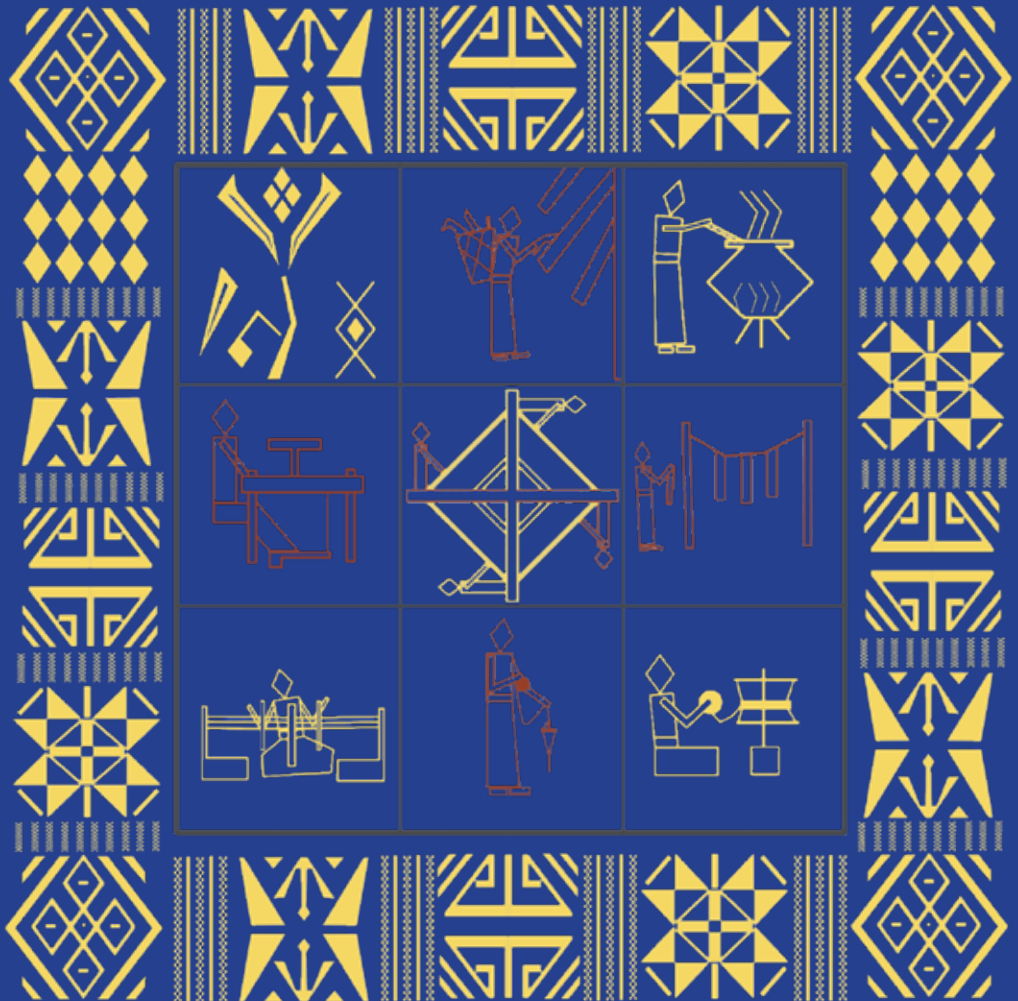


# FROM PIXEL TO FABRICS

DIGITAL DESIGN IN TRADITIONAL WEAVING



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**FROM PIXEL TO FABRICS: DIGITAL DESIGN IN TRADITIONAL WEAVING 2024**  
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**FROM PIXEL  
TO FABRICS**  
DIGITAL DESIGN IN  
TRADITIONAL  
WEAVING



*Her Majesty the Queen Mother Sangay Choden Wangchuck*



HER MAJESTY THE QUEEN MOTHER

TASHICHHODZONG

TRINPHU, BHUTAN

### Foreword

The hand-woven textile industry holds a special place as a resilient and profound representation of Bhutanese cultural heritage. It plays a crucial role in preserving and promoting the unique culture and traditions that define us as a nation. Through the intricate craftsmanship of our weavers, we not only see the preservation of ancient techniques, but also the perpetuation of stories, symbols, and values passed down through generations.

Bhutan's textile industry plays a vital role in disseminating information and creating global awareness of the country's unique cultural and traditional heritage. Each carefully woven textile becomes a tangible symbol of Bhutanese identity, telling the stories, myths, and legends and also reflecting the daily lives of the Bhutanese people, across different times. Whether it's the detailed *kira* and *gho* worn on special days or the finely woven fabrics used every day, Bhutanese textiles represent the country's rich cultural heritage at home and abroad.

The art of weaving also serves as a crucial source of income for many women, especially in rural areas. Consisting mostly of subsistence farmers and housewives, the cash income from the sale of textiles provides big respite to many families. Weaving is also not just about making clothes but is also deeply tied to our spiritual beliefs. Textiles play an important role in temples and during religious ceremonies. The woven patterns and motifs often come from our religious stories and beliefs and carry special meaning, often connected to Buddhist ideas. So, when we weave, it's not just about making something pretty and functional, but also strengthening our connection to what we believe in.

Today, with digital technology advancing in the world, embracing its potential promises considerable benefits. Not only does it stimulate innovation and creativity by encouraging the exploration of digital design techniques, but it also preserves traditional craftsmanship by seamlessly blending Bhutanese weaving styles with modern digital tools.

In this regard, digital textile design competition holds immense promise in driving innovation, preserving tradition, creating economic opportunities, fostering cultural exchange, and empowering women. This enables Bhutan to further showcase its rich weaving heritage while embracing the immense promise and possibilities of the digital age.

Galyum Sangay Choden Wangchuck  
Queen Mother of Bhutan



## Message from the Director

The competition “From Pixel to Fabrics: Digital Design in Traditional Weaving” was a resounding success, leaving us delighted with the outcome. We are particularly pleased with the fruitful collaboration with the World Bank of Bangladesh and Bhutan throughout the entire process. This partnership brought together expertise and resources from both sides, boosting the quality of competition and widening its reach.

The event’s success is not only measured by the attendance and positive feedback received but also by the potential positive impacts it can have. By showcasing the integration of digital design into traditional weaving techniques, we have triggered inspiration and curiosity among artisans and designers, paving the way for further innovation in the textile industry.

In the world of textiles, where old customs blend with new ideas, our exhibit stands as proof of the timeless charm and adaptability of weaving methods. As the Director of the Royal Textile Academy, I’m thrilled to showcase this captivating exploration of how digital design has seamlessly integrated into the rich traditional weaving practices.

In today’s digital world, the integration of technology with time-honored traditions has gained increased significance. This union enables us to safeguard our ancestral skills while embracing the endless prospects of the digital era. With this exhibit, our goal is to honour the seamless blend of these two worlds, unveiling the breath-taking wonders that emerges when digital pixels are transformed into elaborate patterns woven delicately into textiles.

The artisans and designers across the country have masterfully combined traditional methods with new ideas, pushing the boundaries of creativity and craftsmanship. As you go through this catalogue, I encourage you to immerse yourself in the beauty of these creations and contemplate the journey from concept to creation. Whether you are an expert textile enthusiast or a newcomer to the world of weaving, there is something here to inspire and captivate all individuals.

A handwritten signature in blue ink, appearing to read 'Ugyen Tenzin'. The signature is fluid and cursive, with a horizontal line underneath.

*Mr. Ugyen Tenzin, Director, RTA*

## **Acknowledgement**

We extend our heartfelt gratitude to all those who contributed to the success of the 'From Pixel to Fabrics: Digital Design in Traditional Weaving' competition and the accompanying catalogue. This competition would not have been possible without the dedication, talent, and support of numerous individuals and organizations.

Firstly, the RTA would like to thank the sponsor and partner, the World Bank Office in Bhutan and Bangladesh, whose generosity and commitment made us to bring this competition to successful outcome. Your unwavering support has provided indispensable resources and opportunities for emerging and established designers in fostering creativity and encouraging in the field of textile innovation.

