

# Cultural Identity: How Persian Rugs Reflect Iran's Cultural, Spiritual, And Artistic Ethos

Ladan Abouali<sup>1</sup>, Jake Kaner<sup>2</sup>

<sup>1</sup>Department of Interface Design, Faculty of Computing and Mathematical Sciences, University of Waikato (China Campus), Drladan.abouali@waikato.ac.nz, ORCID ID: <https://orcid.org/0000-0003-1216-4347>

<sup>2</sup>Nottingham Trent University, School of Art & Design, Nottingham, England , jake.kaner@ntu.ac.uk, ORCID ID: <https://orcid.org/0000-0002-7946-7433>

---

**Abstract:** This review article critically examines the cultural identity explained through Persian rugs, particularly emphasising their visual function of Iran's artistic, spiritual, and societal values. Focusing on Islamic-Persian carpets from the Ilkhanid, Timurid, and Safavid dynasties, the study explores how design elements—such as motifs, composition, and chromatic schemes, encode layers of religious symbolism and cultural meaning. The analysis is grounded in a multidisciplinary literature review supported by visual interpretation of historical artifacts. Findings show that Persian rugs transcend their utilitarian origins, serving as enduring cultural signifiers and expressions of Iranian cosmology. The review article also addresses regional stylistic design, intercultural influences through the Silk Road, and the contemporary transformations in rug design production, with continued relevance in historical scholarship and modern culture.

**Keywords:** Persian rugs, Iran, Islamic art, Decorative motifs, Contemporary rug, modern culture

---

## 1. INTRODUCTION: PERSIAN RUGS AS CULTURAL ARTIFACTS

Persian rugs are known for their designs, vibrant colours, and rich cultural motifs. These artefacts have long been an important part of Iran's culture. Many publications [1,2,5,12] have focused on ancient Iran's cultural design and artefacts, examining the connection between Persian rugs and the nation's civilization and historical foundations.

So, why do cultural studies occur while reviewing a traditional artistic artefact? As an intellectual heritage, culture is inherently regional and shapes lifestyle and artistic expression. Culture is an integral community component, permeating every aspect of human existence. As Kerubo [12] suggests, elements ranging from food and clothing to politics, art, and symbolism are interconnected, forming a complex system that defines societies and individuals' cultures. Culture provides a lens through which societal behaviour is understood, shaping national identity, a mix of "cultural heritage" and "cultural exchanges," and personal expression.

Over time, culture is shaped through society and its experiences, combining into what we define as cultural heritage. Cultural exchange, commonly referred to as "cross-cultural" interaction, is also an integral part of the development of culture. According to the Cambridge Dictionary [2025], this term denotes exchanging ideas and practices between two or more cultures. Ancient Iran was a notable example of such exchanges throughout its rich history; diverse cultures influenced ancient Iran through trade, conquest, and shifting ruling dynasties [1]. Traditionally, this cross-cultural exchange occurred organically, where ideas and artistic influences would travel, adapt to local cultural contexts, and form art and design for generations [5]. This process continues today with global interactions that represent continuing patterns. To deeply understand the Persian carpet design culture, it is important to begin with the foundation of artistic artefacts: the decorative patterns and their context reflecting society's beliefs and customs.

To understand the historical development, cultural heritage, and exchange of Persian rugs in Iran, it is crucial first to understand the pre-Islamic Persian artists' approach to creating artefacts and, with that knowledge, move to the target dynasties during the Islamic periods. The pre-Islamic and Islamic eras are deeply rooted in Persian cultural and historical traditions and belief systems. Pre-Islamic design exhibits distinct but linked approaches to Persian traditional decorative elements and design compositions after the entrance of Islam ( Figs. 2,3, and 4). The impact of Pre-Islamic Persian culture on Persian carpet motifs after Islam can be reviewed through historical-artistic and symbolic motifs, especially from the Achaemenid (550–330 BCE), Parthian (247 BCE–224 CE), and Sassanian (224–651 CE) periods into Persian carpets produced during Islamic eras, especially under the Ilkhanid, Timurid, and Safavid dynasties. Ancient regions in Iran, such as Zoroastrianism, influenced the balance and symmetry of Persian carpet layouts [1], and the use of Mehr (Mithraic Sun Worship) symbols continued as subliminal elements in Persian design, which influenced radiating sun medallions in Safavid carpets [7].

