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THE USE OF RHOMBUS PATTERNS ON TEXTILES IN EASTERN AND WESTERN ART

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The paper presents a comparative analysis of rhombus patterns, studying their symbolic meanings, structural features and modern representation. The rhombus is a fundamental geometric pattern in decorative arts, with profound cultural significance and a prominent place in both Eastern and Western artistic traditions. This element links historical traditions with contemporary aesthetics, from traditional Xinjiang carpets and Romanian folk art to contemporary textile and clothing design. The universal significance of the rhombus as an element of textile design and the prospects for its use in modern practice are determined.

Key words: Rhombus pattern, geometric ornamentation, textiles, design

INTRODUCTION

The rhombus is a persistent geometric motif that embodies cultural values and aesthetic ideals in Eastern and Western traditions. In Chinese and Central Asian art, it symbolizes fertility, prosperity, and sacred cosmological order. In Western cultures, especially European folk textiles and Iranian traditions, the rhombus has both sacred and secular narrative functions, and is often depicted with circular, rosette, and triangular motifs to create complex decorative compositions. In contemporary textile design, the rhombus pattern transcends its traditional meanings and takes on new significance.

PURPOSE

The aim of this work is to study the structural adaptability and contemporary reinterpretations of rhombus patterns as a common and stable geometric motif, which contributes to innovative application in contemporary design.

RESULTS AND DISCUSSION

Rhombus patterns hold strong decorative and symbolic significance in both Eastern and Western cultures, often representing stability, harmony, and order. Beyond symbolizing auspiciousness and prosperity, rhombus patterns in China and Central Asia are often linked to fertility worship and the concept of life reproduction. In Western decorative arts, rhombus patterns embody both sacred and secular meanings. Furthermore, rhombus patterns function as a comprehensive symbol interacting with circles, rosettes, squares, and triangles to form a unified decorative "family," deeply rooted in solar worship [1]. In Iranian traditions, rhombus patterns are linked to religious beliefs, mythological narratives, and social structures, and



they are regarded as a continuation of ancient Elamite script symbols [8]. In Lithuanian woven bands, various ornamental symbols related to celestial bodies include rhombus motifs and their variations, reflecting a long-standing connection between geometric patterns and cosmological beliefs [2].

Rhombus patterns are predominantly structured with geometric symmetry. For instance, the diamond-shaped mountain motifs in the Kucha murals are composed of stacked triangles, creating a regular rhombus framework that balances realism with decorative aesthetics [5]. In Romanian textiles, rhombus motifs are arranged in repetitive and nested formations, generating intricate grid-like structures that reflect both the technical constraints and aesthetic preferences of traditional craftsmanship [1].

In Xinjiang carpets, rhombus motifs – such as the Khalyk pattern – serve as the structural framework, with internal fillings of floral or geometric elements. These motifs extend infinitely through two-way or four-way repetition, creating a visually dynamic “splashed wave” effect [3]. Similarly, contemporary Iranian carpets adopt a structured arrangement of rhombus motifs derived from ancient Elamite script symbols, forming periodic iterative patterns [3].

The application of rhombus patterns in textiles exhibits a diverse range of shapes and structures, from simple geometric diamonds to complex compositional forms. Rhombus motifs may be arranged individually or in repeated sequences to create structured geometric designs or be combined with other geometric or floral elements to generate unique decorative effects. The rhombus pattern integrates realism with abstraction, enhancing both the ornamentality and expressiveness of textiles. It also balances repetition with variation, breaking visual monotony and establishing focal points. As a primarily linear design, rhombus motifs convey a sense of tension, fluidity, and rhythm, adding dynamic movement and aesthetic appeal to textile patterns.

The color choices in Xinjiang textiles are influenced by regional characteristics, cultural beliefs, and daily practices, favoring highly saturated colors such as red, blue, and yellow. The combination of rhombus motifs with contrasting warm and cool tones enhances visual impact, resembling the color schemes of ancient Persian styles. In contrast, Romanian textiles often employ black-and-white rhombus contrasts to emphasize a sense of order and structure.

The technique used in textile production significantly affects the visual form of rhombus motifs. Xinjiang carpets achieve a three-dimensional effect through the interweaving and knotting of multicolored yarns, which also determine the precision and complexity of the rhombus patterns. The Atlas silk fabric employs a tie-dye process with alternating two-tone or multicolor patterns to create a dynamic optical illusion of depth. Meanwhile, Xinjiang felt textiles incorporate rhombus motifs through dyeing techniques on raw felt, followed by hand-cutting, pasting, stitching, and patchwork methods, often presenting rhombus patterns within a lattice framework.

In contemporary design, rhombus motifs frequently function as compositional frameworks, with central elements positioned within the rhombus to create focal points. This design approach is evident in iconic quilted patterns used by luxury



fashion brands such as GUCCI and CHANEL. Additionally, Ukrainian artists have reinterpreted ancient geometric patterns, including rhombus motifs, transforming their traditional forms into strikingly modern artistic expressions that break away from conventional design norms [4-6].

Advanced 3D knitting technology has enabled the transformation of flat rhombus motifs into raised relief textures. A notable example is the Vivienne Westwood Fall/Winter 2024 collection, where quilted rhombus-patterned garments integrate sustainable materials, achieving a fusion of traditional craftsmanship and modern innovation [7].

Xinjiang-based designers have incorporated rhombus motifs from Atlas silk into uniquely shaped barrel bags, seamlessly blending traditional textile patterns with modern accessory design (Fig.1, Fig.2).

As a transcultural visual motif, the rhombus pattern embodies traditional Eastern and Western cosmological beliefs, including solar worship and universal order, while continuously evolving through technological innovation and interdisciplinary applications in contemporary design. Its core value lies in striking a balance between geometric order and cultural semantics, effectively translating traditional artistic symbols into modern design contexts.



Fig.1. Internet pictures from Xinjiang handcraft sellers: SehunandMina [8]



Fig.2. Internet pictures from Xinjiang handcraft sellers: SehunandMina [9]

CONCLUSIONS

Rhombus patterns carry profound symbolic significance, distinct structural characteristics, and remarkable innovative potential in contemporary design. Studies indicate that while rhombus motifs universally represent stability, harmony, and cosmic order, their cultural interpretations vary across regions. Their decorative structures and color schemes exhibit exceptional adaptability and creativity. In the



contemporary art and design landscape, rhombus motifs are being continuously reinterpreted, serving not only as ornamental symbols but also as a cultural bridge between tradition and modernity.

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ВИКОРИСТАННЯ РОМБОВИДНОГО ВІЗЕРУНКУ В ТЕКСТИЛІ В СХІДНОМУ ТА ЗАХІДНОМУ МИСТЕЦТВІ

У роботі наведено порівняльний аналіз ромбовидних візерунків, визначено їх символічне значення, структурні особливості та сучасне уявлення. Ромб є основним геометричним візерунком у декоративно-ужитковому мистецтві, що має глибоке культурне значення і займає чільне місце як у східних, так і в західних художніх традиціях. Цей елемент пов'язує історичні традиції із сучасною естетикою, від традиційних синьцзянських килимів та румунського народного мистецтва до сучасного дизайну текстилю та одягу. Визначено універсальне значення ромба як елемента текстильного дизайну та перспективи його використання у сучасній практиці.

Ключові слова: ромбовидний візерунок, геометричний орнамент, текстиль, дизайн.