

Research on the Digital Design of the Traditional Pattern of Mongolian Saddle

Kaixin Feng^{1*}

¹ School of Design, Inner Mongolia Arts University, Hohhot, China

Email Address

1355912241@qq.com (Kaixin Feng)

*Correspondence: 1355912241@qq.com

Received: 5 June 2023; **Accepted:** 12 August 2023; **Published:** 7 November 2023

Abstract:

In recent years, the native traditional culture of Inner Mongolia has been favored by researchers, and the artistic research of ethnic cultural objects has been gradually deepened, including the Mongolian saddle culture. Digitization is the development status and inevitable demand of the current era. The digital design of the traditional pattern of Mongolian saddle is a necessary path choice under the principle of the unity of the nationality and The Times of the national art. This paper discusses the feasible path of the digital design of the traditional saddle pattern from the aspects of saddle pattern visual digitization, pattern digital media design, pattern interaction design and so on, and puts forward the corresponding innovative application scheme on this basis, which has certain reference and guiding significance for the inheritance and promotion of the traditional Mongolian culture and art.

Keywords:

Mongolian Saddle, Pattern, Digital Design, Innovative Design

1. Introduction

An important driving force and source of the development of Chinese national art lies in the unification of the power of inheritance and innovation. The saddle is a necessary living tool for the grassland people, and it is also one of the media symbols for the inheritance of the grassland ethnic art. The saddles of Mongolian nationality are exquisitely made and rich in decorative patterns, which is a treasure of Mongolian national art. At present, the research of Mongolian saddle mainly focuses on the characteristics of saddle plastic arts, decorative arts, patterns and so on. Most of them analyze the characteristics of saddle modeling and decorative patterns from the perspective of graphics, explore the steppe culture and traditional nomadic art, which has certain theoretical and practical value for the study of Mongolian arts and crafts and the inheritance of saddle culture. Generally speaking, there are few and imperfect researches on the saddles from the perspectives of digital research and modern design inheritance and protection. The research on the digital design of the traditional saddle pattern is not only to preserve the national material culture, but also to innovate the national art, which is the urgent design problem of the national culture under the background of the current times.

2. Mongolian Saddle Art Culture

For Mongolian nomads, horses and life are closely linked, and almost all activities in life are inseparable from the use of horses, which is also the characteristics of nomads. Therefore, the Mongolian people are also known as the people on horseback. They regard the horse as sacred and take it as their lifelong companion. In the Mongolian people, they have been living with horses for generations, growing up on horseback and inherits their culture. Horseback is not only the cradle of the growth of the Mongolian people, but also the cradle of the nomadic culture of the Mongolian people. It is the history of the Mongolian people that herdsman depend on horses for their lives.

As an important part of the nomadic culture, the saddle culture constitutes the common memory and spiritual world of the Mongolian people. In the long river of time, along with there production of generations of the Mongolian people and the communication with nature, it has developed into a very symbolic cultural language.

The artistic value of Mongolian saddle is mainly reflected in the shape and decoration. Craftsmen and artists carry out continuous artistic inheritance and development of the shape and decoration of the saddle, so as to reflect the profound emotion of the horseback nation for the saddle. The saddles preserved in history also show us the splendor and glory of the saddles.

2.1. The origin of Mongolian saddle art

In fact, nomadic culture is a naturally evolved culture in which nomadic people get along with horses naturally and harmoniously. The existence of saddle plays a key role in developing the relationship between nomadic people and horses. In order to enhance the riding experience and improve the life of the horse, the saddle was invented. The saddle played a role of shock absorption and stabilization, so it has been used till now. In the following thousands of years, after several times of improvement, decoration and beautification, the function of the saddle was gradually improved, while the content of Mongolian aesthetic value was added. Making it the trace of the historical development of the ethnic group on horseback.

The shape of the saddle is in line with the scale of both human and horse. The design of the saddle may be the first scale design of nomads that reflects the relationship between ergonomics and natural creatures. As a prop that combines Mongolians and horses, saddle has become an important representative and symbol of Mongolian nomadic culture. It not only exists as a tool, but also becomes the identity symbol of Mongolians, participating in the formation of Mongolian national characteristics. At the same time, the saddle developed with the history along with the development of the Mongolian nomadic culture, and became an indispensable existence in the Mongolian nomadic culture. In a sense, the development of the saddle evolved the development of the Mongolian nomadic culture.

2.2. The characteristics of the traditional pattern art of Mongolian saddle

In the course of the development of saddle culture, the most important thing is the development of saddle and its decorative patterns.

