

TRADITIONAL CARPET WEAVING ART AMONG THE KAZAKH AND TURKISH PEOPLE: TECHNOLOGICAL FEATURES AND MUSEUM REPRESENTATION

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ÖZET

kazak Ve Türk Halklarında Geleneksel Halı Dokuma Sanatı: Teknolojik Özellikleri Ve Müzelerde Temsili

Bu makale, Kazak ve Türk halklarının geleneksel halı dokuma sanatının teknolojik özelliklerini, bezeme semantiğini ve müze temsillerini incelemektedir. Araştırma, Orta Asya ve Anadolu kültürel çevrelerinde şekillenen halıcılık geleneklerinin karşılaştırmalı analizine dayanmaktadır. Dokuma tekniklerini, bezeme yapılarını ve müze koleksiyonlarında korunan halıların kültürel işlevlerini incelemek amacıyla tarihsel-karşılaştırmalı, betimleyici, göstergebilimsel ve müzebilimsel yöntemler kullanılmıştır. Araştırma sonuçları, Kazak halıcılığının göçebe yaşam biçimiyle yakından ilişkili havlı ve düz dokuma teknikleri temelinde geliştiğini; Türk halıcılığının ise Anadolu dokuma geleneğinin karakteristik özelliği olan simetrik düğüm tekniği sayesinde yüksek bir gelişmişlik düzeyine ulaştığını göstermektedir. Her iki kültürün bezeme sistemleri koruma, uyum ve süreklilik gibi ortak sembolik anlamları muhafaza etmekle birlikte, kompozisyon yapıları ve sanatsal yorumları tarihsel ve sosyo-kültürel koşullara bağlı olarak farklılık göstermektedir. Araştırma ayrıca geleneksel halıların yalnızca işlevsel ev eşyaları olarak değil, aynı zamanda kültürel belleğin, sanatsal ifadenin ve etno-kültürel kimliğin taşıyıcıları olarak değerlendirilmesi gerektiğini ortaya koymaktadır. Çalışmada, çağdaş müzecilik uygulamalarında halı koleksiyonlarının korunması, konservasyonu ve dijital sunumu konularına özel önem verilmiştir. Bu araştırma, Kazak ve Türk dokuma geleneklerinin etnografik, teknolojik ve müzebilimsel açılardan karşılaştırmalı olarak incelenmesine katkı sağlamaktadır.

Anahtar Kelimeler: halı dokumacılığı, tekstil mirası, müze temsili, kültürel miras, Kazak halıları, Türk halıları.

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Introduction

In recent decades, the preservation and interpretation of traditional cultural heritage have become increasingly important within the fields of ethnography, museology, and cultural studies. Processes of globalization and cultural transformation have intensified scholarly interest in traditional handicrafts as forms of historical memory and ethno-cultural identity (Smith, 2006; Hooper-Greenhill, 2000). In this context, traditional carpet weaving among the Kazakh and Turkish peoples represents not only a form of decorative and applied art but also an important source for understanding social life, aesthetic values, worldview, and cultural continuity.

The carpet traditions of Central Asia and Anatolia developed within different historical and socio-economic environments. In Kazakh culture, carpet and textile products evolved in close connection with the nomadic way of life, where functionality, portability, and adaptability played a significant role. Turkish carpet weaving, particularly in Anatolia, developed within a more settled cultural environment and became distinguished by complex weaving techniques, artistic compositions, and courtly decorative traditions. Despite these differences, both traditions preserve common symbolic elements reflected in their ornamental systems, materials, and weaving practices.

Traditional carpets occupy a special place in the cultural heritage of both peoples. They served not only practical domestic purposes but also functioned as indicators of social status, aesthetic taste, and spiritual beliefs. Ornamentation in carpet weaving preserved symbolic meanings associated with protection, harmony, prosperity, and continuity of life. For this reason, carpets should be considered not merely as household objects but also as carriers of cultural memory and artistic communication.

