Science, Culture and Art
journal homepage: www.iijsca.ir
ISSN (printe): 3060-8465

The structure of the mysterious and beautiful artistic carpet design pattern based on the mission movement of art, duty and conscience

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this article:
Daniel Bikas, The structure of the mysterious and beautiful artistic carpet design pattern based on the mission movement of art, duty and conscience. International Journal of ***Science, Culture and Art,*** 2 (2) (1405), 1-8.

MDOI-02-2026.0621
MNR-642-2-33F777

ARTICLE INFO

Article history:
Received: *October* 09, 2026
Received in revised form:
Accepted: *November* 05, *2026*
Available online: *November* 06, *2026*

Keywords:
Carpet , Art , carpet design pattern , Rug Artist,

ABSTRACT

Art has always been more than the creation of beautiful objects. Across civilizations, art has preserved memory, expressed belief, questioned authority, recorded human experience, transmitted knowledge, and given form to ideas that words alone could not contain. It has celebrated human achievement, mourned loss, challenged assumptions, imagined alternative futures, and allowed societies to see themselves through the eyes of another. Yet the contemporary world presents an extraordinary paradox. Humanity has never produced, circulated, or consumed so many images, while many of the questions confronting civilization remain difficult to see, discuss, or understand. We live amid technological transformation, environmental pressures, social fragmentation, cultural tensions, questions of identity and belonging, expanding inequalities, conflicts over knowledge and truth, and profound uncertainty about the future of humanity. The structure of the design pattern shows a carpet that has been transformed into an original and very beautiful design with its magic and beautiful secrets.

1. *Introduction:*

Within this landscape, the Mission Art Movement proposes a simple but consequential idea: Art can carry a mission. Not every artwork must address a social issue. Not every artist must become an activist. Not every creation needs an explicit message.

Mission Art proposes another possibility: that artistic creation can consciously engage withmatters of human significance and place questions of conscience, awareness, knowledge, dignity, responsibility, and transformation at the heart of the creative process.

2. Previous works:

The supply chain for the carpet industry was studied ***by Sakty, K. G. A. E and et al in*** **2020** with a case study of a leading carpet company [1]. ***By Ameen Abdulzhra Yassen Alnoori in*** **2026,** the similarities and differences in Persian carpet decorations were examined [2]. It was reviewed ***by Patching, Mike, James Taylor and et al in*** **2007** in the paper Carpet and floor surface technologies for global automotive design and performance [3].

In **2025,** ***Maryam Motafakkerazad,*** examined and analyzed the theoretical foundations of Iranian carpets through a visual reading of Safavid carpets (***based on Panofsky's iconography)*** **[**4]. It was analyzed ***by Golkar, Mohammad Kian, and et al in*** **2026** From Linear to Circular: The Transformation of Waste Management in the Carpet Industry [5]. ***A*** **2014** editorial reviewing the carpet paradigm was presented ***by Sandberg, Martin, and colleaques*****[6].**

In 2023, Razieh Mokhtari Dehkordi analyzed and examined a reflection on the carpet in Faeq Ahmad's installations (***using phenomenological stages***)[7]. A full-scale design of a low-canvas display concept was reviewed ***by Irian Ordaz et al in 2015*** [8].

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With the efforts of ***Amir Zand-Moghadam and et al in* 2025**, the weave of the weavers was examined with the semiotic-cultural essence of Kashan carpets [9]. A detailed approach to analyzing geometric parameters and how to use computer-aided design to improve handmade carpet designs was reviewed ***by Mohamed Shafik Abou Tabl and colleagues* [10].** Elements of plane symmetry in oriental carpets were analyzed ***by Bear Carroll in 1992*** [11]. With the efforts of ***Mohamed Shafik Abou Tabl and et al in* 2026,** a detailed approach to analyze geometric parameters and how to use computer-aided design to improve handmade carpets was presented in a study [12]. It was analyzed ***by Serap Durmuş Öztürk and et al in* 2018,** Rethinking Basic Design Education: Deconstructing Anatolian Carpets [13].

Mina Mohammadi Vakil In* 2025,** the reflection of traditional elements in contemporary visual arts was examined, based on the discourse of globalization and cultural integration, with an emphasis on the role of carpets in research [14]. Nardana I Yusifova In* 2026,** the "***Molecular Portrait Carpet***" was presented as a visual proof of the unity between exact sciences and art [15]. ***Mahla Takhti and et al*** examined the image and concept of the talking tree in handmade carpets ***in* 2011** [16].