To understand the historical importance of Persian rugs, it is essential to note the Pazyryk carpet, documented records, and the Baharestan carpet. The Pazyryk carpet, known as an ancient Persian rug (fifth century B.C.), remains the earliest existing example of a Persian carpet. Its motifs, deer, four-petaled flowers, human figures, and horses reflect the traditional cultural design of the Achaemenid dynasty. In addition to these historical patterns, existing documents from over two millennia confirm Iran's long-standing tradition of carpet production. For instance, the book of Sui, composed between 590 and 617 AD, mentions carpets as one of Iran's exported goods. Furthermore, historical stories describe the Baharestan carpet, made during 531-579 in the Sassanid dynasty, a Persian rug that the Arabs seized during the conquest of the Sassanian capital. Characterised by its great size, silk materials, and gemstone embellishments, this carpet brings the assumption that it was more a decorative rug than a functional everyday rug [7].

### **Aim**

This review article aims to discuss the cultural, spiritual, and artistic significance of Persian rug design across different historical periods in Iran: the Ilkhanids, Timurid, and Safavid dynasties. This paper discusses how Persian rugs reflect Persian culture, which reflects Iran's collective identity, religious symbolism, and artistic evolution journey.

Through a close analysis of rug motifs, structural layouts, and production techniques, the review investigates how these design elements reflect key aspects of Iranian cosmology, Sufi mysticism, Islamic theology, and cross-cultural artistic exchanges, primarily through historical routes such as the Silk Road. The chapter also considers how design principles from pre-Islamic Iran were synthesized with Islamic aesthetic values to produce deeply symbolic and visually intricate compositions that have endured centuries.

### **Methods**

To conduct this review, literature was gathered using a combination of academic databases, including JSTOR, ResearchGate, Google Scholar, and institutional library archives and digital museum collections. Keywords such as "Persian carpet," "Islamic art," "Iran," "Ilkhanid," "Timurid," "Safavid," and "Persian culture" were used to find historical, cultural, and artistic perspectives.

The selected sources reflect their view on Persian rugs' symbolic and cultural significance. Visual sources such as pictures of ancient rugs, motifs, and illustrated manuscripts were used to support this study.

In this review, historical claims were cross-referenced next to visual evidence, and interpretations were compared across multiple sources to ensure accuracy and depth. Priority was given to works that offered interdisciplinary insight into art history, Islamic studies, cultural anthropology, and historical analysis.

Methodological limitations include the limited availability of surviving carpets from earlier periods (e.g., the Ilkhanid era), leading to a reliance on secondary sources such as manuscripts and reconstructions.

Language barriers and also quality of remaining visual evidence may also have introduced interpretive bias. Moreover, since the review is not systematic, some relevant literature may have been unintentionally excluded despite efforts to ensure comprehensive coverage.

## 2. Rug design evolution through key periods (Ilkhanid, Timurid, and Safavid)

The evolution of Persian carpets during the Ilkhanid (1256–1335), Timurid (1370–1507), and Safavid (1501–1736) dynasties showcases a remarkable fusion of Islamic aesthetics with Persian artistic traditions, shaped significantly by cross-cultural exchanges along the Silk Road [1], [5]. During these periods, Persian carpets transitioned from utilitarian objects to symbolic expressions of political power and spiritual meaning, often crafted in royal workshops under court patronage [1], [3].

The Ilkhanid period introduced stylistic features influenced by Mongol and Chinese art, such as cloud bands and lotus blossoms. These were synthesized with Islamic geometric principles, transforming them into rhythmic and spiritualized designs aligned with Islamic doctrines of unity and abstraction [1], [3].

The Timurid dynasty advanced carpet production by integrating architectural and manuscript-based aesthetics. Design elements such as symmetrical medallions, garden layouts, and celestial star patterns reflected Sufi metaphysical thought and the Islamic concept of divine order [2], [6], [8]. Workshops in Herat and Samarkand became influential artistic centers due to strong trade connections across Central Asia and beyond [1], [3].

Under the Safavids, Persian carpet weaving reached an artistic peak. Technical innovations, such as the widespread use of asymmetrical (Senneh) knots, enabled finer detail and greater visual intricacy [10], [11]. Masterpieces like the Ardabil Carpet (Fig. 1) illustrate the period's integration of Shi'a symbolism, court sophistication, and expanding international trade. Designs evolved in response to both spiritual philosophy and the demands of European markets, resulting in stylistic diversity while preserving symbolic integrity [1], [3], [4].



