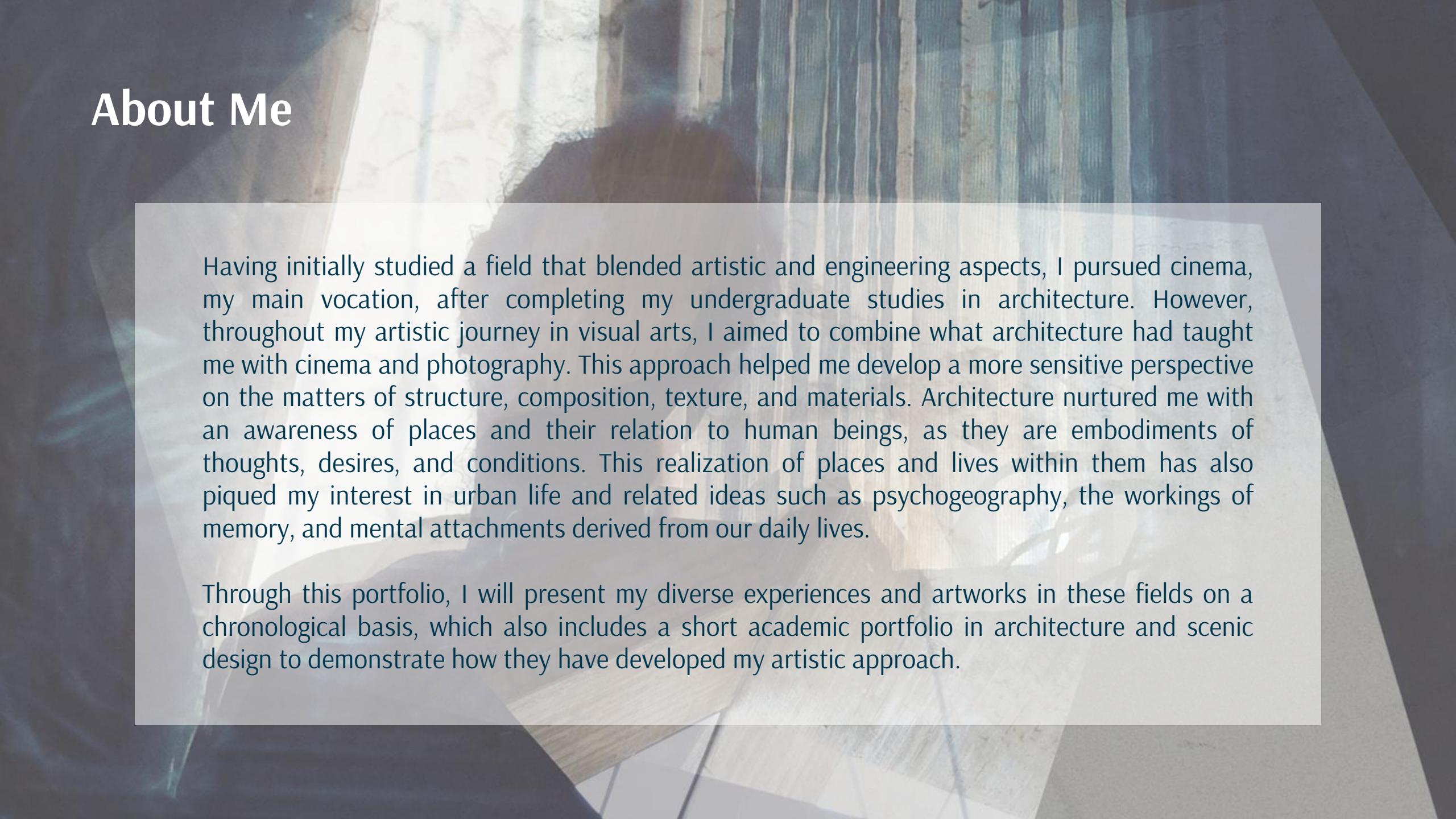


Nastaran Bagheri

Cinema & Architecture Student | Portfolio



About Me



Having initially studied a field that blended artistic and engineering aspects, I pursued cinema, my main vocation, after completing my undergraduate studies in architecture. However, throughout my artistic journey in visual arts, I aimed to combine what architecture had taught me with cinema and photography. This approach helped me develop a more sensitive perspective on the matters of structure, composition, texture, and materials. Architecture nurtured me with an awareness of places and their relation to human beings, as they are embodiments of thoughts, desires, and conditions. This realization of places and lives within them has also piqued my interest in urban life and related ideas such as psychogeography, the workings of memory, and mental attachments derived from our daily lives.

Through this portfolio, I will present my diverse experiences and artworks in these fields on a chronological basis, which also includes a short academic portfolio in architecture and scenic design to demonstrate how they have developed my artistic approach.

Architecture and Scenic Design

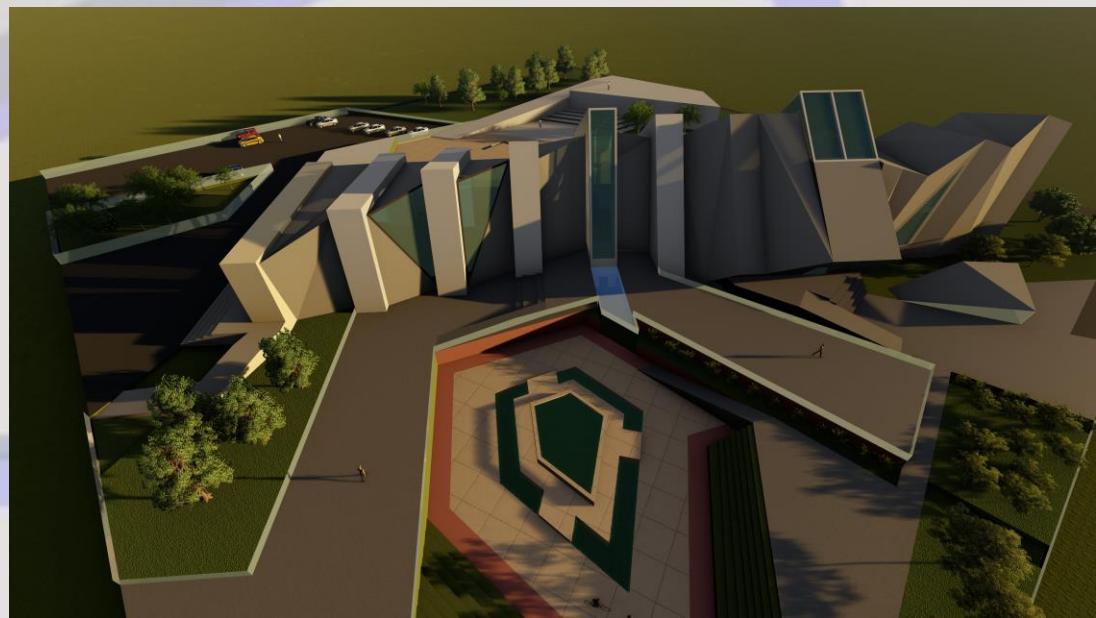
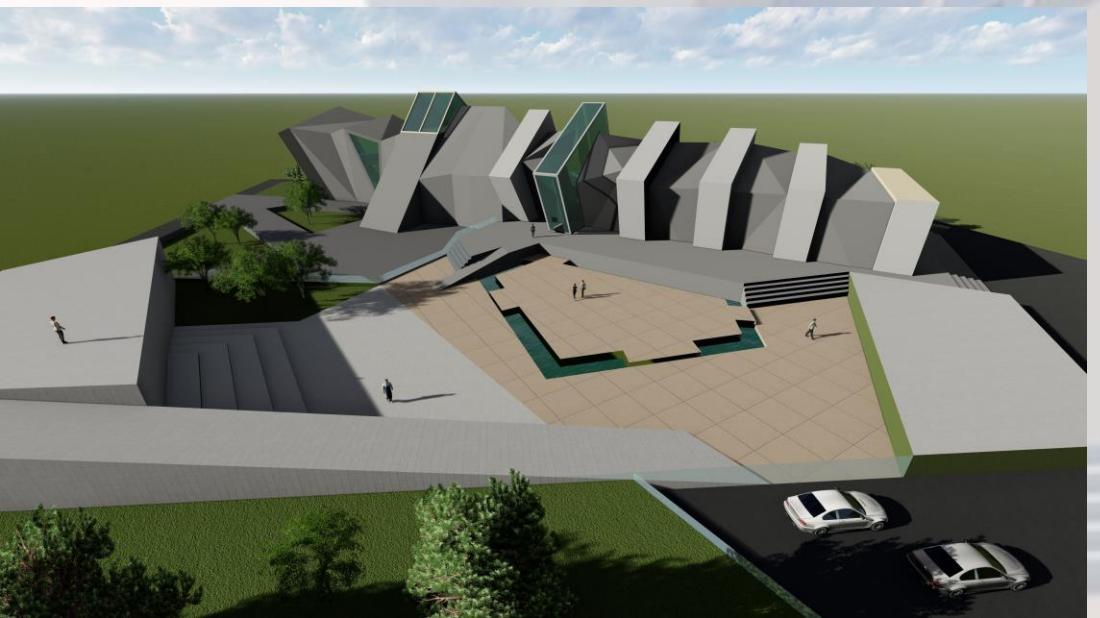
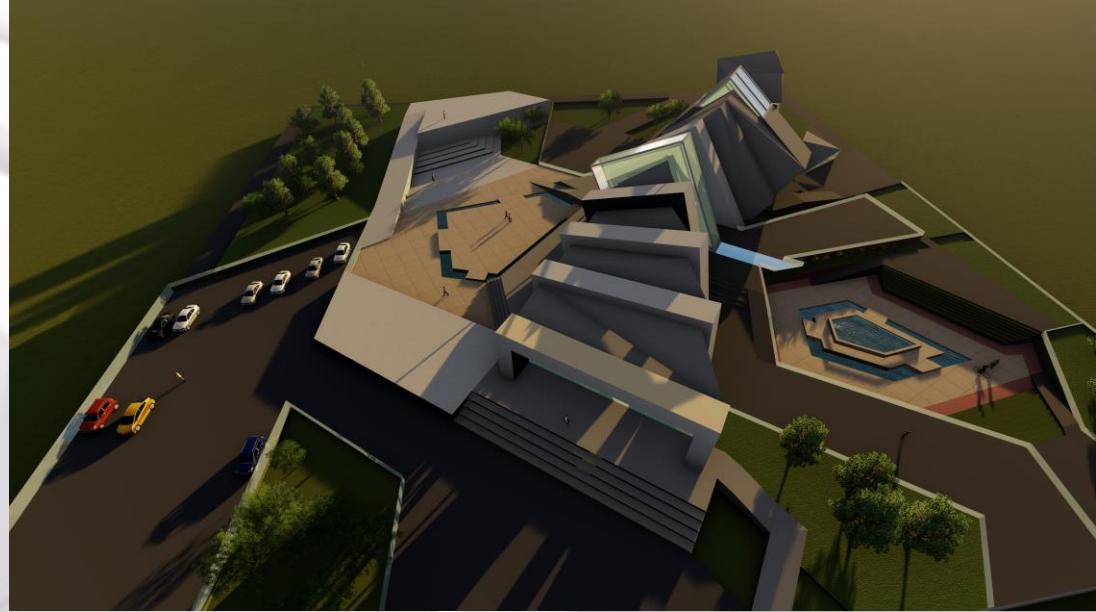


As an architecture student eager to learn and expand my knowledge of the interrelations between cinema and architecture, I endeavored to explore new ideas that could bridge these fields. This curiosity and interest extended from architectural designs to experimenting with production and scenic design as a mediator between the two fields.

Architectural Project

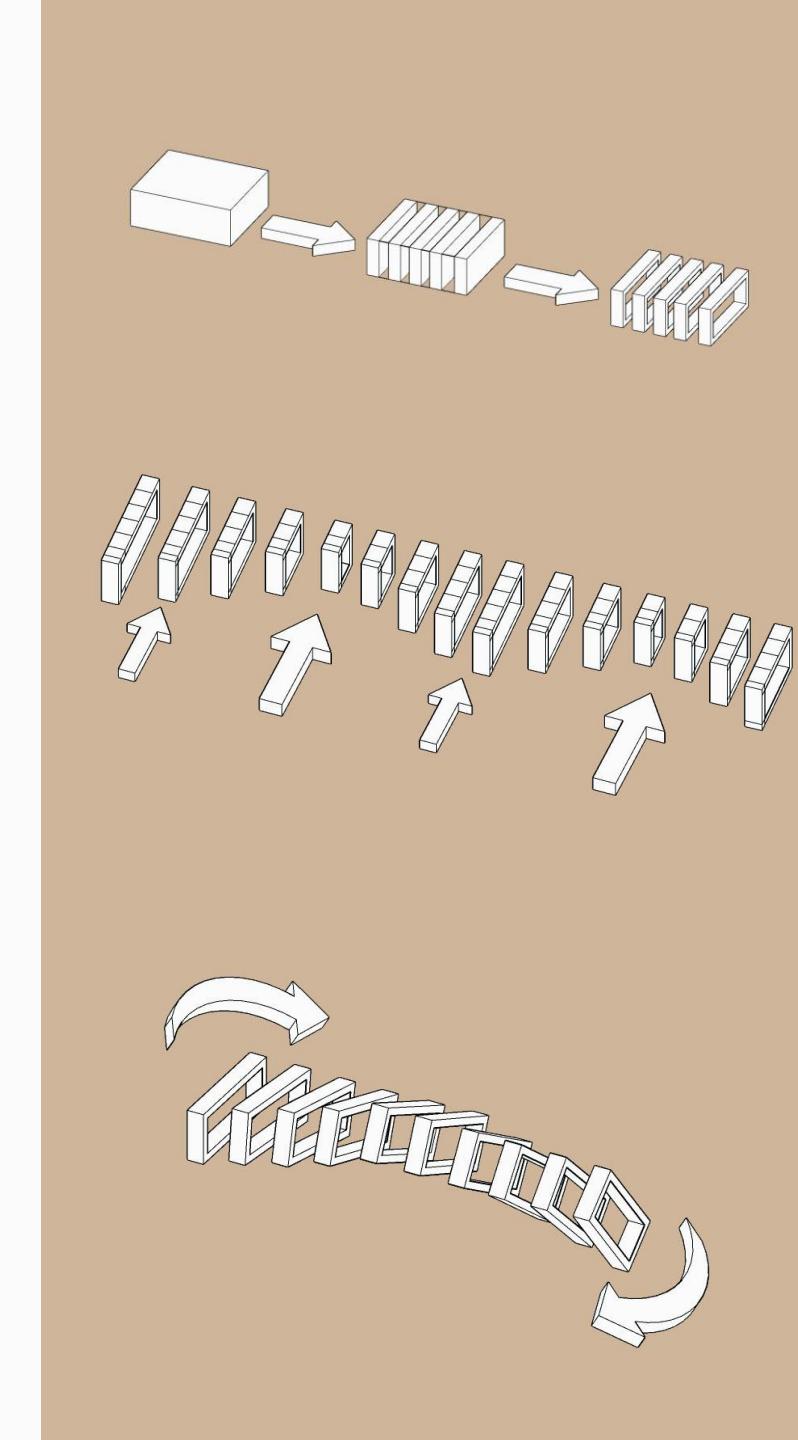
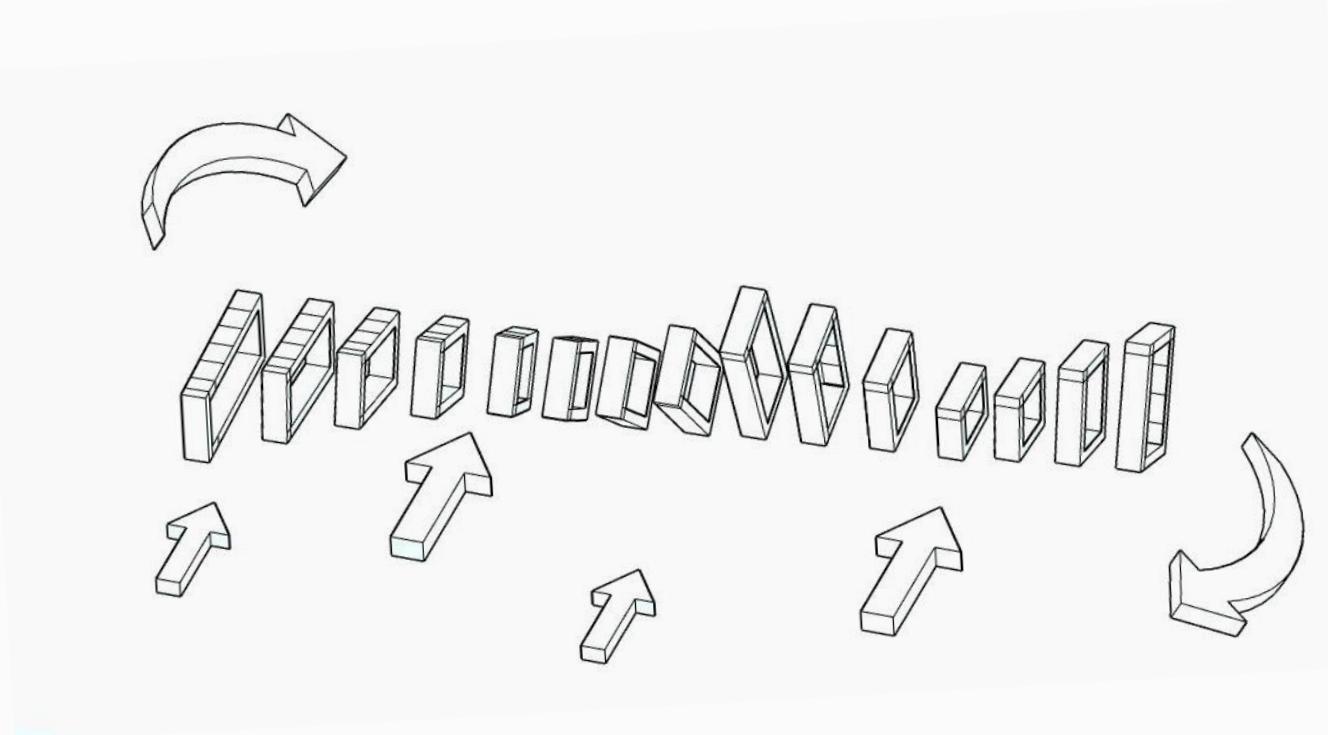
Babolsar Cinema Complex - 2019

