

+STUDIO OVERVIEW

"The garden is a rug where the whole world comes to accomplish its symbolic perfection, and the rug is a sort of garden that is mobile across space." (Foucault)

Carpet embodies the notion of heterotopia (Foucault), it is an ideological concept as well as a spatial plane representing the idea of paradise. Patterns and motifs are abstracted from nature and repeated, rotated, mirrored, and scaled to form geometrical compositions. However, the carpet is not only a static rendering of a plane surface. It is a dynamic interweaving of images and a looping of motifs which tells the stories of numerous cultures and social segments. Understanding the values and traditions of societies can be said to begin with understanding their carpets. The carpet is an incubator in which social, cultural, and political positions can be expressed.

In the weavers imagination the garden is an all-pervasive image. A carpet is not something to be walked upon, but a circumscribed space to be entered. A carpet does not solicit purely optical perception, but a tactile one in which the entire body is involved. And if carpets can describe gardens, then gardens, or their description, become carpets in turn.

[Exercise 01]

In the first exercise each student will select a carpet from a list of precedents (or can choose a carpet outside the list) which will become their site. After the selection, students will gather precedents, drawings, documents, facts, and fictions of their carpet and start to deconstruct it to find relationships between figure and ground, between foreground and background, between center and edge. Each student will summarize their findings in an 8-page annotated report.

[Exercise 02]

In the second exercise we will use the operations of framing, filling, and linking to digitally reconstruct the carpet from the first exercise. We will frame our site within a context, fill it with geometry and landscape, and link it with program. The program will be selected based on interests brought forward by each individual student and their positions on public space. By re-imagining the carpet, students can rethink aspects of spatial organization (inside/outside, public/private, solid/void) in correlation with their social, cultural, and political positions.

[Exercise 03]

In the last exercise we will shift from the two dimensional flat space of the carpet to a three dimensional space, in which figures move in depth; and layering, foreshortening, and shading come into contradiction with flatness.

The outcome of this studio should be a high resolution and hyper-detailed plan plotted at the scale of the carpet. What does it mean when a design of a public space is reduced to one principal drawing? Perspectives and details become secondary, and should rather illustrate possible interpretations.

Goli Jalali, Adjunct Professor (goli@mail.ubc.ca)  
 Studio Hours: Tuesday & Friday 13:30 - 17:30 PST  
 Office hours: Wed & Fri 9:00 - 10:00 AM PST via email



Original Design of Carpet | Italian Company (Nearco Castelli Brothers)

+ PROCESS

**Exercise 01:** Each student will select a carpet and collect precedents, drawings, documents, facts, and fictions of their selected carpet. [8 page annotated report - 3 weeks]

**Exercise 02:** Digital reconstruction of carpet and student positions on public space. [Site plan plotted at the scale of the carpet - 5 weeks]

**Exercise 03:** Shifting from the 2D space of the carpet to a 3D space to show possible interpretations of the plan. [minimum 3 drawings relating student position and site plan - 4 weeks]

+ LECTURES & WORKSHOPS

1. Goli Jalali [09 Sept] - The Magic Carpet
2. Arinjoy Sen [27 Sept] - Punctuating Diversities: The Political Form of the Carpet as a Manifesto.
3. Martin Ignacia Fernandez [18 Oct] - Workshop
4. Goli Jalali [04 Nov] - Workshop

+ PROPOSED FINAL PROJECT

- 1) annotated booklet
- 2) carpet plan (plotted at the scale of the carpet)
- 3) min 3 perspectival drawings relating student position and site plan or physical model

## +STUDIO GOAL

Our goal is to learn about various cultures and their representational techniques through their carpets. We will use the carpet as a tool to investigate new drawing techniques. Students are asked to construct and conceptualize new positions on the design of public space which will foster public diversity and enable individual spontaneity.

