

I'm jeyran



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ARCHITECTURAL PORTFOLIO

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**I want to make it possible for people to communicate with themselves with the spaces create without any prepositions**

Designing a space for the soul means being sensitive to that person's interpretation of spirituality. It means creating an atmosphere that is comfortable enough for emotional vulnerabilities to be released. Thoughtful spaces will facilitate meditation, deep emotions, and one's connection to a larger expanse and their role in it.

One of the most moving experiences I had regarding this kind of emotion facilitated by architecture was in the Jewish Museum in Berlin, Germany by architect Daniel Libeskind. I entered a small room, alone, through a large steel door. The space was unadorned – no furniture, concrete walls, dark and cold. The only source of light was a slit of sunlight in the corner high above me. What struck me most about this room was how insignificant I felt in the darkness. That small shaft of sunlight eased my discomfort. It captured all my attention as there was nothing else to distract my focus. With all distraction gone I was able to contemplate how blessed my life has been. The light acted like a warm embrace. I could have stayed there for most of the day reflecting on my emotions.

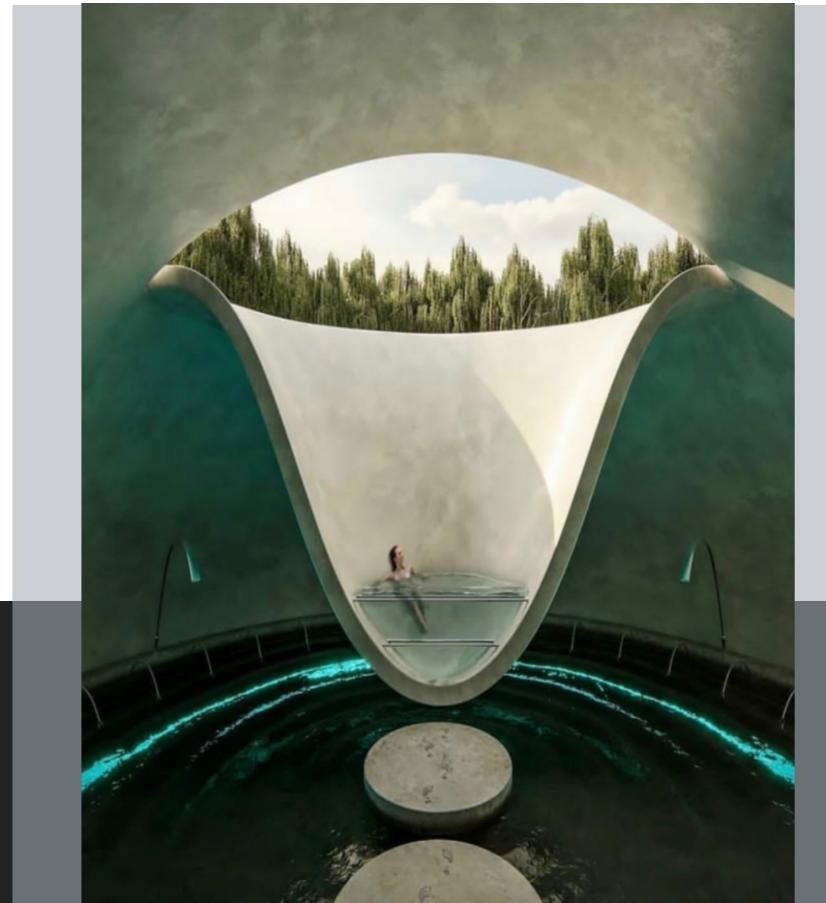
The spiritual experience would ideally start as a person crosses the threshold, leaving the outside world behind, and entering the space or spaces that will facilitate a spiritual communion with their deity.

But do you know what is the problem? A client's budget bring me back to earth

What should we do?

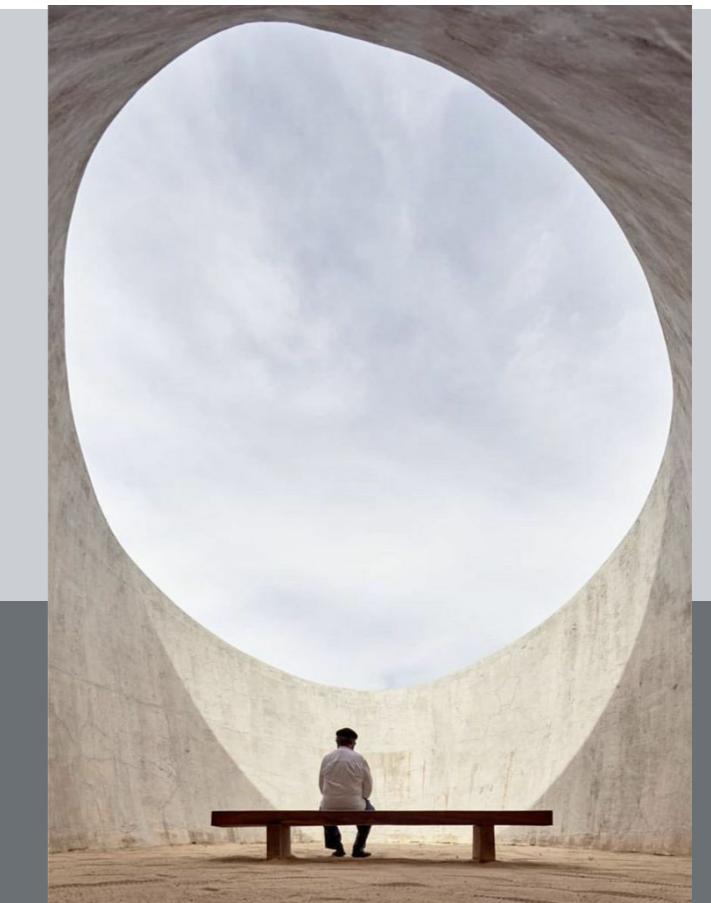
**which part is working?**

**“the mind”**



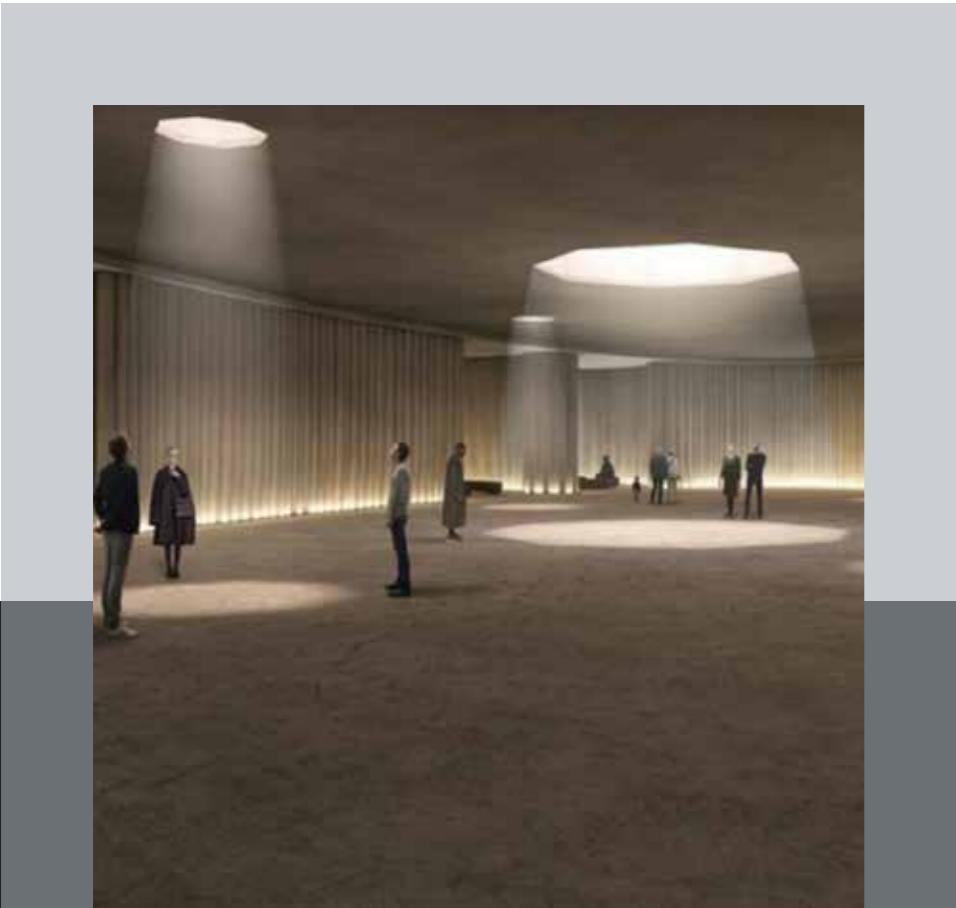
**which part is working?**

**“the mind”**



We should try!  
To inform people  
me,jeyran,start to design a project called spiritual hotel in turkey whit shahrooz farahmand who is the healer and manajer....i wanted to focus on it and earned.Now I'd like to have this chance to continue this shining way with you..