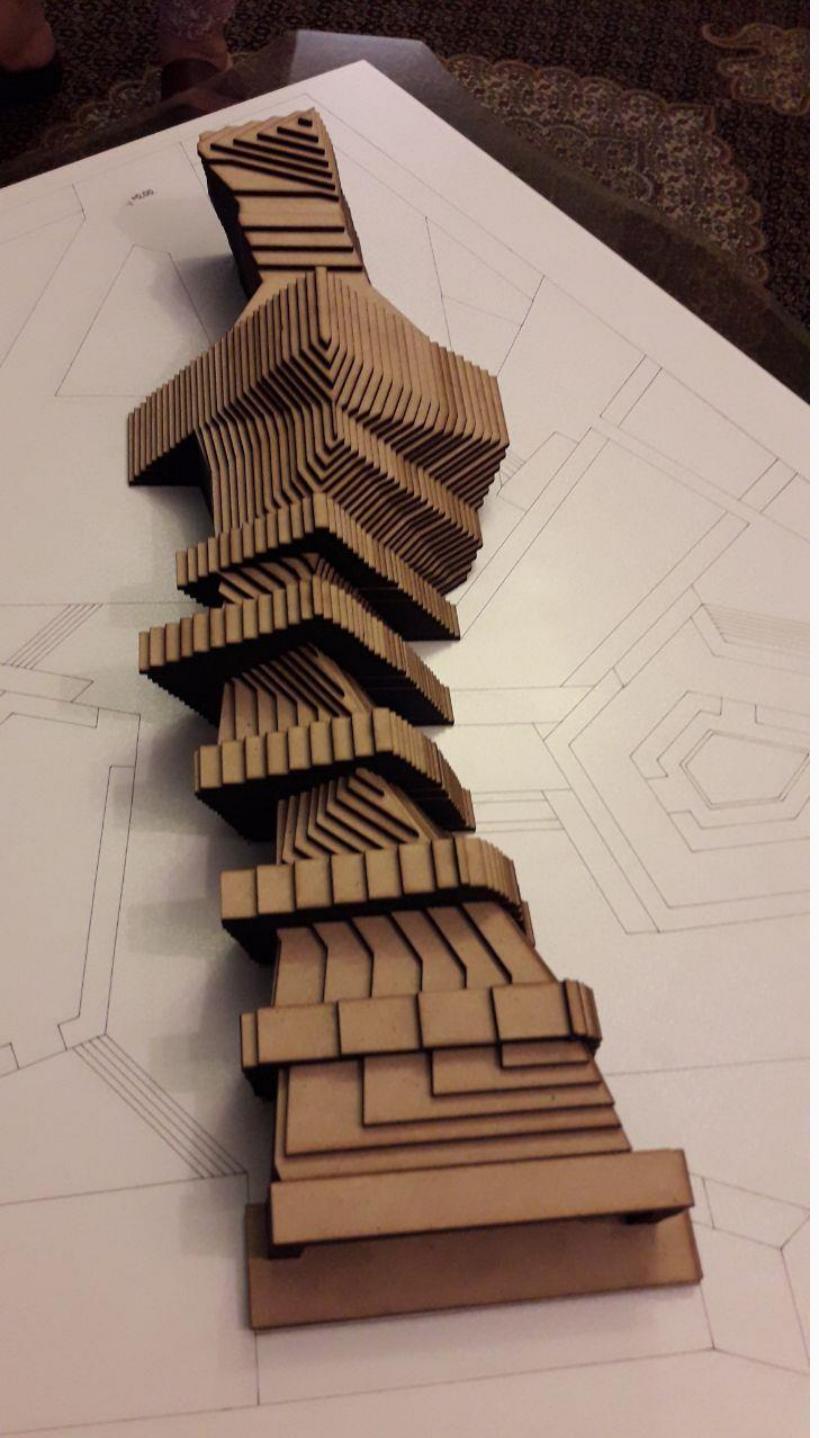
Among my various undergraduate projects, my final architectural design stands as the most significant. It revolves around a cinematic concept through the project's design. Although a highly visited city in Iran for many travelers seeking fun in casual activities, Babolsar had no quality cinema to welcome these visitors. Therefore, after analyzing the location's potential, a cinema complex was selected to be designed there.



Design Process

The main idea of the project is based on the concept of a film's frame rate, which is a fundamental element in perceiving a movie. Traditional motion pictures consist of 24 frames per second in their structure. Therefore, the fundamental and inherent components of everything we watch are the frames that change over time, and I sought to embody this concept in the structure by depicting the frames as they change and tilt in form.

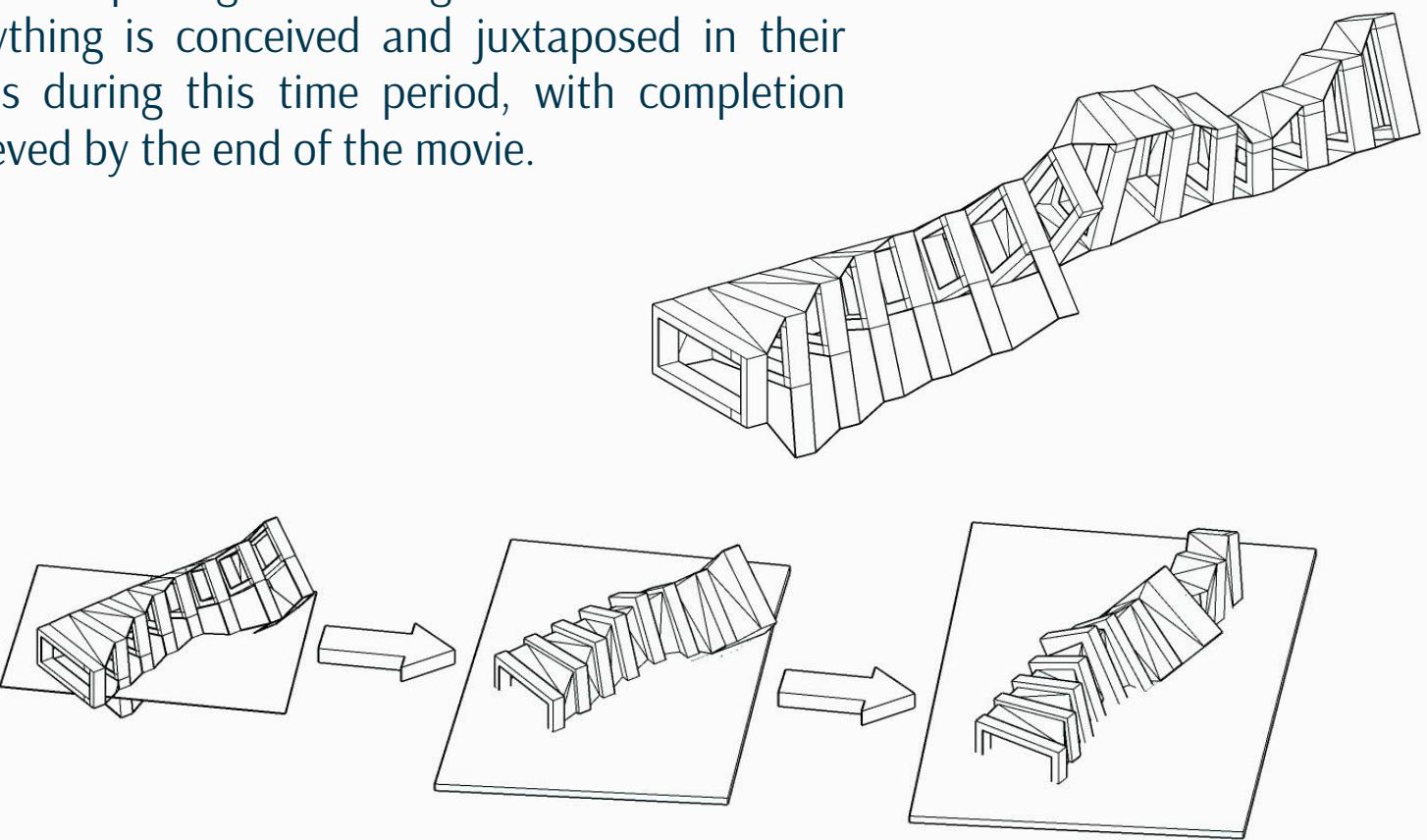


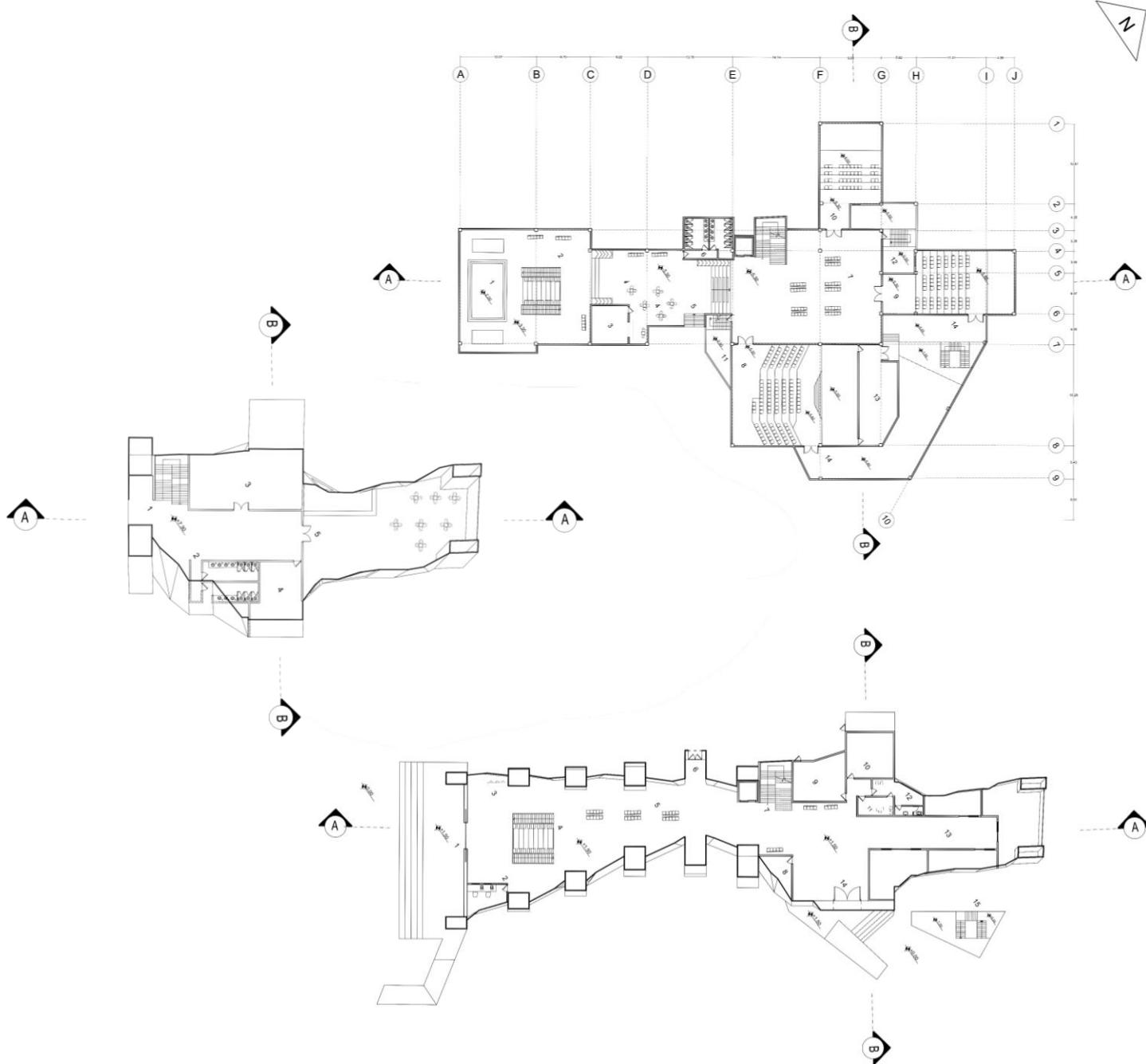
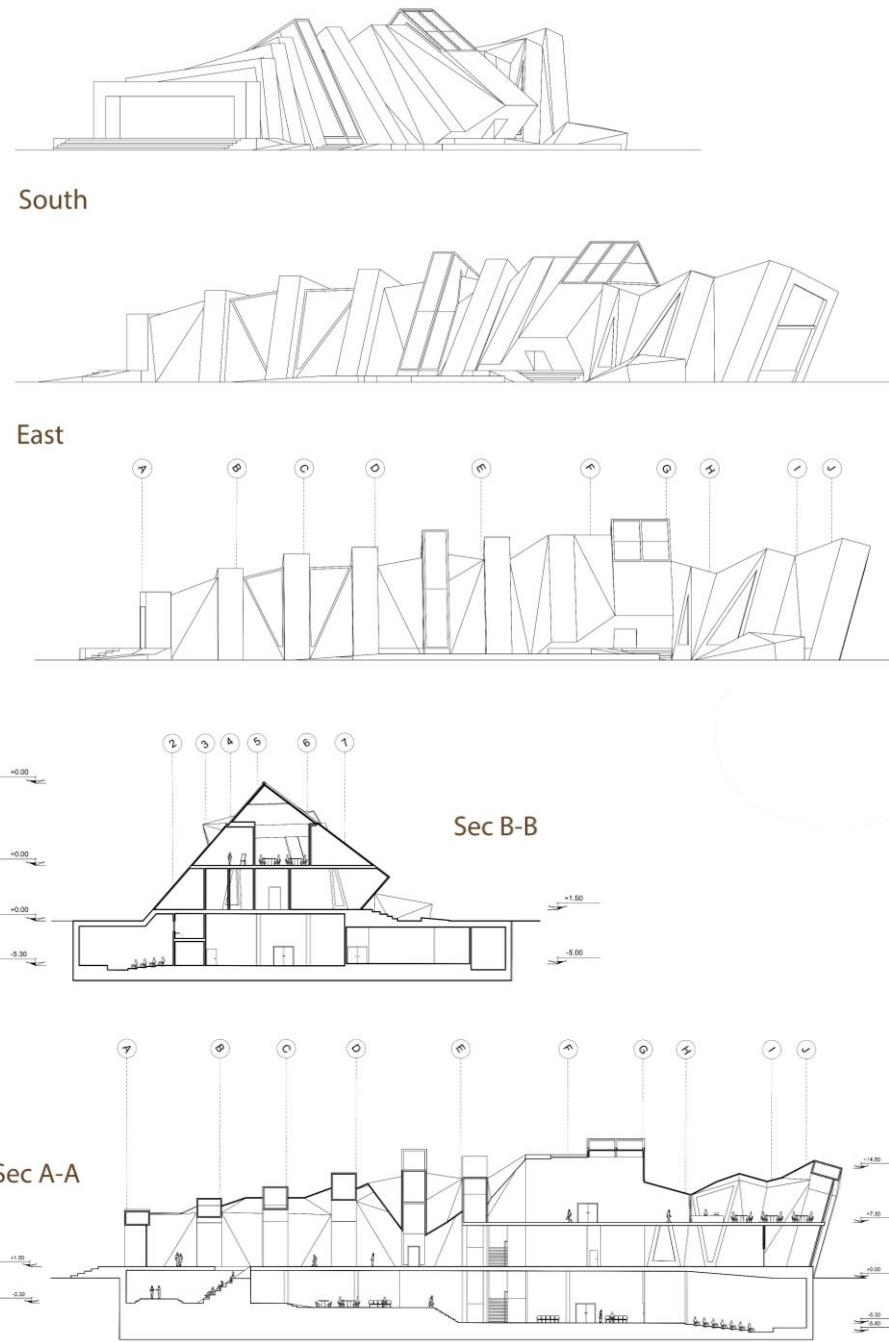