Figure 1. Ardabil carpet, <https://www.vam.ac.uk/articles/the-ardabil-carpet?srsltid=AfmBOoqY5dcnJryzXQZCdSUTildLGm5bJUx5MuQvLGoZOeXl9Xg6k7nnm>, and The Seley Carpet, late 16th century, Metmuseum, <https://www.metmuseum.org/art/collection/search/452921> are existing examples of Persian and Mughal carpets.

## 3. Motifs and symbolism: Spiritual and cultural meanings

The motifs used to decorate Persian rugs came from a rich belief system and cultural background. These decorative motifs are aesthetic choices and present ancient Iran's wisdom and belief systems [1].

The use of geometric motifs, as an example here, reflects the Islamic emphasis on numerical perfection and the universe's holy order. Repeating shapes like the octagon or hexagon (Figs. 2 & 3) symbolize the interconnectedness of all things, alluding to the concept of the unity of existence (tawhid) in Islamic thought (Fig. 5). Floral motifs, such as the ubiquitous lotus blossom (Fig.4 ), carry associations with rebirth, purity, and the cycle of life and deeply rooted in Persian Zoroastrian and Sufi mystical traditions [6].



Figure 2



Figure 4

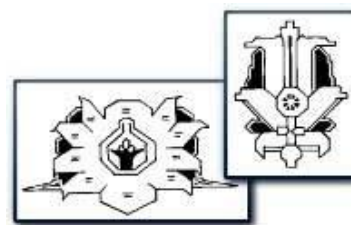


Figure 3

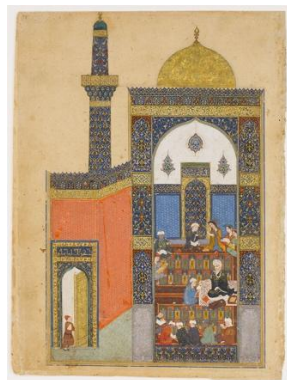


Figure 5



Figure 2. Historical Ilkhanid (Azerbaijan, Tabriz) or Seljuq (Anatolian) rug with animal design, 1200s, [https://www.azerbaijanrugs.com/seljuk/eskenazi\\_ilkhanid\\_seljuk\\_animal\\_rug\\_fragment.htm](https://www.azerbaijanrugs.com/seljuk/eskenazi_ilkhanid_seljuk_animal_rug_fragment.htm)

Figure 3. Geometric design, Herat style (1494), Source: Nezami's Khamseh, Journal of History, Culture and Art Research.

Figure 4. Lotus flower, <https://orientalrugsalon.com/interpreting-rug-designs/>

Figure 5. Timurid miniature, Laila and Majnun at School", Folio from a Khamsa (Quintet) of Nizami of Ganja, MetMuseum

More than the symbolic meaning of each motif, the carpet composition could also mirror the spiritual concept. For instance, the centralized medallion's design is often interpreted as representing the universe, with the motif in the centre symbolizing heaven and the divine. In contrast, the surrounding motifs show the life harmony and order of the heavens. ( Figs. 1 & 6). This celestial imagery reflects the Persian worldview that sees the earthly realm as a microcosm of the [6].



Figure 6. Medallion rug design, Ilkhanid dynasty.

[https://islamicart.museumwnf.org/database\\_item.php?id=object;EPM;dn;Mus21;25;en](https://islamicart.museumwnf.org/database_item.php?id=object;EPM;dn;Mus21;25;en)

Persian rug designs embody Iran's rich intellectual and artistic heritage by weaving these multifaceted cultural and spiritual resonances. Each motif and pattern has become a portal into the deep well of Persian tradition, inviting the viewer to engage with the cosmological and metaphysical aspects that helped shape the nation's artistic expression over centuries.

### 3.1. The Evolution of Persian Rug Motifs During the Ilkhanid, Timurid, and Safavid Periods

The stylistic development of Persian rug motifs across the Ilkhanid, Timurid, and Safavid periods reflects an effective interaction of artistic continuity, spiritual ideology, and intercultural influence. Rather than inventing entirely new visual languages, each dynasty reinterpreted existing motifs to express their religious, philosophical, and political ideals.

In the Ilkhanid era, motifs displayed the influence of Mongol patronage, featuring rectilinear layouts, mythical creatures like the Simurgh, and motifs such as cloud bands and dragons—borrowed from Chinese symbolism and adapted within Islamic artistic principles [1], [2], [3]. Although few physical carpets survive, illustrated manuscripts and fragments suggest that these early designs emphasized mobility, power, and cosmic order.