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## +LEARNING OBJECTIVES

1. To encourage designers to engage with art and contemporary issues.
  2. To explore how designers can use cultural artifacts as a tool for designing architecture.
  3. To work through different drawing techniques and come up with a range of hybrid-representation modes.
  4. To explore how non traditional ways of representation can positively influence the design process.
  5. To encourage students to engage with different cultures and learn from each other.
  6. To encourage designers to take risks and not be afraid to experiment with the unfamiliar.
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## +STUDIO STRUCTURE

Our studio has three exercises. In the first exercise students start to learn about the carpet and start to deconstruct it as provocation for designing public space. In the second exercise students start to digitally reconstruct their carpets. They do so by interweaving their social, political and cultural narratives with different types of representation techniques. In the third exercise students will create three dimensional spaces representing possible interpretations of the plan. The guests will give their lecture/workshop through Zoom, Miro as well as UBC Canvas will be used to share and discuss work during desk crits and reviews.

Each exercise will require 4 students to summarize the readings and give a short presentation about their findings to the rest of the class followed by discussion. The studio is highly dependent on student interests and participation.

### **Exercise 01: Carpet as Heterotopia [3 weeks]**

In the first exercise each student chooses a carpet according to the culture they identify with or they can choose a carpet from a list of precedents. In an eight page annotated booklet students will pair their carpet to any allusions of building, landscape, or open space. They will extract information such as : the carpets geometrical features, figure/ground relationships, type of flora & fauna (if applicable) and color study. To form definitions of public space students will respond to Foucault's paper "Of Other Spaces" and make a list of possible programs with precedents. The studio's interest is to find precedents in which public diversity and individual spontaneity is encouraged.

Presentation: [Group 01]

Lecture: The Magic Carpet [Goli Jalali]

### **Exercise 02: Carpet as Architectural Representation [5 weeks]**

In the second exercise students will start to digitally reconstruct their carpet and form their positions on public space. They will choose their program according to their interests found in exercise 01. Each student has the option to either choose an urban site or an abstract plane to frame their carpets. We will look at precedents and examples to explore these ideas. The goal is to create plans which we will plot at the scale of the carpet (width: max width of the plotter at UBC SALA, length: variable). Students will learn about different types of representation techniques which they can use and mix to construct their carpet plans. The feature guests of the studio will present a lecture and do a workshop to give students idea's on how to construct their carpet plans.

Presentation: [Group 02]

Lecture: Punctuating Diversities - The Political Form of the Carpet as a Manifesto. [Arinjoy Sen]

Workshop: [Martin Ignacio Fernandez]

## Exercise 03: Carpet and 3-Dimensional Representation [4 weeks]

In the last exercise students will construct three dimensional spaces representing moments from the plan. Students will use these interpretations to relate their position on public space to the carpet plan. These could be either in the form of perspectival images or physical models.

Presentation: [Group 03]

Workshop: [Goli Jalali]

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### + GUEST FEATURES

#### **Arinjoy Sen**

Arinjoy is a recent graduate of the Bartlett School of Architecture, UCL and is currently practicing as an architect in London, while exploring his interests and research through an art-based practice. His focus ranges from the politics and aesthetics of architecture to the instrumentalization of spatial agents in socio-cultural and political phenomena. His work and interests have an acute focus on contested landscapes, citizenship, migration, narrative and spatial justice.

Drawing plays a crucial role in Arinjoy's work, where it becomes an incubator for the exploration of narrative and space. Current research occupations include subaltern studies — towards a deconstruction of architecture's role within the realm of postcolonial discourse.

#### **Martin Ignacio Fernandez**

Martin is a dystopian futurist based in Brooklyn and Miami. His work consists of code, images, and narratives which examine the intersection between digital culture and the built environment. His thesis explored the impact of digital memories in the dominion of the dead.

He is currently an Architectural Designer and Creative Technologist at Certain Measures. An office for design and science. Where he develops geometrical configurators for the construction industry and medical industry, museum exhibitions on synthetic biology and domestic robotics, and cartographic research on urban typologies. Previously, worked at Arquitectonica, Gensler and Harvard Campus Planning.

He holds a Bachelors of Design from the University of Florida and Master of Architecture I from Harvard University Graduate School of Design.

