

“ That rug really tied  
the room together. ”

**“My grandmother always said, that there must be a mistake made in every carpet, to remind us that we are only human. She spent her whole life weaving carpets, which she learned from her mother - a fact I accidentally discovered. Entangled by this unexpected tie to weaving, I created a collection of carpets that continues my grandmother’s story and tells one of my own.”**

**That rug really tied the room together** is an installation conceived as a curated walk through memories. The project stems from a personal journey of discovering weaving as a technique for creating new spatial typologies. It reflects on the carpet as the key element of the domestic interior and challenges its traditional role as simple floor covering. The project aims to highlight women's crucial, but often invisible, role in preserving and modernising this craft. Each hand-woven carpet examines weaving's dual nature - the strict mathematical and intuitive playful qualities that coexist together. By working with reused textiles and weaving, the installation celebrates slow and traditional ways of making and ancestral wisdom passed on through generations.



# I. The story



Her summers were spent in the field. Watering the garden, raking hay, climbing the trees. Picking fruit was an everyday adventure sitting on branches and picking apricots, prunes, apples and cherries. Then winter came, the days became shorter and evenings longer, and she sat at the weaving loom. Meters and meters of tangled threads created complicated patterns. Her legs barely reached the pedals of the loom. She was helping her mother with weaving, and preparing her threads. The loom was always in use, you could find only a few in the village. When one family finished weaving their carpet, another one came to weave theirs. Women shared their skills and knowledge and passed it on to the next generation.

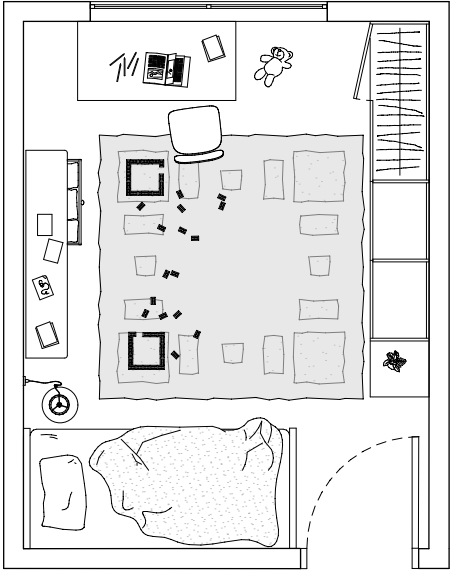
The complex mathematics of weaving came naturally to my great-grandmother, she was known as one of the few in the village who could prepare the warp and set up the loom with complex patterns. Later her daughter followed in her footsteps.



My grandmother worked behind the mechanical loom, weaving carpets and textiles her whole life. Supervising the machine was not a creative work but she continued to weave her own designs at home with her mother. But as modern times arrived, the weaving loom disappeared from the house and so did the tradition.

