

PORTFOLIO



# MARYAM EBRAHIMNEZHAD HAGHIGHI

Architect | 15+ Years of Experience | London, UK

*Architect with 15+ years of professional and academic experience across residential, cultural, sports, and infrastructure design. Background spans practice, teaching, research, and independent art/design work through Thirdspace LAB. Based in London.*

## PROFESSIONAL EXPERIENCE

### **GSBSarchitects — Salt Lake City, UT**

Emerging Professional, Architecture · 2023–2026

### **Founder, Thirdspace LAB — Shiraz / London**

Designer & Artist · 2020–Present

### **Mehrdad Iravanian Architects — Shiraz**

Designer, Architecture · 2020–2022

### **Artfactory School — Shiraz**

Art Director · 2020–2021

### **Freeform Studio — Shiraz**

Designer, Architecture · 2019–2020

### **Chenin Studio — Shiraz**

Designer, Architecture · 2017–2019

### **Moshir Design Group — Shiraz**

Designer, Architecture · 2016–2018

## ACADEMIC EXPERIENCE

### **University of Utah**

Research Assistant · 2023 | Teaching Assistant · 2022–2023

### **Hafez Institute of Higher Education — Shiraz**

Lecturer · 2020–2022

### **Shiraz Azad University**

Teaching & Research Assistant · 2015–2019

## EDUCATION

### **Master of Architecture — University of Utah, USA**

2022–2024

### **Master of Architecture — Islamic Azad University, Shiraz, Iran**

2015–2018

### **Bachelor of Architecture — Islamic Azad University, Shiraz, Iran**

2010–2014

## SELECTED AWARDS

- AIA Utah — Award for Excellence in Design Honor, 2024
- HKS Architecture Scholarship, 2023
- International Ambassador Scholarship, 2023
- Lloyd Architecture Scholarship, 2023
- 8th National Award for Contemporary Iranian Interior Design

## SKILLS & LANGUAGES

Software: AutoCAD, Revit, Rhino, SketchUp, Lumion, Enscape, Twinmotion, 3ds Max, Adobe CS  
Languages: Persian (Native), English (Fluent)

## ACADEMIC PROJECTS

In this section, I will demonstrate my academic practices in new approaches in various projects such as public spaces, cultural architecture, industrial, infrastructure, landscape, and urbanism all of which are executed individually. The most important part of my projects is related to their concept and approaches which are closed to the sustainability process.

# NATURE BRIDGE OF SHIRAZ

**Category:** Academic Work

**Execution:** Personal

**Course Duration:** Spring 2024

**Supervisor:** Valerie Greer

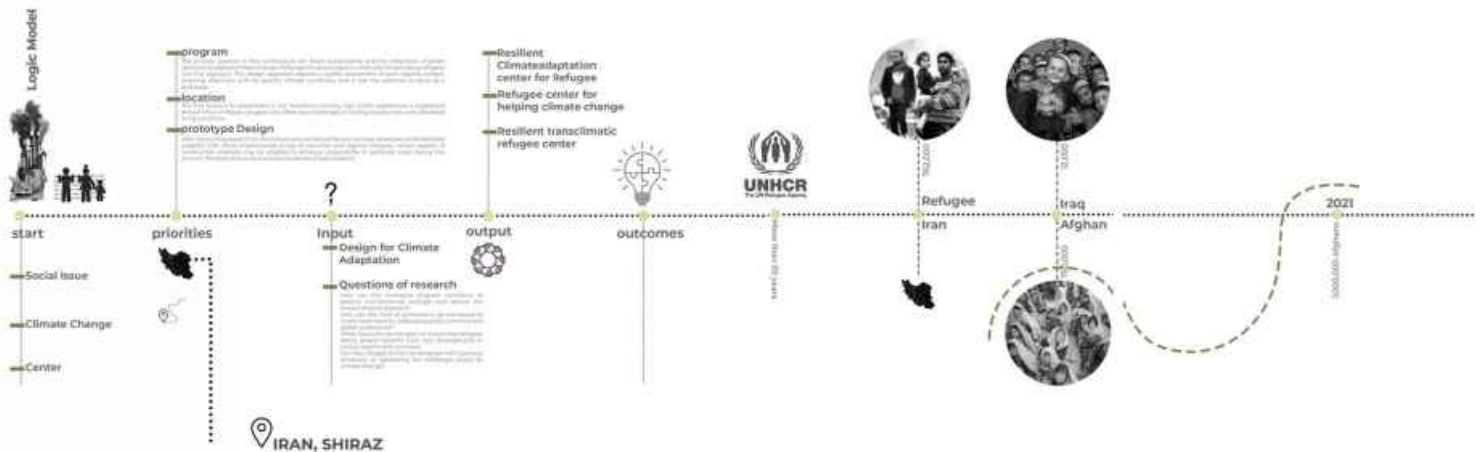
**Design Year:** 2024

**Location:** Shiraz, Iran

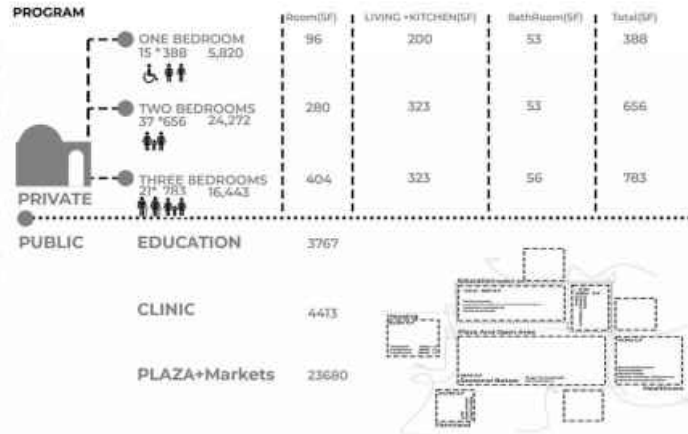
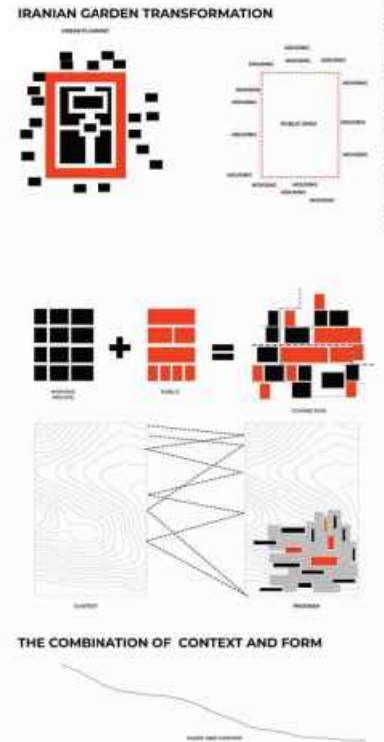


Growing up in Iran, I witnessed firsthand the challenges faced by Afghan refugees through my close friendship with Atena, an Afghan classmate. Although she was highly intelligent and motivated, restrictive government policies forced her to leave our school and limited her educational opportunities. This experience exposed me to the social pressures and discrimination Afghan refugees encounter particularly in access to housing, work, and education and deeply shaped my interest in humanitarian support.

During my undergraduate studies, I joined an organization that assisted Afghan children who were often pushed into labor instead of education. These experiences broadened my understanding of the refugee crisis and revealed how political, economic, and environmental factors intersect to influence migration. They also showed me the importance of community support, adaptable infrastructure, and sustainable planning especially as climate-related challenges increase globally.



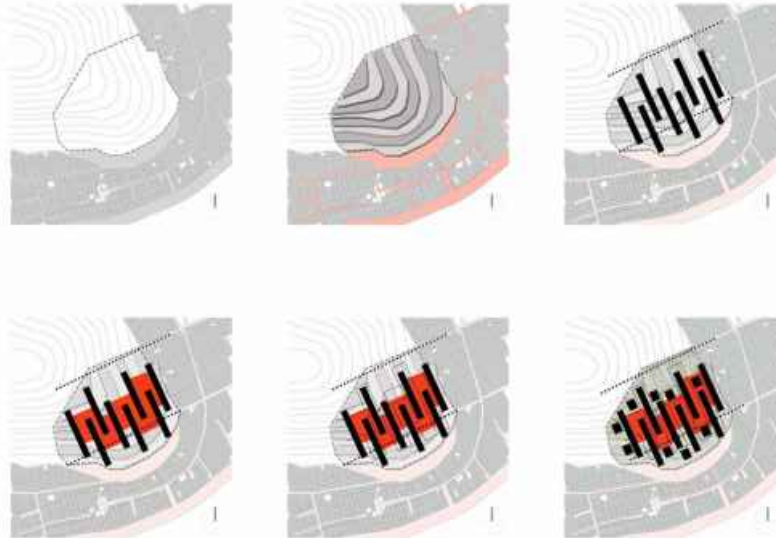
These observations motivated my research, which investigates how refugee camps and shelters can evolve into resilient, sustainable environments. My main research questions explore whether existing facilities can be transformed to improve quality of life, how refugee settlements might contribute positively to environmental sustainability, and how programs can simultaneously support refugee employment while addressing climate concerns. Ultimately, my goal is to explore architectural and planning strategies that strengthen both human dignity and ecological resilience within refugee communities



#### SITE ANALYSIS



#### FROM LINEAR ORGANIZATION TO COMPRESSION

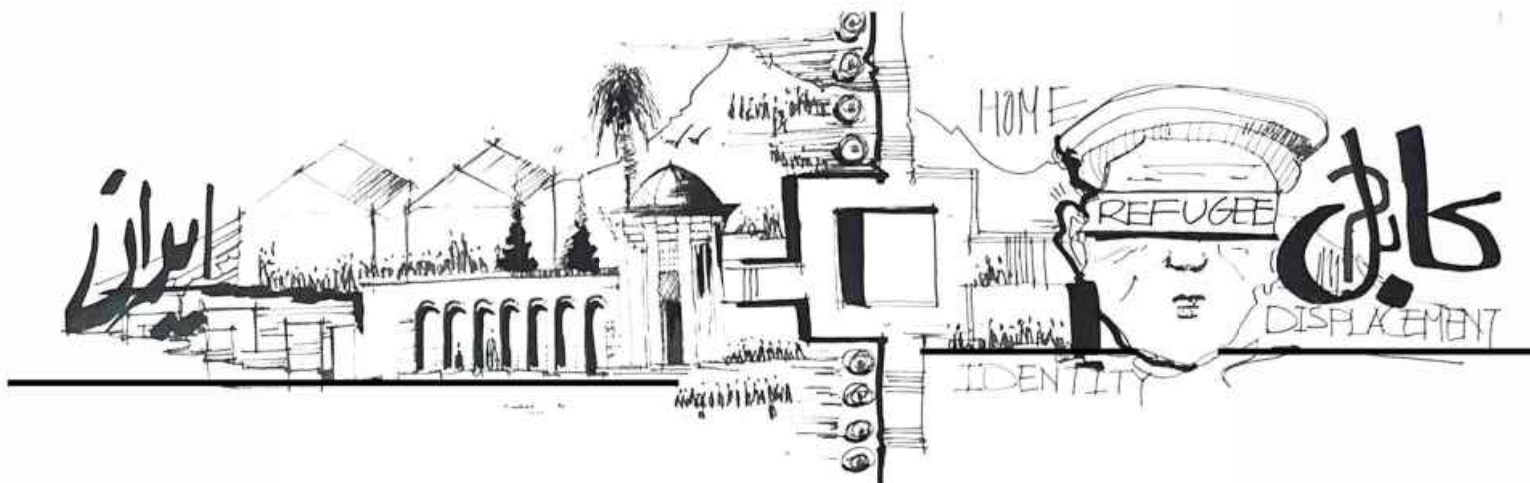


A refugee is defined as an individual who is forced to leave their home country due to persecution, conflict, violence, or other life-threatening conditions, seeking protection abroad. This definition aligns with the United Nations High Commissioner for Refugees (UNHCR) and the protocol

