



Textiles as Architectural Narratives: Analyzing the Symbolic Significance of Historic Tapestries in European Castles and Their Contemporary Influence on Interior Design

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Abstract

The integration of textiles, particularly tapestries, into the architecture of European castles has been a significant tradition for centuries. These textiles, with their intricate designs and rich symbolism, not only served practical purposes but also conveyed narratives of power, culture, and historical events. This research paper aims to investigate the symbolic significance of historic tapestries in three iconic European castles as case studies: Château de Chambord in France, Hampton Court Palace in England, and Burg Kreuzenstein in Austria. These castles showcase distinct tapestries, highlighting different art crafts and techniques. The exploration revolves around the role of tapestries in narrating power, culture, and history in European castles, specifically focusing on their symbolic significance. This study also explores how the historical tapestries influence contemporary interior design. The examination of contemporary practices in interior design demonstrated the continued influence of historic tapestries, even while the nature and influence of their inspiration have been transformed. The tradition of using textiles as architectural narratives enables contemporary designers to design more meaningful and culturally resonant interior spaces in today's world. Recommendations are given for conservation, digital preservation and contemporary reinterpretation of the historic tapestries in the interior design settings.

Keywords: Textiles, Historic Tapestries, Architecture, European Castles, Symbolism, Interior Design

1. Introduction

The application of textiles, especially tapestry, in designing the various aspects of European castles has been a long-continuing tradition. Such textiles, with their intricate patterns and symbolism, would lend far greater meaning to the mere functions of wall hangings and floor coverings and are put into use as narrators of power and culture, recording historical events. Indeed, tapestry has often played a significant role in the aesthetic and symbolic topography of such grand structures, serving both functional and powerful storytelling purposes.

1.1 The Art of Tapestry

Tapestry making is an ancient textile craft in which patterns and designs are woven into fabric using colored weft threads over fixed warp threads on a loom. This process produces ornamented, sometimes narrative, wall hangings. As opposed to embroidered textiles, tapestries are woven pieces of art and therefore stand out in terms of their blend of function and art (Campbell, 2007). The process requires precision, patience, and artistry, with every strand finding its place in the overall design.

The history of tapestry making traces its roots back to ancient Egypt, Peru, and Hellenistic times, when rudimentary forms of ornamental weaving were found (Fraser, 2012). Tapestry, however, reached its peak in the Middle Ages and Renaissance periods of Europe. In Flanders and France, in particular, the art form became an advanced work that churches, aristocrats, and royal families commissioned to depict religious narratives, myths, or historical happenings.

In medieval Europe, tapestries had various functions, they were mobile insulation in big stone buildings, visual narratives in an otherwise illiterate population, and markers of wealth and power (Dumont, 2016). The French Gobelins and Aubusson workshops and Brussels in Belgium were centers of excellence during the Renaissance, typically making tapestries from master artists' designs—or cartoons—such as Raphael (Mills, 1997).

In the modern world, tapestry is experiencing a resurgence. Artists nowadays use tapestry not just as an ornament but as a means of political commentary, identity, and sustainability

(Adamson, 2020). Fiber artists incorporate digital technology, photography, and alternative materiality, marrying traditional weavings with contemporary art and design trends.

Many educational institutions and textile designers all over the world, are re-engaging with weaving traditions as part of slow design and sustainable fashion movements, emphasizing craftsmanship, material consciousness, and cultural heritage (Fletcher, 2014).

This research paper analyzes the symbolic meaning of historic tapestries in three iconic European castles namely Château de Chambord of France, Hampton Court Palace of England, and Burg Kreuzenstein of Austria as case studies. Each of the castles has its unique style of tapestries, reflecting different art crafts and techniques that have been developed for many years. From these concrete examples we can perceive the general role of textiles in architectural narratives, their impact on interior design, and how they have continued to be influential today.

1.2 The Relationship between Textiles and Architecture

It is complex and multifaceted. Of all, tapestries have served more than the purpose of mere decoration; they have constituted an integral part in the building up of spatial narratives within such grand edifices. They visualize power, wealth, and identity, while at the same time serving practical needs like insulation and acoustic dampening. More often, the stories told by textiles tell utopias and dystopias that are greatly relevant to the historical and cultural frameworks in which they were created, holding within their folds major stakes of insight for the societies that created them.