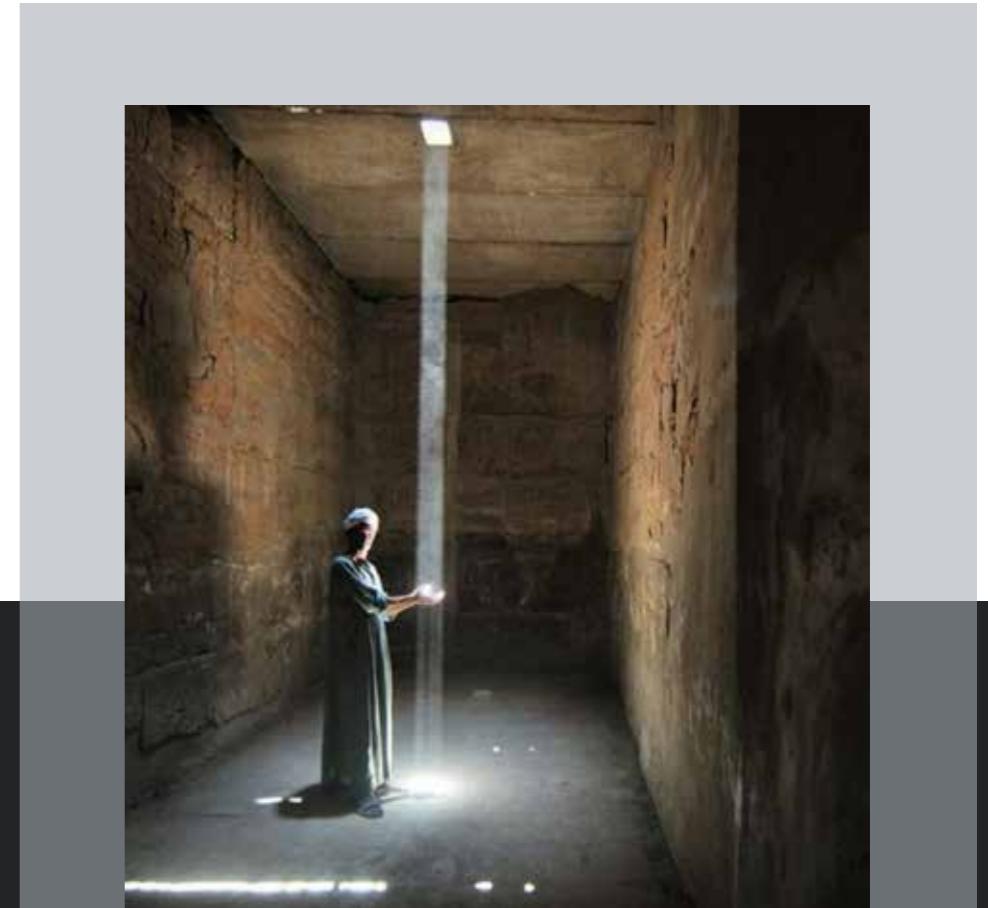
**A simple elegance is enough to not overly distract the user from their purpose of seeking the space in the first place**



**Capturing the senses is key to conveying the appropriate experience. Light, for instance, is an extremely powerful element in religious architecture. Low light levels suggest an atmosphere of quiet, calm introspection**



**I enjoy the challenge of exploring how best to enhance the emotional journey of others through architectural spaces**



its time to distract of routines...

and i tell you how..

we should design for all of our seven bodies,we should respect Physical and non-physical

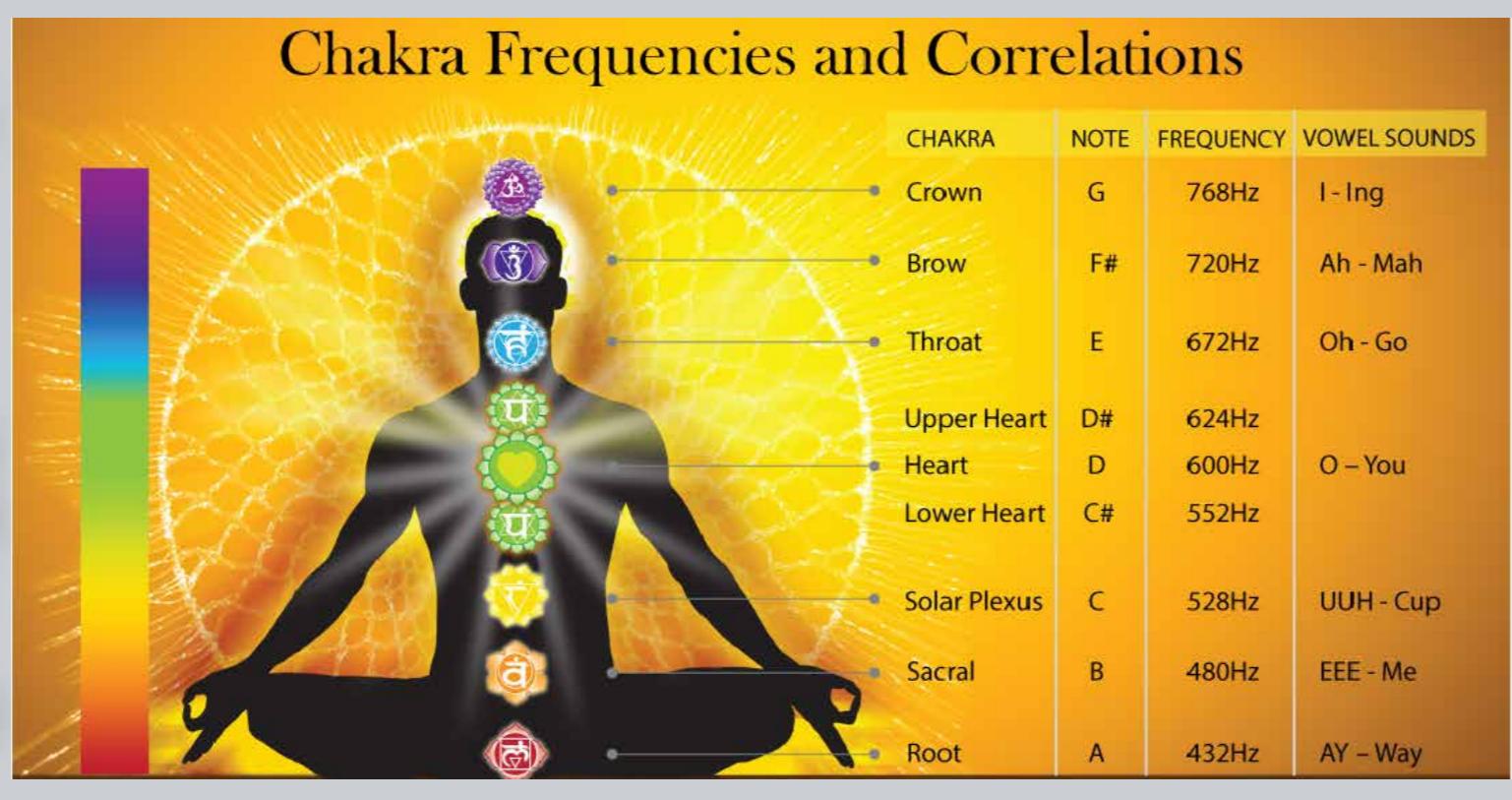
When it is not seen, there is no reason for its absence

It cannot be seen, but it is decisive and vital..

