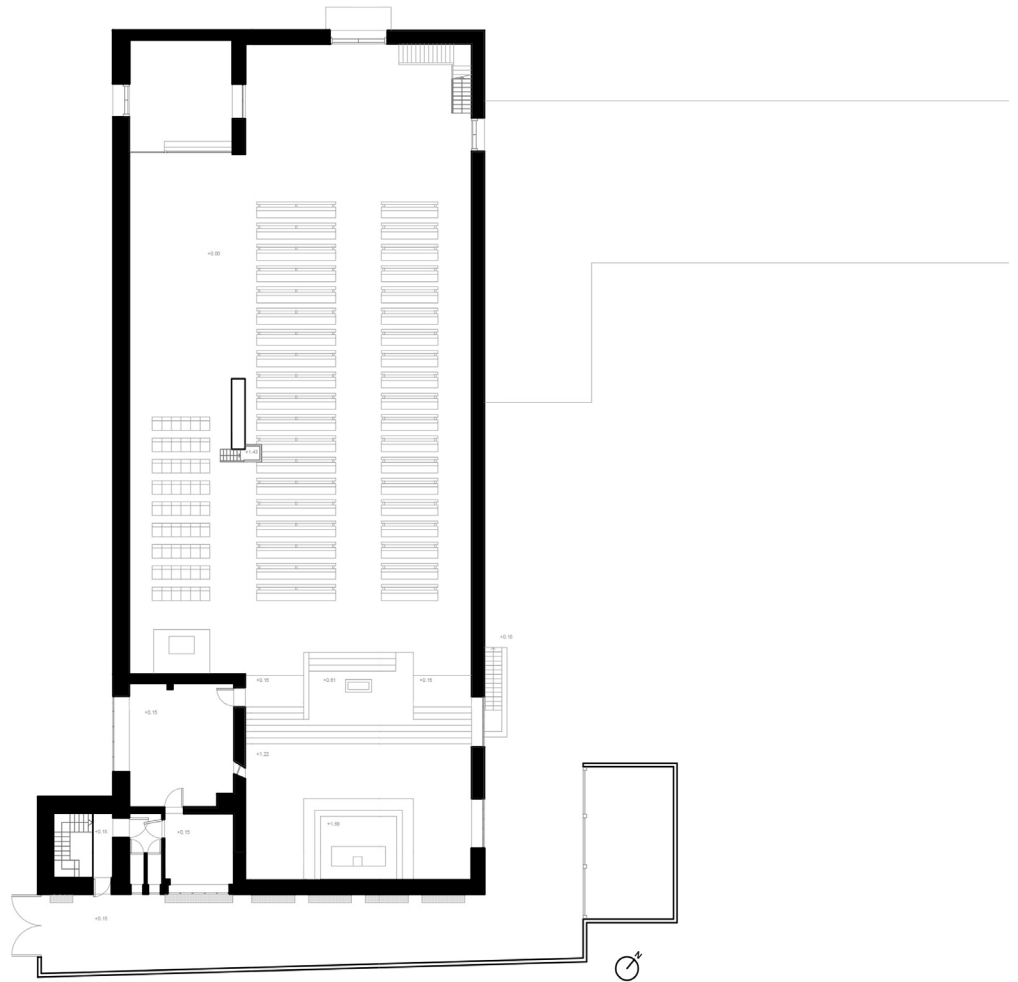
St . Fronleichnam . Rudolf Schwarz , the architect of this iconic catholic church from 1930 , once put it . A cluster of white prisms, not too well maintained, on the distance to the historic center, amidst a working-class neighborhood in one of Aachen's eastern districts.



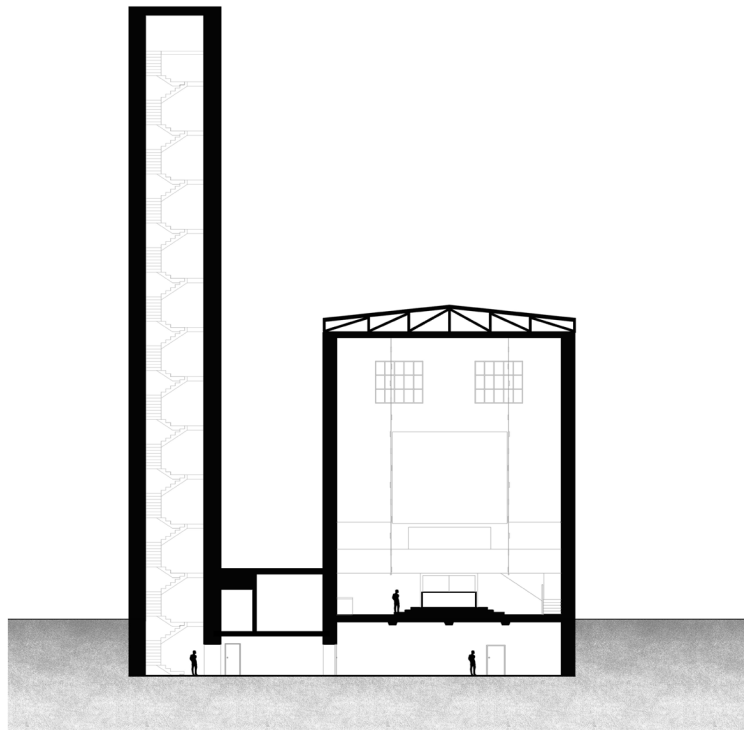
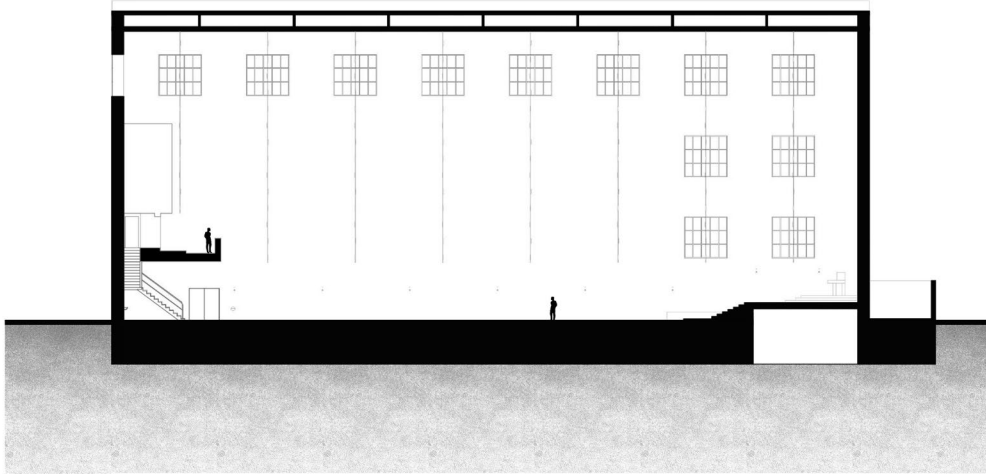


