1777

DAYS FOR

OBJECT DESIGN

CONTENTS

AWARDS

2023
2022
2021
2020
2019

OBJECTS

HOME

Gis
Afra
Irandokht
Shaah
Majnoun
Borzin
Qors-e-Qamar
Shahrokh
Sohrab
Tara
Toranj
Soraya
Torknaz
Saqar
Sheyda
Mirza
Hod Hod
Shazdeh

OFFICE

Ballerina
Shahrokh
Qajar
Oo
Kave
Shiraz
zaal
Soof

LIGHT

Hexa
Meaq
Qamar
Mahmonir
Pary

PUBLIC SPACES

Argo Lounge

Arvinaj was founded in 2000 with main field of activity in furniture and accessories and with focus on office interiors, both as importer and manufacturer. Arvinaj tries to enhance the aesthetic design sensitivity of customers and concentrates on qualities of work space to define the practical principles of a contemporary Iranian design.

As one of pioneers in importing furniture, Arvinaj educated the visual taste of local interior designers and customers with modern style office interior design. The Group have worked as a media to introduce the forerunner international movements to the industry in local events and exhibitions. Today we can easily observe the effect of this approach in the furniture market.

In recent years Arvinaj was one of the most influential groups in the industry with attendance in numerous interior design projects as furniture supplier. The proficiency in production, flexibility in design and convenient material supplying experience have resulted in a successful career of interaction and teamwork with interior designers.

Arvinaj now have passed beyond limits and is seeking for brighter targets: Someday acting as “media” and narrating the foreign ideas and now is trying to be the “author” for Iranian design thinking.

Now Arvinaj is cooperating with HAMOUN , a group of contemporary designers, to enhance the skills, expand the field of activity and to redefine the meaning of interior design and furniture design.

Arvinaj

AWARDS AND HONORS

|2023 | A’DESIGN AWARD | Silver Winner | Hexa

|2023 | A’DESIGN AWARD | Bronze Winner | Ballerina

|2023 | A’DESIGN AWARD | Bronze Winner | Shahrokh

|2023 | A’DESIGN AWARD | Iron Winner | OO

|2022 | A’DESIGN AWARD | Silver Winner| Gis

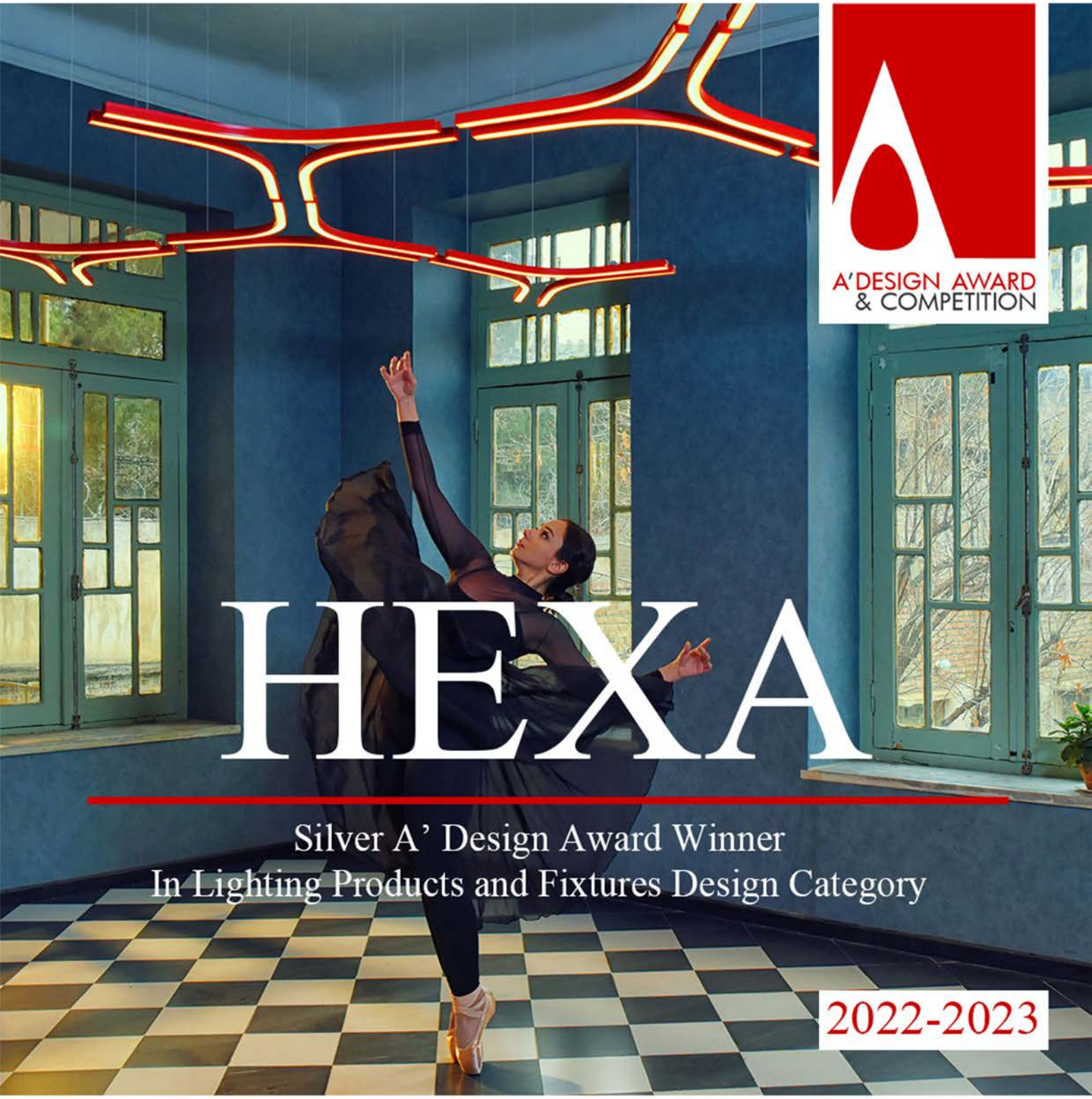
|2022 | A’DESIGN AWARD | Runner-Up | Afra

|2021 | The 9th National Contemporary Iran Interior Design Award | Honored | Asas Collection

|2020 | The 8th National contemporary Iran Interior Design Award | 1st Place In The Furniture Category | Argo Lounge

|2020 | The 8th National contemporary Iran Interior Design Award | 3rd Place In The Furniture Category | Shahrokh

|2019 | The 7th National contemporary Iran Interior Design Award| The winner of Medal Of Honor| Konj -e- Hess


A'DESIGN AWARD
& COMPETITION
HEXA
Silver A' Design Award Winner
In Lighting Products and Fixtures Design Category
2022-2023


A'DESIGN AWARD
& COMPETITION
BALLERINA
Bronze A' Design Award Winner
in Office Furniture Design Category
2022|2023


A'DESIGN AWARD
& COMPETITION
SHAHROKH
Bronze A' Design Award Winner
in Furniture Design Category
2022|2023


A'DESIGN AWARD
& COMPETITION
2022|2023
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/u:/
A' Design Award Winner
in Office Furniture Design Category



SILVER
WINNER

GIS

MAY|2022
A'DESIGNAWARD

RUNNER
-UP



AFRA

MAY|2022
A'DESIGNAWARD



HONOR

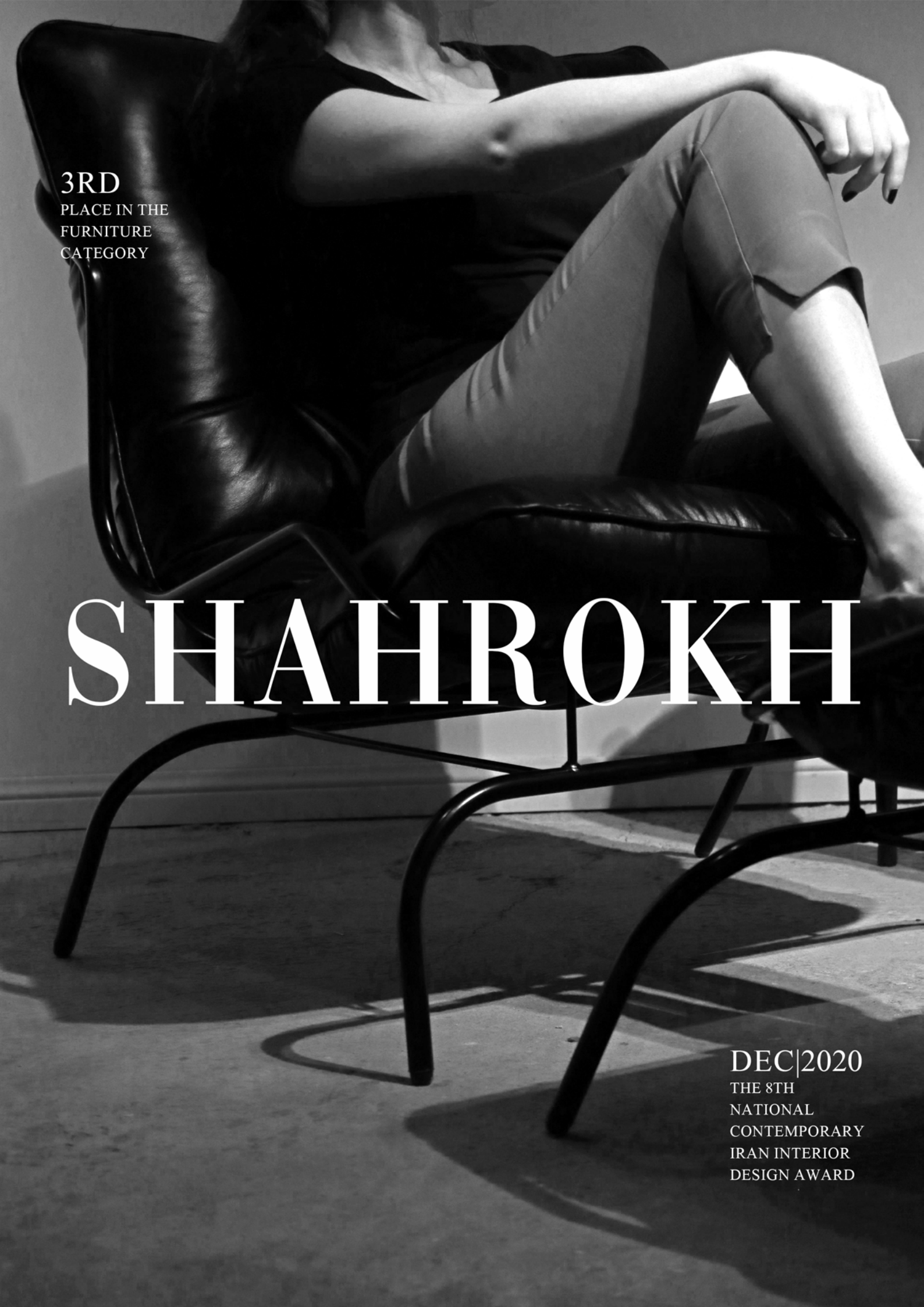
ASAS COLLECTION

IN THIS COLLECTION, THE DESIGNER IS TRYING TO ACHIEVE A KIND OF THINKING AND SKILL IN CREATING FURNITURE THAT NOT ONLY SOLVES A NEED, BUT ALSO CAUSES EXCITEMENT, COMPLETES THE SPACE AND CREATES A SPIRIT IN LIFE. MAN IS ALWAYS CONNECTED WITH ARCHITECTURE. MEANWHILE, THE FURNITURE IS THE NARRATOR OF THIS RELATIONSHIP THAT LEAVES A MEMORY OF THE BUILDING FOR THE HUMAN AND A MEMORY OF THE HUMAN FOR THE BUILDING. ASAS (FURNITURE) IS A HERITAGE OF MAN THAT SHOWS HIS PRESENCE OR HIS EMPTY PLACE IN ARCHITECTURE. FURNITURE LEADS THE CHARACTER OF THE BUILDING AND MAKES LIFE FLOW IN THE ARCHITECTURE. THE FOUR OBJECTS INTRODUCED IN THIS COLLECTION ARE PARTS OF THE HOPE OF ACHIEVING A GOAL. IN THE ESSENCE OF HIS THOUGHT, THE DESIGNER REDEFINES THE FURNITURE AND IN ALL THESE OBJECTS HE TRIES TO SHOW THE IMPRESSION OF THE FURNITURE ON THE SPACE.

DEC|2021

THE 9TH NATIONAL CONTEMPORARY IRAN INTERIOR DESIGN AWARD


1ST
PLACE IN THE
FURNITURE
CATEGORY
ARGO
LOUNGE
DEC|2020
THE8TH
NATIONAL
CONTEMPORARY
IRAN INTERIOR
DESIGN AWARD



3RD
PLACE IN THE
FURNITURE
CATEGORY

SHAHROKH

DEC|2020
THE 8TH
NATIONAL
CONTEMPORARY
IRAN INTERIOR
DESIGN AWARD



HONOR

KONJ-E-HESS

DEC|2019

THE 7TH
NATIONAL
CONTEMPORARY
IRAN INTERIOR
DESIGN AWARD

A'DESIGN AWARD & COMPETITION

Certificate of Excellence

this is to certify that

Sepehr Mehrdadfar

has won the Silver A' Design Award in Lighting Products and Fixtures Design Category in 2022 - 2023 period with design #148179: Hexa - Light.

15 April 2023, Milan / Italy.

About The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top %5 percentile designs that have demonstrated an exemplary high level of excellence in design. Entries to the A' Design Award are judged by a grand jury panel that brings together World's leading professionals, prominent academics and influential press members. Ranking are based on blind peer-review process where entries are voted anonymously on pre-established evaluation criteria, with strict presentation guidelines and score normalization to remove biases. The ultimate aim of A' Design Award is to create a global awareness and appreciation for good design by featuring and promoting good design worldwide.

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Sepehr Mehrdadfar

has won the Bronze A' Design Award in Office Furniture Design Category in 2022 - 2023 period with design #141890: Ballerina - Workstation.

15 April 2023, Milan / Italy.

About The Bronze A' Design Award

The Bronze A' Design Award is a prestigious award given to top %10 percentile designs that have demonstrated an exemplary high level of excellence in design. Entries to the A' Design Award are judged by a grand jury panel that brings together World's leading professionals, prominent academics and influential press members. Ranking are based on blind peer-review process where entries are voted anonymously on pre-established evaluation criteria, with strict presentation guidelines and score normalization to remove biases. The ultimate aim of A' Design Award is to create a global awareness and appreciation for good design by featuring and promoting good design worldwide.

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Sepehr Mehrdadfar

has won the Bronze A' Design Award in Furniture Design Category in 2022 - 2023 period with design #148185: Shahrokh - Chair.

15 April 2023, Milan / Italy.

About The Bronze A' Design Award

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Sepehr Mehrdadfar

has won the A' Design Award
in Office Furniture Design Category
in 2022 - 2023 period with design #148972:
002 - Desk.

15 April 2023, Milan / Italy.

About The Iron A' Design Award

The Iron A' Design Award is a prestigious award given to top %20 percentile designs that have demonstrated an exemplary high level of success in design. Entries to the A' Design Award are judged by a grand jury panel that brings together World's leading professionals, prominent academics and influential press members. Ranking are based on blind peer-review process where entries are voted anonymously on pre-established evaluation criteria, with strict presentation guidelines and score normalization to remove biases. The ultimate aim of A' Design Award is to create a global awareness and appreciation for good design by featuring and promoting good design worldwide.

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Certificate #148972

A'DESIGN AWARD & COMPETITION

Certificate of Excellence

this is to certify that

sepehr mehrdadfar

has won the Silver A' Design Award
in Furniture Design Category
in 2021 - 2022 period with design #105645:
Gis - Chair.

15 April 2022, Milan / Italy.

About The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top %5 percentile designs that have demonstrated an exemplary high level of excellence in design. Entries to the A' Design Award are judged by a grand jury panel that brings together World's leading professionals, prominent academics and influential press members. Ranking are based on blind peer-review process where entries are voted anonymously on pre-established evaluation criteria, with strict presentation guidelines and score normalization to remove biases. The ultimate aim of A' Design Award is to create a global awareness and appreciation for good design by featuring and promoting good design worldwide.

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COORDINATOR
A' DESIGN AWARD & COMPETITION

A' DESIGN AWARD & COMPETITION

Certificate of Achievement

this is to certify that

sepehr mehrdadfar

has achieved runner-up status
in Furniture Design Category
in 2021 - 2022 period with design #140876:
Afra - Chair.

15 April 2022, Milan / Italy.

About A' Design Award Runner-Up Status

The A' Design Award Runner-Up Status is a prestigious achievement given to top %30 percentile designs that have demonstrated an high level of success in design. Entries to the A' Design Award are judged by a grand jury panel that brings together World's leading professionals, prominent academics and influential press members. Ranking are based on blind peer-review process where entries are voted anonymously on pre-established evaluation criteria, with strict presentation guidelines and score normalization to remove biases. The ultimate aim of A' Design Award is to create a global awareness and appreciation for good design, by featuring excellent works such as this one.

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Certificate #140876



GIS / Name of chair

Gis has odd yet familiar visual qualities. That is why it steals the spotlight and sets its own place. The main leg's dainty form is inspired by a girl's ponytail; the premise from which the chair takes its name from. In Farsi, "Gis" means the tumble of a woman’s hair.