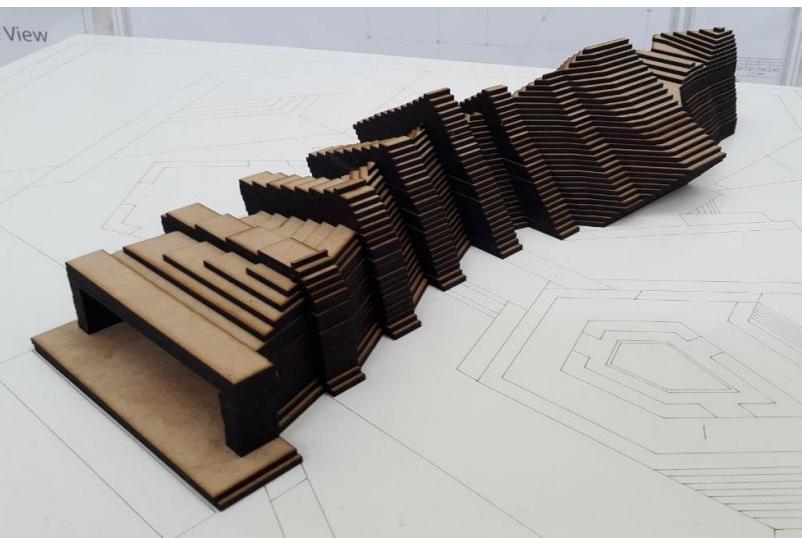
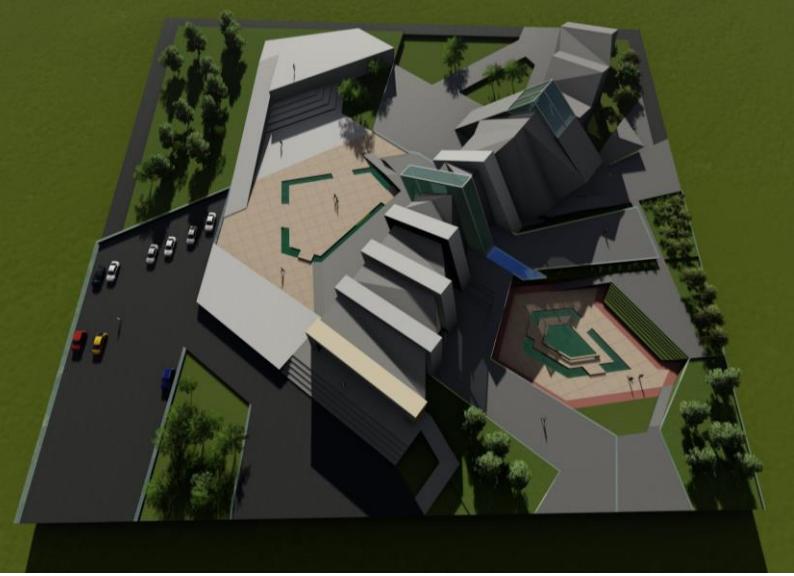
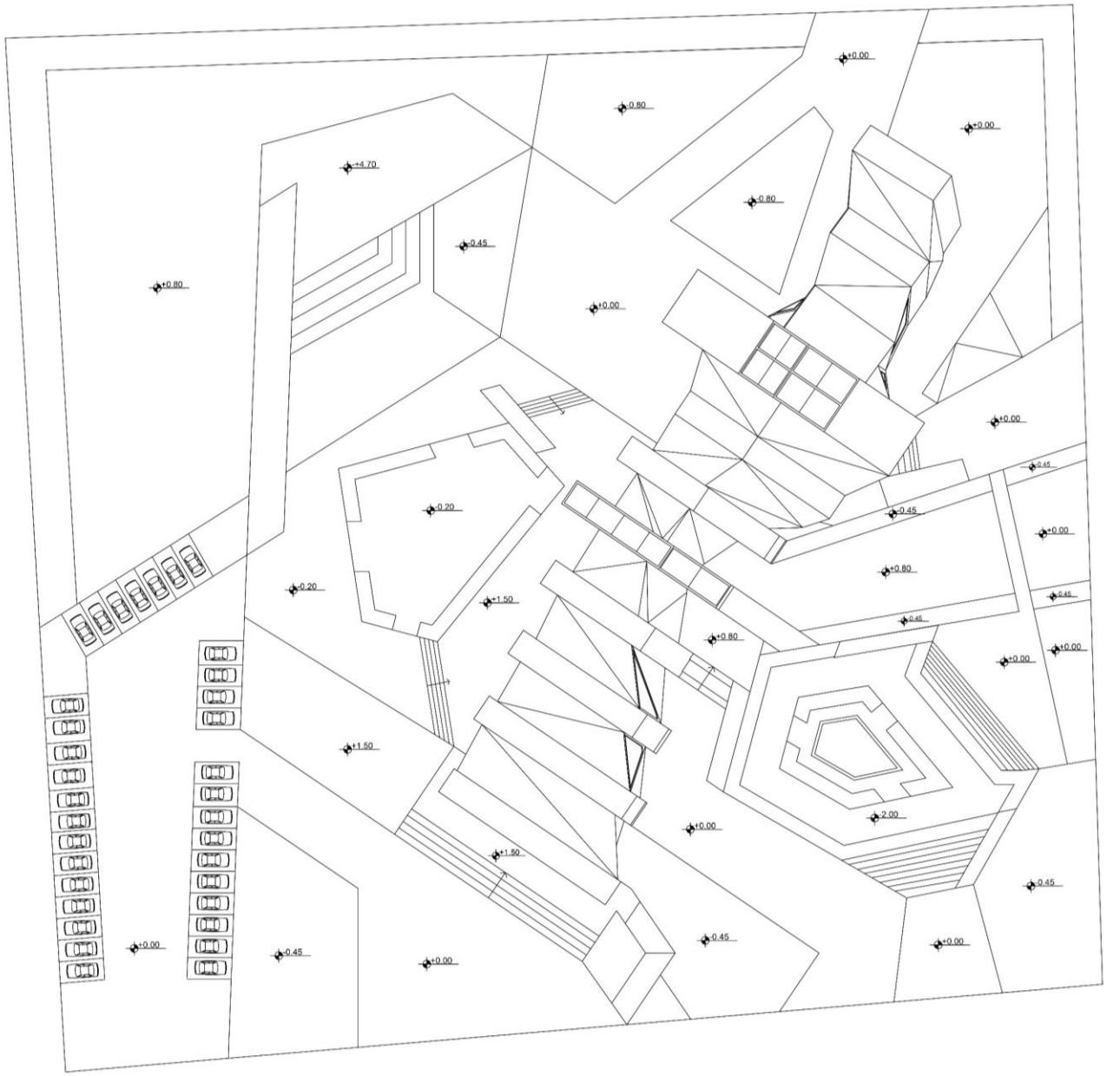
A 'frame within a frame' design is employed, featuring a long sequence of tilted frames following each other, changing in length simultaneously as the building's height increases.

The shields between the frames create a unified cover for the complex and metaphorically symbolize the audience's collective perception, maintaining the film's cohesion.

This morphological design illustrates how everything is conceived and juxtaposed in their minds during this time period, with completion achieved by the end of the movie.

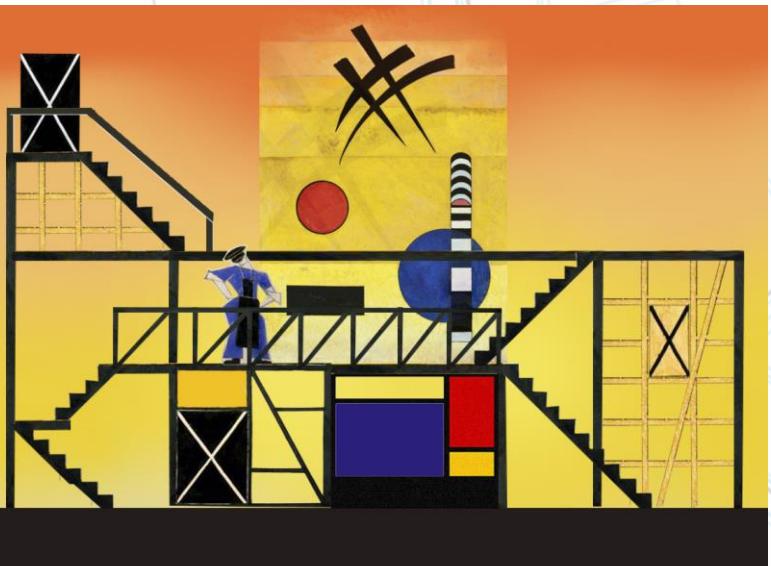
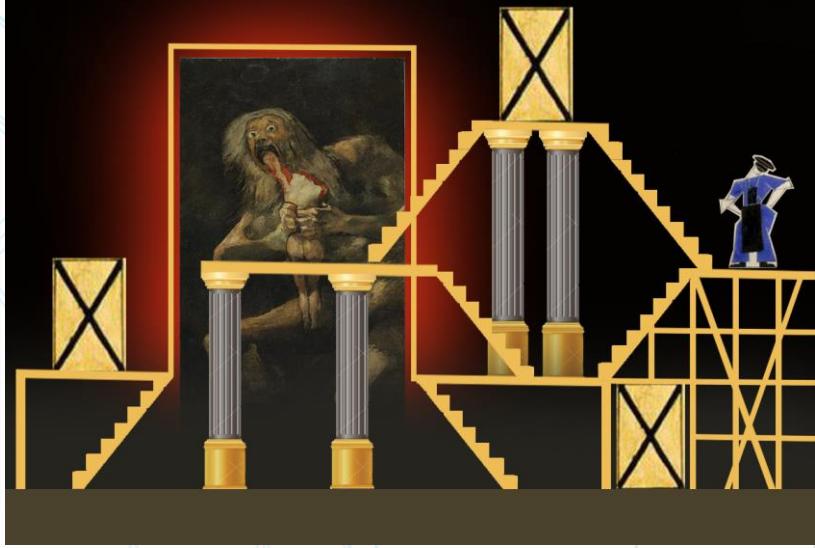






Scenic Design (2018-2019)

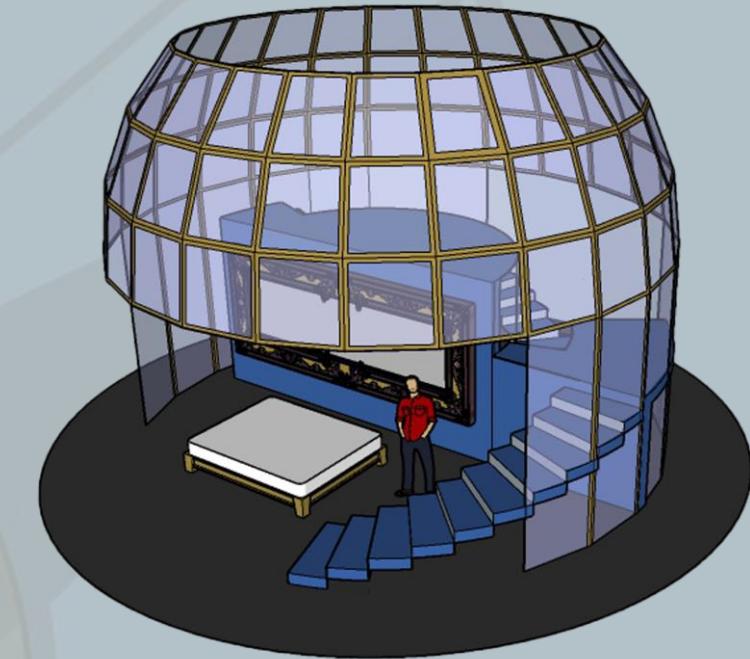
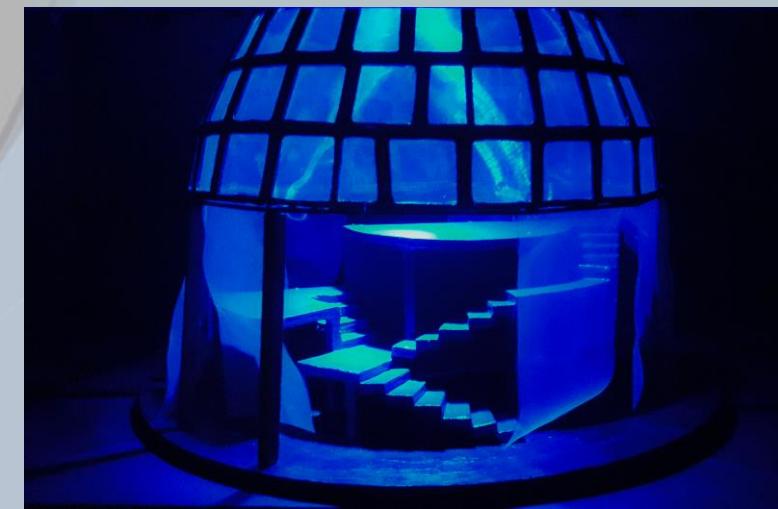
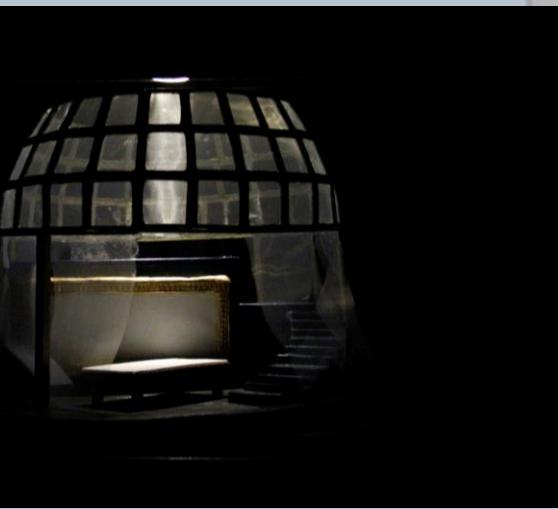
During my courses in scenic design at the Karnameh Institute of Arts and Culture, we were tasked with designing stages inspired by Russian constructivism, which influenced me deeply, as I was always interested in works of artists such as Kandinsky, Malevich and Rodchenko. At this point, I was able to bridge my architectural education with my passion for abstract art in a more visual and artistic manner. These practices helped me develop a strong sense of composition, structure, and the art of collage. We were also challenged to integrate this structural design with various architectural periods, spanning from ancient Greek to post-modernism.



Scenic Design

Othello (2019)

For my final project in the professional scenic design course, I was tasked with designing a stage for the play Othello. I chose to create a two-sided spinning stage, featuring a dome that resembled Mediterranean architecture. The dome was adorned with soft nets and curtains, covering its panes and the spaces between the columns. This design was intended to depict the characters caught within a situation like a web woven by the antagonist, Iago. However, my approach was to evoke an elegant and delicate atmosphere.



Photography and Photo Collage Art

A collage of various photographs showing urban landscapes, architecture, and nature.

Early in my undergraduate years, I began to take photography more seriously. Despite being self-taught, I sought to incorporate this interest into my academic coursework over the years. This passion ranged from reportage and documentary photography focusing on human geography to capturing simple architectural or purely artistic images.

These experiences built up a significant interest of mine in urban photography in the following years.



Kashan, Tabatabaei's House



Isfahan, Chehelsotoun



Isfahan, Alighapou

Architectural photography of Isfahan
and Kashan's Traditional Buildings,
Iran, 2015



Men selling their goods during Nowruz, Tajrish Bazar,
Iran, 2015





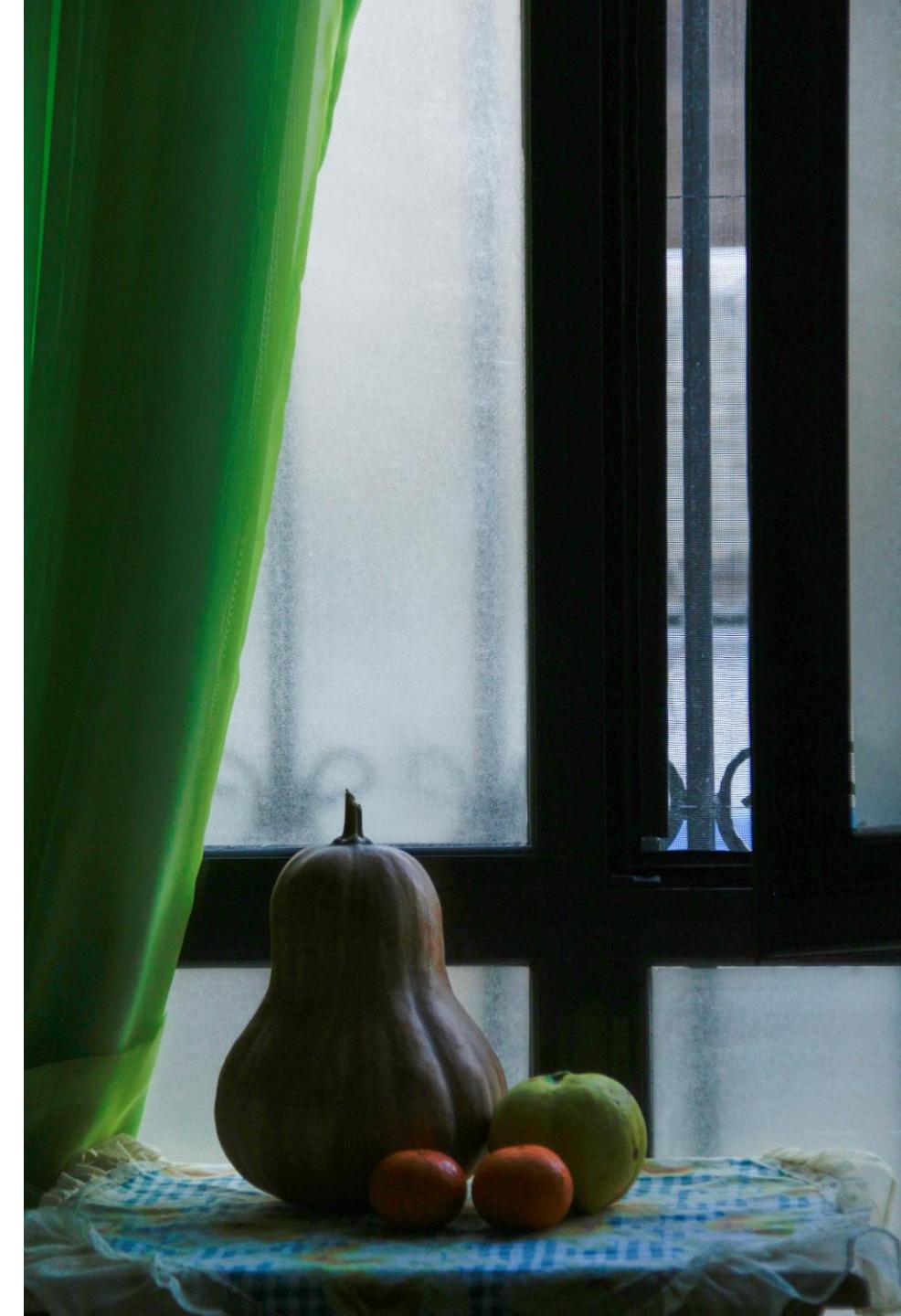
Samakoush Mahaleh is a village in the northern region of Iran that our group selected for mapping its human geography and architectural design in its buildings. We visited the village multiple times over the course of two semesters.