Timurid art saw a deepening of symbolic content. Designs from this era—largely reconstructed through manuscripts like *The Book of Jami*—featured complex medallion structures, geometric stars, and floral scrolls representing the Sufi journey toward divine unity [1], [2], [3], [6], [8]. These patterns mirrored developments in Timurid architecture and illuminated manuscripts, showing an aesthetic based on symmetry, ascension, and levitation repetition.

Safavid motifs synthesized and elevated earlier traditions. Medallion-centred compositions, framed by vine scrolls and arabesques, are a typical example of divine symbolism and royal authority. Elements such as the cypress tree and garden layouts expressed Shi'a cosmology and paradise narratives [1], [2], [3], [10]. Technically refined through new knotting methods, Safavid carpets balanced regional tradition with external demands, culminating in masterpieces like the Ardabil and Polonaise carpets (Figs. 1, 11) [3], [4], [10], [11].

#### Ilkhanid Period (1256–1353):

This period came after the Mongol conquest of Persia. Persian art experienced a transitional phase characterized by a mix of local Iranian traditions, Chinese art brought in through Mongol patronage, and Islamic principles that continued to influence Persia as it became Islamicized. Technical advancements remained limited in this period, as production tended to be nomadic or semi-nomadic. Coarse knots and simpler designs predominated, likely reflecting the practical demands of rugs as movable objects. Moreover, like other nomadic Persian rugs, the central form motifs were designed in geometric form [1],



[2]. Persian carpets from this time are mostly missing, and research relies primarily on illustrations found in manuscripts like the Jami' al-Tawarikh (Compendium of Chronicles) [1].

Key motifs from this era include rectilinear layouts, geometric motifs, scenes of animal combat, and mythical animals such as the Simurgh (a legendary Persian bird), Chinese motifs like dragons, representing power and cosmic balance, cloud bands and floral patterns such as lotus flowers. The dragon, a symbol of power, became popular in Iran during the Ilkhanid period and was inherited by the art of the Timurids and Safavids. These decorative motifs often mirrored Mongol sensibilities, reflecting their nomadic lifestyle and steppe traditions while integrating Chinese design features [1], [3]. All these together brought a developing blend of Chinese decorative linearity with the precision of Persian-Islamic geometry [1].

Key motifs	Cloud bands (yun-wen), lotus blossoms, peonies	Arabesques (scrolling vine patterns)	Central medallions	Bold blue and red color palettes
Meanings and Symbolism	Borrowed from Chinese decorative traditions; symbolize cosmic harmony and continuity. Cloud bands represent celestial influences.	Reflect Islamic aesthetics, emphasizing infinity, divine beauty, and interconnectedness.	Emerging influence; early representations of cosmological order and rulership.	Tied to Mongol imperial preferences; blue symbolizes the sky (spiritual vastness), red connotes power and protection.

Table 1. Comparative details of Ilkhanid rug motifs.

#### Timurid Period (1370–1507):

The deep connections distinguished Persian art in the Timurid dynasty between different artistic productions, such as illustrated manuscripts, architectural decorations, and carpet weaving (Fig.7). The patronage from rulers like Timur and his successors encouraged lively workshops and artistic centers, particularly in Herat (Herat School) and Samarkand [3]. The dynasty was also marked by strong trade connections along the Silk Road, which enabled cultural exchanges with areas such as the Ming dynasty in China and Mamluk-controlled Egypt (Fig. 9). This interaction enriched the motifs and techniques found in Persian rugs [1], [3]. Despite the vibrant artistic production of the time, few rugs have survived, and much of what we know comes from secondary sources, such as manuscripts like The Book of Jami [1]. Timurid aesthetics later formed the basis for innovations in the Safavid era [2].

During this era, design motifs became increasingly elaborate, showcasing dual-layered compositions that combined floral naturalism, such as lotus flowers, peonies, and scrolls, with geometrically arranged arabesque patterns, often rich in mystical symbolism. Layered compositions also reflect the Sufi concept of "ascension" toward unity with the divine [2]. Also, the use of repeating patterns and "infinity" loops (Fig.7 and 8) represented celestial unity and spiritual renewal [1], [8].