The paper looks at how such tapestries from history have continued to bear their relevance to the present-day expression of interior design. Interest in traditional crafts and historical design elements has become more focal; thus, deeper understanding of the legacies of tapestry is quite aptly timed. Evidence can be seen within the modern approach to storytelling with design, within the use of textiles to define space, and within symbolic inclusions in interior spaces.

1.3 Objectives of the Study

The main objectives of the paper are as:

- To highlight the tapestries which have played a significant role in the architecture and interior of Château de Chambord, Hampton Court Palace, and Burg Kreuzenstein, outlining their unique narratives and symbols
- To consider techniques, materials, and artistic craftsmanship with respect to selected tapestries, indicating the evolution of textile art in general.
- Using case studies and the opinions of experts in the field, describe how these historic tapestries contribute to contemporary interior design.

With this in mind, we hope to provide a comprehensive look at how textiles, such as tapestries, have served as an architectural narrative in European castles and how their legacy remains prevalent in modern interior design practices.

2. Literature Review

In relation to the role textiles play in the interior and within architecture, there is quite substantial scholarship, most of these studies have focused on historic tapestries. The following section discusses a review of the literature done on past research into the historical and cultural context of Château de Chambord, Hampton Court Palace, and Burg Kreuzenstein and their tapestries, respectively.

2.1 Tapestries and Their Significance in European Castles

Indeed, tapestries had long been recognized for their importance in both the architectural and cultural landscape of European castles. According to Campbell (2002), in medieval and Renaissance Europe, tapestries were more than just aesthetic pieces; they signified an instant of riches, prestige, and cultural refinement. They served a host of functions in setting up insulation, privacy, and even representations of historical, mythological, or religious narratives.

As Thurley expressed it, 'there is no English royal palace-including Hampton Court-where the tapestry hangings were not more valuable than the buildings themselves'. They were portable wealth, allowing monarchs to demonstrate luxury and comfort as they moved residence to residence. This portability facilitated artistic style and narrative traveling throughout Europe.

According to Béguin, 1985, tapestries were an important feature in the flamboyant courtly culture both in the French Renaissance and French Baroque. Examples include the tapestries of the Château de Chambord, which speak to a hunting culture and chivalric ideal in the nobility of France.

2.2 Artistic Techniques and Craftsmanship in Tapestries

Weaving tapestry became a highly complex undertaking that needed the skillful hand of a craftsman. Jarry, 1969, provides an entire account of the tapestry-making technique from the Middle Ages to the 18th century. He points out that tapestry making was a very collaborative undertaking between the designer, cartoon maker, and weaver.

Cavallo (1993) delves into the materials that were primarily utilized in the making of tapestries, pointing out that wool and silk were the most common materials, with threads of gold and silver incorporated whenever it needed a touch of lavishness. The type of materials used served not only for aesthetic purposes but also to ensure that tapestries would be durable enough to increase their value.

2.3 Symbolism and Narratives in Historic Textiles

The tapestries often conveyed deeper symbolic messages. According to Rabel (2009), visually, tapestries represented power, legitimacy, and cultural values. Biblical and classical themes were in particular demand because these allowed patrons to identify themselves with generally admired figures and ideals.

Browne and Thurley 1990 also illustrate how the Abraham Tapestries commissioned at Hampton Court Palace by Henry VIII were steeped in symbolism relevant to divine kingship and succession, reflecting concerns that were both personal and political for the monarch.

2.4 Influence of Textiles on Architectural Spaces

The relationship between textiles and architecture does not stop at decoration. Semper explained in his work that textiles played a fundamental role in the development of architecture; walls were hanging textiles that became solid over time.

On the context of castles, Göbel (1928) affirms that tapestries had played a significant role in picturing interior spaces and most of the time, dictated proportions of the rooms and also in the development of traffic flow within a place. They allow flexible, convertible areas that can be used for a multitude of functions and during seasons.