The organizing committee express our sincere appreciation to the participants of the competition. The innovative designs and creative interpretations of digital design in traditional weaving have enriched this catalogue, showcasing the convergence of technology and traditional textile heritage of Bhutan. We are immensely thankful to the panel members whose expertise enhance the quality of competition and lead to the selection of well-deserving candidates..

We're all thrilled to celebrate the amazing process from digital pixels to real fabric, respecting the long history of traditional weaving and exploring the exciting new options with digital design. Thank you for joining us in this inspiring and changing journey.





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## Introduction

From Pixel to Fabrics: Digital Design in Traditional Weaving was organized by the Royal Textile Academy of Bhutan and sponsored by the World Bank Group. In the month of October 2023, the World Bank presented a proposition to the Royal Textile Academy in organizing a digital textile design competition. After a series of meetings between the World Bank and the Royal Textile Academy, it was determined that participating teams must consist of both digital designers and weavers, aiming to foster collaboration between these two entities within the country's textile industry development framework.

Prior to the competition's announcement, following four distinct primary objectives were justified to ensure clarity on the purpose of organizing the competition:

- » Curating traditional heritage with digital technology for textile design and improved weaving conditions,
- » Preserving the Bhutanese cultural heritage in textile design,
- » Supporting women empowerment, and
- » Promoting economic diversification, entrepreneurship, and growth in the country.

By utilizing the power of technology, it is not only about breathing new life into our age-old craft but also ensuring its relevance and sustainability in the modern world. So, how exactly will this competition benefit the Bhutanese textile industry in the future?

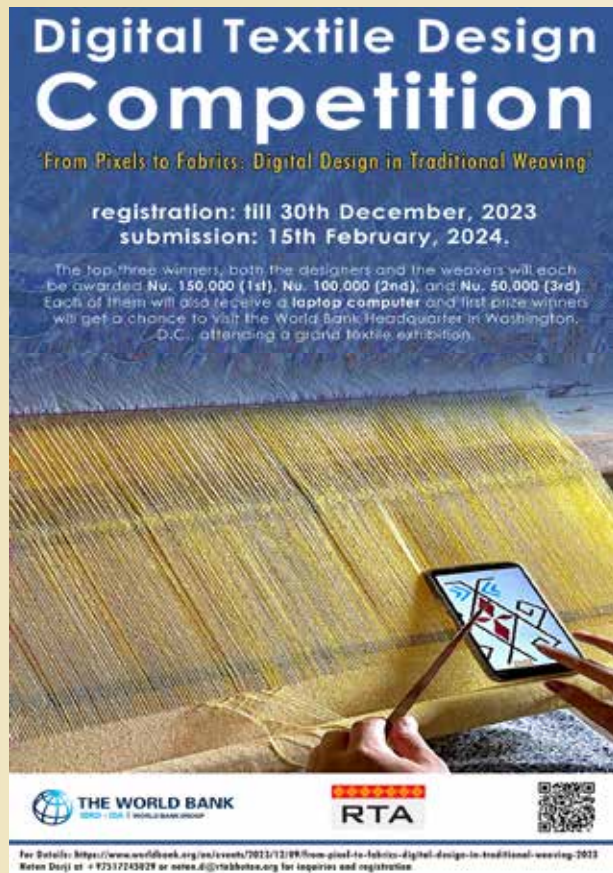
Firstly, through the adoption of digital textile design, we unlock an endless opportunity for creativity and innovation. For example, our conventional design approach typically involves the manual designing methods such as creating motifs and patterns directly on the loom or determining warp color combinations manually. This method, while rooted in tradition, proves to be both time-intensive and challenging for designers and weavers, particularly in getting specific yarn colors that fit into their design requirements. Therefore, embracing the digital technologies will confer advantages upon textile designers and weavers, allowing for the efficient allocation of working time and the conservation of resources in the textile design process. It can also allow them to experiment with new patterns, textures,



and color combinations, pushing the boundaries of traditional craftsmanship.

Secondly, the competition will serve as a platform to showcase the talent and creativity of Bhutanese artisans on a global stage. Participants have the opportunity to demonstrate their creativity by refining prototypes into marketable products and promoting them on both national and international scale. Moreover, the Digital Textile Design Competition will foster collaboration and facilitate knowledge exchange within the industry. By uniting designers, artisans, technologists, and industry experts, we can establish a dynamic ecosystem of innovation, fostering the sharing of ideas, refinement of skills, and formation of strategic partnerships.

## Competition Announcement and Registration



**Digital Textile Design  
Competition**

*From Pixels to Fabrics: Digital Design in Traditional Weaving\**

registration: till 30th December, 2023  
submission: 15th February, 2024.

The top three winners, both the designers and the weavers will each be awarded Nu. 150,000 (1st), Nu. 100,000 (2nd), and Nu. 50,000 (3rd). Each of them will also receive a laptop computer and first prize winners will get a chance to visit the World Bank Headquarter in Washington, D.C., attending a grand textile exhibition.

**THE WORLD BANK**  
IBRD · IDA · IFC · MIGA

**RTA**

For Details: <https://www.worldbank.org/en/events/2023/12/19/from-pixels-to-fabrics-digital-design-in-traditional-weaving-2023>  
Nutan Dangi at + 97517243829 or [nutan.d@rtabhutan.org](mailto:nutan.d@rtabhutan.org) for inquiries and registration.

On the December 9, 2023, the competition was officially announced for the first time through the social media platforms of the Royal Textile Academy and the World Bank. Subsequently, a fierce promotional campaign was carried out through various social media channels and broadcasting outlets to ensure widespread awareness and participation, thereby extending the opportunity to every individual within the country.

The opportunity for registration was extended to include all Bhutanese individuals, ensuring inclusivity and accessibility. It was specified that teams wishing to take part in the event were required to formally register their involvement at the Royal Textile Academy (RTA) no later than December 30, 2023.

## Submission



Each team was required to produce original digital designs in jpg format inspired by Bhutanese culture and traditions, and the designer collaborated with the weavers to develop a 35 cm × 35 cm prototype of the design in woven cloth. The teams also had to produce the description on the prototype outlining brief background, software used, price quality relationship, feasibility that depicts prototype to product, scalability, and sustainability of the products in the market.

The description was mandatory because marketability and sustainability of new products depends on four key sequential phases: innovation, utility, feasibility, and scalability. Since the prototype design is within the innovation phase, successful implementation of the ideas is very important. The description not only helps in brainstorming but also in planning series of activities for the design adoption, ensuring the efforts are not wasted even though the participants are not able to win.

## Primary Selection



The first stage of the digital textile design competition was held on February 29, 2024, at the Royal Textile Academy. A panel of four esteemed experts in Bhutanese textiles and digital design oversaw the shortlisting process. They carefully assessed submissions and chose the top 15 teams to progress to the semi-final round.

The shortlisting process was integral to ensure fairness and quality in the competition. It aimed to identify designs that excelled in creativity, technical proficiency, cultural authenticity, aesthetic appeal, feasibility, and market potential. By selecting the top 15 teams, the panel ensured that only the most deserving entries advanced, setting a high standard for further evaluation and recognizing exceptional talent in digital textile design.

## Semi-Final Selection



The top 15 teams participated in live presentations on March 8, 2024, spanning from 9:00 AM to 2:00 PM, showcasing their products to the four panel members who were the shortlisting committee. These presentations were essential for the panel members to identify the top three teams in advancing to the final or ultimate round.

The live presentations were necessary to provide the panel members with a comprehensive understanding of each team's work. Through these presentations, the panel could evaluate the designs in greater detail, assess their quality, creativity, and innovation firsthand, and gain



insights into the teams' vision and execution. This direct interaction allowed for a more informed decision-making process, enabling the panel to identify the top three teams accurately. Additionally, the live presentations added a dynamic element to the competition, fostering engagement and allowing participants to showcase their expertise and passion for digital textile design effectively.