Figure 7



Figure 8



Figure 9

Figure 7. Timurid court. Silk Road Virtual Museum, <https://silkroadvirtualmuseum.com/the-timurid-empire-the-court-elibrary/>

Figure 8. The book of Jami, the Chinese cloud bands motif. <https://fa.wikipedia.org/wiki/%D8%AC%D8%A7%D9%85%DB%8C>

Figure 9. Mamluk carpet with a medallion design. Egypt, Cairo. <https://carpets.museumwnf.org/database-item/mwnf3/objects/EPM/at/Mus21/45/en>

Key motifs	Symmetrical medallions	Chahar bagh (garden) layouts	Geometric star patterns	Dense arabesques intertwined with florals
Meanings and Symbolism	Symbolize universal harmony, influenced by architectural designs and manuscript illumination.	Represent paradise (Jannah) in Islamic thought; often depicted with flowing water motifs.	Reflect divine unity, infinity, and the structured order of the cosmos in Islamic philosophy.	Reinforce the concept of "infinity through repetition," mirroring Sufi metaphysical ideas.

Table 2. Comparative details of Timurid rug motifs.

**Safavid Period (1501–1736):**

The Safavid period is known as the golden age of Persian art, and of course, rug production. It represented extraordinary artistic and technical achievements supported by centralized court patronage.

Kings like Shah Abbas the Great (1588–1629) were instrumental in establishing large-scale workshops in key urban centres such as Tabriz, Kashan, and Isfahan, where skilled weavers and designers worked together to produce masterpieces [3], [4]. These carpets served as luxurious domestic items and diplomatic tools that showcased Persian craftsmanship to the world [3], [11].

Safavid carpets represent the culmination of earlier artistic influences with new dimensions of creativity. The most important characteristic designs typical of the Safavid type are the medallion-centric ones, often framed by intricate floral arabesques, interlacing vine motifs, or images of imaginary animals and floral scrollwork [2]; [3]. Sufi mysticism also shows its footsteps at this time. The central motif on Safavid rugs also represents Sufi and presents the ultimate divine reality, surrounded by layers of structured complexity like the Sufi stages in the path of awakening [2]. In these designs, the cypress tree, symbolic of eternity, and the images of the gardens create the element of paradise. These motifs carried Shi'a cosmological and religious significance, with medallions frequently reflecting the heavens or divine unity ( Fig. 10) [1], [10].

Technical innovations included the widespread adoption of asymmetrical Persian knots (Senneh knots), which enabled finer detailing and more intricate designs. Masterpieces like the Ardabil Carpet are a great example of the development of design, symmetry, and geometry typical of this era (Fig. 1) [10], [11]. Export-driven styles, such as the "Polonaise" carpets, catered to European preferences while incorporating Persian elements (Fig.11) [3], [4].



Figure 10

Figure 10. Tree Carpet, 16th - 17th century Safavid dynasty.  
<https://philamuseum.org/collection/object/55494>



Figure 11

Figure 11. 'Polonaise' Carpet, attributed to Isfan, Iran. First half of the 17th century. Met Museum.  
<https://www.metmuseum.org/art/collection/search/451026>

Key motifs	Ornate central medallions	Garden carpets	Cloud bands and lotus motifs	Intricate floral patterns
------------	---------------------------	----------------	------------------------------	---------------------------



			(continued from Ilkhanid period)	
Meanings and Symbolism	Fully developed representations of divine unity and royal authority; often inspired by mosque domes.	Depiction of paradise (Chahar Bagh design), reinforcing the Sufi vision of a spiritual journey.	Persist as symbols of celestial and cosmic forces but more stylized in Safavid designs.	Symbolize divine bounty, eternal life, and interconnectedness in the spiritual realm.

Table 3. Comparative details of Safavid rug motifs.

#### 4. The Role of Historical Design Elements in Contemporary Persian Rug Design

In contemporary Persian rug weaving, historical design elements from the Ilkhanid, Timurid, and Safavid periods play an important role in shaping contemporary Persian rugs. These elements influence aspects ranging from aesthetic continuity and cultural heritage preservation to market appeal and adaptations for global trade. Based on the available publications [1], [11], [10], Persian rug designers have been using traditional elements in modern production while modifying proportions, material choices, and compositions to cater to changing consumer demands.