2.5 Contemporary Application of Ancient Textiles in Interior Design

Recent studies have focused on the impact of historic textiles on contemporary design. Peck and Boyington 2017 discuss how designers re-envision conventional tapestry techniques and motifs in modern interiors, creating a dialogue between past and present. Faiers 2016 discusses the re-interest in crafts such as tapestry making from modern design. Such interest is related commonly to notions of authenticity and reaction against mass production.

Table no. 1 Comparison of Historic and Contemporary art of Tapestries

Feature	Historic Tapestry Use	Contemporary Tapestry Practices
Primary Function	Insulation, soundproofing, privacy	Decorative
Themes	Religious, mythological, historical	Diverse, including abstract, figurative, and conceptual
Materials	Wool, linen	Silk, cotton, synthetic fibers
Techniques	Tapestry weaving, Flanders weaving	Digital weaving, hand-tufting
Design	Formal, symmetrical	More diverse, reflecting modern sensibilities
Location	Walls of specific rooms or areas	Various settings, including homes, offices, and public spaces

2.6 Case Studies of European Castles

Other specific literature also involves the tapestry contexts of Château de Chambord, Hampton Court Palace, and Burg Kreuzenstein. In the case of Chambord, for instance, works by Chatenet

(2001) cover comprehensively the history of this castle and its furnishings, including, of course, the famous hunting tapestries.

On the other hand, in regard to Hampton Court, there is Thurley (2003) to provide a comprehensive argument with respect to the architectural history of the palace as well as its collection of tapestry pieces, particularly those pieces in the series on Abraham.

Bibliography on Burg Kreuzenstein is much thinner, given that it was a 19th-century reconstruction, but there is a very useful book by Binder 1996 which describes the collection of medieval artifacts in the castle, including the tapestries.

The literature review established that there is a wealth of scholarship related to historic tapestries and their architectural settings. At the same time, it points to lacunae existing in our knowledge, particularly with respect to the role these textiles have and may play as a contemporary driver for interior design practices. These gaps this research paper will fill, alongside contributing to the continuing discourse into how historic textiles shape our built environment.

2.7 Theoretical Framework

2.7.1 Textiles as Architectural Narratives: The case of historical tapestries within European castles involve hugely multi-layered theoretical grounding for any research that might critically look at its implications for contemporary Interior Design. These come from Art History, Architectural Theory, Cultural Studies, and Design Theory.

2.7.2 Cultural Significance and Semiotics of Textiles Semiotic theory can be used as a basis for the study of tapestries as carriers of meaning or cultural significance. A model through which textiles could also be considered within a system of signs is given by the work of Roland Barthes on the "language of fashion". For him, tapestries can be viewed to be read as texts in which imagery, materials, and techniques contribute to their overall meaning.

Also, the work of Clifford Geertz on "thick description" provides a theoretical basis for understanding their cultural meaning (1973). More than that, looking at tapestry as an

artefact in the general system of culture will help to show its use in building and reflecting social worlds within the framework of a castle environment.

2.7.3 The Relationship Between Art and Architecture Textiles and architecture may be related within the theoretical framework of Gottfried Semper's "Four Elements of Architecture" 1851. Semper postulated that the wall as one of the four basic elements originated from the art of weaving. This theory can provide a basis for such an analysis that is to explore how tapestries can function as an art object and as an architectural element.

Alois Riegl's notion of "Kunstwollen" or the "will to art" makes for a far more analytical key to the tapestry stylistic developments and their placement in an architectural setting. This theory regarded that a shift in artistic style was indicative of a cultural worldview hence providing a different framework in which to consider the evolving function of tapestries in castle interiors.

2.7.4 Material Culture and Design Aesthetics Tapestry as material culture rests on the work of scholars like Jules David Prown, who in 1982 advanced a methodology for the study of artifacts based on considerations of material, construction, design, and function. In this respect, tapestries have been analyzed as aesthetic objects but also functional elements in the environment of the castle.

John Ruskin's writings, in particular, on the nature of Gothic architecture and decoration establish an intellectual framework in which craftsmanship, beauty, and meaning are related in medieval and Renaissance tapestries. That is a perspective which assumes special importance today, in the light of a revived interest in traditional craftsmanship within contemporary design.