In contemporary museology, increasing attention is being paid to the preservation, interpretation, and digital presentation of ethnographic collections. Museums today aim not only to conserve traditional objects but also to communicate their historical and cultural significance through visual, interactive, and digital approaches (Ambrose & Paine, 2012; Lord & Lord, 2009). Within this framework, traditional textile collections, including carpets, have gained particular importance as objects requiring both scientific conservation and effective museum

representation.

Although Kazakh and Turkish carpets have been examined separately in ethnographic and art-historical studies, comparative research addressing their technological characteristics, ornamental semantics, and museum representation remains limited. Therefore, a comparative analysis of the traditional carpet weaving traditions of the Kazakh and Turkish peoples provides an opportunity to examine these cultural phenomena from ethnographic, technological, artistic, and museological perspectives.

The aim of this study is to identify the technological, artistic, and cultural features of traditional carpet weaving among the Kazakh and Turkish peoples through a comparative ethnographic and museological analysis.

To achieve this aim, the study addresses the following objectives:

- to examine the historical development and technological characteristics of Kazakh and Turkish carpet weaving traditions;
- to analyze the compositional structure and symbolic meaning of ornamental systems used in traditional carpets;
- to compare the functional and artistic features of carpet products formed within nomadic and sedentary cultural environments;
- to evaluate the approaches used in the preservation, conservation, and museum representation of carpet collections;
- to determine the role of digital technologies and virtual exhibition methods in the contemporary presentation of traditional textile heritage.

The object of the study consists of traditional carpet products preserved in ethnographic and museum collections of Kazakhstan and Türkiye. The subject of the research includes their weaving technology, ornamental structure, cultural function, artistic features, and museum interpretation.

The study employs historical-comparative, descriptive, semiotic, and museological approaches. Scholarly works by Kazakh and Turkish researchers, ethnographic materials, museum collections, and conservation guidelines were used as the primary research sources.

Literature Review and Theoretical Framework

Traditional carpet weaving has long attracted the attention of researchers in the fields of ethnogra-

phy, art history, archaeology, and cultural studies. The study of Kazakh and Turkish carpets developed within different academic traditions and methodological approaches. Turkish scholars have generally examined carpets from historical-artistic and stylistic perspectives, whereas Kazakh researchers have focused primarily on ethnographic, utilitarian, and cultural aspects.

One of the major scholars who systematically studied Anatolian carpet art was Kurt Erdmann (Erdmann, 1970). His works classified Anatolian carpets according to their historical development, compositional structure, and artistic features. Erdmann emphasized the distinction between nomadic, rural, urban, and courtly carpet traditions and examined the evolution of Anatolian carpet weaving within a broader historical context. Similar approaches can be observed in the studies of Oktay Aslanapa and Şerare Yetkin, who analyzed Seljuk and Ottoman carpets in relation to artistic style, weaving technology, and decorative composition (Aslanapa, 1987; Yetkin, 1974).

Western researchers have also contributed significantly to the interpretation of Eastern carpets. Peter F. Stone examined carpet ornamentation as a symbolic and visual system, while Jon Thompson approached carpets as part of Islamic artistic culture and intercultural communication (Stone, 2013). These studies expanded the understanding of carpets beyond decorative art and demonstrated their role as carriers of cultural meaning and historical memory.

Research on Kazakh carpets developed mainly within ethnographic scholarship. The studies of Kh. Arghynbayev, M. Mukanov, and S. Kasimov provided detailed information on the technological features, everyday functions, and artistic traditions of Kazakh woven products. Later, the studies of Kh. Arghynbayev, M. Mukhanov, and S. Kasimov provided detailed information on the technological features, everyday functions, and artistic traditions of Kazakh woven products.