2016-2017



During my graduate years in cinema studies we were also assigned to conduct photography in various genres. One of them was “still life,” which is a favorite of mine, as it required a solid sense and taste in colors, textures and compositions.

2019



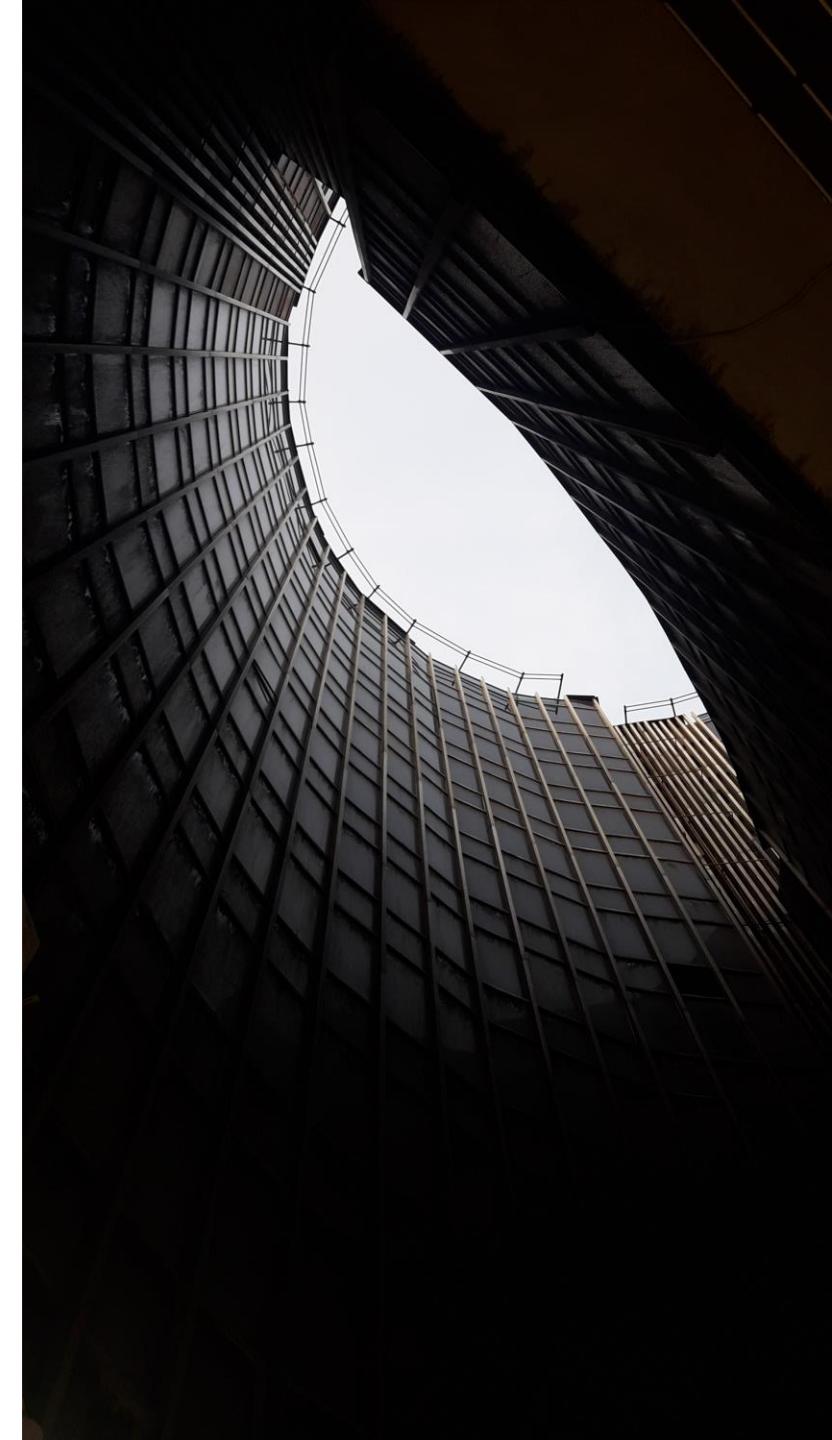
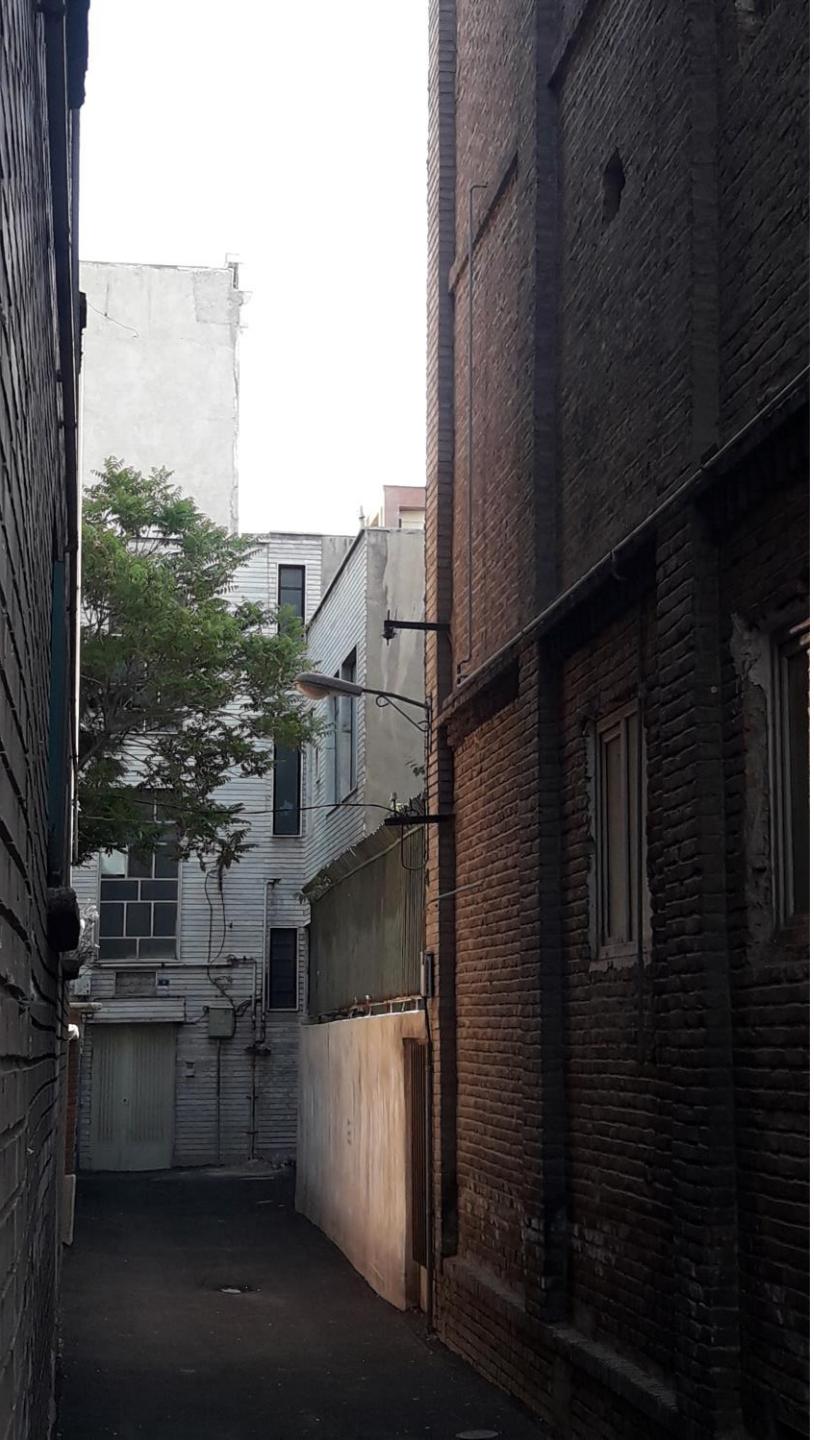
Urban Photography

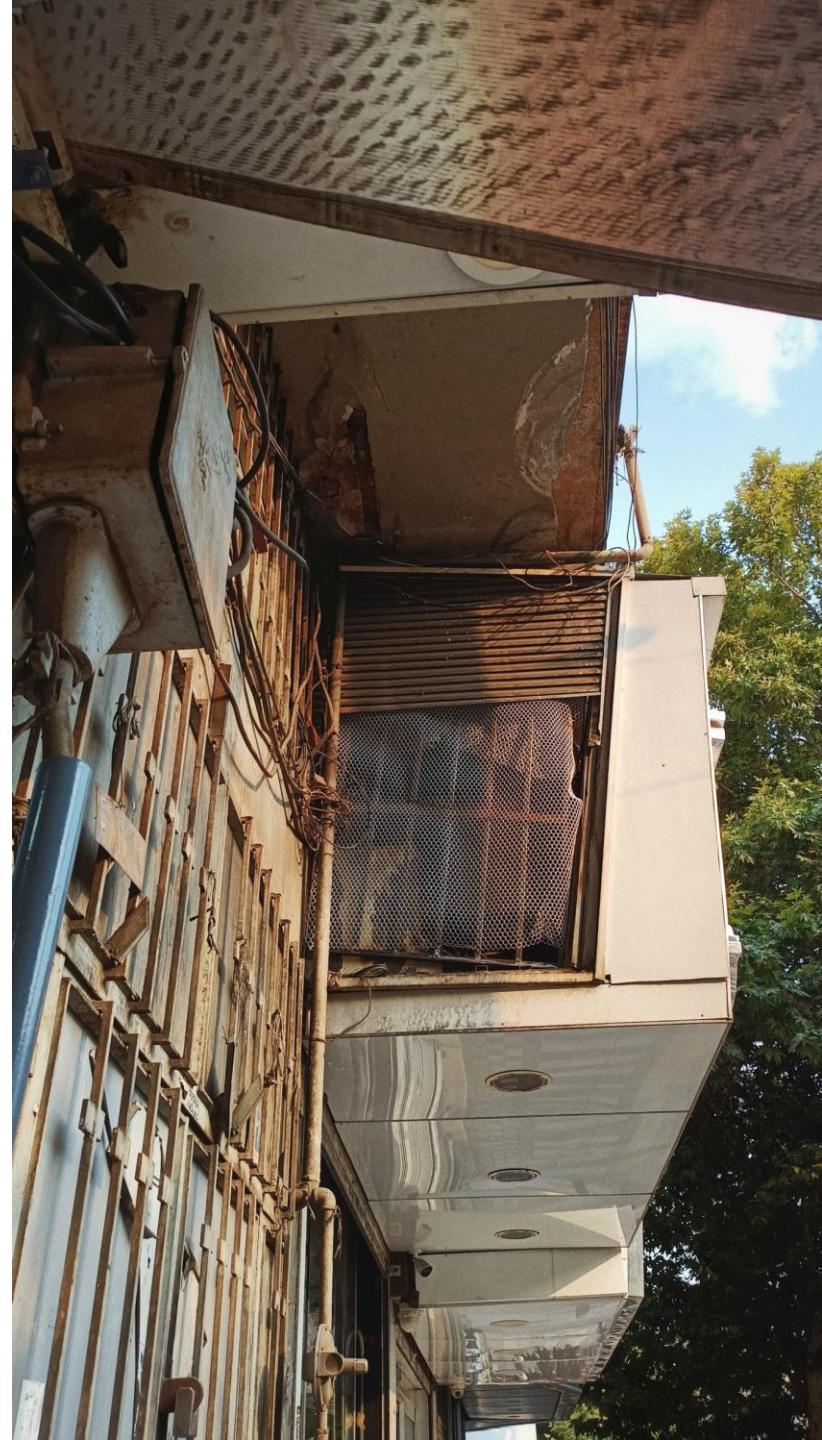
Urbex & Ruinography (2021 – present)

After exploring new fields in architecture and visual arts, my longstanding interest in photography evolved toward capturing urban scenes, with a greater focus on buildings and their conditions. Like a flâneur who immerses himself in the flow of the city, I was primarily drawn to delving into the heart of the city and wandering through its alleys and streets, endeavoring to discover unseen aspects and details of places and lives. An intriguing aspect of these explorations was when I could find all these elements and materials in dialectical interaction with each other: decaying and fresh, hidden and revealed, open and closed, or dark and bright.

Furthermore, my interest in discovering places, or urban exploration (urbex), was also derived from my studies on the subject of ruins, which I chose as the topic for my Master of Arts thesis in Cinema studies. This research helped me understand other related concepts such as psychogeography and nurtured an eye for capturing unique yet ordinary spectacles.







As a part of modernization and possessing a profound connection with the past, urban ruins have the ability to unveil the intrinsic contradictions of modernity and provide a stage for representing modernity's fear of the passage of time. These desolate and deteriorated places illustrate the dialectics between the destruction and construction of the city, a process that a developing society undergoes within itself. Therefore, they serve as an example of modernity's self-destructive nature in the act of innovation.

Ruins of the urban decay are narrators of a not-so-distant past, and exist as a proof to our contemporary history and its unbalanced economy.



Chamran Highway, modern constructions (background) in contrast to the old desolated ones, Tehran, Iran, 2021



My hometown in Tehran, Yousef-Abad, is one of the oldest towns emerged in Tehran during the first Pahlavi urbanization, consisting of both residential and office buildings. Despite its rich urban history, few buildings remain that represent that era or showcase creative architecture.

As part of my ruinography, I captured some of these buildings in their deteriorated states.