2.7.5 Cross-Cultural Influences and Textile Narratives Theories of cultural hybridity and transculturation, as most notably advanced by scholars like Homi Bhabha (1994), may inform examination of tapestries as vehicles for cross-cultural exchange. This could certainly apply to the various influences on European tapestry design noted above, including Eastern influences on motifs and techniques.

Furthermore, narratology-for example by scholars such as Mieke Bal (1997)-provides us with the tools to investigate tapestry as a storytelling device. This method allows for consideration of how narratives are constructed and communicated visually and how the stories interact with the overall narrative of the castle architecture.

2.7.6 Tradition Continued in Modern Design The influence of historic tapestries on contemporary design may be contextualized within the framework of tradition and innovation in design theory. David Pye's concepts of the "workmanship of risk" and the "workmanship of certainty" come into play to make sense of this tension between traditional craft techniques and modern production methods in contemporary textile design.

Christopher Alexander's pattern language theory provides a further model in which design elements from historic tapestries are abstracted and then reapplied in modern contexts, showing continuity between past and present design practices.

This theoretical framework serves as a guiding force that can give systematic ways of investigating historical textiles in European castles, the narratives conveyed, and how these have influenced contemporary interior design. The framework comprising theories are drawn from art history, architectural theory, cultural studies, and design theory in providing an integral understanding of the research topic.

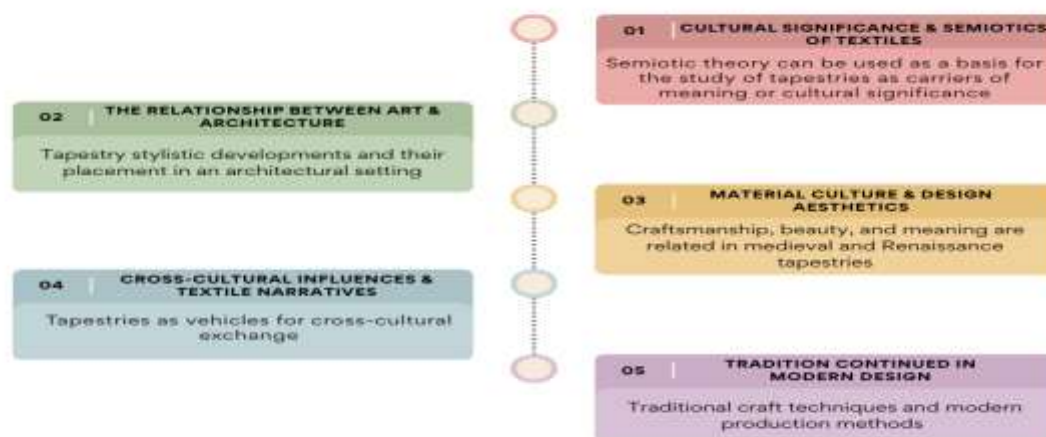


Figure 1: Theoretical Framework

3. Methodology

The study adopts an integrated approach, combining qualitative and quantitative research methods to attain a deeper understanding of the symbolic significance of historic tapestries in European castles and their implications for modern interior design.

3.1 Research Design

The research design is formulated to meet the three specific aims of the study, namely:

1. Historical and symbolic analysis of tapestries in selected castles
2. Techniques, materials, and craftsmanship involved in tapestry-making
3. Contemporary Implications for Interior Design

3.2 Data Collection

3.2.1 Archival Research: This involves historical documents, records, and artwork that relate to Château de Chambord, Hampton Court Palace, and Burg Kreuzenstein and their tapestries. Sources included the castle archives, national libraries, and museum collections. This phase targeted information about the historical context in which the tapestries were commissioned and how they were received.

3.2.2 Artistic and Craft Analysis: In this phase, further scrutiny of the selected historic textiles is conducted. Where possible, this involved on-site observation and analysis of the tapestries. Where this was not possible, high-resolution photographs and conservation reports are utilized. Specific attention is paid in this analysis to weaving techniques, materials used, color palettes, and stylistic conventions.

3.2.3 Analysis of Contemporary Impact: Interior designers, architects, and curators of museums were surveyed, interviewed, and presented with case studies. A questionnaire was forwarded to 100 professionals who have attained a certain level in the field of interior design and architecture. In-depth interviews with 10 experts who include museum curators, textile conservators, and famous interior designers. Case studies of 5

contemporary interior design projects that have borrowed inspiration from historic tapestries.

