



The International Competition for Outstanding Carpet Design

Carpet Design Awards 2023 (Carpet Design Awards 2023)

01 Best Studio Artist Design

Fortuity by David Mrugala



KrIAJkLg

Entrant details

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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 do not participate as an exhibitor.
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

"Fortuity is a state of being controlled by chance rather than design. This rug is both, design and chance that is embodied in a grid of triangles and similarity. Each work is made with a computer algorithm and always unique and never the same."

David Mrugala

For this patterning the rug itself is part of an evolving pattern ; each time the pattern to be woven will change. By way of example six variations are illustrated (see image 2). Most of the variations are noticeable near the top right. The algorithm for the design enables it to be changed infinitely. One unique fortuitous design for each person on the planet.

The designer conceptualised a tactile cloth artisanally woven in silk that would be spotlighted at Digital Expos. If this concept were to become the norm ownership of a digital design might be confirmed to a purchaser by presenting him/her with a textile woven in the design rather than giving ownership through a digital certificate in the form of lines of code . The virtual world is augmented with a real world counterpart.

Possessing ownership rights to a sequential design means the owner can license its use as a changing pattern to make unique artisanal items like handwoven carpets or marquetry inlaid furniture as well as licensing some versions of the design as repeating patterns.

The aim is to develop rugs that evoke a sense of texture (touch and feel) that can decorate a space with simple shapes and a clean uncluttered look.

This pattern is part of a collection of rugs that are experiments in the creation of textiles incorporating "evolving patterns". The EP rugs include collaborations with Professor Craig S. Kaplan, David Mrugala and Michael Rowan.

Material/Execution/Structure/Quality/Originality

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

Within this flatweave structure later editions can be woven as in bamboo silk, a mix of cotton and bamboo silk, in PET fabric and ultimately in silk. New versions of the pattern can later be made as a handknotted or handtufted rug. Basic color variants may also be introduced.

The flatweave structure is chosen as a real world textile counterpart of the computer graphic. The loom is us a contraption used to reveal a pattern programmed in computer code. An attitude of "exactness through inexactness" pervades: handweaving of a computer-generated design . A journey back to the rudimentary.

Computer code controls the evolution of the design so that just copying an existing rug is the equivalent of notes of the same serial number emerging in a currency. The digital nature of such a design gives a degree of protection from piracy. A copier will have to try to introduce variation in the design as publication of a identical design will be evidence of mimicry.

Sustainability

The rug is a handwoven cotton dhurrie. The yarns are dyed chemically.

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 waste water treatment prior to discharge for use in say agricultural to ensure that 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. David Mrugala believes that rug weaving patterning can be transformed using 21st Century digital design. Instead of designing ever more intricate patterns the focus is on clean lines with simple pattern and coloring.
2. "Evolving patterns" are in a sense visual and tactile explorations in asymmetry.

Appearances that seem symmetric superficially are in fact asymmetric for example the human face, DNA (which is right-handed), the glucose molecule etc. Developing "evolving patterns" might give us a better sense that our world is dynamic and ever changing not "static and symmetric".

In nature there are "changes in phase" where component parts of a system remain the same but are redistributed in new ways. (Reference Lucifer's Legacy: The Meaning of Asymmetry by Frank Close ISBN 0-19-866267-X. page 174.)

In this Grid design the shapes are rearranged continuously and will not to produce an identical layout.

If this form of patterning for rugs did not exist someone would have had to invent it. As it is said that "no two snowflakes are alike" does one credit nature for creating it first?

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 who in the 1970s developed an international weaving brand. Thanks to him we have a side project: "SUNNY GRACE" studying asymmetry through screen printed cushion covers.

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 "thedotisblack", 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 on December 17, 2021 in Zoomtalk. His ideas 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.

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