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Principles of True Divine Artistic Revolution and Artistic Practice with Carpet Design

Daniel Bikas[a,]

[a] *of Pharmacy, Tabriz University of Medical Sciences, Tabriz, Iran & Australia*

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ABSTRACT

The Mission Art Movement proposes that art can be both an act of creative freedom and an act of conscious responsibility. The Manifesto establishes the philosophical foundation of the movement. This document translates that philosophy into principles that can guide artistic practice. Mission Art is not a formula for making art. It is a framework for thinking about why a work is created, what it seeks to explore, how it engages with its subject, and what kind of encounter it creates with its audience. The movement does not prescribe a particular style, medium, technique, political position, or aesthetic language. True freedom is realized in the shadow of the revolution of the divine saints, the prophets, the guardianship and the infallibles, the implementation of justice and divine saviors, and the current revolutions such as the revolution of Imam Khomeini (***RA***), the revolutions of Europe, Asia, France, and the heroes and leaders of this field such as Fidel Castro, Mahatma Gandhi, and... this field. The 72 colored languages, the world map, the green geographical landscape, and the red interruptions are brought together through the traditional techniques of a ***Persian handmade rug***.

1. *Introduction:*

Its defining element is purpose.

1. Begin with a meaningful question

Mission Art begins with inquiry. Before creating a work, the artist may ask: What deserves to be seen? What deserves to be questioned? What has been forgotten? What human experience needs greater understanding?

What knowledge could be transformed through artistic language? The starting point may be a social problem, philosophical question, scientific discovery, historical event, cultural tradition, environmental concern, human achievement, personal experience, or vision of the future. The question does not need to have a predetermined answer.

Indeed, some of the most meaningful artworks emerge from questions that remain unresolved.

2. Research before interpretation

Purposeful art benefits from intellectual responsibility. When an artwork addresses a real-world subject, the Mission Artist is encouraged to investigate it before interpreting it.

Research may involve:

- historical sources
- scientific research
- books and academic literature
- statistics
- journalism
- first-hand observation
- interviews
- community perspectives
- professional expertise
- cultural and historical knowledge

Corresponding author:
Email: *bikasdaniel@gmail.com*
Tel: +98 914 400 5003

Research does not turn an artwork into an academic paper. Rather, it gives the artist a deeper foundation from which imagination can operate. Research informs the art; art transforms the research.

3. Listen before speaking:

When the subject involves other people's lives or experiences, listening becomes an important part of artistic practice. The Mission Artist should seek, where possible, to understand the perspectives of people directly connected to the subject. This is particularly relevant when working with communities affected by disability, displacement, poverty, discrimination, conflict, cultural marginalization, or other forms of vulnerability.

The artist should avoid reducing complex human experiences to convenient symbols. Listening does not require the artist to surrender their own interpretation.

It creates the possibility of a more informed and respectful one.

Listening precedes representation.

4. Transform, do not merely illustrate

Mission Art is not simply the visual reproduction of a problem. The artist transforms the subject through artistic language.

A social reality may become metaphor.

A scientific discovery may become symbolism.

A historical event may become visual memory.

A statistic may become an emotional experience.

A philosophical concept may become form.

A personal experience may become a universal question.

The objective is to create an artwork that possesses an artistic life of its own rather than functioning merely as an illustration accompanying an argument.

5. Meaning and aesthetics can coexist:

Mission Art does not place beauty and meaning in opposition. Craftsmanship, composition, colour, texture, rhythm, scale, material, symbolism, and visual pleasure can strengthen the communication of an idea. A work may first attract the viewer aesthetically and then gradually reveal its deeper meaning.

Beauty can invite attention. Meaning can sustain it. The movement therefore encourages artists to pursue both artistic quality and conceptual substance. Purpose does not excuse weak execution. A meaningful idea deserves a meaningful artistic form.

6. The medium serves the idea:

Mission Art has no mandatory medium. The artist should be free to select the material and method most capable of expressing the intended idea. Painting may be appropriate for one subject.

Textile may be appropriate for another. Film, sculpture, photography, sound, installation, digital art, architecture, performance, literature, or interdisciplinary practice may provide other possibilities. The movement also welcomes combinations of traditional and contemporary methods. An ancient technique can carry a contemporary idea. A new technology can investigate an ancient human question. The medium is free. The mission is universal.

7. Tradition can become contemporary language:

Mission Art recognizes that artistic innovation does not necessarily require abandoning tradition. Cultural techniques, materials, symbols, and craft traditions can be reinterpreted through contemporary thought.

A traditional artistic form may become a vehicle for questions that did not exist when the technique originated.

This creates a dialogue between: heritage and innovation, memory and future, craft and concept, tradition and experimentation. The purpose is not to preserve tradition as something frozen in time, nor to reject it in pursuit of novelty. It is to allow tradition to remain creatively alive.

8. Address the subject with dignity

Mission Art encourages artists to engage difficult subjects without exploiting them. Suffering should not become spectacle merely because spectacle attracts attention. Communities should not be reduced to stereotypes. Individual people should not become disposable symbols.