GIS / Name of chair

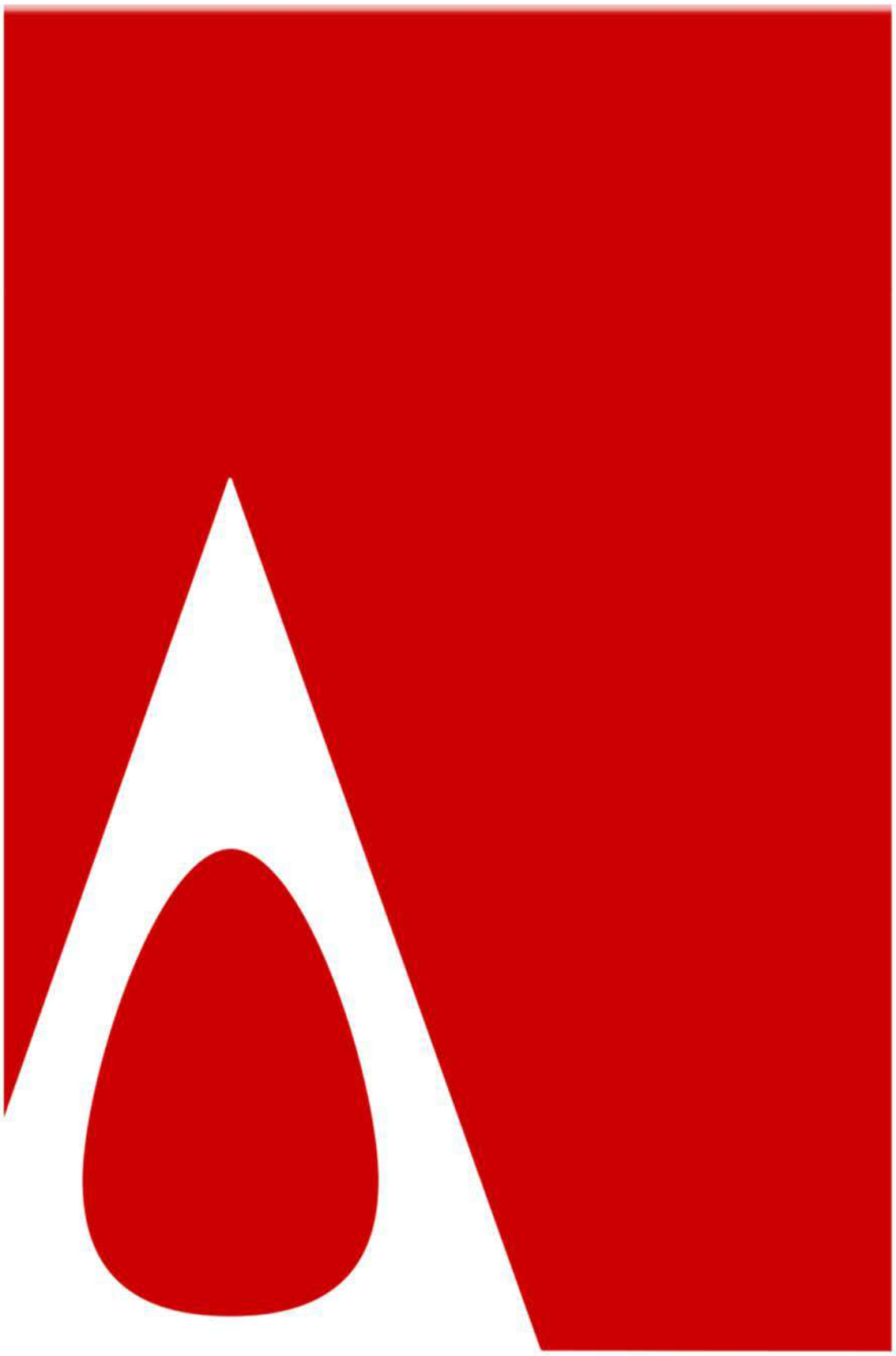
Gis is a three-legged wooden chair with bronze feet and is carved out from two walnut logs with exquisite craftsmanship to seem as a sculpture. The wood knots and scars are remained exposed to give the objects a special characteristic. Despite its uncanny appearance, Gis is ergonomic due to the careful design of curves and angles. The design is an exploration of solid wood possibilities and also is a walk on the edge of "Art" and "Design", "Beauty" and "Function".

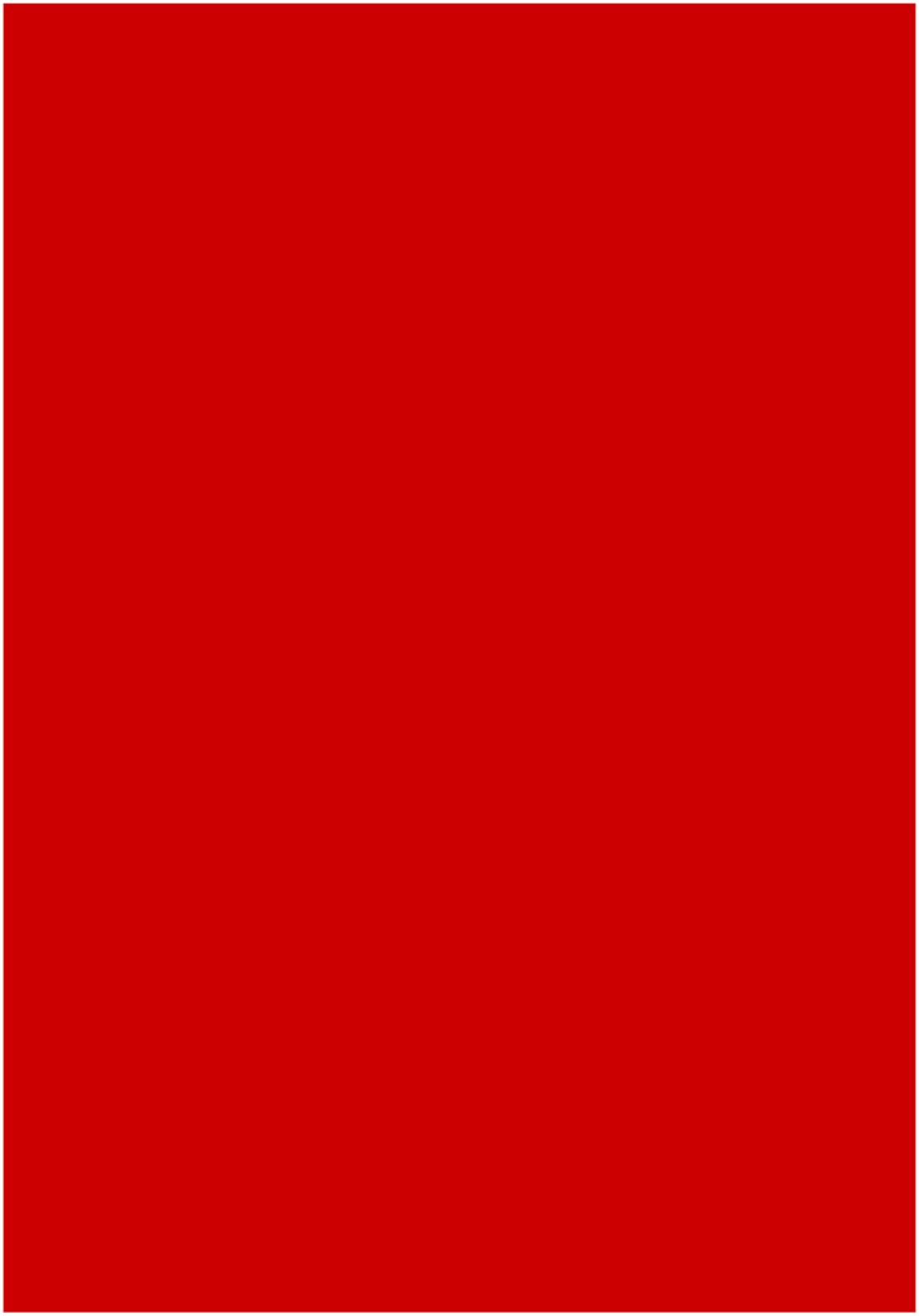
Gis has sculptural qualities in its presence in the interior space. This chair is designed with an artistic approach in design to be a "good chair" and also an elegence piece of "art".

This chair is a part of the Konj-e-Hess collection. This collection is an exploration through which we try to answer a question: “Unrelated to the surrounding space, can we create objects that intrinsically radiate a place of their own, and create a “Konj-e-Hess”.

Konj-e-Hess was after a new measuring unit for aesthetics in design. Quite similar to how Iran and its culture sit in the middle on the world map, Konj-e-Hess tells a centrist narrative too. Somewhere on a sharp blade, it cuts off “tenacious design assumptions”; preconceived notions of the sort that “Media” inundates our minds with.

The holy grail of this design was to reach a sculptural Persian aesthetic as the spirit for the body of “furniture design”.





A' DESIGN AWARD

WINNER 2022 | SILVER

A' DESIGN AWARD & COMPETITION

Certificate of Excellence

this is to certify that

sepehr mehrdadfar

has won the Silver A' Design Award
in Furniture Design Category
in 2021 - 2022 period with design #105645:
Gis - Chair.

15 April 2022, Milan / Italy.

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Certificate #105645

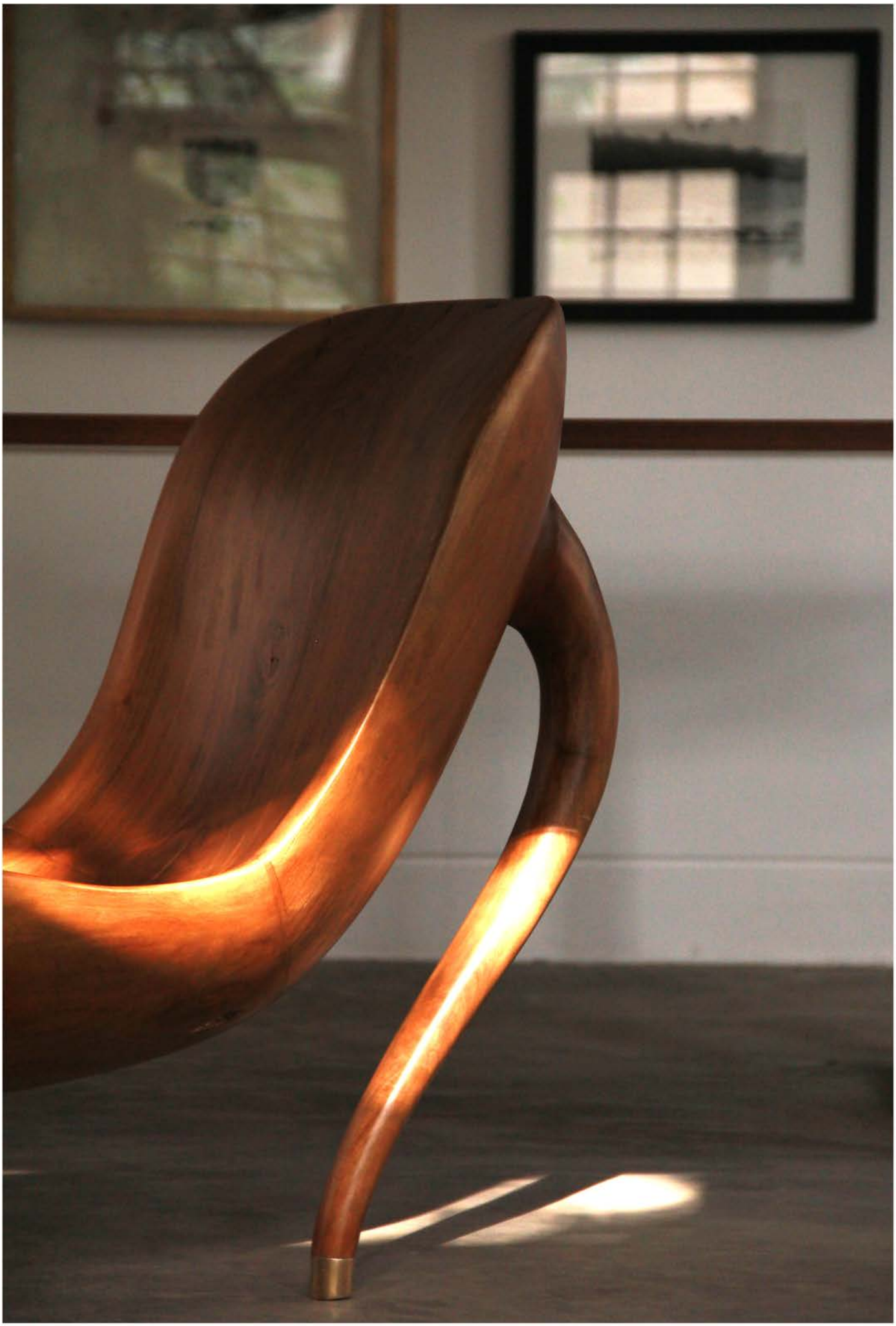


















AFRA

/ Name of chair

The interpretation of "simplicity" has been the designer's main and inspiring concern to create this chair. The designer has fully tried to provide a simple and direct answer to performance and functionality. As mentioned before, Simplicity is the main concern of designer in modern time. Afra is simple, because: it explicitly responds to performance. While avoiding any exaggeration, it benefits from a clear affordance and can softly communicates with his surrounding and context. It is aesthetically pleasing and introduces itself to the audience in an instant, as a lightweight and comfortable chair. Simplicity has given Afra a unique and distinctive beauty and look. According to the former explanation, "simplicity" is the core of Afra's design. It can be realized at three levels: aesthetics, function and issues related to manufacturing and production.





AFRA

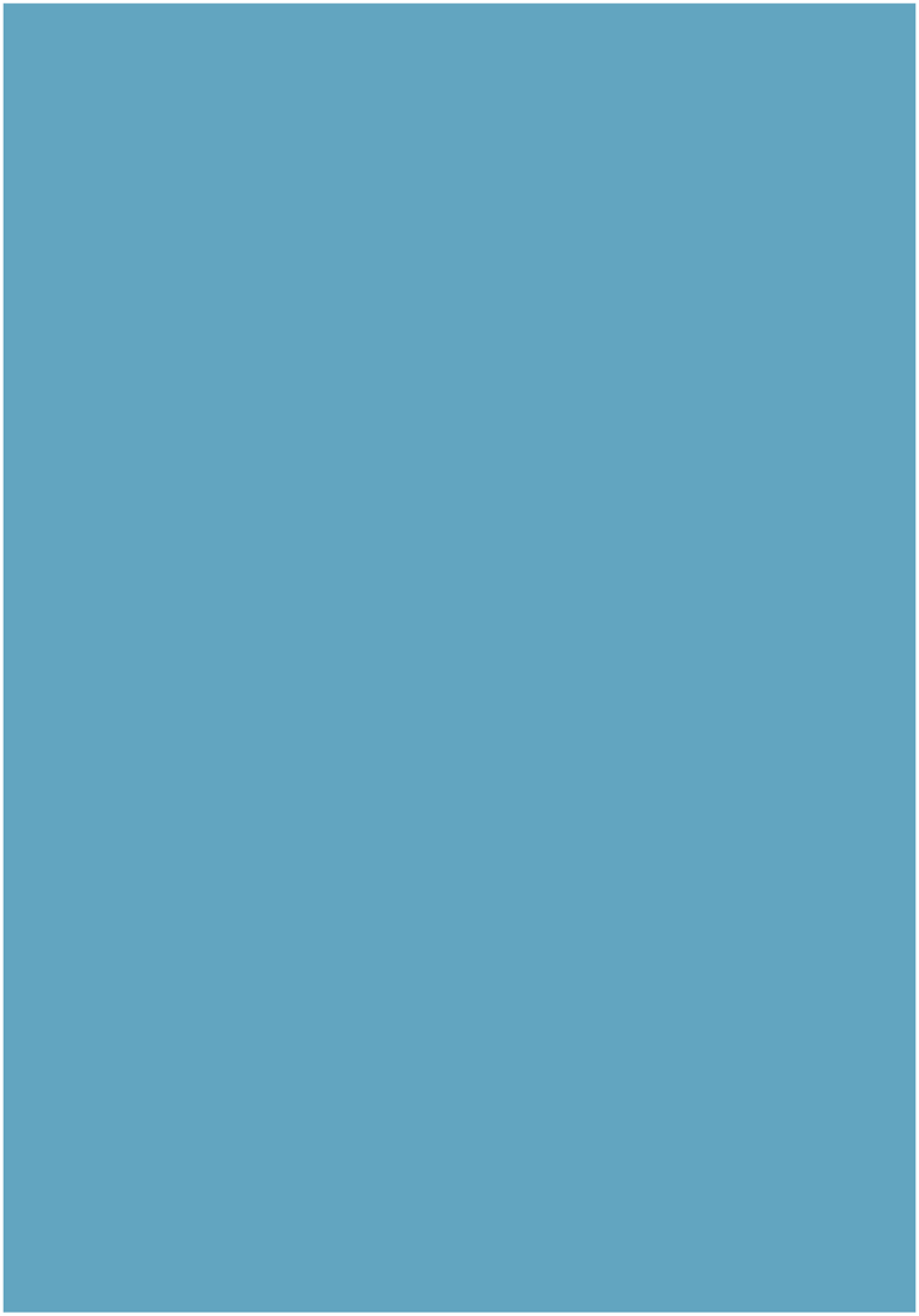
/ Name of chair

In the configuration of this chair, the main challenge has been the path of energy transfer (weight of the chair or user) to the ground and correct placement while maintaining the simplicity of the form. The important thing about Afra's design is that the entire body of the design is simply defined in a closed loop with a square geometry, and other parts including the seat plate, armrests (which also form the rear legs), front legs and even the wooden backrest, They all connect to the same loop and form an integrated whole. In another angle, this square both makes the integrity of the structure possible and is also recognized as the form distinguished icon at first glance. Afra is designed for daily routines, such as eating, studying and other regular activities that require a seat. The form architecture stays far from any type of exaggeration and complexity while the designer has fully tried to address the functionality explicitly and clearly. Not in appearance, "Simplicity" is the core element.

This chair is well-suited for cafes, restaurants and workplaces as well as home use. Afra is designed to be simply made and does not require any special technician or technology. A structure of metal pipe with a curved backrest, a seat, a mattress and armrests wooden cover shape the Afra altogether. It is in complete harmony with its surroundings. It’s delightful, alluring, mysteriously attractive, stable and pleasurable and could be effortlessly transported, distributed, installed and repaired. Simplicity has given Afra a unique and distinctive beauty and look.

A' DESIGN AWARD

RUNNER UP 2022



A' DESIGN AWARD & COMPETITION

Certificate of Achievement

this is to certify that

Saeed Mirtahmasb, Hossein Khorasani
Mahya Hoseini, Arida Norouzi
Niusha Michani

have achieved runner-up status
in Furniture Design Category
in 2021 - 2022 period with design #140876:
Afra - Chair.

