Online Journal of Art and Design
volume 15, issue 1, January 2027
DOI: https://doi.org/10.30935/ojad/2513145

The Reproduction of Cultural Memory in Digital Art: Waref Abu Quba's Carpet Animations

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ABSTRACT
This study aims to examine how cultural memory is reproduced through digital art by analyzing the carpet animations in Waref Abu Quba's *For the Love of Carpets* series. The study adopted a qualitative research approach, drawing on document analysis and visual analysis. National and international scholarly literature on digital art, cultural memory, animation, and traditional motifs was reviewed, and the findings were considered alongside the analyses of the selected works. The study sample comprised six digital carpet animations selected from Waref Abu Quba's *For the Love of Carpets* series. The works were analyzed in terms of motif structures, movement patterns, rhythm, color use, and visual narrative characteristics. The findings indicate that Abu Quba approaches traditional carpet surfaces not merely as decorative elements but transforms their motifs into visual narratives through movement, dissolution, fragmentation, and reconfiguration, thereby contributing to the reproduction of cultural memory in digital environments. In the analyzed animations, the movement of motifs beyond the carpet surface suggests that cultural memory is represented not as a static account of the past but as a dynamic structure that is continuously reconstructed. Furthermore, the prominent use of red, navy blue, and golden-yellow tones, together with the dynamic qualities of geometric and vegetal motifs, enhances the emotional and narrative impact of the works. The study highlights the role of digital art as a means of reinterpreting traditional cultural elements within contemporary media environments.
Keywords: Digital art, cultural memory, animation, carpet motifs, Waref Abu Quba.

1. INTRODUCTION

The development of digital technologies has transformed artistic production in technical, aesthetic, and conceptual terms. Art is no longer created exclusively through traditional materials such as canvas and paper; computers, software, photography, video, animation, and interactive digital environments have become integral to contemporary artistic practices. According to Vargün, digital art encompasses a broad range of creative practices in which artists use technological tools to express their emotions and ideas (Vargün, 2023, pp. 49–50). Similarly, Yılmaz and Özkartal (2024, pp. 2–3) emphasize that digital art transforms creative processes by offering artists new visual and conceptual possibilities beyond traditional boundaries. From this perspective, digital art is not simply a means of producing artworks through technological tools but a contemporary field of expression that reshapes artistic production, presentation, and audience engagement.

The development of digital art has also enabled cultural values to be represented in new forms across contemporary media environments. Cultural memory plays a crucial

role in preserving and transmitting knowledge, experiences, symbols, and narratives across generations. Jan Assmann describes cultural memory as a form of remembrance through which societies sustain their shared past through symbols, rituals, visual elements, and cultural practices (Assmann, 2015, p. 23). This perspective highlights the role of visual arts not only as a means of aesthetic expression but also as a medium for transmitting social memory.

Visual imagery, traditional motifs, and symbolic elements play an important role in the transmission of cultural memory. Carpet motifs, in particular, serve as visual expressions of the lifestyles, belief systems, and cultural identities of the societies in which they emerge. According to Karaca (2021, p. 118), traditional motifs embody the visual codes of cultural memory and contribute to their transmission across generations. Reinterpreting these motifs through digital art allows visual elements associated with the past to acquire new forms of expression within contemporary artistic practices.

Within this context, digital animation provides a means of transforming static cultural imagery into dynamic visual narratives through movement and time. The possibilities offered by animation allow traditional visual elements not only to be preserved but also to be reinterpreted through new narrative forms. The works of Waref Abu Quba, who transforms traditional carpet motifs through digital animation, offer a relevant example for examining the relationship between cultural memory and digital art.
This study aims to examine how cultural memory is reproduced through digital art in Waref Abu Quba's *For the Love of Carpets* series. Specifically, it investigates how traditional carpet motifs are transformed through digital animation by analyzing their formal structures, movement patterns, rhythm, color, and visual narrative characteristics.

The significance of this study lies in its examination of traditional carpet motifs as carriers of cultural memory and their reinterpretation through digital animation. By focusing on Abu Quba's works, the study seeks to contribute to discussions on the intersections of digital art, traditional visual culture, and cultural memory.

The study adopted a qualitative research approach and examined six selected animations from Waref Abu Quba's *For the Love of Carpets* series through visual analysis. A review of scholarly literature on digital art, cultural memory, traditional motifs, and animation provided the theoretical framework for interpreting the findings.