Particular importance should be given to the works of ethnographer Nursan Alimbay, who examined the compositional structure, typology, and symbolic semantics of traditional Kazakh carpets (Alimbay, 2018). His research demonstrated that carpet ornamentation reflects not only decorative aesthetics but also the worldview, social environment, and cultur-

al memory of the Kazakh people. Studies devoted to traditional ornamentation by A. Margulan further revealed the connection between ornamental motifs and ancient symbolic concepts preserved in folk culture (Margulan, 1986). In recent years, museum and heritage studies have increasingly focused on the interpretation and presentation of ethnographic collections. Contemporary museology pays particular attention to visitor experience, visual communication, and digital representation. Research in this direction emphasizes the importance of presenting traditional artifacts not only as historical objects but also as active elements of cultural memory. In this context, carpets preserved in museum collections are regarded simultaneously as ethnographic sources, artistic objects, and forms of cultural communication.

Despite the existence of numerous studies devoted separately to Kazakh and Turkish carpet traditions, comparative research combining ethnographic, technological, semiotic, and museological approaches remains limited. For this reason, a comparative analysis of Kazakh and Turkish carpet weaving traditions contributes to a broader understanding of textile heritage within the cultural history of Central Asia and Anatolia.

This study is based on the theoretical approaches of material culture studies, semiotics, and museum representation. Within contemporary humanities research, traditional handicrafts are increasingly interpreted not merely as utilitarian objects but as cultural forms that preserve historical memory, social experience, and symbolic meanings (Smith, 2006). From this perspective, traditional carpets represent an important component of ethno-cultural heritage. The principles of material culture studies provide an opportunity to examine carpets as objects reflecting the economic environment, daily life, aesthetic perception, and worldview of a particular society. In both Kazakh and Turkish cultures, carpet products were closely connected with social practices, domestic space, and systems of symbolic representation. Their structure, weaving techniques, materials, and ornamental compositions developed under specific historical and cultural conditions.

A semiotic approach was applied in the analysis of ornamental systems. Within semiotic theory, ornament functions as a visual language through which cultural meanings are transmitted and preserved

(Stone, 2013). Geometric, zoomorphic, and vegetal motifs found in traditional carpets are therefore interpreted not simply as decorative elements but as symbolic signs associated with protection, prosperity, harmony, continuity, and social identity. The compositional organization of carpets can thus be understood as a form of non-verbal cultural communication.

The research also relies on theoretical approaches developed within museum and heritage studies. Contemporary museology increasingly emphasizes not only the physical preservation of ethnographic objects but also the interpretation of their historical and cultural significance for museum audiences (Hooper-Greenhill, 2000; Ambrose & Paine, 2012). In this context, carpets preserved in museum collections function simultaneously as historical artifacts, artistic works, and visual carriers of cultural memory.

Special attention is paid to the role of museum representation in shaping public understanding of traditional textile heritage. The use of digital technologies, virtual exhibitions, interactive interpretation, and visual reconstruction methods has become one of the important directions in contemporary museum practice. Such approaches expand access to cultural heritage and create new possibilities for presenting the technological features and symbolic content of traditional carpets.

These theoretical approaches make it possible to examine Kazakh and Turkish carpet traditions not only as examples of decorative and applied art but also as complex cultural phenomena formed through historical experience, social environment, artistic practice, and collective memory.

Pile and Flat-Woven Carpet Traditions in Kazakh Craft

In the traditional culture of the Kazakh people, carpet weaving occupied an important place within the system of household crafts closely connected with the nomadic way of life (Mukanov, 1979; Kasimov, 1995). Carpet and textile products were used not only for practical purposes but also as elements of interior decoration and indicators of social and cultural identity. The technological structure of Kazakh carpets developed in accordance with the environmental conditions and mobile lifestyle of nomadic society.

The production process traditionally included several stages such as wool sorting, cleaning, beating, spinning, dyeing, and weaving. Sheep wool served as the primary raw material, while natural dyes obtained from plants and minerals were widely used to achieve red, brown, yellow, blue, and green tones. The weaving process itself required considerable technical skill and collective experience transmitted through generations.

