

AN ESSAY · BUILD-IN-PUBLIC

Notes on the Name CARRV.

On naming, carving, and the music
that sat in my head while I built it.

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CARRV.AI

ENTERPRISE INTELLIGENCE, CARVED AT THE SOURCE.

The category had a tic.

A platform that captures how work happens could have been called any of a dozen things. Most of them already exist. Process mining. Task mining. Workflow mining. The category has a tic with that suffix. Mining suggests extraction — value pulled from raw material someone else laid down. It frames work as ore.

I didn't want that frame.

The work that happens inside enterprises isn't ore. It's craft. Someone learned to do it. Someone taught them. Someone refined it over years. The system isn't underneath the surface waiting to be dug up — it's right there, in the hands of the people doing it.

The word I kept coming back to was carve.

CARVE

v. to remove what doesn't belong.

A carver works with what's in front of them — the wood, the stone, the marble — and removes everything that isn't the thing. They don't add; they reveal.

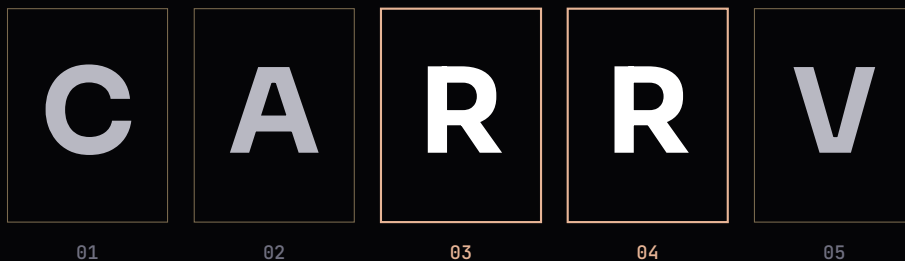
There's a familiar idea in sculpture: the figure is already inside the block, and the sculptor's job is to take away what doesn't belong. I think about that line a lot.

That's what this platform does. It watches the work as it happens — the clicks, the windows, the typed values, the corrections — and takes away everything that isn't the actual process. What's left is the figure: the simulation, the documentation, the training material. Carved at the source, from the real work.

A small breath, caught.

So: CARRV. With the two R's. Two letters holding the same syllable, weighted slightly different. A small breath caught at the right place.

You could have read it as a vowel-removed Silicon Valley accident — the kind of name you get when the .com is gone and the team is out of ideas. It isn't that. The doubled R is doing work. It slows the word. It gives the carver's chisel a beat to land on.



the doubled r is doing work.

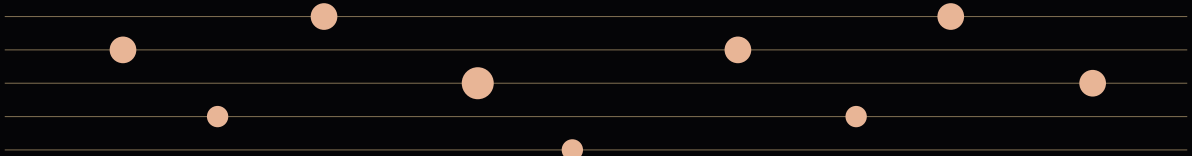
Strictness, on a single speaker.

I wrote most of the early prototype with [Ilaiyaraaja](#) playing on a single speaker behind me. People assume that's because his music is calming.

It isn't.

Ilaiyaraaja's music is the opposite of calming. There's a strictness in it that doesn't let you drift. Every instrument is placed exactly. A flute enters on a beat nobody else is using. A violin walks the line between two melodies and never picks. The arrangements are physical — you can feel where each sound sits.

Listening to him while building software was a kind of discipline. The temptation in software is always to add. Add a button. Add a feature. Add another abstraction. Ilaiyaraaja's compositions taught me — over and over, on hundreds of late nights — to ask whether what was already there could carry the weight.



every note placed exactly.

“

It usually could.

ON WHAT WAS ALREADY THERE

Discover. Publish. Press.

The hero on the [carrv.ai](#) homepage has two small gold squares that flip into place. **Discover. Publish.** Two words. Two keys.

They're piano keys. Not literally, but close enough that anyone who's spent time at a keyboard sees it. The site started life as a piano metaphor. Process orchestration as composition. The keys press, and something downstream plays.

I keep the piano in the design because composing and capturing process feel like the same thing. You set up the conditions. You watch carefully. You take away what doesn't belong. The piece reveals itself.



the keys press, and something downstream plays.

Not an accident.

So the name isn't a coincidence and it isn't a vowel-removed Silicon Valley accident.

It's a thesis.

**The work happens
at the source.
The job is to carve.**

— SHAJAHAN ABDUL · MAY 2026

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