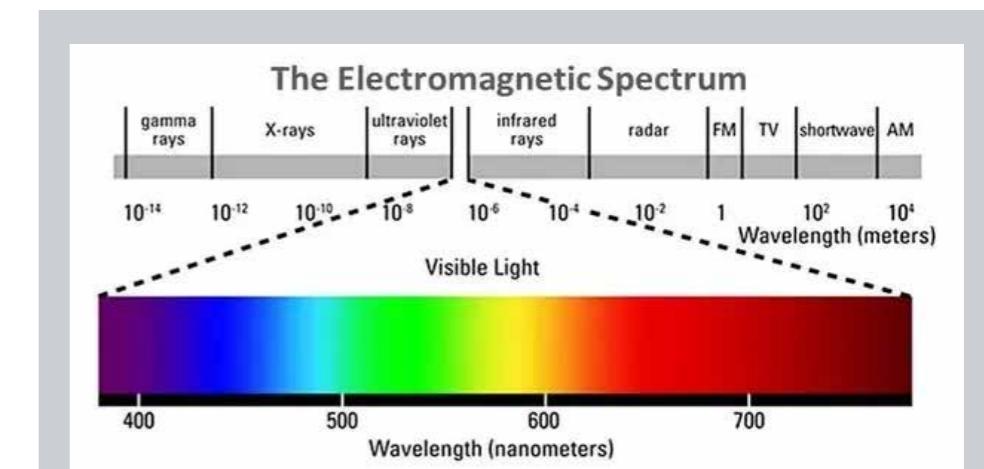
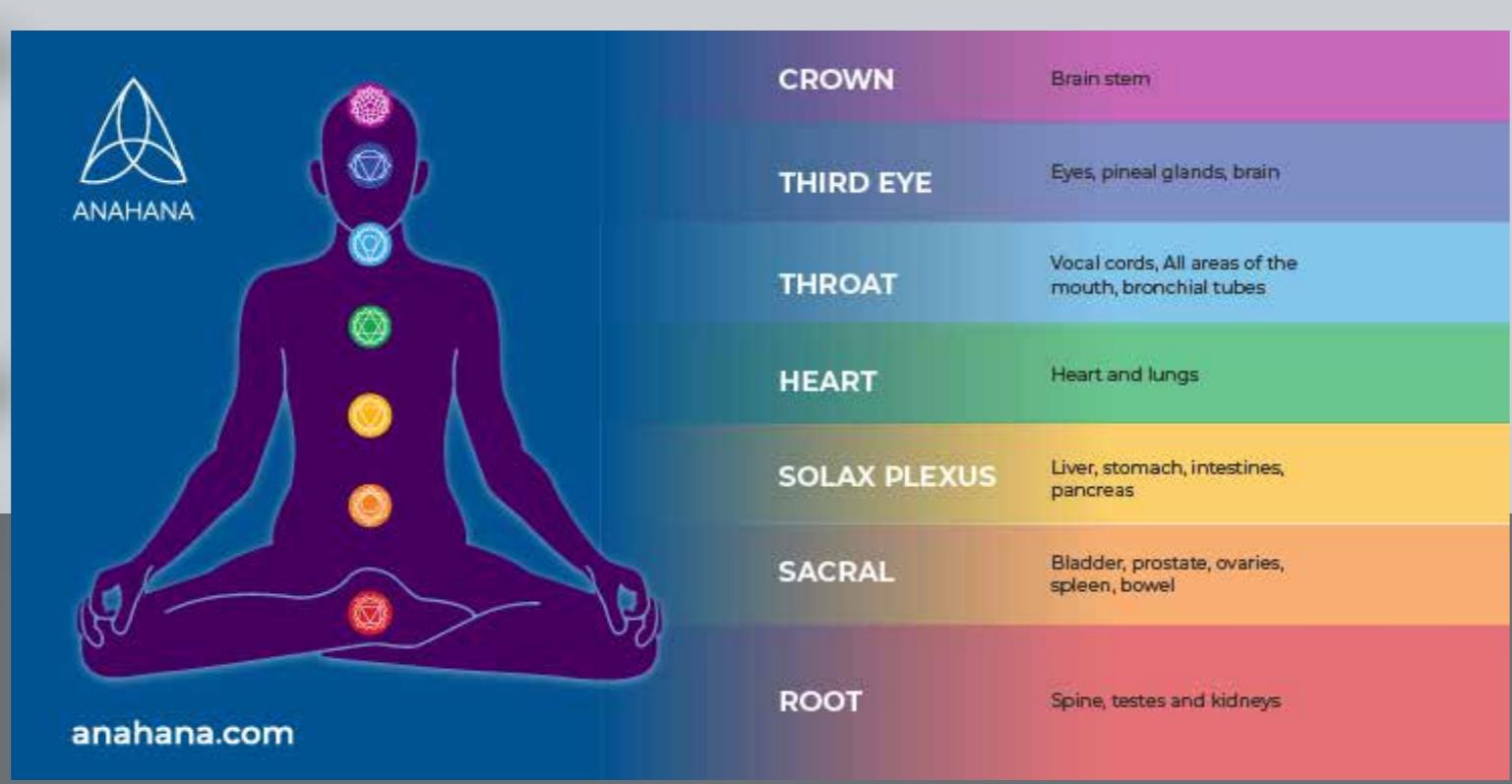
**you can see  
the colors, the  
sounds that  
effects on  
us, our feel-  
ings..**

**why we think  
the spaces we  
are living in-  
, dont have  
any effect on  
our body,-  
soul, feelings  
and totally life!**

**we can live  
easier if we  
knew about  
the things that  
control and  
effects on our  
five senses...**



**Not seeing is not the reason for not  
being there and not having an impact**



do you know every chakra has its own forms?

rectangle, square, moon sign... why we are ignoring these in architecture?

**tree hotel**

**we strat to built a hotel for soul and body togther..  
me,as an architect want to design spaces which is in the line with the  
spritual teachers healing  
i want to carry forward this project in the real world with love and efford  
beside you...**

**administrative  
department**

**conference hall**

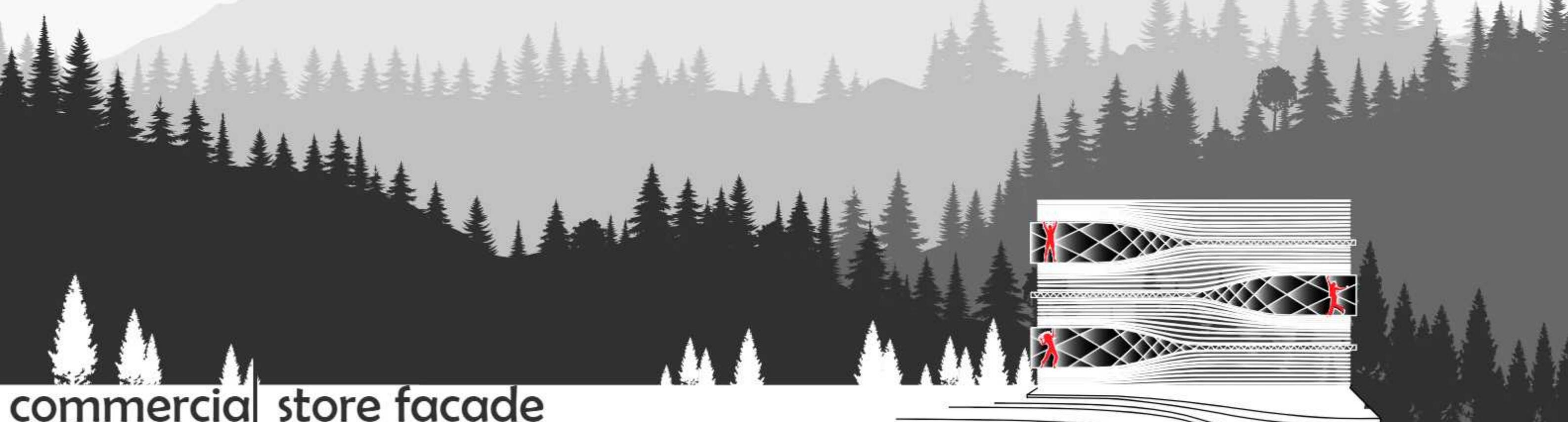
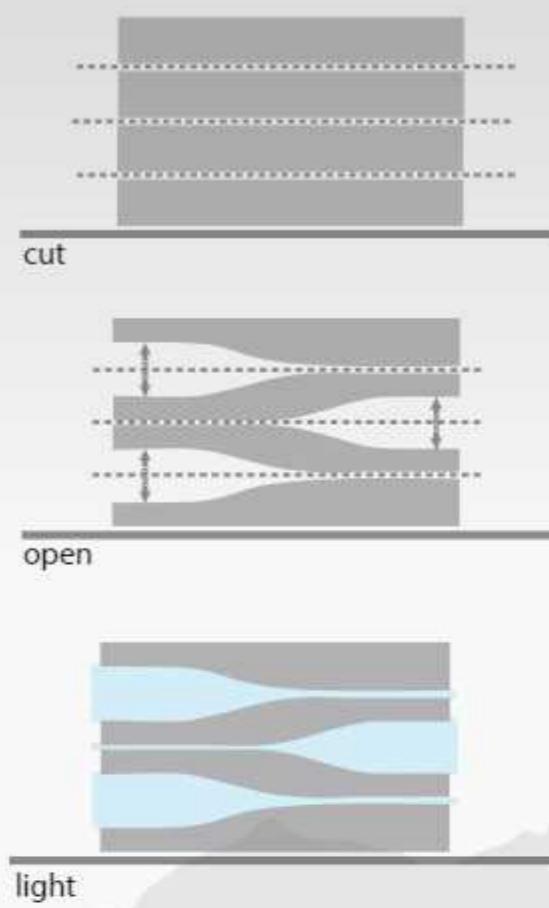