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## + READINGS

### EXERCISE 01:

Reading:

- Foucault, Michel, and Jay Miskowiec. "Of Other Spaces." *Diacritics* 16, no. 1 (1986): 22–27

Media:

- <https://www.youtube.com/watch?v=93KioxClrjE>
- Gabbeh. Directed by Mohsen Makhmalbaf. Iran, 1996.

### EXERCISE 02:

Readings:

- Koolhaas\_Zengehli\_Vriesendorp\_Zengehli\_1972\_EXODUS or the Voluntary Prisoners of Architecture
- Rem Koolhaas\_1995\_Field Trip
- Spiller, Neil, Nat Chard, Massimo Mucci, Joseph Altshuler, Julia Sedlock, Anna Andronova, Kirsty Badenoch, et al. "Future Fantas-ticals." In *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*, edited by Laura Allen and Luke Caspar Pearson, 139–204. UCL Press, 2016.
- Stauffer, Marie Theres. "Utopian Reflections, Reflected Utopias: Urban Designs by Archizoom and Superstudio." *AA Files*, no. 47 (2002): 23–36.

Media:

- [https://www.youtube.com/watch?v=OgZGUzkW\\_5k](https://www.youtube.com/watch?v=OgZGUzkW_5k)

### EXERCISE 03:

Reading:

- Warner, Marina. "Stranger Magic." Chapter Eighteen: *Machine Dreams*
- Michaud, Philippe-Alain. *Flying Carpets: Académie De France à Rome, Villa Medici*. Rome: Drago. 2012.

Media:

- [https://www.youtube.com/watch?v=j1bRHxGEw9c&list=PLx\\_BbcK38uC2mP8h\\_HqxbUamKfGMVl9o&index=](https://www.youtube.com/watch?v=j1bRHxGEw9c&list=PLx_BbcK38uC2mP8h_HqxbUamKfGMVl9o&index=)
- *The Color of Pomegranates*. Directed by Sergei Parajanov. Soviet Union, 1969.

## + REFERENCES

### BOOKS ON CARPET:

- J. Ford P R. *The Persian Carpet Tradition: Six Centuries of Design Evolution*. London, UK: Hali Publications Ltd. 2019.
- Moheban, Abraham Levi, and David Moheban. *The Encyclopedia of Antique Carpets: Twenty-Five Centuries of Weaving*. New York: Princeton Architectural Press, 2016.
- Tanavoli, Parviz, and Amin Neshati. *Persian Flatweaves: A Survey of Flatwoven Floor Covers and Hangings and Royal Masnads*. Woodbridge: Antique Collectors' Club, 2002.
- Tanavoli, Parviz, and John Wertime. *Kings, Heroes and Lovers: Pictorial Rugs from the Tribes and Villages of Iran*. London: Scorpion, 1994.

### MOVIES ON CARPET:

- *Gabbeh*. Directed by Mohsen Makhmalbaf. Iran, 1996.
- *The Color of Pomegranates*. Directed by Sergei Parajanov. Soviet Union, 1969.

### BOOKS ON GARDEN:

- Katsura. Tokyo: Shinken-chiku-sha, 1983.
- Khansari, Mehdi, M. Reza Moghtader, and Minouch Yavari. *The Persian Garden: Echoes of Paradise*. Washington, DC: Mage Publishers, 2004.

### BOOKS ON ORNAMENT:

- Ardalan, Nader, Laleh Bakhtiar, and Seyyed Hossein Nasr. *The Sense of Unity: the Sufi Tradition in Persian Architecture*. Chicago, IL: Kazi, 2000.
- Grabar, Oleg. *The Mediation of Ornament*. Princeton (New Jersey): Princeton University Press, 1992.
- Picon, Antoine. *Ornament: The Politics of Architecture and Subjectivity*. Somerset: Wiley, 2014.

### BOOKS ON PLAN:

- *Floor Plan Manual Housing*. Basel: Birkhäuser Verlag GmbH, 2017.