(1) The layout structure of the pattern is diverse

In the process of saddle development, all kinds of shapes of different saddles appear one after another, the basic image and function of the saddle is not much different, its subsequent development is more reflected in the decorative effect of details, such as silver jewelry, carved flowers, patterns, these fine decorative effects plus the differences in the shape of all kinds of saddles, adding aesthetic, spiritual and national forms of expression to the saddle besides its function.

The development of decorative patterns on saddles was most important in the development of saddle pads, eaves and pommel flowers. As a seat cushion part, the saddle cushion emphasizes the function of comfort color and decoration will not be too complicated; The eaves of the saddle are mainly made of blankets and leather, which act as a buffer between the rider and the horse to improve safety and keep warm. At the same time, its form and decoration have also developed into a symbol of Mongolian identity. The pommel flower fixed the eaves of the saddle and became decorative objects with three-dimensional effect making it a unique decorative object.

(2) Rich and diverse patterns and themes

The evolution and development of the Mongolian saddle decoration pattern has undergone a long-term process of comparison, induction and creation, thus retaining the decoration pattern suitable for the life interest of the Mongolian people. Strong creativity makes the Mongolian saddle decoration patterns reflect a variety of rich connotations and ways of expression. The high frequency patterns of Mongolian saddle decoration include: dragon pattern, bat pattern, deer pattern, butterfly pattern, moire pattern, curly grass pattern, pan gut pattern, square victory pattern, Hui pattern, swastika pattern, lotus pattern, ball pattern, eight treasure pattern, treasure pattern, as well as rich animal pattern, geometric pattern and plant pattern. These patterns are derived from the inheritance of the profound culture of the northern grassland, people's infinite yearning for life, and their influence on creation and primitive religion in life and production. The Mongolian people have experienced a belief process from nature worship, primitive totem worship, ancestor worship to religious worship. The creation and development of the saddle decorative patterns of the Mongolian people are consistent with the creation principles of other ethnic decorative patterns, which is the direct copying of images in nature and the spiritual worship of totems. In addition, the Mongolian people apply the patterns borrowed from the interaction with other ethnic groups into their own decoration, so as to abstract, freehand and symbolize objective things in nature. The ancestors cut out the most symbolic patterns from nature, exaggerated or regularized them, followed the sense of order in aesthetic style, and summarized, organized and constantly evolved the patterns to form the existing unique Mongolian saddle patterns.

3. Digital Design of Traditional Mongolian Saddle Patterns

The digital design of the traditional pattern of Mongolian saddle is a necessary path choice under the principle of the unity of the nationality and The Times of the national art. "The national spirit is the soul of the national art, and the scientific spirit is the power and source of the continuous development of the national art." Only by combining the national spirit with the scientific spirit well, can the national art work have distinct characteristics of The Times and vitality in the modern society.

3.1. Visual digitization of patterns

The design of traditional Mongolian patterns only stays on the surface of the “appropriation” and copy, pattern confusion, poor clarity and other problems, resulting in the development of Mongolian pattern art stagnation and deviation. In the course of the emergence and development of the Mongolian saddle. With the change of the production and life style of the nomadic people, the craft of making the saddle gradually disappeared, and the traditional excellent saddle pattern is facing the loss.

Although there are various styles of saddle crafts in the tourist attractions of Inner Mongolia at present, its artistic value cannot replace the artistic value of the traditional saddle shape. It is urgent to study the digital design of the traditional Mongolian saddle pattern.

Nowadays, the traditional patterns of the Mongolian saddle are still attached to the saddle, designed and made by the Mongolian people in the traditional aesthetic and traditional manual way. But faced with the problems such as scattered pattern system, lack of digital update, difficulty in innovative application and difficult to mass production. Using digital technology, the patterns can also achieve the effect of preserving intangible cultural heritage, and generate and preserve the traditional patterns library of Mongolian saddle to the maximum extent. By means of modern visual communication design, the digital management and innovative design of the traditional Mongolian saddle patterns are conducive to the wide spread of the saddle pattern art. In this way, the pattern art can be effectively combed, and the saddle art and culture can be understood and remembered by people to protect and inherit the saddle pattern.