## Final Selection

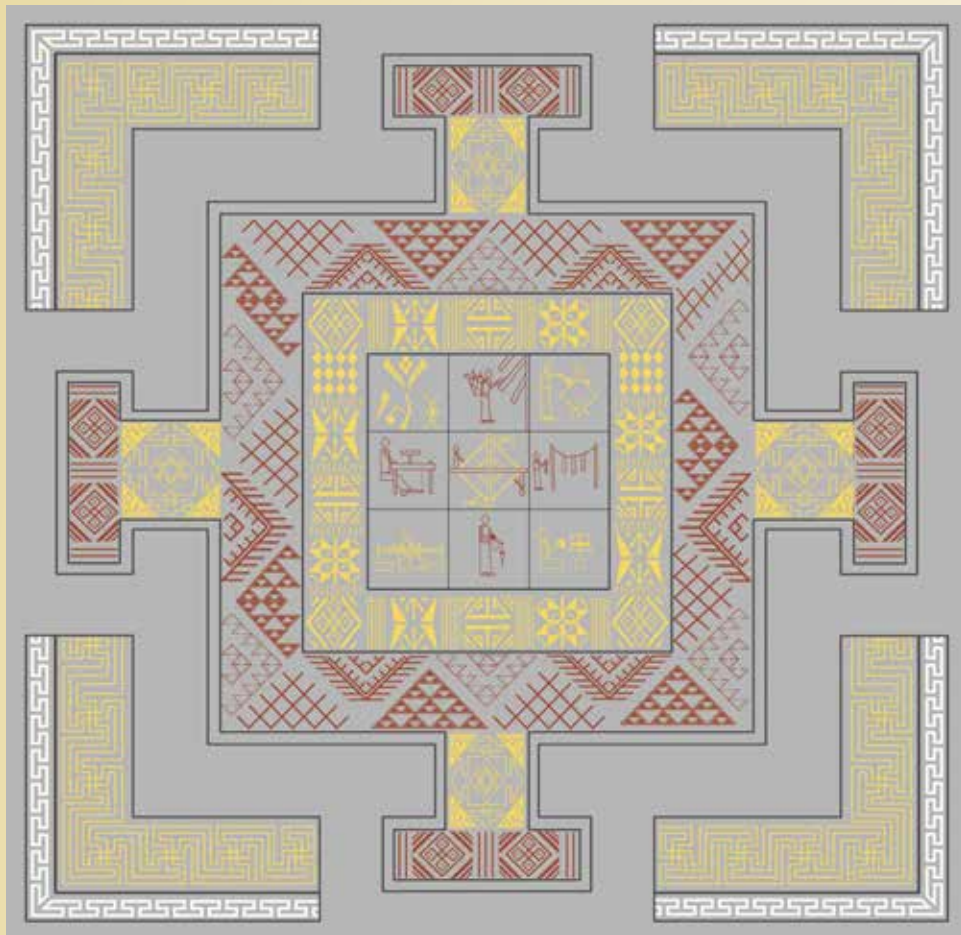


On the day of semi-final selection, between 3:00 PM and 5:00 PM, the top three teams presented their detailed live presentations before a panel of five members who were not engaged in the shortlisting and semi-final selection process.

The live presentations were crucial as they offered an opportunity for the top teams to showcase their designs in-depth and articulate their concepts directly to a fresh set of judges. This allowed for a new perspective on the designs and ensured fairness in the final evaluation. Additionally, by involving judges who were not previously involved in the selection process, the competition maintained impartiality and avoided any potential biases or preconceptions from influencing the ultimate decision. This multi-stage judging process with different panels helped to ensure a thorough and balanced assessment, ultimately leading to the selection of the most deserving winner.



## Weaver's Mandala

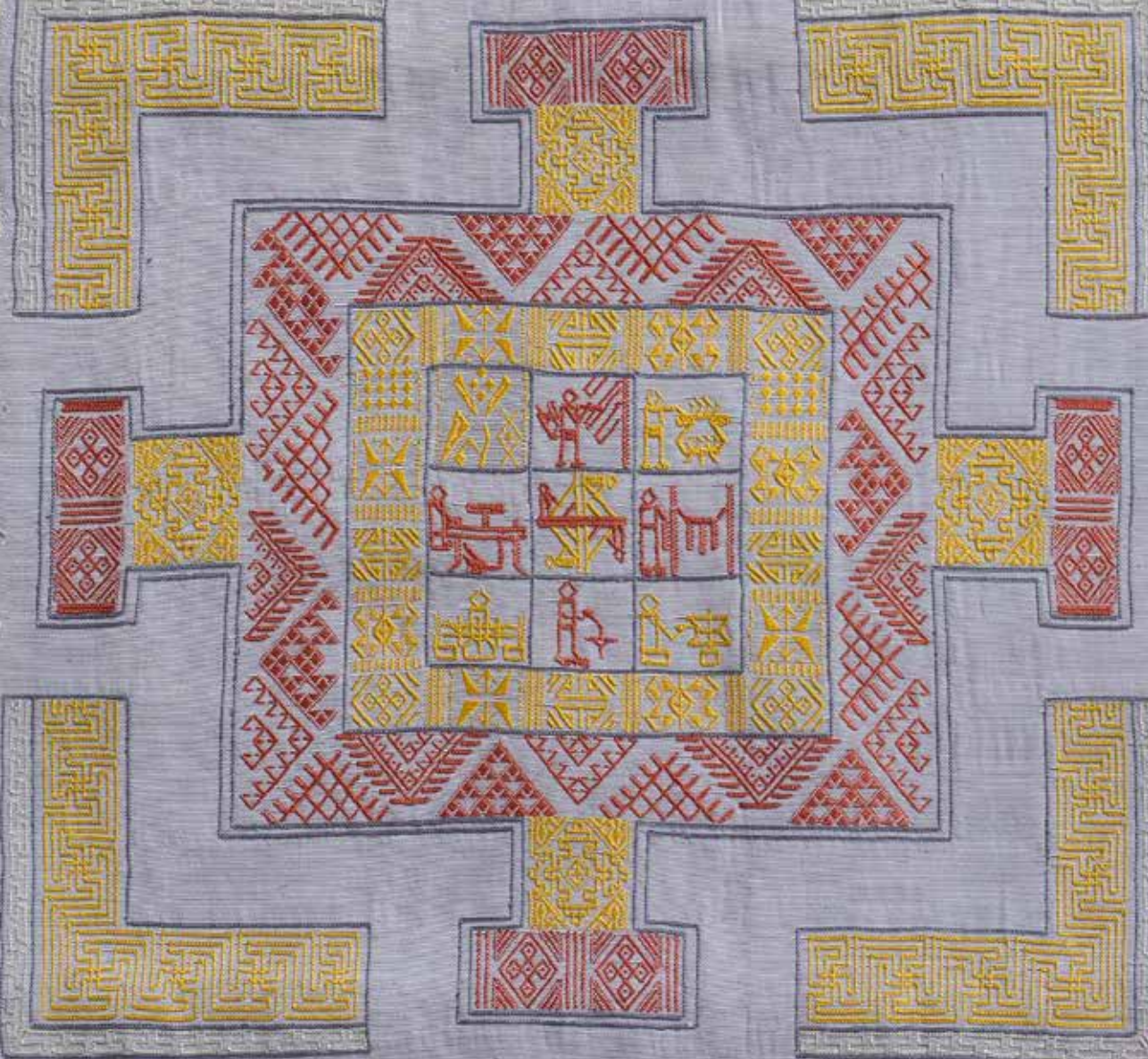


**Designer:**  
Wang Rana Gurung  
from Wongchiloo  
village, Tareything  
gewog, Gelephu  
Dungkhag, Sarpang  
Dzongkhag

**Weaver:**  
Tsheten Yangzom  
from Khoma  
Village, Khoma  
Gewog, Lhuentse  
Dzongkhag.







**Software:** Photoshop.  
**Material used:** Silk yarns (naturally dyed).  
**Registration Number:** DTDC/2024/04

The design shows the intricate process of fabric weaving in Bhutan, forming a continuous cycle that commences and concludes with a plant motif known as 'Shinglo'. This organic loop bears a resemblance to the Buddhist Mandala, symbolizing the perpetual cycle of life. Positioned at the focal point are weavers engaged in the use of a backstrap loom. Their creation gives rise to a 'Yurung,' representing notions of well-being, stability, good fortune, and prosperity. Enveloping this central imagery are patterns derived from diverse Bhutanese textiles.