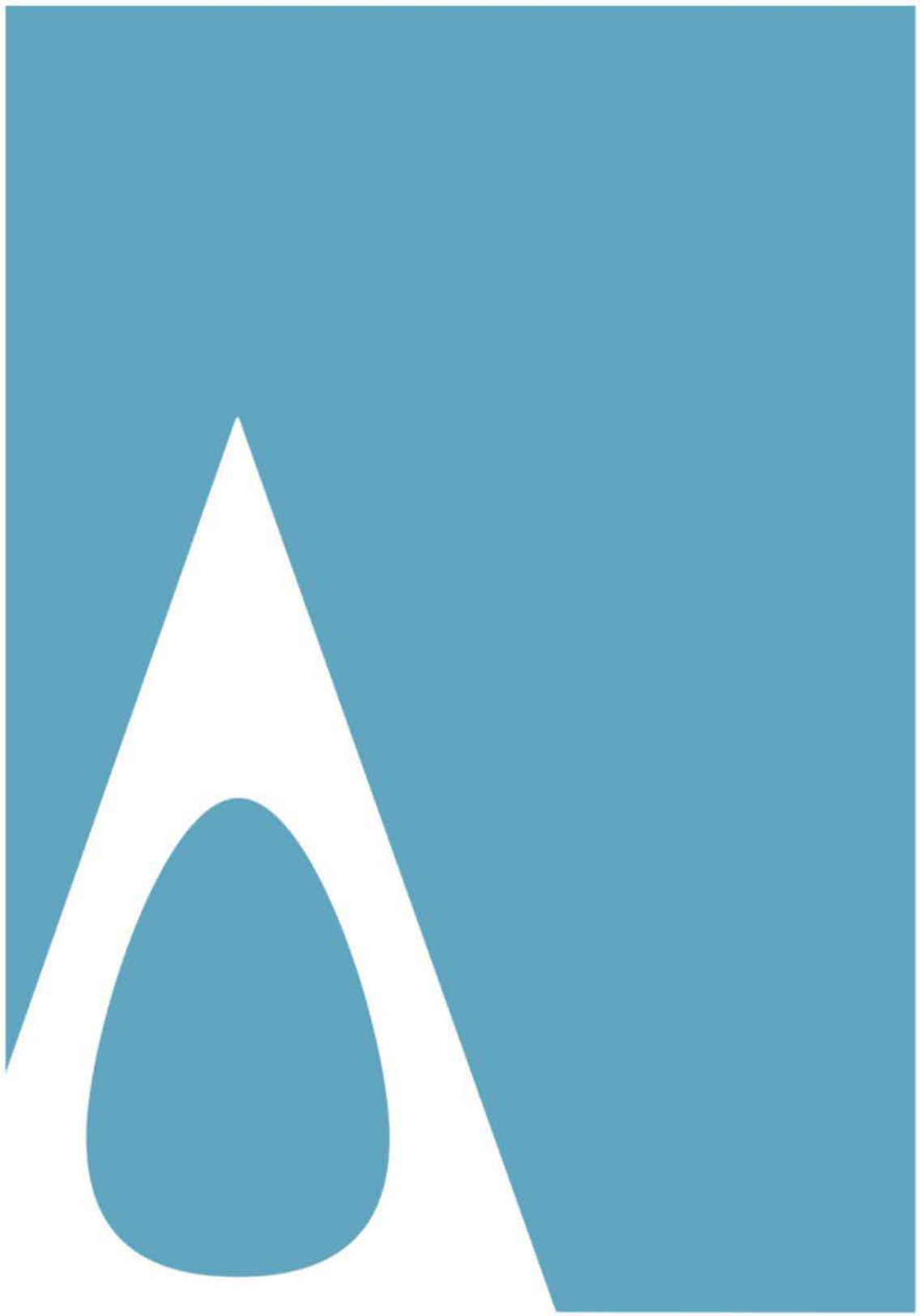
15 April 2022, Milan / Italy.

About A' Design Award Runner-Up Status

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Alessandro Deserti	Makpal Bayetova	Onur Mustak Cobanli
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Certificate #140876



A' DESIGN AWARD & COMPETITION

Certificate of Achievement

this is to certify that

sepehr mehrdadfar

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in Furniture Design Category
in 2021 - 2022 period with design #140876:
Afra - Chair.

15 April 2022, Milan / Italy.

About A' Design Award Runner-Up Status

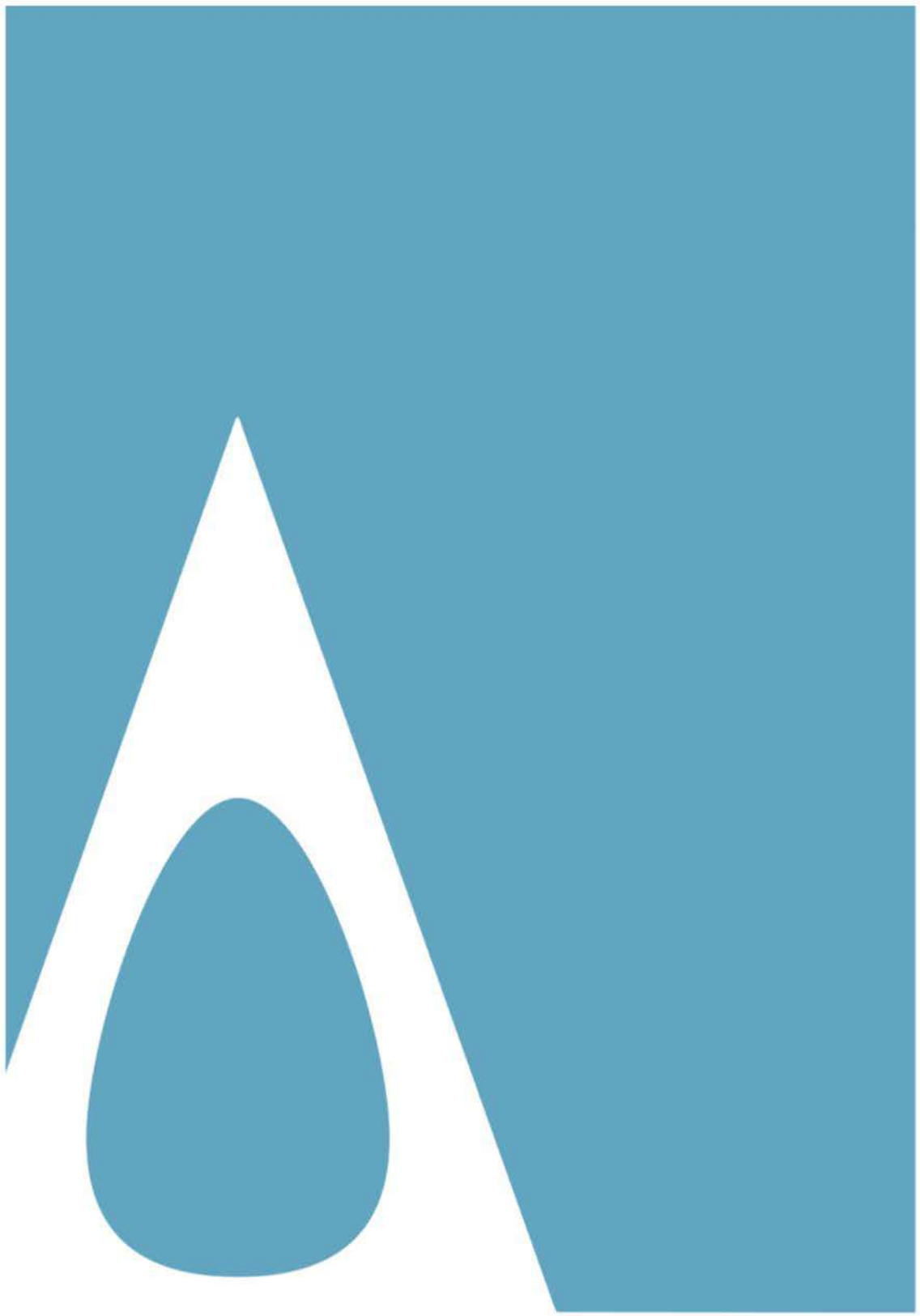
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Certificate #140876























IRANDOKHT

/ Name of chair

From the designer: Warming up the idea, I was after a parallel between a lifeless object and the concept of “sexuality”. It was originally named “IranDokht” which roughly translates to “the Daughter of Persia”. Along exploring the concept and gazing at its provocative dance, male fantasies wore off and a purely formal attitude emerged. I got solely engaged with the female body’s being and aesthetics. It was still bearing the name “IranDokht”.













SHAAH

/ Name of chair

Shaah is the name of this chair. I have not engaged in conscious thinking to present this design. In the spring of 2022, I suffered from a type of respiratory disorder (angio edema) for a while, which deprived me of the ability to sleep. I didn't sleep for 25 days and nights and I only passed out in moments. My mind was severely impaired and I had lost my ability to concentrate. I was experiencing different spectrums of illusions from nightmare to dream.

The general form of this chair came to my mind in such a mood, And my only effort was to optimize and rationalize the form so that on the way to becoming a chair, it would still be a qualitative narrator, I had seen in my mental uncertainties.

With a closer look, it is obvious that there is a similarity between the lines and curves of this form with classical Iranian paintings that are drawn with the subject of king hunting.

My reasoning of this similarity is the unconscious influence of forms, patterns, images and visual symbols of Iranian identity.

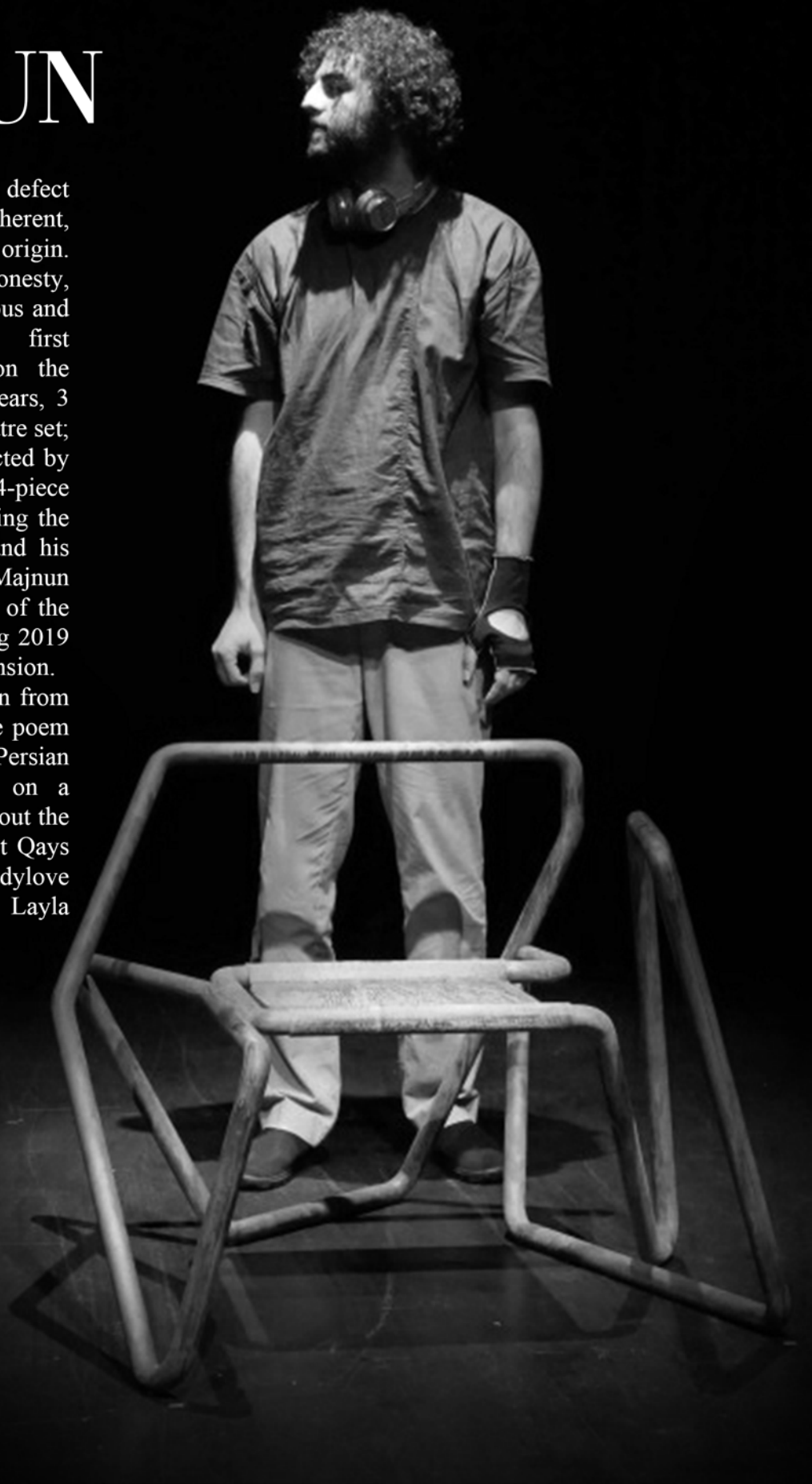



STIFTER

MAJNOUN

/ Name of chair

Majnoun lacks something. This defect is a part of its essence; an inherent, authentic emblem sealing its origin. Authenticity suggests honesty, especially when it is unconscious and unintentional. Majnun was first designed for and debuted on the “Where were you exactly 9 years, 3 months, and 20 days ago?” theatre set; The play was written and directed by Seyyed Farshad Hashemi; a 4-piece monologue, with each one telling the story of one mental patient and his struggles with the society. Majnun went on stage over the course of the show’s run in winter and spring 2019 at the Neauphle-le-Château Mansion.
The name of “Majnun” is taken from “Leili o Majnūn” is a narrative poem composed in 584/1188 by the Persian poet Nizāmi Ganjavi based on a semi-historical Persian story about the 7th century Nejdi Bedouin poet Qays ibn al-Mullawah and his ladylove Layla bint Mahdi (or Layla al-Aamiriya).



























BORZIN

/ Name of chair

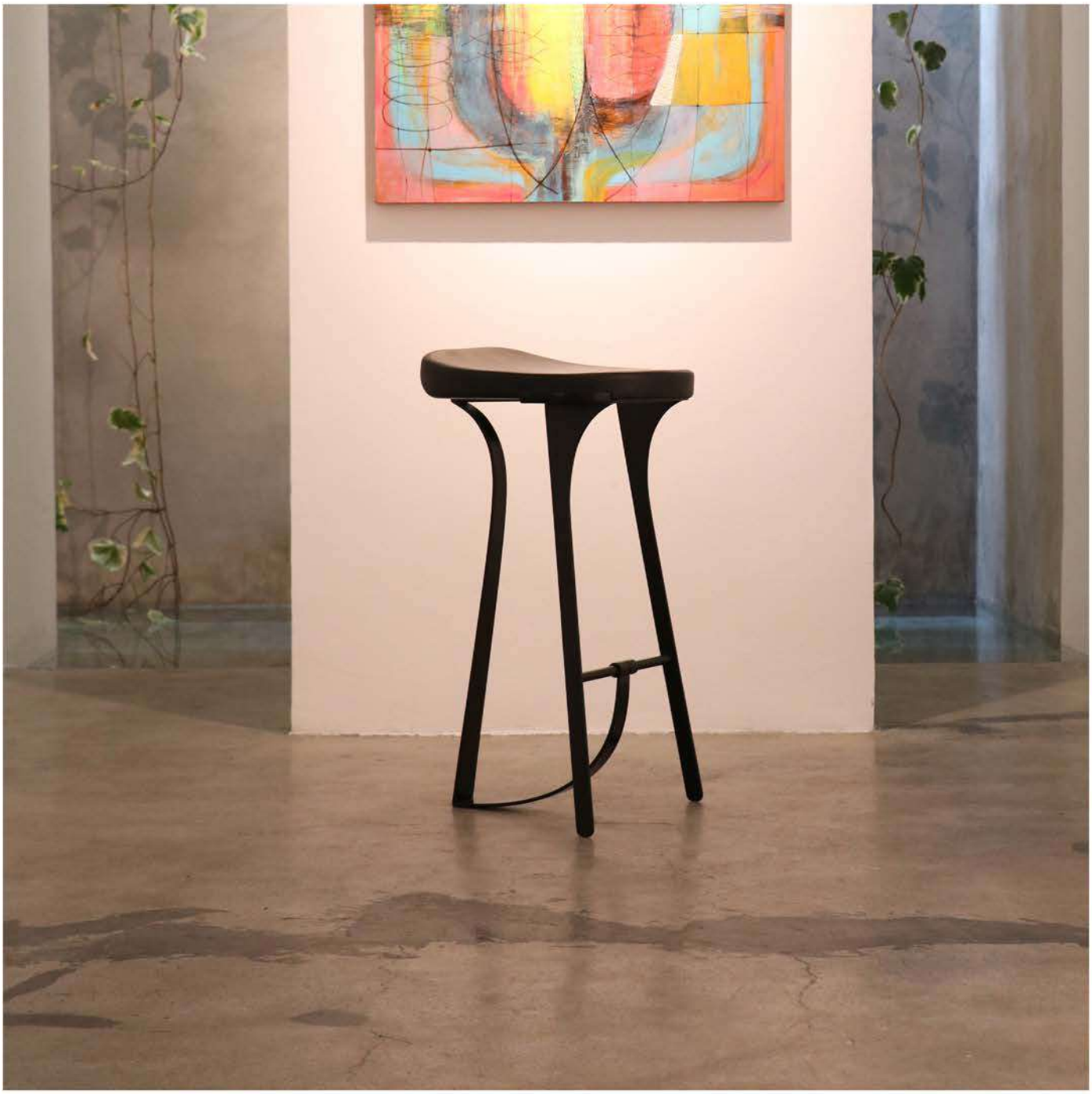
Accordig to Shahnameh, Borzin, son of Gorshasp and grandson to Jamshid, is a hero from Nowzar. He was handsomely rewarded for his triumph over the Touranians. Furthermore he accompanied Keikavous on his war against Mazandaran. In his second offensive, avenging Siavash, he displayed great valor. This chair's formal shape is meant to embody Burzin's strength and exquisite battle prowess.