By Efrat Tseëlon, in* 2017,** Traditional Crafts and National Costumes through the Concept of Astana: Oriental Carpets were analyzed and presented as a case study [17]. ***In* 2017, *Davod Feiz and et al analyzed the design drivers and conceptual modeling of Iranian handmade carpets based on a holistic marketing approach using interpretive structural modeling (***ISM***) [18]. ***Fatemeh Sheikh Asadi and et al in* 2024** A comparative study of organizing principles in garden and carpet design was studied [19]. With the efforts of ***Praveen Kumar et al. in* 2019,** the design of adaptive rear floor carpet for changing shapes and complex architecture was investigated and presented [20].

In* 1405, *Masih Aslani reviewed research on the study of 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 ***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 reviewed ***by Daniel Bikas*** [31-34].

3. *Result and Discussions:*

Discussions:

Art as Duty. Creation as Conscience. This is the foundation of the Mission Art Movement.

I. Art with purpose

Mission Art begins with intention.

An artwork may originate from a question, a concern, an observation, a discovery, a memory, a human experience, or a vision of the future. Its purpose may be social, philosophical, environmental, cultural, scientific, ethical, spiritual, existential, or deeply personal. What distinguishes Mission Art is not a particular aesthetic style but the conscious relationship between creation and purpose.

The work is not created merely to occupy space or satisfy consumption. It seeks to communicate something that the artist considers meaningful. Mission Art therefore asks the artist to begin not only with: “What shall I create?” but also: “Why should I create it?” Purpose does not diminish artistic freedom. On the contrary, it can give freedom direction.

A Mission Artist may create beauty, but beauty can become a doorway to deeper reflection. A Mission Artist may create discomfort, but discomfort can reveal what familiarity conceals. A Mission Artist may create ambiguity, but ambiguity can encourage questions that have no simple answer.

The mission belongs to the artwork's purpose, not to a prescribed visual language.

II. Art as inquiry Mission:

Art does not claim that the artist possesses all the answers. The artist is often most valuable when asking the questions that society has difficulty asking. Art can investigate the visible and the invisible; the celebrated and the forgotten; the established and the emerging.

It can examine questions surrounding human dignity, freedom, identity, inequality, cultural memory, technological change, environmental responsibility, scientific discovery, spirituality, mortality, social structures, and the future.

The Mission Artist approaches such subjects not merely as themes but as areas of inquiry. Research, observation, listening, experience, dialogue, historical knowledge, scientific evidence, and intellectual curiosity can all contribute to the creative process. Listening precedes representation. Research precedes interpretation.

Empathy precedes judgment. The artist does not need to become a specialist in every subject addressed. But when an artwork engages with a serious human reality, intellectual responsibility matters. Mission Art therefore encourages artists to look beyond immediate appearances and to investigate the structures, histories, experiences, and contradictions underlying the subjects they address.

III. Illuminating the invisible:

Many of humanity's most consequential realities are not immediately visible. They may exist in forgotten histories, inaccessible environments, social exclusion,

cultural silence, psychological experience, structural inequality, neglected communities, suppressed memories, or questions that remain outside mainstream attention.

Art possesses a unique capacity to give form to such realities. Mission Art seeks to bring the overlooked into visibility. It may reveal an experience that others have never encountered. It may make a complex issue emotionally understandable. It may transform data or knowledge into an image that remains in memory.

It may preserve a story that might otherwise disappear. It may give symbolic form to an idea that has previously existed only as an abstraction. The objective is not sensationalism. The objective is illumination. The Mission Artist does not exploit suffering for spectacle. The artist seeks to create a space in which the viewer can encounter difficult realities with attention, dignity, and reflection.

IV. Art as a bridge between worlds:

Human beings experience the world differently according to culture, history, geography, ability, generation, profession, belief, circumstance, and personal experience.

- Art can cross these boundaries.
- A scientific idea can become an artistic experience.
- A historical event can become a visual memory.
- A social concern can become a symbol.
- A personal experience can become a universal question.
- A traditional craft can become a contemporary conceptual language.
- A work created in one culture can provoke reflection in another.

Mission Art therefore values the ability of art to create connections between fields and communities that might otherwise remain separate. The movement encourages dialogue between art and science, art and philosophy, art and technology, art and culture, art and education, art and environment, and art and the many dimensions of human life. The artist can become a translator—not of languages alone, but of experiences, knowledge, questions, and realities.

V. Artistic freedom and independence:

Mission Art cannot fulfil its purpose without artistic freedom. The movement therefore rejects the use of art as propaganda and resists the manipulation of artistic creation by political, ideological, institutional, commercial, or other interests. This does not mean that Mission Art must avoid political or controversial subjects. Quite the opposite. Artists may examine power, politics, ideology, institutions, conflict, inequality, censorship, or any other subject they consider significant. But the artist must retain the freedom to investigate, question, criticize, reinterpret, or challenge. The mission must never become a mechanism of control. Mission Art does not prescribe a political ideology. It does not require artists to reach predetermined conclusions. It does not establish a single definition of truth for every subject.