##### 4.1. Structural Design Elements and Their Contemporary Applications

###### • Central Medallion Composition (Timurid & Safavid Origins) Contemporary Application:

The medallion-centred layout remains one of the most widely used structural formats in Persian carpets, especially in high-end Isfahan, Tabriz, and Nain carpets. Modern artisans adjust the scale of medallions or introduce variations in floral arrangements to match contemporary aesthetics. In some contemporary carpets, high-contrast colour palettes (e.g., deep blues, ivory, and reds) highlight the medallion-dominated structure, making historical Safavid compositions marketable for both traditional and minimalist home decor.

###### • Arabesque & Vine Scroll Designs (Ilkhanid & Safavid Origins) Contemporary Application:

Persian carpet designers continue using Safavid-inspired vine scrolls (Fig. 12), particularly in Kashan, Isfahan, Tabriz, and Qom silk rugs. These motifs appear in balance with central medallions or as corner ornaments (Arabesque patterns). Modern adaptations include reducing the density of vine-scroll complexity and creating more open, breathable compositions for rugs intended for minimalist interior spaces.



Figure 12. Contemporary Persian Tabriz rug, vine scroll motif.  
<https://www.christopherleggeorientalcarpets.com/products/view/persian-tabriz-rug-scrolling-vine-design/>

- **Chahar Bagh (Garden) Layout (Safavid Court Tradition) Contemporary Application:**

Chahar bagh carpets persist in Mashhad and Kerman weaving centres, where re-creations incorporate updated greenery types, lighter colour palettes, and streamlined borders to suit modern tastes. Modern Persian carpets follow modified garden layouts by minimizing dense floral elements while retaining water channels and pathway designs, keeping the metaphorical paradise narrative intact.



Figure 13. Mashhad contemporary rug with floral patterns.  
<https://www.thehoarde.com/product/modern-decorative/mashhad-rug-with-flowers-and->

#### 4.2. Motif Evolution & Symbolism in Modern Persian Carpets A. Cloud Band & Chinese Design Integration (Ilkhanid Influence) Contemporary Adaptation:

Cloud band motifs, derived from Chinese artistic elements in Ilkhanid textiles and ceramics, persist in high-end Tabriz and Qom rugs, though modified to fit Persian arabesque aesthetics (Figure 12) [1]. Some modern luxury carpets reinterpret cloud motifs with finer lines to harmonize with floral patterns rather than appearing as bold standalone elements.

#### 4.3. Contemporary Market Influence: Adaptation vs. Preservation

- **Traditional Persian Carpets in High-End Markets**

Persian workshops emphasizing historically accurate motifs, fine weaving techniques, and traditional dyeing methods continue selling carpets based on Ilkhanid, Timurid, and Safavid compositions to global collectors and high-status buyers. In particular, Tabriz and Isfahan workshops export flagship Safavid-revival carpets, often featured in luxury auctions (i.e., Sotheby's, Christie's)

- **Adaptation for Modern Decor & Industry Evolution**

Modern Persian carpet makers have simplified historical motifs, adjusted layouts, and experimented with neutral palettes to cater to contemporary interior design tastes. Some "minimalist Persian carpets" rework classic floral arabesques with tonal variations instead of highly contrasted colours, adapting Safavid aesthetics to contemporary homes.

The export market heavily influences these adaptations, with traditional vs. modern-stylized Persian carpets diverging in production priorities: high-end collectors seek unchanged Safavid designs. At the same time, mainstream buyers prefer softened, simplified interpretations. Overall, Persian rug design today highlights the perpetuation of historical traditions while embracing modern reinterpretations, ensuring the continued global prominence of Iranian carpets [1], [10], [9].

## 5. CONCLUSION

Persian carpets made during the Ilkhanid, Timurid, and Safavid periods stand as rooted artifacts of Iran's cultural, spiritual, and artistic identity. These textiles encapsulate centuries of evolving belief systems, aesthetic refinements, and historical encounters across trade routes such as the Silk Road [1], [3], [5].

Key motifs—including medallions, garden layouts, floral scrolls, and geometric symmetry—retained their symbolic core throughout these dynastic transitions while adapting to changing spiritual and political frameworks. Ilkhanid designs blended Mongol power and Islamic unity through geometric and mythical forms [1], [3]. Timurid patterns embraced the metaphysical concepts of Sufi mysticism, translating cosmology into intricately balanced designs [2], [6], [8]. Safavid rugs merged these heritages into a mature aesthetic vocabulary that reflected Shi'a theology and courtly sophistication, as seen in the famed Ardabil Carpet [1], [10], [11].

