 Solmaz Shahbazi: I have been interested in images for a long time. While studying architecture at the Stuttgart State Academy of Art and Design, I began to question how I integrate my work with photographic installations. My first video work was a short-term project, which was part of my course. The work was about perception processes. A series of discussions on modernist architecture in Tehran and the city as such encouraged me to produce my first film work. Shortly after my graduation I suggested to Tizidat Zolghadr with whom I had been leading the just-mentioned conversations to join me in making a film about Tehran. We were aware of the fact that the point of view from which we would see the city would raise many questions and challenges which were not well-known as they are now. Tizidat and I grew up abroad and studied in Switzerland. I had come to Germany when I was fourteen and had studied in architecture in Stuttgart. We were both interested in Tehran’s architecture, its development and transformations in the wake of political changes in Iran. We were also following the political fabric in the country and its presentation and representation as both abroad and within Iran, and we were very well acquainted with the images generated by the media back then, both as insiders and outsiders. So, we had great fun leaving out all of the images of Tehran that are well-known abroad and challenging the prefigured imaginations of viewers. I still try to follow this concept today. Shortly after the film was completed, a curator who had been a research trainee in Tehran and was interested in contemporary female Iranian filmmakers contacted me. She wanted to work with me even though I told her that I was an architect and had not produced any film at all. After she had asked the neighbors of the house in which I lived in Tehran, at the time, to tell me about their memories of the city and the changes over the years from the days of the revolution until today. You don’t see the places in the film though, nor the narrators. What you see is a rephrasing of their memories of the city, as part of a new city, as part of a new fictional place. The images are not the only ones that are included, but the narrative is also important. I want to convey a sense of the city as a place of memory and a place of imagination. I want to show how the city has been constructed and how it has changed over time. I want to show how the city has been constructed and how it has changed over time. I want to show how the city has been constructed and how it has changed over time. I want to show how the city has been constructed and how it has changed over time.