**meditation  
spaces**

**restaurant**

**a hotel for both soul and body**

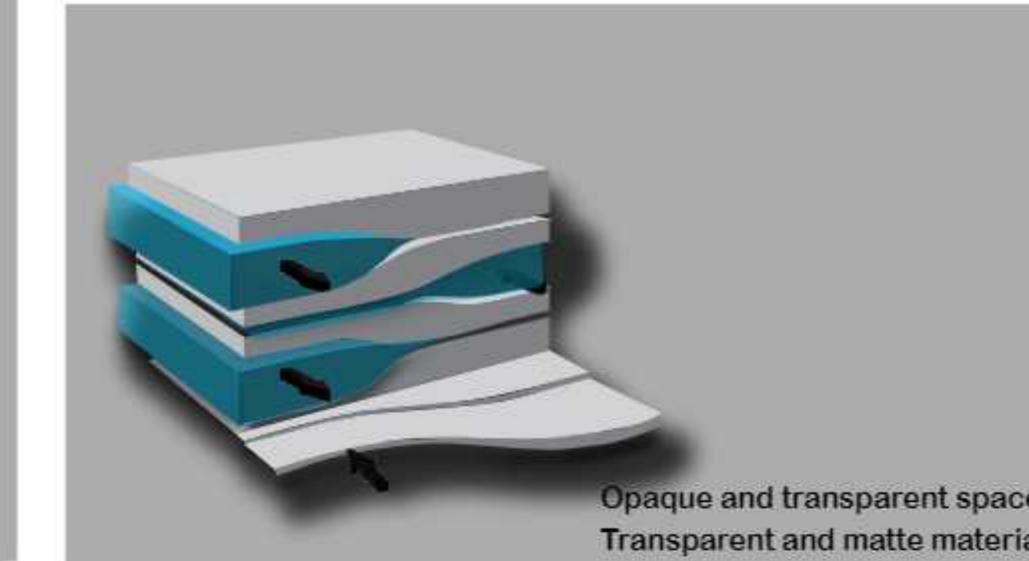
**staircase hotel**



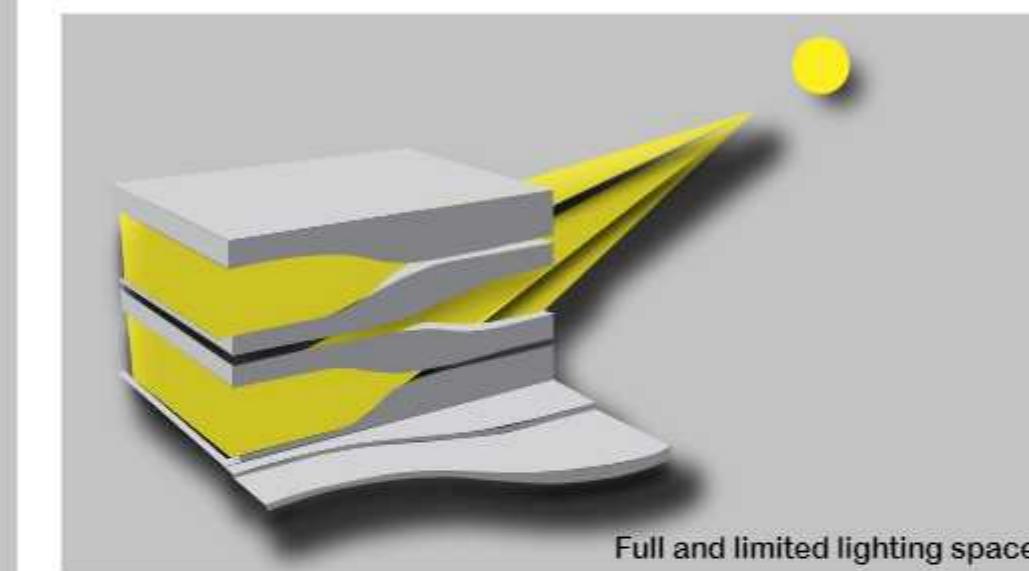
commercial store facade



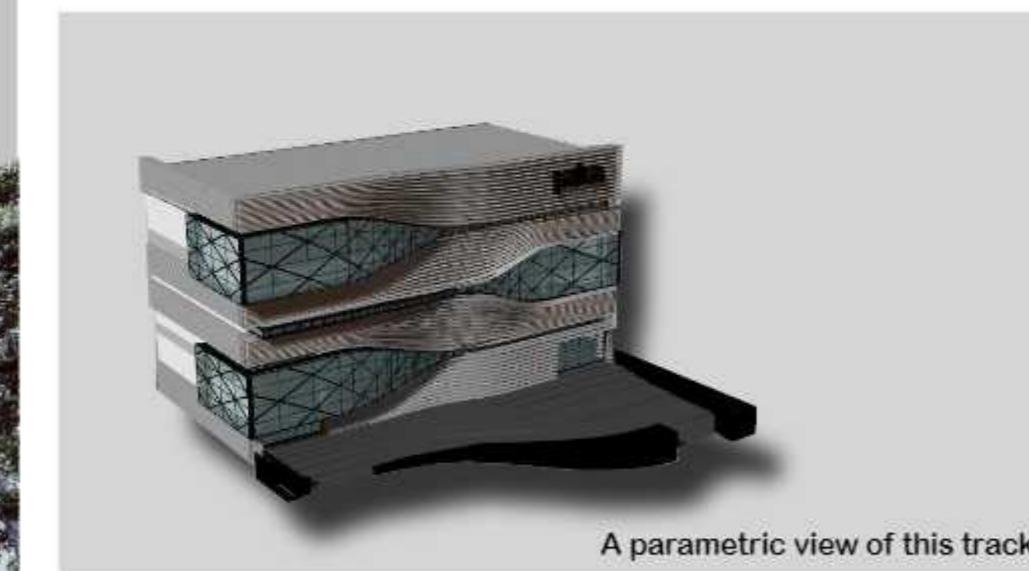
3



Opaque and transparent space  
Transparent and matte material



Full and limited lighting space



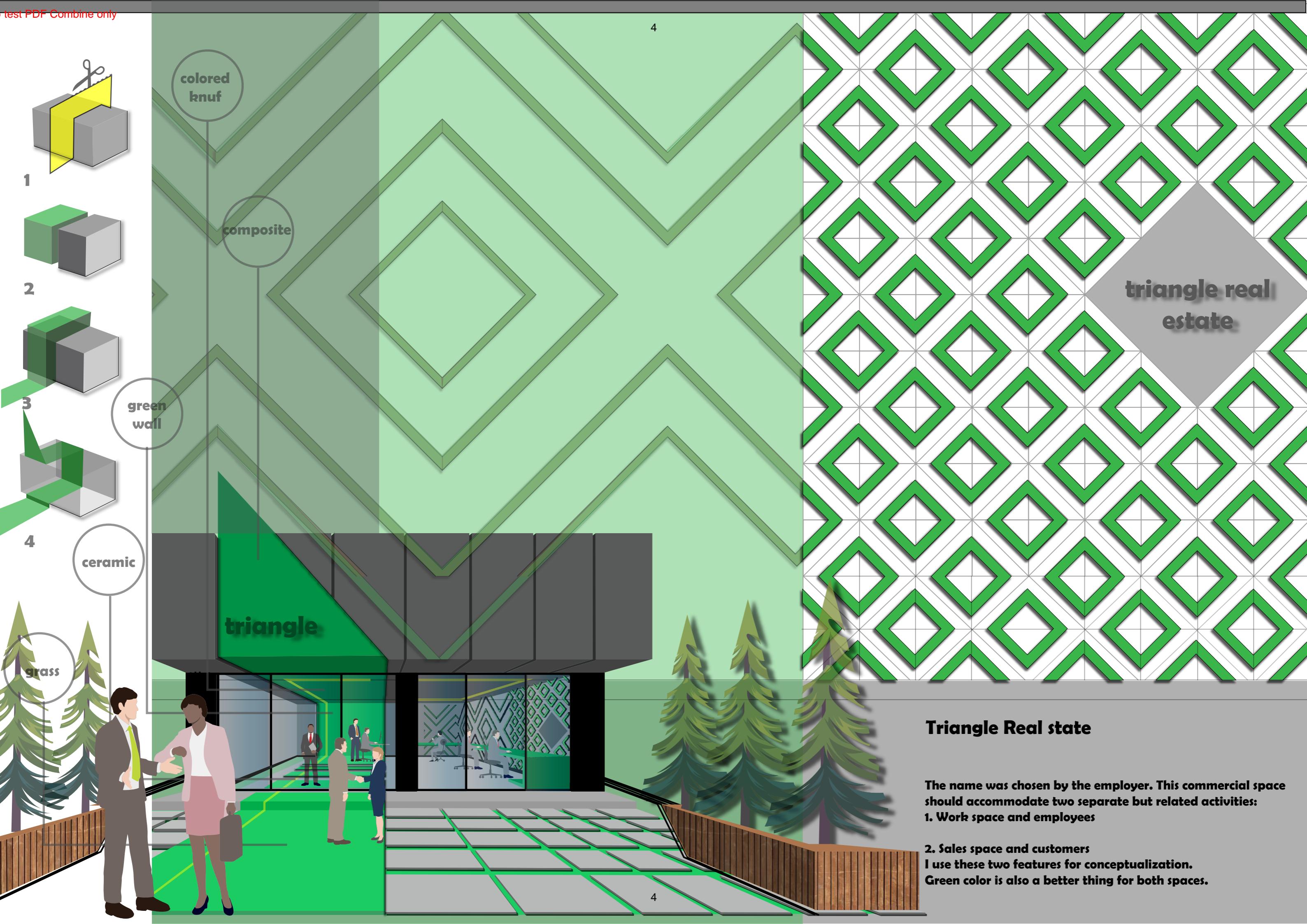
A parametric view of this track

## FACADE DESIGN

The main challenge in the facade of the commercial building was that on each floor we wanted to protect almost 50% of the space from direct light for those clothes that were most vulnerable to light.

I considered the concept of work as the main challenge of this view

3



## Triangle Real state

The name was chosen by the employer. This commercial space should accommodate two separate but related activities:

1. Work space and employees

2. Sales space and customers

I use these two features for conceptualization.  
Green color is also a better thing for both spaces.