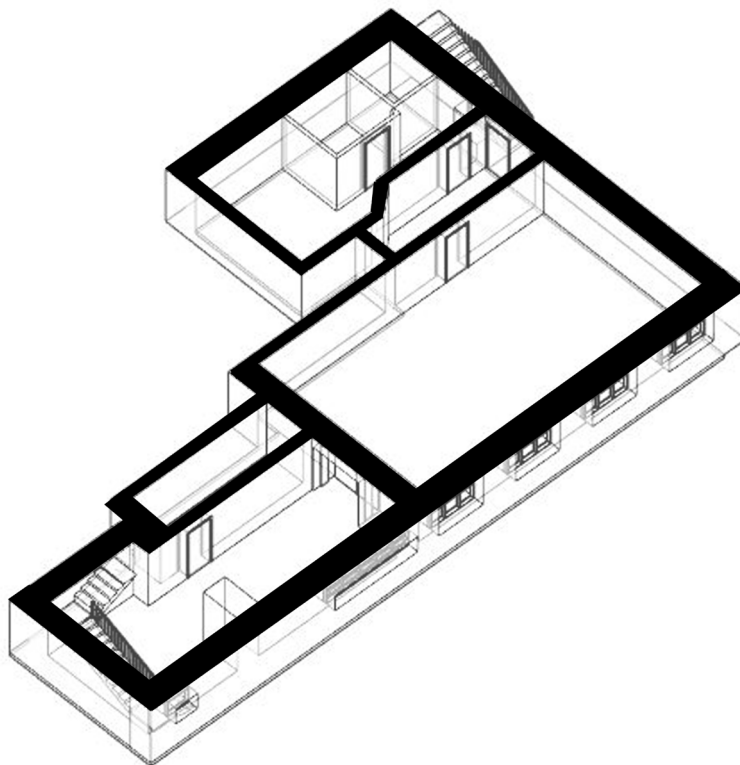




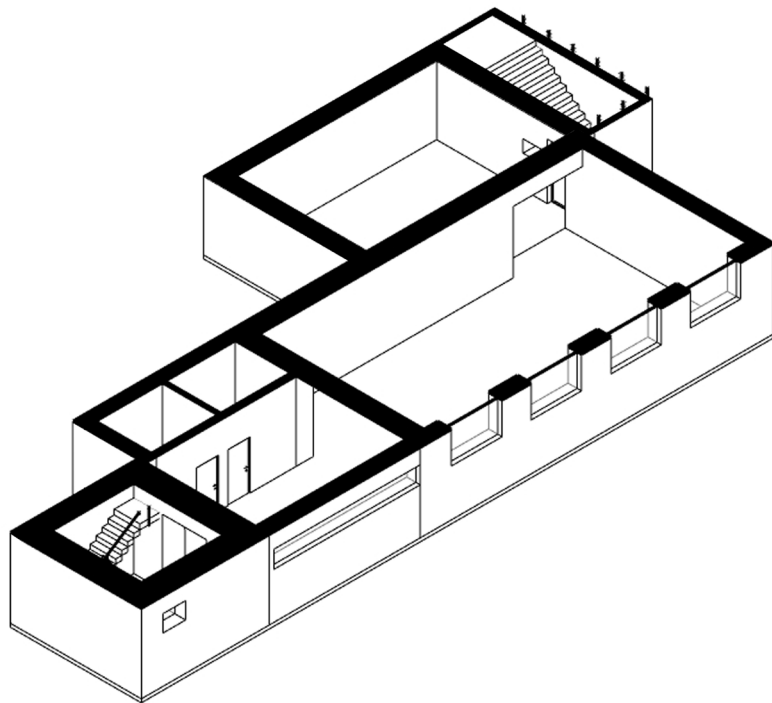


DRAWING OF FRONLEICHNAM

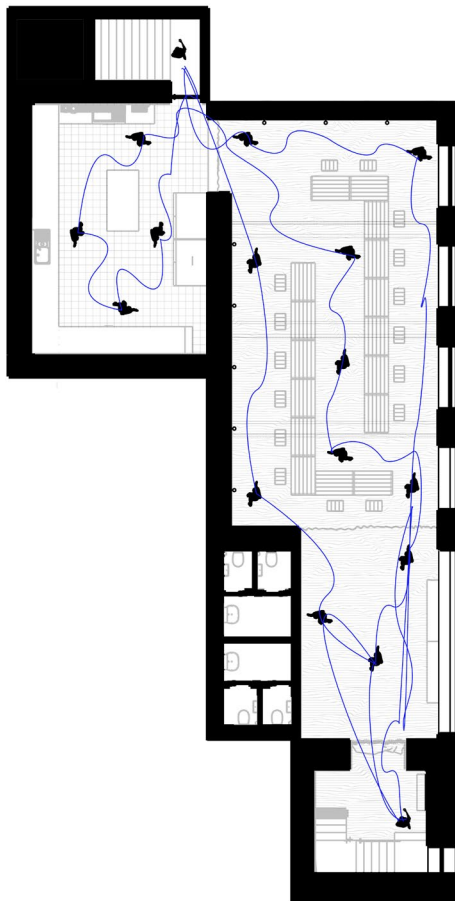
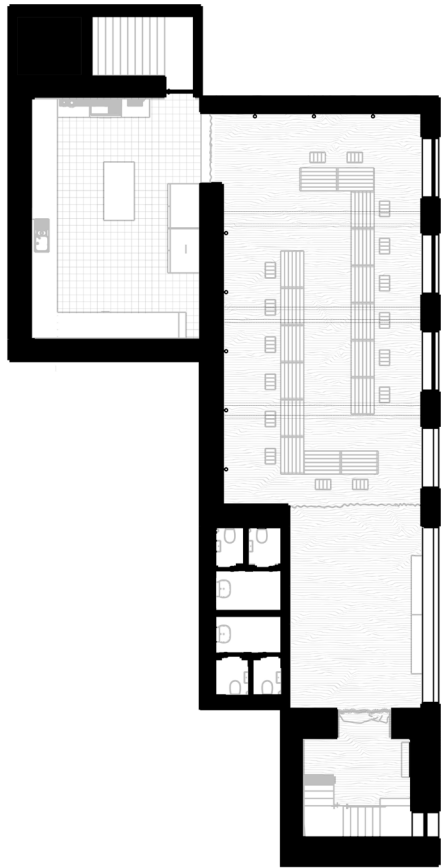