Ruinography,, Youef-Abad, Tehran,
Iran, 2021



Ruinography, Babolsar, 2022



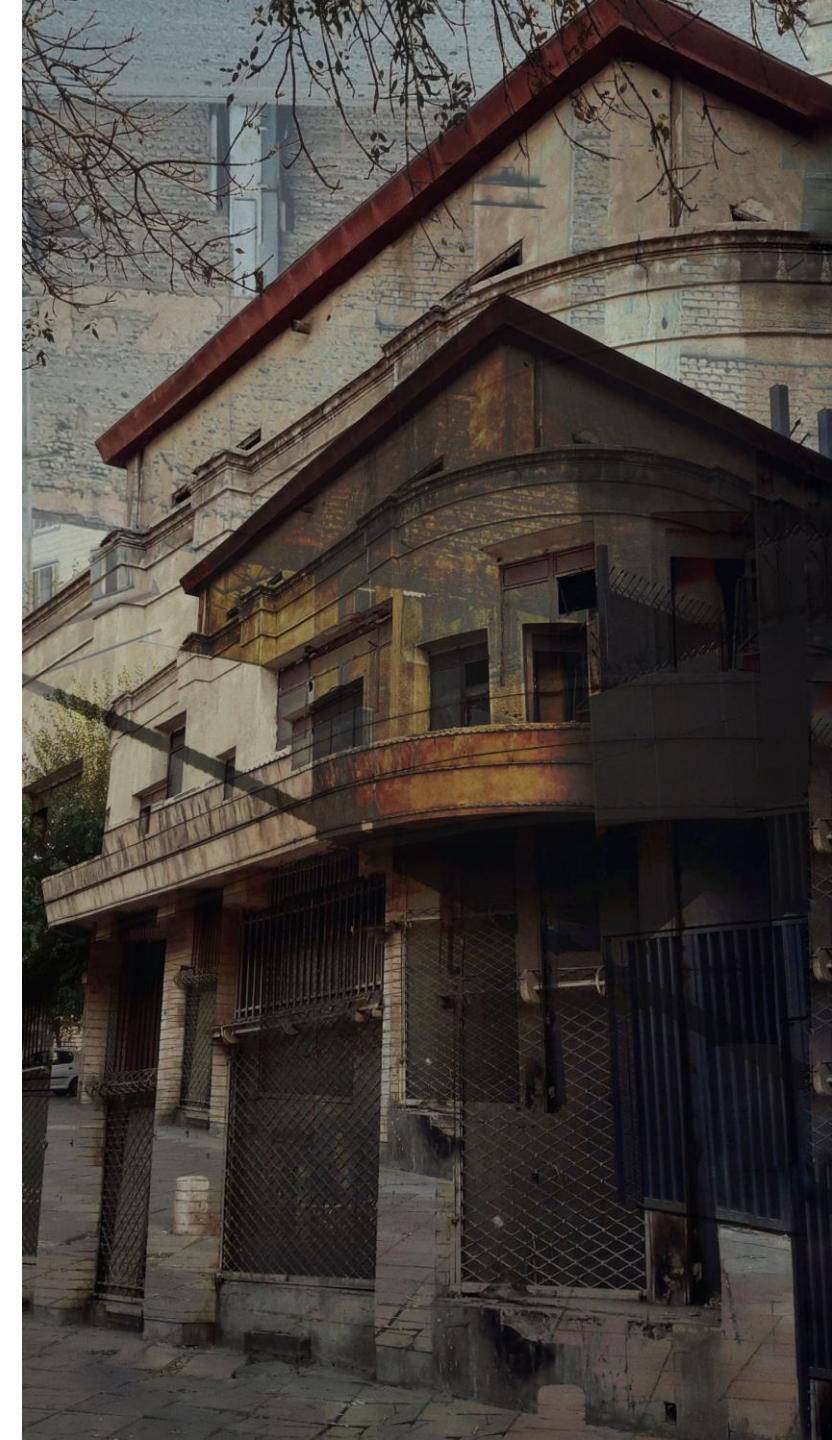
Babolsar, a city in the north of Iran where I pursued my undergraduate studies, is also experiencing constant changes. Being a well-known tourist destination, the city's old architecture and cultural texture are undergoing various alterations to cater to real estate development. Throughout different parts of the city, you can observe old, abandoned buildings alongside new ones that lack taste in design and structure.

As said before, these ruins represent a recent past and stand out as unofficial or neglected parts of the city that have often harmonized with nature as well, evoking George Simmel's notion about the struggle between nature and the spirit.

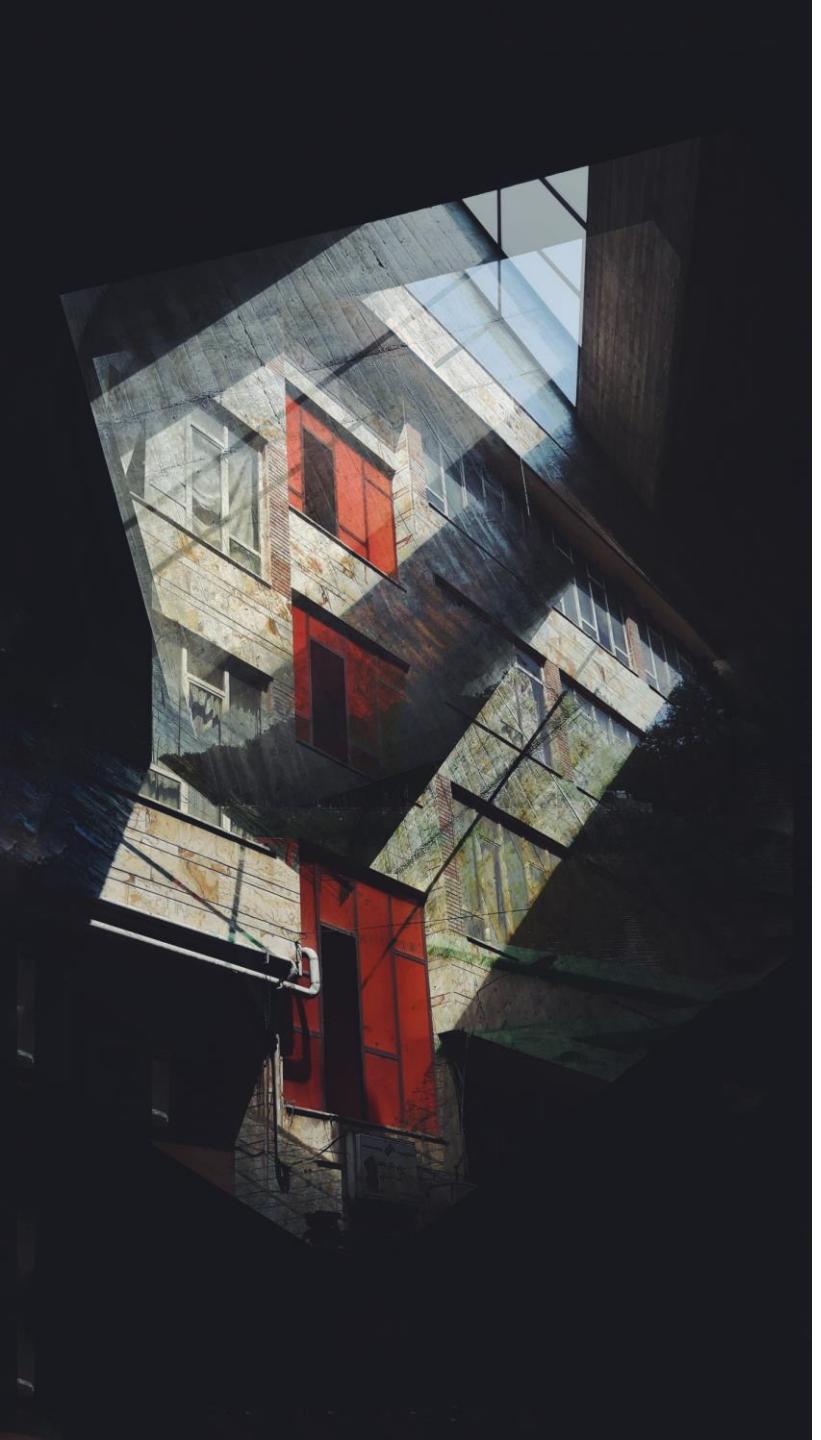
Urban Photography

Urban Digital Collage (2021 – present)

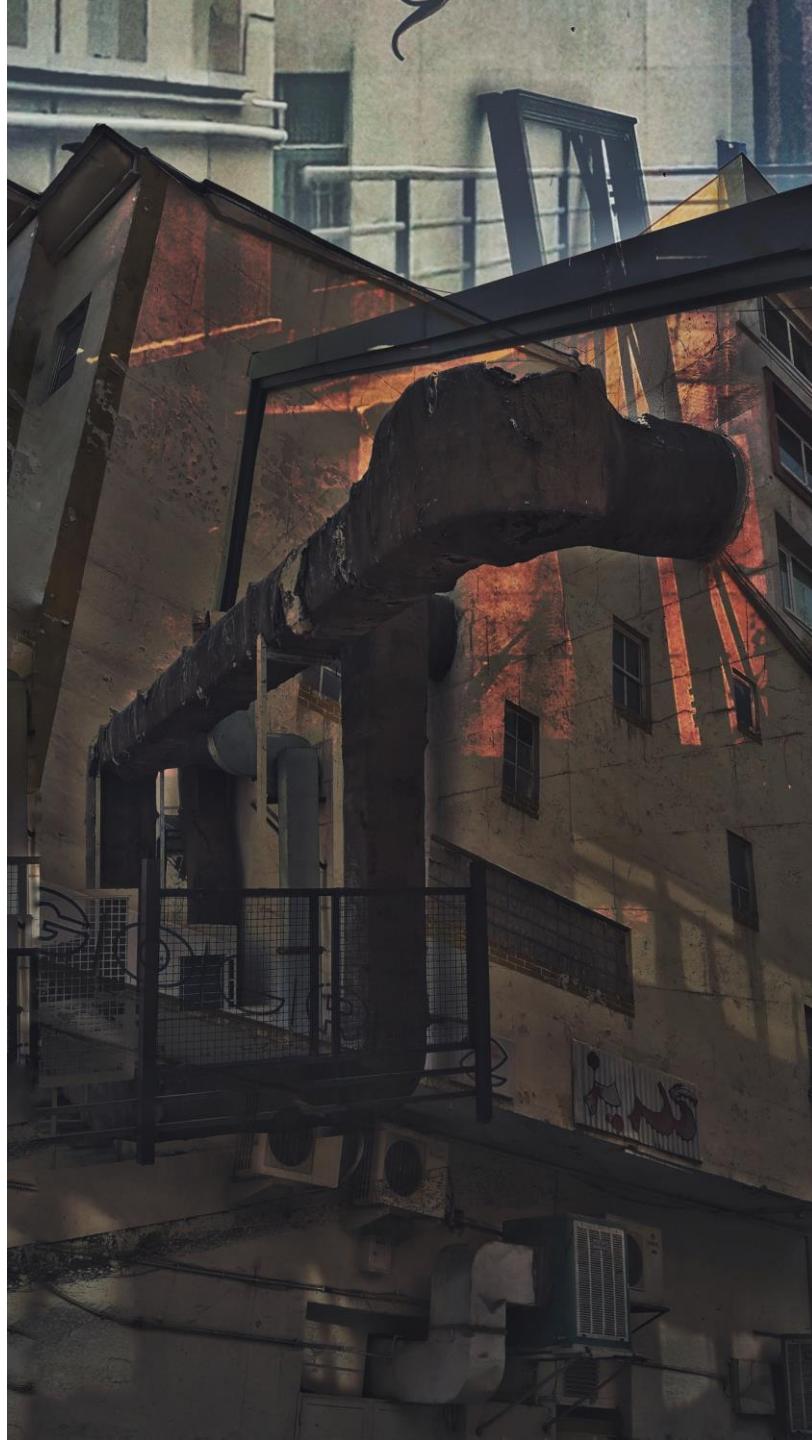
My interests in constructivism, abstract art, collage, urban photography, and ruinography converged as I began to create photo collages based on my perception of the city. In these artworks, I delve into the juxtaposition of shapes, patterns, and materials to craft a new sense of the places I've experienced. Just as documenting places through simple photography, digital collaging also prevents the loss of my memories of those locations by maintaining an interplay while preserving their independence. In fact, these processes showcase a unique memento created by the mind: a more personal and familiar record of the feelings I've had towards these spaces.