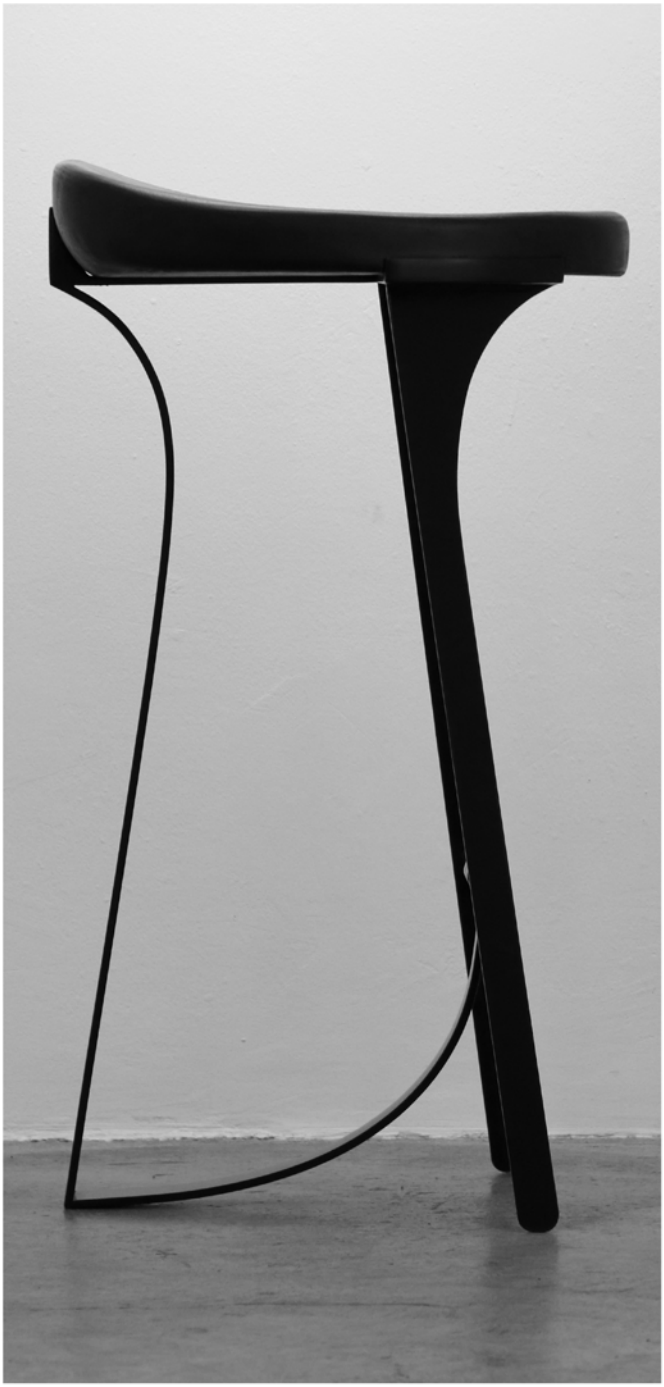














QORS E QAMQR

/ Name of mirror

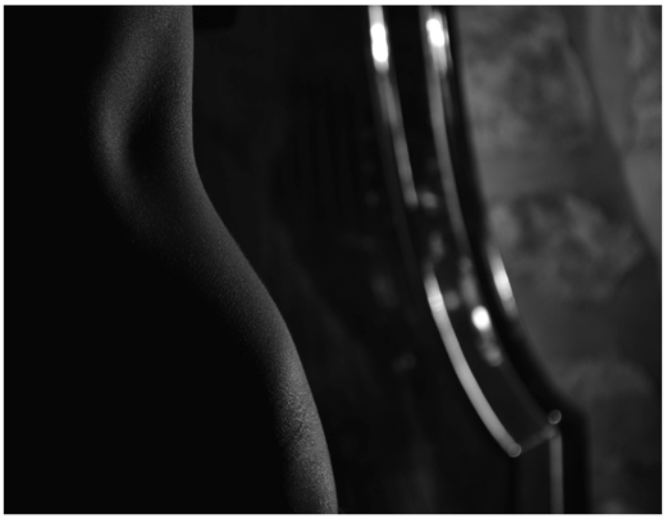


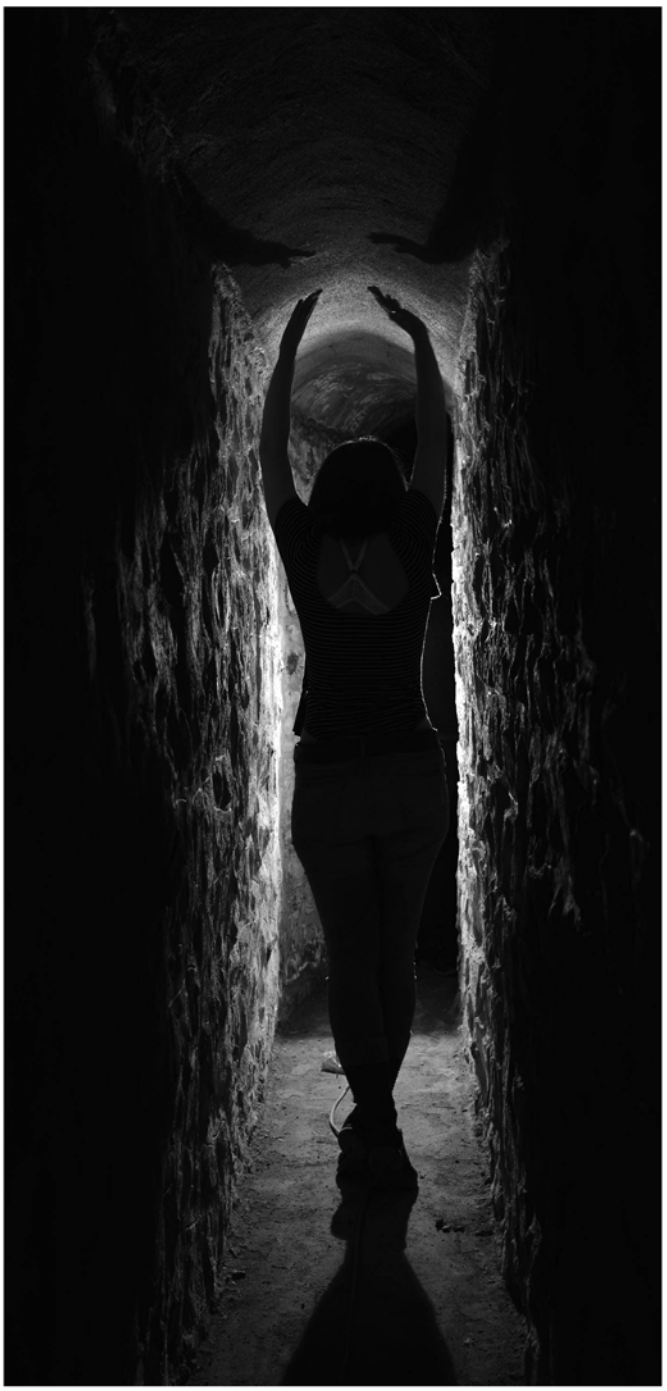














SHAHROKH

/ Name of chair

As a chair, Shahrokh conjures up an ancient way of sitting, a bit closer to the earth, and inspired by our ancestors' lifestyle, as in a royal dais.



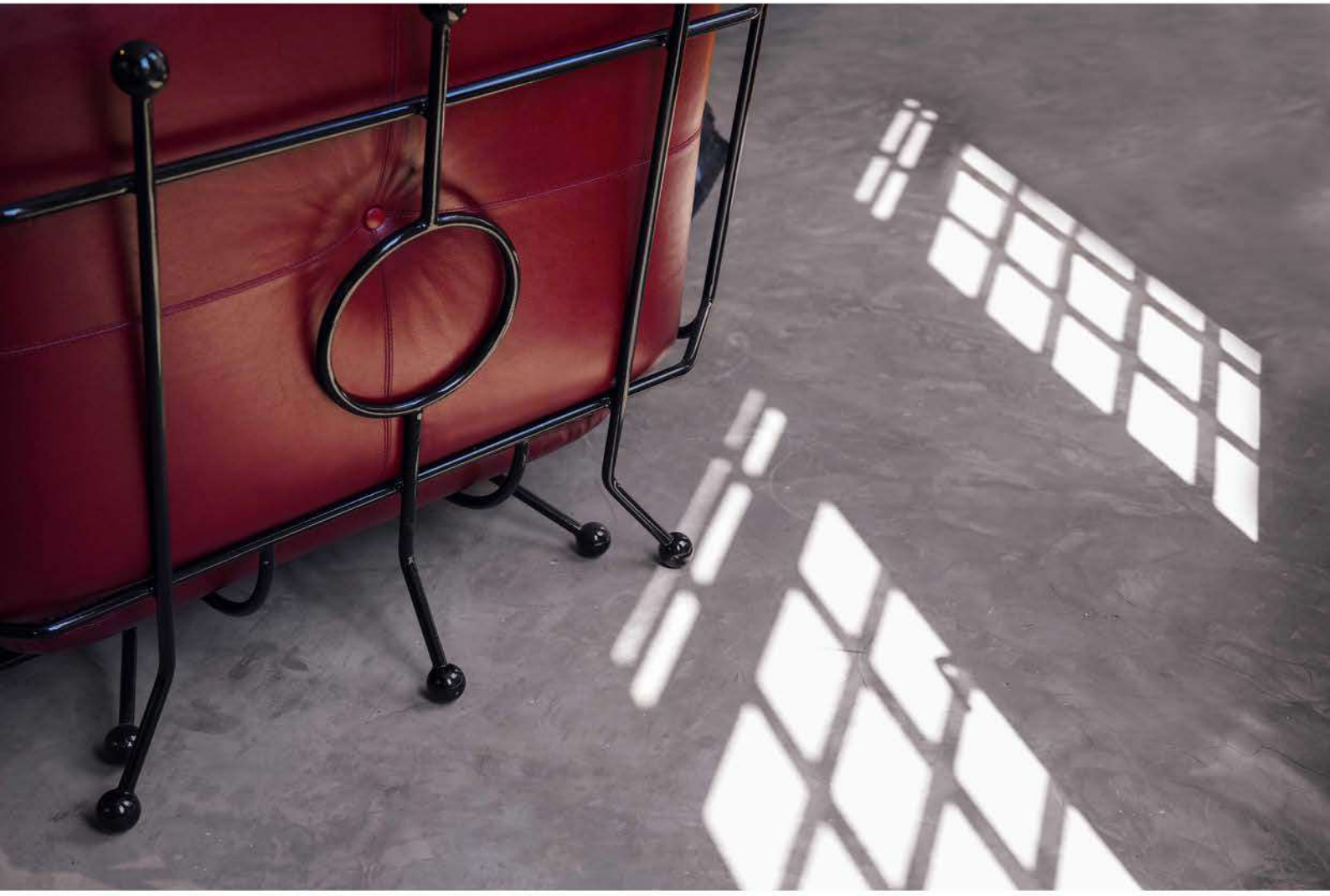












SOHRAB

/ Name of chair

Sohrab is HAMOUN's next effort in coming up with "new distinct ways to sitting". It is named after Sohrab; son of Rostam, the mythical hero in Shahnameh. Sohrab led the Touranian host against Iran and was defeated and killed by his father, Rostam, in a duel, when neither one knew whom they were fighting against. "The tragedy of Rostam and Sohrab, is the tragedy of ignorance". Sohrab's fall symbolizes the decapitation of a new generation and their fresh beliefs by their predecessors. A phenomenan not so unknown to today's cultural

















TARA

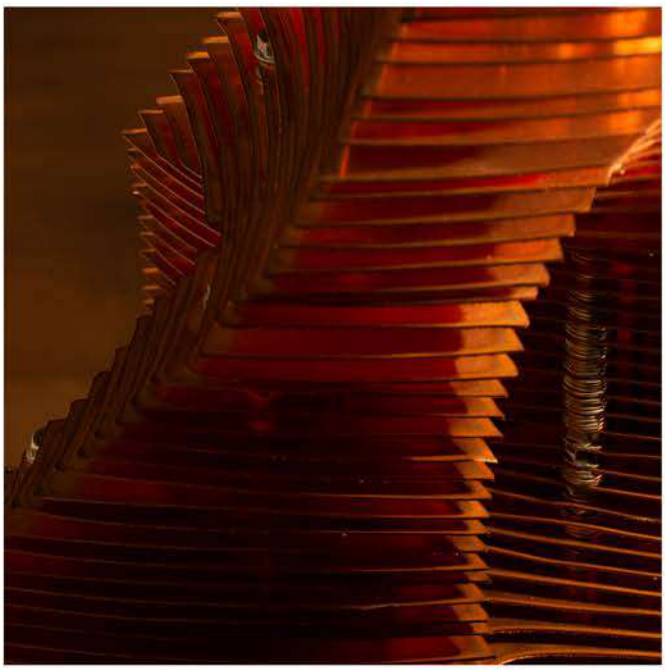
/ Name of light

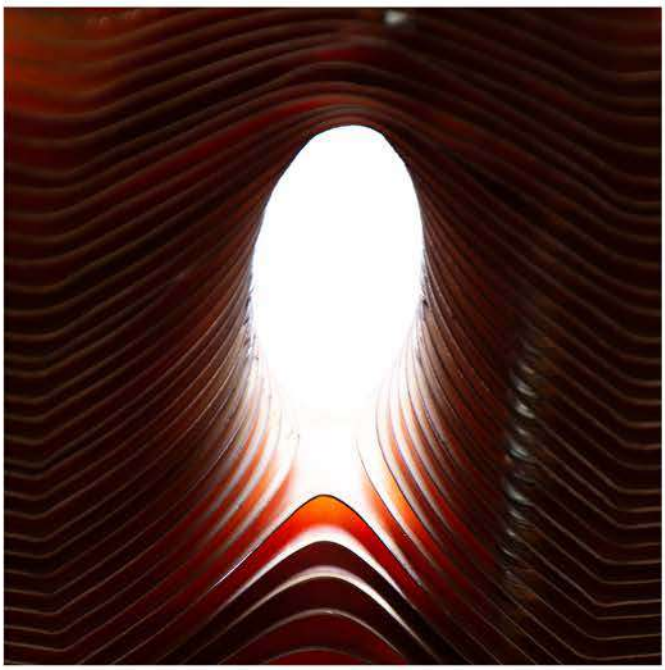





TORANJ
/ Name of sculpture







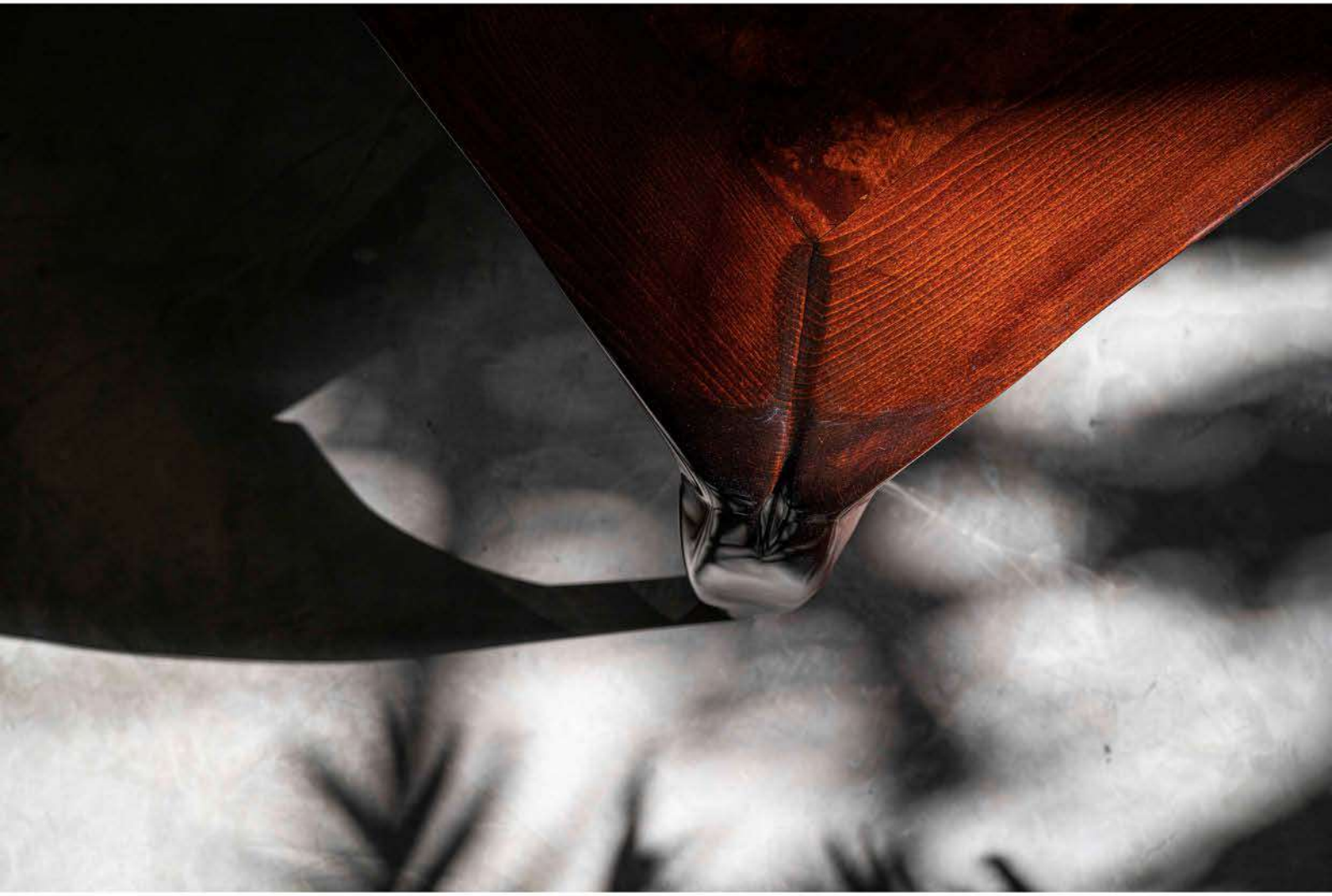




SORAYA

/ Name of desk

Soraya is a low table with a fresh take on the classic Iranian architectural geometry and forms. The chunky and malleable approach to its design and craftsmanship contradicts those of a table's surface which is flat; a contrast that is meant to help hatch a new impression.











TURKNAZ

/ Name of chair

Turknaz is a chair. It is made of an orderly steel structure that props black and scarlet pieces of natural leather atop. Turknaz is named after the dainty Queen in Nezami's Haft-Peikar story, known as "Gonbad-e-Siah". She hosts the storyteller while being tended to by her comely maids.









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SAQAR

/ Name of ashtray

Saqar is a song commemorating an old “forbidden” but “not forgotten” ritual; one that is traded for a new custom. Above its functional use, Saqar has a curvy sculpture-like feel to it; so it connects with the user as it spins.









SHEYDA

/ Name of incense Holder

The design takes after post-Islam Iranian motifs. “Sheyda” -means lovelorn in Persian- narrates the saga of an infatuated mystic. An old gnostic who suffers in separation of the “beloved” like a burning incense. and at last he finds catharsis at the “Mehrab”and runs to its fall.









MIRZA

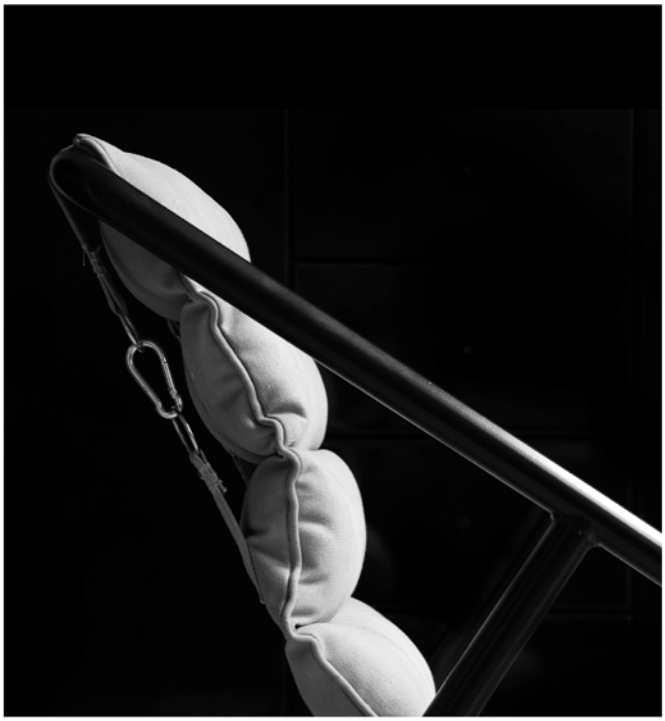
/ Name of chair

Mirza is a name of Persian origin. It is used as a surname or prefix to identify patriarchal lineage. It is derived from a historical title of Persian origin Mīrzā, denoting the rank of a royal prince, high nobleman, distinguished military commander, or a scholar.

This chair is designed to mainly be used in outdoor spaces but it also has the abilities and aesthetics to be used indoor. This chair is designed to be light weight due to using circular hollow steel sections. The pendant seating is also detachable in case of rain.