# THE MAGIC CARPET

UBC SALA | September 2022 | ARCH 501/520/540

## + SCHEDULE

<b>Week 01</b>	<b>Exercise 01</b>	Lecture, Workshop & Tutorial	Review & Assignment
Tues Sep 06	SALA Studio Presentations		
Fri Sep 09	Launch exercise 01	<b>Lecture by Goli Jalali</b> Group discussion on choosing carpet and annotated booklet	Exercise 01 readings + media
<b>Week 02</b>			
Tues Sep 13	Exercise 01 in progress	<b>Group [01] Presentation</b> Group discussion on impression of public space	carpet of choice + annotated booklet
Fri Sep 16	Exercise 01 in progress	Desk Crits	carpet of choice + annotated booklet
<b>Week 03</b>			
Tues Sep 20	Exercise 01 in progress	Desk crits	carpet of choice + annotated booklet
Fri Sep 23	Exercise 01 in progress	Exercise 01: presentations + discussion	<b>Pin Up Exercise 01: Annotated Booklet* Collaborative Drawing</b>
<b>Week 04</b>			
<b>Exercise 02</b>			
Tues Sep 27	Launch exercise 02	<b>Lecture - Arinjoy Sen (zoom)</b> <b>Group [02] Presentation</b> Group discussion on forming position and digital reconstruction	Exercise 02 readings
Fri Sep 30	Exercise 02 in progress	Truth & Reconciliation Day	Truth & Reconciliation Day
<b>Week 05</b>			
Tues Oct 04	Exercise 02 in progress	Desk Crits	student position + carpet plan
Fri Oct 07	Exercise 02 in progress	Desk Crits	student position + carpet plan
<b>Week 06</b>			
Tues Oct 11	Exercise 02 in progress	Desk Crits	student position + carpet plan
Fri Oct 14	Exercise 02 in progress	Paired Presentations (zoom)	student position + carpet plan
<b>Week 07</b>			
Tues Oct 18	Exercise 02 in progress	<b>Workshop - Martin Fernandez (zoom)</b>	student position + carpet plan
Fri Oct 21	Exercise 02 in progress	Desk Crits	student position + carpet plan

\*Note: There will be a template for the booklet. Page sizes are 8" x 11".

# THE MAGIC CARPET

UBC SALA | September 2022 | ARCH 501/520/540

## + SCHEDULE

### Week 08

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Tues Oct 25	Exercise 02 in progress	Desk Crits	flat space to perspectival space
Fri Oct 28	Exercise 01 & 02	Mid-review: presentations + discussion	<b>Mid Review: Annotated Booklet Carpet Plan *</b>

### Week 09

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Tues Nov 01	Launch exercise 03	<b>Group [03] Presentation</b> Group discussion on relating narrative and image	Exercise 03 readings
Fri Nov 04	Exercise 03 in progress	<b>Workshop - Goli Jalali</b>	2D to 3D

### Week 10 **Exercise 03**

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Tues Nov 08	Exercise 03 in progress	Desk Crits	2D to 3D
Fri Nov 11	Exercise 03 in progress	Remembrance Day	Remembrance Day

### Week 11

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Tues Nov 15	Exercise 03 in progress	Desk Crits	2D to 3D
Fri Nov 18	Exercise 03 in progress	Desk Crits	2D to 3D

### Week 12

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Tues Nov 22	Exercise 03 in progress	Desk Crits	2D to 3D
Fri Nov 25	Exercise 03 in progress	Desk Crits	2D to 3D

### Week 13

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Tues Nov 29	Exercise 03 in progress	Desk Crits	2D to 3D
Fri Dec 02	Exercise 03 in progress	Exercise 03: presentations + discussion	<b>Review Exercise 03</b>

### Week 14

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Tues Dec 06	Compilation of exercise 1,2 & 3	Desk Crits	Compilation of exercise 1,2 & 3
Fri Dec 09	Compilation of exercise 1,2 & 3	Desk Crits	<b>Final Reviews TBD</b>

\* Note: The mid review will be a pin-up of the carpet plans at the scale of the carpet. The goal is to make the room look like an exhibition space filled with carpets. Students will present their narrative and design with one hyper detailed drawing and an 8-page annotated booklet which will be sent to the critics before their presentation. We will do the same for final review.