## Thread of Times



**Designer:**  
Karma Choden from  
Bondey village,  
Luni Gewog, Paro  
Dzongkhag.

**Weaver:**  
Jamyang Choden  
from Sershong  
Village, Kurtoe  
Gewog, Lhuentse  
Dzongkhag.



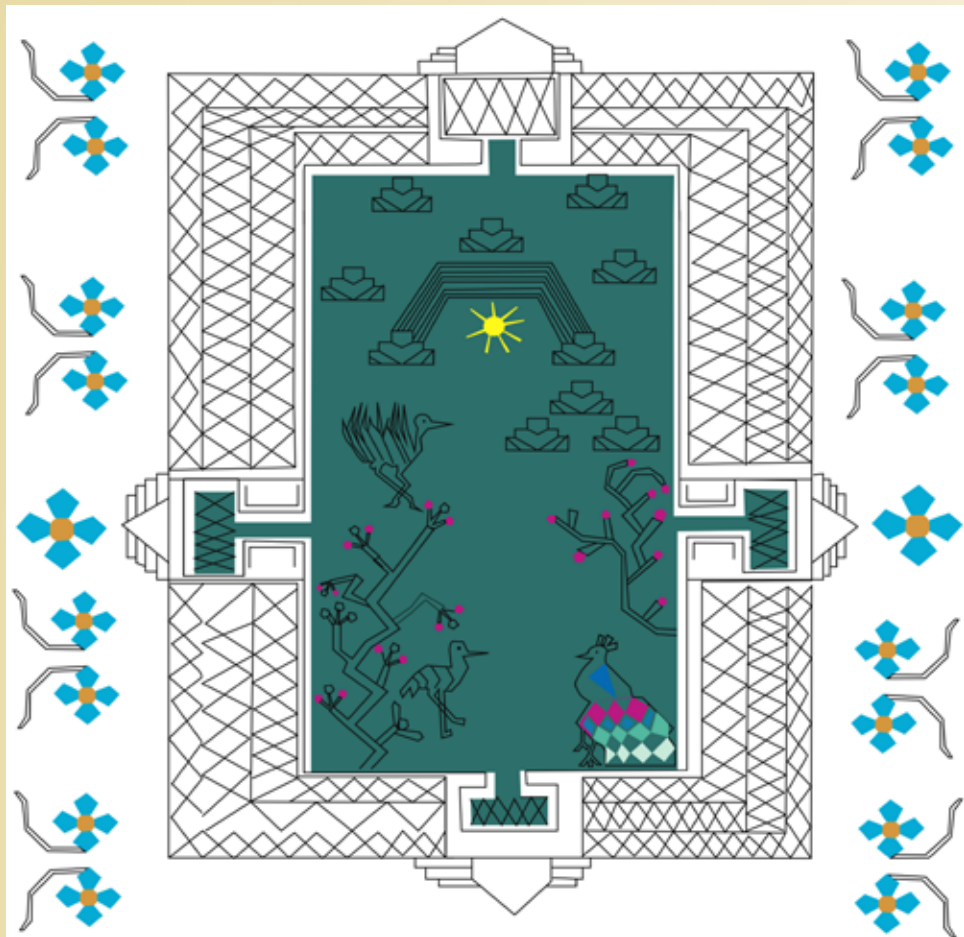


**Software used:** Adobe Fireworks.  
**Material used:** Yak hair, Cotton, Wool, Metallic yarn, Burzim and Sersho (Silk).  
**Registration Number:** DTDC/2024/15

The artwork combines fourteen different yarns, each representing a part of Bhutan's weaving history. With over 15 colors, dyed using both old and new methods, it showcases the country's rich dye resources and skilled craftsmanship. The focus is a central Tree of Life, a symbol of unity and prosperity, surrounded by traditional patterns that honor Bhutan's heritage. More than just art, this tapestry calls for the protection of Bhutan's green landscapes, which are vital for its weaving tradition and future.



## The Peacock & the Crane



**Designer:**  
Dhechen Chodron  
from Chuzomsa  
Village, Nyisho  
Gewog, Wangdue  
Phodrang  
Dzongkhag.

**Weaver:**  
Karma Seldon from  
Goenkarpo Village,  
Khoma Gewog,  
Lhuentse Dzongkhag





**Software used:** Adobe Illustrator and Photoshop.  
**Material used:** Fabric: Silk on Terry cotton.  
**Registration Number:** DTDC/2024/17

The four doors symbolize the boundless qualities of kindness, compassion, sympathy, and patience. In ancient times, women wove the colors of rainbows seen in the sky onto the traditional Bhutanese garment, the kira. Today, the kira represents the vibrant hues of rainbows. Bhutan's national flower symbolizes resilience and purity, thriving in adversity and reflecting the country's ability to preserve its culture and environment amid modern pressures. The blue on the flower represents healing and calm.



## The Golden Pot



**Designer:**  
Dorji Yangzom from  
Jurmey Village,  
Jurmey Gewog,  
Mongar Dzongkhag.

**Weaver:**  
Sangay Zangmo  
from Jurmey Village,  
Jurmey Gewog,  
Mongar Dzongkhag.



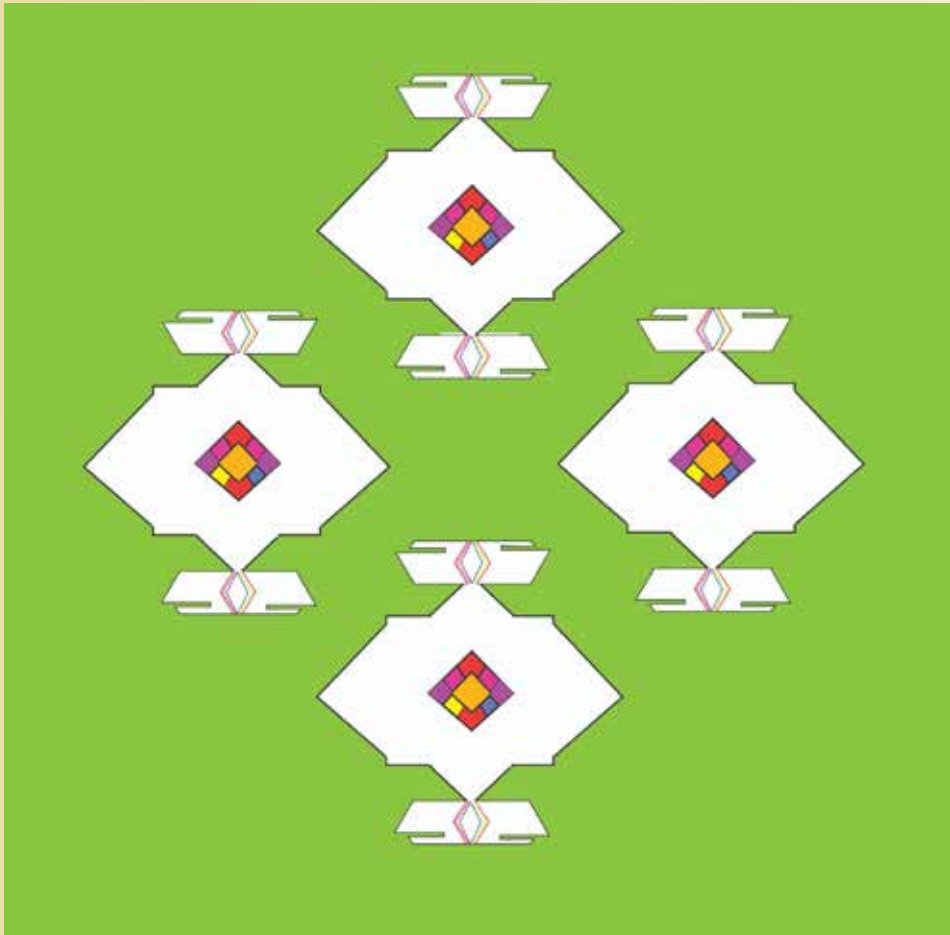


*Software used: Adobe Illustrator.  
Material used: Silk and Cotton.  
Registration Number: DTDC/2024/03*

The Golden Pot motif intricately weaves into Yurung, Dorji, Trangka, and Shinglo patterns, symbolizing tradition and empowerment fusion. The product range offers traditional attire and modern accessories, appealing to conscious consumers and tourists. Placing the Golden Pot at the center of Bhutanese textiles signifies women's empowerment and societal progress. It embodies more than mystique; it symbolizes women's agency and their important role in Bhutanese society's fabric.