#### 1967 Refugee Convention and its 1951

when millions fled to neigh- (1989–1979) The displacement of Afghan people has occurred in several major waves. The first took place during the Soviet-Afghan War 1990s—including civil war and the rise of the Taliban—created further instabil- boring countries such as Iran and Pakistan. Continued internal conflict throughout the U.S.-led intervention, some Afghans briefly returned home, but many continued seeking asylum due to insecurity and lim- 2001 ity and prolonged exile. Following the when the Taliban regained power, another significant surge of refugees emerged, prompting renewed international concern and humani- ,2021 ited opportunities. In .tarian response

Iran has played a central role as a host country for refugees, particularly Afghans. For decades, Iran has accommodated one of the world's largest refugee populations, Although resources are limited, Iran has provided many refugees with access to basic services .2021 with more than three million registered Afghan refugees as of such as education and healthcare. In addition to Afghans, Iran has also hosted Iraqi refugees—especially during and after the Iran–Iraq War—as well as smaller num- bers of Syrian refugees displaced by the ongoing civil war.This long history highlights both the resilience of Afghan communities and the complex social, political, and .humanitarian challenges surrounding refugee protection in the region





#### Design Concept Summary

The master plan integrates urban design, natural topography, and ecological strategies to create a cohesive and community-focused environment. Central public spaces are positioned as the heart of the development, surrounded by housing and farmland to maintain a balanced relationship between social interaction, residential life, and local food production

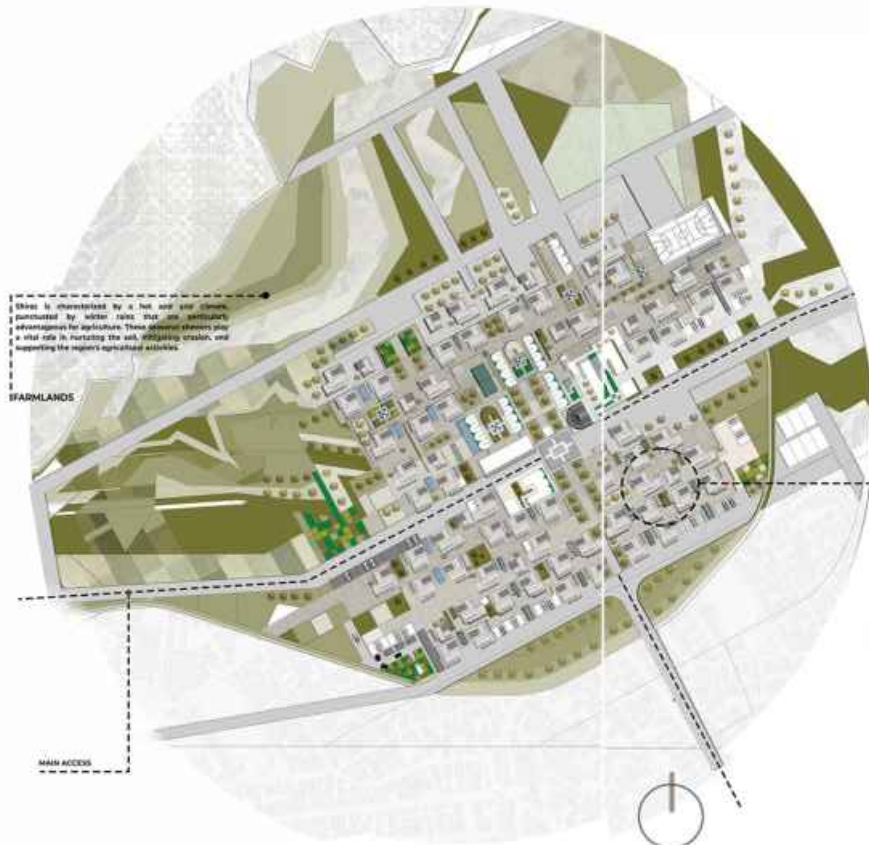
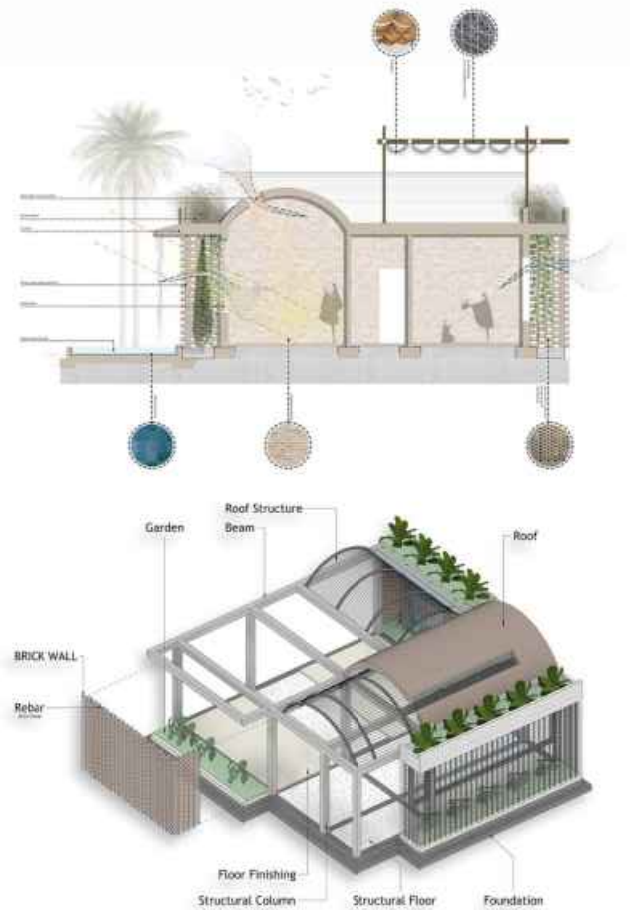
A key innovation lies in leveraging the site's natural slope to transform rooftops into shared terraces for upper-level residents. These elevated yards extend communal activity vertically, encouraging interaction, participation, and a sense of ownership while maximizing usable outdoor space

Architecturally, the brick patterning draws inspiration from historical precedents and is designed to enhance privacy, regulate daylight, and improve passive cooling. Green gardens are placed between the patterned façade and interior windows, creating shaded microclimates that increase comfort, support ventilation, and contribute to ecological resilience. The building skin and brick detailing further optimize sunlight exposure, reducing heat gain in hot seasons and promoting energy efficiency year-round

Masonry is selected as the primary structural approach for its affordability, climatic suitability, and low environmental impact. Complementing this, rainwater ponds are integrated at each level to collect and store water for irrigation, reinforcing the project's sustainable framework while strengthening residents' connection to natural cycles

Overall, the design embodies a holistic vision that merges cultural references, environmental performance, and community well-being into a resilient and engaging living environment