Abandoned Shop on Ferdowsi St, 2022

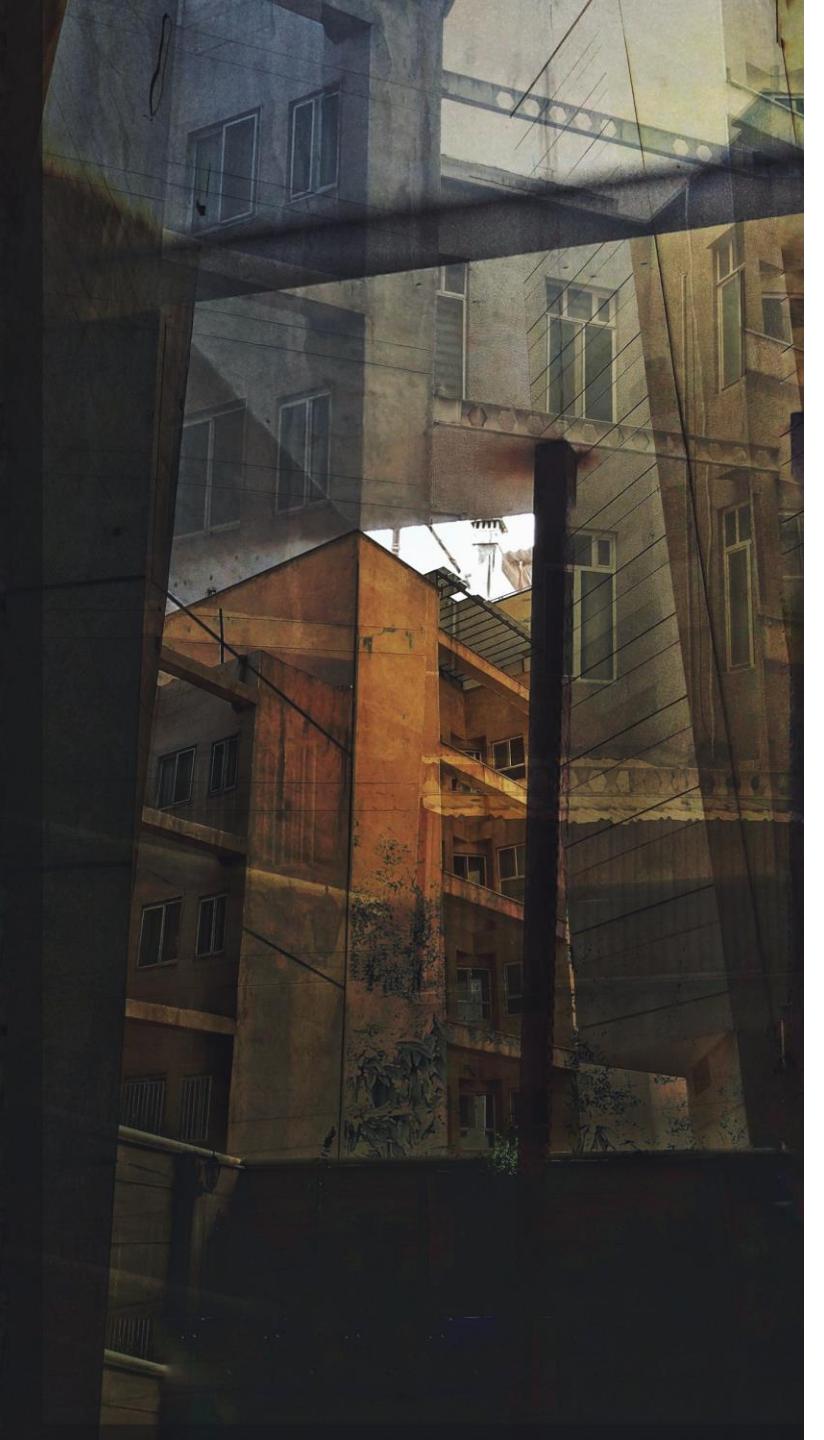


Composition I, 2021



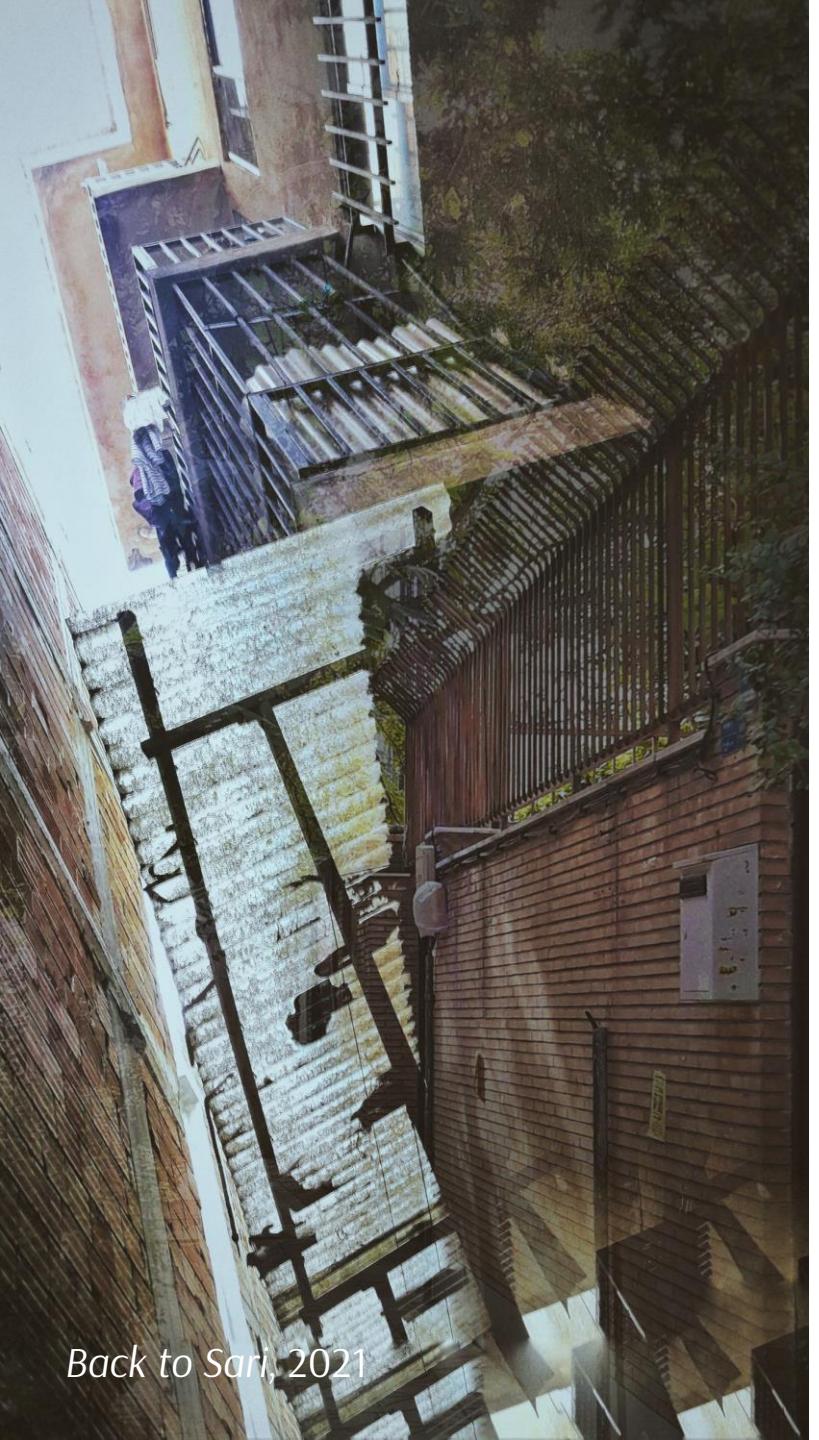
Magma, 2021

*Metropolis of a
Hometown*, 2021



Frozen Pane, 2021

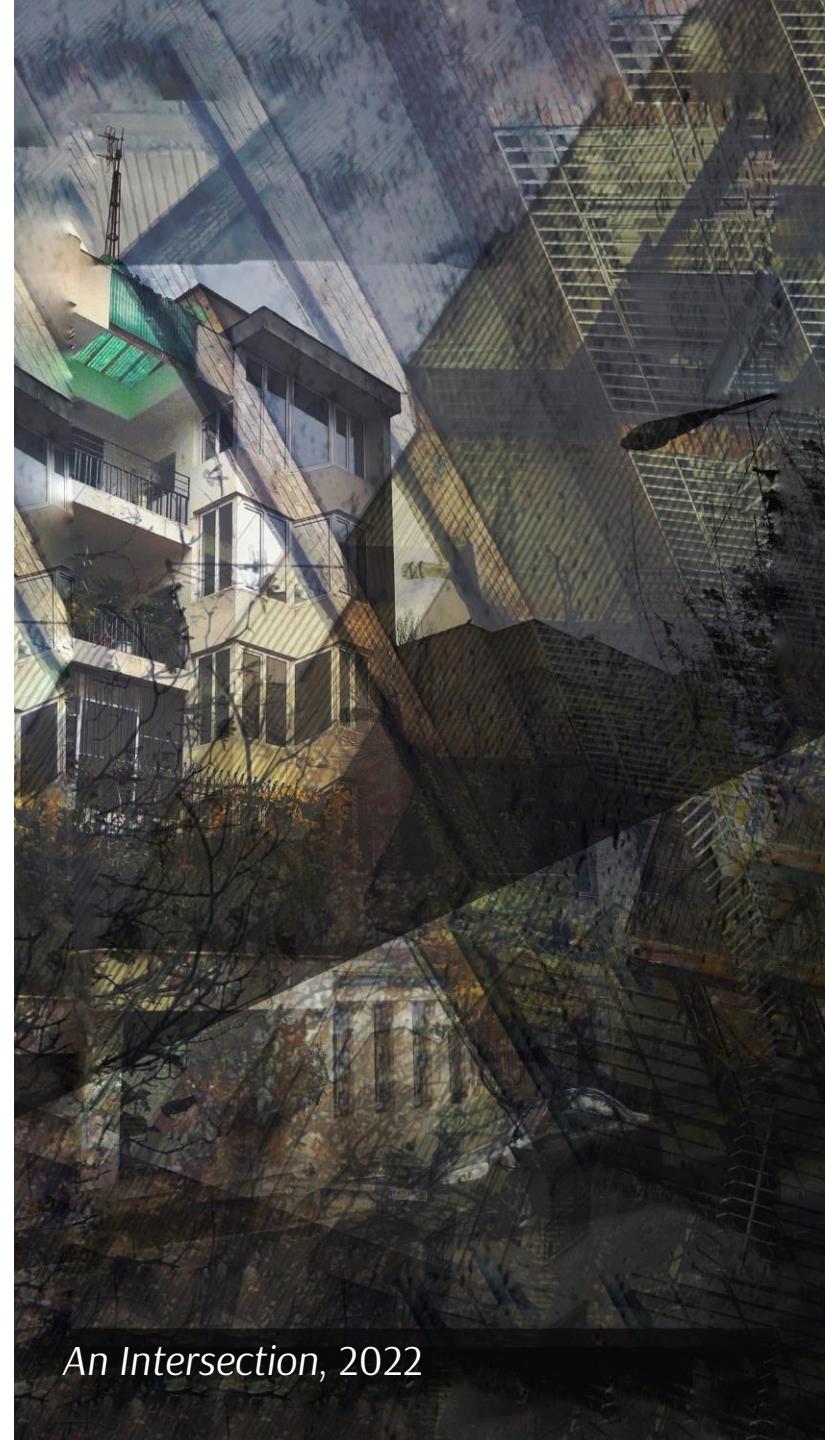




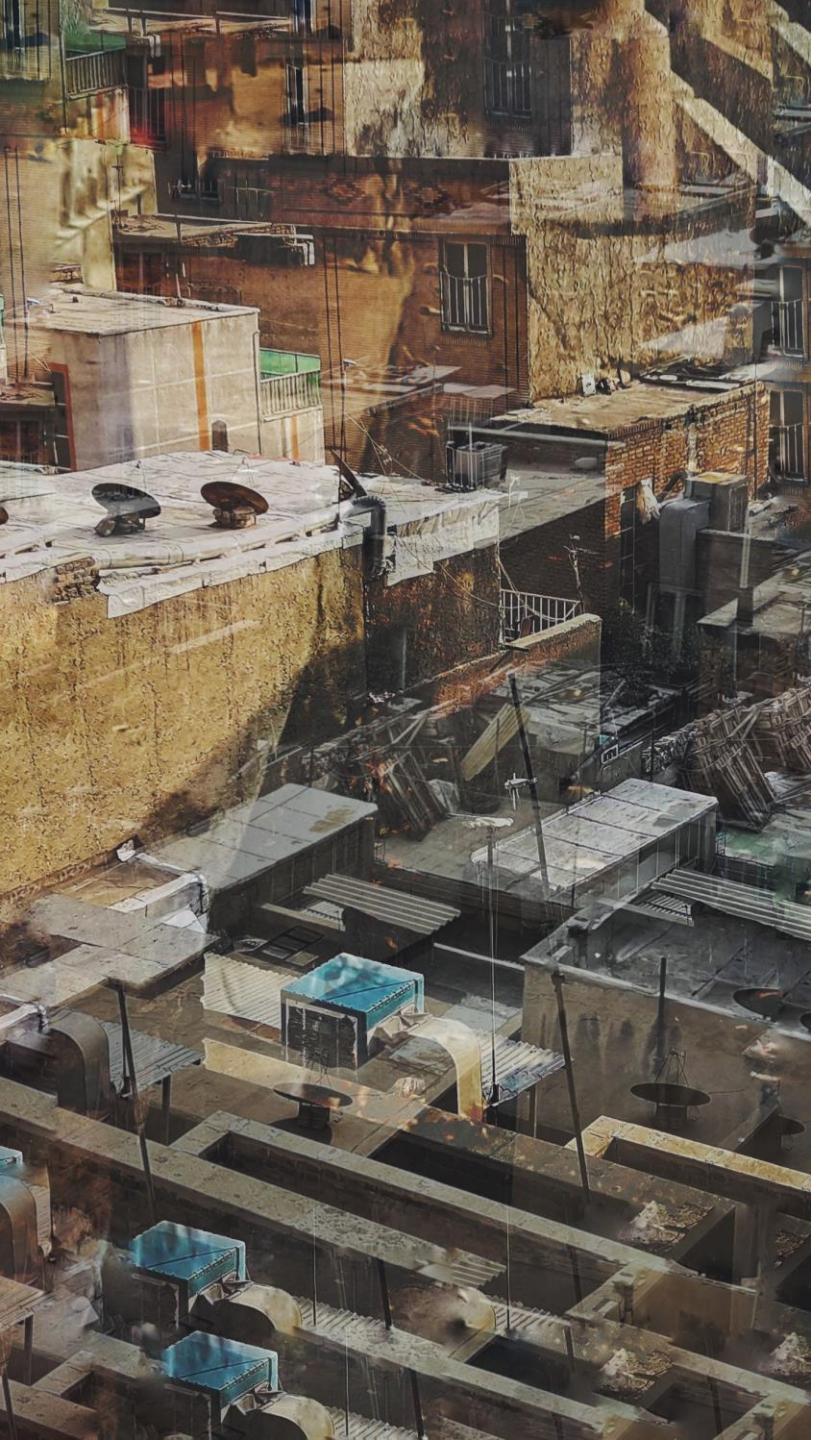
Back to Sari, 2021



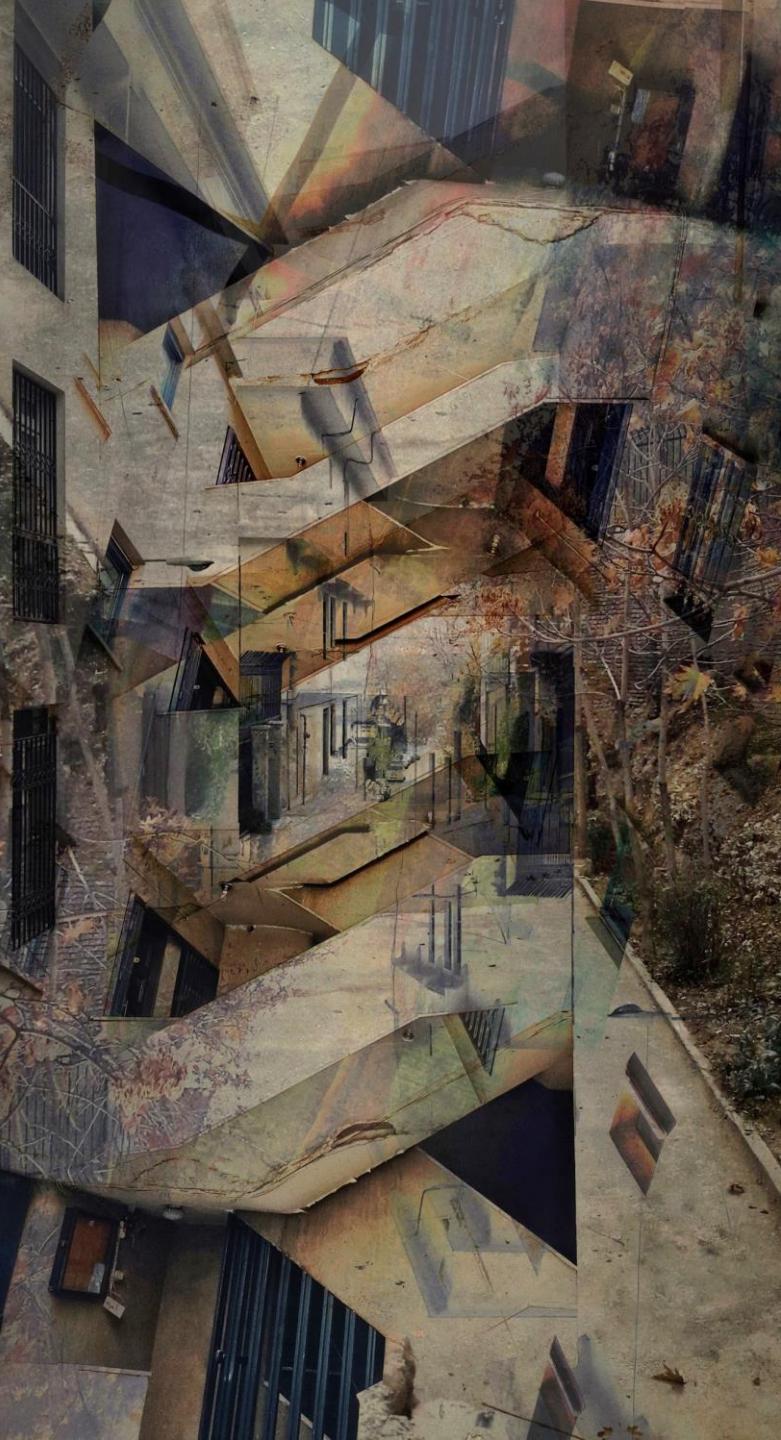
Composition II, 2021



An Intersection, 2022



Rooftops, 2021



Escher, 2021

Traces, 2021





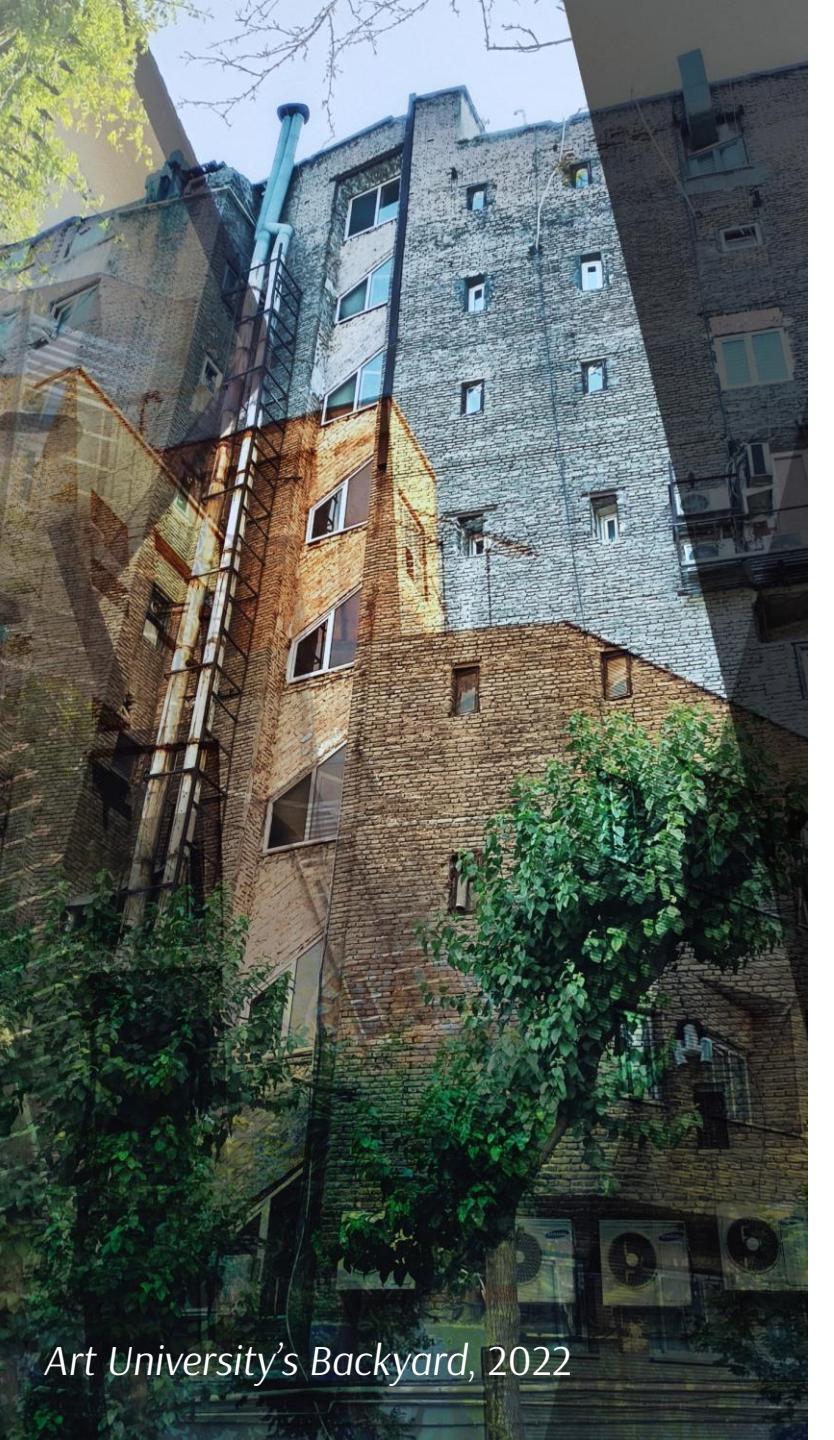
I was Told ..., 2022



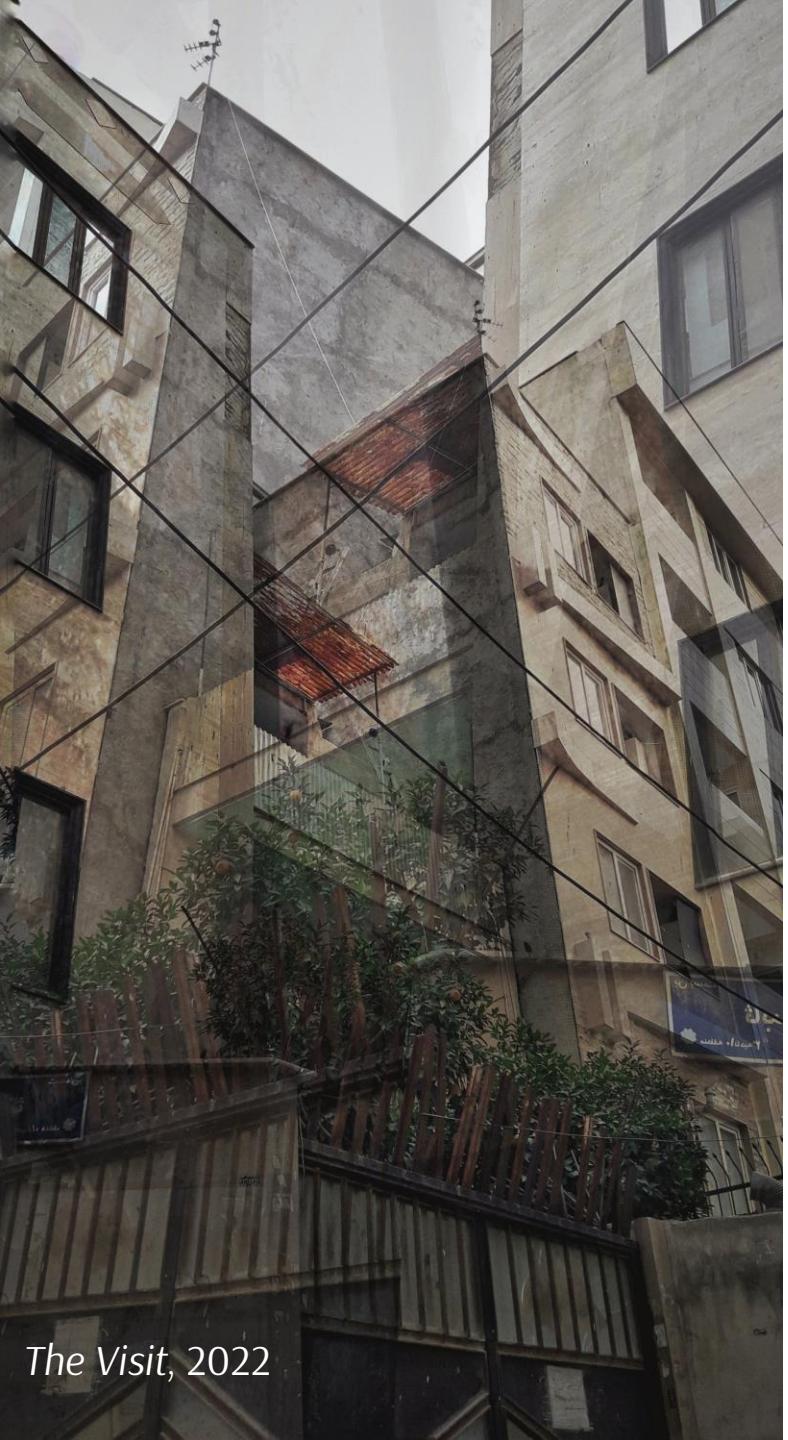
A Memorial, 2022



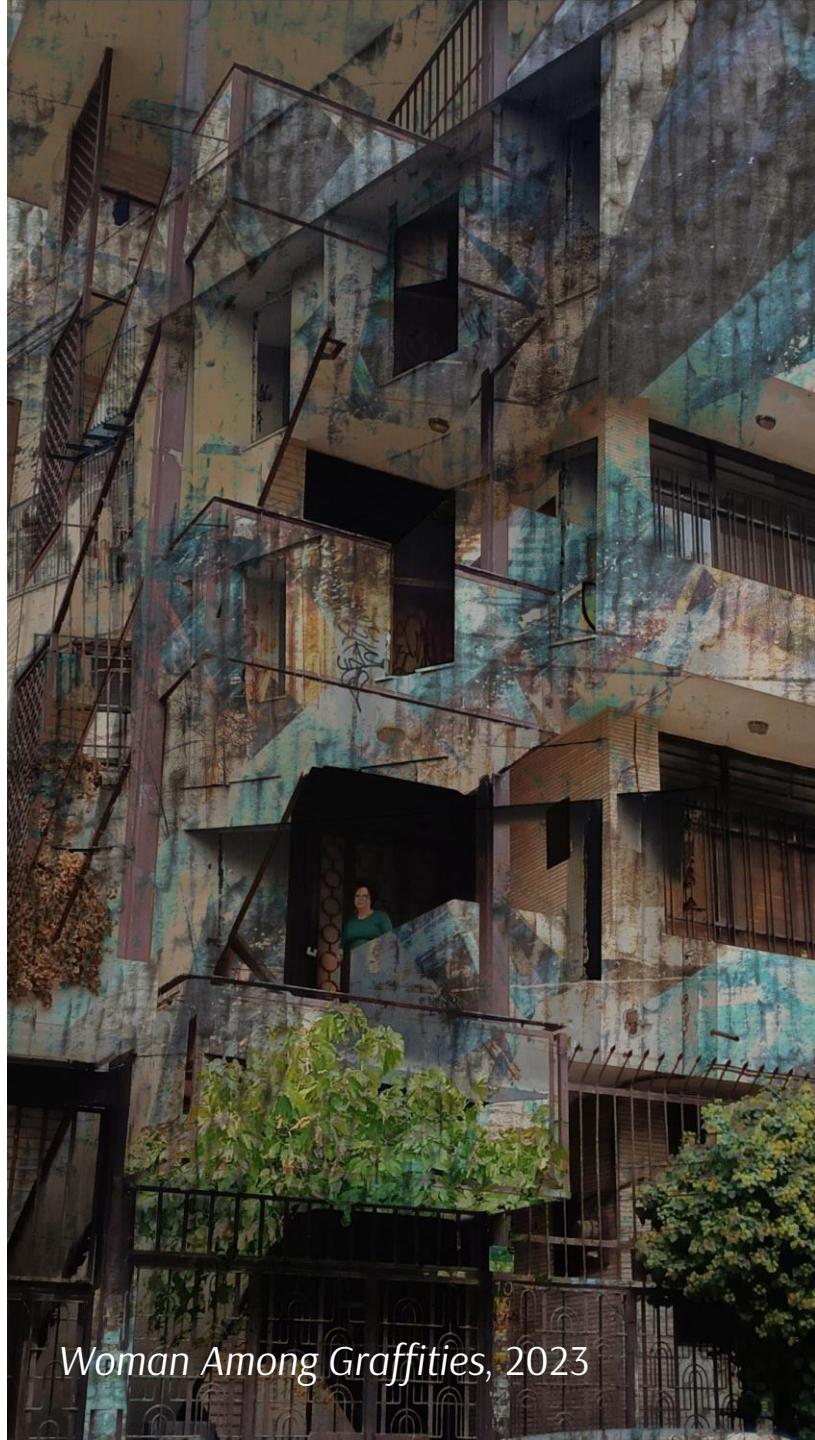
The Ruin, 2022



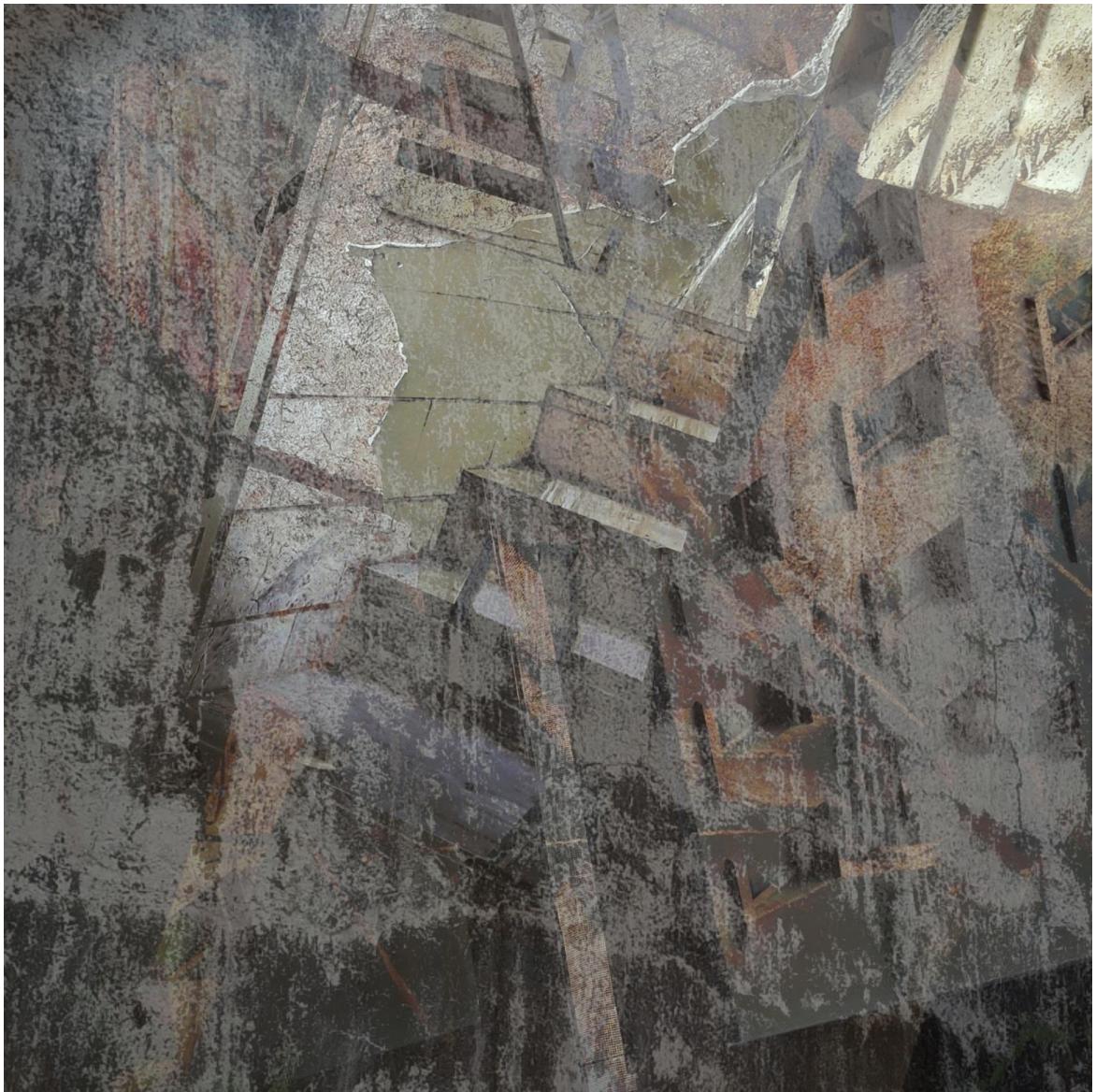
Art University's Backyard, 2022



The Visit, 2022



Woman Among Graffities, 2023

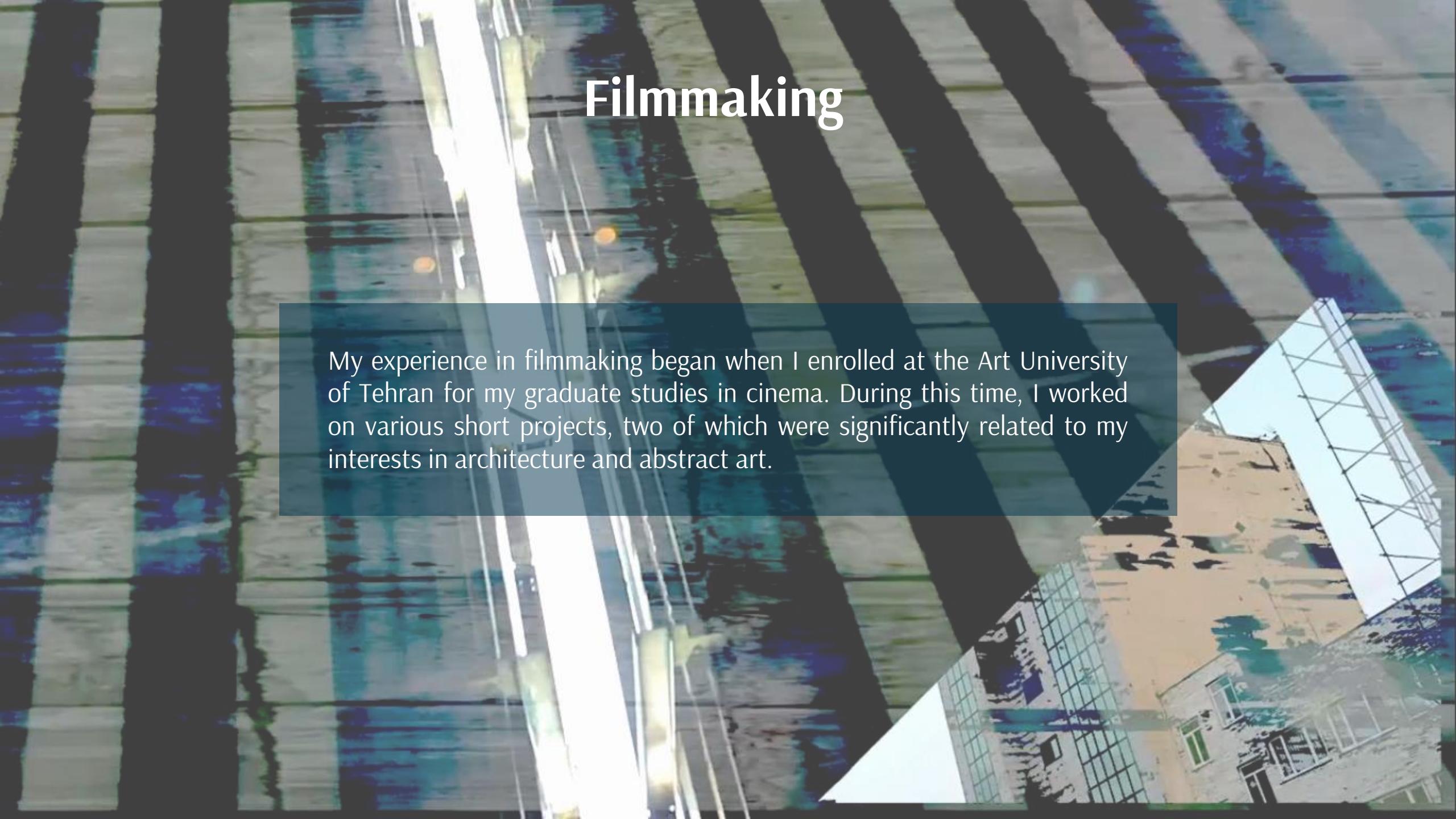


Sorry For Losing You, 2023



Ronchamp With Stamps, 2023

Filmmaking

The background of the slide features a complex, abstract composition of overlapping geometric shapes, primarily triangles and rectangles, in shades of black, white, and light blue. Interspersed among these shapes are numerous small, circular yellow dots of varying sizes, resembling film grain or bokeh. The overall effect is a modern, digital collage.