2. THEORETICAL FRAMEWORK

2.1. Cultural Memory

Cultural memory refers to a form of collective remembrance through which societies transmit knowledge, experiences, and values associated with the past across generations. This form of memory is sustained not only through written history but also through rituals, traditions, visual imagery, architectural structures, symbols, and artistic creations. Jan Assmann describes cultural memory as a shared system of remembrance that extends beyond individual memory and contributes to the formation of social identity (Assmann, 2015, p. 37). From this perspective, cultural memory can be understood as a dynamic structure involving not only the preservation of meanings associated with the past but also their reinterpretation.

Elements of visual culture play a significant role in sustaining cultural identities. Traditional motifs, handicrafts, and symbolic visual narratives function as important carriers of cultural memory. According to Connerton, societies preserve knowledge of the past not only through written sources but also through visual and ritual repetitions (Connerton, 2014, p. 68). In this respect, the visual arts provide a means of making cultural memory visible and facilitating its transmission across generations.

Advances in digital technologies have transformed the ways in which cultural memory is transmitted. The reproduction of traditional visual elements in digital environments enables cultural narratives to circulate through contemporary media. According to Andreas Huyssen, the digital age facilitates the recirculation of visual and cultural information from the past, allowing memory to be reconstructed in different forms (Huyssen, 2003, p. 18).

Within this process, digital art has emerged as a contemporary medium through which cultural codes from the past can be preserved and reinterpreted. In particular, the reinterpretation of traditional imagery through animation and digital movement allows cultural memory to be represented in new forms of visual narrative. In this context, the carpet motifs and animated visual narratives in Waref Abu Quba's works exemplify how cultural memory can be reproduced through digital art.

2.2. Carpet Culture and Motifs

Throughout history, carpet weaving has served not only a practical function but also as an important form of cultural expression reflecting societies' ways of life, belief systems, and aesthetic sensibilities. The motifs found on carpet surfaces function as visual expressions through which collective experiences and cultural values are transmitted across generations. In this respect, carpets play a significant role in preserving and transmitting cultural identity (Özdinç, 2016, p. 524).

Motifs in the Turkish carpet and kilim tradition are not merely decorative arrangements but also symbolic forms associated with cultural meanings. Motifs such as the tree of life, ram's horn, *elibelinde*, mihrab, and amulet are associated with symbolic meanings related to life, strength, fertility, protection, and belief. Belkıs Acar emphasizes that traditional Turkish carpet motifs have developed as symbolic elements reflecting the cultural codes of social life (Acar, 1975, p. 39). Therefore, these motifs serve not only aesthetic purposes but also as visual expressions of cultural experiences.

Traditional carpet motifs are predominantly characterized by geometric patterns, stylized vegetal forms, and animal figures. Rumi and Hatayi motifs are associated with the aesthetic traditions of Turkish-Islamic art, while color schemes and compositional arrangements reflect the cultural characteristics of the regions in which the textiles were produced (Oyman, 2019, pp. 10–14). Particularly in Anatolian and Central Asian weaving traditions, certain motifs are associated with concepts of belonging, social roles, and dowry practices (Özdinç, 2016, p. 526).

The reinterpretation of traditional motifs in contemporary art and design can contribute to the visibility of cultural heritage in contemporary contexts. Recent studies indicate that Anatolian motifs have been reinterpreted in various disciplines, including architecture, textiles, ceramics, and contemporary design (Ergenç, 2025). Within this process, digital art offers opportunities to transform traditional motifs into new forms of expression through movement, time, and digital visual techniques.

In this context, Waref Abu Quba's carpet animations provide examples of how traditional carpet aesthetics can be reinterpreted in digital environments. In his *For the Love of Carpets* series, Abu Quba transforms traditional carpet patterns into moving visual compositions, reinterpreting their motifs through dynamic visual narratives (Abu Quba, 2024). Thus, traditional carpet motifs are presented not merely as cultural traces of the past but as visual elements that acquire new meanings through digital animation.

2.3. The Narrative Potential of Animation and Movement

Animation is an important form of digital expression in which movement serves as a fundamental element of visual storytelling. Created through the sequential

arrangement of still images within a particular temporal framework and rhythm, animation is not merely a technical production method but also a creative medium for conveying conceptual and emotional narratives visually. Wells emphasizes that animation establishes a distinctive language of expression that reshapes abstract ideas and cultural narratives rather than simply reproducing reality (Wells, 1998, p. 10).

