



The International Competition for Outstanding Carpet Design

Carpet Design Awards 2023 (Carpet Design Awards 2023)

05 Best Flatweave Design

Grid By David Mrugala



LvRNmoDV

Entrant details

Company Name	Private Label Sdn Bhd
Company adress	
35 Jalan Telawi 6	
Bangsar Baru	
Kuala Lumpur 59100	
Malaysia	
Phone	+60122682987
Company e-mail	azmi.merican@gmail.com
Website	http://www.azmas.in/
Job description	Founder of Azmas Rugs

Entry details

Your Company Name	Private Label Sdn Bhd
Are you an exhibitor at DOMOTEX 2023?	<input checked="" type="checkbox"/> We have not yet decided whether we will exhibit at DOMOTEX. Please contact us about possible participation options.
I hereby confirm that all information is correct. I have read the conditions of participation and agree to them	<input checked="" type="checkbox"/>

(please see the About section/Conditions of Participation for details).

Design/Design Concept

Oscillation of Grid 0 to 1

Oscillation is a property of proportional harmony. This rug expresses this harmony in a repetitive variation between two states, from 0 to 1 and back to 0. This rug captures the movement of varying colors and shapes, always in a constant state of change.

David Mrugala (the designer of this rug) uses a wave function in his digital design "Oscillation". This work is an original exploration of movement or flow within an evolving pattern. The size of the rectangles in the pattern shifts according to the algorithm which is based on the sine function.

This pattern is part of a collection of rugs that are experiments in the creation of floorcovering incorporating "evolving patterns". An evolving pattern is a kind of animation in space rather than in time. Instead of pattern-repeats our motifs slowly undergo a process of change that avoids the monotony of repetition, producing a sense of flow, progression, and narrative structure to the finite canvas of a rug. Evolving patterns can imbue designed objects visual interest without overwhelming the eye.

Our aim is to develop textiles that evoke a sense of texture (touch and feel) that can decorate a space with clean simple lines and shapes and an uncluttered look. Developing "evolving patterns" might give us a better sense that our world is dynamic and ever-changing rather than static.

The EP rugs include collaborations with Professor Craig S. Kaplan, David Mrugala and Michael Rowan. Working as a collective has given wider insight into our explorations. Coding has been used by them to create patterns digitally.

Material/Execution/Structure/Quality/Originality

We believe that a flatweave structure is the best way of showing these patterns through its tactile qualities.

For this design, the dhurries have been woven in cotton. The designer initially conceptualized a textile artisanally woven in silk. Within this structure, later editions can be woven in bamboo silk, a mix of cotton and bamboo silk, in PET fabric and ultimately in silk. Versions of the pattern can later be made as a handknotted rug and handturfed.

Both David Mrugala and I were impressed when we saw the results of the cotton weaving. At first we both thought that the weaver had mistakenly sent us an image of the digital artwork. Closer examination showed that it is indeed the finished rug.

The rug pattern captures precisely the wave movement and its oscillation in form of varying shapes and color, at the same time it embodies a frequency of harmony within it. Moreover, the number of colors is minimized. Selected hues, light-dark or cold-warm contrasts aim to support this harmony.

Thus, this color palette complements successfully the theme of "Evolving Patterns".

On a side note: This pattern evokes the charm of an adapted Kelim layout known as Checks which Shyam Ahuja produced in a range of color gradations as exercises in pastel color harmony.

Sustainability

The rug is a handwoven cotton dhurrie. The yarn is chemically dyed.

A sustainable economy is not invented in the design studio. We are aware of The Modern Artisan project by Federico Marchetti which is a blueprint for what fashion (and home furnishings) can do to become circular and responsible. The ecosystem of the agriculture or production method used for the raw materials; the processes of washing and dyeing the yarns should all be

assessed for their sustainability. In particular, attention has to be given to wastewater treatment prior to discharge for use in say agricultural to ensure that there is no damage to the environment.

It is possible to weave designs in PET yarns made from recycled plastic bottles but subject to a higher production run. Certification by a Fair Trade Organization also needs to be backed by higher volume.