Kazakh carpets are generally divided into two main categories according to weaving technique: pile carpets and flat-woven carpets. Pile carpets were known as qaly carpet, whereas flat-woven varieties were referred to as taqyr carpet. In some regional traditions, flat-woven carpets were also identified by local names connected with weaving technique or compositional structure.

Pile carpet weaving became especially widespread in the southern and western regions of Kazakhstan, including the territories of present-day Turkistan, Kyzylorda, Mangystau, Atyrau, and Zhambyl regions. These carpets are distinguished by their dense structure, symmetrical ornamental composition, and large-scale geometric motifs. Researchers have noted that certain compositional features of western Kazakh carpets demonstrate historical connections with neighboring Turkmen weaving traditions.

Within folk classification, pile carpets were differentiated according to their ornamental structure and central compositional elements. Among the most common types are sharshy kilem (a carpet with a square-based central composition), samauryn kilem (a carpet characterized by a vertically arranged central ornament resembling the shape of a samovar), shatyrgul kilem (a carpet decorated with tent-shaped floral motifs), and gulkumbezdi kilem (a carpet featuring dome-like floral compositions). In the Syr Darya region, a rare carpet type known as Qoňyrat kilem or Syr kilem was also preserved. These carpets combined decorative aesthetics with symbolic meanings associated with prosperity, protection, and family well-being. Flat-woven carpets occupied a particularly important place in everyday domestic life due to their practical and multifunctional character. Different weaving methods such as terme, orama, and beskeste techniques were used in their production. Unlike pile carpets, flat-woven textiles were lighter and more adaptable to the mobile lifestyle of nomadic communities.

The ornamental system of Kazakh carpets reflects the worldview and cultural environment of the people (Alimbay, 2018; Margulan, 1986). Geometric, zoomorphic, and horn-shaped motifs frequently appear in carpet compositions and are associated with concepts related to nature, livestock breeding, protection, and continuity of life. Ornamentation therefore functioned not only as decoration but also as a symbolic language preserving collective cultural memory.

Today, traditional Kazakh carpets preserved in museum collections represent valuable ethnographic and artistic heritage. In many museums of Kazakhstan, pile and flat-woven carpets are exhibited as part of reconstructed traditional interiors that illustrate everyday nomadic culture. At the same time, contemporary museum practice increasingly recognizes the importance of documenting weaving technologies, symbolic interpretation, and digital representation of textile collections.

Carpet weaving technology in Turkish craft

Carpet weaving occupies a central place in the traditional decorative and applied arts of the Turkish people. Anatolian carpet traditions developed over centuries within a settled cultural environment and gradually formed a highly sophisticated weaving system distinguished by technical precision, artistic richness, and symbolic ornamentation (Erdmann, 1970; Aslanapa, 1987). Turkish carpets are widely recognized in world art history as important examples of Islamic textile culture and decorative heritage.

The technological process of Turkish carpet production traditionally included wool preparation, spinning, dyeing with natural pigments, loom arrangement, and knot weaving. Wool served as the principal material, although silk was also widely used in court and palace carpets produced during the Ottoman period. Natural dyes derived from plants, roots, insects, and minerals played an important role in preserving the depth and durability of color compositions.

One of the defining technological features of Turkish carpet weaving is the symmetrical knot known as the *Gördes* or Turkish knot (Yetkin, 1974). This weaving method creates a durable and tightly structured surface that increases the carpet's resistance to wear and allows intricate ornamental com-