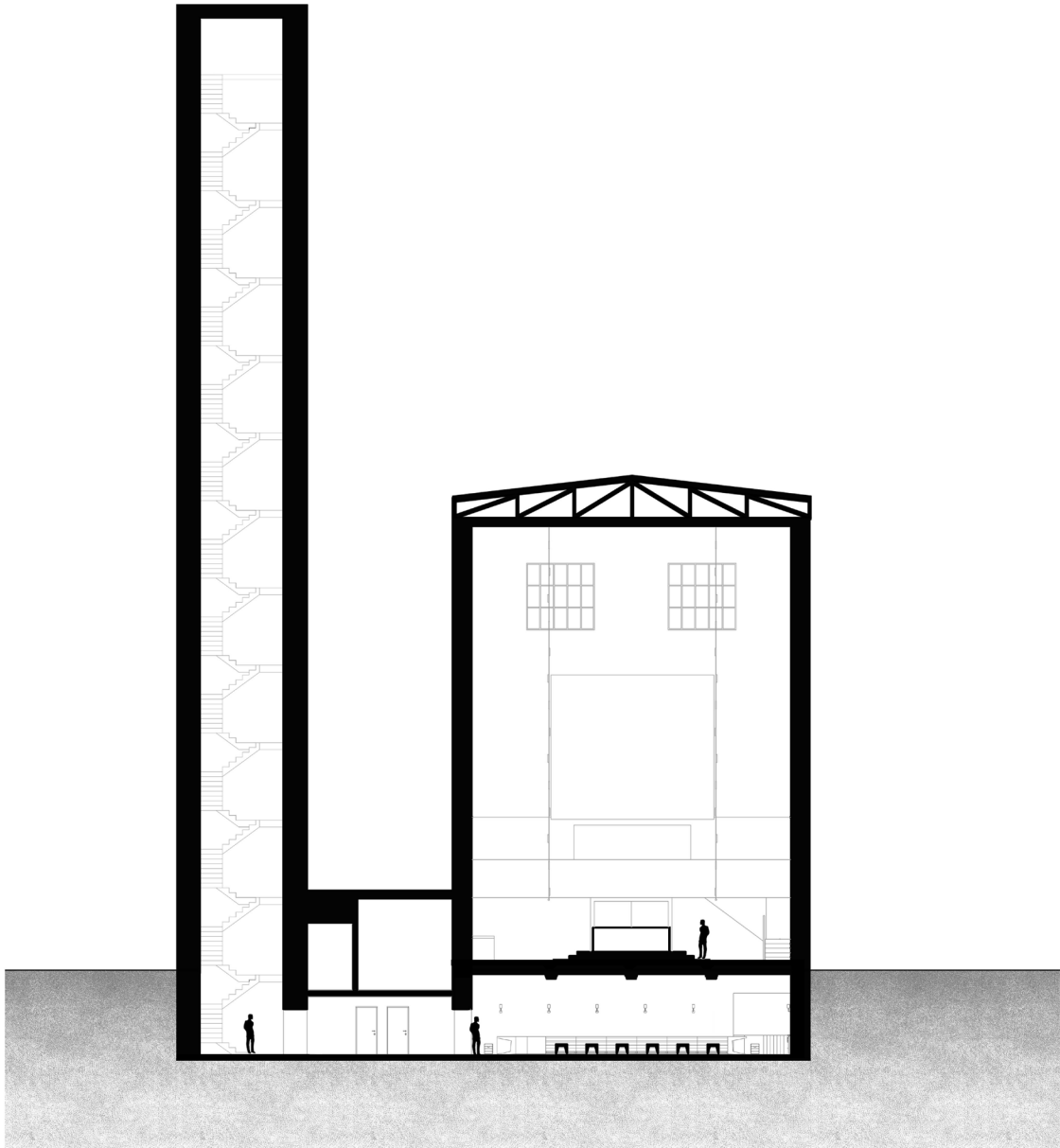
ISO METRIC VIEW -EXISTING SITUATION OF THE SOUTERRAIN



ISO METRIC VIEW - INTERVENTION SOUTERRAIN



FURNITURE PLAN - CHOREOGRAPHY PLAN



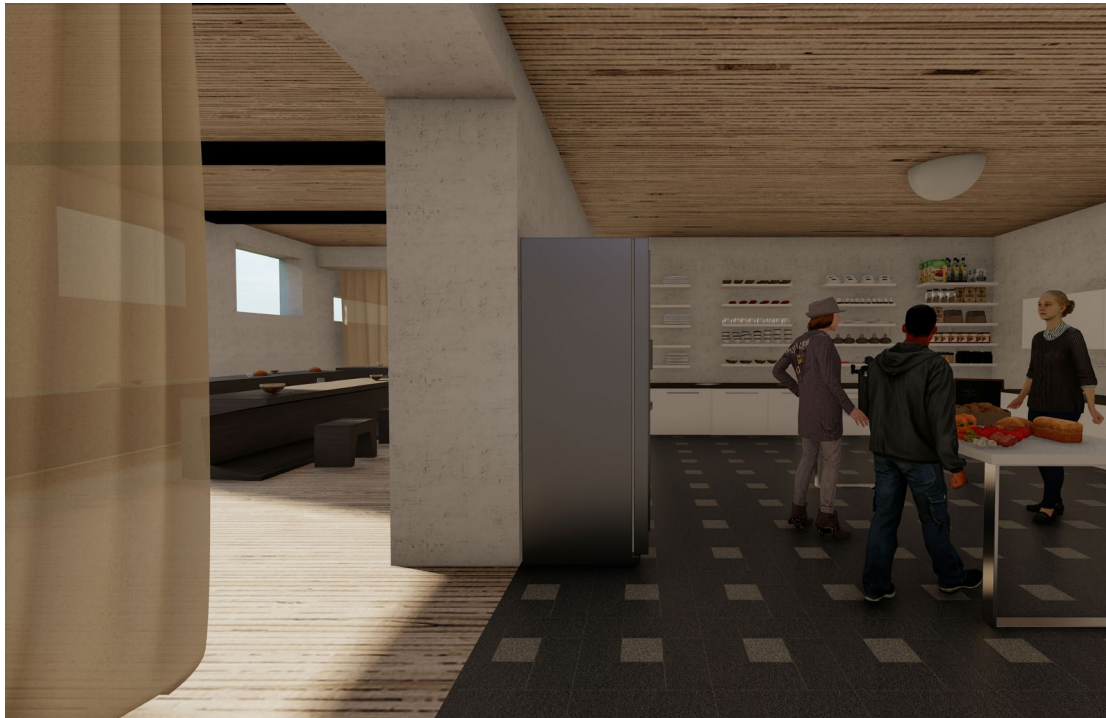
SECTION



SOUP KITCHEN - SHARED KITCHEN - SILENCE - TIME



SOUP KITCHEN - SHARED KITCHEN - LIGHT ON THINGS



SOUP KITCHEN - SHARED KITCHEN



SOUP KITCHEN - SHARED KITCHEN - WELCOME AND WARMTH



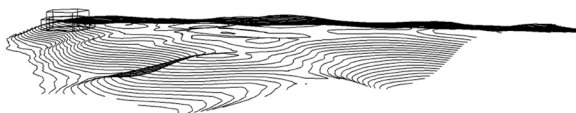
It is a project on life and death, the duality of our existence. A ritual, which bridges one and the other. A loved one has passed away, and friends and relatives give the last goodbye. There is a precise choreography, a sequence of scenes, that builds up a transition: Conjoined in the last pilgrimage the one in mourning carries an urn with the bodily vestiges on the heart, held in a scarf-like garment, and wanders transiting from the city to the open, st. pietersberg, where an edifice is awaiting, mediating between close and open, east and west, dawn and dusk.

Meaningful in its structural expression of our human beings' state of mind and corporeality, between balance and imbalance, the edifice builds up a place for the last release.

There is a tactile making of the urn and the scarf, and there is the edifice at its place, which is imaginatively shown by models in its sloping setting. There is a striving for what is essential, consequently, all architectural elements are reduced to a minimum, which challenges the very structural making.