HOD HOD

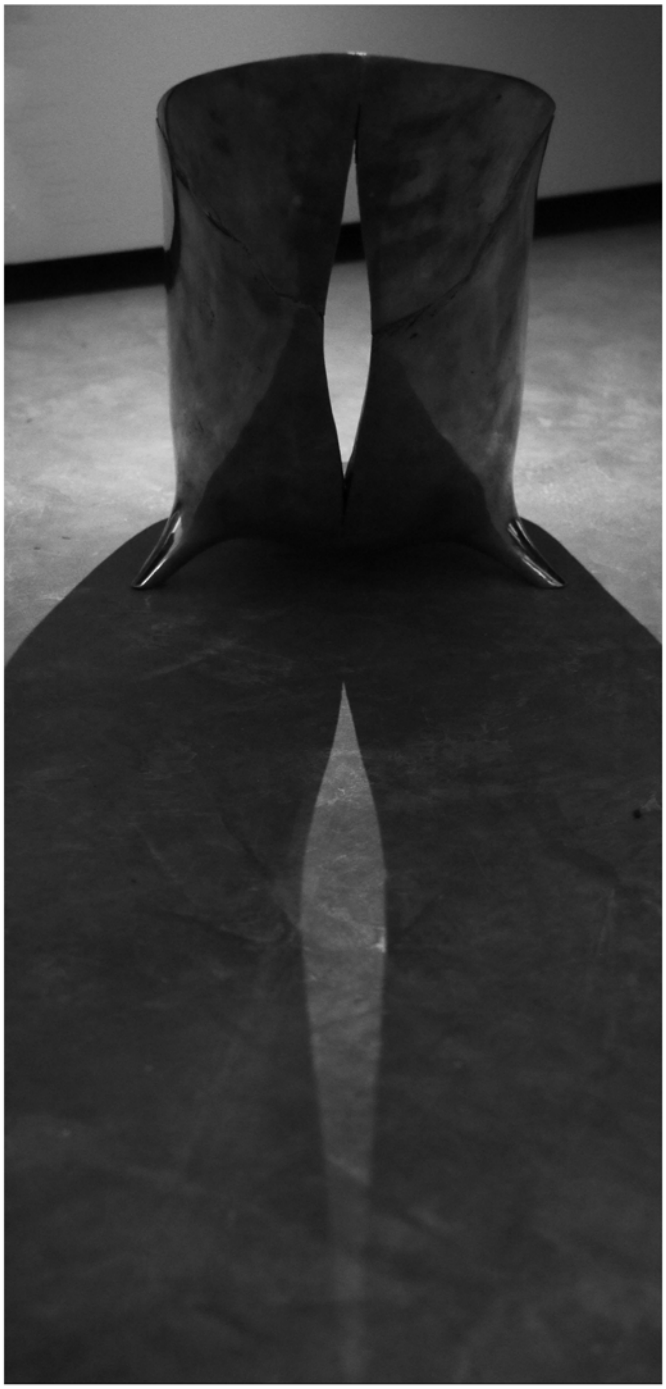
/ Name of Candle Holder

In Attar's Mantegh-al-Teir, Hod Hod is the wise bird that leads its flock to Simorgh; a beacon guiding them along their venture. Hod Hod is the place to embrace enlightenment. It shines the brightness of wisdom into darkness through a crack. Along this path, someone has to sacrifice and something has to be set on fire and slowly melt down.









SHAZDEH

/ Name of consul







BALLERIN

/ Name of workstation

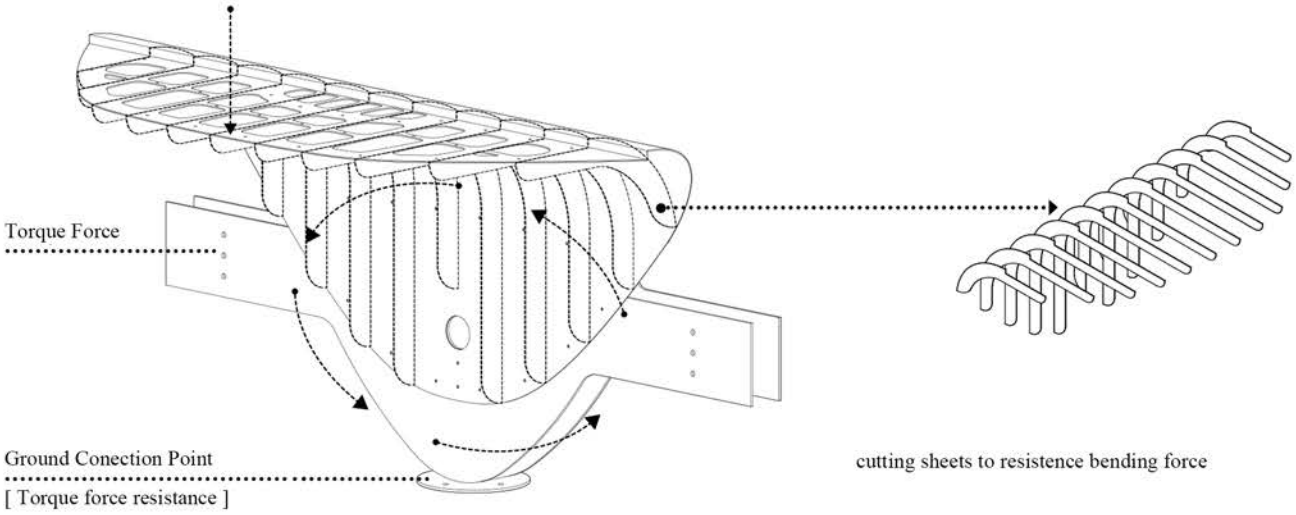
In office spaces, one of the most important used tools is working group desks, which have almost the largest amount of furniture in the space. Extensive use of this furniture can be seen in open offices and shared offices. The presence of a large number of these tables in any office space affects the form and function of this type of table on the atmosphere and quality of space, so the ballerina affects the group of users by increasing the quality of space, as well as bringing comfort and convenience in direct contact with the user. The quality of design and construction of this furniture determines the prevailing atmosphere in the office space.

BALLERINA

/ Name of workstation

The Ballerina table is designed to enhance the collective and individual user experience. The design of this table is such that by maintaining ergonomic standards, it creates a new spirit from an aesthetic point of view for the individual and the group of users. In addition to beauty and ergonomics, the ballerina has high capabilities in cases such as installation, coordination with the environment and the user, connection to electrical and network installations, movement ,and variety in layout. The shape of this table is inspired by the fluid movements, flexible body and skill of a ballerina in maintaining balance.

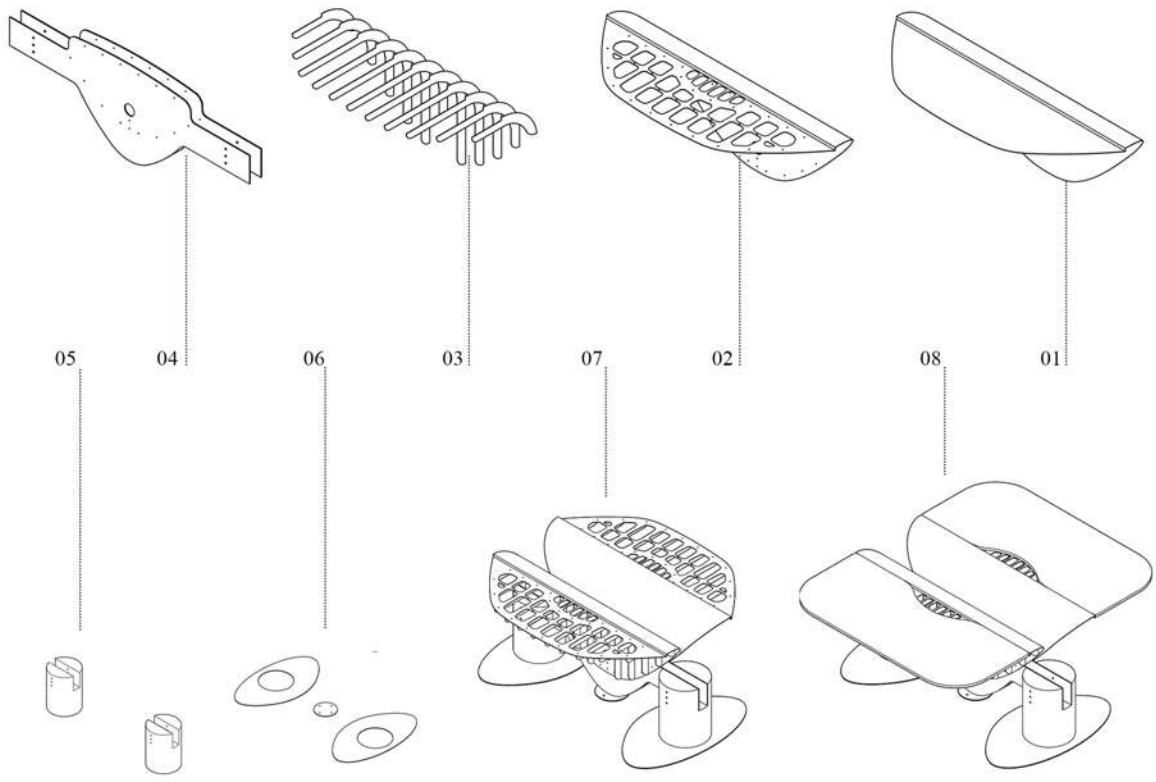






Analysis of internal forces Diagram





Components introduction Diagram



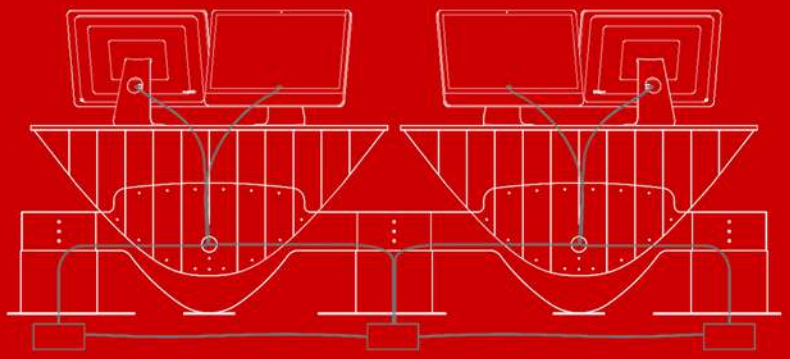


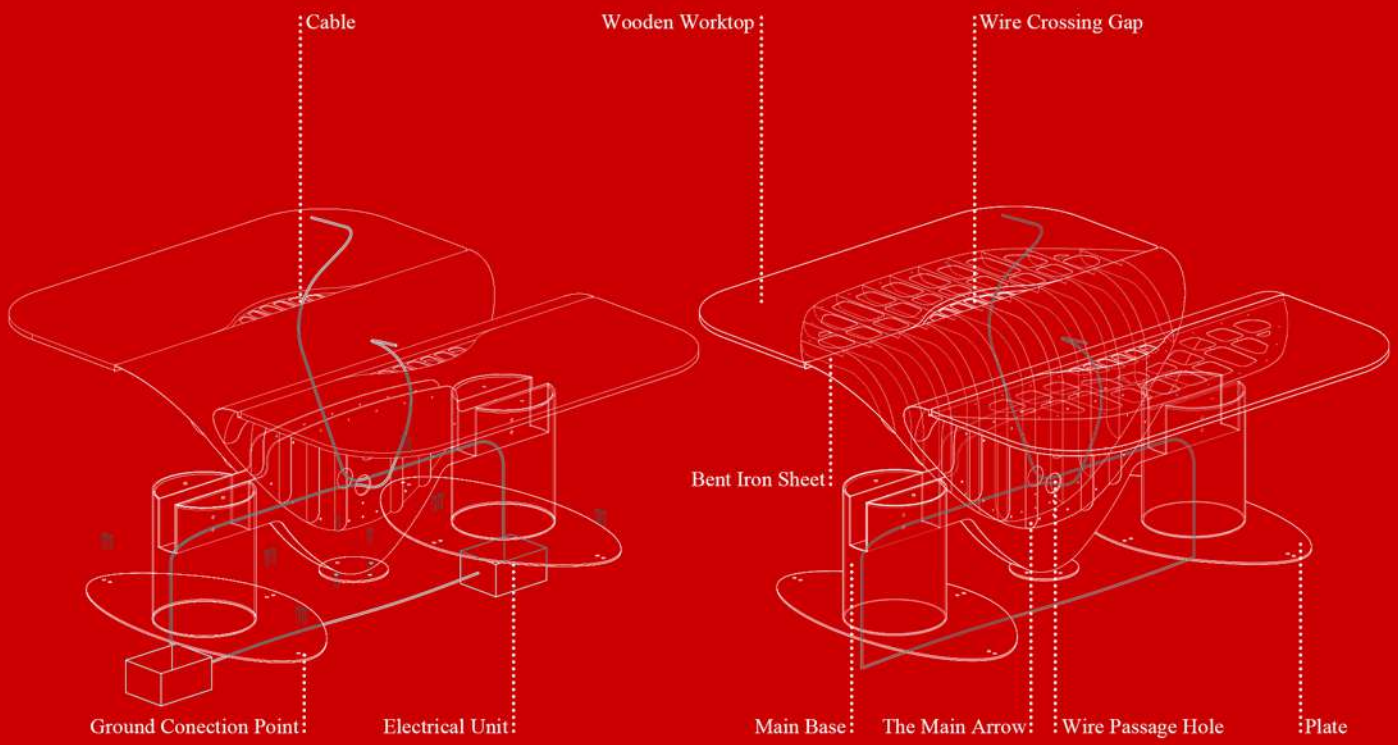


Standards and Ergonomics Diagram

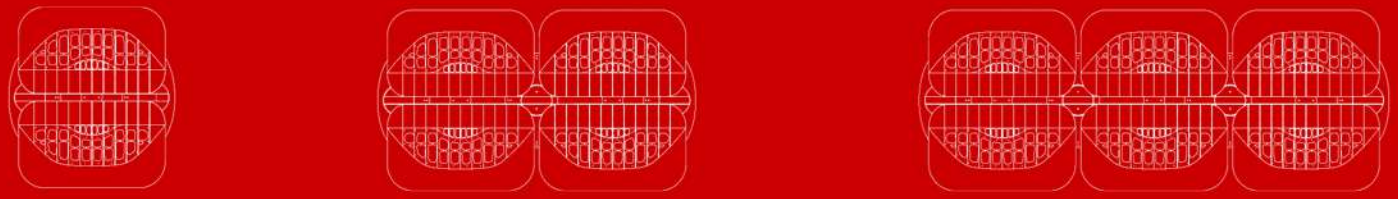


Connection to the Electrical Grid





Layout Diagram



SHAHROKH

/ Name of chair

The first generation was a ground chair to represent the Iranian traditional customs -seating on the ground-. It was inspired by a footage from the Persian traditional vocalist “Master Mohammadreza Shajarian” showing him seating on the ground in a family gathering. In the new generation, we tried to preserve the general aesthetics in one hand and achieve a more functional chair for contemporary use on the other hand. Therefore, the dimensions were edited to reach a standard chair.















The circular hollow steel section remained as the main structural component but the force bearing system has been changed. The chair structure is made out of three thick parts that are connected with thin joints. This arrangement gives the chair the look of suspension. The mass production ability was a fundamental goal of the client and the designers. This design had to be prepared in a systematic method with optimal use of material. It also had to meet economic and marketing needs and attain a simple process of industrial production.

Now “Shahrokh” needs a week to be prepared. It has been used in several projects and achieved the targets of the design strategy. This chair debuted in the 9th Exhibition of Office Furniture and Equipment -Office Expo 2020- and is commended by “Iran Furniture Manufacturers and Exporters Union”.











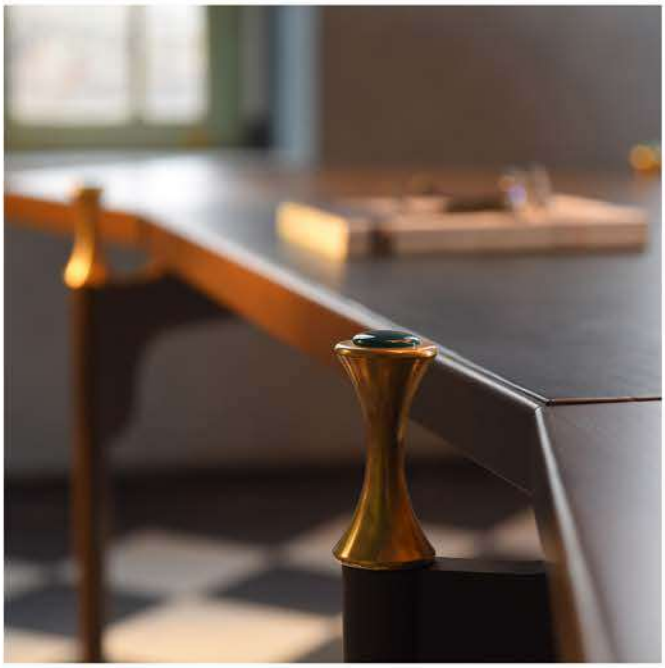
QAJAR

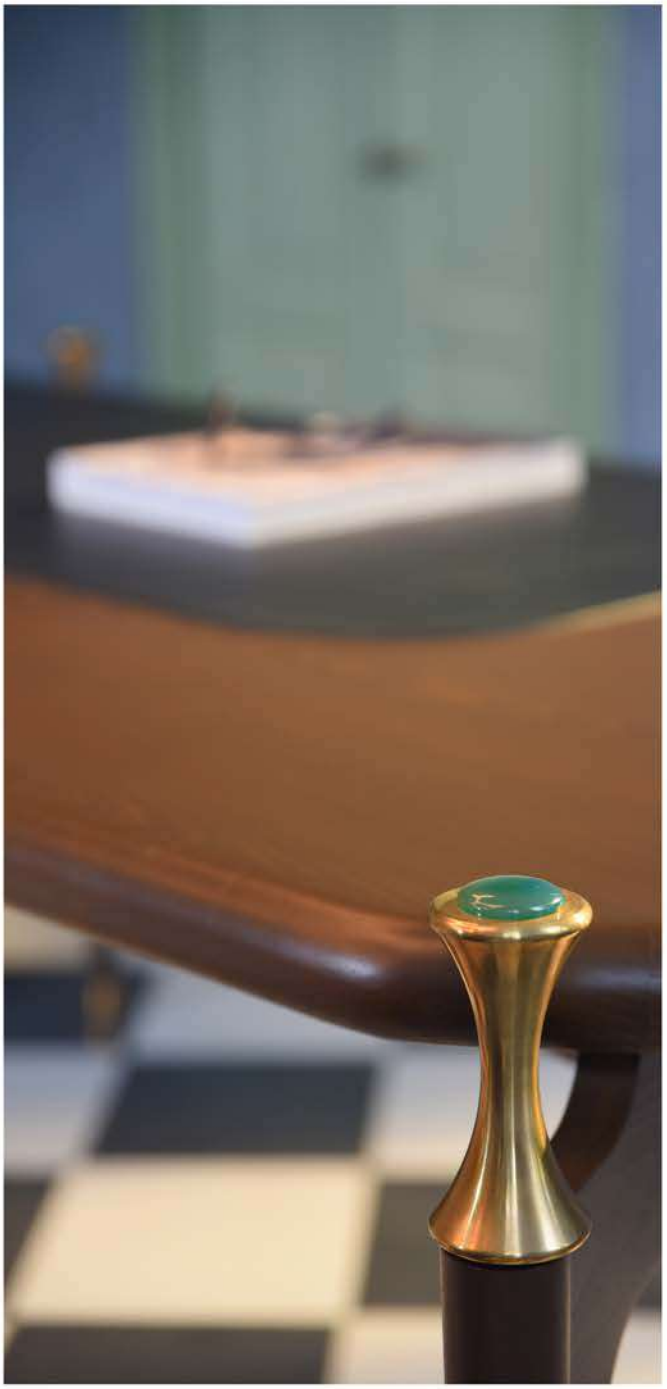
/ Name of desk office

In presenting this object, the designer has been trying to redefine the common boundary between "function" and "beauty". "Qajar" not only responds to the function, but by being placed in the body of the architecture, it enhances the space and gives "spatial" qualities to its surroundings. Qajar is an abstract reading of Iran's late history, which through formal proportions and sometimes exaggerated emphasis (the jewelry used in the design) dialogues with the architectural space and increases the effectiveness of the environment. Qajar creates a lasting image in the mind as if it is narrating a kind of memory.