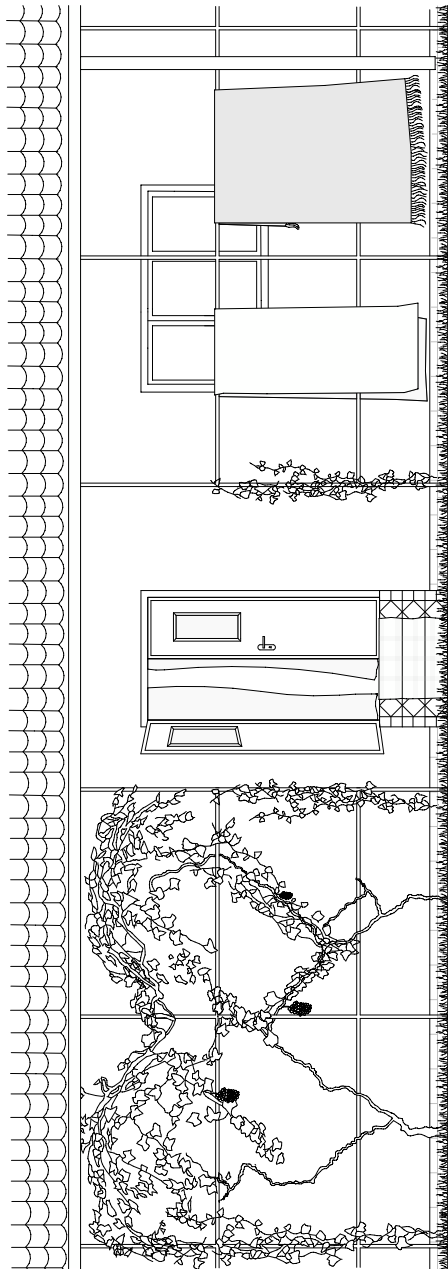


1980s



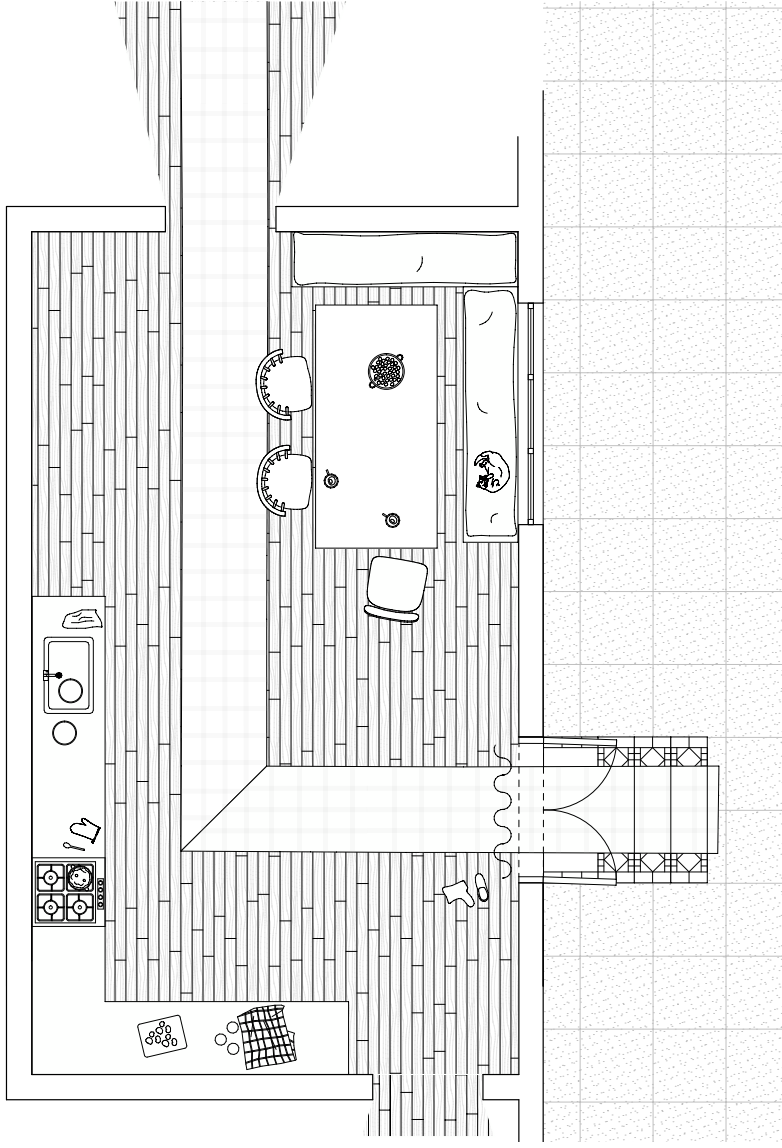
Childhood bedroom 1:100

I spent my childhood on carpets. Each one was a planet of its own. The rigid grids dictated the plan of imagined cities, floral patterns were the forest floor and the fluffy ones were like a sea to swim in. At my grandmother's home, carpets defined the path from one room to another, it was the anchoring element of the room and furniture was organised around it. Summer was a parade of carpets, hanging on the metal gates, basking in the sun.



Grandmother's house 1:100





Grandmother's kitchen 1:100

The carpets would guide you around the house. Staring outside, through kitchen to the living room, sometimes as long as 20 meters. They marked the space for walking, the daily routes from one room to another. Rugs were everywhere, the key element of every interior.

Each carpet is a piece of the maker's imagination and skill. Like the tree has its rings, each line of weft materialises minutes and hours of work. Carpets are woven stories to be deciphered. They are a key element of the domestic interior. Though flat, they mark a space without walls, a space separated from its surroundings, a place reserved for a specific activity and at the same time, they tie the room together. The traditional technique of weaving these carpets is not short of magical. Weaving is one of the first crafts and followed humankind from making simple woven mats as carpets for the primitive homes to clothes. The soft and decorative properties of textiles may hide the strict mathematical process of making them.

In my previous research for theoretical thesis titled 'Domestic interior and the seasonal use of textiles', I dedicated a large portion of my work to the technique of weaving and especially women's crucial role in developing, preserving and modernising this craft. Often considered 'domestic' and 'feminine' weaving is also a complex craft that inspired modern computers and the binary code. It is often overlooked and considered too slow for the modern fast paced world. However, weaving celebrates the passage of time, delicate skill, patience and is crucial for creative expression. Entangled by the unexpected tie to weaving - a lost tradition. I want to connect the loose threads of family history. and continue the story of my grandmother and great-grandmother, through weaving.

...particularly the complexity of weaving has been invisible, underestimated and considered an enigmatic natural ability, assumed to be innate to women, who have cultivated and preserved this craft... they had a vital role in reinventing the ancient craft of weaving for modern times and revealing how their expertise goes beyond traditional gender roles. Weaving, a woman's work, had an essential role in human history and a profound impact on innovations and advances of cultures.

Gottfried Semper argues that architecture was born from textiles and the use of light woven elements...the carpet, as a vertical or horizontal way of protection was fundamental for the evolution of architecture. The solid walls remained just a necessary envelope and had no role in the creation of space. On the contrary, the woven carpets were the true creators of the interior. They can divide space into rooms, mark spaces of exception and separate the activity carried out in its boundaries from the rest of its surroundings.