The last place is located on the western bank of the river Meuse, in the south of the city which overlooks the landscaped Maastricht and it is a quiet area. This location is accessible by car, bike, and walk, but only you can walk around the space. This is a location between habitat and inhabitant. You can see the city and the liveliness of Maastricht when you are on the edge of the spot

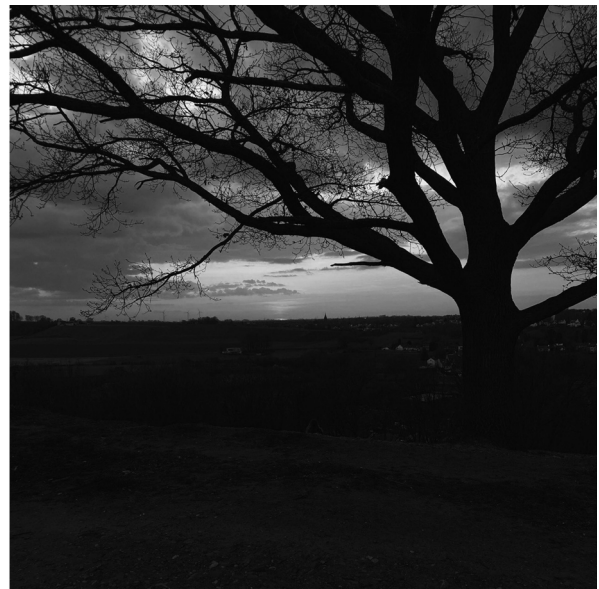


The landscape is the boundary between the rhythm of the city and the calm of nature. The landscape is in-between sky and ground, the landscape is on a horizon. The landscape shows the cycle of life itself by changing seasons Sint-Pietersberg is a public place for everyone, When you are in Sint-Pietersberg you have an overview of the city, and you see the City on the horizon

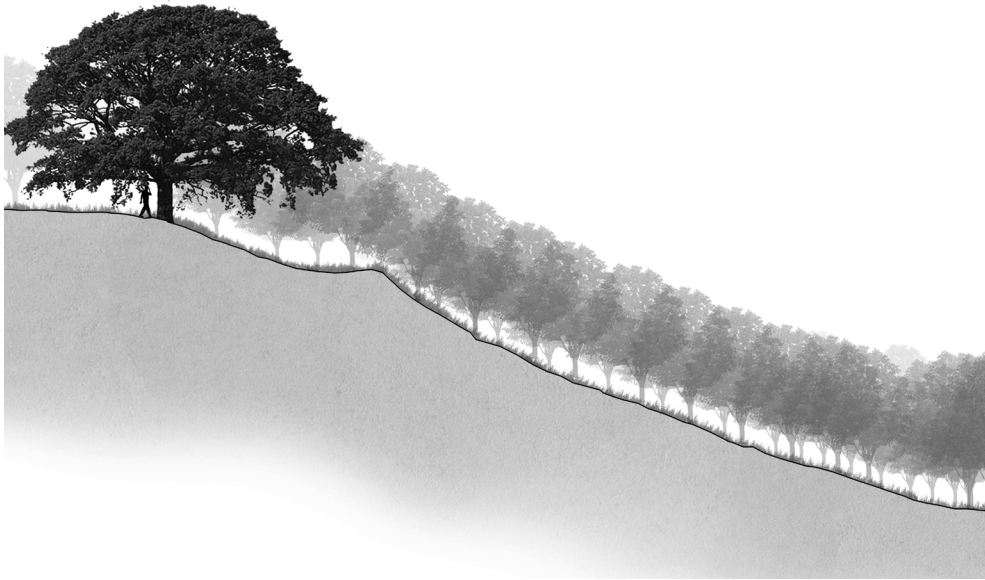




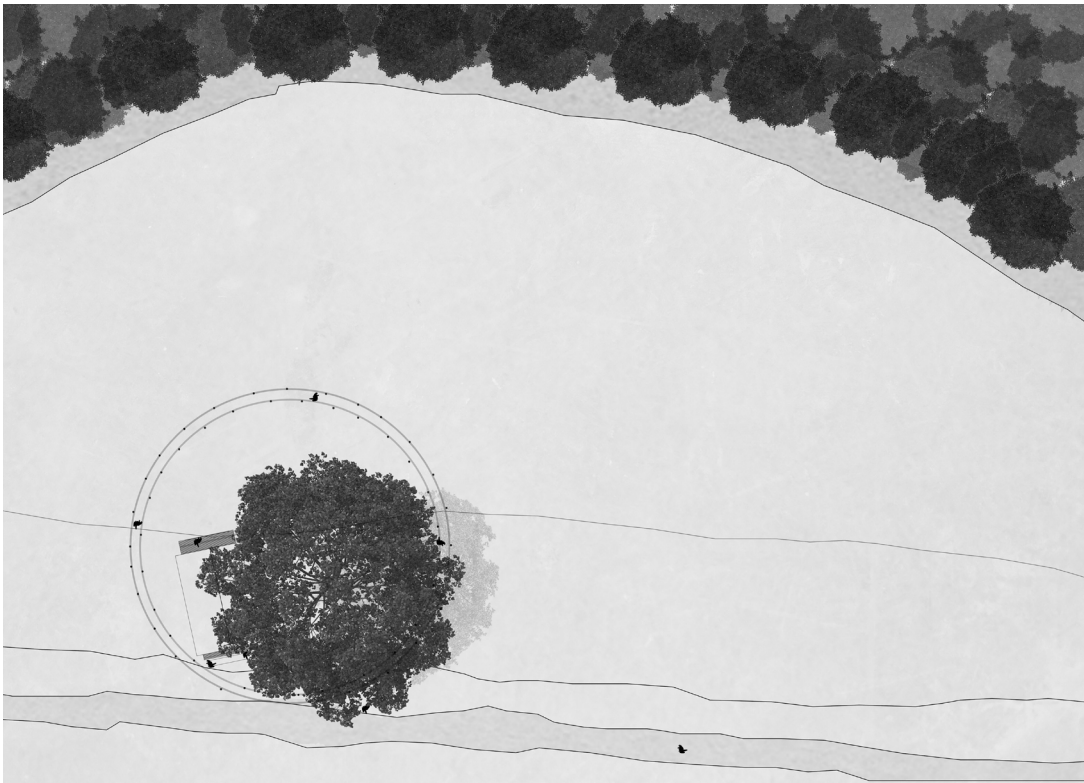
Life Cycle of a Tree. As with all living things, trees have a life cycle – from conception (seed), to birth (sprout), to infancy (seedling), to juvenile (sapling), to adult (mature), to elderly (decline), and finally to death (snag/rotting log).