This design has a contemporary speech and interprets itself in the modern body of architecture. The designer has tried to show the power of "furniture" on "space" without interfering in the interior of the project. In this statement, the space plays the role of the "affected" component and the object plays the role of the "effective" component. The result of the contrast of these two components will be a dynamic and rich space, which is considered important for the user in the perception and inference of the environment as well as biological qualities. The name "Qajar" is adapted from a dynasty that ruled Iran from 1789 to 1925. In designing the form and details of Qajar, narrator has tried to make references to the aesthetics of that era.











00 /u:/

/ Name of meeting table - managment desk

In the new design of “oo” table, the structure and configuration of the object have been changed. The designer has tried to enhance "elegance" and give a new expression to "beauty". In this way, preserving the originality of the design is considered essential, therefore the curved wood plates and also the conical shape of the bases have remained as before as key elements in the design.

The basis of the changes were made in the proportions of the bases, the thickness of the work surface, connections and details of the structure, which according to the author has increased the "Ranai" of the design.

The first version of this design was presented in 2018 and was introduced as the cooperated product of Hamoun and Arvinaj during the international furniture and office equipment exhibition.



/ Name of managment desk /

















KAVEH

/ Name of chair

Kaveh sofa is designed for living room. For Kaveh, the goal was to achieve a kind of visual ability that responds to the function in various architectural environments with diverse uses (office-domestic) and is also in harmony with the space in visual communication. Kaveh has a delicate structure that shows the strength and logic in the establishment as slenderness at the same time.






90'S
GIRL









Kaveh is in harmony with its surroundings and indicates simplicity.

















SHIRAZ

/ Name of office desk

The main character of this project is introduced and interpreted based on the concept of surface. Geometric surfaces based on a pre-designed grid are placed in different positions relative to each other and thus create special visual qualities and visual elegance.

The main structure, which is present in the background of this design and organizes the surfaces and plates, is designed based on ergonomic considerations. In addition to providing a work surface, this table also provides privacy and brings a quality of stillness and concentration to her. The name of this table is shiraz.




PERSIAN
FLATWEAVES
REZA WAR+PEACE







ZAAL MANAGEMENT DESK



















SOOF MANAGEMENT DESK











HEXA

/ Name of light

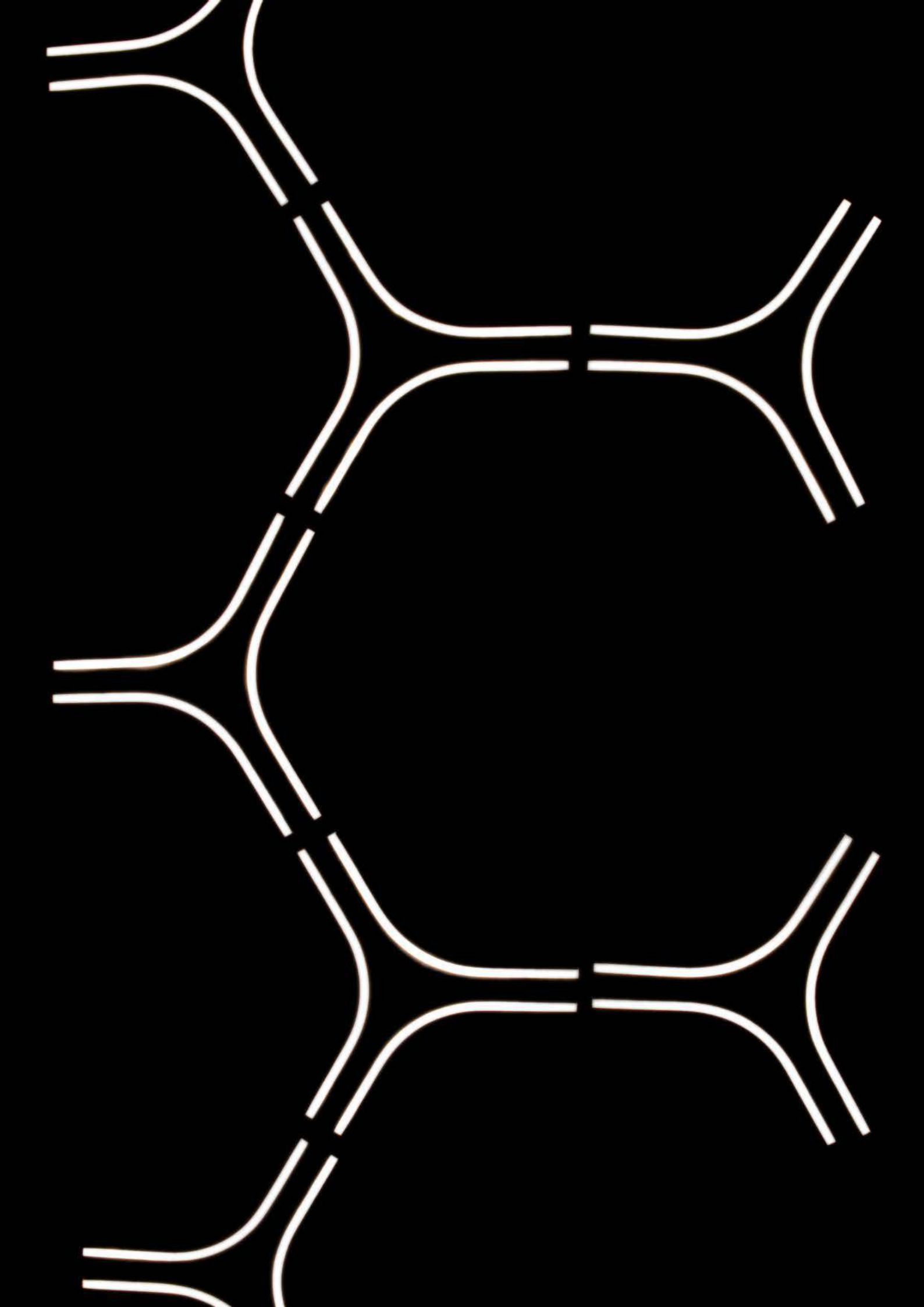
The goal of Hexa design was to achieve a lamp that provides the lighting of the architectural space in two broad and localized modes, has the ability to expand in the space and improves the quality of the space in terms of aesthetics.The form of this work follows a geometric pattern that is inspired by "knotting" and "miniature" in traditional Iranian architectural decorations.

To achieve this form, all kinds of geometric shapes such as regular, irregular, odd and even polygons were tested, and in this process "hexagon" was chosen as the primary model because:

Due to the type of internal angles, the shapes with odd sides were oriented in geometric expansion and had less compatibility with general architectural plans, so their use in internal architecture required more and more complex control.

- The hexagonal pattern, when expanded, creates a far more "eye-catching" context than the quadrilateral and "simpler" than the higher degrees of the polygons.

In the next step, the hexagonal pattern was divided into smaller parts, and at the end, a line segment with a curve corresponding to the internal angle of the hexagon was selected as the main module of the design. In fact, a hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion.











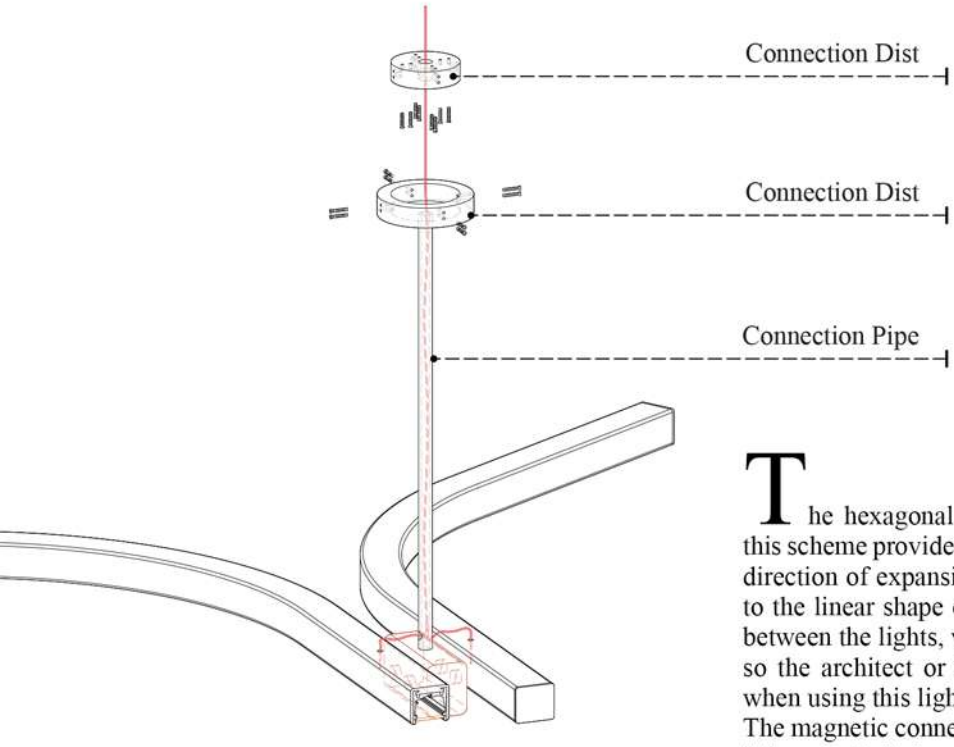




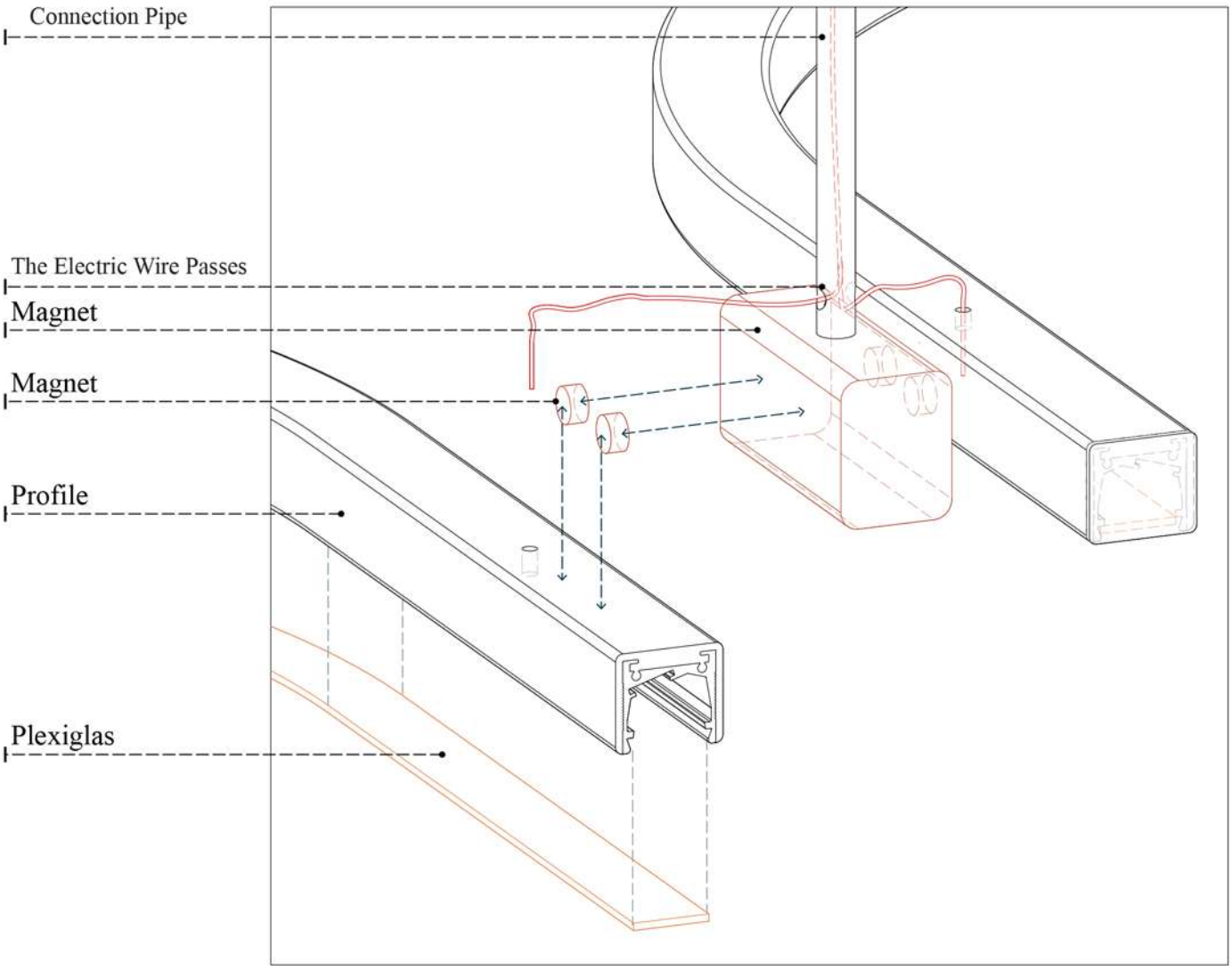


Each module is made of an extruded aluminum profile in a U shape, which is rolled at an angle of 120 degrees, and the LED is placed inside, and the opening of the U is closed with a Plexiglas sheet (as a diffuser). At specific points of each module, pieces of magnets are installed that enable connecting the modules to the fixture (an iron cube that houses the electric wires and is connected to the ceiling structure). After connecting, the electric wires enter each module from inside the fixture, and the electric current reaches the internal lamp. Hexa has the ability to be installed and connected in three modes: surface, built-in and hanging due to the main fixture.

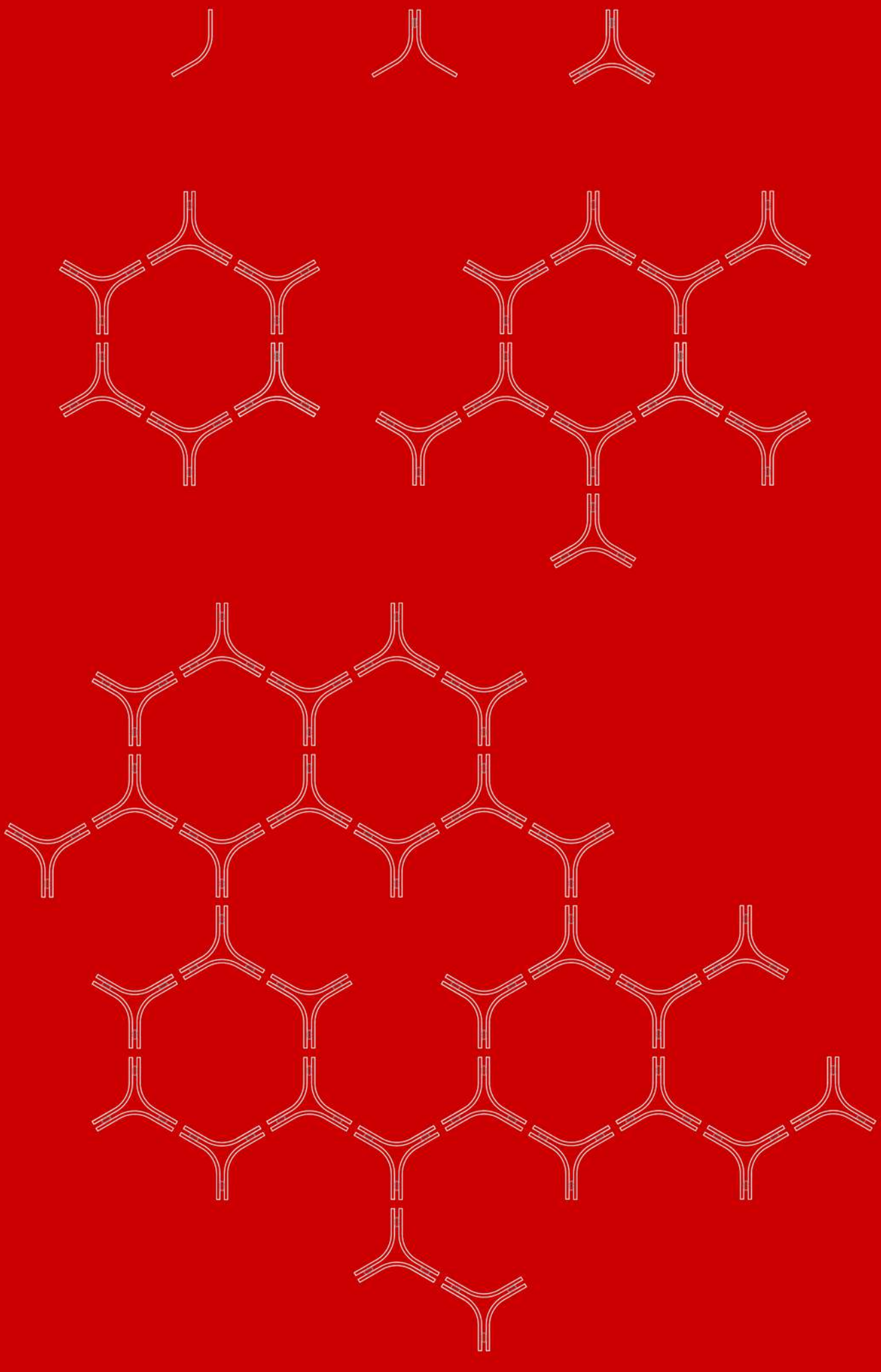
The coexistence of modules produces a light and geometric network that increases the charisma of the architectural space. This light grid maintains its character independent of the space while providing ambient lighting and creates a decorative effect for the interior designer.



The hexagonal pattern and the geometric expansion system of this scheme provide the designer with the possibility of controlling the direction of expansion and the density of the composition. Also, due to the linear shape of each module, empty spaces have been created between the lights, which will make the lighting network transparent, so the architect or interior designer will not lose the ceiling cover when using this light.
The magnetic connection of the modules makes it easy to "assemble", "disassemble", "move and replace" and finally, the user can easily control the light network.