## + EVALUATION

The success of the studio will depend significantly on collaboration and cooperation between group members. Students will be evaluated based on their commitment and abilities as demonstrated in their work progress during discussions, desk-crits, pin-ups and reviews. Students must demonstrate that they can conduct work iteratively, think critically, design creatively at a range of scales, and respond appropriately to critique. Project evaluation throughout the term places significant emphasis on process, productivity, legibility, originality, depth and synthesis. The final grade will represent the balance of overall growth and development as well as completion of all assignments, involvement in studio discussions, readings, workshops and the quality of work produced in the studio. Your final studio grade will be determined as follows:

## GRADING

20% - Exercise 01: Intellectual content, quality of the artistic and creative rigor, representational quality and skill, technical creativity and craftsmanship, know-how and acquired knowledge integration of project assignment and documentation of the design process.

40% - Exercise 02: Intellectual content, quality of the artistic and creative rigor, representational quality and skill, technical creativity and craftsmanship, know-how and acquired knowledge integration of project assignment and documentation of the design process.

30% - Exercise 03: Intellectual content, quality of the artistic and creative rigor, representational quality and skill, technical creativity and craftsmanship, know-how and acquired knowledge integration of project assignment and documentation of the design process.

10% - Participation: The success of our studio will require your active and consistent participation. After the introduction of each exercise there will be assigned readings and media for you to reflect on. The studio will be divided to three groups to give a short presentation of the readings for each exercise. MIRO will be used as a way to track participation. Each student will have a board on which they will upload their material the night before desk crits.

## MID-REVIEW / EXIT INTERVIEW

Each individual will receive a personal interview and verbal evaluation of your work to date. This evaluation is intended to help you understand both what has been going well in the work you are producing and what you can work on. It should identify any critical issues or skills that you need to address in the remaining half of the term. The purpose of this review is to help you in your process and work at a time when you can still address any outstanding concerns. If there are serious concerns at this juncture, the oral review will be supplemented with a written review and submitted to both yourself and the school administration. After final reviews, an exit interview will be arranged to discuss the work of the term and what you felt worked or didn't work.

**+ GRADING STANDARDS**

This course will be graded in accordance with SALA & UBC General Grading Practices, and the SALA/UBC Faculty of Graduate Studies Definition of Satisfactory Progress.

**SALA/ UBC - GENERAL GRADING PRACTICE**

90–100	A+	Superior performance demonstrating complete and thorough understanding of the problem and the means for its solution. Solution is presented clearly, with excellent representation.
85–89	A	
80–84	A-	Good performance demonstrating a solid understanding of the problem and the means for its solution. The concept and representations of design propositions are fitting, yet the clarity and quality of the work could be improved.
76–79	B+	
72–75	B	Acceptable performance demonstrating an understanding of the problem and means for its solution yet lacks certain aspects of resolution and presentation. The approach may be creative, but the solution may not be totally justified, requiring additional development both conceptually and in terms of representation.
68–71	B-	
64–67	C+	Marginal performance; lacks a thorough understanding of the problem, process, and/ or means for its solution.
60–63	C	
0–59	F (Fail)	Thoroughly inadequate; unable to understand the process; solution does not work; most phases of work unacceptable; or project not submitted.

SALA/ UBC Faculty of Graduate Studies: Definition of Satisfactory Progress:

A minimum of 60% must be obtained in any course taken by a student enrolled in a master's program for the student to be granted pass standing. However, only 6 credits of pass standing may be counted towards a master's program.

**STUDIO POLICY**

Students must have new work at each desk-meeting. Attendance to studio is mandatory. More than two unjustified absences from studio will result in a lowered grade (example, a B to a B-). Please notify your professor in advance. More than one unexcused absence will lower your grade. Attendance to all reviews in full is mandatory. For this reason, work to be presented at any review should be finished before the beginning of the review. Finishing work while a review is ongoing is not permitted. Mobile phones, texting, and/or extraneous email will not be allowed or tolerated in class, except in the case of emergencies.