## The Padma



**Designer:**  
Tashi Yangzom  
from Ura Village,  
Ura Charipa  
Gewog, Bumthang  
Dzongkhag.

**Weaver:**  
Yeshey Lhamo  
from Khoma  
Village, Khoma  
Gewog, Lhuentse  
Dzongkhag.







**Software used:** Adobe Illustrator & Adobe fresco.

**Material used:** Silk on Polycotton (Terry cotton).

**Registration Number:** DTDC/2024/45

The Padma motif is inspired by a lotus flower, named after the renowned saint Padmasambhava, also known as “the lotus born.” This motif comprises two patterns: the Full Bloom pattern at the center symbolizing a self-realized state unaffected by surroundings, and the Pre-Bloom phase representing birth, with the colored line indicating the potential to achieve the full bloom stage. The intertwining of these two phases signifies the transformative journey. Essentially, the Padma motif embodies the idea of leading a life characterized by self-realization and remaining untarnished by external circumstances.



## The Four Harmonious Brothers



**Designer:**  
Tashi Zangmo from  
Bartseri Village,  
Shumar Gewog,  
Pema Gatshel  
Dzongkhag.

**Weaver:**  
Tashi Yudon from  
Goenpakarpo  
Village, Khoma  
Gewog, Lhuentse  
Dzongkhag.





**Software used:** Canva.  
**Material used:** Silk on Silk.  
**Registration Number:** DTDC/2024/33

This design centers on “Thuenpa Phuenzi,” four brothers symbolizing harmony deeply rooted in Bhutanese culture as the elephant, monkey, rabbit, and bird. It incorporates the “Drame,” an endless knot representing wisdom and rebirth, alongside two miniature butterflies for visual enhancement. Traditional houses with Kachen, Gochu, and architectural details surround the centerpiece, highlighting Bhutan’s cultural heritage. Borders depict elements from the eight lucky signs, showcasing Bhutanese cultural perspectives on traditional symbols.



## Year '2024'



**Designer:**  
*Finso Choden from  
Thim Throm, Thim  
Throm, Thimphu  
Dzongkhag.*

**Weaver:**  
*Tendrel Zangmo  
from Gongsangma  
Village, Shongphu  
Gewog, Trashigang  
Dzongkhag.*



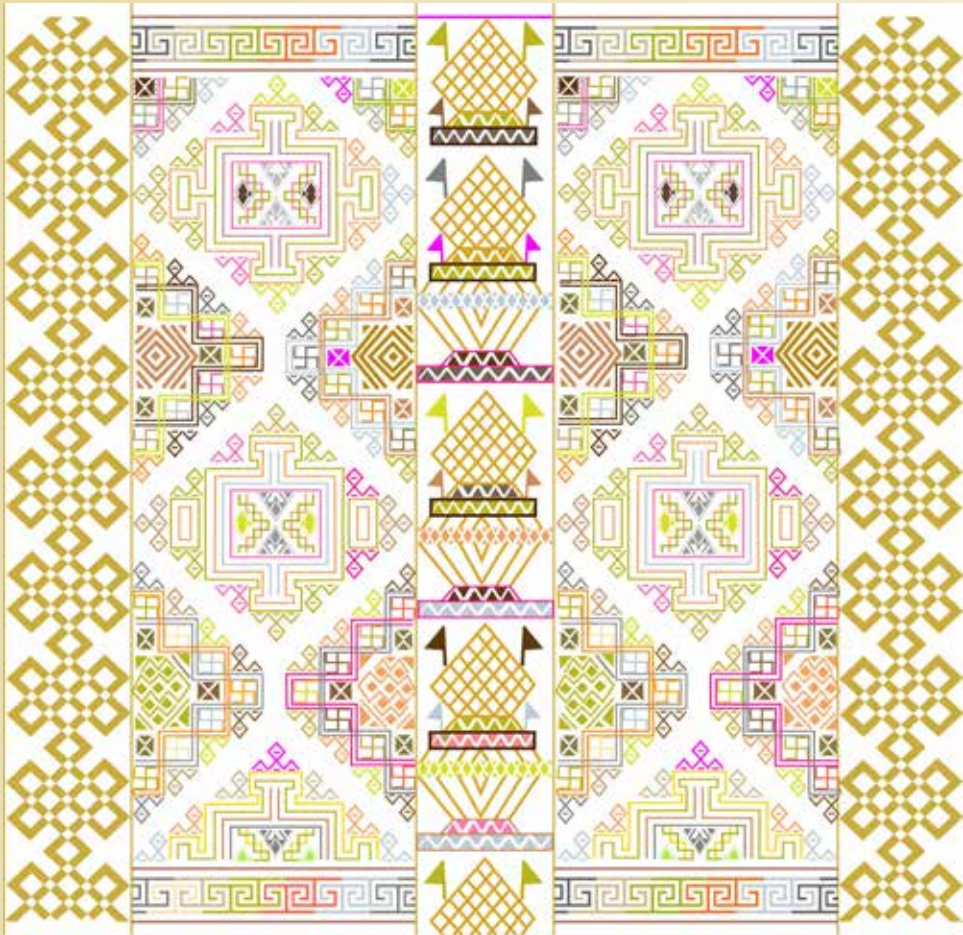


**Software used:** Adobe Illustrator.  
**Material used:** Silk on Bura (Raw Silk).  
**Registration Number:** DTDC/2024/26

The design is inspired by the significance of the year 2024, the Wood male dragon Year in Bhutan. As the country enters a new era, the artwork pays homage to this historic moment with a central focus on two dragons flanking a Norbu, symbolizing power, protection, and prosperity. Incorporating the eight lucky signs adds a supportive element to this transitional phase. Each sign serves as a charm, promoting freedom, wish-fulfillment, compassion, spirituality, protection, interdependence, victory, and Buddhist teachings. These motifs are creatively adjusted to present a more pixelated appearance, acknowledging modernity and evolving times.



## Nurturing Bhutanese Threads



**Designer:**  
Ugyen Wangchuk  
from Thim  
Throm, Thim  
Throm, Thimphu  
Dzongkhag.

**Weaver:**  
Jimba Lhamo  
from Bapdong  
Village, Khoma  
Gewog, Lhuentse  
Dzongkhag.





**Software used:** Adobe Illustrator.  
**Material used:** Silk on Cotton.  
**Registration Number:** DTDC/2024/35

The fabric design is inspired by Bhutan's religious and cultural ethos, honoring Khoma village's weaving tradition in eastern Bhutan. Reflecting the country's deep Buddhist roots, motifs like the Peyab/Drami (Knot of Eternity), prayer flags, and stupas on the fabric embody daily life's significance, seen in architecture, paintings, and altars. These intricate patterns, rooted in Buddhist cosmic mythology, underscore their cultural importance in Bhutanese society. The design pays homage to Buddhist cultural values and iconography amidst rapid modernization, preserving and celebrating traditions against the backdrop of a fast-paced global environment.