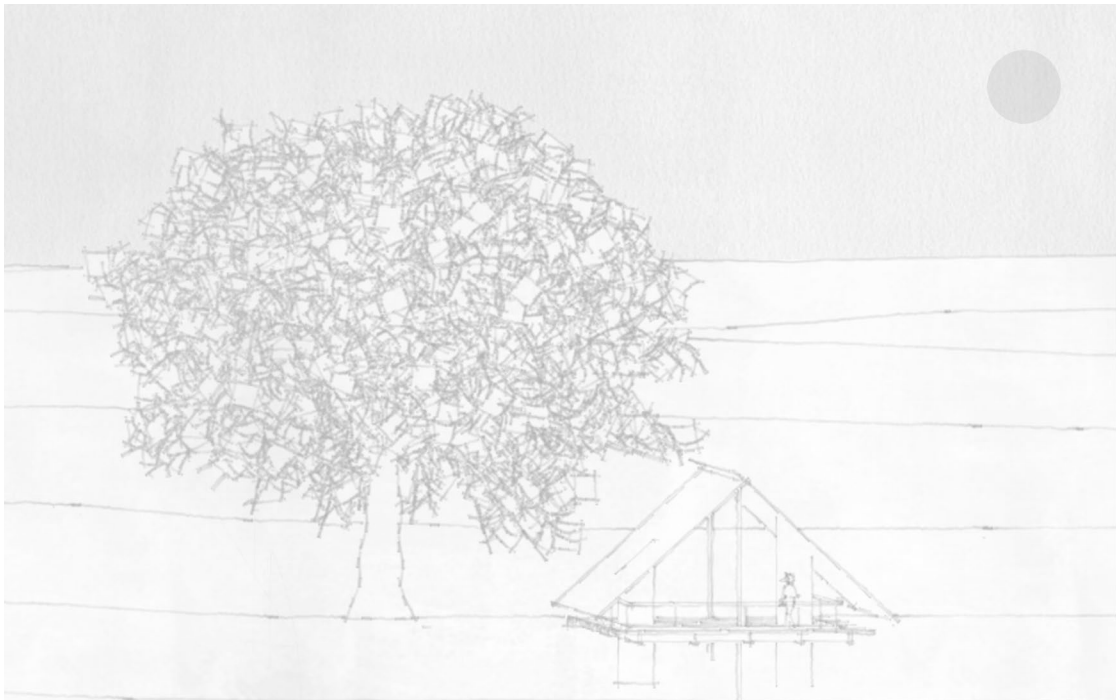
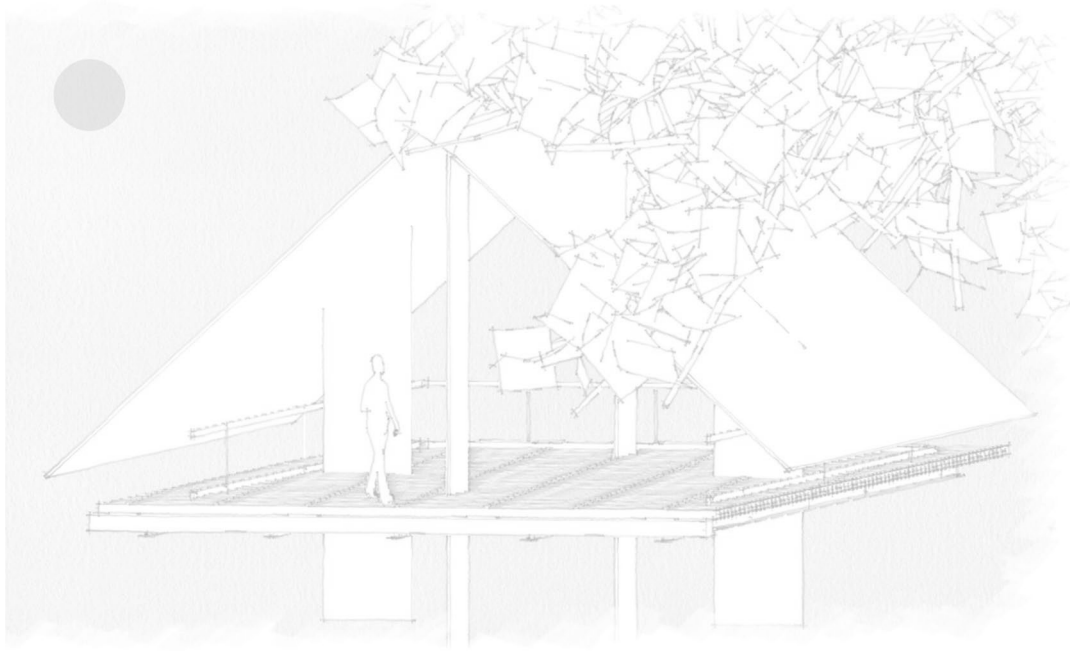
Sunrise and sunset are commonly used together – they're the opposites, where the sunrise represents birth and rebirth as it happens each day, while the sunset represents death.