Movement is a fundamental element of animation that enhances the meaning of visual narratives. The rhythm, direction, repetition, and transformation of movement shape viewers' perceptions and strengthen the emotional impact of a narrative. According to Furniss, animation influences the perception of narratives by creating psychological and aesthetic effects through visual movement (Furniss, 2008, p. 5). Therefore, animation is not merely the process of bringing images to life but an art form capable of constructing narratives through time, rhythm, and emotion.

Digital animation also plays an important role in the reinterpretation of traditional visual elements. Through movement, traditional motifs, patterns, and cultural symbols are transformed from static forms into new modes of expression. The use of movement and time in digital art enables visual elements associated with cultural memory to reconnect with contemporary audiences. Recent studies in digital cultural heritage indicate that cultural elements have gained renewed visibility in digital environments and are being reinterpreted within new narrative forms (Yılmaz, 2022, p. 2).

The narrative power of animation derives not only from the technical execution of movement but also from its emotional impact on viewers. Visual repetition, rhythmic transitions, and the relationship between sound and movement contribute to the atmosphere of a narrative and deepen the viewer's visual experience. In this context, animation provides an important means of reproducing cultural memory through contemporary visual narratives. The animated patterns in Waref Abu Quba's carpet animations similarly illustrate how traditional carpet aesthetics can be reinterpreted through digital visual storytelling.

2.4. The Artistic Approach of Waref Abu Quba

In the works of Waref Abu Quba, themes of migration, belonging, cultural memory, and remembrance are explored through digital visual narratives. In Abu Quba's artistic practice, traditional carpet motifs function not merely as decorative elements but as visual means of conveying cultural memory. In particular, the dissolution, movement, and reconfiguration of motifs in these digital animations suggest that Abu Quba approaches memory as a process of transformation.

Visual memories associated with Damascus occupy a significant place in the works Abu Quba has produced since leaving Syria. In the work *In Damascus*, urban imagery is reconstructed through mental and emotional remembrance rather than represented in a strictly realistic manner. Abu Quba states that the intention behind recreating images from the past is to evoke a dreamlike atmosphere (The Center for Global Muslim Life, 2014). In Abu Quba's works, carpet surfaces acquire new meanings as expressions of cultural identity and means of communication. The artist's experiences of living in a different cultural environment appear to be reflected in these visual works, while digital animation serves as a means of making imagery associated with cultural memory visible once again. In this context, *For the Love of Carpets* can be considered a contemporary example of visual storytelling in which traditional carpet aesthetics are reinterpreted through digital animation.

3. METHODOLOGY

This study aims to examine how cultural memory is reproduced through digital art in Waref Abu Quba's *For the Love of Carpets* series. A qualitative research approach

was adopted, focusing on how traditional carpet motifs are reinterpreted in digital environments and transformed into new forms of expression through animation. Document analysis and visual analysis were employed in the research process.

The theoretical framework was developed through a review of national and international scholarly literature on digital art, cultural memory, animation, and traditional motifs and provided the basis for the visual analysis. The analytical categories were determined by considering the research objective, key concepts identified in the theoretical framework, and common visual characteristics directly observable in the selected works. Accordingly, the visual analysis was organized around five categories: motif and formal structure, movement patterns, rhythm, color use, and visual narrative. The analysis of motif and formal structure focused on the characteristics of visual elements on traditional carpet surfaces and their arrangement within the composition. The analysis of movement examined how motifs fragmented, dissolved, shifted, and re-formed.

Rhythm was examined in terms of repetition and continuity in movement, while color analysis focused on the effects of prominent colors on composition and visual narrative. Visual narrative was evaluated in relation to the meanings acquired by traditional elements through digital transformation and their connections to cultural memory. The study sample comprised six digital carpet animations from Waref Abu Quba's *For the Love of Carpets* series.

The selection of these works was based on criteria directly related to the research objective. The primary selection criteria were the presence of traditional carpet surfaces as fundamental visual components, the fragmentation or transformation of motifs through movement, and the reinterpretation of traditional visual elements through digital storytelling. The six works were selected because they met these criteria and allowed for a comparative examination of motif, movement, rhythm, color, and visual narrative across the series. During the visual analysis, the directly observable formal characteristics of each work were first identified. Each work was then examined individually using the same analytical categories. Subsequently, the findings were interpreted in relation to the theoretical framework of cultural memory and digital art. To maintain analytical consistency, the same categories and sequence of examination were applied to all six works. Interpretations were grounded in directly observable characteristics of motifs, movement, rhythm, color, and visual narrative, while theoretical inferences were related to the relevant literature. This procedure established a consistent framework for evaluating the works and aimed to reduce variation arising from subjective interpretation.