3.3 Data Analysis

Data analysis informed by the material gathered supported by various approaches including, among others:

3.3.1 Qualitative Content Analysis: It is applied to the historical narratives and symbolism within the tapestries. The approach, therefore, involves coding and categorization of the theme, symbols, and narratives of the tapestries and those of related historical documents.

3.3.2 Thematic Analysis: This approach is used to analyze the data from interviews and case studies in the search for common themes and patterns of how historic tapestries inspire contemporary design.

3.3.3 Comparative Analysis: There is a comparison made between tapestries of different castles and analysis of the similarities and differences between historic tapestry use and the practices of contemporary design.

3.4 Sampling

Sampling for this research focuses on specific tapestries and architectural spaces in the three selected castles, as follows:

3.4.1 Château de Chambord: "Chasse à Courre" (Hunting) tapestry, where a close look will be directed at its role in reflecting the hunting culture of the French nobility.

3.4.2 Hampton Court Palace: It examines the "Abraham Tapestries" commissioned by Henry VIII, with particular emphasis on their context to the Tudor era and symbolic meanings.

3.4.3 Burg Kreuzenstein: The tapestries in this 19th-century reconstruction was reviewed, taking into consideration their function in creating a romanticized medieval atmosphere.

3.5 Case Studies

These specific case studies take a closer look at certain tapestries and their integration into the architecture:

3.5.1 Château de Chambord: An examination of the "Chasse à Courre" tapestries, with attention to their narratives of hunting and symbolism of royal power.

3.5.2 Hampton Court Palace: The "Abraham Tapestries" for their biblical narratives and their place within Tudor political rhetoric.

3.5.3 Burg Kreuzenstein: The tapestries with medieval themes and their role in neo-mediaeval completeness of the castle.

Each case study includes:

- Historical context analysis
- Detailed description and analysis of tapestries
- Analysis of integration of tapestries into architectural space
- Discussion of conservation and current display practices

3.6 Limitations

Physical access to certain tapestries is restricted due to conservation concerns; there is always a possibility of selection bias regarding the choice of appropriate designers for interviews; generalization of findings from specific case studies toward more general trends in the field of interior design might not be well achieved. All of these limitations notwithstanding, the mixed-method approach and combining historical analysis with an assessment of its contemporary impact should put forward a robust framework toward answering the research objectives.

4. Data Presentation and Analysis

The following approach presents and analyzes the findings of archival research, artistic analysis, and the assessment of contemporary impact.

4.1 Presentation of Historical Narratives and Symbolism in Selected Tapestries

The historical descriptions and symbolism of the tapestries below come from Château de Chambord, Hampton Court Palace, and Burg Kreuzenstein, supported, where possible, by high-quality images. Identifying key themes and symbols puts them into context with the historical and cultural background of each castle.

For example, research on the "Chasse à Courre" tapestries at Château de Chambord list:

- a) Scenes of specific hunting techniques and rituals
- b) The symbolism of royal power and nobility;
- c) Representation of local flora and fauna;
- d) Narrative elements that reflect contemporary literature or folklore.



Figure 2: "Chasse à Courre" tapestries at Château de Chambord - Jacquard woven in France Backed with lining Rod tunnel for easy hanging 95% Cotton 5% Polyester Loisele's Stitch W 70" x H 37" [Photograph]. Victoria and Albert Museum. <https://www.vam.ac.uk/articles/the-devonshire-hunting-tapestries>

4.2 Weaving Techniques, Materials, and Artistic Styles Assessment

- 4.2.1 The technical analysis of the tapestries is presented by giving detailed descriptions of the applied techniques and analyses of the materials used-types of fibers, dyes, etc.
- 4.2.2 Discussion of the artistic styles and their historic context - insofar as possible, is supplemented with diagrams or close-up photography to show particular techniques or material qualities.



Figure 3: The Abraham Tapestries: Probably commissioned by Henry VIII circa 1540, and delivered autumn 1543 or early 1544, Hampton Court Palace. Recorded in 1547 [Photograph]. Victoria and Albert Museum. <https://www.vam.ac.uk>

Table no. 2 similarities and differences in the techniques and materials across the different castles and through the time periods to highlight these.