...Carpets were not only utilitarian and functional, they were also placeholders and storytellers... especially in Middle East and Arab countries, they are markers of a consecrated space. They play an essential role as a temple and place for prayer.

Civilization seems in general to estrange men from materials, from materials in their original form. The process of shaping these is so divided into separate steps that one person is rarely involved in the whole course of manufacture, often knowing only the finished, product. But if we want to get from materials the sense of directness, the adventure of being close to the stuff the world is made of, we have to go back to the material itself, to its original state, and from there on partake in its stages of change.

...

It is here that even the shyest beginner can catch a glimpse of the exhilaration of creating, by being a creator while at the same time he is checked by irrevocable laws set by the nature of the material, not by man.

...

No limitations other than the fiat of the material itself are set. More than an active process, it is a listening for the dictation of the material and a taking in of the laws of harmony.

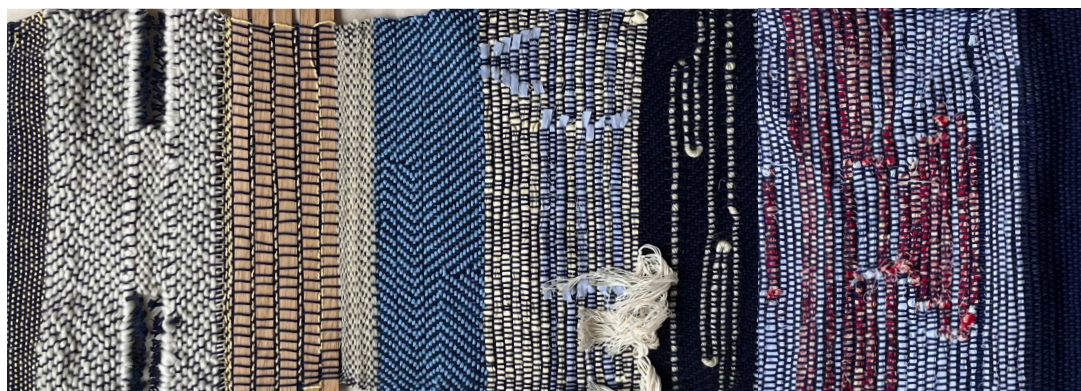
-Anni Albers "*Work with Material*," Black Mountain College Bulletin, November 1938