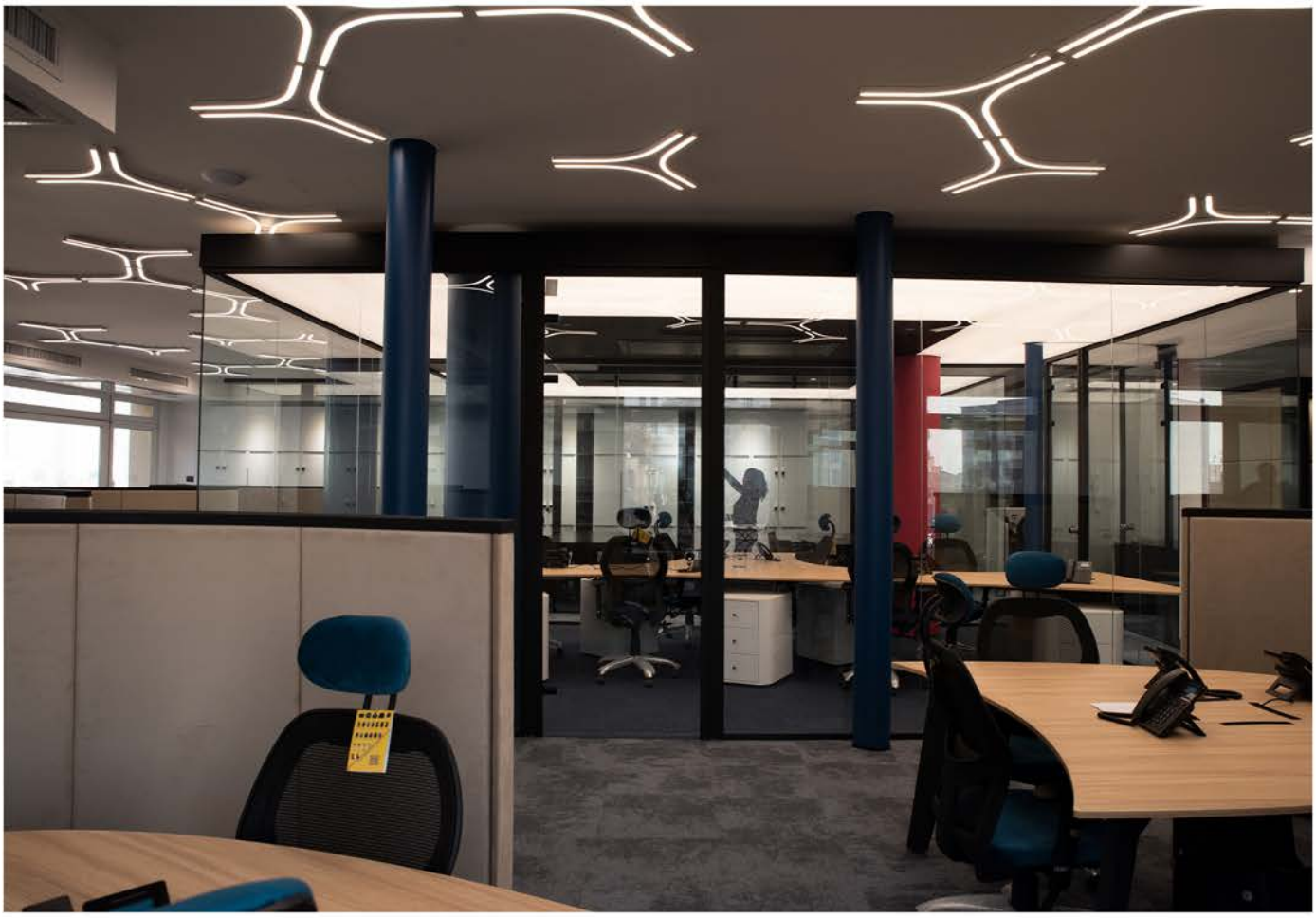
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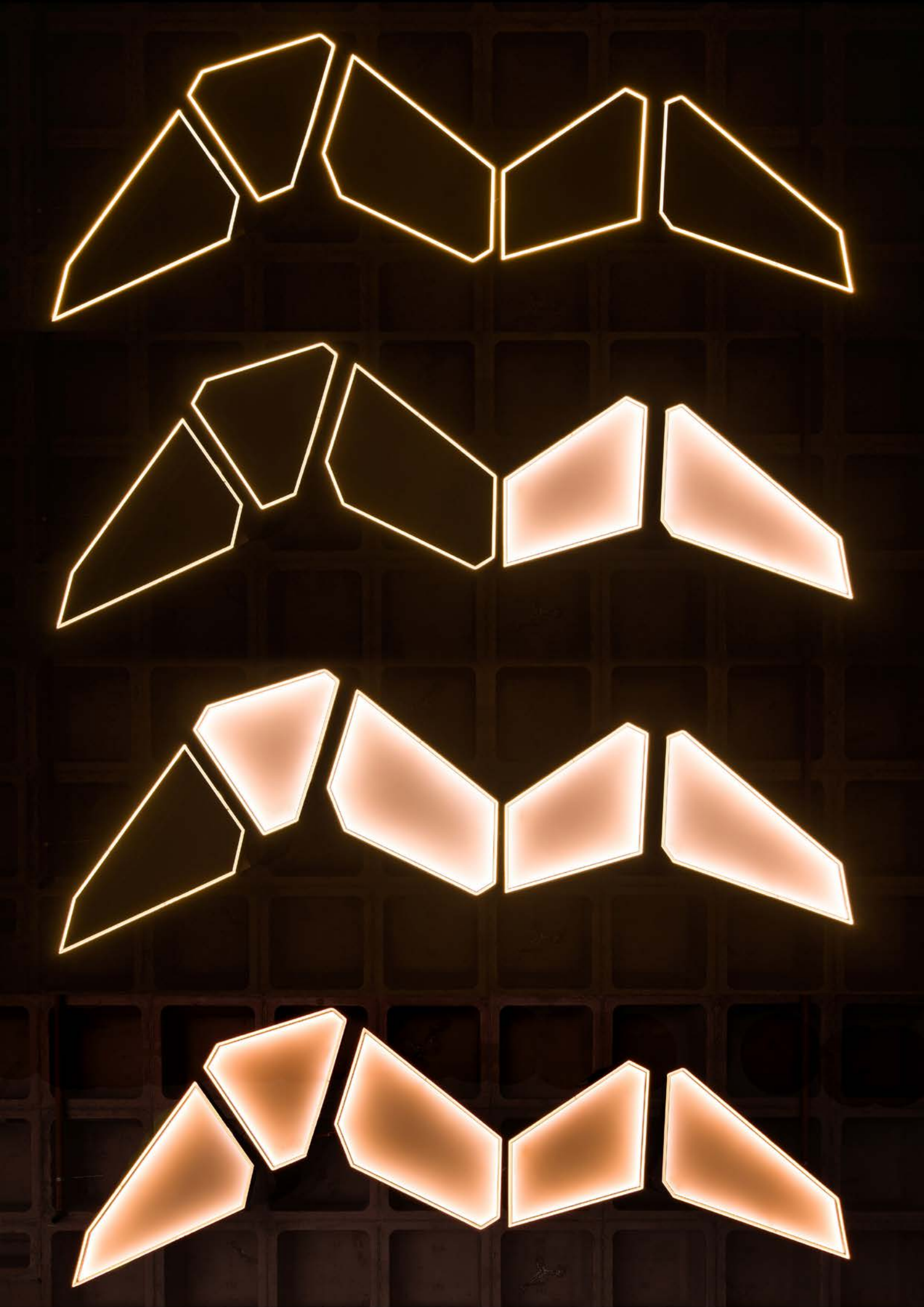
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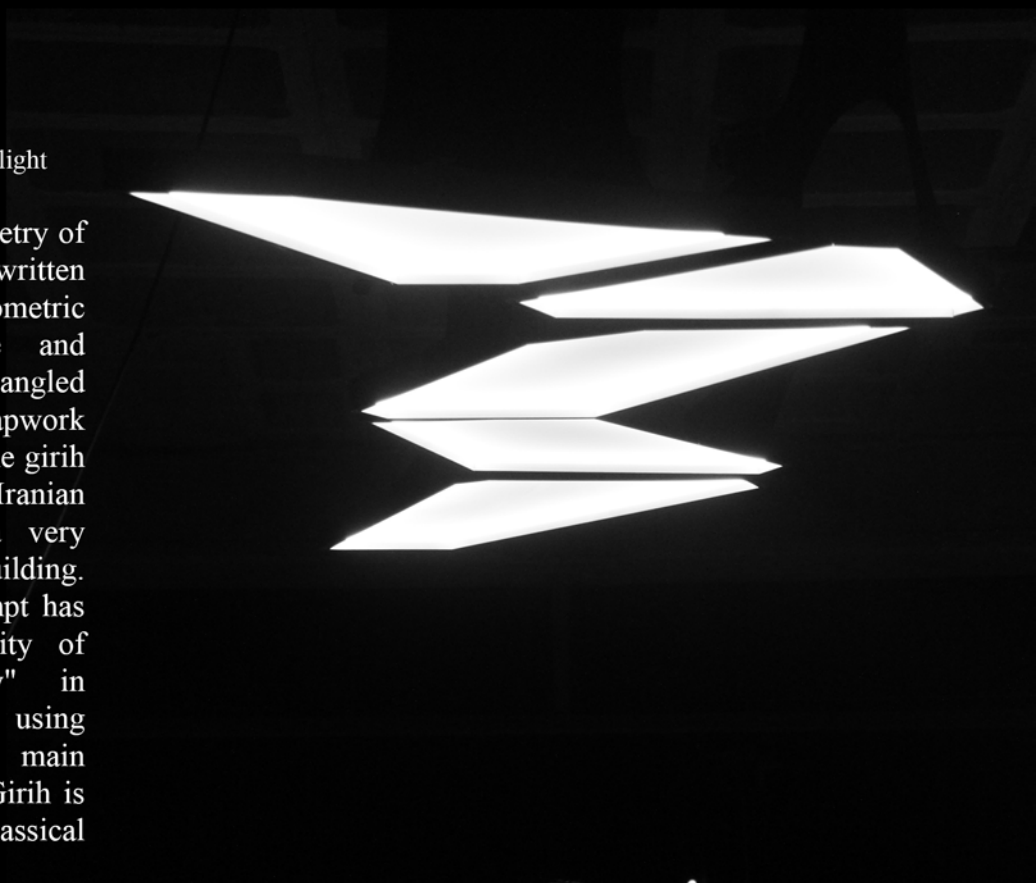




LIGHT | NIGHT | BALLET



MEAQ / Name of light



This lamp is inspired by the geometry of "girih"((Persian: گره, "knot", also written gereh) are decorative Islamic geometric patterns used in architecture and handicraft objects, consisting of angled lines that form an interlaced strapwork pattern) in Iranian architecture. The girih is an element of classical Iranian architecture that has played a very important role in decorating the building. In designing this object, an attempt has been made to create the ability of "reproducibility" and "variety" in arrangement for this lamp by using geometric configuration. The main difference between Meaq and a Girih is the asymmetry and break off the classical symmetry in the Girih.

The Iranian Girih is expanded by "repetition" and "symmetry" and requires framing and the presence of "boundary" for reproduction but the Meaq is expanded as "asymmetric" and "infinite" due to asymmetry in the form and does not require a geometric edge for patterning the Roof. In the design of the Meaq, in addition to responding to the performance and providing lighting, the object has been tried; Have a clear presence in the architectural space, affect the space and create a lasting image in the mind of the audience.

This object is named "Meaq" which means "cloud" in Persian. This name emphasizes the ability of this light to spread on the ceiling.

In the process of ideation and design for the Meaq, an attempt was made to realize a picture of the past and tradition in the contemporary world. As mentioned before, the Meaq is inspired by the Iranian Girih and spreads like its root (knot) in the architectural space and paints the surface of the ceiling.





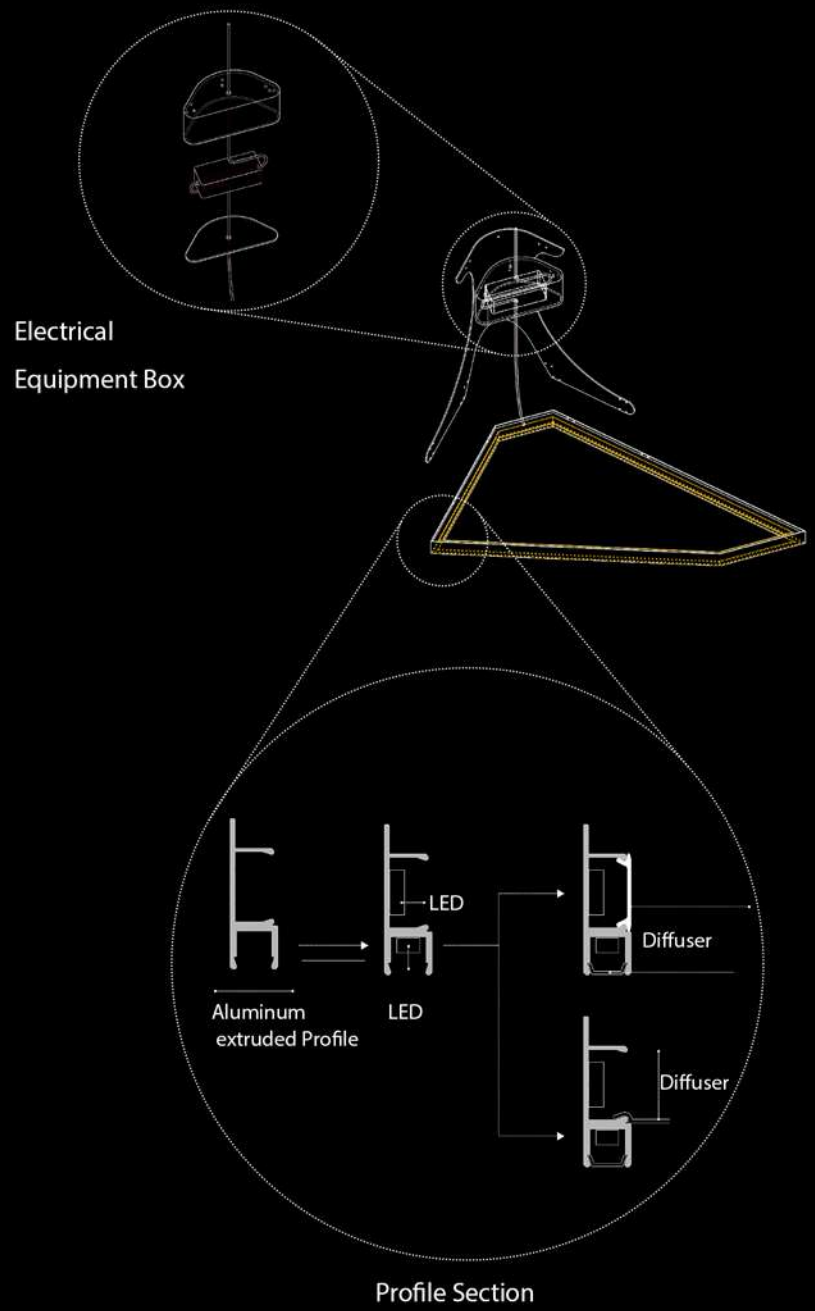
The Meaq tries to have a visible and bold presence, to be seen, and to fill the gap of some kind of sensory and visual qualities in the interior so that it is difficult to visualize an alternative to the Meaq in the space. The Meaq goes beyond the basic function of the lamp (lighting), communicates with the interior and the human being, and creates a lasting image in the mind.

The principal value of the Meaq is not only in the way of lighting but also in the type of its presence in the environment. Meaq acts as an "effective" component and affects the interior space (as a practical component). This object increases the value of the interior space and makes the architectural space have spatial qualities

To better understand this value, we can say that this lamp on the ceiling behaves like an Iranian rug on the floor. Iranian rug is not only valuable as a "floor" but also because of its profound impact on the interior.

Solving technical problems, responding to performance, variety in layout, scalability, and integrating all of these with the values in the tradition have created and presented an object that communicates with the building (regardless of style and function) and shines indoors.

From the writer's point of view, Meaq is not only a light but also a narrator of a corner of an ancient and glorious culture. Meaq is an abstract reading of the magnificent decorations of classical Iranian architecture. Meaq, as it conforms to principles and rules such as industrialization, mass production, and contemporary visual values, embodies a novel image of the past and gives identity to the contemporary interior.

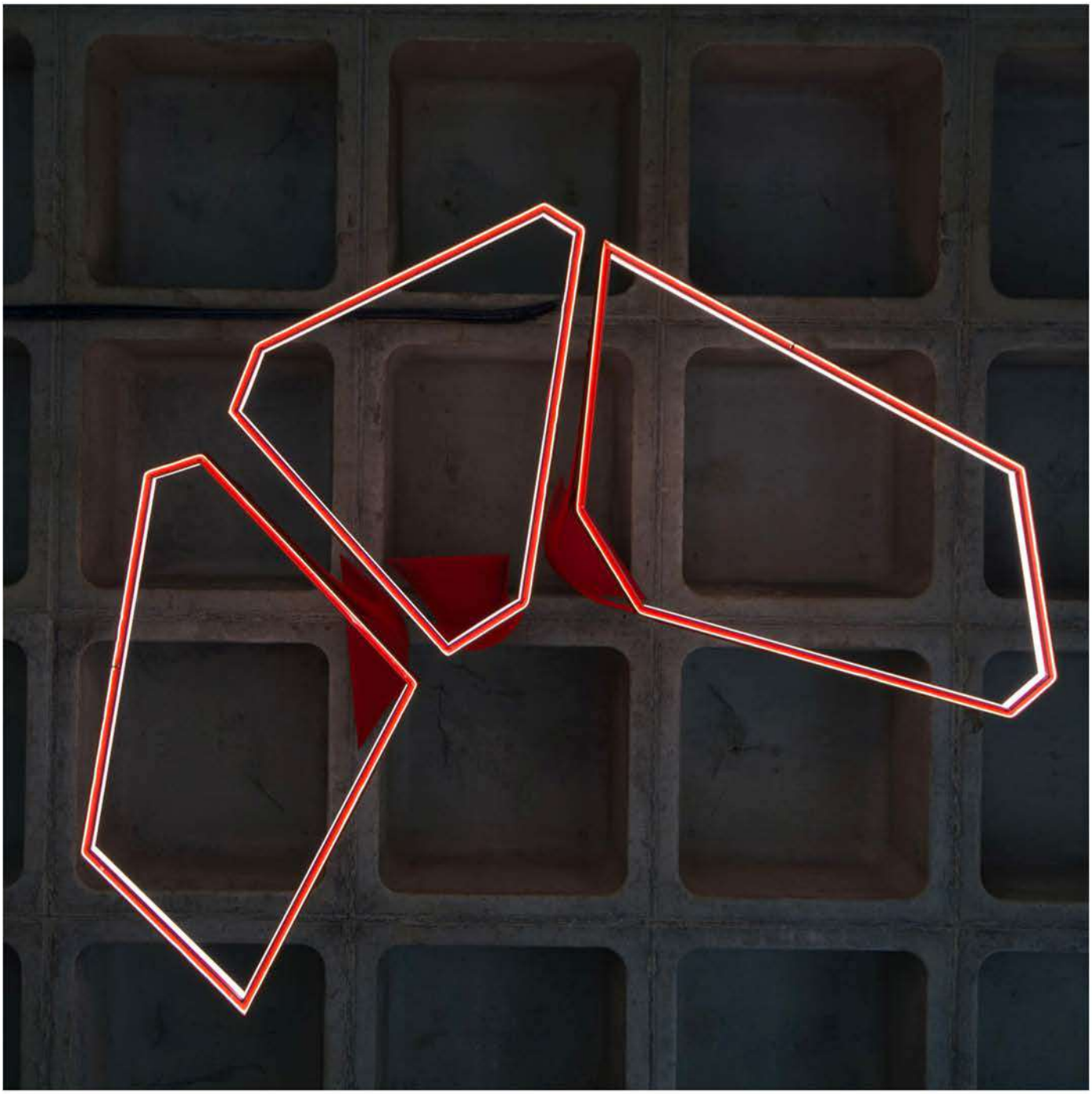


This light has the ability to provide space lighting in several different modes. The light filaments are placed inside the aluminum profile to be able to illuminate both linearly and in a plane (via Plexiglas sheet). Also, in the design of the profile, a narrow gap is considered at the bottom, which emphasizes the geometric shape of the lamp when it is on. The bases are made of crushed and bent cutting sheets and have a compartment inside to hold transformers and voltage converters. The main wire runs from the bottom of the box to the base length and delivers power to the lamp ring. The pin is easy to install and carry due to its light weight (about one kilogram). Also, due to its appearance, it allows the interior designer to have built-in or surface wiring. The light rings are easily separated from the bases and the installation places are reversed to provide a different and new quality of lighting in the environment by shining on the ceiling.