# Pause Plaza Arts Center

**Category:** Academic Work

**Execution:** Group

**Course Duration:** 2023 Spring

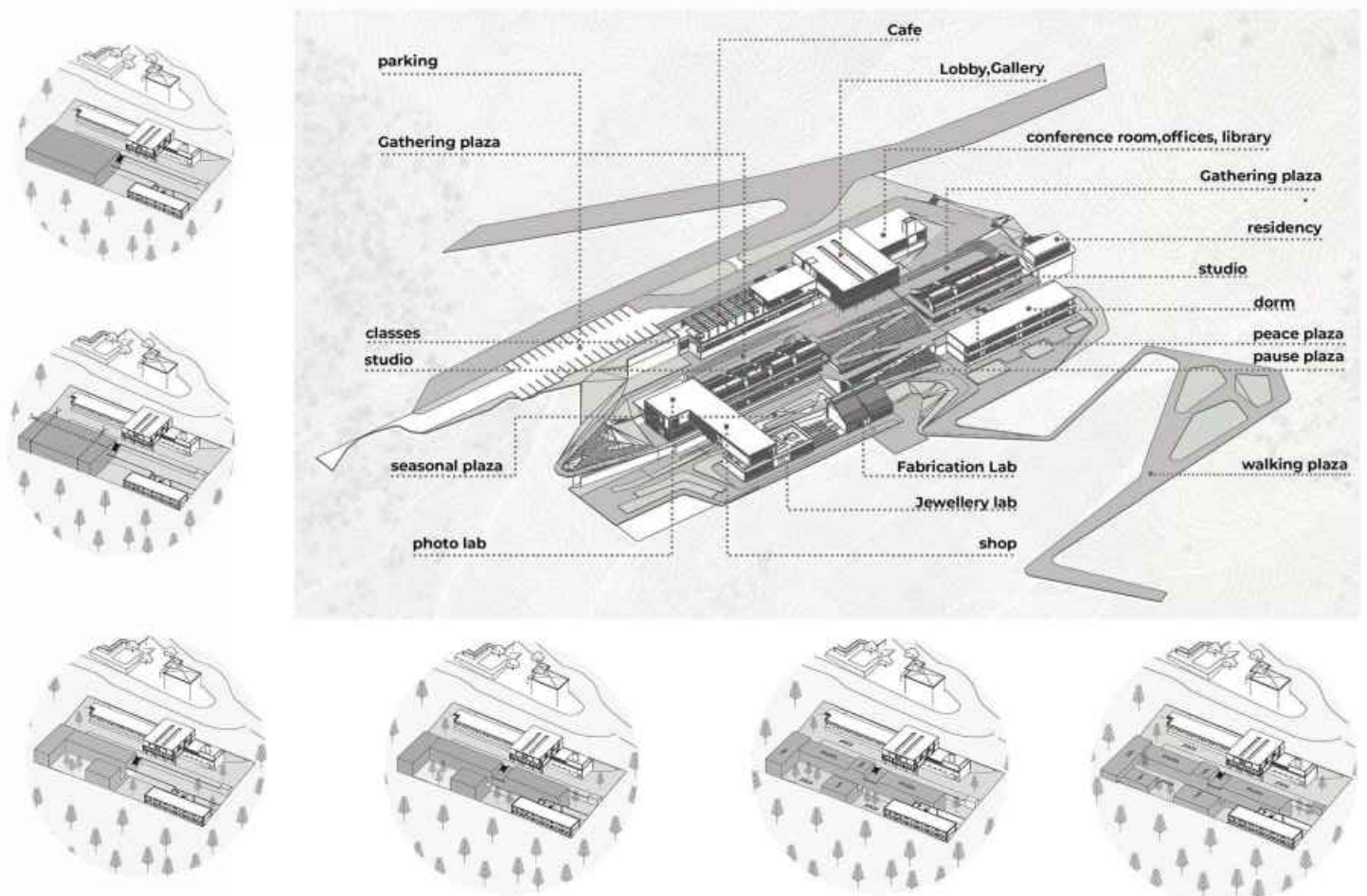
**Supervisor:** Jorg Rugemer

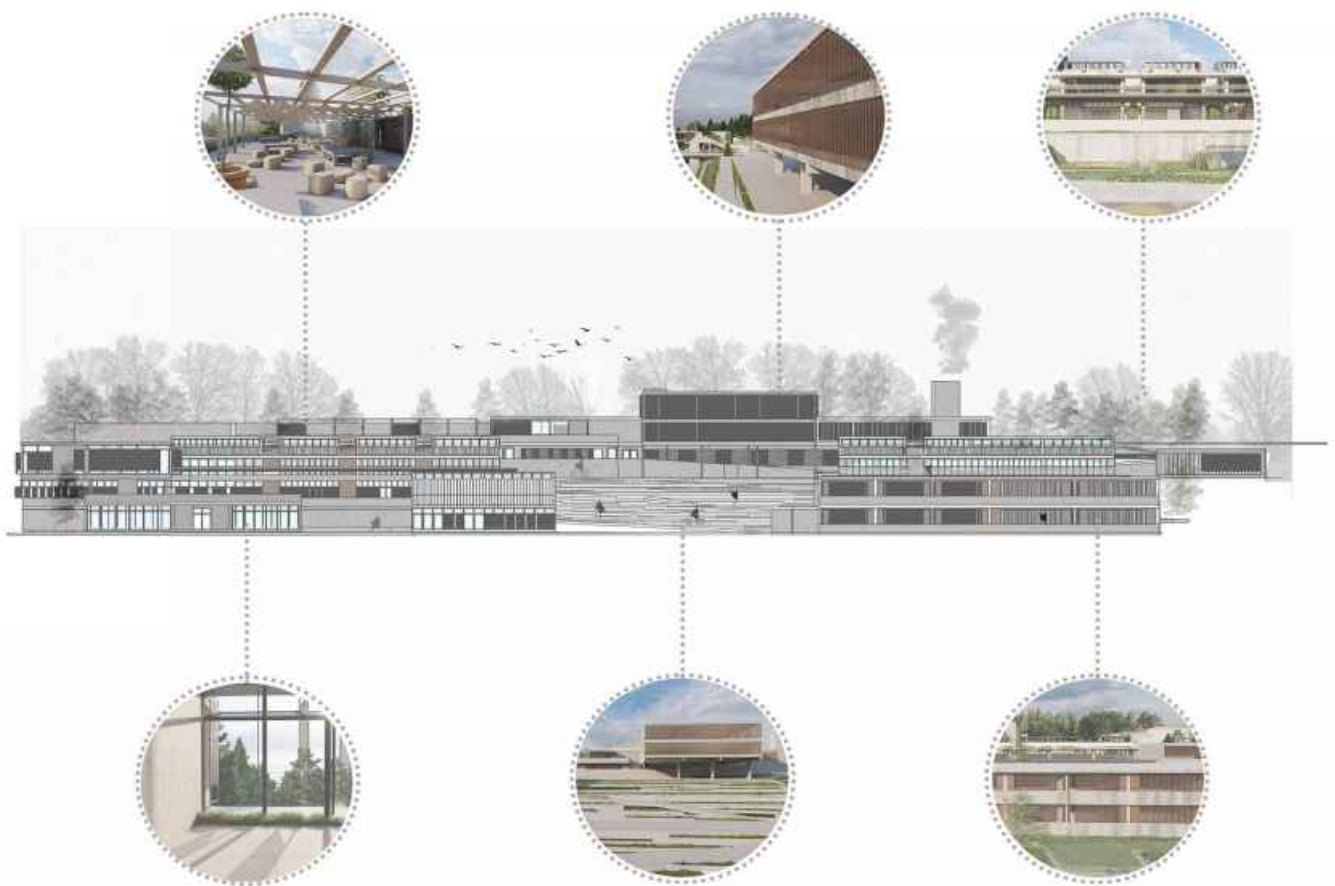
**Design Year:** 2023

**Location:** Rijeka, Croatia



The Rijeka/Opatija Eco-Village and Community Gardens lie on the abandoned site of Hotel Panorama. The project design creates residential spaces, both permanent and temporary, community gathering, event, and learning spaces, and vast community gardens. Our project aims to revitalize the building and renew its program to become a vibrant, bustling center which allows the community to create deep and meaningful social connection, cultivate personal enrichment in a community context, and learn fundamental skills to participate responsibly in a sustainable society. The project is located between Rijeka and Opatija, Croatia. The climate in Rijeka, Croatia is described as transitional Mediterranean.

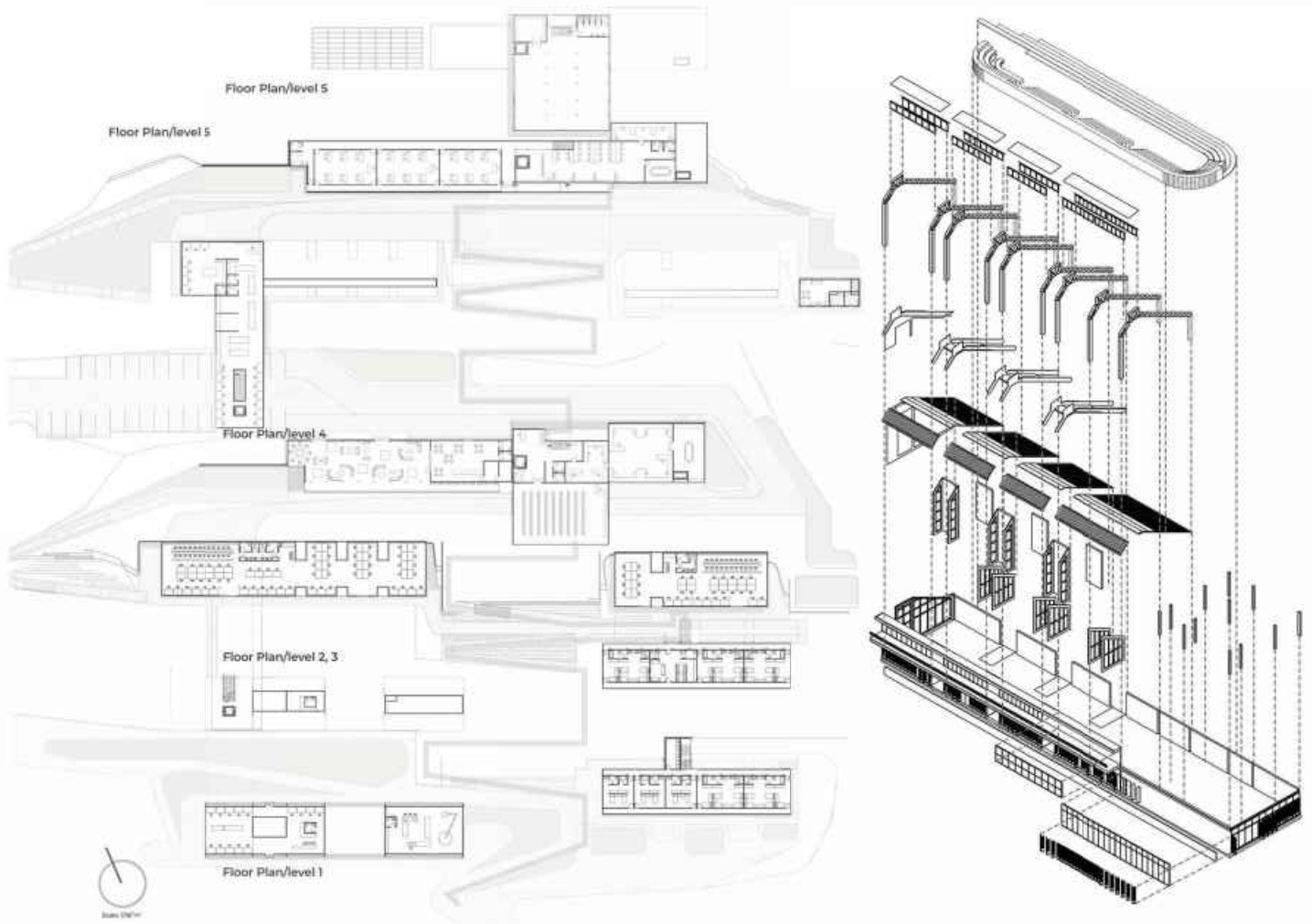




In this climate Winters are slightly colder and Summers a bit rainier than in the Mediterranean climate. The coldest month of the year is January, and the warmest is August. The winter, from December to February, is quite mild. The summer, from June to August, is hot and sunny, with some afternoon thunderstorms, and a few rainy days, more likely in June. Generally, the heat is not excessive, and the breeze blows from the sea.

The program we have created for our project consists of three main parts: Community space, residential villas, and the of that are villas, broken up 15,000 square feet. Approximately 38,000 gardens. The built square footage totals roughly square feet. The community 6,500 square feet, and "permanent villas"- roughly 8,500 into "temporary villas"- roughly 1,000 square feet of the project. These spaces include a 20,000 spaces we have designed make up approximately 2,100 square foot grand hall/large event space, a 5,000 square foot restaurant and bar, a 3,400 ,square foot library square feet of classrooms, among others. The rest of the built square footage is made 1,200 square foot market, and up of supporting spaces such as storage, mechanical rooms, etc.



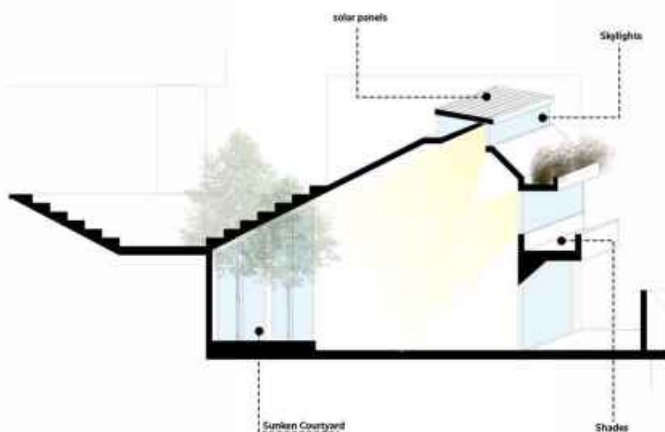
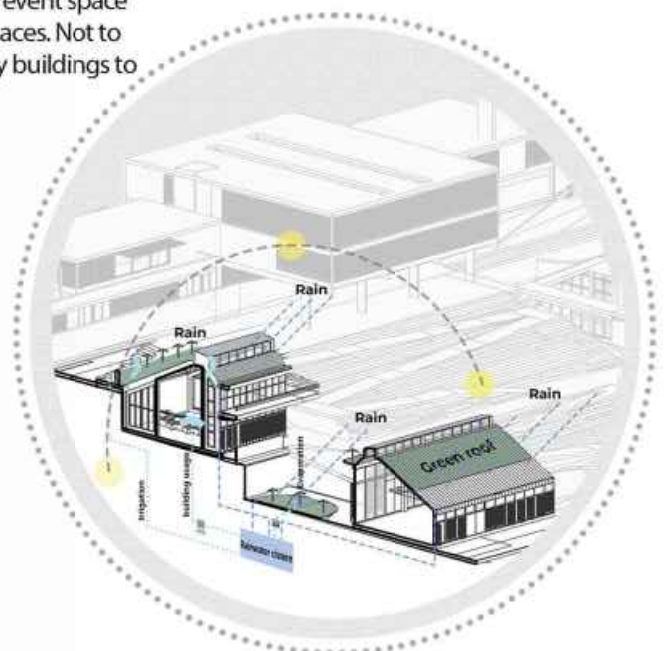


### Design for Integration

The project site lies on the remains of the abandoned Motel Sljeme (commonly known as Hotel Panorama) built in the 1990s. Our revitalization of the site aims to create a project which is deeply 1960s, which has sat abandoned since the integrated into its community, both cognitively with the program we have created, and physically with our built forms. Our additions to the site were designed with the immediate, and local context and scale in mind to seamlessly integrate into the community in which it exists.