My experience in filmmaking began when I enrolled at the Art University of Tehran for my graduate studies in cinema. During this time, I worked on various short projects, two of which were significantly related to my interests in architecture and abstract art.

Layers (2022)

<https://vimeo.com/850674803> (with English Subtitle)

Dir: Nastaran Bagheri

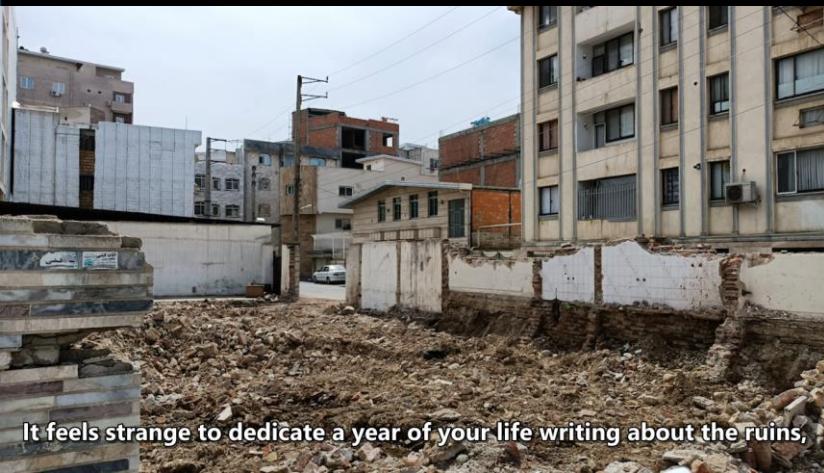
Written, Edited and Narrated: Nastaran Bagheri

Running Time: 16 min

Emerged from my experiences in studying ruins and the notion of urban life, *Layers* is a psychogeographical exploration of the forms, shapes, and textures we encounter daily while drifting through the city. I aimed to delve into the workings of memory in relation to our visual and sensory experiences within the urban environment. While the essence of everyday life and the arrangement of urban elements was significant for me, I endeavored to capture and examine the concept of a place we call home. Ultimately, I sought to answer a question I had in mind for a long time: "How can one feel a sense of belonging to a city that is in a constant state of change, leaving no tangible presence to forge a solid attachment?"