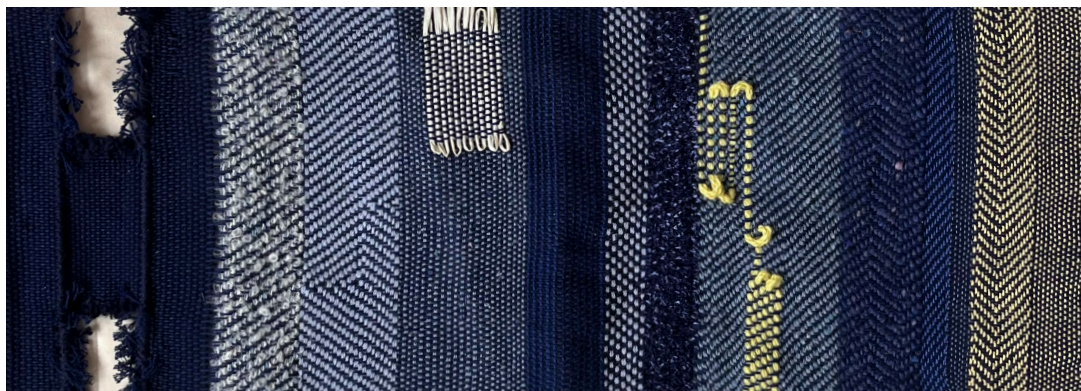


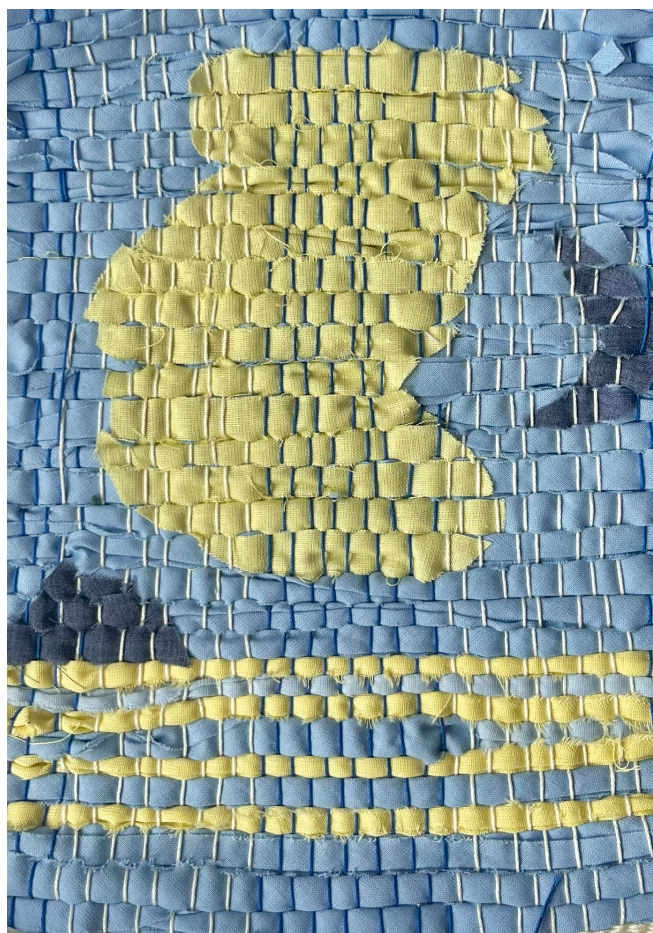
## **II. The weaving**

















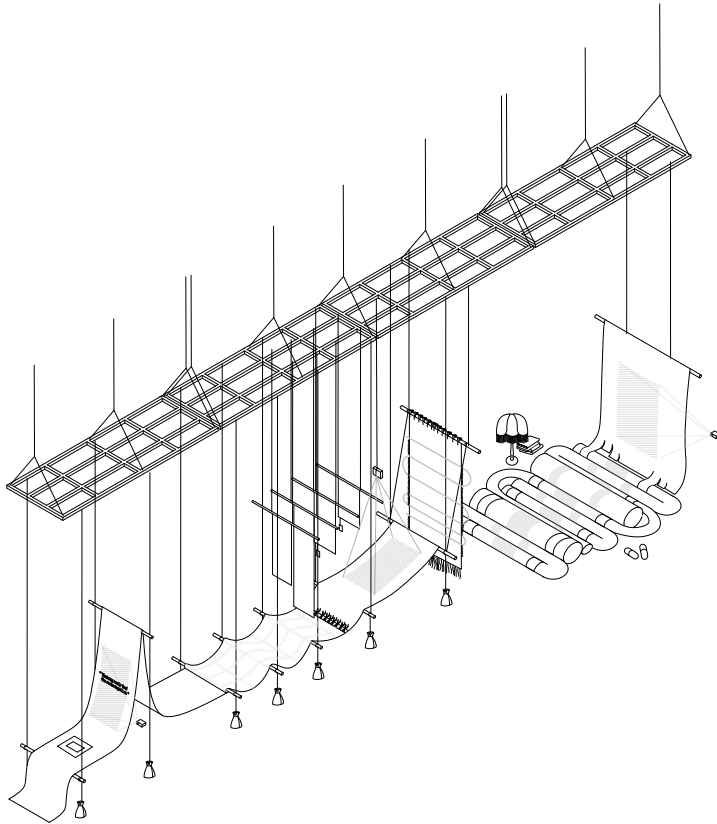




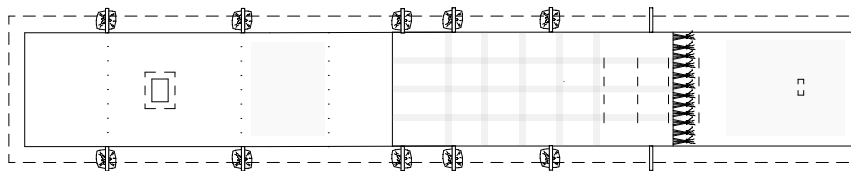
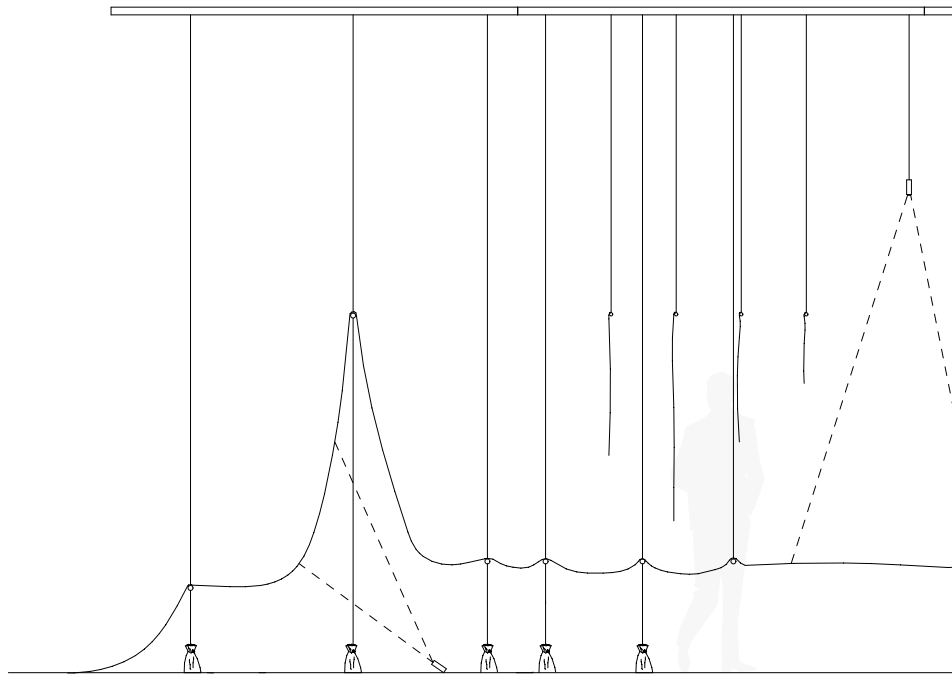