### Design for Equitable Community

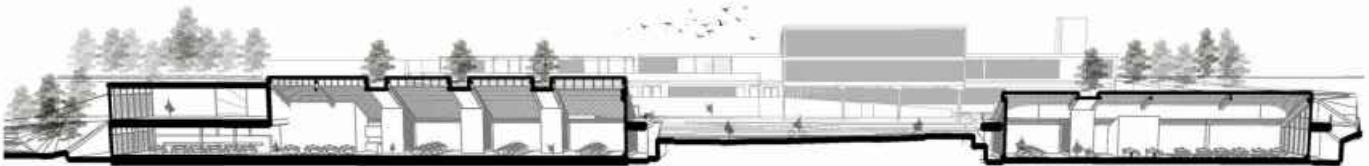
Our major goal for the programmatic aspect of our project was to design something that belongs to the surrounding community. Most of the existing structures have been re-programmed into community based spaces including a market, library, event space educational space, public restaurant and bar, and community gathering spaces. Not to mention that a very large portion of our given site remains undeveloped by buildings to become vast community garden space.





### Design for Ecosystems

The existing site lies within a very wooded area, with not a lot of large-scale surrounding development. The site itself has become very overgrown and wild with natural vegetation since the Hotel Panorama has been abandoned. Our project aims to mitigate the disturbance to the existing ecosystems. Our built additions to the site consist of relatively small footprinted building units, and we keep much of the site vegetated, becoming gardens, and not over-extending our reach beyond the space required to allow the natural ecosystems to continue to thrive



### Design for Energy

For our project site and location the most effective strategies we could employ when designing to minimize energy consumption is to simply utilize passive techniques and strategies which take advantage of the site's location and natural environmental factors. We took into consideration solar orientation, daylighting techniques, high performance wall and roof assembly designed to passive house standards, cross ventilation, shading devices, operable windows, and renewable energy sources. When designing for active systems we ran digital simulations to determine the least energy consumptive HVAC system for our project which is a Dedicated Outside Air Split System



# Museum Of Emotions

Category: Academic Work

Execution: Personal

Course Duration: 2022 Fall

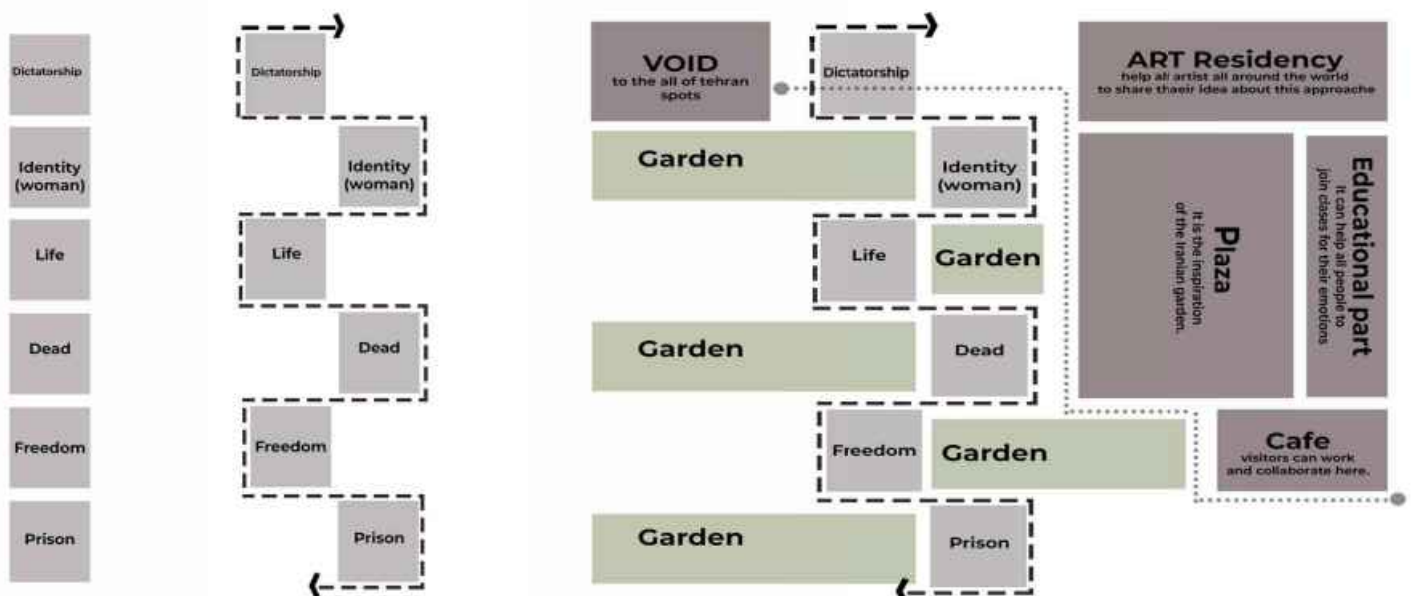
Supervisor: Dwight J Yee

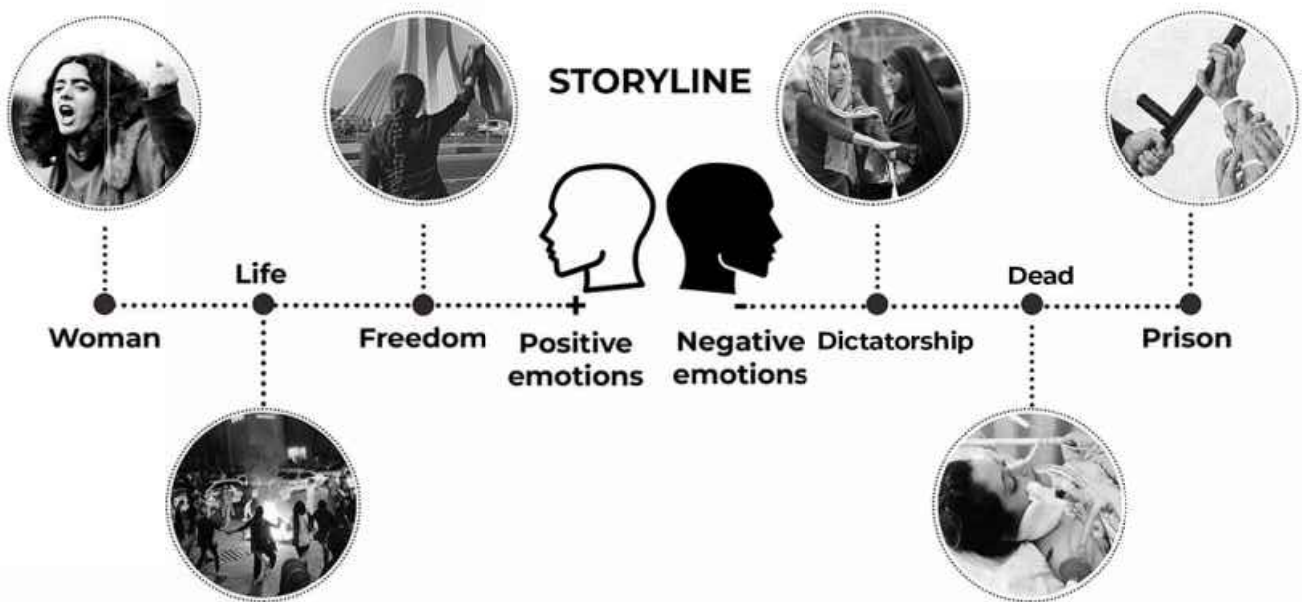
Design Year: 2022

Location: Tehran, Iran



Before designing the museum of sense, I asked myself how I feel these days. To start answering my feeling I wrote my emotions on paper and thought about them. Beyond any doubt, all people have positive and negative emotions in their daily life. Therefore, I would like to design my feeling and express them to visitors in that museum. This story is related to women in the world and specifically is about women in my country. At this time, all women in Iran are trying to protest against their basic needs and rights with the powerful and meaningful slogan which is "**woman, life, freedom**" these are positive emotions and the imagination of the women about the reality of life, however; the reality of life in Iran is "**captivity, dead, dictatorship**" which hurts people.

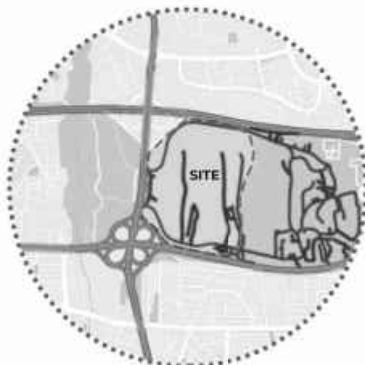




My question started How can I use Architecture as a tool to design my story and invite people to have journeyed in my story? To answer my question, I wrote my whole story about my emotion "a I am woman, I am human, I have an identity, I can change my world, I can see what others say not to see, I can feel life, I am free, all women have a powerful identity and we are alive to change our life.



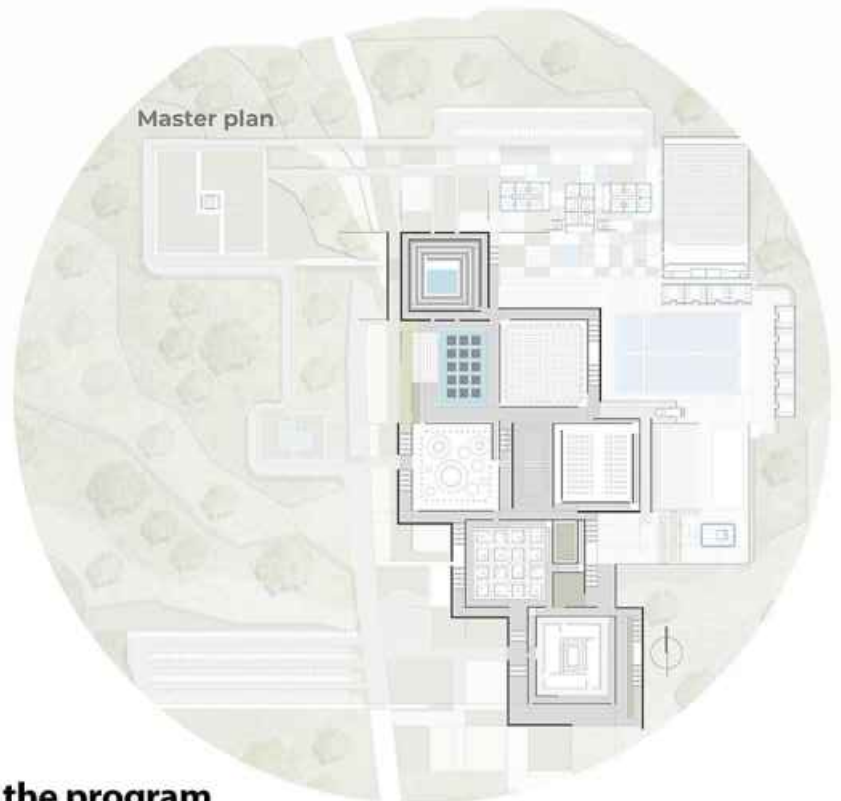
**Location: Tehran, Iran**



**ACCESS**

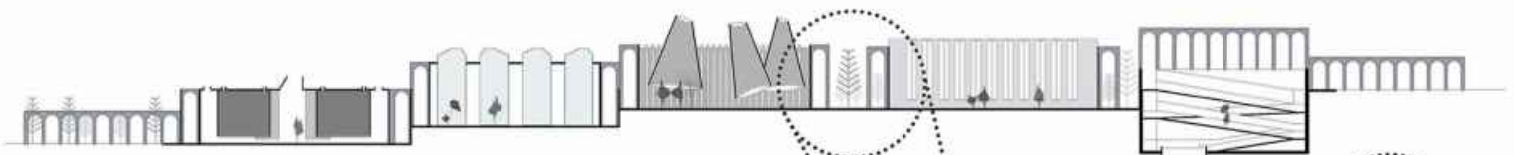


**CONTEXT ANALYSIS**



## What is the program

These keywords have the same gain and energy in my story; therefore, I would like to select six of the same size boxes for designing exhibitions and installations. Among these boxes, there are specific ones that which be allocated to art residency, education, void, and plaza to make a complex for promoting women's rights and arts about this movement all around the world. Artists can come and collaborate on this campus for the main reason which is for women's life. To design the landscape, I would like to use the pattern of the Iranian garden; moreover, I will use new interpretations and define keywords from Iranian stories and symbols. Besides, there is no main access and entrance for this complex and boxes because of rejecting governments' obligations and forces; therefore, visitors will able to explore wherever they want and they will be free to explore everywhere on campus. Inside each box, we can see the touch of the green side which can play hope and wish in positive and negative emotions, and light which can present the opposite side of darkness in life.