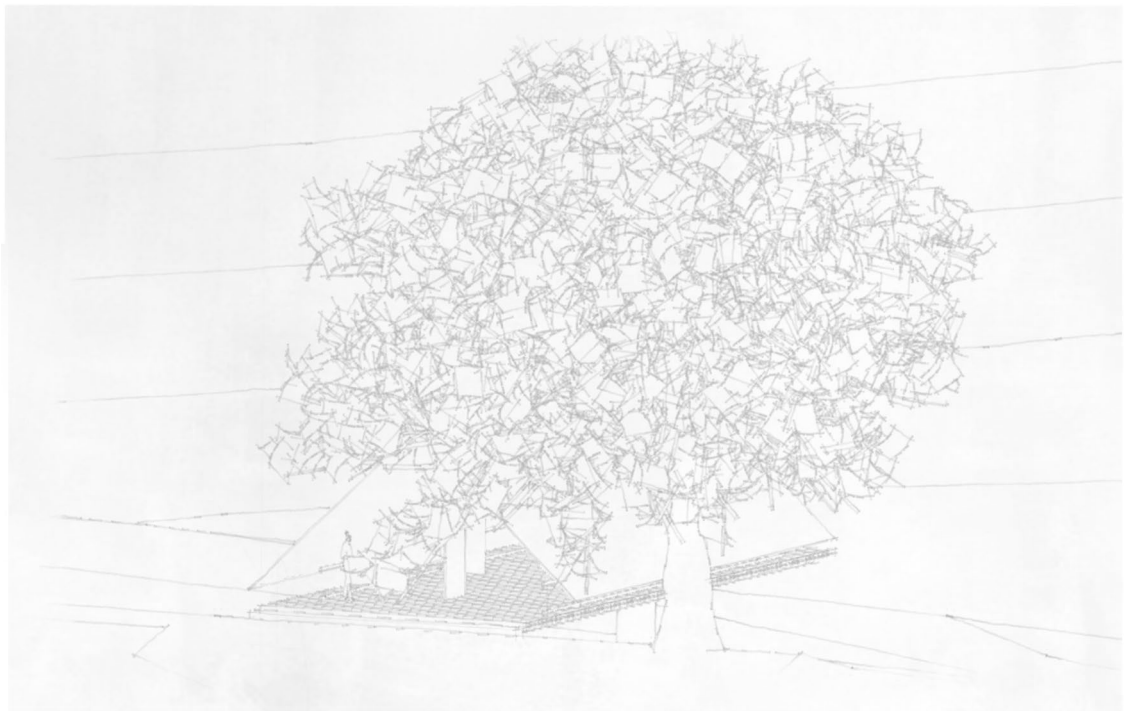


SECTION - SITE PLAN TOP VIEW

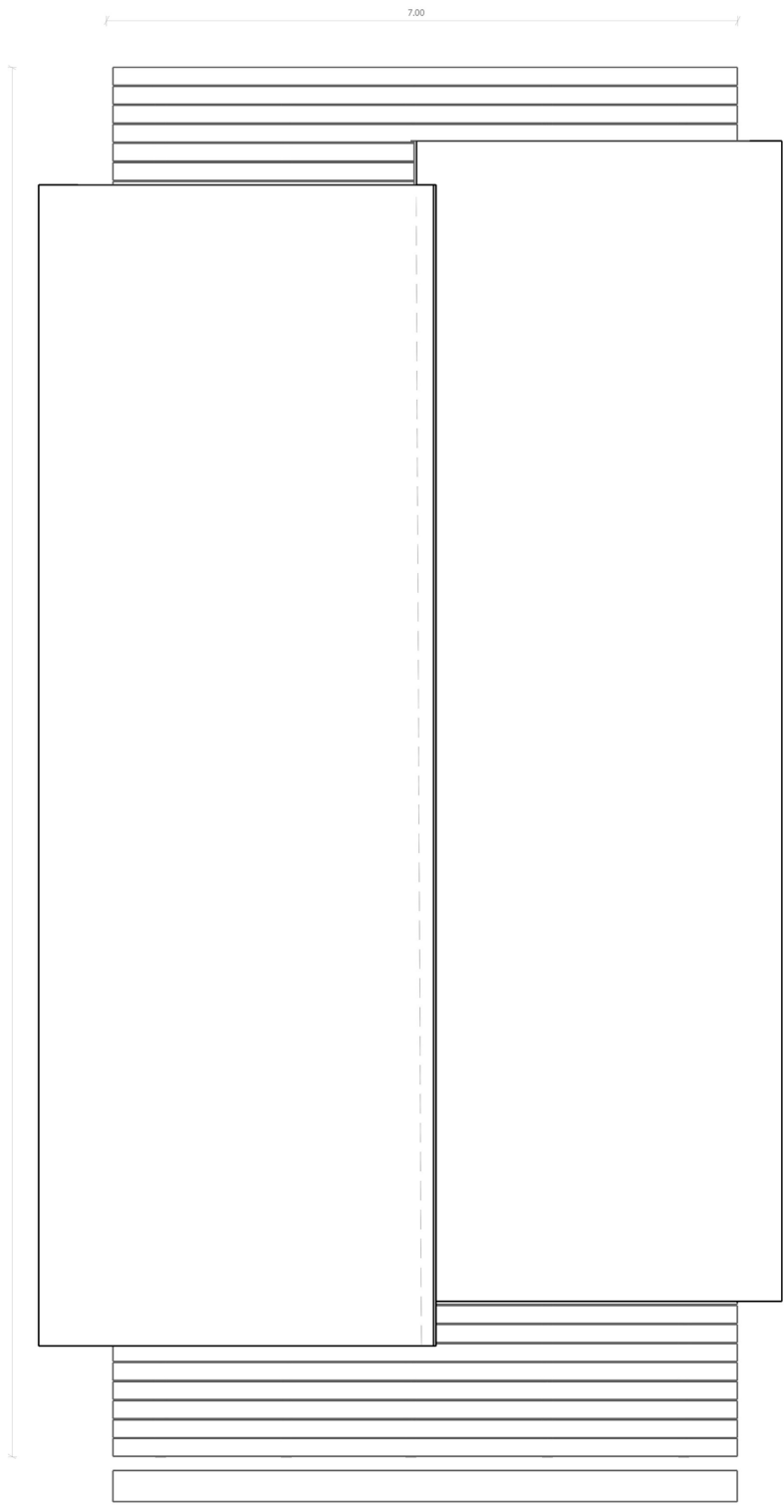


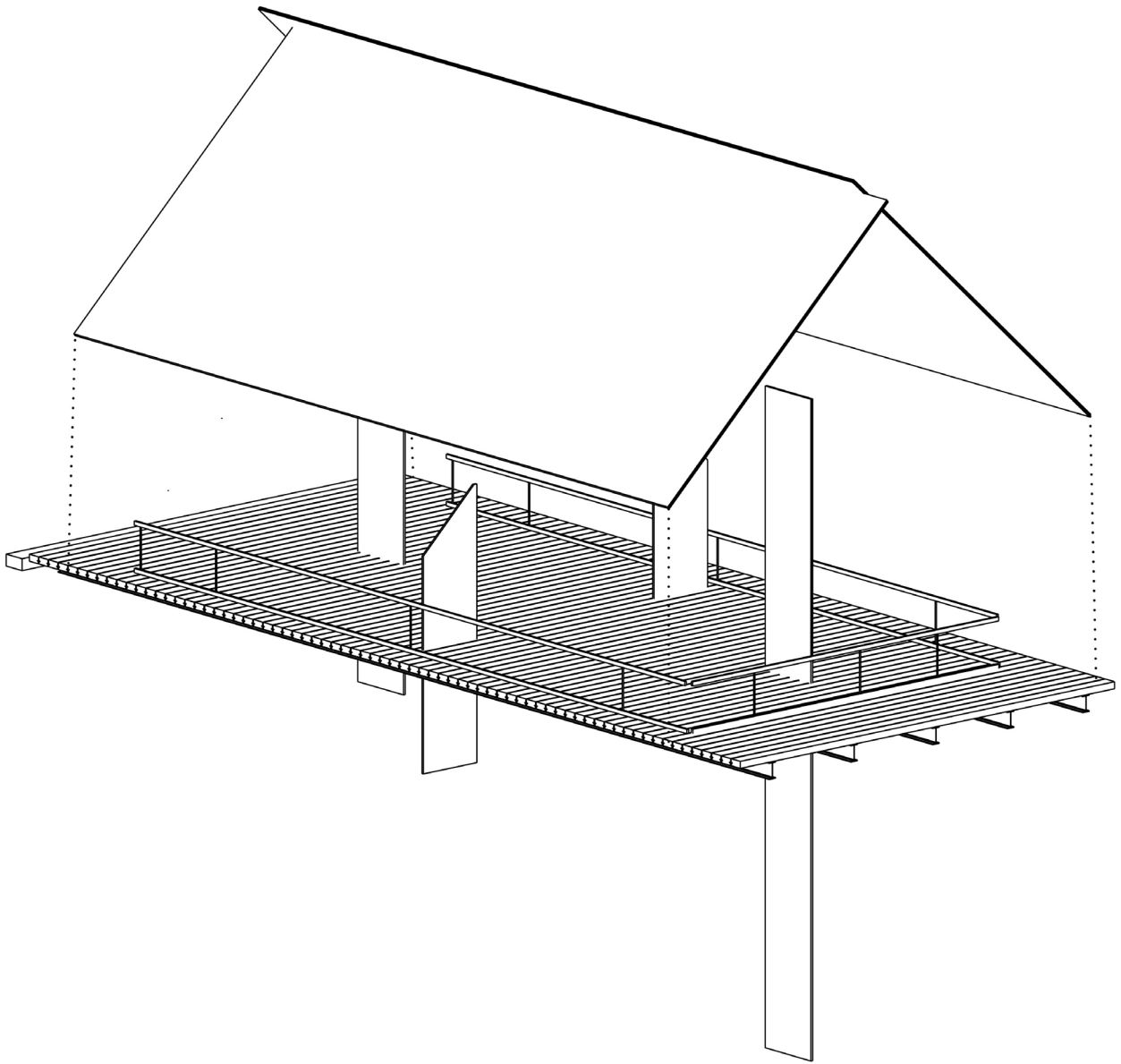
Choreography drawing for releasing the ashes in a circular pathway which resemble of the cycle of life .