## construction process

I made these three-dimensional stones myself and combined them with raw



stone installation



wood installation



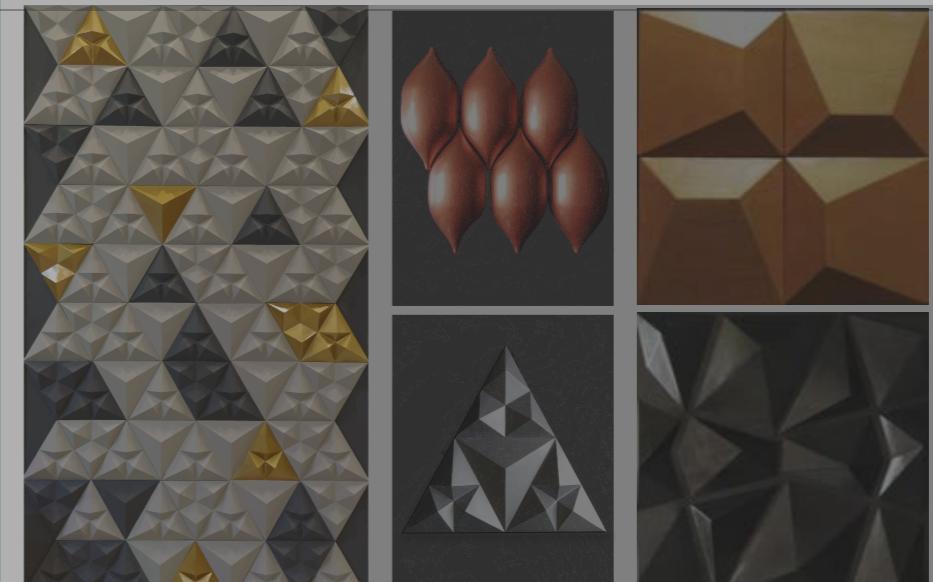
The steps of removing the stone from the granular mold



Placement of wood

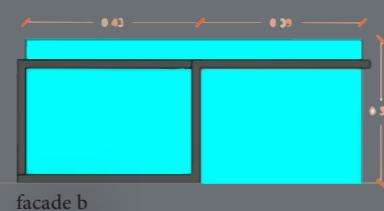
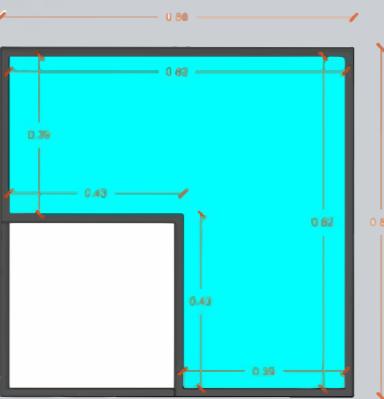
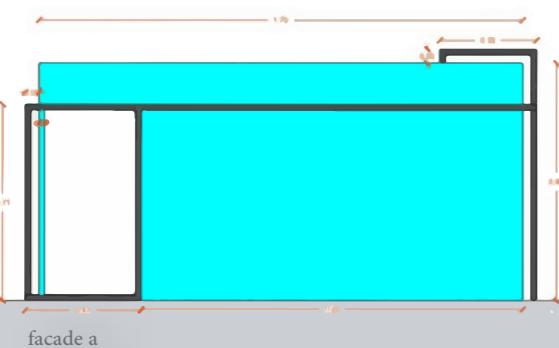
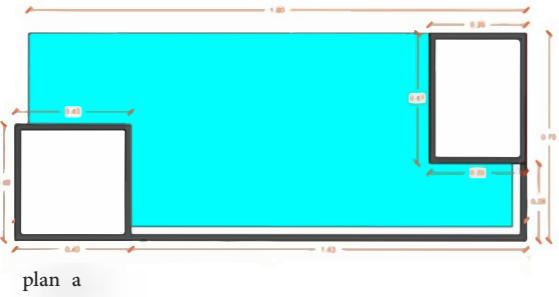


interior and exterior



Other designs made of cement and plaster and stone powder with synthetic resin

# Office desk design



## material

iron

mdf

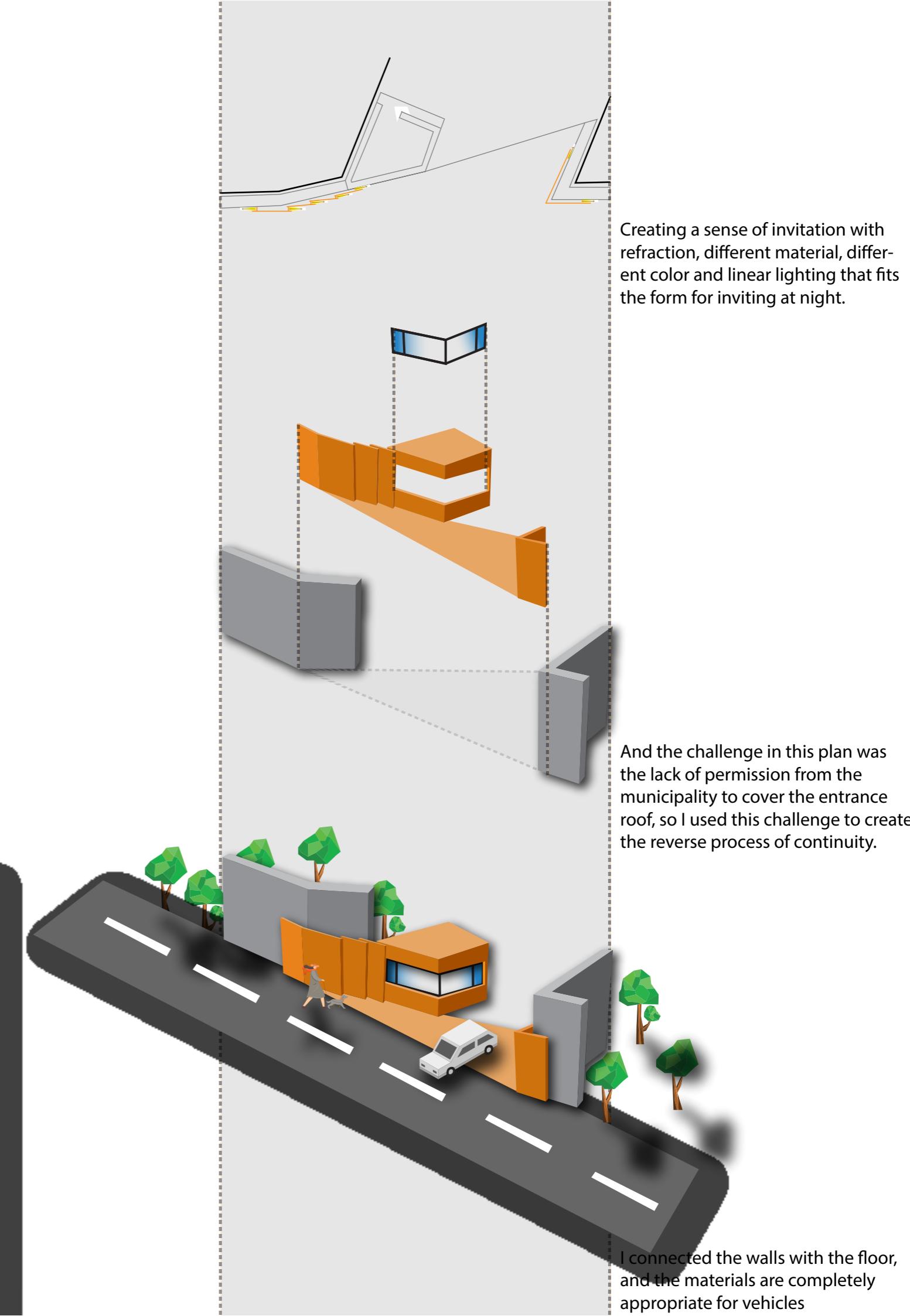
plant

respect to the plane ...

# The entrance to olive complex



5



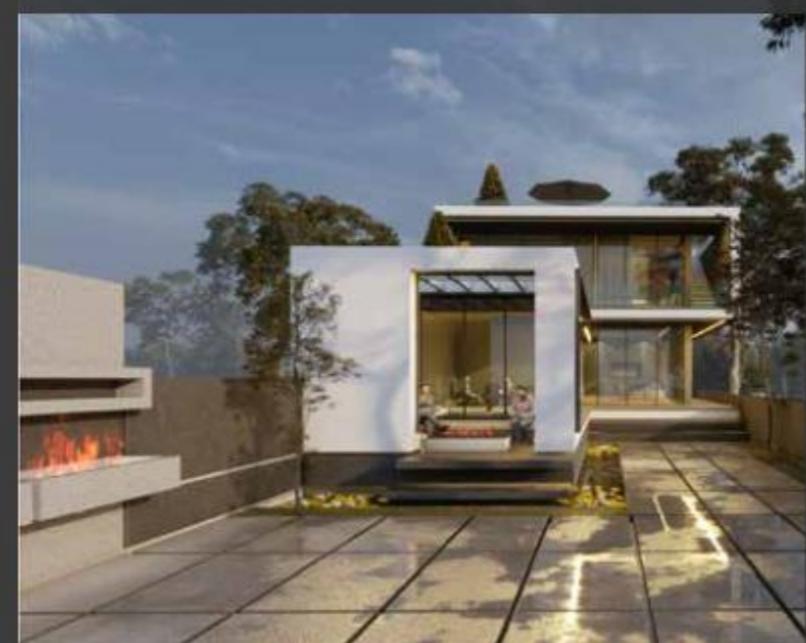


**Concept: movement, pause and life (make memories)**

Giving identity to all the components of the building and defining a story to make it flow , inspire , move .....



A continuous shell that folds and embraces all these spaces and in line with the different needs of the residents of the closed space; it defines semi-open and open spaces for experiencing. Transparent, semi-transparent and opaque spaces for the presence of light according to



south view perspective



south view perspective

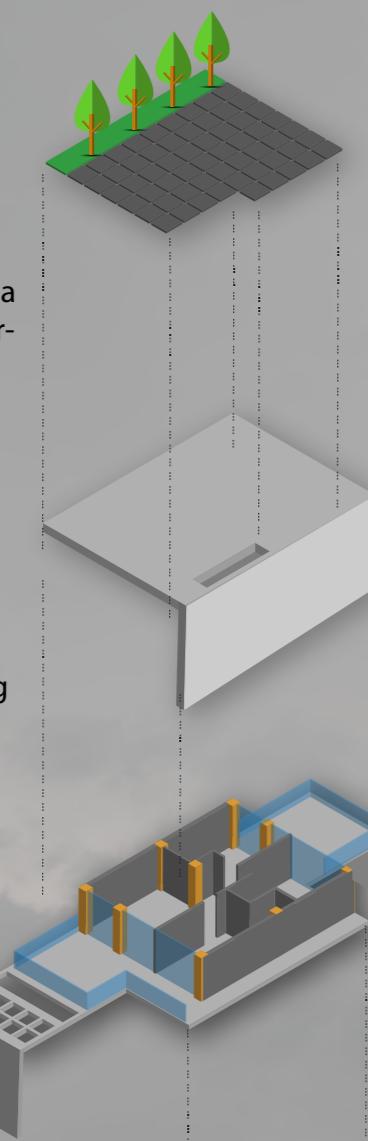


east view perspective

# yard house . . .

7

Additional steps ...