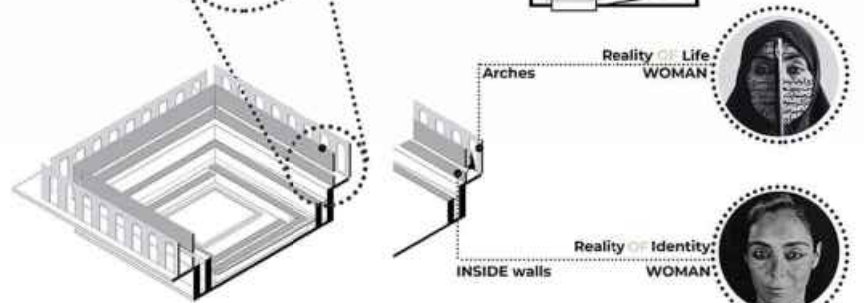
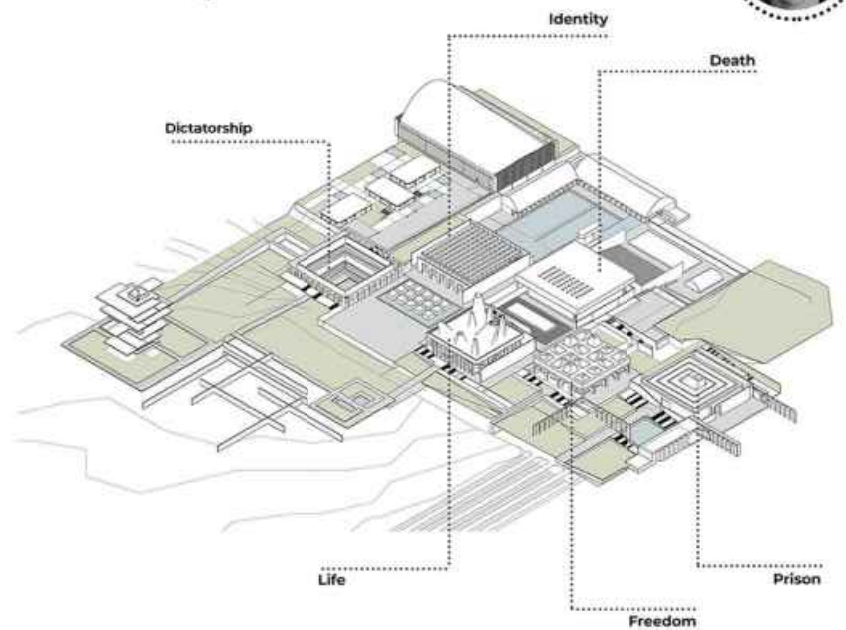
Life



Identity



Dictatorship





**Prison**

### Description of each space

The **First** keyword is a prison, when visitors walk among walls they are not able to see each other and they just see other legs and sound. There are skylights in the ceiling which force us to see the upside and this is a hope for each prisoner to see the small light in prison and think about the future and life

The **Second** box is related to freedom with transparent boxes which allow you to go inside them and see other people. And these transparent boxes will present conditional freedom for people who live in Iran



**Freedom**

The **third** one is related to death which leads visitors to pass through boxes, both suspended and walkable with the name of murdered people and heroes in the way of revolution

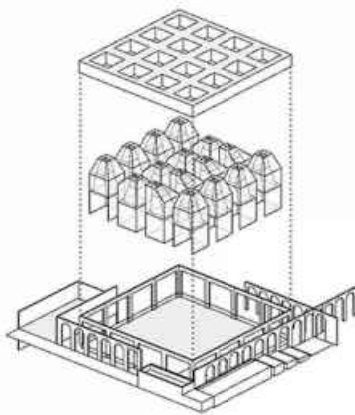
The **fourth** box is related to life with cylindrical skylights and shapes. The roof of this box is covered by water and sky which can reflect light and sky inside the box. There is a dry tree among green walls which reminds us life is too short and there is one moment in the way of living and it is important to value it. The material of these cylindrical shapes is metal which can have a natural rust and it defines the process of passing time



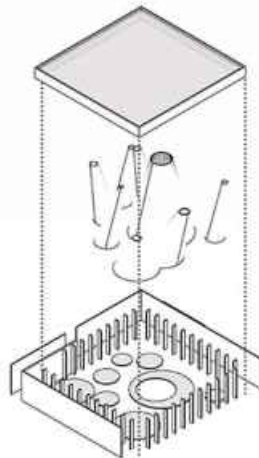
**Death**

The **fifth** box is related to identity which is covered by mirrors and Iranian patterns. These mirrors reflect lights, faces, and shadows whenever visitors walk inside this box, and beyond any doubt when we face ourselves in mirrors, we have dualism and it can remind us of the value of identity

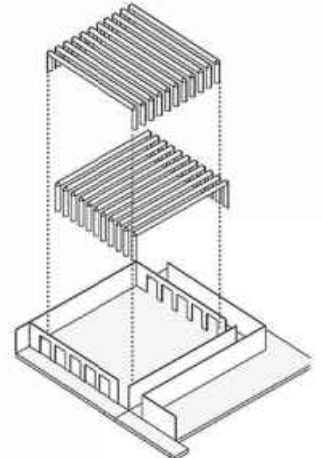
The **last** box is related to dictatorship which has a rotating ramp that leads visitors to pass this path which has a limitation and directions and it reminds the obligations of dictators in Iran



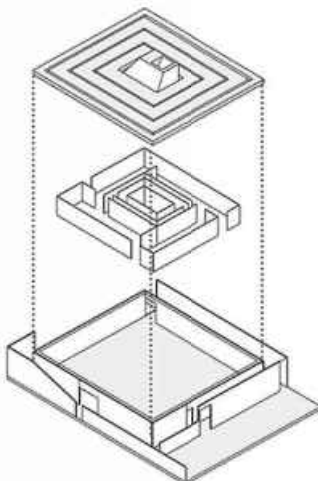
**Freedom**



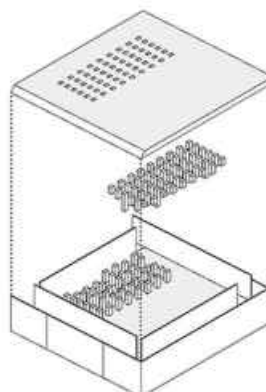
**Life**



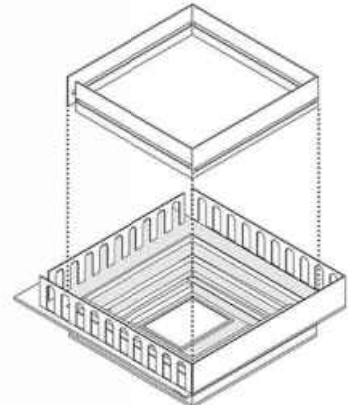
**Identity**



**Prison**



**Death**



**Dictatorship**

# THE EVENTFUL BAZAAR

**Category:** Academic Work

**Execution:** Individual Work

**Course Duration:** summer 2017, fall 2018

**Supervisor:** Dr. Niaz Esmaeili

**Design Year:** 2016

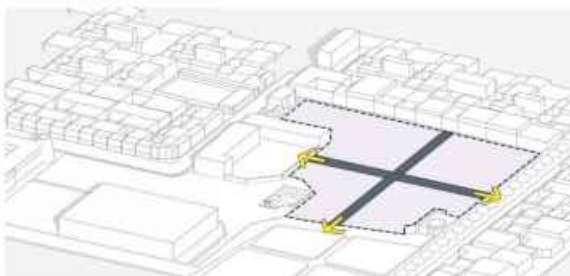
**Location:** Shiraz, Iran



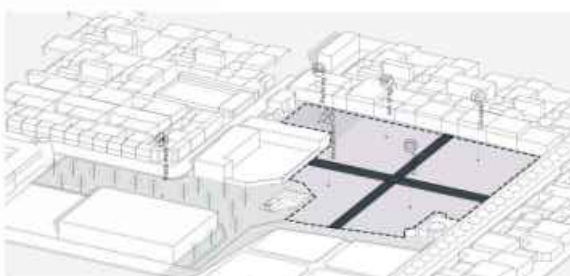
Shiraz, the city of culture and art, is one of the most important pieces of Iran's historical and architectural puzzle. The periods of ancient architecture, including Zandieh architecture, are subject to events and happenings that have long influenced the urban environment. These events with the presence of people in its context, will survive and go on.