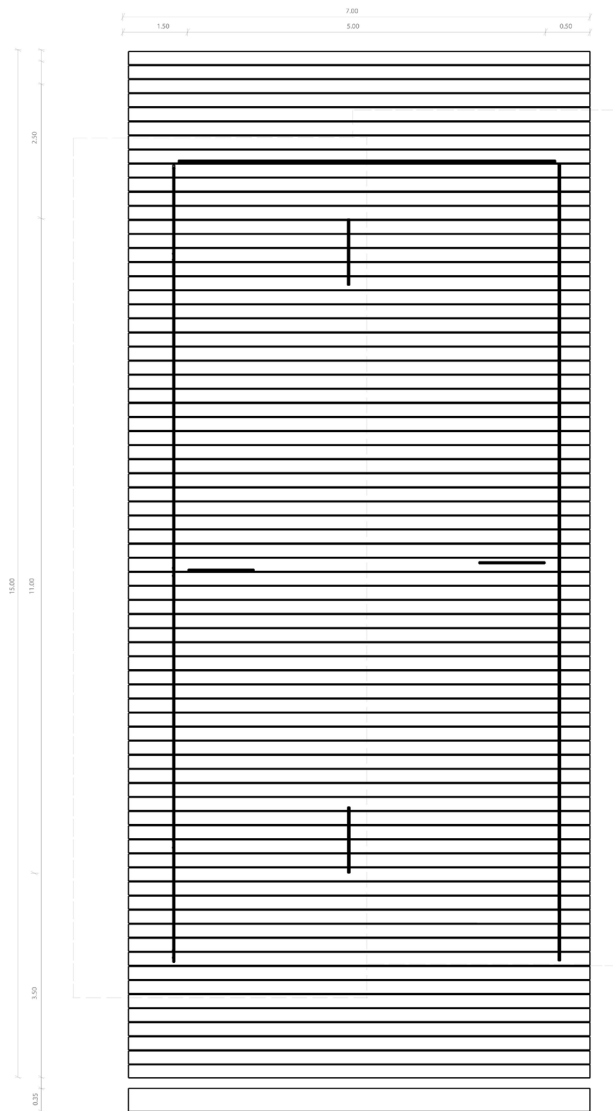


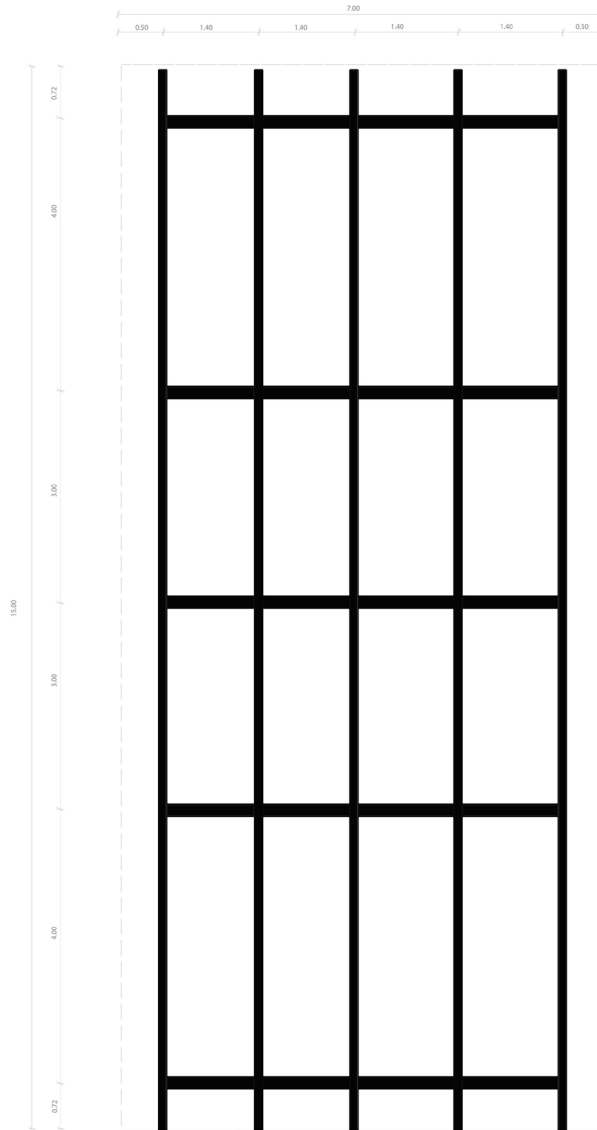


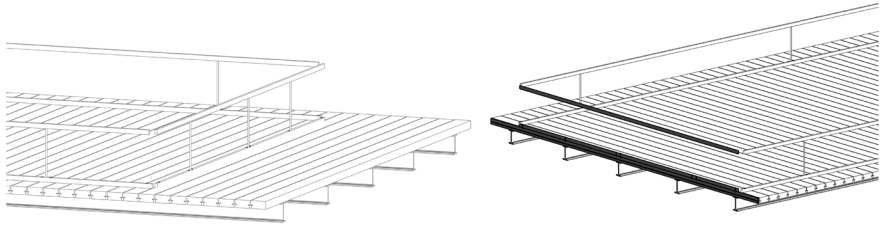
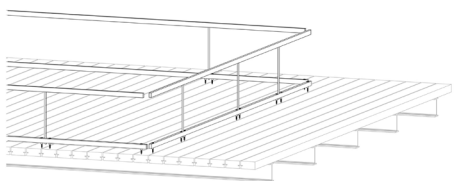
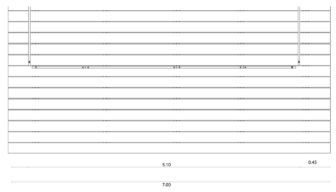
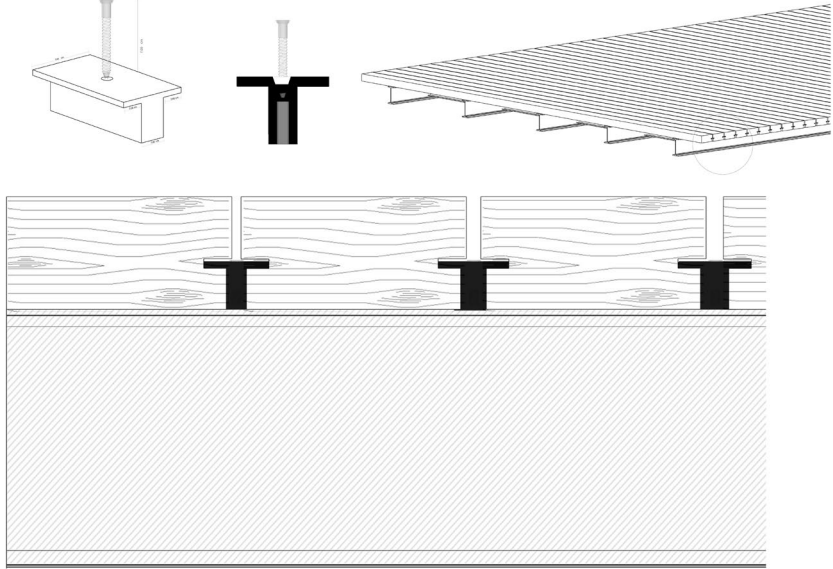
THE LAST PLACE is a structural expression of our human beings' state of mind and corporeality, between balance and imbalance, the edifice builds up a place for the last release.