Its commitment is to intellectual and artistic independence, responsible inquiry, and the freedom to engage with difficult questions. An artwork may provoke agreement, disagreement, discomfort, curiosity, or debate. That is part of its cultural function.

The purpose is not to command the viewer what to think. The purpose is to create conditions in which the viewer may think more deeply.

VI. The medium is free — the mission is universal:

Mission Art belongs to no single medium. Painting, sculpture, drawing, photography, film, architecture, performance, sound, digital art, installation, literature, ceramics, glass, textile, weaving, mixed media, emerging technologies, and forms yet to be imagined may all become vehicles for Mission Art.

The medium is secondary to the artistic purpose. A traditional technique may communicate a contemporary idea. An ancient material may address a future problem. A technologically advanced artwork may explore an ancient human question. A humble material may carry extraordinary intellectual weight. This principle is particularly important to the relationship between tradition and contemporary practice. Tradition does not have to remain frozen in history. It can become a living language.

A traditional artistic medium can be reinterpreted, challenged, transformed, and placed into dialogue with contemporary ideas. Mission Art therefore welcomes the meeting of heritage and innovation. Its question is not: “Is this medium contemporary?” but: “What can this medium communicate?”

VII. Art, knowledge, and human understanding:

Human civilization is built upon knowledge. Science discovers. Philosophy questions. History remembers. Education transmits. Art interprets. These domains need not exist in isolation. Mission Art encourages artists to engage with knowledge from outside the traditional boundaries of art.

Scientific discoveries, historical events, statistics, technological developments, cultural traditions, philosophical concepts, and social research can all become sources for artistic investigation. The purpose is

not to turn art into a textbook. Art retains its own language. Its strength lies precisely in its capacity to transform information into experience, symbol, emotion, metaphor, imagination, and memory. A complex idea may become understandable through an image.

A statistic may acquire human meaning through a story. A scientific concept may provoke philosophical reflection through artistic interpretation. In this way, Mission Art seeks to contribute to a culture in which knowledge is not merely accumulated but felt, questioned, remembered, and understood.

VIII. Art and human dignity:

Mission Art places human dignity at the centre of its ethical framework. When artists engage with communities, suffering, disability, identity, conflict, poverty, displacement, marginalization, or other sensitive subjects, they should seek to represent people with respect rather than reduce them to symbols or spectacles. The people represented by art are not merely subjects. They are human beings with agency, complexity, history, and voice.

Mission Art therefore encourages artists to listen to the communities and individuals whose experiences they explore whenever meaningful engagement is possible.

The objective is not to speak over people. It is to create opportunities for experiences to be seen, heard, remembered, and understood. Art may speak about humanity, but it should never forget that humanity is composed of
individuals.

IX. From awareness to transformation:

Mission Art does not claim that an artwork can solve a social crisis by itself. Art cannot replace science, education, law, medicine, diplomacy, democratic institutions, community action, or other forms of human effort.

Its contribution is different. Art can change perception. Perception can influence questions. Questions can influence conversation. Conversation can influence awareness. Awareness can influence responsibility.

And responsibility can contribute to action. Mission Art therefore seeks not to command transformation but to catalyze reflection that may make transformation possible.

The artwork is an invitation.
The viewer remains free.
The artist offers a perspective, a question, an experience, or a confrontation with reality.
What the viewer does with that encounter belongs to the viewer.

X. The mission artist:

A Mission Artist is not defined by profession, fame, medium, nationality, academic background, or commercial success. A Mission Artist is an artist who consciously places a meaningful question, purpose, or human concern at the centre of creation.

The Mission Artist may be a painter, sculptor, photographer, filmmaker, designer, writer, musician, architect, textile artist, digital artist, performer, or creator working across disciplines. The artist's responsibility begins with attention.

- Observe.
- Listen.
- Research.
- Question.
- Create.
- Reflect.
- Engage.

The Mission Artist is encouraged to remain curious about society and to maintain contact with the realities that inspire the work.

Workers, scientists, educators, healthcare professionals, migrants, people with disabilities, young people, older generations, cultural communities, researchers, environmental specialists, and ordinary citizens may all offer perspectives that enrich artistic understanding. The artist does not need to represent everyone. But the artist should remain willing to encounter the world beyond the studio.

XI. Beauty and conscience

Mission Art does not reject beauty. Beauty can be one of the most powerful forms through which difficult ideas enter human consciousness.

An artwork may attract the viewer through colour, craftsmanship, harmony, complexity, scale, texture, rhythm, symbolism, or visual pleasure before revealing a deeper question. Beauty and conscience are not opposites. Aesthetics can carry ethics.