## Weaving Tradition and Innovation



**Designer:**  
*Pema Deki Yangden  
from Tsangdung  
Village, Tongzhang  
Gewog, Tashi  
Yangtse Dzongkhag.*

**Weaver:**  
*Namgay Wangmo  
from Tsangdung  
Village, Tongzhang  
Gewog, Tashi  
Yangtse Dzongkhag.*







**Software used:** Adobe Illustrator.  
**Material used:** Silk on Terry Cotton.  
**Registration Number:** DTDC/2024/28

The design features a red cotton backdrop with vibrant Vajra patterns, bordered by creamy Drami motifs on red and cream stripes. Crafted with Trima, known for its intricacy and hailed as “The King of All Patterns,” the multicolored Vajra motif emphasizes versatility and beauty. Symbolizing the blend of tradition and innovation, the design honors the enduring legacy of Bhutanese weaving and the resilience of female artisans. The Vajra motif, encircled by the stability and interconnections of the Drami, signifies the interdependence of old and new ideas, ensuring the continuous evolution of this art.



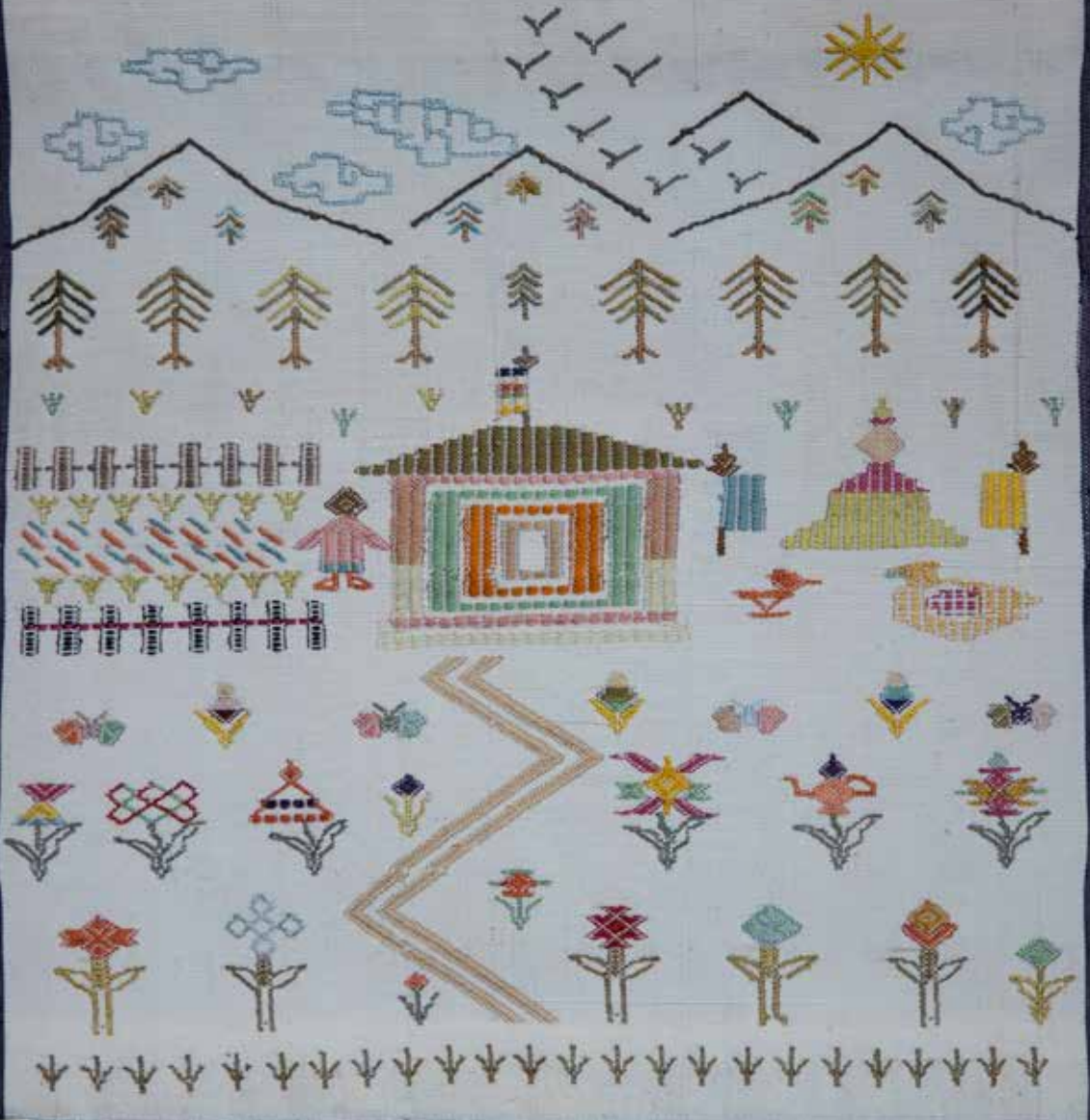
## Weavers Happy Home



**Designer:**  
Garab Dorji  
from Thuenpay  
Village, Kurtoe  
Gewog, Lhuentse  
Dzongkhag.

**Weaver:**  
Chime Lhatsho from  
Dungphu Village,  
Dechheling Village,  
Pema Gatshel  
Dzongkhag.





**Software used:** Adobe Fireworks.  
**Material used:** Mulberry Silk.  
**Registration Number:** DTDC/2024/46

Inspired by the concept of happiness, the design depicts a peaceful coexistence with nature. Each thread represents generations of skill and stories, echoing the colors of auspicious Dakinis in Buddhist culture. Motifs such as thunderbolts and butterflies capture Bhutan's cultural legacy and spiritual essence, while integrating elements of nature (sun, clouds, mountains, etc.) introduces innovation to the craft. For the weavers, it goes beyond a mere depiction; it serves as a reflection of their lives, interweaving memories, yearnings, and a deep connection to their homeland.



## The Jewel



**Designer:**  
Sonam Chopel  
from Thim Throm,  
Thim Throm,  
Thimphu

**Weaver:**  
Tshering Choden  
from Lamjakha  
Village, Toepisa  
Gewog, Punakha  
Dzongkhag.





**Software used:** Adobe Illustrator and Adobe Photoshop.

**Material used:** Silk on Silk

**Registration Number:** DTDC/2024/25

This textile design is inspired by Bhutanese culture, giving a glimpse into the country's rich heritage. It takes cues from Bhutanese architecture and symbols, turning them into intricate patterns with vibrant colors. The fabric is hand-woven from soft cotton, showing dedication and skill. At the center is the "Dzi" jewel, symbolizing fulfillment and prosperity. This design blends high-fashion style with Bhutanese essence, balancing elegance with cultural roots. More than just fabric, it's a lively expression of Bhutan's spirit, carrying the stories of ancestors and the dreams of a modern nation.