Starting off with demonstrating an unspecified feeling towards my destructed childhood home, I proceed with defining the concept of 'Ruin' and 'Home' for myself, and elaborate on this introspection by letting go of the definite representations of memories, immersing further into abstraction, spatial experience, and exploring layers of intuition.



It feels strange to dedicate a year of your life writing about the ruins,



There was no place to feel a sense of belonging



and turn our everyday-life into a personal collage.



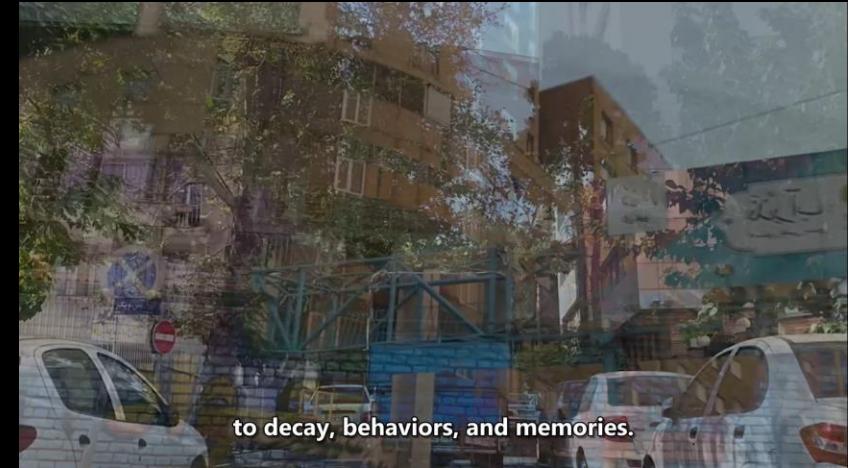
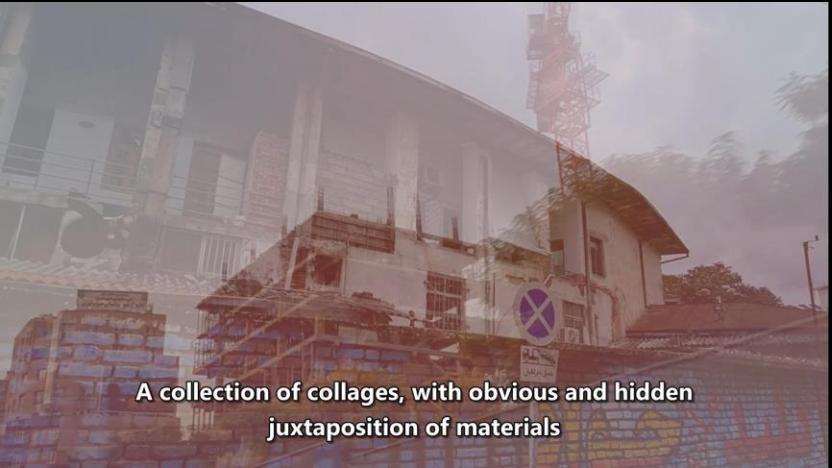
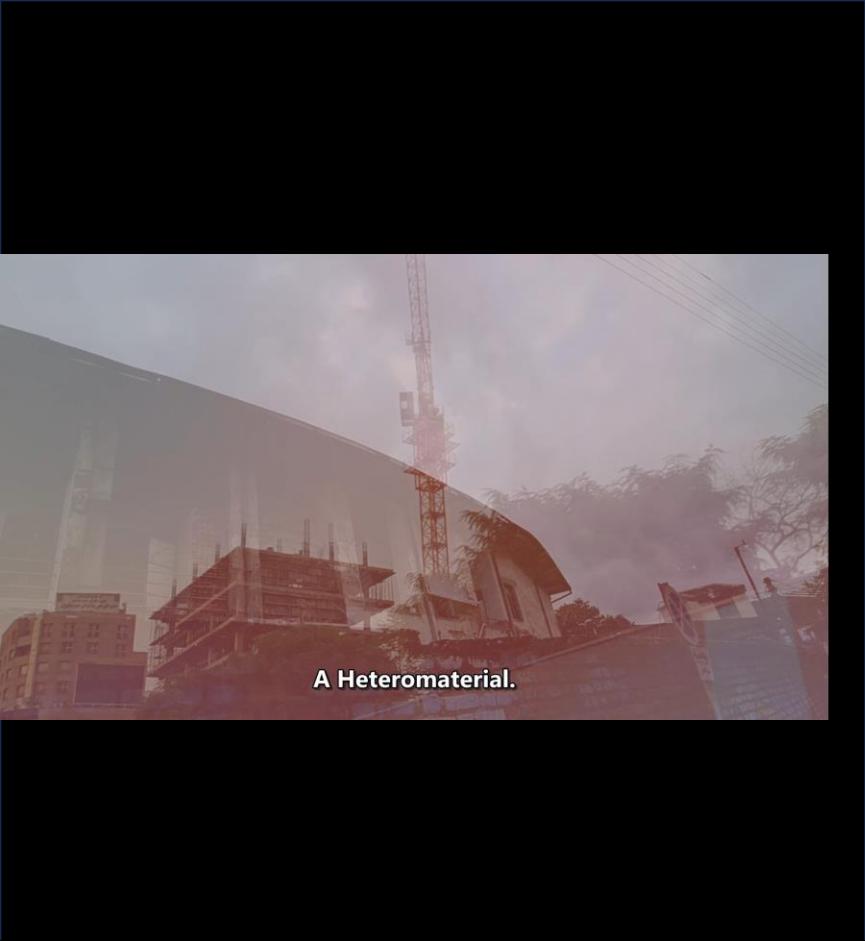
only to meet one right from your own past.



so the urban space had a different effect on you.



as if each act of living in the city is an improvised reaction to it.

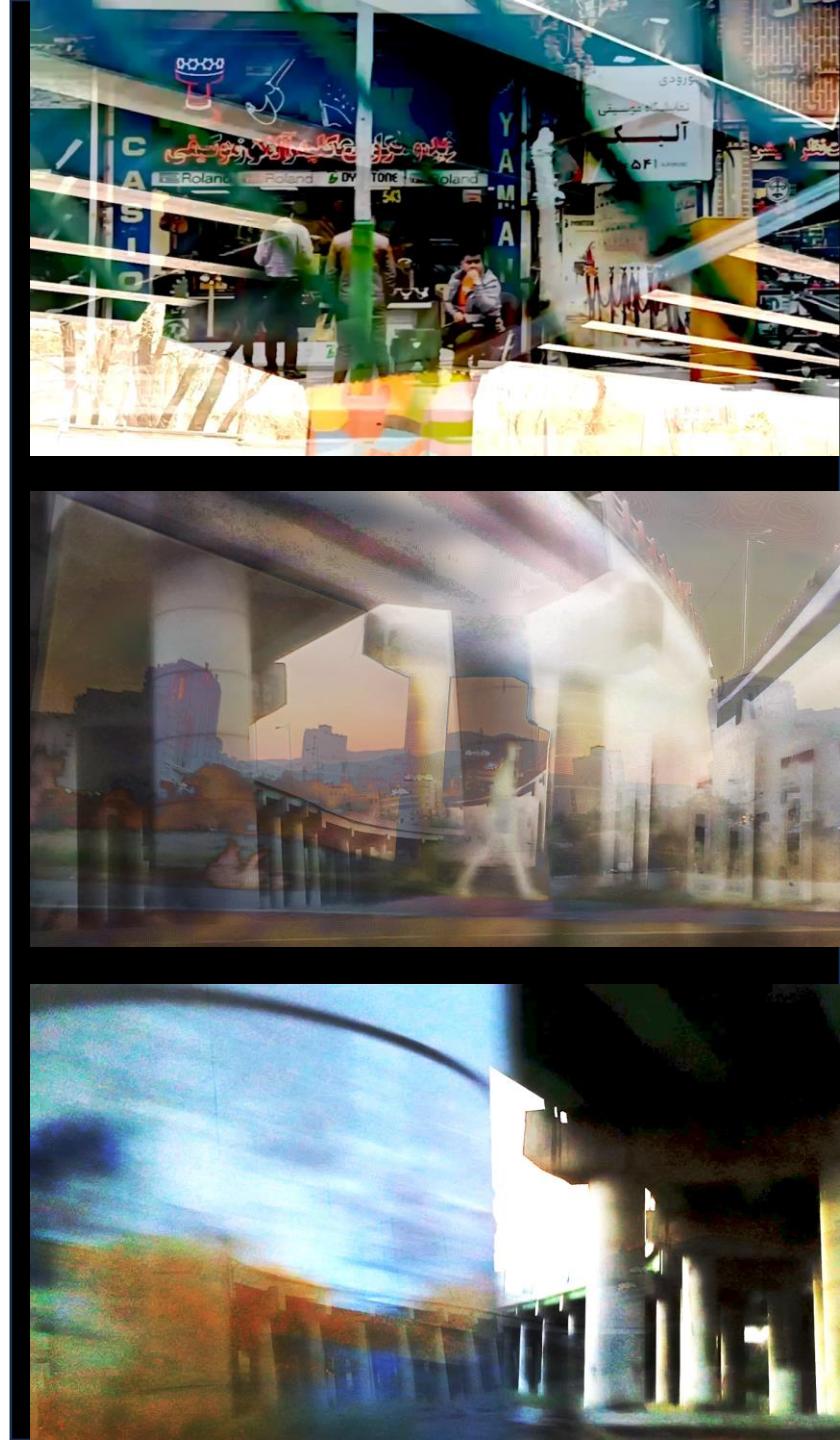


The concept of 'Everyday Life' and the way the city creates a rich and spontaneous bricolage with it sparked a notion in my mind: The Heteromaterial. As explained in the film, heteromaterial occurs when different elements (even those from the living and non-living realms) enter into transitional interactions while maintaining their individuality. This notion forms the basis of my works in general, as I perceive urban elements both objectively and subjectively, aiming to understand the meaning behind the combination or juxtaposition of their structures and boundaries. These elements may be positioned to create an integrated environment for daily purposes without concealing their differences, as seen in collage-like sidewalks, or to convey a sociological point, as seen in propaganda paintings on walls or the constant cycle of construction and destruction in the city, signifying the economic phases of a developing country.



These explorations of heteromaterial and its implications on urban perception reached a more solid conclusion when I used my urban collages in the second part of the film, and declared how they have been a ground for me to drift through and contemplate on the multiple layers of recorded memories. The process of creating these works can be defined as a healing reaction to the ever-shifting state of the city and its places. Knowing that no actual tactile representation of these memories will last in the end, I believe these works, which come directly from my perception yet have acquired an independent identity from me, are what will remain, just as the first time I noticed and felt them. This creative and abstract process of imprinting memories through urban collage, is what I can call a 'Home,' as familiar and tangible as it can be.

Lastly, it is wroth mentioning that while *Layers* is an experimental essay-film mainly based on my artistic approach in urban photography and collage art, it was deeply influenced by city symphony films and works of directors who have been personally inspirational to me. Key figures such as Chris Marker, Jonas Mekas, Abbas Kiarostami and Tsai Ming-Liang are significant in this regard.

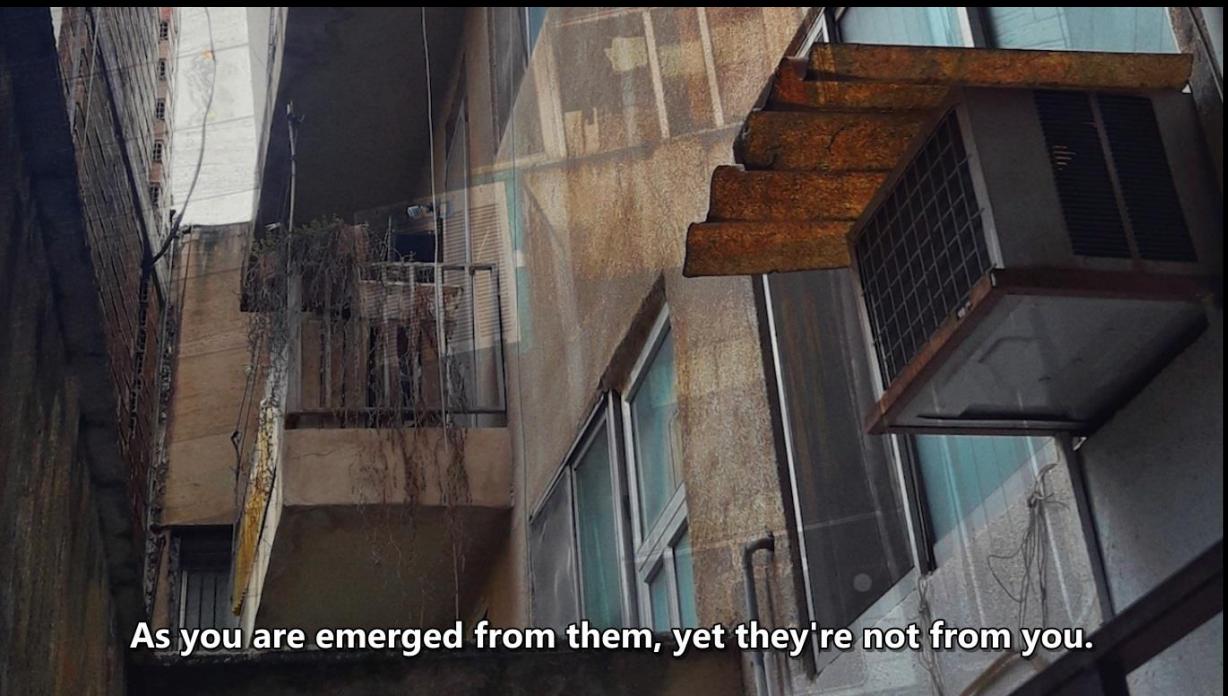




You rewrite the places and drift among your photographs.



with desperate holes in the soul.



As you are emerged from them, yet they're not from you.



these collages of layers and textures ...

Reflection of Iranian Architecture in Iranian Cinema (2021)

<https://vimeo.com/876821885>

Written, Edited and Directed by Nastaran Bagheri

Narration: Bijan Bagheri

Running Time: 24 min

Created as the final project for my graduate course “Cinema and Other Arts,” *Reflection of Iranian Architecture* is a video-essay that explores the Iranian architecture used or designed in Iranian films. The theoretical sources for the narration include books ‘*An Introduction to Iranian Architecture*’ by Iranian architectural historian Karim Pirnia, and ‘*Film Production*’ written by the well-known Iranian art director Iraj Raminfar.

Spanning from the early years of Iranian Cinema to the present, the film discusses the presence of Iranian architecture in numerous films and explains their specific use of Iranian architecture to create a suitable backdrop for the story and a space in which characters experience their dramas.





Through the use of roles and the function of space, Arbi Hovhannisean, in the film *The Spring* (1972), achieves a beautifully and content-rich composition in a simple and minimalistic form. This theatrical scene arrangement, through authentic Iranian architecture with detailed structure and its natural state, free from additional objects, metaphorically attempts to place characters in a setting where they interact with each other apart from life's appearances and attachments.

In the film *Siavash at Persepolis* (1967), directed by Farrokh Rahnama, through the use of Persepolis' architecture and its combination with other ancient architectural styles, a personal perspective is created that, although not specific to a particular historical period, effectively conveys the feelings and spirit of all eras, from mythical concepts to historical reality.



Ali Hatami, in his post-revolutionary works, continued to bring unique aspects to Iranian cinema by focusing on Iranian spaces in storytelling. In the film *Mother* (1991), in which the story of the film is set in a Pahlavi-era-style house, the concept he presents of the home is rooted in the principle of human return and reunion, symbolically depicting the longing for a pure and carefree past.



In the film *Pari* (1994), we not only witness the erratic behavior of Pari, the main character, within a native and abandoned urban context, but also see how she finds solace by being present in a building with authentic Iranian architecture, such as the Sheikh Lotfollah Mosque and the minarets of the Imam Mosque.

Articles and Essays

Bagheri, N., & Sayyad, A. (2023). **Representation of Urban Ruins in Films of Iranian New Wave Cinema Case Studies: The Brick and the Mirror (1964), Strait (1973), and The Cycle (1978).** *The Monthly Scientific Journal of Bagh-e Nazar*, 20(122), 5-18.
doi: 10.22034/bagh.2023.370802.5292 ([Read Online in English](#))

Extracted from the first author's M.A thesis, the article sets out to explain the role and identity of urban ruins in Iran's modernization before the Islamic revolution. Regarding the fact that Tehran appears as the main story scenery for many Iranian New Wave films of that era, three notable features are studied accordingly.

Articles and Essays

The Brechtian & Counter-Cinema Elements of Hideaki Anno's *Neon Genesis Evangelion*

([Read Online in English](#))

Bagheri, N. (2022, Summer). **Manzou; A Review on Films of Tsai Ming-Liang.** *Soo Student Magazine Under License of University of Tehran*, n.1, 63-66

([Read Online in Persian](#))

Bagheri, N. (2021, Fall). **COVID; The Unfolding of a Cinematic Otaku.** *Soo Student Magazine Under License of University of Tehran*, n.0, 49-53

([Read Online in Persian](#))

Contact Me

Phone: +989397390064

Email: bagherinas967@gmail.com

Website: www.framesanddistances.com