Exploded Diagram


LET'S
DANCE

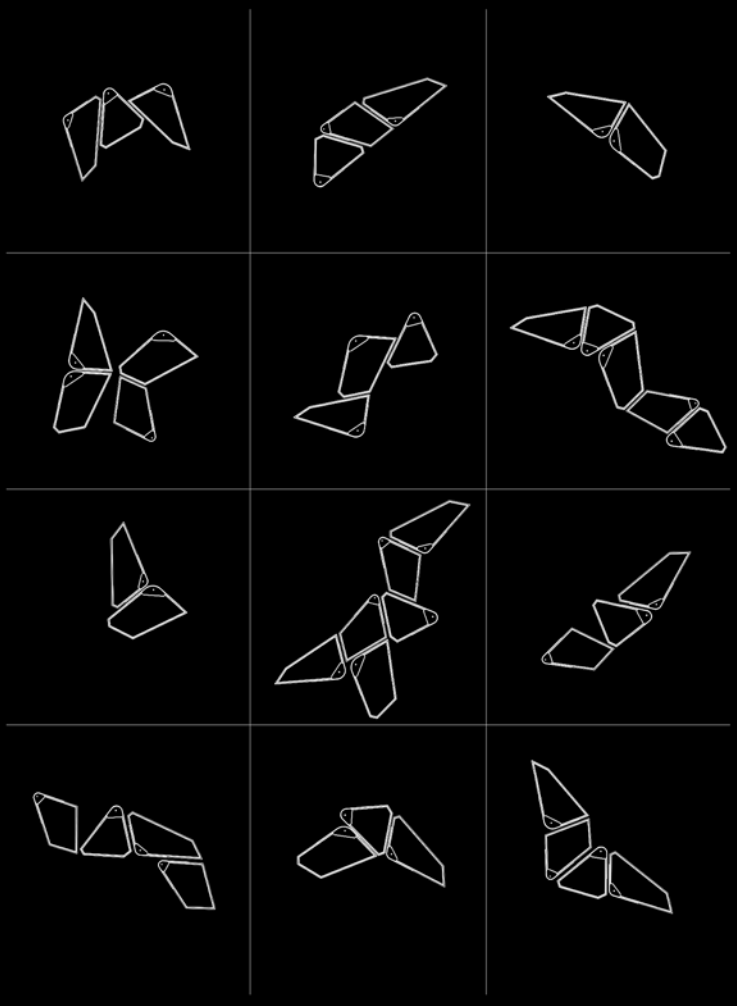








Typology



Variety of layout

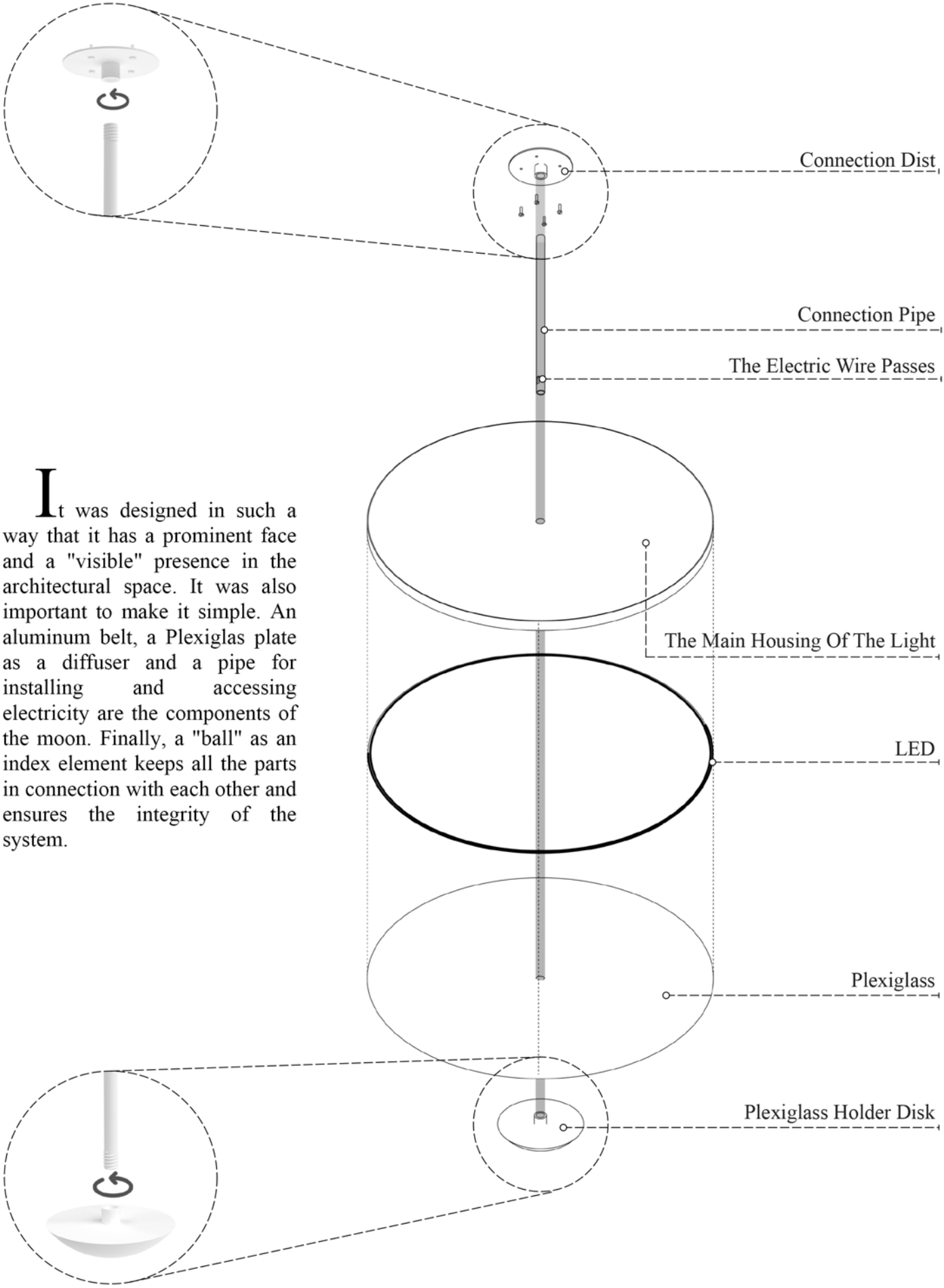
This light is designed in five pieces that are placed together in various modes. The dowel expansion system is possible both "linearly" and "superficially". The form of the Meaq is such that it creates innovative and diverse perspectives, both in the collective arrangement and in the individual mode. Broken lines, angles, and asymmetry in this light cause the formation of a kind of movement and visual dynamics .





QAMAR / Name of light





It was designed in such a way that it has a prominent face and a "visible" presence in the architectural space. It was also important to make it simple. An aluminum belt, a Plexiglas plate as a diffuser and a pipe for installing and accessing electricity are the components of the moon. Finally, a "ball" as an index element keeps all the parts in connection with each other and ensures the integrity of the system.

MAH-MONIR

/ Name of light

From a formal perspective, Mah-Monir is indebted to Iranian drum-based instruments. It doesn't part from the surface and so casts a loaf of light up close over the floor. Given its light body and form, it creates the feel of its own place wherever it is taken.











PARY / Name of light





Pary is a lamp, a small lamp with low light, but this lamp has a place inside its base to place oud, the burning of oud creates a sense of meditation apart from scenting the air. In this lamp, oud smoke is emitted in two stages (base and bowl).) locked up until it reaches a higher concentration. Finally, it comes out from the bottom edge of the bowl and under the light of the lamp, it creates a pure glow and a sense of illusion.





ARGO LOUNGE



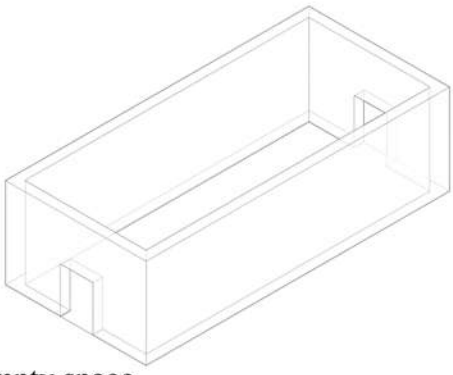
In the process of idea formation, the design thought was turned from interior architecture to object design that met needs.
it should have specified the path.
it had to keep the vision.
It should not distort the structure of the building.
It had to be compatible with the spirit of the space.
It should have reflected the time.
It had to create efficiency for the space.
it had to defined the fields.
It should cover parts.
It should have been seen.
it should have invited.
it had to make memories.
It should have created a familiar feeling.
It should have remained like a building.
The result is a large counter placed in the middle, which has influenced the space with its curvature and shine.



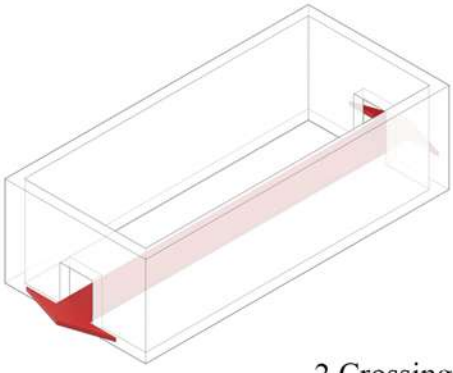


In the southeast corner of the yard of Argo factory, there is a closed space with an area of 64 square meters with two entrance doors and three large windows. Brick grooves on the wall that were revealed due to the collapse of the original cover and show the old age of the building. Also, the brick flooring of this space places the viewer's eye along the main courtyard. The designer faced a necessity in creating the desired efficiency for a space with these specifications. In the Argo building, the body of the building was so important in terms of identity that interference in the architectural body had to be minimized. Also, the building appeared as an inescapable principle and actually interpreted the characteristics of the upcoming idea. In other words, the idea should have been formed in such a way that, at the same time, it did not harm the architecture (the spirit of the space) and the building (the body of the space), but also took two steps in line with its personality.

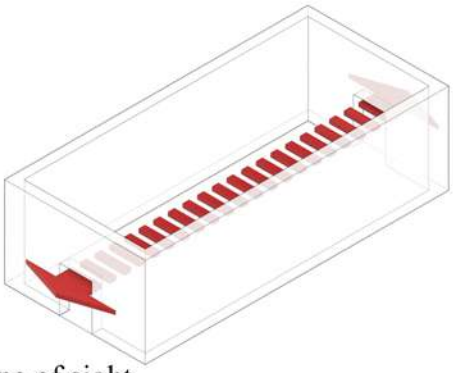




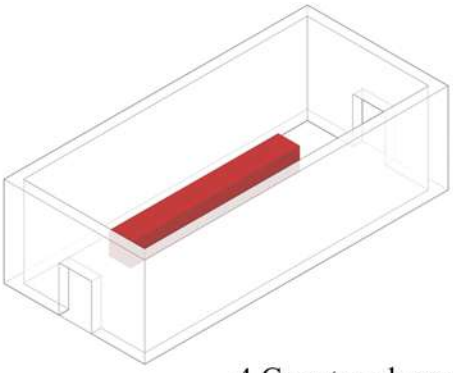
1.Empty space



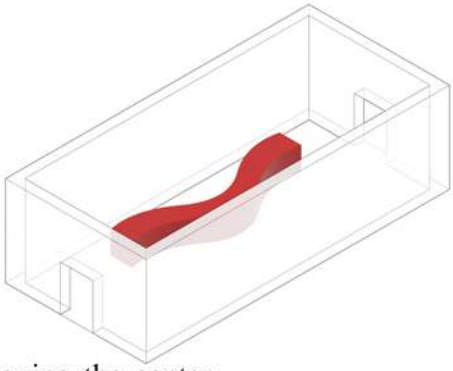
2.Crossing line



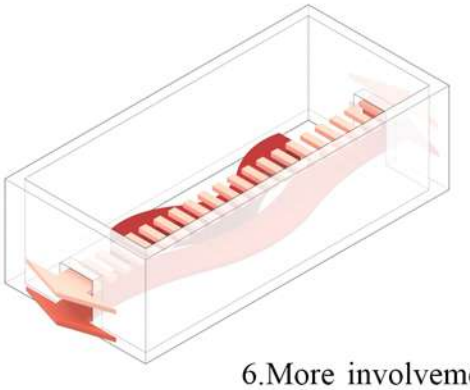
3.Line of sight



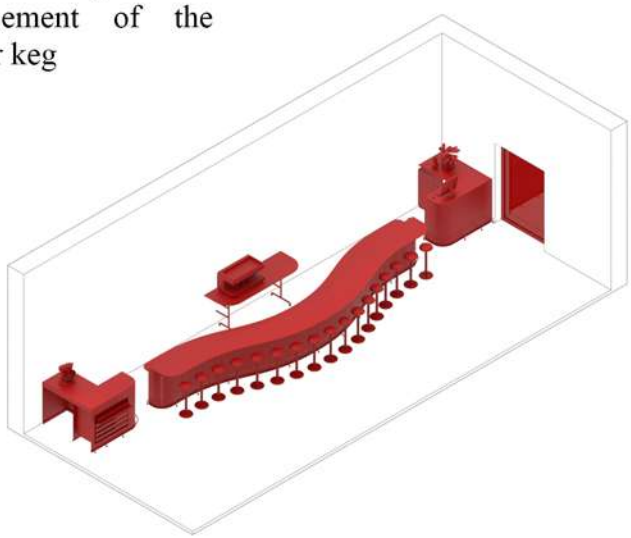
4.Counter placement

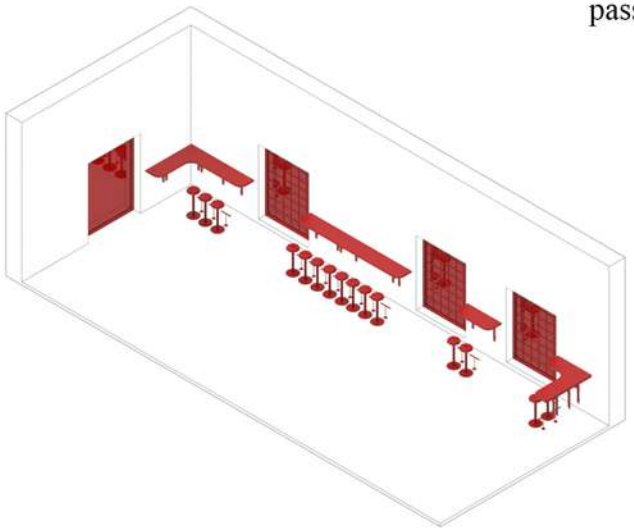


5.Moving the center of the form outward to accommodate the coffee machine and emphasizing the placement of the beer keg

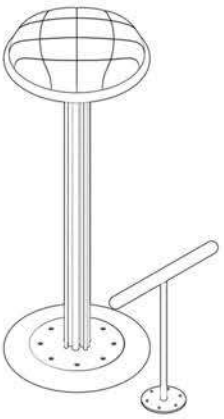


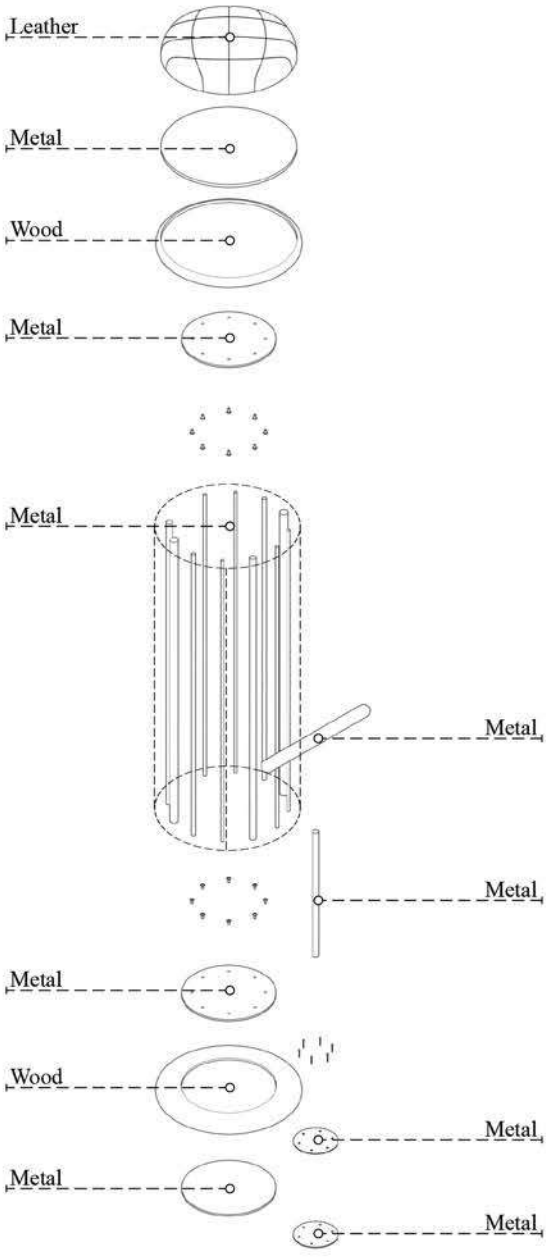
6.More involvement of the counter form with the perspective of the audience and change behavior in passing






DRINKS
25CM
ESPRESSO
MACCHIATO
AMERICANO
LATTE
CAPPUCCINO
ESPRESSO TEA
ESPRESSO TONIC
BLACK TEA
GREEN TEA




Leather
Metal
Wood
Metal
Metal
Metal
Metal
Metal
Wood
Metal
Metal
Metal









Arvinaj