3.2. The design of digital media of the patterns

In recent years, more and more attention has been paid to digital art in the field of art design, and the traditional design concept has been gradually updated from the field of tangible material to the field of intangible program. For example, Adobe is committed to the digital preservation of art and culture. In 2017, it launched a project called “Hidden Treasures Behind Creativity”, which restored seven precious brushes used by Munch to create “The Scream” through digital brushes. Adobe has teamed up with the Art Institute Bauhaus to bring art that was swept to dust 100 years ago back to life in digital form. Opening and communicating traditional culture and art to the public through digital means is another new way to preserve and preserve traditional art.

As mentioned above, by using digital media technology, the traditional Mongolian saddle patterns can be made into a digital brush of a single pattern element. Users can freely change the form, color, layout, typesetting, effect, etc., according to their needs, so that the traditional Mongolian patterns can be easily used in commercial illustration, bookbinding, packaging, clothing, interactive interface and other design fields.

In the era of technology domination, the integration of high technology and new ideas has become the way of contemporary design to display itself. The inheritance and innovation of ethnic art culture requires designers to start with the digital innovation of design thinking, visual language and technical expression, and promote the development of local ethnic art in the digital era.

3.3. Interactive design of patterns

If national art and culture want to be accepted, understood and remembered by more people, it is not only necessary to carry out innovative aesthetic design, but also to let the public experience deeply, which is an important feature of today's experiential era. Touching innovative design can always make people feel and experience deeply.

"Interaction" is the interaction between the audience and the design information. It means interaction and mutual influence, that is, every time the user makes a choice, he will get a corresponding response. The "Guarding Dun-Huang Project", a collaboration between Tencent and the Dun-Huang Museum, reproduces thousands of years of Dun-Huang color art and creates "realistic replicas" to show the beauty of digital Dun-Huang. As long as the audience opens the link on their mobile phones, they can become the creator, click on the cultural relic, and carry out the design of reproduction and coloring. They can also become the newly developed cultural relic reproduction, and sign their names to obtain the certificate of reproduction. The whole process is interesting and simple, making the audience immersed in the experience process, the cultural relics and patterns become no longer strange, and the vision has the initiative. The traditional patterns of Mongolian saddle use interactive design to design interesting and ingenious interactive experience, so that viewers can be familiar with and personally participate in the design and application of patterns, so that the traditional patterns are easier to popularize and be accepted and loved by the public.

As a cultural and creative product of digital exploration, "Cloud Tour of Dun-Huang" enables us to see the infinite possibilities of the integration of traditional culture and science and technology. It also enables us to feel the unwavering spirit of ingenuity behind the promotion of Dun-Huang culture by Tencent and Dun-Huang Research Academy. Moreover, it enables us to feel the cultural thickness, emotional temperature and humanistic attitude in scientific and technological products at our fingertips. It makes people always feel humble and in awe of Dun-Huang culture.

4. Innovative Application of Traditional Mongolian Saddle Pattern Digital Design

The digital design innovation of traditional Mongolian saddle patterns is an important way to preserve grassland culture and works of art, protect and inherit the traditional Mongolian saddle patterns, promote the development of modern creative industry, and promote the modern design of ethnic patterns.

4.1. Cultural and Creative product derivative design

After the visual digital design of patterns, the aesthetics, modernity and accuracy of patterns are greatly guaranteed. On this basis, the design of high-quality cultural and creative derivative products can effectively promote the development of ethnic creative industries and promote the digital management of ethnic patterns.

Treat the patterns with a new aesthetic, integrate the modern design with the old patterns, create a new aura, and the old national patterns can be revitalized.

4.2. The application of digital patterns in modern clothing.

The traditional Mongolian saddle patterns are simple and pure, which contains the grassland people's love for Mongolian horse and grassland life style. Its elements are diverse and rich, brilliant and magnificent, including plants, animals, utensils, auspicious patterns, totems and other patterns, which are of high application value. After digital redesign, the traditional patterns of the Mongolian saddle can be skillfully used in the design of modern clothing and silk scarves, which can not only inherit the traditional culture of the nation, but also make the clothing conform to the modern aesthetic design.

5. Conclusions

Mongolian saddle decoration is the most characteristic design of the nomadic age and the most outstanding feeling created by the art. Today, with profound changes in economic life, the practical value of horses has gradually withdrawn from the production and life on the grassland. However, the application and development of the decorative pattern of Mongolian saddle show more diversified and broader prospects.

As a design element, Mongolian traditional decorative patterns are widely used in modern design. They are full of distinctive national decorative characteristics, showing the inheritance of national culture, and fully demonstrating the lasting vitality of national decorative art in modern design. Integrating its historical and cultural connotation into modern design will certainly make the design have more substantial connotation and cultural significance.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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