4. FINDINGS

This section presents the visual analyses of six digital animations selected from Waref Abu Quba's *For the Love of Carpets* series according to the study's selection criteria.

Online Journal of Art and Design
volume 15, issue 1, January 2027
DOI: https://doi.org/10.30935/ojad/2513145



Figure 1. Waref Abu Quba, *For the Love of Carpets 10*, still from a digital animation, 2024.

In this work from the *For the Love of Carpets* series, the traditional carpet surface is reinterpreted through digital movement. The composition features a symmetrical arrangement of vegetal motifs organized within a square structure. Repeated motif arrangements and borders are among the fundamental aesthetic elements that establish visual unity in traditional carpet art (Acar, 1975, p. 39). Similarly, the motif panels positioned at the center of this composition reference traditional carpet aesthetics.

A prominent feature of the work is the way motifs appear to dissolve and move away from the carpet surface. The dispersion of motif fragments, particularly along the lower and side sections of the carpet, suggests that the static woven surface undergoes a transformation through digital movement. Themes of nostalgia, memory, identity, and displacement are prominent in Abu Quba's artistic practice (Abu Quba, n.d.). In this context, the moving motifs can be interpreted as forming a visual narrative associated with the reconstruction of cultural memory.

The artist's approach to transforming carpet surfaces into dynamic visual structures has been linked to childhood experiences of visual memory. According to an artist statement published by Artpoint, Abu Quba draws on childhood experiences of imagining worlds through carpet patterns, transforming these surfaces into dynamic visual structures (Artpoint, 2024). In the work, the dissolution and movement of motifs across the surface create a visual atmosphere that reinforces the relationship between imagination and memory. Repetitive movement patterns in animation have been identified as important elements in enhancing the emotional impact of visual narratives (Wells, 1998, p. 24). Similarly, the directional movement of motif fragments and the rhythmic patterns formed across the surface guide the viewer's attention toward the changing composition. This suggests that movement functions not merely as a technical device but also as an aesthetic element supporting the visual continuity of the narrative.

The red, navy blue, and golden-yellow tones used in the artwork establish a visual connection with traditional carpet aesthetics. In traditional carpet art, colors are associated with cultural identity and visual memory (Özdinç, 2016, p. 526). The prominent use of red, in particular, increases the visibility of the moving motifs and strengthens the visual intensity of the composition. This use of color can also be interpreted as contributing to the emotional atmosphere of the work.

Online Journal of Art and Design
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As the motifs appear to detach and move rhythmically, the carpet is transformed from a static object into a dynamic visual composition. Repetitive movement patterns and the direction of the flowing fragments create a sense of continuity, reinforcing the dreamlike atmosphere of the work.



Figure 2. Waref Abu Quba, still from the digital animation series *For the Love of Carpets*, 2024.

In this work, Abu Quba reinterprets the traditional carpet surface through a more abstract and fragmented visual composition. Unlike the orderly surface structure observed in Figure 1, the central composition appears dispersed and fragmented. In particular, the geometric motifs seem to detach from the surface and remain suspended in space, creating a dreamlike and ambiguous atmosphere.

The faint symbols and empty spaces in the upper section of the composition create a distinct sense of absence. This visual arrangement suggests that cultural memory can be understood not as a fixed and unchanging entity but as a process involving fragmentation, recollection, and reconstruction. According to Assmann, cultural memory is associated with processes of recollection and reconstruction rather than the direct transmission of the past (Assmann, 2015, p. 38). The fragmented motifs in the work can likewise be interpreted as visual representations of this process of reconstruction.

The apparent movement of the star-shaped geometric forms at the center gives the motifs a role beyond that of decorative surface elements. This approach lends the motifs symbolic and communicative qualities. By transforming carpet motifs through movement, Abu Quba enables traditional patterns to move beyond their static forms and develop into an evolving visual language capable of generating meaning.