Roof garden - a high yard overlooking the whole

Building shell for connecting two floors

The second floor and more private spaces with separate yards

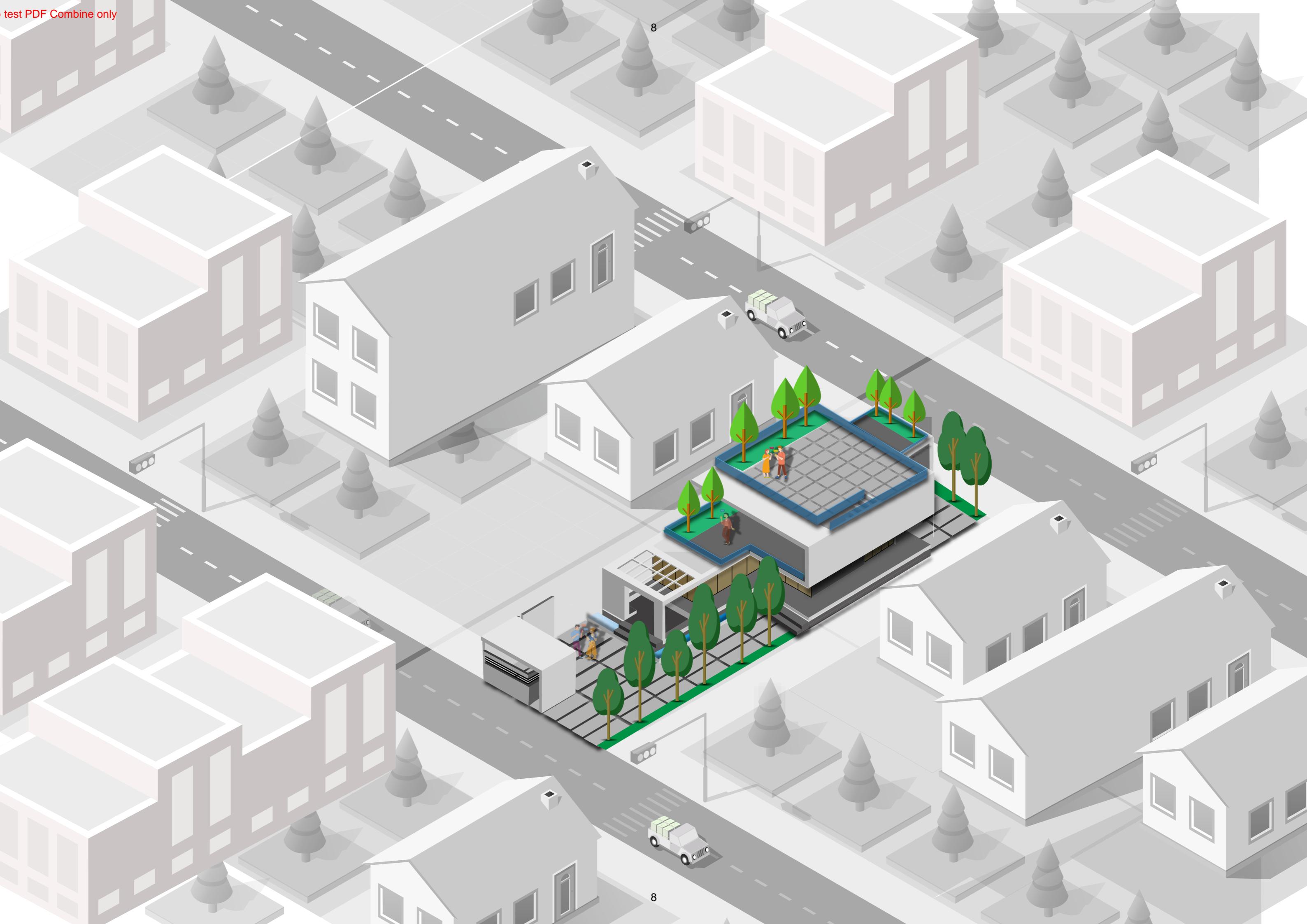
The ground floor and the continuity of all parts according to their public and private levels  
balcony\_pool\_house\_separate suite

Another important goal is the connection of all the components of the building together, with the ground and the environment...

**section b-b**



The main challenge in designing this villa was the yard. The area of the land was 298 square meters and I put the yard as the main goal in the design, and finally we arrived at a villa with a yard of 298 meters.



## Municipal Market (city wall)

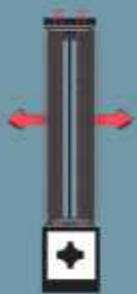
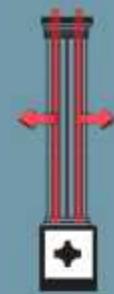
**Concept:** I started from the historical foundations and moved towards modernity in the canopy part.

And I showed this course completely.

9



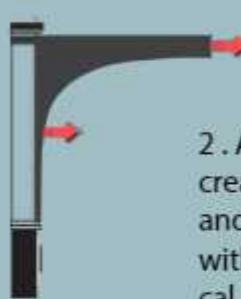
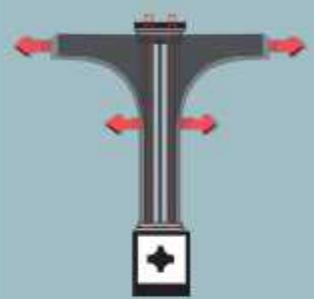
9



1. Selection of two strips of historical column to install canopy bases



The present situation



2 . Arches to create a canopy and coordinate with the historical period of the column



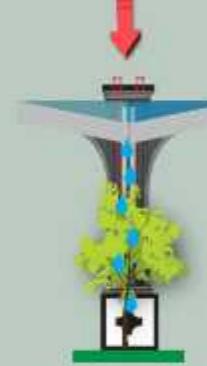
5. The period when nationalism and modernism are combined (the combination of traditional architecture that tends to modern architecture)

The suspension of the canopy: representing the suspension bridge of this city

Fractures of the facade of the canopy: representing sea waves

And in general, the form of the white part of this design represents the fish diving into the sea water

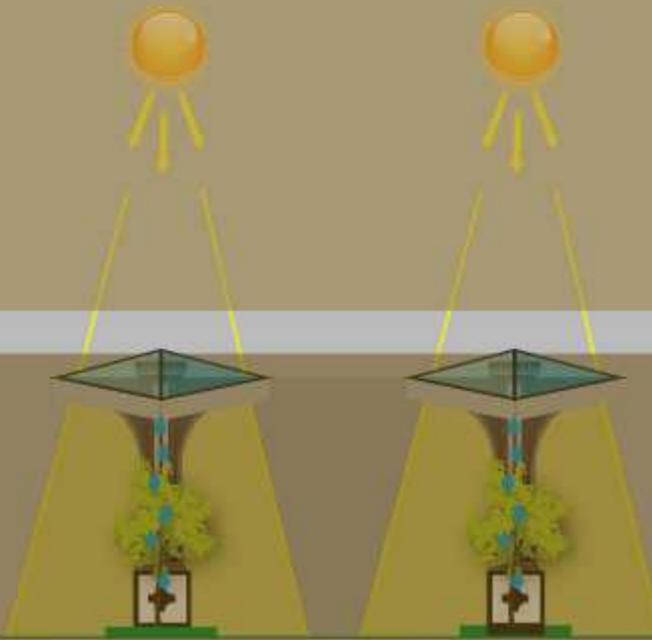
Bright shade: representing walking in the oldest street of this city between the trees.