## Harmony in Threads



**Designer:**  
Nima Wangdi from  
Dung Khamina  
Village, Gasetsho  
Gom Gewog,  
Wangdue Phodrang  
Dzongkhag.

**Weaver:**  
Rinchen Lhamo from  
Chiphung Village,  
Chimung Gewog,  
Pema Gatshel  
Dzongkhag.





**Software used:** Figma, Adobe Illustrator, and Adobe Photoshop.

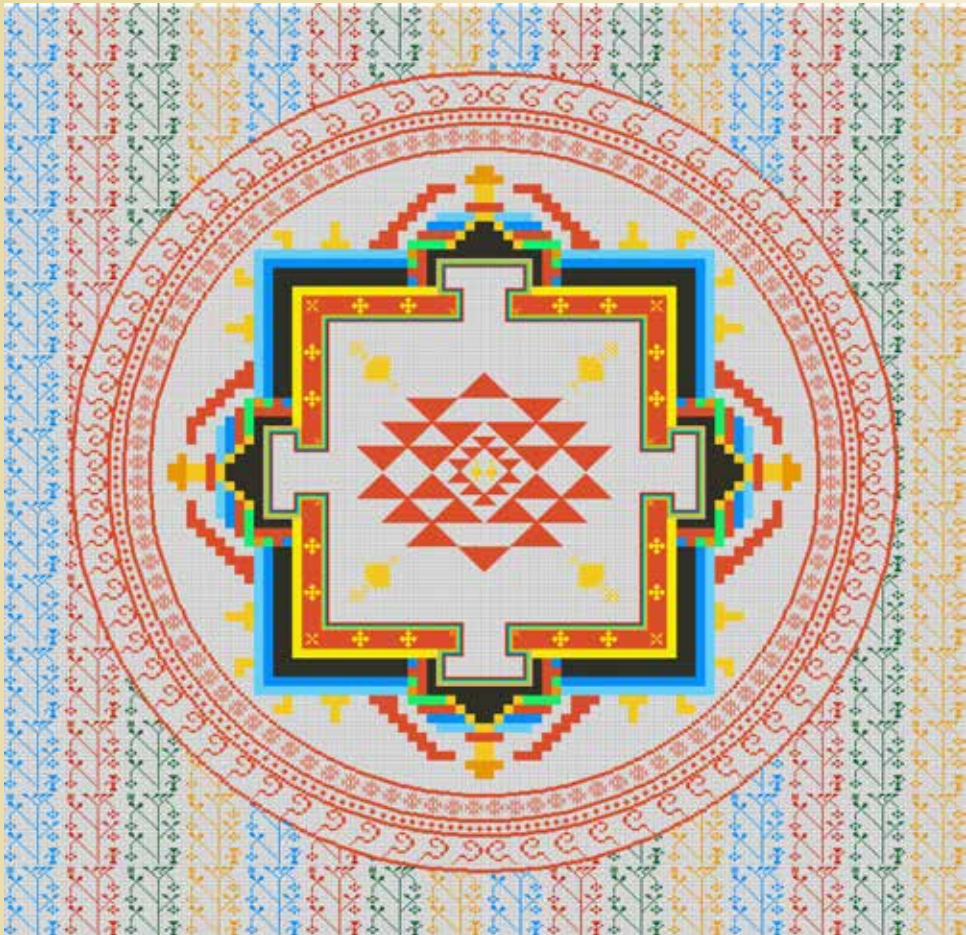
**Material used:** Silk on Terry Cotton

**Registration Number:** DTDC/2024/23

This intricate design merges elaborate diamond patterns with legendary creatures such as the golden fish and the Phoenix. Rooted in Bhutanese cultural symbolism, these motifs represent prosperity, resilience, and mythical strength. The addition of brush strokes resembling watercolors adds a dynamic and adaptable dimension, empowering weavers to infuse their creativity seamlessly. Integrating these symbols enriches the design's cultural tapestry, offering a visual narrative of Bhutanese heritage. The fluidity of the watercolor-like brush strokes not only brings dynamism but also encourages artistic expression, enabling weavers to interweave tales of tradition and innovation into each thread.



## Symbiotic Threads



**Designer:**  
Passang Dema from  
Rithangwog Village,  
Dangchu Gewog,  
Wangdue Phodrang  
Dzongkhag.

**Weaver:**  
Phurba Lhamo  
from Pakaling  
Village, Dungsam  
Gewog, Trashigang  
Dzongkhag.





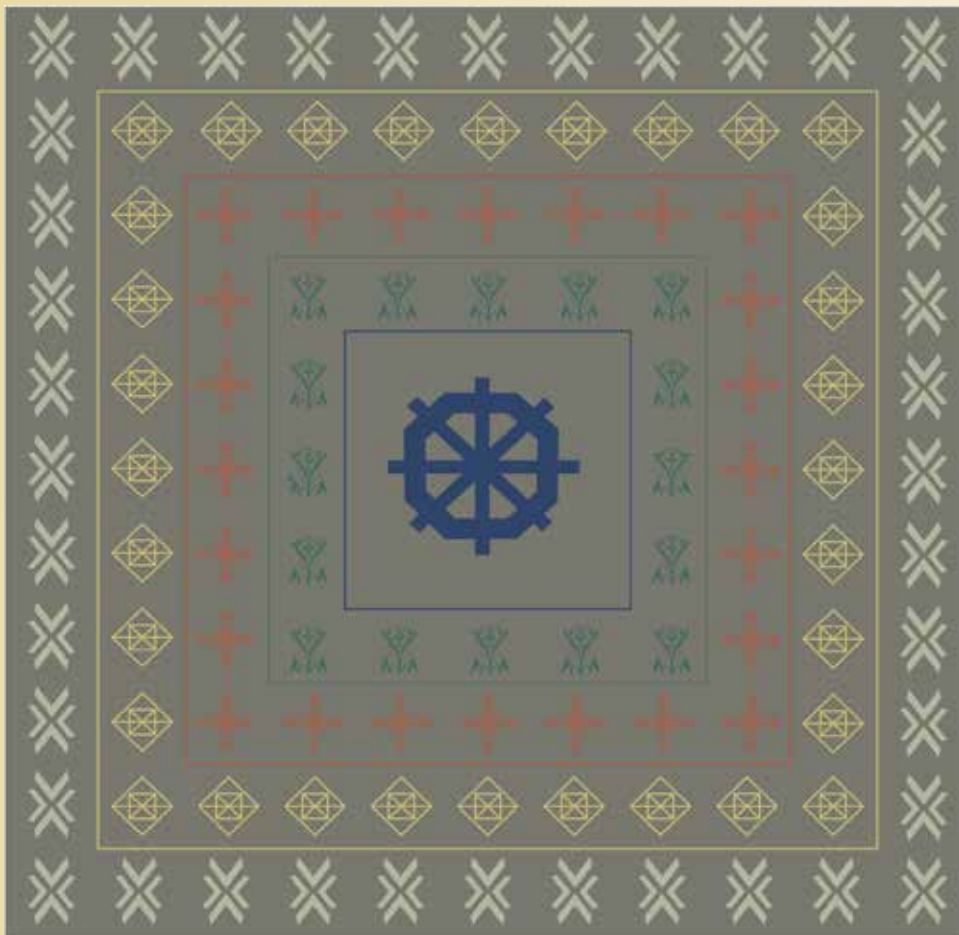


**Software used:** Adobe Illustrator.  
**Material used:** Silk on Cotton.  
**Registration Number:** DTDC/2024/29

The textile artwork features a Tsepami Mandala embellished with Tree of Life patterns in earthy yellow, watery blue, fiery red, and airy green. Inspired by shared life experiences, the theme embodies enduring friendship and life's voyage. Central to the mandala are two vessels, symbolizing lasting companionship through longevity nectar. The Tree of Life patterns and elemental hues convey harmony and enduring connections. The intricate interplay of colors and patterns reflects not only the beauty of the textile art but also the depth and resilience embedded in the fabric of lasting friendships.



## Abstract of Inner Mandala



**Designer:**  
*Sangay Wangdi from  
Nagor Pang Village,  
Silambi Gewog,  
Weringla Dungkhag,  
Mongar Dzongkhag.*

**Weaver:**  
*Cheki Wangmo  
from Yangkhar  
Village, Thrimshing  
Gewog, Thrimshing  
Dungkhag, Trashigang  
Dzongkhag.*