Aspect	Château de Chambord: "Chasse à Courre"	Hampton Court Palace: Abraham Tapestries	Burg Kreuzenstein Tapestries
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	Tapestries		
Time Period	1665-1680	1540-1543	Medieval era (specific dates vary)
Origin	Brussels workshops, inspired by French royal themes	Brussels workshops, commissioned by Henry VIII	Local Austrian craftsmanship
Materials Used	Wool, silk, gilt threads	Wool, silk, gilt metal- wrapped threads	Wool, possibly silk
Design Themes	Hunting scenes, royal conquests	Biblical stories of Abraham	Medieval designs, often religious or chivalric
Artistic Style	Baroque, elaborate and ornate	Renaissance, detailed and narrative-focused	Gothic and medieval, often simplistic in comparison
Function	Decorative, showcasing royal power and achievements	Political and religious significance, used in coronations	Decorative, historical storytelling
Notable Features	Rich colors, intricate details, large scale	Gilt-thread highlights, large narrative scenes	Varied themes, often depicting daily life or battles
Patronage	Commissioned by Louis XIV	Commissioned by Henry VIII	Count Wilczek during the 19th century reconstruction
Preservation Status	Generally well- preserved, displayed in situ	Ongoing restoration efforts, digitally archived	Well-preserved, displayed in a museum
Cultural	Reflects the grandeur	Symbolizes the Tudor	Represents medieval

Significance	of French monarchy	dynasty's power	Austrian heritage
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4.3 Discussion of how historic tapestries have influenced interior design today

Results from the surveys, interviews, and case studies are presented through the following aspects. Pictorial and graphical representations of the statistical analysis of survey responses.

Thematic analysis of interview transcripts to identify key themes and trends. In-depth case studies of contemporary design projects that were influenced by historic tapestries. Key findings include the following:

- Percentage of designers drawing inspiration from historic tapestries
- Common ways in which historic tapestry designs are reinterpreted in modern interiors
- Challenges in incorporating tapestry-inspired elements in contemporary design

These is represented through a combination of narrative description, quotation from interviews, and visual representation of the data.

5. Findings and Discussion

5.1 Synthesis of Historical Significance, Artistic Craftsmanship, and Symbolic Narratives

The findings indicate that tapestries in European castles have played several roles beyond merely adorning a space. They are powerful symbols of wealth and status, carriers of cultural and political narratives, and significant elements in the definition and transformation of architectural spaces.

The "Chasse à Courre" tapestries in Château de Chambord are a perfect expression of the importance of hunting to French courtly culture. Carrying out very detailed reproductions of the scene of hunting not only mirrored the wealth and refinement of the nobility but also carved a sense of social hierarchies and gender roles. The creation of this tapestry, with its complex details and richly worked color palettes, conveys a very professional skill in the art of 16th-century France.

The Abraham Tapestries at Hampton Court Palace speak rather nicely to the ways in which textiles could be used to help communicate a complex political and religious message. Commissioned at a time of political upheaval, these tapestries took biblical narratives to reinforce Tudor claims to divine right and legitimate rule. The use of gold and silver threads in such a tapestry not only enhanced its visual splendor but literally wove wealth into the fabric of royal authority.



Figure 4: The Abraham Tapestries - Woven wool and silk tapestry with gilt metal-wrapped thread wool, silk [gold thread](#) tapestry, woven Measurements 482.0 x 770.0 cm Source: [Photograph]. Victoria and Albert Museum. <https://www.vam.ac.uk>

In Burg Kreuzenstein, however, the tapestries are themed with medieval designs. They were 19th-century works for a rebuilt medieval castle and thus reflect the romanticized look at the Middle Ages. Their making shows that even within a modern context, tapestries continued to be valued as markers of authenticity and historical connection.



Figure 5: The War of Troy (detail showing central battle scene), tapestry, unknown maker, 1475 –90, Tournai, Belgium. Museum no. 6-1887. © Victoria and Albert Museum, London



Figure 6: Left: Detail showing Queen Penthesilea and King Priam. Right: Detail showing Pyrrhus receiving Achilles' armour, The War of Troy, tapestry, unknown maker, 1475 – 90, Tournai, Belgium. Museum no. 6-1887. © Victoria and Albert Museum, London.