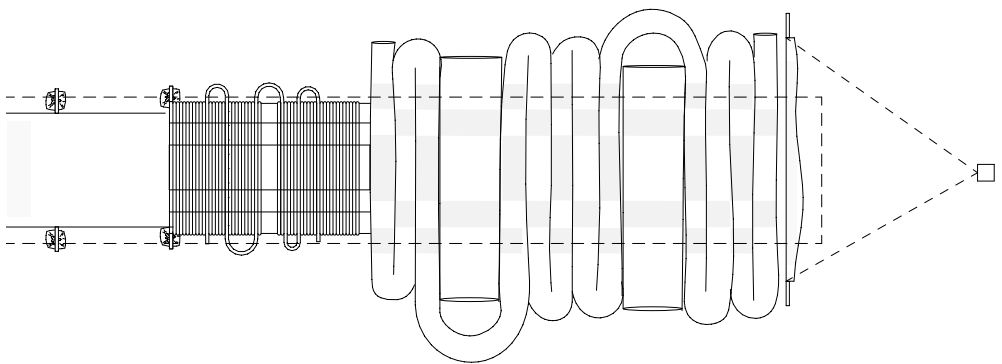
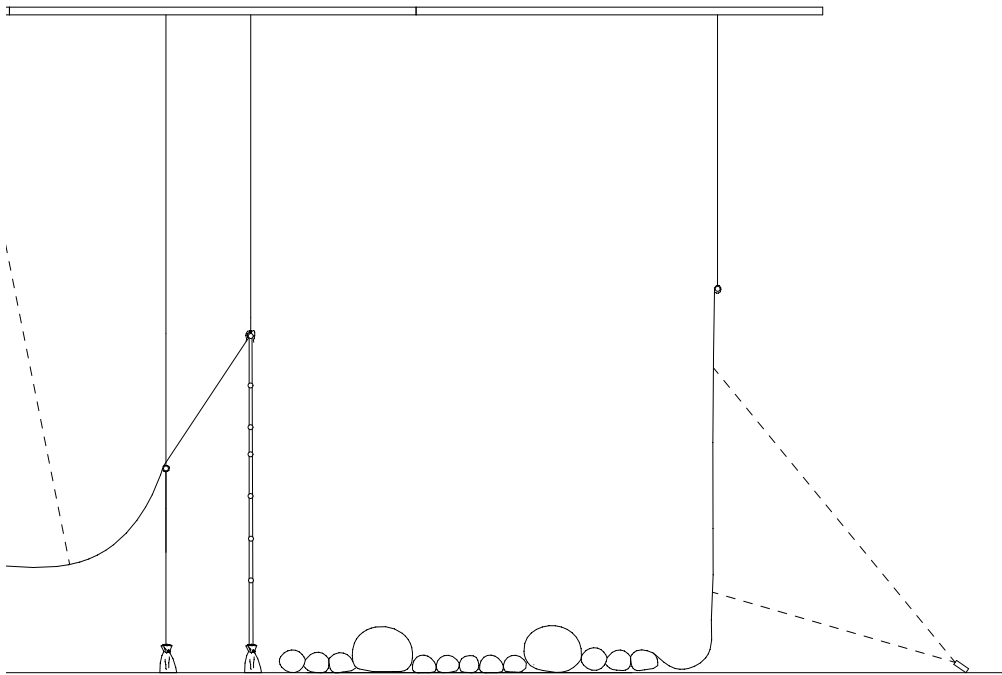
### **III. The folly**

The folly is an installation conceived as a curated walk through memories that transforms into a personal journey of discovering weaving as a technique. for creating new spatial and material typologies. Working with suspension of fabrics and carpets, it creates a linear narrative telling the story of my grandmother starting with a carpet made by her and continued by me, through to my work and experimentation with weaving. Inspired by the weaving loom in its form, it resembles a long continuous carpet, like the ones I found in my grandmother's house. It symbolises the continuing story of my grandmother's work interconnected with my own.