positions to be produced. The widespread use of the symmetrical knot became one of the distinctive characteristics of Anatolian carpet traditions and contributed significantly to their artistic reputation. The historical development of Turkish carpet art is closely associated with the Seljuk and Ottoman periods. Carpets from the Seljuk era are characterized mainly by geometric compositions, stylized motifs, and strong symbolic structures. During the Ottoman period, carpet production reached a particularly high artistic level through the development of palace workshops and urban weaving centers. Decorative vegetal motifs, floral compositions, and complex ornamental arrangements became increasingly widespread in Ottoman carpets. Among the important weaving centers of the Ottoman period, *Hereke* carpet production occupies a special position. *Hereke* carpets became known for their high knot density, silk weaving techniques, refined ornamentation, and complex compositional balance (Aslanapa, 1987). These carpets were often produced for palace interiors and ceremonial spaces and later came to be regarded as significant examples of Ottoman artistic culture.

The ornamental language of Turkish carpets combines geometric, vegetal, and symbolic elements. Motifs associated with protection, fertility, harmony, spirituality, and continuity appear frequently within carpet compositions. In many cases, ornamentation reflects both regional weaving traditions and broader symbolic concepts preserved within Anatolian cultural history.

Compared with Kazakh carpet traditions, Turkish carpet weaving developed under different economic and social conditions. While Kazakh textile production evolved in relation to the practical needs of nomadic life, Turkish carpets became increasingly connected with urban workshops, palace culture, and decorative interior traditions. Nevertheless, both cultures preserved common features such as the use of wool as a primary material, reliance on hand weaving techniques, and the symbolic function of ornamentation.

Today, traditional Turkish carpets are preserved in ethnographic, historical, and art museums as valuable examples of textile heritage. Museums in Türkiye increasingly combine conservation methods with modern exhibition strategies that include digital interpretation, visual documentation, and

interactive presentation. Such approaches contribute to a broader understanding of the historical and artistic significance of Anatolian carpet traditions (Erbay M, 2011).

Earlier museum planning initiatives also focused on specialized carpet museums. Erbay (2009) describes the Ayasofya Imaret Carpet and Kilim Museum project as an example of adaptive reuse, where a historic waqf building was envisioned as a museum space dedicated to the preservation and interpretation of textile heritage.

According to Erbay (2009), a temporary exhibition organized within the restored Ayasofya Imaret building presented 52 historical carpets, while an additional 59 flat-woven textiles and kilims were exhibited in the nearby Fil Ahırları section of Sultanahmet. The displayed objects represented the development of Turkish-Islamic carpet and textile art from the thirteenth to the nineteenth centuries, illustrating the potential of historic buildings as venues for the interpretation of textile heritage (Erbay F, 2009, 560-561).

Results

The comparative analysis demonstrated that the traditional carpet weaving traditions of the Kazakh and Turkish peoples developed within different cultural and socio-economic environments, which influenced their technological structure, artistic composition, and functional use. At the same time, both traditions preserve common elements related to symbolic ornamentation, hand-weaving practices, and the use of natural materials.

The study showed that Kazakh carpet weaving was primarily adapted to the requirements of nomadic life. Both pile and flat-woven carpets were widely used in domestic interiors, seasonal migration, and everyday household practices. Their structure was generally lighter, more practical, and multi-functional. Turkish carpet traditions, by contrast, developed mainly within a settled cultural environment and became distinguished by complex weaving technologies, dense knot structures, and decorative artistic compositions associated with urban and palace culture.

Differences were also identified in weaving techniques. Kazakh carpet production relied on pile and flat-weaving methods, whereas Turkish carpets became especially known for the symmetrical

Gördes knot. This technique increased structural durability and allowed the creation of highly detailed ornamental compositions. In both traditions, wool remained the principal raw material, while natural dyes continued to play an important role in maintaining color harmony and traditional aesthetics.

The ornamental systems of the two cultures reveal both similarities and differences. In Kazakh carpets, geometric and zoomorphic motifs connected with pastoral life, protection, and natural symbolism appear frequently. Turkish carpets preserve geometric compositions as well, but vegetal and floral patterns became especially widespread during the Ottoman period. In both traditions, ornamentation functioned not only as decoration but also as a visual expression of cultural memory and symbolic communication.