## + ACADEMIC INTEGRITY

### ACADEMIC ACCOMMODATION FOR STUDENTS WITH DISABILITIES

Students with a disability who wish to have an academic accommodation should contact Access and Diversity without delay (see UBC Policy 73). Further information is available at <http://www.calendar.ubc.ca/vancouver/?tree=3,34,0,0>

### ACADEMIC CONCESSION

Students may request academic concession in circumstances that may adversely affect their attendance or performance in a course or program. Generally, such circumstances fall into one of two categories, conflicting responsibilities and unforeseen events. Students who intend to, or who as a result of circumstance must, request academic concession must notify their instructor as early as possible. Further information is available at <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,48,0,0>

### ACADEMIC HONESTY AND STANDARDS

All UBC students are expected to behave as honest and responsible members of an academic community. Breaching those expectations or failure to follow the appropriate policies, principles, rules, and guidelines of the University with respect to academic honesty may result in disciplinary action. It is the student's obligation to inform himself or herself of the applicable standards for academic honesty. If a student is in any doubt as to the standard of academic honesty in a particular course or assignment, then the student must consult with the instructor as soon as possible, and in no case should a student submit an assignment if the student is not clear on the relevant standard of academic honesty. Further information is available at <http://www.calendar.ubc.ca/vancouver/?tree=3,286,0,0>

### ACADEMIC MISCONDUCT AND PLAGIARISM

Students are responsible for informing themselves of the guidelines of acceptable and non-acceptable conduct for graded assignments established by their instructors for specific courses and of the examples of academic misconduct. Plagiarism, which is intellectual theft, occurs where an individual submits or presents the oral or written work of another person as his or her own. Students are responsible for ensuring that any work submitted does not constitute plagiarism. Students who are in any doubt as to what constitutes plagiarism should consult their instructor before handing in any assignments. Further information is available at <http://www.calendar.ubc.ca/vancouver/?tree=3,54,111,959>

### ATTENDANCE

Regular attendance is expected of students in all their classes (including lectures, laboratories, tutorials, seminars, etc.). Students who neglect their academic work and assignments may be excluded from final examinations. Students who are unavoidably absent because of illness or disability should report to their instructors on return to classes. Any request for academic concession must be clearly expressed (see Academic Concession). Students may not, concurrently with their University attendance, take studies for university degree credit through any other institution by correspondence, evening or regular session class without the approval of the dean of the faculty in which they are studying at the University. Further information is available at <http://www.calendar.ubc.ca/vancouver/?tree=3,36,0,0>

### FREEDOM FROM HARASSMENT AND DISCRIMINATION

The University of British Columbia is committed to ensuring that all members of the University community students, faculty, staff, and visitors - are able to study and work in an environment of tolerance and mutual respect that is free from harassment and discrimination. Any student who has concerns relating to harassment and/or discrimination may contact his/her instructor or Administrative Head of Unit or the University Equity Office. Further information is available at <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=6,232,563,0>

### RELIGIOUS ACCOMMODATION

If an academic requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and in two weeks in advance and preferably earlier, and your instructor or supervisor will review the request. Further information is available at <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,48,0,0>

### GENDER AND SEXUALITY

This course provides a respectful, supportive, educational, and safe space for lesbian, gay, bisexual, queer, transgender, two-spirited and intersex (LGBT+) persons or those questioning their sexual orientation and/or gender identity. If you have any questions or concerns regarding safe spaces at UBC, you can email [positive.space@ubc.ca](mailto:positive.space@ubc.ca), drop by the Equity & Inclusion Office, or visit <http://positivespace.ubc.ca/home/>

### THE LAND YOU ARE ON

This course acknowledges that UBC is on the traditional, ancestral, unceded territory of the Musqueam people, but due to the current global pandemic, we recognize that students may be in their respective countries and homes. You are encouraged to find out who's land you reside on and if you would like to find out more about land acknowledgements, please see: <https://students.ubc.ca/ubcfyi/what-land-acknowledgement>