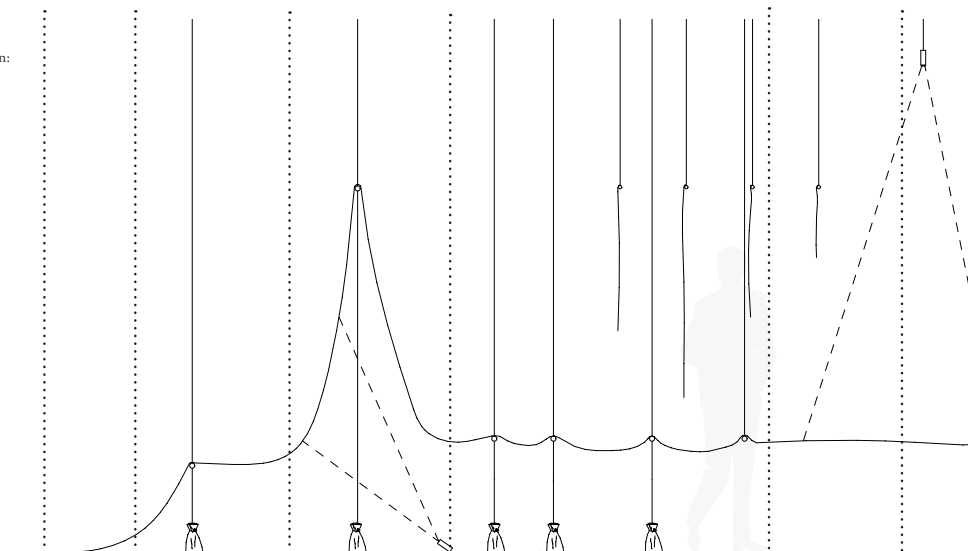


Axonometry of the folly

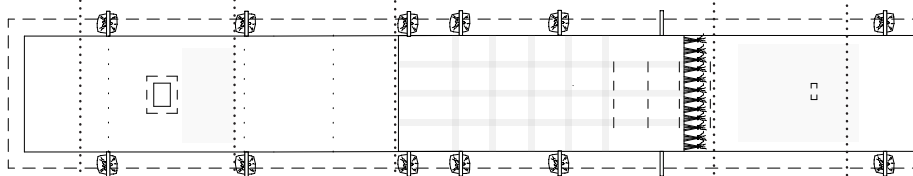




section:



plan:



chapter:

I.  
Introduction

II.  
Summer with  
grandma

III.  
Story continues

display:

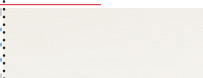
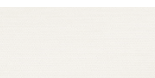
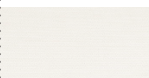
- Title of the project  
embroidered  
- Thesis

- plans and elevations  
of grandma's house  
embroidered

- Grandma's rag rug original  
- Grandma's rag rug continued

- projection of making the carpet

materiality:



diemension:  
(length of fabric)

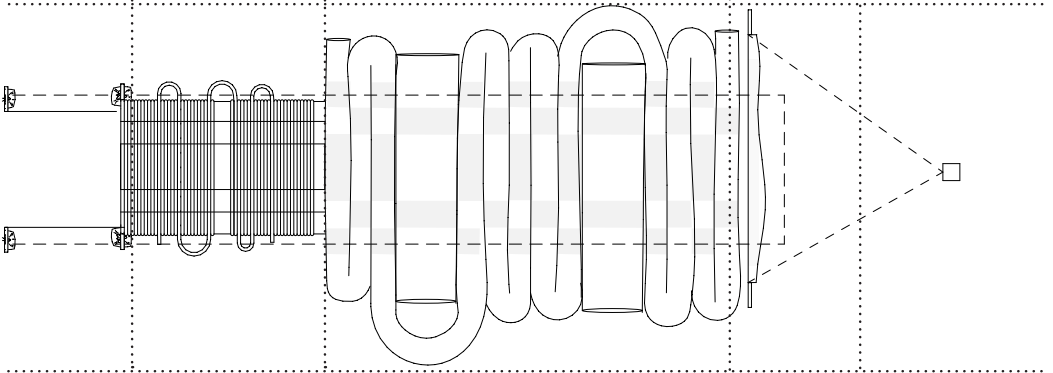
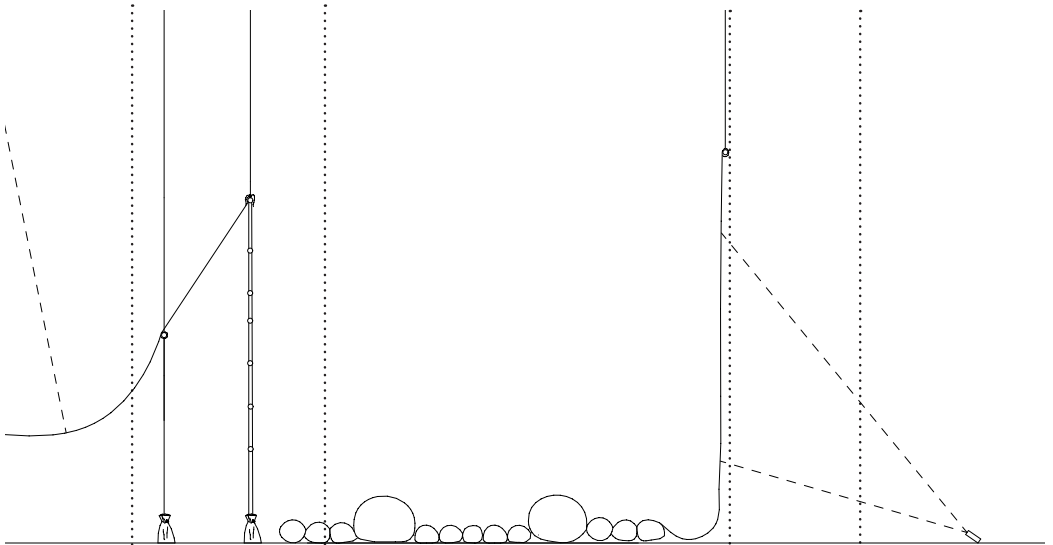
100 cm