The analysis of museum collections further demonstrated differences in exhibition approaches. In Kazakh museums, carpets are commonly presented within ethnographic reconstructions reflecting nomadic domestic culture. Greater emphasis is usually placed on their utilitarian and cultural functions. In Turkish museums, however, carpets are more often interpreted as artistic and historical objects, with particular attention given to stylistic development, weaving centers, and decorative composition.

The research also confirmed the growing significance of conservation and digital representation in contemporary museum practice. Textile collections require carefully controlled storage conditions, including protection from direct light exposure and stable temperature-humidity balance (Caple, 2000; Qazaqstan Respublikasy Mädeniet jäne Aqqarat Ministrliğı, 2025). Increasingly, museums employ digital photography, virtual exhibitions, and interactive technologies to improve access to traditional carpet collections and to communicate their historical and artistic significance to wider audiences.

Overall, the findings indicate that Kazakh and Turkish carpet traditions should be understood as interconnected yet distinct forms of textile heritage shaped by different historical experiences, cultural environments, and artistic practices. The main technological and museological differences between Kazakh and Turkish carpets are summarized in Table 1.

Table 1 - Comparative Characteristics of Kazakh and Turkish Carpets

Indicator	Kazakh carpet	Turkish carpet
Weaving technique	pile, pileless	knotted
Cultural environment	nomadic	sedentary
Primary function	utilitarian (household)	decorative
Ornamental system	geometric	geometric + vegetal
Museum representation	ethnographic	art-historical
Storage method	rolled, protected from light	stored according to textile standards
Raw material	wool	wool, silk
Dye type	natural	natural

The ethnographic collections of the National Museum of the Republic of Kazakhstan preserve a wide range of traditional Kazakh carpets and woven products. In the exhibitions, kali (pile) and taqyr (pileless) carpets are most often presented as part of interior compositions depicting traditional Kazakh life. Although brief scientific descriptions of the carpets' compositional structure and ornamental features are provided, their semiotic content and technological characteristics are not always fully revealed. Furthermore, in contemporary museum practice, there is a noticeable need to introduce digital formats and interactive approaches for presenting traditional textile products.

In Kazakh museums, carpets are mostly presented in an ethnographic context, whereas in Turkish museums, greater attention is paid to their artistic and historical character. This difference reflects the distinct approaches to interpreting traditional craft objects in museum spaces within the two cultures. An example of a traditional Kazakh pile carpet preserved in the collection of the National

Museum of the Republic of Kazakhstan is presented in Figure 1.

In the Türk ve İslam Eserleri Müzesi (Museum of Turkish and Islamic Arts), carpets from the Anatolian and Ottoman periods are systematized and exhibited from an art-historical and historical perspective. Within the museum space, informational texts are provided regarding the weaving techniques, historical periods, and artistic characteristics of the carpets. During the exhibition, special attention is paid to conservation requirements such as controlling light levels and maintaining temperature and humidity conditions. Furthermore, in some exhibition sections, digital technologies and visual interpretation methods are employed, enhancing visitors' ability to perceive historical artifacts. A representative example of an Anatolian Seljuk carpet exhibited at the Museum of Turkish and Islamic Arts is shown in Figure 2.



Figure 1: Pile Carpet. First half of the Twentieth Century. South Kazakhstan region. Wool thread, cotton thread, pile weaving. 217 x 325 cm. Inventory No. KP 18412. Collection of the National Museum of the Republic of Kazakhstan.



Figure 2: Anatolian Seljuk Carpet, Thirteenth Century. Inventory No. 685. Collection of the Turkish and Islamic Arts Museum (Türk ve İslam Eserleri Müzesi), Istanbul.