Persian carpet workshops continue to draw upon these historical motifs in modern times. While global markets influence changes in color palettes, material choices, and layout densities, many traditional symbols—such as the central medallion or vine scroll, remain integral to Persian visual culture. High-end collectors favor historically accurate compositions, whereas broader consumer trends prefer simplified definitions [1], [9], [10]. This interaction between preservation and innovation shows that Persian carpets retain their timeless cultural value and global relevance.

## REFERENCE:

1. Abouali, L., & Kaner, J. (2020). The evolution of Iranian carpet designs with the influence of Islam and Chinese art; Ilkhanid, Timurid, Safavid. *Journal of History, Culture and Art Research*, 1-10. [https://www.researchgate.net/publication/340340298\\_The\\_Evolution\\_of\\_Iranian\\_Carpet\\_Designs\\_with\\_the\\_Influence\\_of\\_Islam\\_and\\_Chinese\\_art\\_Ilkhanid\\_Timurid\\_Safavid](https://www.researchgate.net/publication/340340298_The_Evolution_of_Iranian_Carpet_Designs_with_the_Influence_of_Islam_and_Chinese_art_Ilkhanid_Timurid_Safavid)
2. Cammann, S. (1976). Religious Symbolism in Persian Art. *History of Religions*, 15(4), 295-325. <https://www.proquest.com/docview/1297349550?sourcetype=Scholarly%20Journals>
3. Canby, S. (1999). The golden age of Persian art 1501-1722.
4. Eroğlu, A. A. (2020). 16-17. Yüzyıl Safavi Dönemi Seccâde Örnekleri (Prayer Rugs from the Safavid Period in the 16th-17th Century). DOI: 10.32547/ataunigsed.781803
5. A. Seyf. (1992). The Carpet Trade and the Economy of Iran, 1870-1906. *Iran*, 30, 99-105. <https://doi.org/10.2307/4299873>
6. Mahdzar, S. S. S., & Nazidizaji, S. (2013). The similarity between geometric patterns in Persian-Islamic architecture and carpet design and the expression of concepts. [https://www.researchgate.net/publication/257579303\\_Similarity\\_between\\_Geometric\\_Patterns\\_in\\_Persian-Islamic\\_Architecture\\_and\\_Carpet\\_Design\\_and\\_the\\_Expression\\_of\\_Concepts](https://www.researchgate.net/publication/257579303_Similarity_between_Geometric_Patterns_in_Persian-Islamic_Architecture_and_Carpet_Design_and_the_Expression_of_Concepts)
7. Mirzaei, A., Vandshoari, A., & Zarnaghi, S. (2022). A study on the form and content of Iran's four-seasons carpets. *The Scientific Journal of NAZAR Research Center (NRC) for Art, Architecture & Urbanism*, 19(114), 69-82. <https://doi.org/10.22034/BAGH.2022.334129.5149>
8. Ranjbar, M., & Chitsazian, A. (2019). The symbolic significance of star patterns in Islamic carpets.
9. Robati, S. (2019). A visual study of carpets in the Safavid era: A case study in Sheikh Safi al-Din Ardabili's tomb. <https://journals.indexcopernicus.com/search/article?articleId=2393263>
10. Santos, R., Claro, A., Hallett, J., & McCarthy, B. (2020). Color Power: Contributions of Science and Technology to the Study of sixteenth and seventh-century 'Vine-scroll' carpets. *The Textile Museum Journal*, (47), 137-160. <https://doi.org/10.7560/TMJ4708>
11. Stead, R. (1974). *The Ardabil carpets*. J. Paul Getty Museum. ISBN 9780892360154.
12. Kerubo, C. (2024). The impact of globalization on cultural identity. *International Journal of Philosophy*, 3(4), 58-72. <https://doi.org/10.47941/ijp.2097>

The author acknowledges the use of Grammarly and ChatGPT (for language polishing of the manuscript).

- Competing interests: The authors declare that they have no financial or personal relationship(s) that may have inappropriately influenced them in writing this article.

Author contributions: **Ladan Abouali, Lecturer, University of Waikato, College of Interface Design, Hangzhou, China. Email: Drladan.abouali@waikato.ac.nz**

**Jake Kaner, Professor, Nottingham Trent University, School of Art & Design, Nottingham, England. Email: jake.kaner@ntu.ac.uk**

- Disclaimer: The views and opinions expressed in this article are those of the authors and do not necessarily reflect the official policy or position of any affiliated institutions or funding bodies.