We are inspired by the brand Shyam Ahuja which revived the handcrafted tradition of flatweaving. All his creations were handmade from first step to last. The emphasis is on quality over quantity, craftsmanship rather than over-consumption. Sustainability in branding emphasizes impermanent experience rather than luxury. It would be interesting to explore the use of natural dyes or indigo for this pattern as an exercise in sustainability.

Branding

1. "Evolving patterns" are visual and tactile explorations in asymmetry.

Creating "Evolving Patterns" might give us a better sense that our world is dynamic and ever-changing not static and symmetric. (Lucifers Legacy: The Meaning of Asymmetry by Frank Close ISBN 0-19-866267-X.) This book addresses asymmetry from a scientific viewpoint including at the subatomic level.

MC Escher's drawing no. 67 "Horsemen" was first used to conceptually illustrate situations in nuclear physics where left/right symmetry is violated by weak interaction on the cover of the book Elementary Particles by Nobel Physicist Chen Ning Wang in 1963. (Also Lucifer's Legacy page 195).

In "Neutrino" (ISBN 978-0-19-969599-7 page 126) Close likens the oscillation of neutrinos from one flavour to another to the "Metamorphosis" series of MC Escher's drawings .

2. Our explorations seem to correlate to a few of the exercises* from the Basic Course at the University of Ulm:

- a. Parquetry/Tiling
- b. Exactness through inexactness
- c. depth perception studies
- d. contrast through interaction of color

This curriculum was developed by Thomas Maldonado and Josef Albers in post-war Germany.

"Parquet Deformations" as taught by Professor William Huff emerged as an "asymmetry out of symmetry" exercise in parquetry/tiling. Weaving can be classified as the development of "exactness through inexactness". In coloring the patterns one needs to be aware that color contrast and the creation of depth can create confusing perceptual effects and to avoid them.

*page 74 Space Tessellations experimenting with parquet deformation ISBN 978-3-0356-2517-2.

3. "The governing criteria is that I must first conceive a special weave and texture, then create restrained designs to suit the particular weave."
Shyam Ahuja

We are delighted to receive guidance in product development from Mr. Aditya Ahuja, the grandson of Shyam Ahuja. Thanks to him we have a side project: "SUNNY GRACE" studying asymmetry through screen printed cushion covers.

<https://wernervanhoeydonck.blog/>

Other

David Mrugala is a German architect and intermedia artist. He is an Assistant Professor in architecture at Keimyung University in South Korea. He was educated in Germany where he received his Dipl.-Ing. with distinction at the Karlsruhe Institute of Technology. He has worked for several international practices in Germany, India and Thailand where he was responsible for numerous projects in architecture/urban planning. David founded tthedotisblack ,a platform for research design that aims on