When serious human realities become the subject of art, the artist should consider the dignity, complexity, and humanity of those represented. Provocation can have a legitimate artistic purpose. But provocation should serve the work rather than replace it.

9. Independence is essential:

Mission Art must remain independent from propaganda and manipulation. Artists may address political subjects, institutions, governments, ideologies, economic systems, or social conflicts. But the movement does not require a predetermined political conclusion. The artist remains free to investigate, criticize, question, support, challenge, reinterpret, or leave a subject unresolved.

Mission Art therefore distinguishes between purposeful art and prescribed art.

The former begins with intention. The latter begins with instruction. Mission Art belongs to the former.

10. Create for reflection, not obedience:

The Mission Artist does not dictate what the audience must believe. The artwork opens a space for encounter. Different viewers may experience the same work

differently according to their histories, cultures, knowledge, and circumstances. One viewer may feel empathy. Another may feel discomfort. Another may disagree. Another may discover a question they had never considered.

These responses can coexist. Mission Art seeks to stimulate thought rather than manufacture uniformity. The artwork proposes. The viewer reflects.

11. Connect art with other fields:

Mission Art encourages interdisciplinary dialogue. Artists may collaborate with or learn from:

- scientists
- philosophers
- historians
- educators
- healthcare professionals
- environmental researchers
- Technologists
- Sociologists
- Economists
- cultural practitioners
- community organizations
- people with lived experience

Such collaboration can expand the depth of artistic inquiry. The artist remains an artist. Interdisciplinary engagement does not erase artistic identity; it gives artistic imagination more territory to explore.

12. Pursue lasting questions:

Mission Art should not be limited to temporary trends. Contemporary events may inspire powerful works, but the movement encourages artists to look beneath the immediate event toward questions with enduring human significance.

What does freedom mean? What happens when technology changes human identity? How should humanity relate to nature? What is dignity? What do we owe future generations? What happens when knowledge is suppressed? How do cultures preserve memory? What does it mean to be human?

Such questions can remain relevant long after the original event has passed.

13. Allow the artwork to evolve:

Mission Art is not a closed doctrine. The principles of the movement may evolve through artistic practice, criticism, research, exhibitions, dialogue, and new generations of artists. Artists are encouraged to question the movement itself.

A living artistic movement should be capable of self-examination. New technologies may create new possibilities. New social realities may create new questions. New generations may reinterpret existing principles. The movement should therefore remain open to evolution while retaining its central commitment to purposeful creation.

14. A practical mission art process:

Although no fixed formula is required, a Mission Artist may approach a new work through a process such as:

Observe → Question → Research → Listen → Interpret → Create → Reflect → Engage

Observe :Identify a reality, experience, idea, or question that deserves attention.

Question :Ask what lies beneath the visible subject.

Research :Explore relevant knowledge, history, evidence, and perspectives.

Listen :Encounter people and communities connected to the subject where appropriate.

Interpret :Develop an original artistic perspective.

Create :Select the medium, technique, symbolism, and form that best serve the idea.

Reflect :Examine whether the finished work communicates what it intended to explore.

Engage :Allow the work to enter dialogue with audiences, critics, institutions, and other fields. This process is a guide, not a requirement.

15. The measure of mission art:

There is no single visual appearance of Mission Art. There is no required colour, material, scale, technique, nationality, academic background, or artistic style.

The essential questions are: Does the work have meaningful purpose? Does it engage seriously with its subject? Does it offer an original artistic interpretation? Does its form serve its meaning? Does it respect the dignity of the people or realities it addresses? Does it invite thought, dialogue, perception, or deeper understanding?

If so, the work participates in the fundamental spirit of Mission Art. Closing principle Mission Art does not ask artists to abandon beauty for responsibility, freedom for purpose, tradition for innovation, or individuality for collective identity.

It asks artists to bring these elements into dialogue. Create freely. Question deeply. Research responsibly. Listen carefully. Interpret courageously. Create purposefully.

And above all: Let the work carry something worth saying. Mission Art Movement Art as Duty. Creation as Conscience.

2. Previous Work:

Through the efforts of ***Raha Saadati and et al, in*** 2026, the intertextual exploration of national symbols in the illustrated carpet of the Armory was investigated [1].

Julien Breunig et al (2021) investigated interactive and modular carpet tiles to support international students in shared dormitories to feel at home [2].

Red carpet work was reviewed ***in* 2021 *by Lawson, Caitlin A. et al***. to analyze celebrities' work on the red carpet [3]. ***Michelle Van Koert et al in* 2019** examined the creation of a suitable living space through carpet tiles [4]. ***In* 2026, *Maryam Motafakkerazad and et al*** presented an article entitled "***Reflecting on the Sociological Role of the Cultural-Historical Approach in the Convergence of Tradition and Modernity (Case Study: Contemporary Iranian Carpets)***" [5].

