

CARPET INDUSTRY: VALUE, DESIGN & COMPETITIVENESS

International Forum

It is proposed to hold a one-day international forum dedicated to the development of modern carpet art within the framework of the International Carpet Festival.

This year, the forum focuses on presenting carpet art as a sustainable and competitive product of the creative economy. The main direction of the forum is to position the carpet as a product with export potential that can successfully compete in the international market.

The forum considers the carpet not only as an object of cultural heritage, but also as an economically significant product. The development of the sector is directly linked to the support of all participants in the production chain - primarily carpet weavers and regional workshops. Increasing the sustainability, quality and competitiveness of the sector is impossible without stable working conditions, professional development opportunities and the formation of long-term demand for hand-woven carpets.

It is planned to invite leading international designers in the field of carpet design, as well as researchers and specialists in the field from Iran, Nepal, the Caucasus and Europe to participate in the forum. They will share their practical experience in integrating traditional craftsmanship into modern design and economic models, ensuring sustainable development.

The goal of the forum is to foster a professional dialogue on the development of carpet art as a modern and economically sustainable sector of the creative economy, while promoting the preservation of traditions and supporting the broad carpet-making community across the country. The forum also serves to strengthen Azerkhalcha's position as a center of expertise, production and social responsibility.

The format of the forum consists of an intensive one-day program designed for designers, researchers, business and export representatives, government agencies and cultural institutions.

III International Carpet Festival

“Azerkhalcha” – 10 years: a lived tradition, a continuing heritage

The III International Carpet Festival has a special meaning, coinciding with the 10th anniversary of “Azerkhalcha” OJSC, which played an important role in the preservation and development of Azerbaijani carpet weaving.

“Azerkhalcha”, which began its activities in 2016, has been formed over the past ten years not only as a production enterprise, but also as a cultural platform that unites national carpet weaving schools, ensures intergenerational knowledge transfer, and reconciles modern approaches with tradition. Today, “Azerkhalcha” represents a vibrant, dynamic and internationally recognized model of Azerbaijani carpet weaving.

Festival format

The III International Carpet Festival, as in previous years, is held in two main venues and stages:

- Day 1 – International Carpet Forum in Baku: scientific and expert panel discussions, professional presentations, B2B meetings and experience exchange.
- Days II–III – Open-air festival in Icherisheher: national pavilions, exhibitions, fairs, master classes, cultural and educational programs.

Conceptual line of 2026

The anniversary year defines the main idea of the festival:

the carpet is presented as a living cultural system that connects the past with the present, local values with a global perspective.

The following topics are highlighted within the framework of the festival:

- preservation and sustainable development of carpet weaving as an intangible cultural heritage;
- dialogue of traditional carpet schools with modern design and technologies;
- connection of carpet with architecture, art and modern visual culture;

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- international experience and cultural exchange.

Expanding international participation

The III International Carpet Festival further expands its international scale by attracting new participating countries and cultural institutions. This, in addition to demonstrating the diversity of world carpet and textile traditions, emphasizes that ornaments and patterns are a universal cultural language.

Exhibition program

On the occasion of the 10th anniversary of “Azerkhalcha”, the festival’s exhibition program is enriched with special projects:

- Thematic and retrospective exhibitions reflecting the ten-year path of “Azerkhalcha”;
- curatorial projects presenting a dialogue between carpets and contemporary art and design;
- expositions highlighting the role of women weavers, regional workshops and intergenerational traditions.

Laurine Malengreau solo exhibition

Laurine Malengreau is a Belgian artist and textile master living in Aubusson, France. Aubusson is historically known as the capital of the art of tapestry. Laurine Malengreau is known for her monumental wall panels, handmade in the ancient nuno-silk (nuno-felt) technique, which combines wool and silk without using weaving and gluing methods. Her work brings together the poetics of craftsmanship, painting and natural forms.

Key facts

- Country of origin: Belgium
- Location: Aubusson, France
- Main technique: nuno-silk (nuno-felt)
- Awards: Prix Artisan Innovateur (2020), Mobilier national – “Coup de Cœur” (2021)
- Atelier: La Main Nue / OOLMOO

Creative practice

Laurine Malengreau’s work is often described as “painting with wool and silk”. She creates large-scale panels that create organic, breathing surfaces through transparency, color and the movement of the material. Inspired by elements of nature and abstraction, the artist speaks of the

concept of “the right gesture” — the moment when the energy of the hands transforms the material into a living surface.

The nuno-silk technique, which she mastered in Madrid under the guidance of Carmen Escolano, is based on the combination of merino wool fibers and natural silk through hot water and friction. The process results in a lightweight, translucent, non-woven textile.

Career and recognition

After studying art history, Laurine Malengreau lived and worked in Spain and Belgium, and then for over thirteen years in Aubusson. Here she became a member of the La Main Nue art community, which brings together textile masters. Her works have been exhibited at Paris Design Week, Maison Drouot, as well as in galleries in France, Belgium and the Middle East.

Ecological and ethical approach

Laurine Malengreau puts the principle of sustainability at the forefront of her work. She uses only natural fibers - wool, silk and mohair - and selects materials in accordance with the principles of ecological responsibility and ethical provenance. Her participation in the Homo Faber Fellowship program reflects her commitment to preserving artisanal knowledge and environmentally conscious production.

Significance

Laurine Malengreau's work combines ancient textile arts with a modern artistic language. Her panels, which are in private and museum collections around the world, transform traditional textile techniques into a contemporary art form based on a lively, emotional and ecological mindset