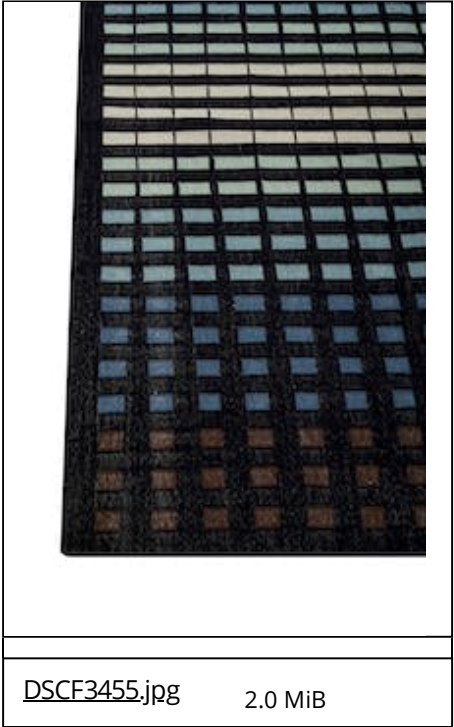
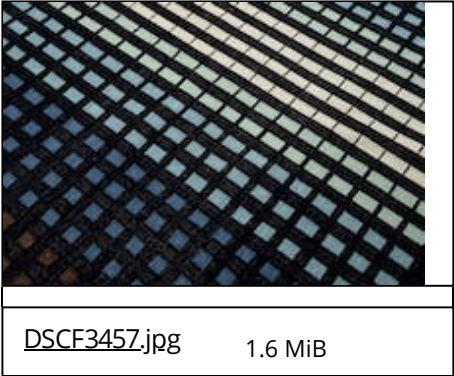
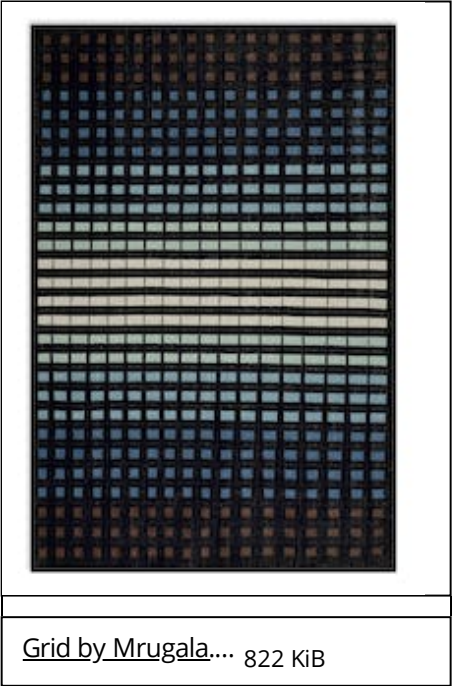
the development of design knowledge through generative drawings made with code. David's work has been awarded, published and exhibited at multiple occasion and venues.

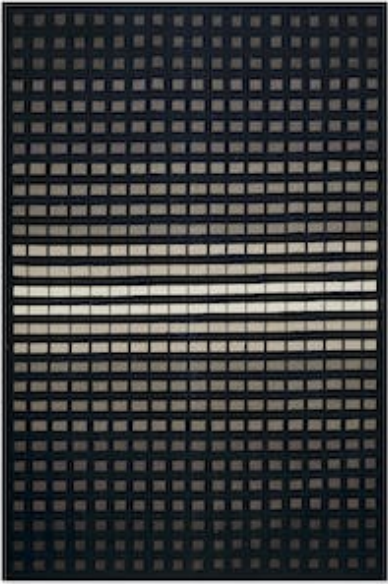
Selected exhibitions and achievements: Exhibition "Complexity (2018)" in Warsaw/Poland, with works by Manfred Mohr, Josef Albers, et al. Gold Award in fine art, Gold Award in graphic design for "Hate In-Situ" at the Fresh Future 2019 Awards in London/UK. Group exhibition "When the Computer Made Art" presented by ARTXCODE at CADA Miami 2019, with works by Dmitri Cherniak, Manolo Gamboa Naon, Helena Sarin, et al. In 2021, the award "Glass Box Artstar" for "Dialogue of Not-Separateness", a large responsive architecture installation in Daegu/South Korea.

I have yet to meet David in person. Most of his ideas were presented to me via on December 17, 2021 in a zoom-talk. His ideas (like this one representing the sine function within a series of rectangles) are clear and refreshing.

Making contact with David in late 2021 enabled me to work with a digital designer who is just as comfortable working to develop EP textiles (he sees it as another medium) as in minting NFTs. He reviewed his portfolio of designs and identified the motifs that conform to the notion of "Evolving Patterns". He views this rug project as aligned to the aims of his platform which emphasizes on the intersection and interdependencies of digital and analog.

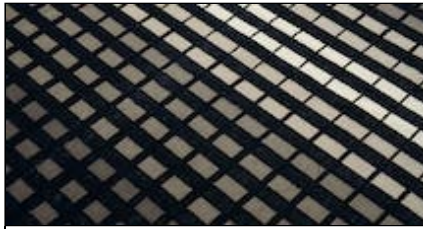
Log in to enter.carpetdesignawards.com to see complete entry attachments.





[DSCF3505.jpg](#)

453 KiB



[DSCF3498.jpg](#)

1.2 MiB