**Site**



**Internal Access**



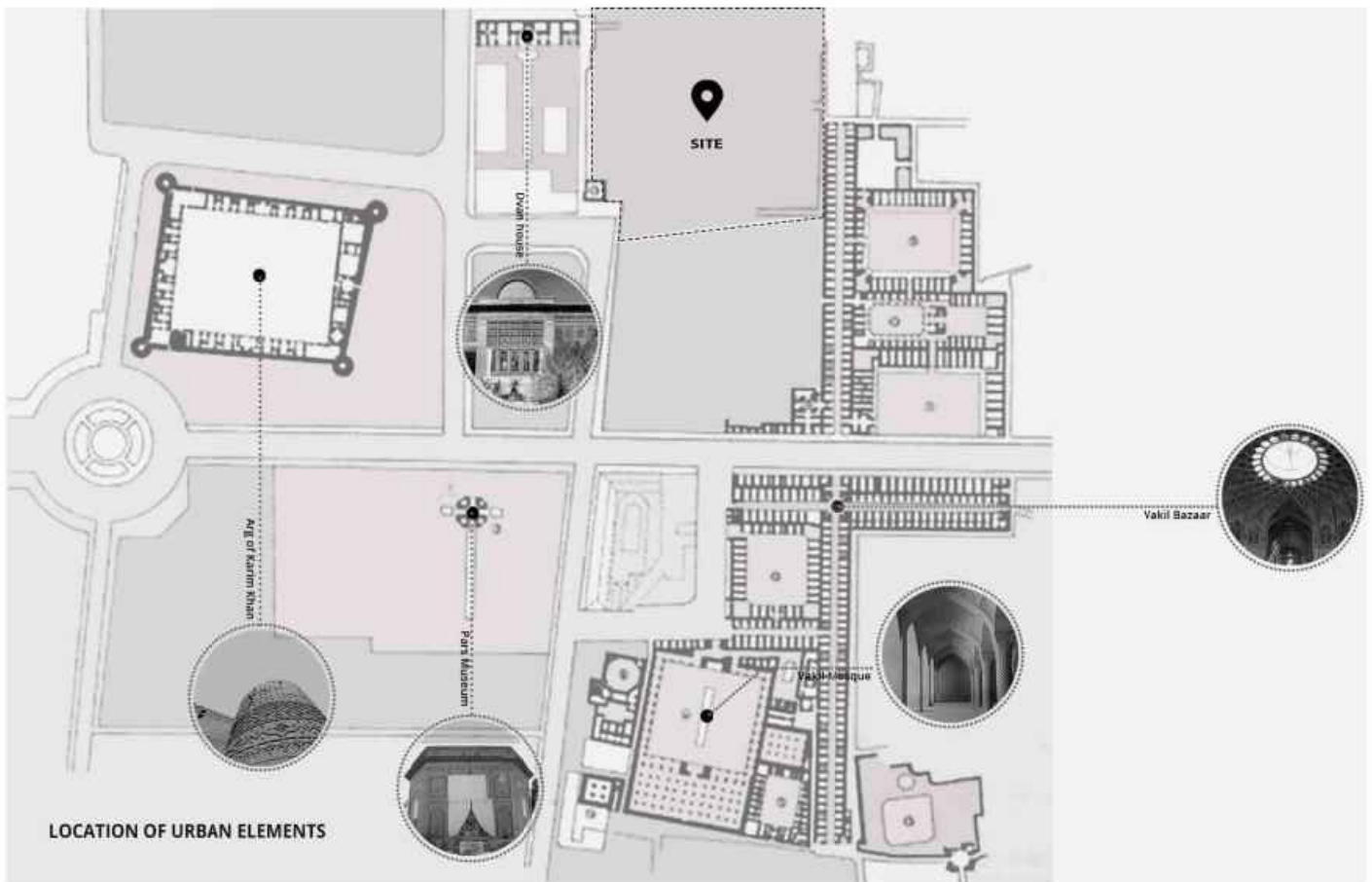
**Zone Programme Place**



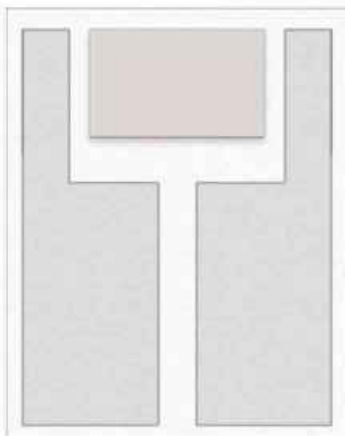
## Landscape Design

In recent years, in these historical signature parts of Shiraz, without being aware of the importance and impact of this approach large commercial centers have been designed and built.

In this project, by examining and discovering those events and potentials of Shiraz, the important cultural and environmental parameters in the design and architectural approach have been addressed.



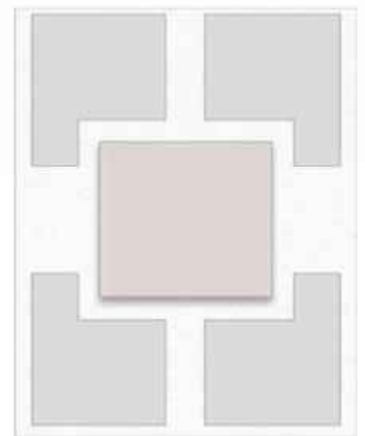
Therefore, one of the main goals in designing the event-oriented market of Shiraz has been to create a multi-purpose space as a center for artistic events and social and cultural interactions.



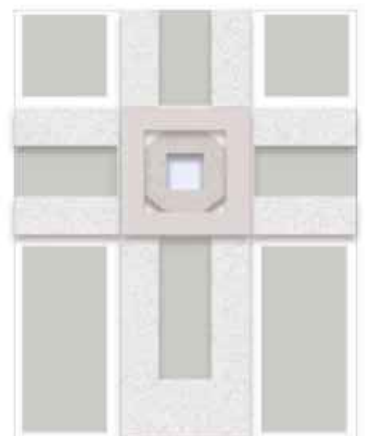
Persian Symmetric Pattern



Persian Pavilion Pattern



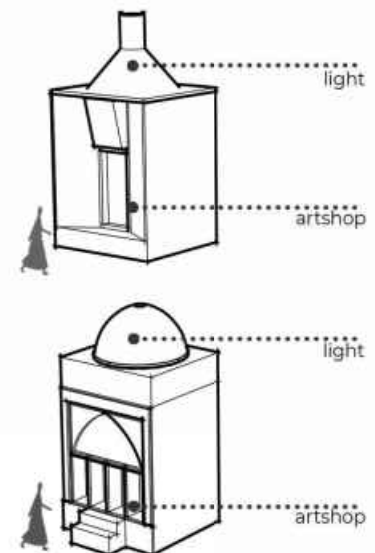
Persian garden Pattern

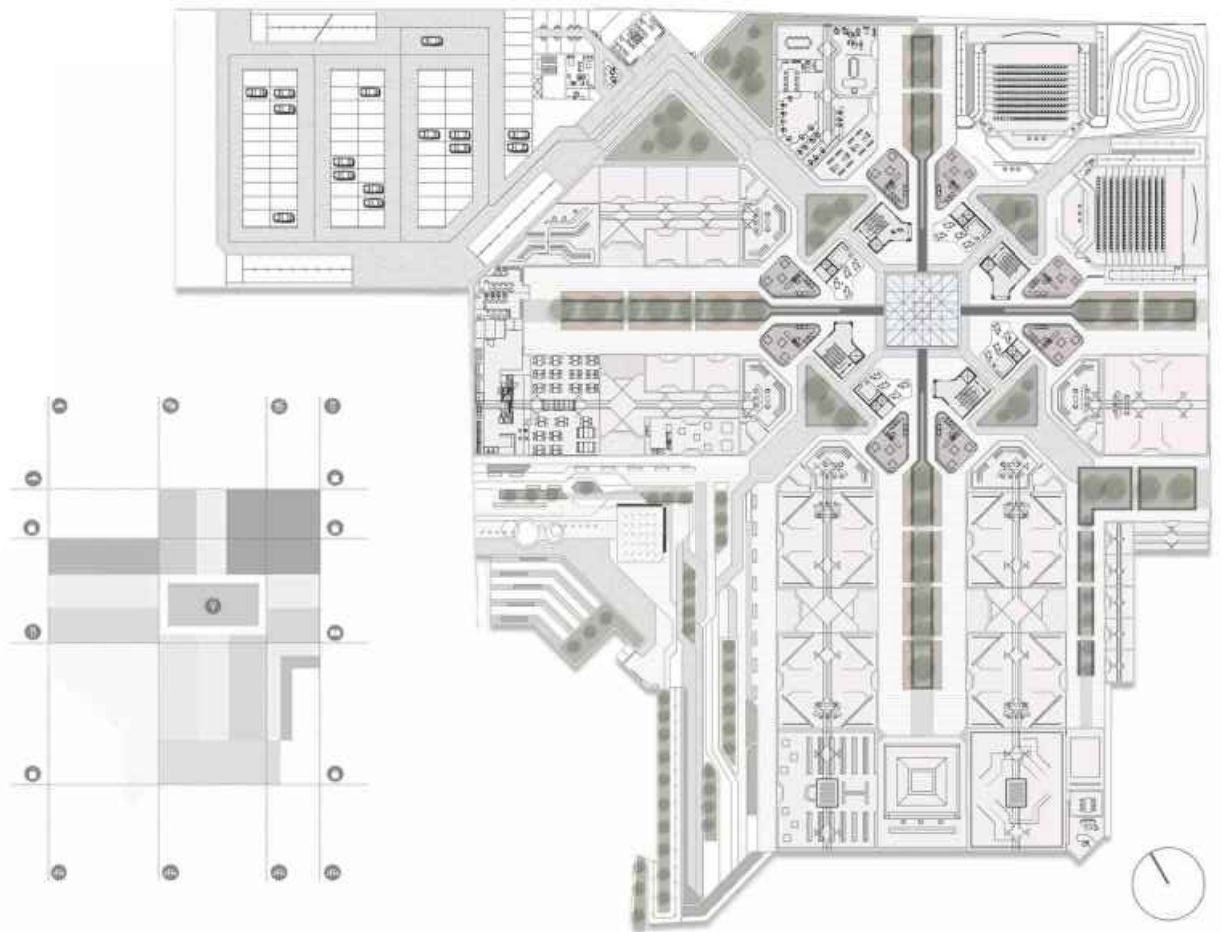
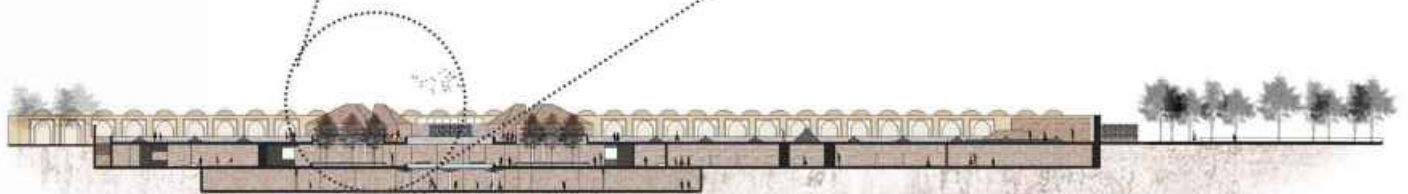




A cultural center that can be the connecting point of our modern time with the historical process, which not only revives the dead space of the city but also causes the cultural growth of all sections of society (children, the elderly, and the disabled, etc)

The only script that could turn this event into an exciting feature is a design that is inspired by the architectural elements of the context and an extensive reconceive of historical marks and elements that include Iranian gardening (Chahar bagh), Elements of the bazaar (Vakil Bazaar), pavilions and ornaments of Zandieh, Qajar, and Pahlavi periods .





SECTION

# A CITY OF THE FUTURE

**Category:** Professional Work

**Execution:** Personal Work

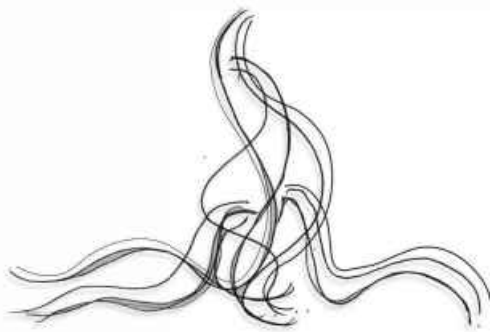
**Principal Architect :** Maryam Ebrahimnezhad haghghi

**Design Year:** 2022

**Location:** United State



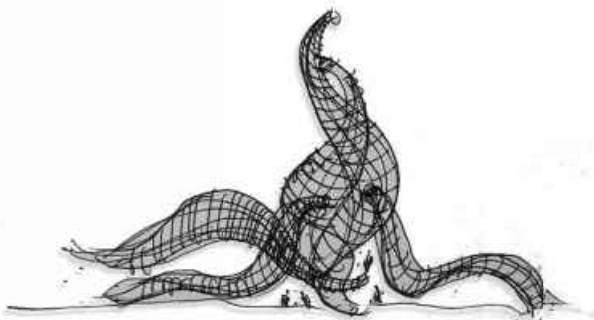
Cities have played a dynamic role in each field such as architectural elements, landscape, and urban design. City tower is designed to be a landmark and service in order to various facilities in New York City.