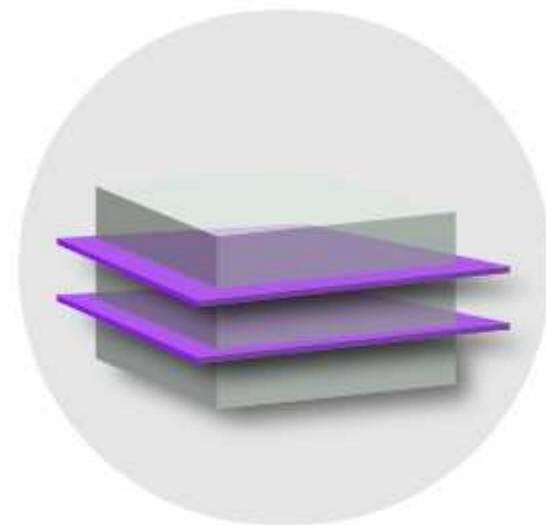
3. Strengthening and coordination with the climate and controlled irrigation of the plant in the street



4. Light and darkness, the music of the text of the journey



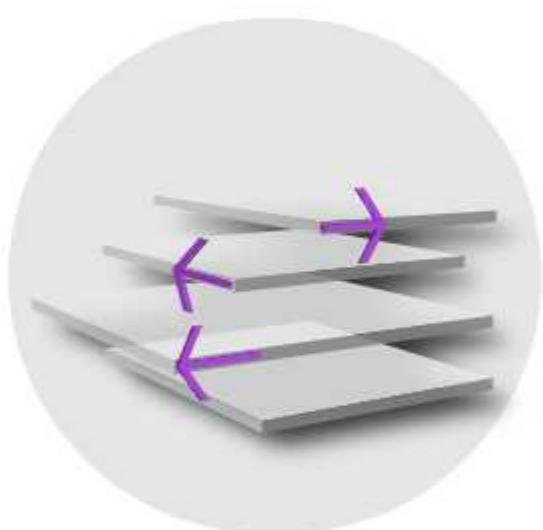
# Balcony house



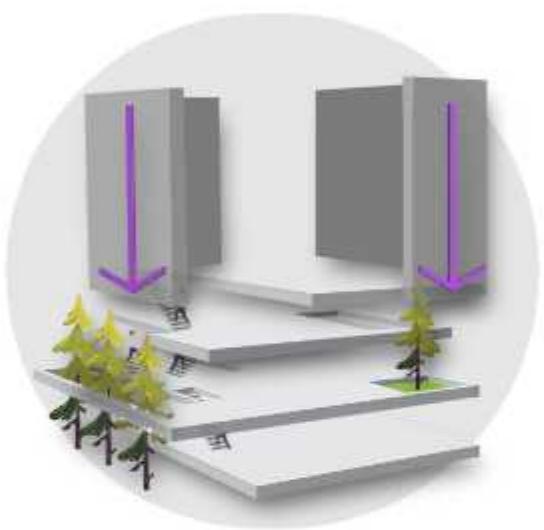
1.cut the box



4.stairs



2.move the surface to the right side



5.vertical plates to connect horizontal plates



3.voids and trees



6.the real form

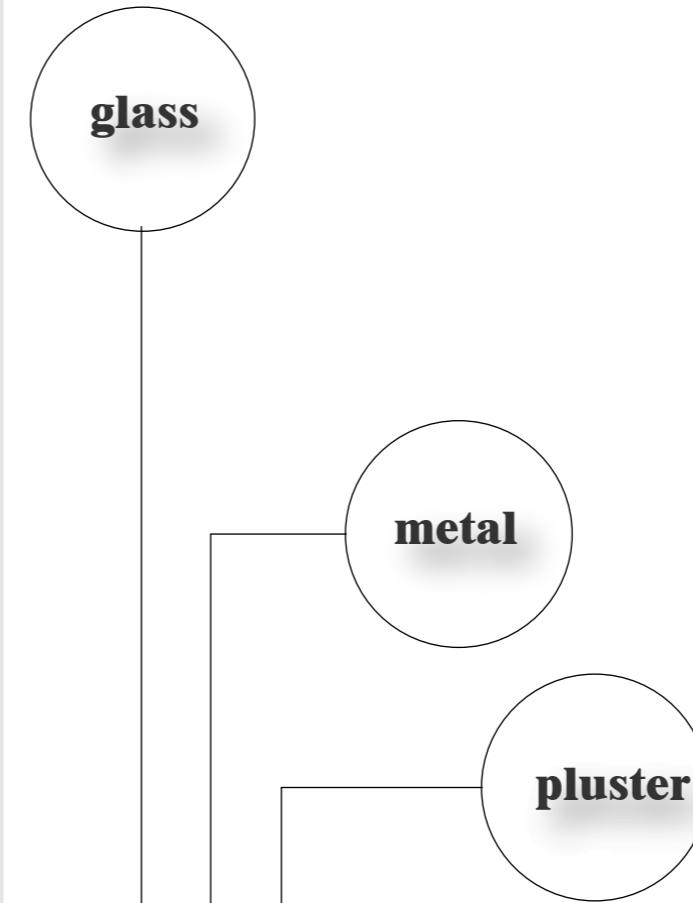
The direct sea view led me to an all-glass facade with large Balconies.

I did not deprive a single space on this side of a full view of the sea and having a cozy Balcony. Full movement around the space of the building defines the life for the residents of the building (life outside the building - life inside the building). The direct connection from the yard to the roof and terraces through external stairs represents this story. The large cypress trees that are absorbed the facade of the building so much so that it is a part of the main structure, provide a complete nature (sea\_forest\_house).



# Balcony house

Neutral colors of the building to highlight nature in the house (sea blue and evergreen trees), with the vertical shell, in harmony with human needs, I covered the annoying lights in the hours of inappropriate light, the west and heavy rains, as well as the southeast part...