Through the efforts of ***Margaret Sivova and et al in* 2025**, an interactive carpet made of textile materials was investigated and analyzed as an innovative educational tool in kindergarten [6]. ***Kyan Salehi and et al*** examined the concept of "***car***" when recognizing "carpet" and evidence from the image [7]. ***By Siamak Anvari in* 2014** examined the creation of music based on carpets in research [8]. ***By Uma Shankar Yadav in* 2022**, the transformation of institutions in the knowledge and innovation system of the handwoven carpet industry was analyzed digitally [9]. ***Maryam in* 2025** examined the structure of the formation of Iranian carpet designs in accordance with religious teachings (***case study of garden carpets***)[10]. ***By David Carrier*** was reviewed on the carpet with Oleg Grabar ***in* 2008** [11]. Through the efforts of Hamidreza Shairi and colleagues ***in* 2020**, the cultural semiotics of carpets and furniture in Iranian lifestyle were analyzed [12].

The form and content of Iranian four-season carpets were examined ***by Abdollah Mirzaei in* 2020[13].** The approach to cultural interaction in the design of a carpet museum was examined ***by Mahsa Samandipour and et al in* 2015[14]. *Ahmad Rizal Abdul Rahman and et al*** studied the design elements of Iranian carpets ***in* 2017** with regard to cultural factors [15]. With the assistance of ***Mojtaba Faizollahi and et al,*** a strategic model for the international marketing of Iranian handmade carpets was designed ***in* 2021[16].**

By Mohammad Afrough in* 2021,** the imaginary forms of the Sangshekou carpet of the Mihou Museum were analyzed based on the approach of Gilbert Duran[17]. ***By Gonca Türk in* 2025** The symbolic texture of Turkmen carpet motifs was recreated in Sufi cosmology, Islamic aesthetics, and digital visual culture [18]. Hossein Norouzi Ghareh Gheshlagh and et al in 2023 presented and criticized the pathology of Arak carpet designers in the contemporary period based on the grounded theory [19]. ***In 2019, Ilgım Veryeri Alaca and colleagues examined the material culture of carpets in Türkiye through an art project [20].

In 1405, Masih Aslani conducted studies and research on the art of music, sports, and modern numerical systems in musical structures, as well as their relationship with musical temperaments and constellations [21-27]. Also ***in* 1405**, research on art, carpet weaving, and tourism was analyzed and discussed ***by Fatemeh Etemadi Rad*** [28-30]. ***In* 2026**, research on the art of carpet weaving and the design of handmade carpets and tapestries, especially silk carpets, was analyzed and reviewed ***by Daniel Bikas*** [31-34].

3. Result and Discussion:

Liberty in the Footprints of History

The Philosophy of Liberty

Different civilizations have developed their own concepts of freedom, dignity, justice, autonomy, and self-determination.

Art can hold contradictions that ordinary definitions often attempt to resolve. A philosophical essay may seek to define freedom. A conceptual artwork can instead place freedom, geography, diversity, beauty, and sacrifice beside one another and allow the viewer to contemplate their relationship.

The Persian rug has traditionally been associated with intricate craftsmanship, symbolism, patience, storytelling, and generations of accumulated technical knowledge. Bringing a contemporary global concept into this medium creates a dialogue between heritage and present-day thought. The completed view of a traditional tableau carpet is shown in ***Figure* 1**.



***Figure* 1,** Completed view of a traditional tableau carpet.

The rug becomes more than a surface on which an idea is illustrated. The idea becomes woven. The philosophical question is therefore transformed into a physical object—one that can be viewed from a distance, examined closely, and understood through its colours, symbols, languages, and material construction.

The Elements of the Rug

The visual composition translates these questions into a series of distinct elements.

At the centre are the words **"Liberty" written in 72 different languages**. Each linguistic version is woven in a different colour.The multitude of scripts creates visual diversity while the repeated meaning connects them conceptually.

Behind the languages is a detailed ***world map***, giving the composition a global dimension. Countries are carefully delineated, creating a recognizable geographical structure within the decorative language of Persian rug making. A number of fully designed carpets are shown in ***Figure* 2.**



***Figure* 2:** A number of perfectly designed carpets.

The countries are rendered in *different shades of green.* The green palette provides visual unity across the map while suggesting life, growth, nature, and renewal.

Across this green landscape appear ***deep-red abstract marks resembling splashes of blood***. They interrupt the calm of the map and create a dramatic contrast with the surrounding green. These forms represent bloodshed and sacrifice associated with historical struggles for freedom, without identifying a particular conflict or nation.

The interaction between green and red becomes one of the rug's strongest visual tensions: *life alongside loss, growth alongside sacrifice.* The result is a meeting of typography, cartography, color, symbolism, and craftsmanship—a traditional medium carrying a contemporary global subject. The overview of the carpet design is shown in ***Figure* 3.** The completed view of the carpet after construction is shown in ***Figure* 4.**



***Figure* 3:** Schematic of the carpet panel design.



***Figure* 4;** Completed view of the carpet upon completion of construction.

"*Liberty*" is a conceptual Persian rug created by Daniel Bikas, an Australian–Iranian conceptual Persian rug artist whose work explores contemporary cultural, philosophical, social, and global themes through the language of Persian rug art.

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