Yellow and golden tones are particularly prominent in the color palette. These colors contribute warmth to the composition while also creating a nostalgic atmosphere. The faint symbols remaining on the otherwise empty surface suggest that traces of the past have not entirely disappeared but have become indistinct, evoking a space of mental recollection.

In this respect, the work does not merely present the traditional carpet surface as a cultural element preserved in a digital environment. Instead, it reconfigures the surface through processes of loss, erasure, and fragmentation. The motifs appearing to remain suspended within the empty spaces reinforce the dreamlike and ambiguous character of the composition while providing a visual representation of the fragmented nature of cultural memory.



Figure 3. Waref Abu Quba, still from the digital animation series *For the Love of Carpets*, 2024.

In this work, Abu Quba presents the traditional carpet surface through a more dramatic and fragmented visual composition. Unlike the orderly compositions observed in the preceding figures, the central area of this work appears as a dark void. The concentration of moving clusters of motifs around this dark area creates an atmosphere of visual tension. The partial disruption of symmetry and the irregular dispersion of moving elements can be associated with the fragmented nature of cultural memory. The dissolution and intermingling of motifs around a central area further reinforce this sense of transformation.

The predominant use of navy blue gives the composition a sense of depth and dramatic intensity. Yellow and red motifs become more prominent against the dark surface, while the blurring effect produced by movement contributes to a chaotic visual atmosphere. In particular, the apparent collisions between motif fragments suggest a disruption of the orderly surface structure associated with traditional carpet design.

In this work, movement functions not merely as an aesthetic element but as a narrative structure that creates visual tension. According to Wells, movement is one of the fundamental narrative devices through which animation influences viewers' emotional perceptions (Wells, 1998, p. 24). The concentration of movement around the central area evokes a sense of uncertainty and fragmentation. This fragmented visual structure can be associated with the changing and layered nature of cultural memory.



Figure 4. Waref Abu Quba, still from the digital animation series *For the Love of Carpets*, 2024.

In this work, Abu Quba largely preserves the traditional centrally organized composition characteristic of carpet design. The central medallion composition, commonly found in traditional carpet aesthetics, is one of the work's defining formal characteristics. In traditional carpets, the central medallion is a key visual element that establishes the hierarchy of the composition (Acar, 1975, p. 67). Similarly, the large navy-blue motif positioned at the center of this work draws the viewer's gaze toward the center of the composition.

Unlike the preceding figures, movement in this work does not extend across the entire surface. The concentration of motifs in the lower section creates a distinct visual contrast between the upper and lower parts of the composition. While the upper section maintains a relatively calm and static arrangement, the movement in the lower section creates the impression that the layers of the carpet are unfolding. This transformation can therefore be interpreted as a controlled dissolution rather than a complete fragmentation of the traditional surface arrangement.

The predominance of red in the color palette enhances the visual impact of the central navy-blue motif. In traditional carpet art, red is considered one of the principal colors used to establish visual dominance and emphasis within carpet compositions (Özdinç, 2016, p. 526). The contrast between the red background and the navy-blue central motif further emphasizes the centrally organized structure of the composition.

Concentrating movement in particular areas of an animation creates a narrative arrangement that directs the viewer's gaze. According to Wells, the rhythm and direction of movement play an important role in shaping visual perception in animation (Wells, 1998, p. 24). In this work, movement concentrated in the lower section produces an effect of controlled dissolution while the central composition remains intact. Thus, digital intervention does not completely eliminate the traditional carpet arrangement; instead, it reinterprets the composition while preserving its fundamental formal characteristics. In this respect, the work suggests that visual elements associated with cultural memory can retain connections to their original forms even as they undergo transformation in digital environments.



Figure 5. Waref Abu Quba, still from the digital animation series *For the Love of Carpets*, 2024.

Unlike the preceding figures, this work by Waref Abu Quba is characterized by a more organic and fluid pattern of movement. Two large motif forms positioned at the center establish visual balance, while animated floral and vegetal elements are concentrated primarily in the middle section. In visual perception theory, symmetry and repeated forms are considered fundamental elements in establishing visual rhythm (Arnheim,

1974). In this context, the work preserves its central symmetrical structure while introducing a sense of flow through animated organic motifs.

In contrast to the pronounced fragmentation observed in the preceding figures, the motifs in this work exhibit a softer and more natural pattern of movement. In particular, flower- and leaf-shaped elements appear to sweep across the surface, creating a lively and organic atmosphere. Kandinsky emphasizes that relationships between color and form produce not only visual but also emotional effects (Kandinsky, 1977). When the curving movements of the motifs are considered alongside the warm color palette, the work can be interpreted as emphasizing a more poetic and sensory mode of expression.