Discussion

The comparative analysis demonstrates that traditional carpets should be interpreted not only as ethnographic artifacts but also as museum objects possessing technological, artistic, and symbolic value. Their preservation and presentation in museum environments contribute to the safeguarding of intangible cultural knowledge embedded in weaving traditions and ornamental systems. The comparative analysis of Kazakh and Turkish carpet traditions demonstrates that textile crafts developed under the influence of different historical environments, economic systems, and cultural practices. In Kazakh society, the nomadic way of life significantly shaped the technological and functional characteristics of carpet products. Mobility, practicality, and adaptability became essential features of textile production. In contrast, Turkish carpet weaving evolved within a more settled social environment connected with urban culture, palace workshops, and long-established craft centers.

These differences are reflected not only in weaving technology but also in artistic composition and museum interpretation. Kazakh carpets are generally characterized by restrained geometric structures and multifunctional domestic use, whereas Turkish carpets display more elaborate decorative systems and stylistic diversity associated with courtly artistic traditions. Nevertheless, both cultures preserved common symbolic concepts expressed through ornamentation, color composition, and weaving practices.

The study also confirms that ornaments function as an important form of cultural communication. In both Kazakh and Turkish traditions, carpet motifs transmit information related to worldview, social values, protection, harmony, and continuity. From this perspective, traditional carpets should be interpreted not simply as decorative objects but as symbolic systems reflecting collective memory and historical experience.

Differences in scholarly traditions likewise influenced the interpretation of carpets within academic research. Turkish scholarship has largely approached carpets from art-historical and stylistic perspectives, emphasizing artistic development, weaving schools, and compositional classification. Kazakh researchers, on the other hand, have con-

centrated more on ethnographic context, everyday function, and the relationship between textile production and nomadic culture. Combining these approaches allows a broader understanding of traditional carpet heritage and creates opportunities for interdisciplinary research.

An important aspect of the discussion concerns museum representation and conservation practices. Contemporary museums increasingly recognize that textile artifacts require not only physical preservation but also meaningful cultural interpretation. The use of digital technologies, virtual exhibitions, and interactive museum environments expands possibilities for presenting traditional carpets to wider audiences while preserving their historical context and symbolic significance (Hooper-Greenhill, 2000; Ambrose & Paine, 2012).

The research suggests that future studies should pay greater attention to the comparative investigation of Central Asian and Anatolian textile traditions within the framework of digital heritage, museum communication, and visual anthropology. Such approaches would contribute to a deeper understanding of traditional crafts as dynamic cultural phenomena rather than static ethnographic objects.

Conclusion

The study demonstrated that the traditional carpet weaving traditions of the Kazakh and Turkish peoples share common historical and cultural foundations while differing in their technological structure, artistic composition, and functional development. The comparative analysis showed that Kazakh carpet traditions evolved primarily within the context of nomadic culture and therefore emphasized practicality, mobility, and multifunctional use. Turkish carpet weaving, in contrast, developed within a settled cultural environment and became distinguished by complex knotting techniques, decorative richness, and highly developed artistic compositions.

The research further revealed that carpet products in both cultures should be understood not only as household textiles but also as important forms of ethno-cultural heritage. Their ornamental systems preserve symbolic meanings connected with worldview, social values, protection, harmony, and continuity. In this regard, traditional carpets func-

tion simultaneously as artistic objects, carriers of cultural memory, and forms of visual communication.

Particular importance was identified in the field of museum preservation and representation. Contemporary museum practice increasingly requires the integration of conservation methods, digital technologies, and interactive interpretation in order to ensure both the physical preservation and cultural accessibility of textile collections. Digital documentation, virtual exhibitions, and visual reconstruction methods expand opportunities for presenting traditional carpet heritage to international audiences.

The comparative study of Kazakh and Turkish carpet traditions contributes to broader discussions within ethnography, museology, textile studies, and cultural heritage research. It also demonstrates the importance of interdisciplinary approaches in the study of traditional crafts and opens new perspectives for future research related to museum communication, digital heritage, and comparative textile culture.

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