Craftsmanship can carry philosophy. Tradition can carry contemporary thought. Pleasure can lead to reflection. Mission Art therefore rejects the assumption that purposeful art must sacrifice beauty. Instead, it asks whether beauty itself can become a vehicle for meaning.

XII. The global dimension:

The challenges confronting humanity do not stop at national borders. Environmental pressures, technological transformation, migration, cultural change, inequality, conflict, questions of identity, and the future of human civilization all possess dimensions that cross geographic boundaries.

Mission Art therefore seeks dialogue across cultures. The movement does not propose that every society has the same problems or that every culture should express them in the same way. Universalism does not require

uniformity. On the contrary, cultural difference enriches the movement.

Mission Art welcomes artists who approach human questions through their own histories, traditions, languages, communities, and artistic practices. The goal is not to create one global artistic style. It is to create a global conversation through many artistic languages.

XIII. Toward a culture of responsible creation:

The Mission Art Movement proposes that artistic freedom and artistic responsibility can coexist. Freedom gives the artist the right to create. Responsibility asks the artist to consider why, how, and for whom the creation exists.

This responsibility does not mean obedience to institutions, governments, markets, audiences, or movements. It means conscious creation. It means recognizing that images, narratives, symbols, and ideas can influence how people perceive themselves and others.

It means treating serious subjects with intellectual curiosity and human dignity. It means resisting the temptation to reduce complex realities to convenient answers. And it means accepting that meaningful art may remain unresolved. Some questions should remain open. Some contradictions cannot be eliminated. Some realities cannot be simplified without losing their truth. Mission Art does not demand certainty. It demands engagement.

XIV. The future of mission art:

The Mission Art Movement is intended as an evolving artistic framework rather than a closed doctrine. Its principles may develop through artistic practice, critical dialogue, research, exhibitions, publications, educational programs, and conversations among artists, curators, scholars, institutions, and audiences.

The movement envisions exhibitions in which artworks are encountered not only as objects but as propositions.

It envisions publications that explore the intellectual foundations of purposeful creation. It envisions dialogue between artists and specialists from science, philosophy, culture, education, technology, environment, and other fields.

It envisions educational initiatives encouraging emerging artists to examine the relationship between creative freedom and social responsibility. It envisions international exchange in which different cultures contribute different answers to shared human questions.

Above all, it envisions a future in which the question of purpose once again becomes an important part of the artistic conversation.

Result

Closing declaration

The Mission Art Movement is not a style. It is not a technique. It is not confined to a particular material, geography, culture, ideology, or generation. It is a proposition. A proposition that artistic creation can carry responsibility without surrendering freedom.

A proposition that beauty can coexist with conscience. A proposition that tradition can become a language for contemporary thought. A proposition that art can illuminate realities that remain unseen. A proposition that artists can ask difficult questions without claiming ownership of the answers. And a proposition that creation, when guided by purpose, can become a meaningful contribution to human understanding. We believe art can remember what society forgets. Art can reveal what remains hidden. Art can question what has become unquestioned.

Art can connect what has become divided. Art can humanize what has become abstract. Art can give form to knowledge, experience, memory, hope, fear, responsibility, and imagination. We therefore invite artists to create with intention. We invite curators and scholars to question and examine. We invite museums and cultural institutions to provide spaces for dialogue.

We invite audiences to look beyond the surface.

We invite different disciplines to meet through artistic imagination. And we invite future generations to redefine what purposeful creation can become.

The movement begins with a simple conviction: Art can carry a mission. But the mission is not to tell humanity what to think.

The mission is to help humanity see, question, understand, remember, and imagine. And perhaps that is the ultimate message hidden within the intricate Persian silk rug. A thousand colours can coexist. A thousand identities can be imagined.

But the more complex the pattern becomes, the more carefully we must ask whether the threads are creating a richer human tapestry—or whether, beneath the beauty of endless possibilities, we are beginning to lose the structure that holds the tapestry together.

***Figure* 1** shows the schematic of the carpet support design pattern. ***Figure* 2** shows the structure of the carpet design in the initial state of construction. ***Figure* 3** shows the construction of the carpet design structure in the next stage of construction. ***Figure* 4** shows the design and construction of the completed carpet with a very beautiful and amazing design.



***Figure* 1,** Schematic of the Carpet holder design facade pattern



***Figure* 2:** How the carpet design is structured in the initial state of construction



***Figure* 3:** How the carpet design structure is constructed in the next stage of construction



Figure* 4: The design and construction of the completed carpet with a very beautiful and amazing design.*

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To cite this article:

Daniel Bikas, The structure of the mysterious and beautiful artistic carpet design pattern based on the mission movement of art, duty and conscience. International Journal of ***Science, Culture and Art,*** 2 (2) (1405), 1-8.

Received: ***November 05, 2026***; ***Accepted***: ***November 05, 2026***; ***Published***: ***November 06, 2026***