The predominant use of red establishes a strong visual presence within the composition. Floral motifs in shades of light blue, cream, and yellow stand out against the red background, enhancing the sense of visual movement. As the motifs intermingle and move across the surface, they disrupt the carpet's static structure, creating an effect reminiscent of a living organism within the digital environment. The relationship between childhood memory, carpet patterns, and imagination has been identified as an important aspect of Abu Quba's artistic practice (Abu Quba, 2024). In this context, the animated vegetal motifs can be interpreted not merely as aesthetic elements but also as visual forms evoking personal and cultural memory.

The direction of movement also distinguishes this work from the preceding figures. Rather than detaching from a central point and dispersing, the motifs move in a continuous flow across the surface. In his concept of the *movement-image*, Deleuze considers movement not merely as physical change but also in relation to the transformation of perception (Deleuze, 1986). From this perspective, the organic movements in the work can be interpreted as producing not only visual but also emotional and perceptual effects on the viewer.

The movement of vegetal motifs across the surface while maintaining their formal integrity creates a continuous flow within the composition. This characteristic suggests that traditional carpet patterns are reinterpreted in digital environments through a more permeable and layered surface structure.



Figure 6. Waref Abu Quba, still from the digital animation series *For the Love of Carpets*, 2024.

In this work, geometric organization emerges as a particularly prominent feature of Abu Quba's composition. Unlike the organic and expansive movement patterns observed in the preceding figures, this composition is characterized by more rigid lines and sharply defined boundaries. The large geometric motif at the center of the carpet, together with the symmetrical forms repeated in the corners, creates a strong sense of visual balance. According to Gombrich, repeated forms and symmetrical

arrangements are among the fundamental elements that establish unity in visual perception (Gombrich, 2000). Similarly, geometric repetition serves as a principal means of maintaining visual unity across the surface of this work.

Unlike the movement patterns observed in the preceding figures, movement in this work follows a clearly defined axis. The downward movement of motif fragments from the center creates a pronounced vertical direction within the composition. This arrangement directs the viewer's attention toward the central axis and establishes a recognizable direction of visual flow. According to Berger, directional relationships within visual compositions play an important role in shaping the viewer's engagement with an image (Berger, 1972). In this context, the vertical movement pattern reinforces the narrative structure of the composition.

The balanced use of red and navy blue creates a strong color contrast across the surface. Unlike the preceding figures, however, the light-colored geometric motifs appear more sharply defined. In particular, the central white motif establishes a prominent focal point against the red background. This visual emphasis can be associated with the role of central symbols in defining the visual identity of traditional carpet compositions.

The moving elements in this work consist of relatively small, fragmented forms. In contrast to the large-scale dissolution of carpet surfaces observed in the preceding figures, this movement pattern produces a more controlled and rhythmic arrangement. According to Manovich, digital art reconfigures traditional visual structures through relationships among movement, layering, and time (Manovich, 2001). From this perspective, Abu Quba can be understood as reorganizing traditional carpet motifs through digital movement and establishing new visual relationships across the surface.

This work suggests that the traditional carpet surface is restructured in the digital environment through direction, rhythm, and geometric organization. The downward movement from the center can also be interpreted as representing cultural memory within the digital narrative as a controlled and continuous flow.

Figure	Motif Structure	Movement Patterns	Rhythmic Structure	Visual Narrative	Interpretation of Cultural Memory
Figure 1	Vegetal motifs and the traditional carpet surface are prominent within a symmetrical	Motifs detach from the surface and move toward the lower and lateral sections.	Repeated movements and directional flow create continuity.	Movement transforms the traditional carpet surface from a static composition into a	Cultural memory is interpreted as a dynamic structure through the dissolution and
Figure 2	Geometric motifs are fragmented, the central arrangement is disrupted, and empty spaces	Motifs detach from the surface and move in suspended, dispersed formations.	An intermittent and fragmented movement pattern predominates.	Loss, erasure, and fragmentation create a dreamlike and ambiguous atmosphere.	Cultural memory is interpreted as a process of fragmentation and reconstruction
Figure 3	Traditional symmetry is largely disrupted, and fragmented clusters of motifs surround a	Motifs disperse irregularly around the center and intermingle.	An intense, irregular movement rhythm creates visual tension.	The combination of a dark surface, fragmentation, and movement creates a dramatic and	Cultural memory is interpreted as a structure that changes, fragments, and
Figure 4	The traditional central medallion composition is largely preserved.	Movement is concentrated primarily in the lower section rather than extending	A controlled rhythm emerges from the contrast between the calm upper section and the	The traditional arrangement is preserved while the surface undergoes a limited and	Cultural memory is interpreted as capable of transformation while retaining its