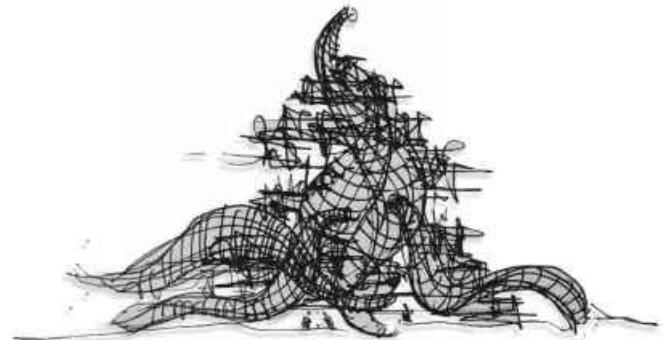
LINES



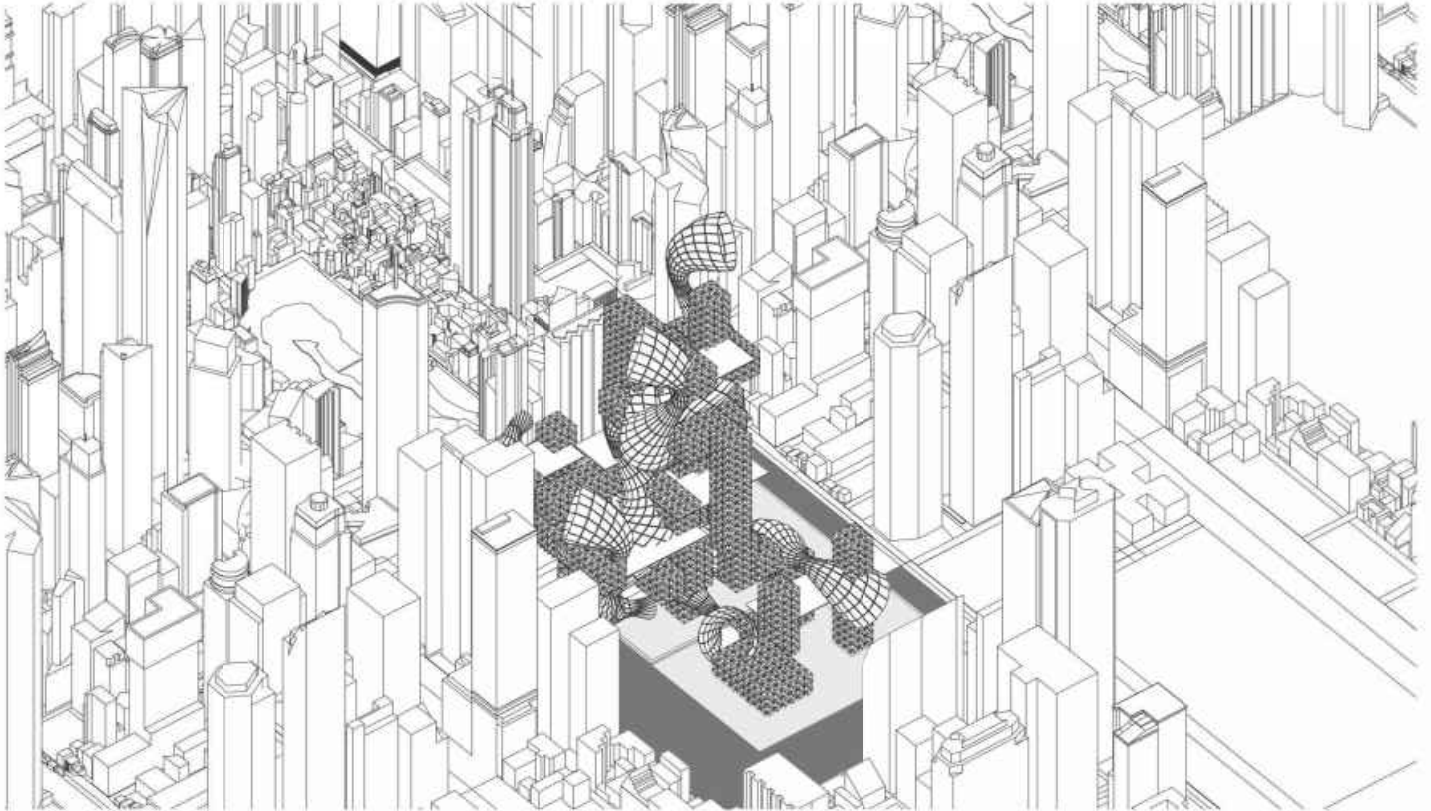
FORM



SHAPE



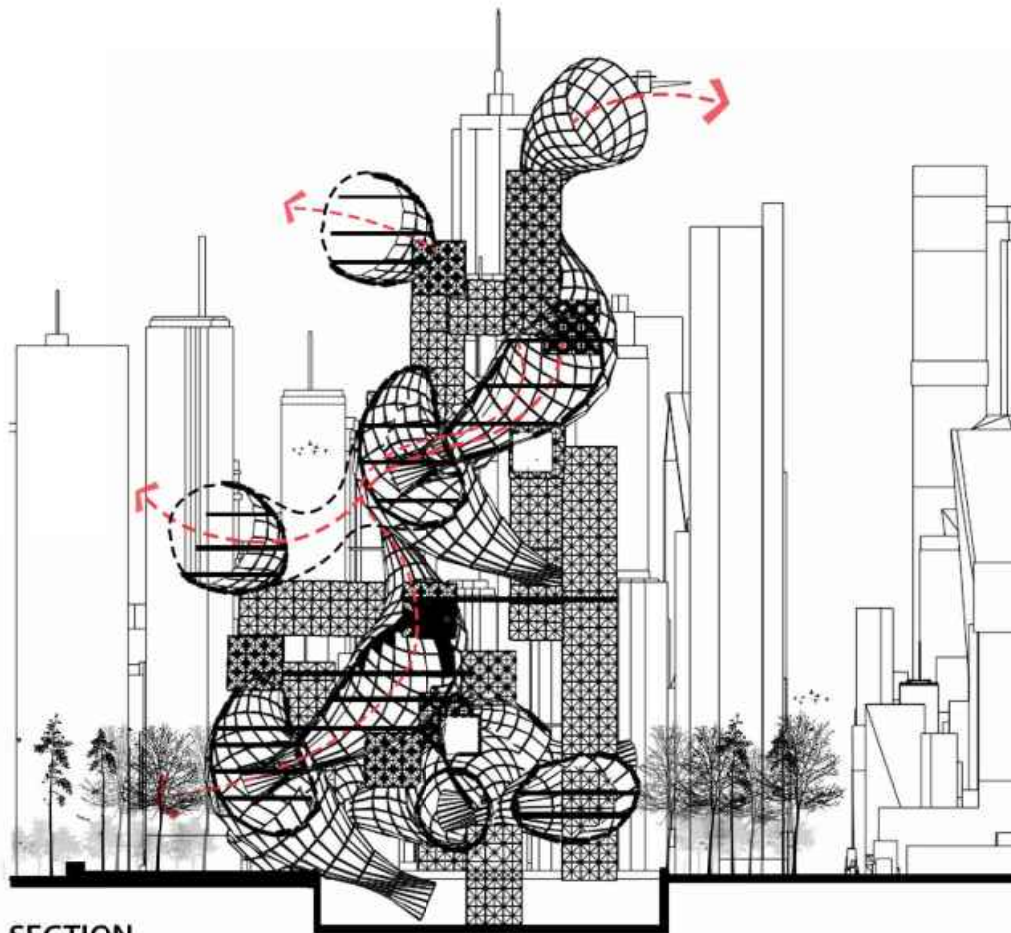
COMBINATION



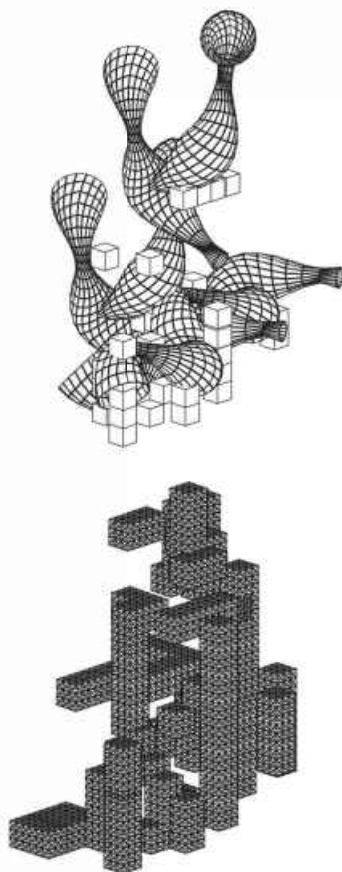
These services are related to galleries, shopping centers, offices, and public services. Toward shaping this building program, new approaches have been allocated to this design such as new technologies in architecture and construction and parametric fabrication.

There are six curves and pipes in a tower to connect all spaces together on all levels; moreover, there are a large number of boxes to divide each category in the whole building.