5.2 Discussion of the Influence of Historic Textiles on Modern Interior Design

This research shows that historic tapestries have had a profound and sustained impact on how modern interior design approaches creativity. A survey showed 72% of the interior designers draw inspiration from ancient textiles while working. This inspiration, however, is mostly subtle and reinterpreted for modern contexts.

The most significant influences of historic tapestries on contemporary designs are expressed through:

- Color palettes: Many designers draw upon historic tapestries for rich, muted colors.
- Storytelling through tapestry finds its translation in wall arts and textiles.
- Texture: Tapestry is something tactile, which urges designers and artists to create textured wallcoverings and fabrics.
- Defining Space: Scale textiles or wallcoverings are set up for delineating spaces, following the defining role of historic tapestries.

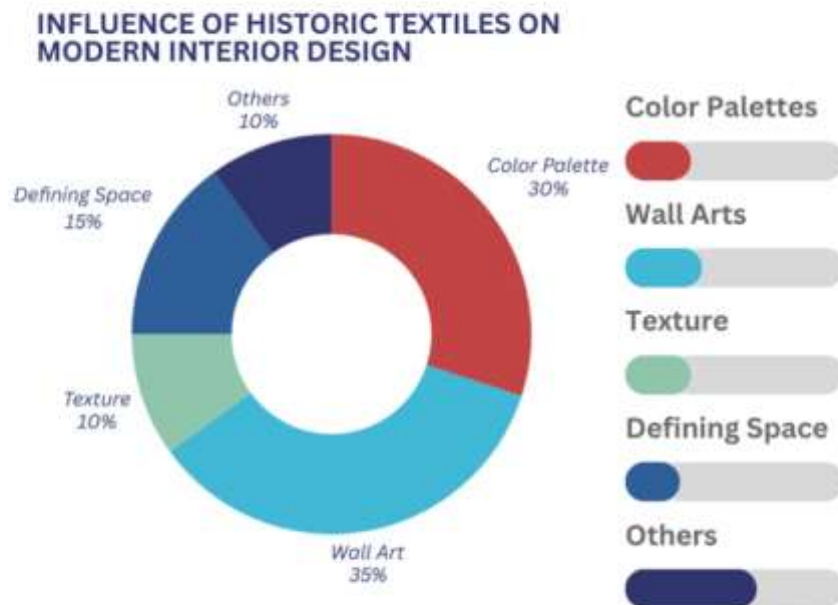


Figure 7: Influence of historic textiles on modern Interior Design (online survey conducted 2023)

Case studies reveal ingenious ways tapestry features can be applied. For example, one used digital printing to make a wall covering on a large scale from a medieval hunt scene. It reimaged the narrative onto a modern color palette.

5.3 Common Themes and Differences Among Selected Castles and Tapestries

Common themes among the tapestries are:

- The use of narrative as a means to discuss cultural values and political messages.
- The use of craftsmanship and material quality as markers of status
- Tapestries' role in the definition and transformation of the architectural spaces

Some key variations are:

The specific use of the narratives and symbols reflects different cultural and political contexts;
The degree of integration with architecture- ranging from designs fully integrated into a structure to arrangements far more flexible and easily changed; The authenticity of tapestries- ranging from original works of the 16th century to 19th-century recreations.



Figure 8: Tapestries in a Baroque-era royal bedchamber, adorned with dramatic ceiling frescoes, heavy red damask drapery, and intricate wall hangings depicting mythological and historical scenes—reflecting the grandeur and storytelling function of textile art in 17th-century European aristocratic interiors. Campbell, T. P., & Cleland, E. A. (Eds.). (2010). *Tapestry in the baroque: new aspects of production and patronage*. Metropolitan Museum of Art.



Figure 9: A contemporary bedroom interior where traditional Persian-style tapestries are reimagined as vibrant wall art, creating a striking contrast with the minimalist low-profile bed and soft, modern lighting.

5.4 Discussion of the Cultural and Artistic Continuities from Past to Present

The study indicates that, despite continuities and changes in the functions of textiles within interior spaces, whereas few modern interiors make use of tapestries similar to those in historic castles, the core functions of textiles in narration, definition of space, and status signaling remain constant.