Figure 5	Vegetal and floral motifs form an organic arrangement alongside the	Rather than fragmenting, motifs move smoothly and fluidly across the surface.	An organic, uninterrupted rhythm characterizes the movement.	Warm colors and fluid movement create a poetic and sensory visual narrative.	Personal and cultural memory are evoked through the continuous,
Figure 6	Geometric motifs, rigid lines, and symmetrical repetitions define the surface	Small motif fragments move along a defined axis, particularly downward from the	Movement follows a controlled, directional, and regular rhythm.	Geometric organization, direction, and movement combine to create a more	Cultural memory is interpreted as maintaining continuity through

Across the series, the works share a common characteristic: traditional carpet motifs move beyond their static surface arrangements through digital animation. However, the nature of movement and the ways in which the motifs are transformed vary across the works. While fragmentation and dispersion are particularly prominent in Figures 2 and 3, the traditional compositional arrangement is largely preserved in Figure 4. Figure 5 is distinguished by its organic and continuous movement, whereas Figure 6 emphasizes geometric organization and controlled motion. These differences suggest that cultural memory is represented throughout the series not through a single visual form but through multiple modes of expression, including fragmentation, continuity, transformation, and reconstruction.

5. DISCUSSION

The findings from the six animations examined in this study suggest that traditional carpet motifs are not simply reproduced in their original forms within digital environments. Instead, they are transformed into new forms of visual narrative through movement, rhythm, fragmentation, and reformation. This finding is consistent with Manovich's (2001) approach to the ways in which digital media reshape traditional visual structures through relationships among movement, layering, and time. In Abu Quba's works, the carpet surface similarly moves beyond a static composition and becomes a visual structure that changes continuously through movement. However, the present study extends this perspective by suggesting that such transformation is not limited to digital reconfiguration but also contributes to the visual reconstruction of cultural memory.

The detachment, fragmentation, and rearrangement of motifs suggest a relationship between memory and transformation within these works. This finding parallels Assmann's (2015) approach, which associates cultural memory with processes of remembrance and reconstruction rather than the direct transmission of the past. Similarly, Huyssen (2003) draws attention to the ways in which visual and cultural materials from the past can recirculate in the digital age, allowing memory to be reconstructed in different forms. The preservation, fragmentation, and rearrangement of traditional carpet surfaces in Abu Quba's works suggest that memory is visually represented through an interplay between continuity and transformation. In this respect, the findings extend perspectives focused on the preservation and transmission of cultural memory by emphasizing the role of digital transformation in its reinterpretation.

The findings indicate that movement rhythm, direction, and repetition are key elements shaping the visual narratives of the animations. In particular, the directional flow of motifs, their dissolution from the surface, and their concentration around central areas suggest that movement serves a narrative function beyond a merely technical application. This finding is consistent with Wells's (1998) view that movement in animation can contribute to the reconfiguration of abstract ideas and cultural narratives. Furniss's (2008) discussion of the psychological and aesthetic effects of movement on viewers also provides a relevant perspective for understanding the relationship between rhythm and movement identified in this study. Furthermore, the use of traditional carpet motifs as the basis for movement in Abu Quba's works introduces a distinctive dimension that connects the narrative potential of animation with cultural memory.

The findings concerning the reuse of traditional motifs in contemporary art and design are consistent with Ergenç's (2025) observations regarding the reinterpretation of Anatolian motifs in contemporary design practices. The study by Çeken and Bal (2026), which addresses the animation of traditional Turkish motifs through contemporary technologies, also supports the view that digital tools offer new possibilities for representing cultural motifs. However, the present study focuses not merely on the animation of motifs but on their transformation into visual metaphors of cultural memory through dissolution, fragmentation, changes in direction, and reformation. This emphasis distinguishes the analysis of Abu Quba's works from approaches centered on the direct transfer of traditional motifs into digital environments and establishes a more explicit relationship between movement and cultural meaning.