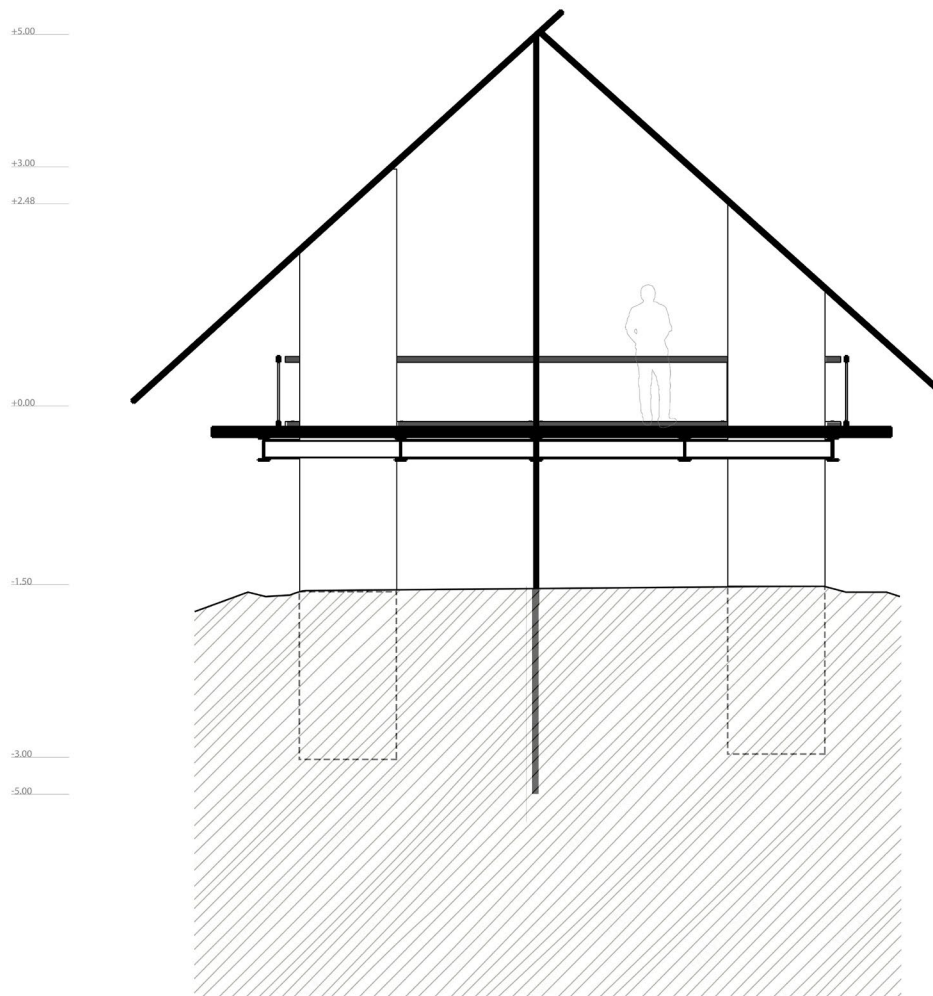


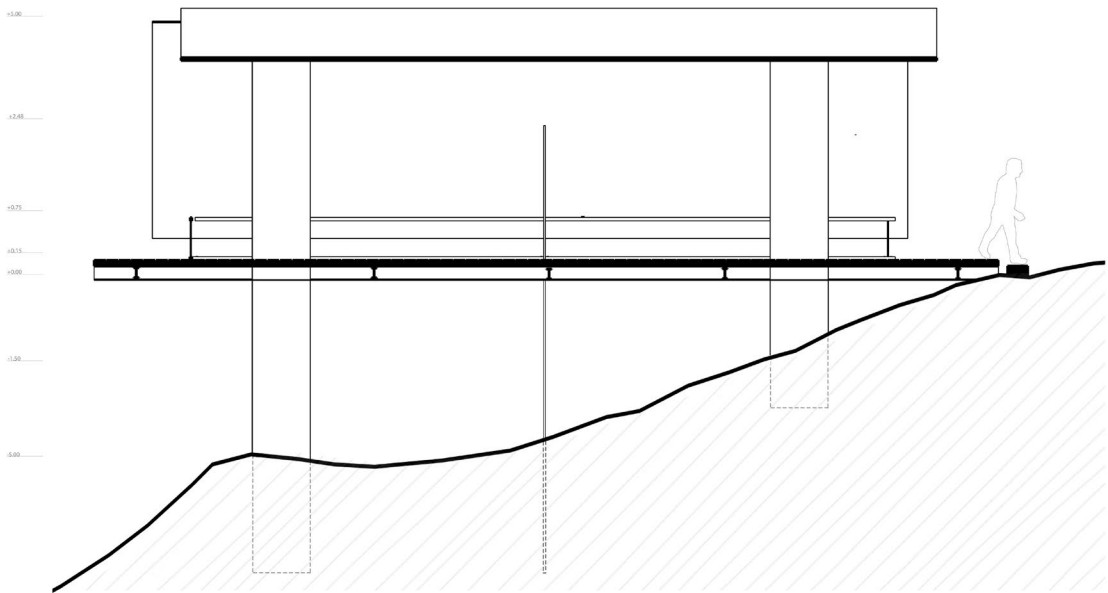












SECTION

Time and Materiality

The materials chosen for this project were intended to convey the contrast between smooth and rough textures in life. Giving visitors a tactile (tangible) experience is one of my goals. I chose materials that are delicate, aged, and subject to weathering over time. I decided on oak flooring because it is a symbol of my project (the Oak tree) It is less likely to rot and deteriorate since it is incredibly robust, dense, long-lasting, and resistant to fungi. Rusted metal is used as the other material to represent human strength, balance, and imbalance. Despite the fact that with time, it can begin to react with oxygen, showing vulnerability.



My intervention's purpose is to create a non-denominational cemetery and consider its location in the landscape. A place where individuals can go to contemplate life and death or simply observe and think about it. A covered pavilion is set in the terrain with trees and vegetation. It is intended to provide a temporary shelter for an interment service to take place. Furthermore, is open to anyone who wants to come inside and think of the duality of life even though they do not participate in the last goodbye ceremony. My intervention serves as a meeting point for both the dead and the living.



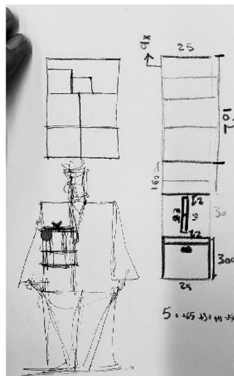
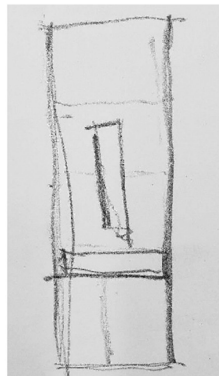
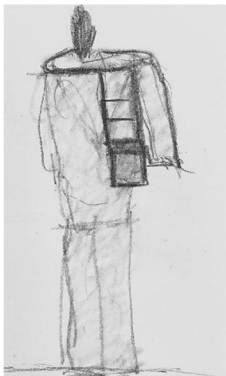
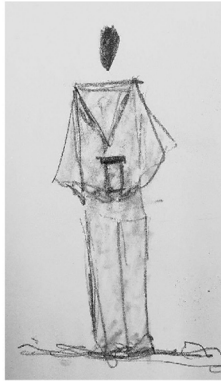




The one in mourning carries an urn with the bodily vestiges on the heart, held in a scarf-like garment, and wanders transiting from the city to the open, st. pietersberg, There is a tactile making of the urn and the scarf







“Perhaps it is this ` inner substance` where the true essence of architecture really lies ... by giving this ` hollow space` an ultimate shape . it is creating an own world ... If we consider it right , it is a big miracle that space inverted outside in . “

Henri Focillon, *vie des Formes*, Paris 1943

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