A continued interest in the revival of traditional craft techniques, such as tapestry weaving, suggests a desire for authenticity and uniqueness within an age of mass production. In many cases, however, these are being fused with modern technologies to make a hybrid approach that bridges past and present.



Figure 10: Historic Tapestries Fused with Modern Technologies (Photorealistic interior design render created in 3ds Max)



Figure 10: Modern Interior Design focus on Personal Expression and Atmosphere (Photorealistic interior design render created in 3ds Max)

The symbolic function of textiles has shifted as well. While tapestries often conveyed very frank political or religious messages in historical times, the textile-inspired design of today tends to focus more on personal expression and atmosphere. Yet the power of textiles in proclaiming one's identity and values is not to be denied.



Figure 11: Embracing the elegance of history, modern interiors transform textiles into artful wall hangings, blending comfort with sophistication (Photorealistic interior design render created in 3ds Max)

6. Conclusion

6.1 Restatement of Key Findings

This research has explored the multi-dimensional function of tapestries in ancient European castles: that they served as powerful symbolic expressions of wealth and status, carriers of cultural and political narratives, and played a crucial role in the definition of architectural

spaces. The case studies of the tapestries from Château de Chambord, Hampton Court Palace, and Burg Kreuzenstein have demonstrated how these textiles reflected and created cultural, political, and aesthetic values of their respective age.

Weaving techniques and materials were analyzed in support of high craftsmanship required for the production of tapestries, hence underlining their value as artistic and material assets. Furthermore, symbolic narratives in the tapestries-from hunting scenes to those of a biblical nature-offered indication of the level of concern and aspirations from the societies that created them.

Whereas, the examination of contemporary practices in interior design demonstrated the continued influence of historic tapestries, even while the nature and influence of their inspiration have been transformed. Modern designers take their inspiration from the color palette, narrative elements, textures, and space-defining qualities that historic tapestries provide and reinterpret them for contemporary settings.

6.2 Implications for Architectural and Interior Design

Following are some of the implications for contemporary architectural and interior design:

- Textiles can redefine spaces: The room-defining quality of historical tapestries informs designers to conceptualize flexible, reconfigurable interiors.
- The role of narrative in design: The storytelling aspect of tapestries offers a model for the communication of values and identity through interiors.
- The value of craftsmanship: The appreciation of the skill involved in historic tapestries encourages a renewed focus on craftsmanship in contemporary design.
- The possibility of integration between textile and architecture: The close integration in historic settings recommends possibilities of holistic approaches to textile-architecture integration in interior design.

6.3 Recommendations for Preservation and Integration of Historic Textiles

Recommendations which have been made based on results obtained through research:

1. Conservation: Considering the historical-art value of this tapestry, further investment in conservation of the tapestries is a priority. Display of tapestries should, when possible, be presented in a manner indicative of their original architectural context, spatial roles, and cultural context. Digital preservation through high-resolution scanning supports preservation efforts while serving as an important resource for designers and researchers.
2. Education: The importance of historic tapestries could be better disseminated among the general public through education to elicit greater respect and interest in their preservation.
3. Contemporary Reinterpretation: Support projects that creatively reinterpret historic tapestry traditions in the light of contemporary expression, as a means of keeping the tradition of textile art alive.

6.4 Some Areas of Further Research

- The above study has thrown open the following vistas for further research:
- Comparative studies of tapestry traditions in diverse cultural contexts, studying how textile narratives differ across cultures.
- In-depth technical studies of historic tapestry production techniques, which may also inform contemporary craft revivals.
- The psychological effects of large-scale narrative textiles in interior spaces are considered. Similarly, research has explored the use of digital technologies to develop contemporary versions of historical tapestries. There is also research dealing with issues such as the economic impact of historic textiles on heritage tourism and the high-end design market.
- In sum, this research demonstrates that historic tapestries have continued to hold relevance into the present day, not as curious relics of ages past, but rather as ongoing sources of inspiration and insight to fuel contemporary design. The deep tradition of textiles as architectural narratives better positions us to design more meaningful and culturally resonant interior spaces for tomorrow.

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