Findings concerning color and motif use are also broadly consistent with research on traditional carpets and kilims. The studies by Özdinç (2016) and Oyman (2019) identify color, geometric organization, and traditional motifs as visual elements associated with cultural identity. The prominent use of red, navy blue, and golden-yellow tones in the animations examined, together with the preservation of fundamental compositional features of geometric and vegetal motifs, supports this sense of continuity. In Abu Quba's works, however, these elements do not remain confined to static surface arrangements; instead, they develop into dynamic narrative structures through movement and time. Thus, the findings suggest that traditional motifs can be reinterpreted through the visual possibilities of digital media without entirely losing their cultural associations.

Overall, the findings are broadly consistent with existing literature concerning the capacity of digital art to transform cultural elements, the narrative functions of animation, and the role of traditional motifs as carriers of cultural memory. The study's principal contribution lies in examining these dimensions together and relating the movement, fragmentation, and reformation of carpet motifs to the reproduction of cultural memory. Within this framework, the *For the Love of Carpets* series suggests that the relationship between traditional visual culture and digital movement involves not only aesthetic transformation but also a form of visual narrative through which memory is reinterpreted in contemporary media environments.

6. CONCLUSION

In this study, six carpet animations from Waref Abu Quba's *For the Love of Carpets* series were examined in relation to the reproduction of cultural memory within the context of digital art. The findings suggest that the artist does not merely present traditional carpet surfaces as aesthetic objects associated with the past but transforms them into new forms of visual narrative through movement, rhythm, color, and digital animation.

In the animations examined, the dissolution, dispersion, directional movement, and reconfiguration of motifs suggest that cultural memory is represented not as a static and unchanging image of the past but as a dynamic structure subject to transformation and reconstruction. However, the nature of this transformation varies across the works. While some compositions preserve their central organization, others exhibit fragmentation, and certain works feature a more organic and continuous flow of motifs. This diversity suggests that carpet motifs function within the series as visual carriers of both cultural continuity and transformation.

The relationship between color and movement also plays an important role in the narrative structure of the works. The use of red, navy blue, golden yellow, cream, and light blue in varying proportions contributes to differences in their visual and emotional atmospheres. Movement, in turn, transforms the formal relationships among motifs across the surface, allowing the works to be interpreted in relation to memory, continuity, and change. In this respect, the *For the Love of Carpets* series creates a visual narrative space in which traditional carpet aesthetics and the language of digital movement interact, enabling cultural memory to be reinterpreted within contemporary media environments.

The original contribution of this study lies in examining Waref Abu Quba's carpet animations through the interconnected perspectives of traditional visual culture, digital animation, and cultural memory. Rather than focusing solely on the animation of motifs in digital environments, the research investigates how motif structure, rhythm, color, dissolution, fragmentation, and reorganization relate to the visual representation of cultural memory. In this respect, the study places particular emphasis on the role of digital movement in the production of cultural meaning, extending approaches that examine the use of traditional motifs in contemporary design.

The findings suggest that digital art can serve not only as a means of preserving traditional cultural elements but also as a medium through which these elements are reinterpreted within contemporary forms of expression and gain renewed visibility in contemporary visual culture.

The study has certain limitations. The research is limited to six works selected from a single artist's *For the Love of Carpets* series. Therefore, the findings cannot be directly generalized to other artists, different groups of works, or digital art production more broadly. Furthermore, the interpretive nature of visual analysis means that the findings are shaped by the analytical categories established in the study and the visual characteristics observed in the works. Another limitation is the absence of audience reception data, such as viewer perspectives, surveys, or interviews. Consequently, viewers' perceptions of the works and their interpretations of the works in relation to cultural memory remain outside the scope of this study.

7. RECOMMENDATIONS

Future research could comparatively examine digital animations in which different artists reinterpret traditional cultural elements. Studies employing interviews, focus groups, or surveys could also investigate audience experiences concerning the transmission of cultural memory through digital art. Furthermore, interdisciplinary research examining the transformation of traditional motifs through augmented reality, virtual reality, and AI-assisted visual production could contribute to the field.

Declaration on the Use of Artificial Intelligence

ChatGPT (OpenAI) was used to assist with the English translation and language editing of this manuscript. The authors reviewed and revised the AI-assisted text and take full responsibility for the accuracy, integrity, and final content of the manuscript.

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