300 cm

300 cm

170cm + 130 cm

250cm

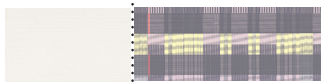


set

- Plum carpet
- with tags of steps and process

- The rug that ties the room together

- making of movie projection



200cm



250cm

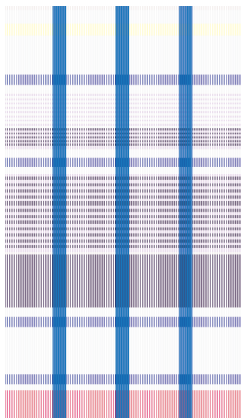


250cm

## Grandma's rag rug



Rag rug is a carpet made from strips of old fabric or rags, which are woven, together to create a durable and often colorful rug. Historically, rag rugs were created as a way of sustainable practice of reuse of old textiles and provide warmth and comfort in homes. This carpet was made by my grandmother in the 1950s, used and then cut. I saw its state as an opportunity to physically represent the continuation of her story by me. I decided to connect the cut threads and symbolically continue the carpet. It was quite a challenging technique with many questions, considering the age of the original carpet.

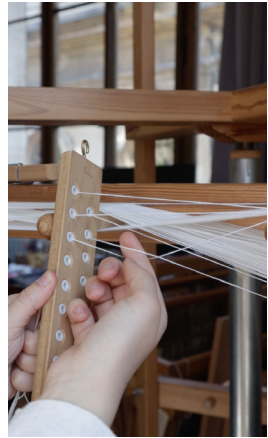




unweaving a part of the rug



counting



warping



making the warp braid



dividing the groups



drawing in each thread



examining



tying the knot



weaving



taking off the carpet



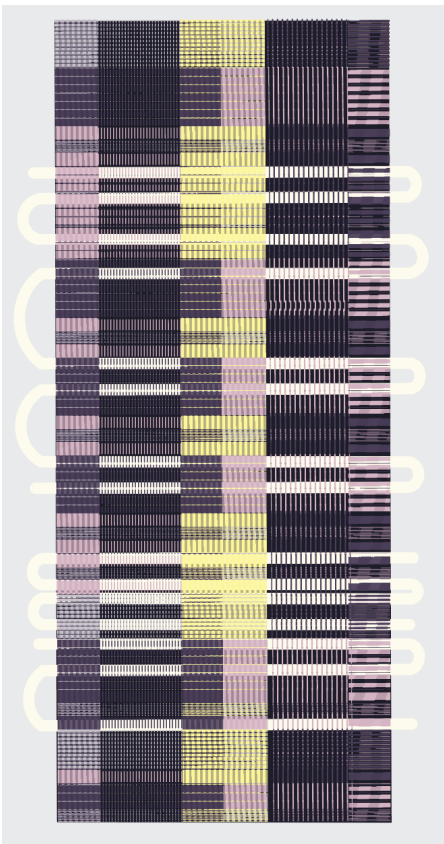


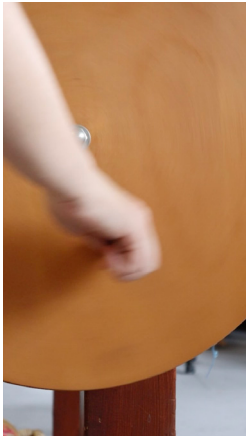


**Plum carpet**

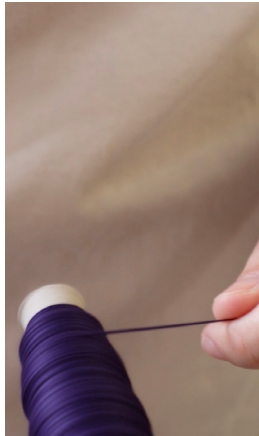


The Plum carpet is inspired by the plum tree in my grandmother's garden and made with the technique called 'reps' which means doubling the usual amount of threads per centimeter used while weaving. It was another popular sustainable technique as the double amount of threads of the warp could efficiently hide the weft - an opportunity to use various old fabrics without ruining the design. In this carpet I experimented with this rule by altering the density of the threads, leaving space for weft to come through. The mousse tube coming in and out of the carpet creates a relief effect and an interesting tactile experience. All fabric used as weft is reused.