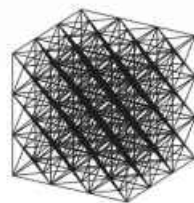




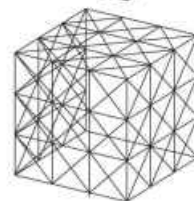
SECTION



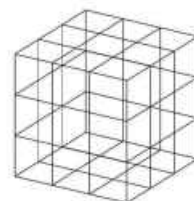
LEVEL OF CONSTRUCTION



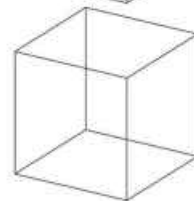
FORM



VOLUMES

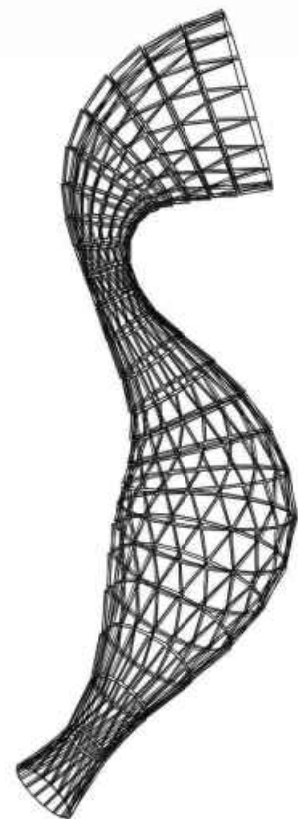


DIVISION

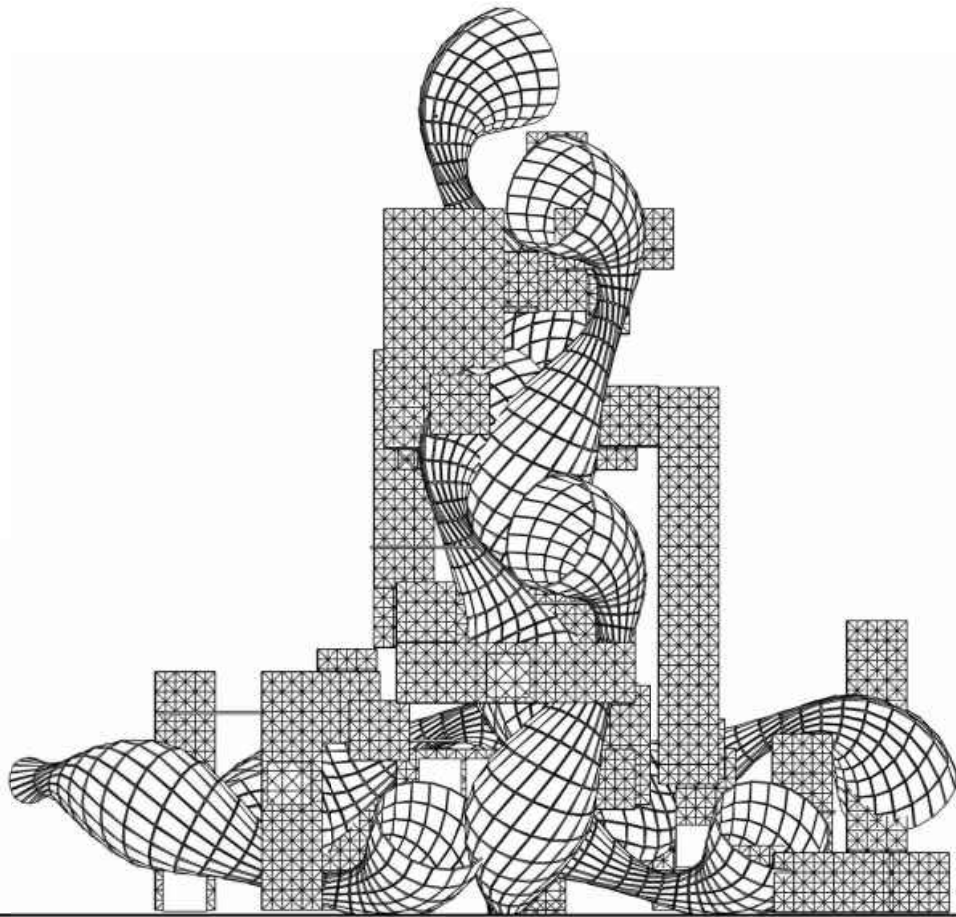


PROGRAM

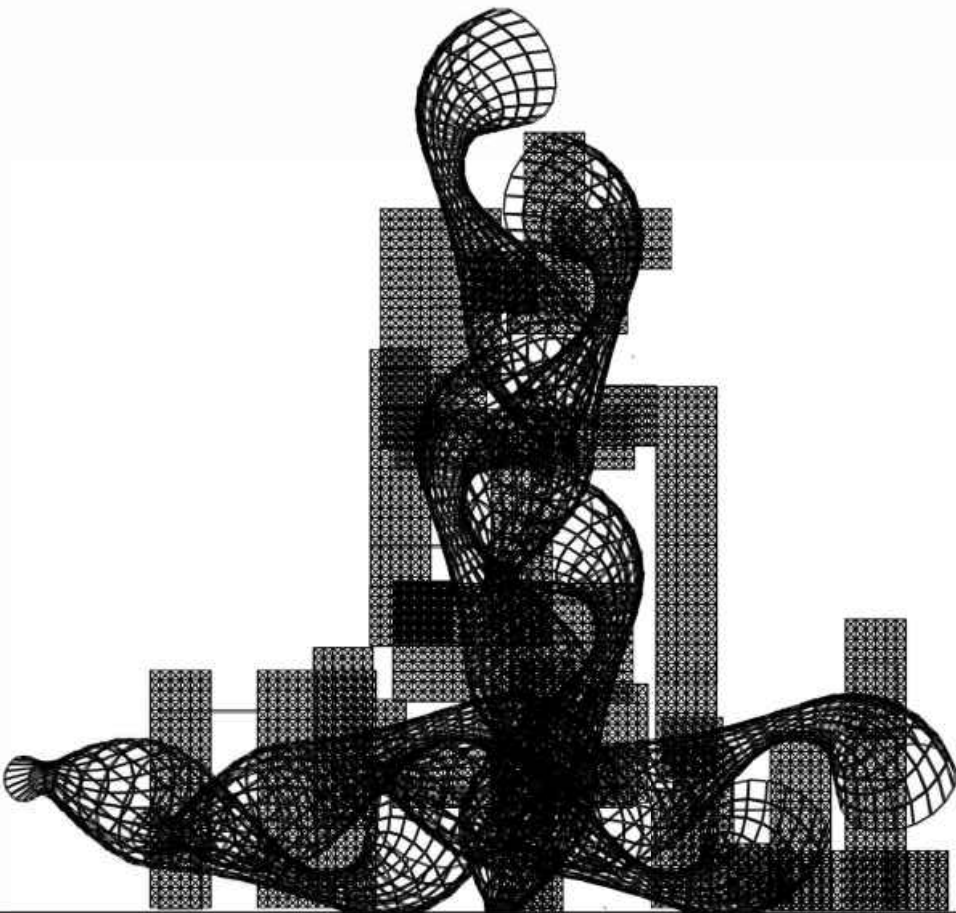
BOXES



PIPES



FINAL PATTERN



MAIN STRUCTURE

## INSIDE THE FLOAT

I dreamed that I dead, I dreamed that I was floating, I dreamed that I was dancing, I dreamed that I was feeling the gravity, I dreamed that I was breathing, I dreamed that I was swimming inside my body ; however, it was just a dream.

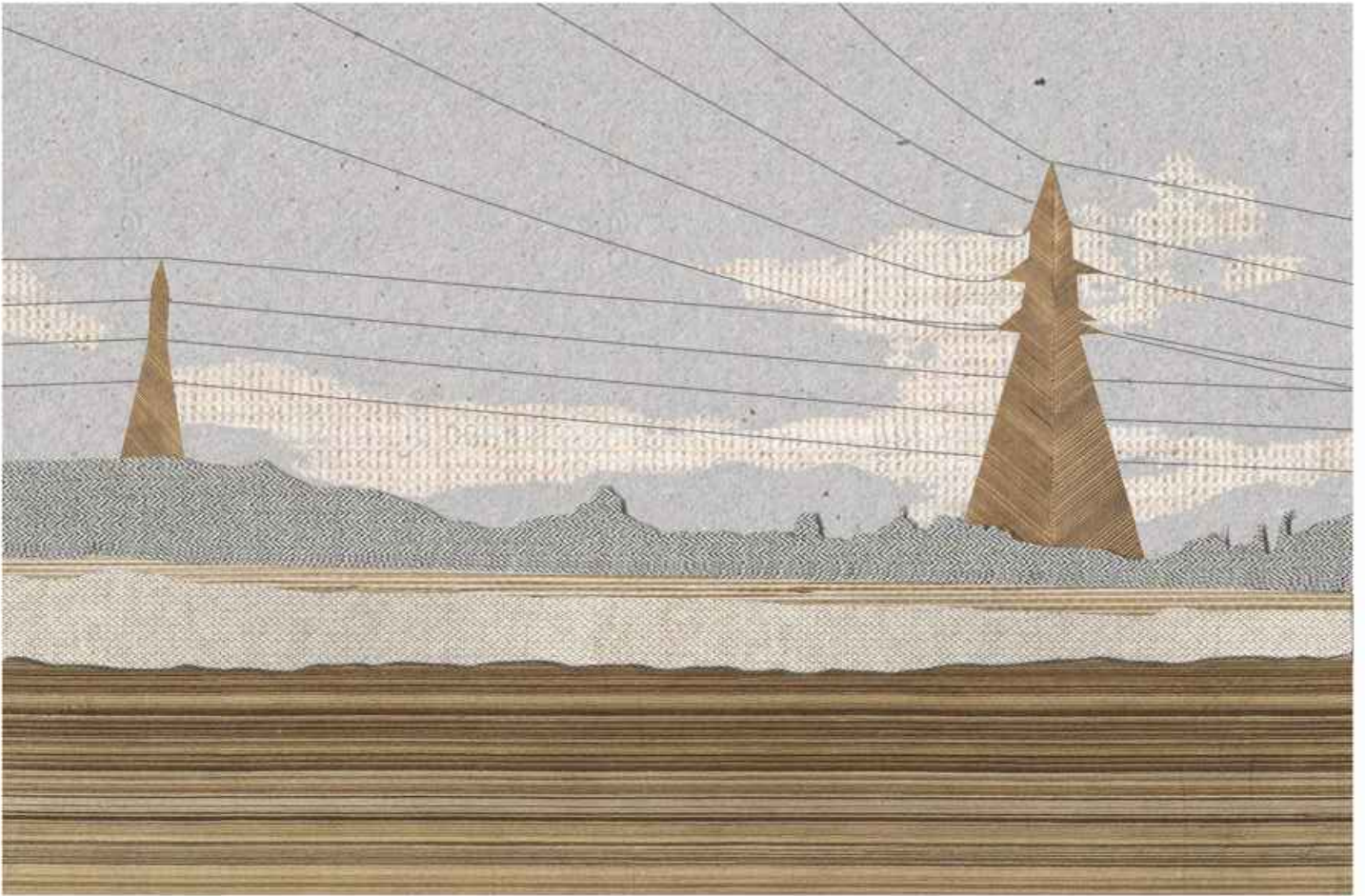


## ROAD LINE

Lines almost are extended, they are shaped by nature, they are altered by human, they are destroyed by water, soil, wind, snow.

Lines can lead objects to be existence, they move everywhere, in the sky, in plants, on the earth, in each physics, on humans' skin, in our body, in our blood .



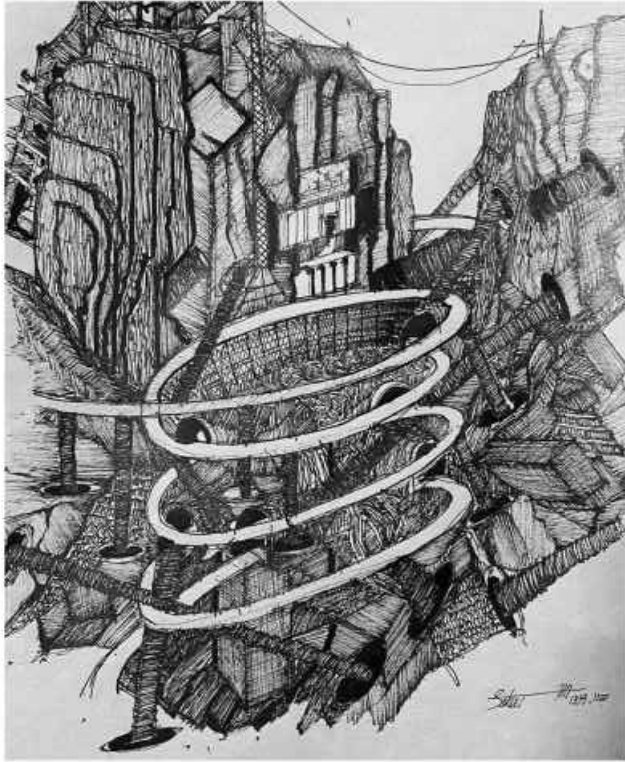


## CUP OF WORLD

**Mirrors** reflect reality.

Everything will change in the future; subsequence generation need to be realized what happened to the earth. Cup of world will exaggerate and illustrate reality of nature. Inside this pavilion you can watch previous movies and pictures of earth.





## FUTURE

The future always is uncertain especially in its appearance .  
This is my imagination about my city in Iran with regard to modernized and technological developments .

Practicing croquis from the entrance of Vakil mosque in Iran, Shiraz 2018