**east facade**



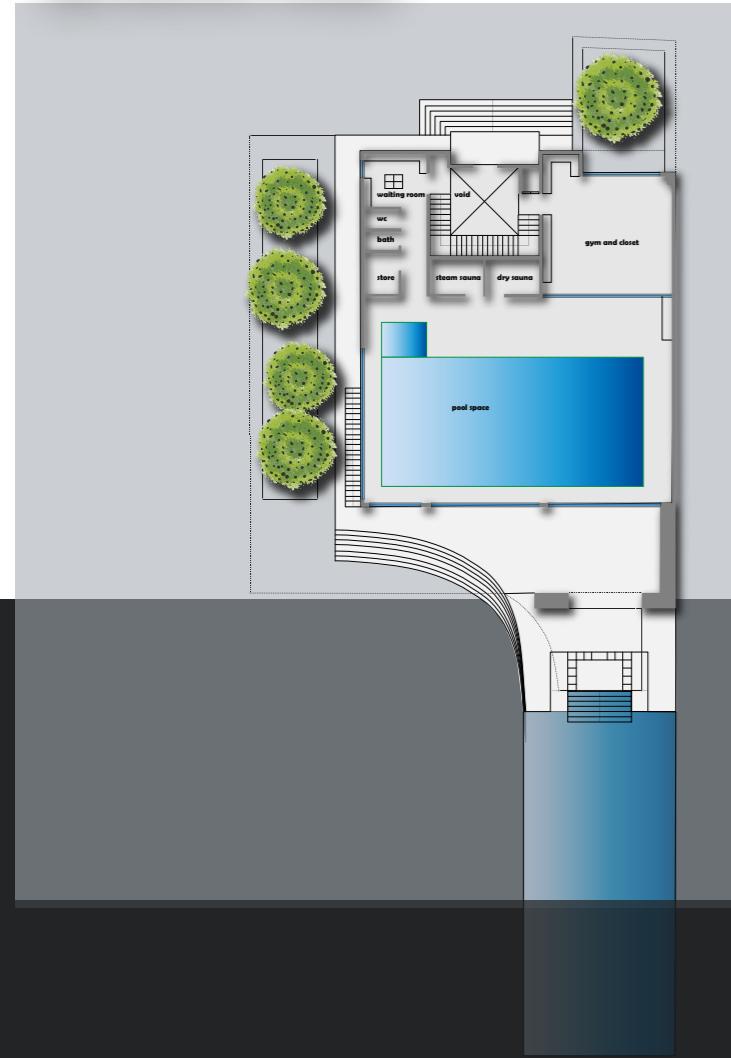
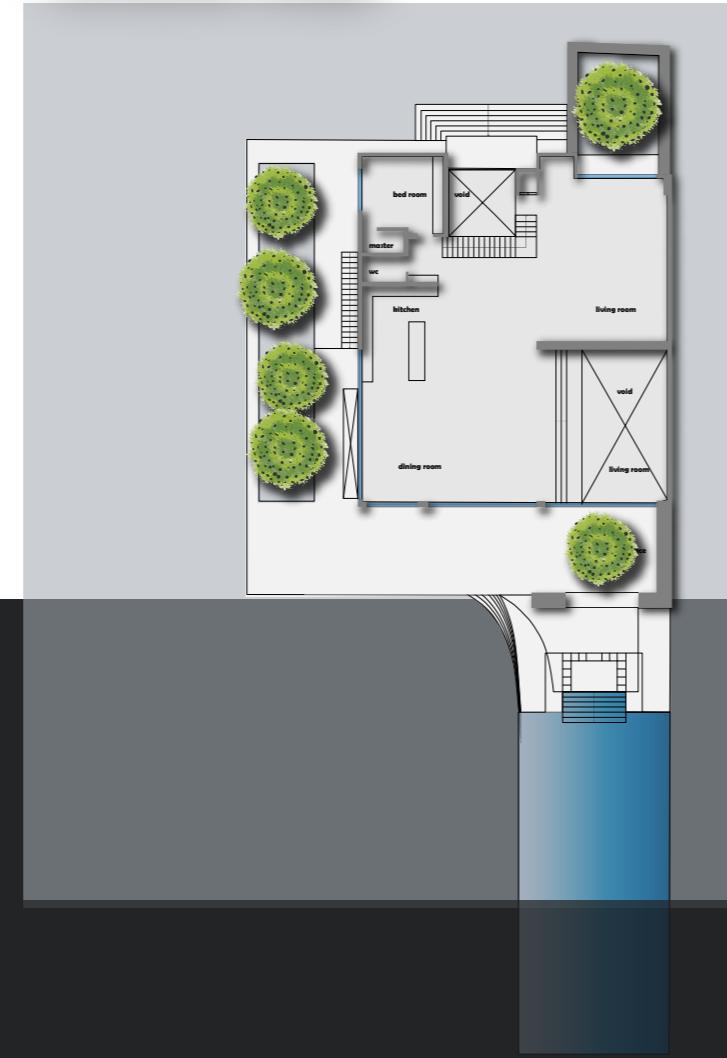
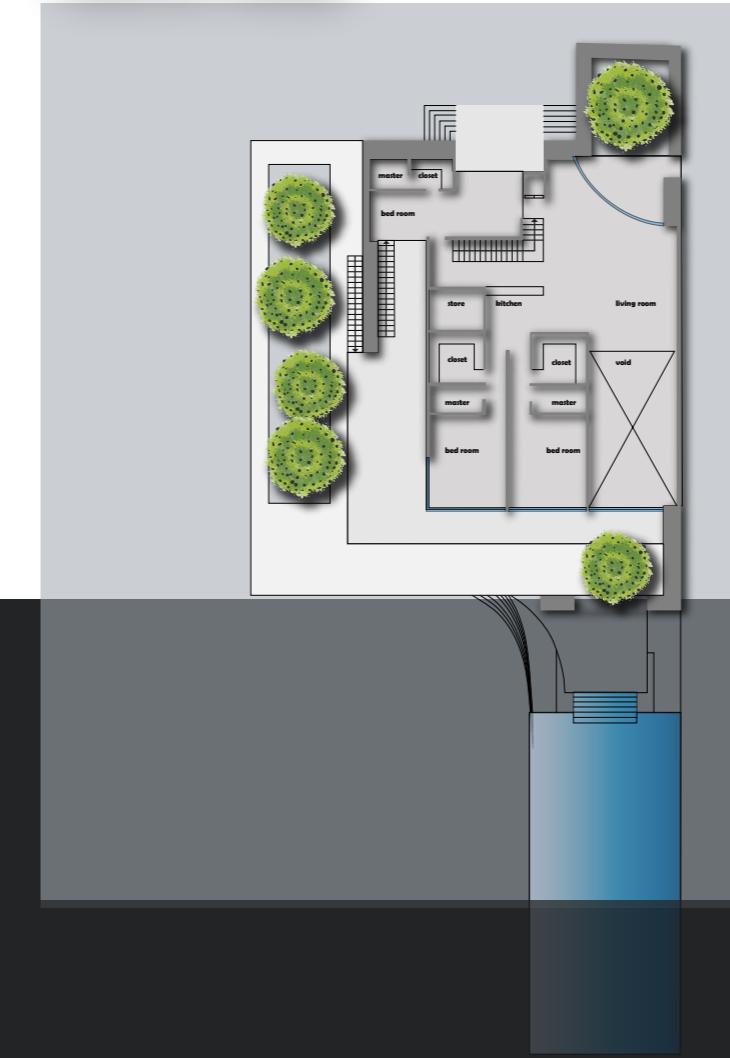
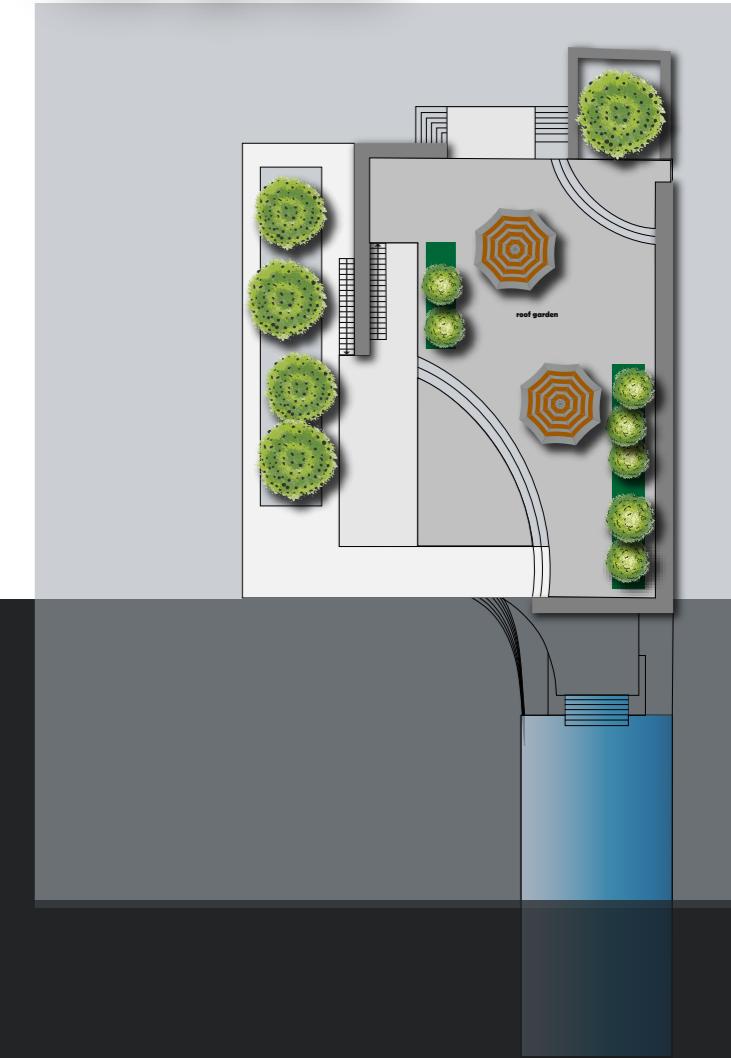
**north facade**



**south facade**



Vertical planes connecting horizontal lines.....Indoor and outdoor pools for use in different seasons

**ground floor****second floor****third floor****roof garden**

## olive house

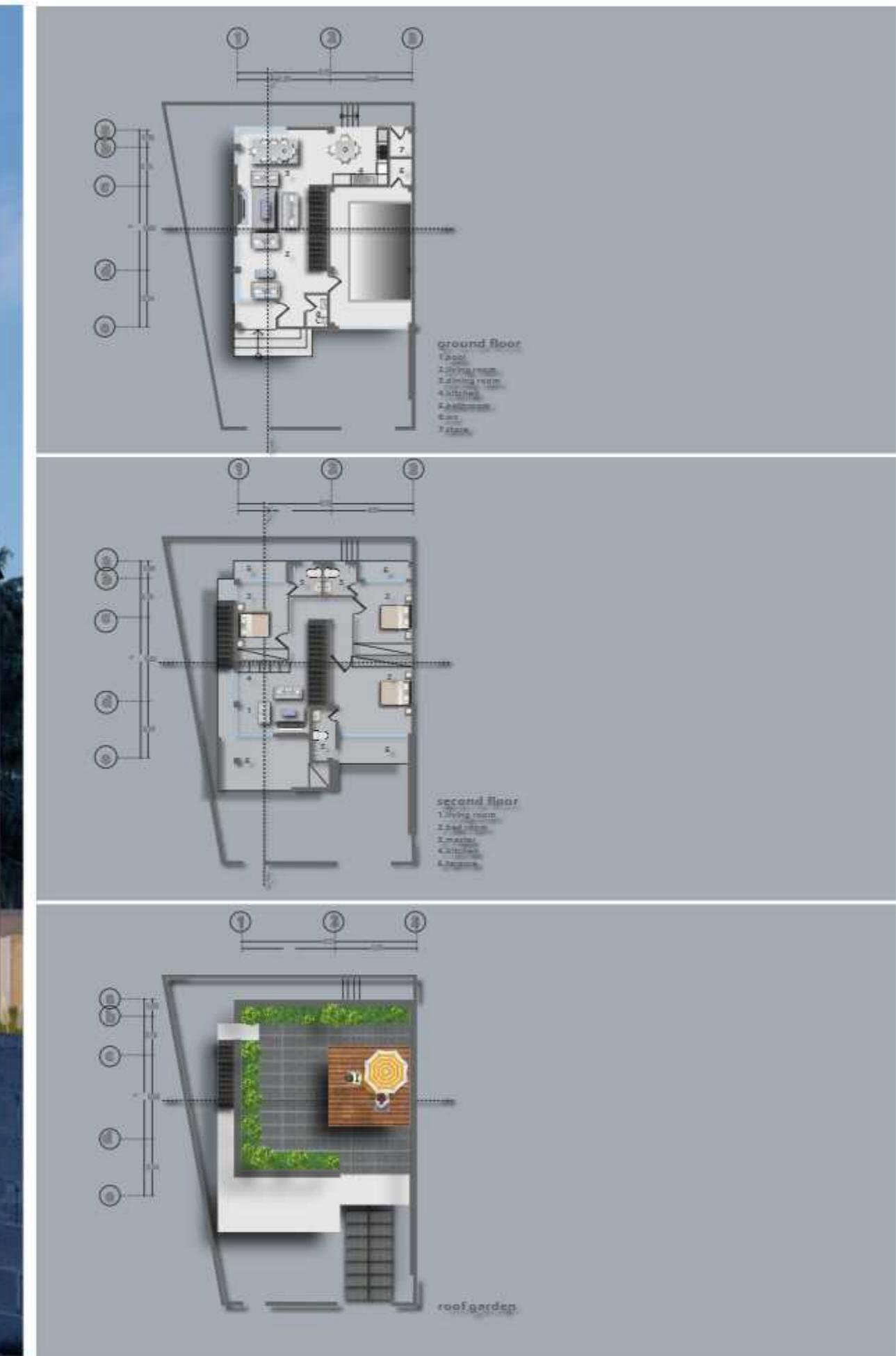
**The main challenge designing this house was to maintain complete restrictions from the west side.**

Yard, terraces and house

The shell that was added to this plan at the end for this restriction to form both the main facade of the building and the required restrictions has been presented in a complete and coherent way.

Due to its great location and view of the sea, large terraces and roof gardens were among the main goals in the overall design of this building.





**east facade**



**section b-b**



**section a-a**