winding the bobbin



warping



sorting out the threads



drawing in each thread



drawing in through heddle



tying knots



cutting fabric



advancing the loom



weaving

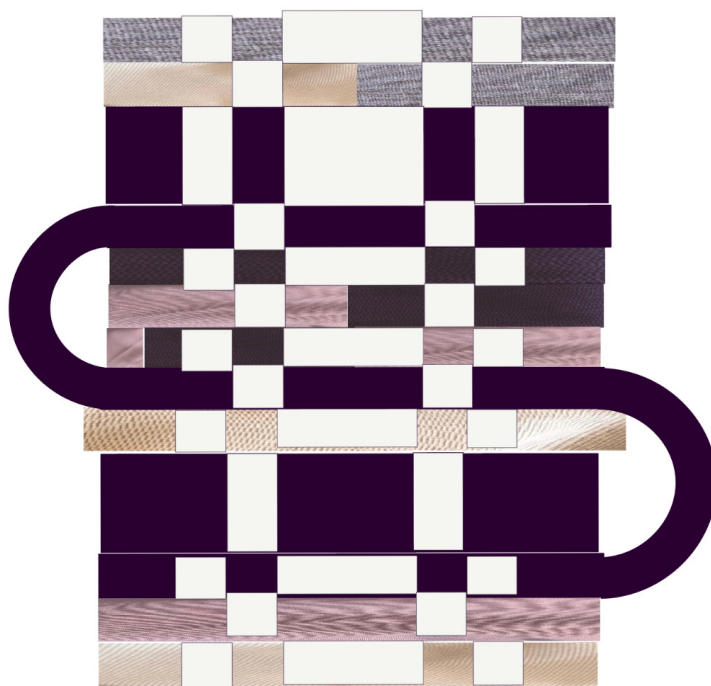




**The rug that ties the  
room together**



Concieved as an experiemnent of weaving scale, this carpet aims to tie the room together by inviting to spend time and enjoy the presence of one another. It is a centre piece of the room that brings it all together. It looks at a weaving as if through microsscope, inflating the threads, creating a voluminous woven landscape. The carpet was made by inverting the weaving process - placing the 'threads' or cushions of thread first and passing the threads of warp after. All fabrics used to make the cushions are reused. As the pieces of fabric were found in different quantities, they create an interesting combination of colours and textures.





preparing fabric



sewing

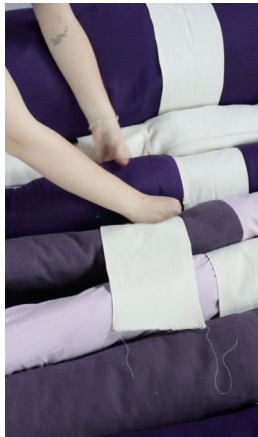


filling

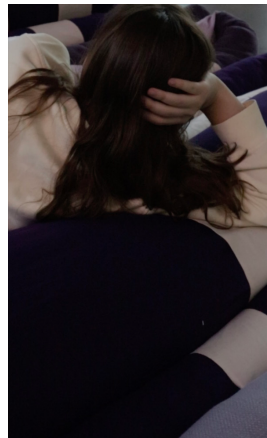




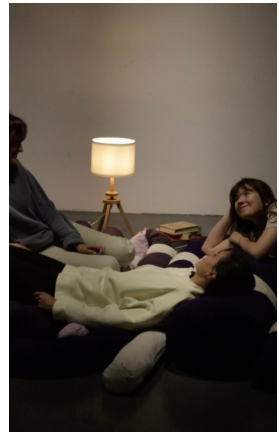
preparing the weft



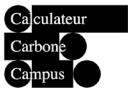
weaving in the warp







To follow the traditional concept of the 'rag rug' making, all the textiles used to make the carpets are reused and all parts of the scenography can be reused.



identifiant: diploma  
réalisé par Alexandra  
Bases de donnée du 4.5.2024

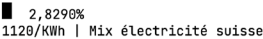
Vue Détaillée

Achat: 5,0005



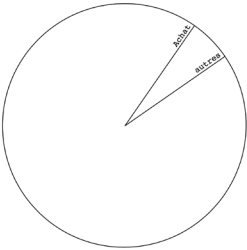
97,1593%  
2/kg | Bois  
25/kg | Sable  
500/KCHF | Textile et habillement

Bâtiment: 0,1456



Déplacement de  
personnes: 0,0006

| 0,0117%  
73/heure | Télétravail  
20/km | Transport public



TOTAL:  
5,1467<sub>CO2e</sub>



“That rug really tied the room together.” Big Lebowski, 1998

In “The Big Lebowski” the rug serves multiple roles that are both symbolic and practical within the narrative. It acts as a catalyst for the plot, symbolic significance, a recurring motif, and a driving force for the character’s actions.

When The Dude’s rug is destroyed by thugs who mistake him for the wealthy Jeffrey Lebowski, he seeks compensation from the rich Lebowski. This quest initiates the film’s complex storyline involving mistaken identities, a fake kidnapping, and bizarre

events. Symbolically, the rug represents stability and comfort in The Dude's life, and its destruction disrupts his tranquil existence. The phrase "that rug really tied the room together" becomes a running joke, highlighting the absurdity of his situation. The rug also connects various characters, showcasing their different personalities and reactions. Ultimately, the rug's significance is revealed as trivial amidst the broader chaos, aligning with the film's themes of existentialism and randomness. Thus, the rug ties together the narrative threads, much like it "tied the room together" in The Dude's apartment.

Special Thank you goes to the association De Fil en Fil,  
to Nicole Genoud and Cecilie Gagnebin who taught me  
how to weave and helped me create these beautiful works.

**“That rug really tied the room together.”**

Diploma project booklet

Alexandra Miskufova

MAIA - HEAD Genève

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