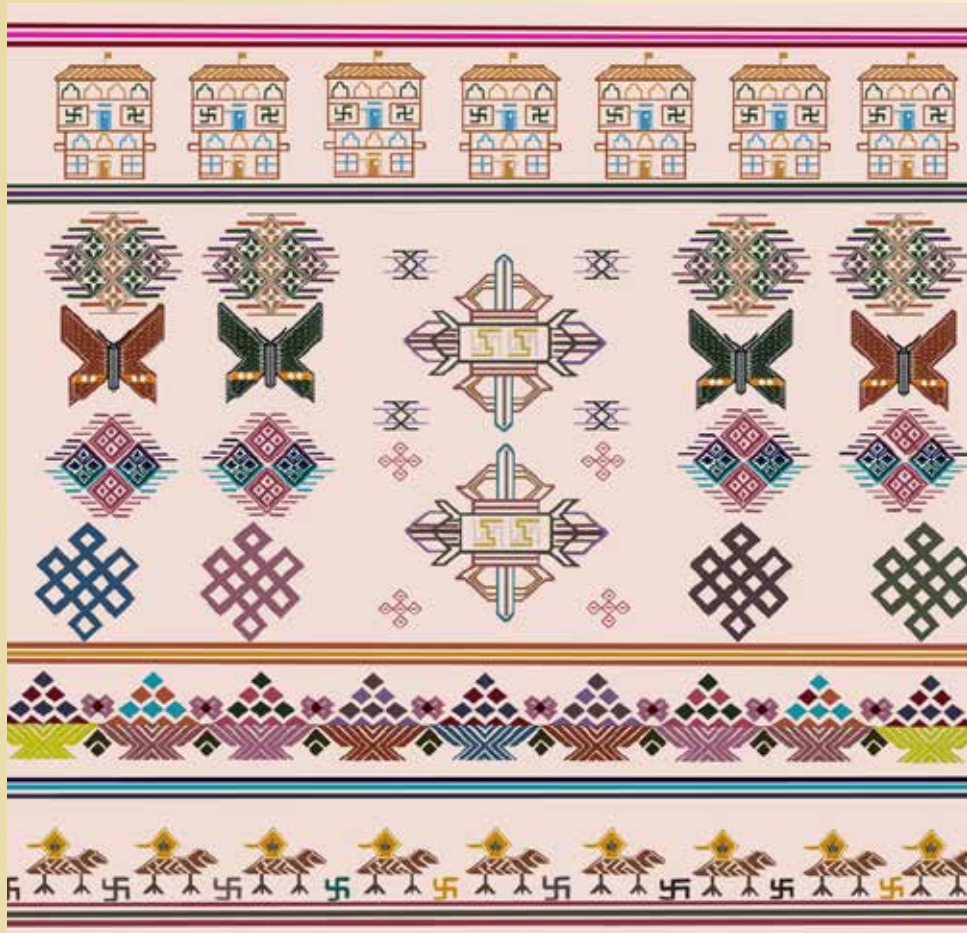


**Software used:** adobe Illustrator.  
**Material used:** Bura (Raw Silk) on Terry Cotton.  
**Registration Number:** DTDC/2024/12

The inner mandala represents the practitioner's journey to self-discovery, enlightenment, and integrating wisdom and compassion through meditation and visualization. The chosen motifs, including Thangka, Mandala, Wind Prayer Wheel, Tree of Life, and Khorlo (Wheel of Dharma), hold profound significance in conveying complex teachings, symbolizing interconnectedness, serving as potent symbols of devotion, and representing universal concepts like growth and the path to liberation from suffering. By weaving these motifs into tradition, the goal is to showcase transformative potential, blending cultural and Buddhist elements to reveal spiritual significance in daily life.



## Bhutanese Elegance



**Designer:**  
Dechen Dorji from  
Bikhar Village,  
Samkhar Dzongkhag,  
Trashigang  
Dzongkhag.

**Weaver:**  
Jamyang Choden  
from Khoma  
Village, Khoma  
Gewog, Lhuentse  
Dzongkhag.





*Software used: Adobe Photoshop.  
Material used: Silk on Cotton.  
Registration Number: DTDC/2024/37*

This design centers on the Dorji Jadram (Double Thunderbolt), embodying Buddhism's invincible essence. It also depicts Bhutanese living with traditional houses and cultural practices. A star signifies illuminating light in darkness, while black butterflies represent Bhutan's national Ludlow butterfly, admired for its vibrant hues and intricate patterns. 'Phatsa Meto' refers to a traditional side bag with floral motifs, originating from Khoma and incorporating a parrot's eye for clarity. 'Ta mig ma' (horse eye) is another traditional pattern, illustrating the fusion of culture and religion in Bhutan..



## Prize and Certificate Awarding Ceremony

The Prize and Certificate Awarding Ceremony for the digital textile design competition ‘From Pixel to Fabrics: Digital Design in Traditional Weaving’, held in Bhutan, was a captivating fusion of modern innovation and cultural heritage. The ceremony unfolded in a setting that incorporated the convergence of tradition and technology.

The ceremony was graced by Her Majesty the Queen Mother Sangay Choden Wangchuck, Excellencies, renowned textile artisans, and distinguished guests. The event celebrated the remarkable journey of digital design intersecting with the time-honored craft of traditional weaving. Attendees were treated to an exhibition of exquisite digital textile creations, each with a story of creativity and cultural reverence.

In the spirit of collaboration and exchange, the ceremony provided a platform for interaction between designers, artisans, and tech pioneers and innovators, fostering a dynamic ecosystem assuring to incorporate Bhutan’s textile industry into the digital age. With the blessings of Her Majesty, the event marked a significant milestone in Bhutan’s journey towards integration of tradition and technology in its textile landscape.





*Her Majesty the Queen Mother Sangay Choden Wangchuck with His Excellency the Prime Minister, Excellencies, Organizers, and Shortlisted Teams.*



### 1<sup>st</sup> Prize Winner

“Mr. Wang Rana Gurung, a Visual Artist at the Thimphu Comics Studio, and Ms. Tsheten Yangzom, a dedicated full-time weaver created ‘Weaver’s Mandala.’ Ms. Yangzom, committed to weaving as her career, and joined with Mr. Gurung in this competition. They each received a Certificate of Award, Nu. 150,000/- laptops, and a chance to visit the World Bank’s Headquarters in Washington D.C. to participate in the Grand Textile Exhibition.



### 2<sup>nd</sup> Prize Winner

Ms. Karma Choden, founder of GreenCraft, dedicated to promoting natural fiber and dyes, collaborated with Ms. Jamyang Choden, a full-time weaver, to create ‘Threads of Times.’ The runners-up were awarded a Certificate of Award, Nu. 100,000/- each, and laptops suitable for design work.



### 3<sup>rd</sup> Prize Winner

Ms. Dechen Chodron, a fashion designer with her own studio, Dechen’s Atelier, teamed up with Ms. Karma Seldon, a full-time weaver, to win the third prize for their creation, ‘Peacock and the Crane.’ Each team member received a Certificate of Award, Nu. 50,000/-, and laptops suitable for design work.





## Testimonials

### **Wang Rana Gurung**

“It was important for me to collaborate with someone local to ensure smooth communication and understanding of the designs. Ms. Yangzom and I worked closely together, starting with digital designs which we then replicated on the loom. Her expertise was invaluable as we fine-tuned the designs and sought her feedback throughout the process.”

### **Tsheten Yangzom**

“As a weaver, I believe this contest can significantly help us by simplifying the design process through digital applications. Initially, developing the designs was challenging, but as I became accustomed to the new patterns, weaving became easier. With these fresh designs, I’m considering incorporating the motifs into other weaves as well.”

### **Karma Choden**

“Despite my extensive experience in the textile sector, I hadn’t utilized digital designing tools for quite some time. Participating in this competition as a designer required me to utilize the digital tools, which truly opened my eyes to their importance and utility in textile design. I hope this competition will continue so that people across the country can showcase their innovative designs.”

### **Jamyang Choden**

“As weavers, we often rely on memorizing designs to replicate them on the loom, which can lead to challenges in achieving the desired outcome. By embracing digital technology, we have the flexibility to experiment with designs, sometimes even producing better quality of designs stored in our memory.”

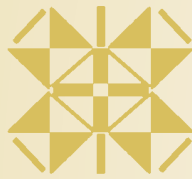
### **Dhechen Chodron**

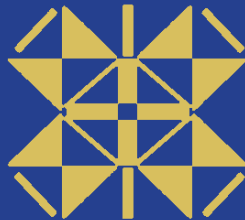
“This collaboration with weavers marks our first attempt at jointly creating diverse designs, emphasizing the significance of weaver-designer collaboration in leveraging digital technology. As a fashion designer, this experience has been enlightening, providing valuable insights into designing textiles that can be effectively replicated on the loom.”

### **Karma Seldon**

“For me, participation held more importance than winning, which is why I decided to enter this competition. When we advanced to the final selection, it brought immense joy. Today’s competition sees me collaborating once again with Ms. Dhechen Chodron, and I’m hopeful that our successful teamwork will pave the way for future collaborations.”







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