

Study on the Application of Mongolian Cultural Elements in Mascot Design

Jiayun Hao, Wenfeng Xue*

Inner Mongolia Agricultural University, Hohhot 010010, China

Funding: Supported by major construction subjects project of Inner Mongolia Agricultural University (Project No.: RC2000000466).

Abstract: The Mongolian culture is part of China's traditional culture. It is a prairie culture of fusion Mongolian wisdom for nearly a thousand years. This article briefly introduces the basic concepts of mascots and Mongolian cultural elements, and carries out a design practice by using the horse culture, color matching, boke clothing in the Mongolian cultural elements. The white horse mascot was designed by combining with national culture. It can be found that Mongolian traditional culture is a huge resource treasure house for mascot design through design practice, and the design of mascot is the characteristic of the era that inherits the development of Mongolian culture. The integration of Mongolian culture and mascot design can achieve mutual benefit.

Key words: Mascot; Mongolian cultural elements; Mascot design; The traditional culture

Publication date: March, 2021

Publication online: 31 March, 2021

***Corresponding author:** Wenfeng Xue, 582342712@qq.com

1 Overview of mascots and Mongolian cultural elements

1.1 Overview of the mascot

The mascot originated from the French Provençal Mascotto, and it was officially incorporated into the French dictionary with the spelling form of Mascotte at the end of the 19th century. The English Mascot evolved from Mascotto, which means people, animals or things that can bring happiness and good luck^[1].

The mascot is the product of the business, and its birth is to satisfy commercial purposes.

The mascot is a visualization created by combining people's emotional desires with real things in China. A long time ago, ancestors created many symbols to pray for the success of all things. And these things that yearn and pursue happiness and beauty were called "mascots". The earliest mascot representing human spiritual culture in China is the "dragon"^[2]. The auspicious visualization of dragons and phoenixes and Kirin are more to give a symbolic meaning, such as blessing, auspiciousness, etc., or to satisfy people's psychological needs of praying for blessings. Various mascots are derived from the original animals, and are rich inauspicious connotations, it can be said to be endlessly interesting. One of its methods is to enlarge or extend the appearance, characteristics, or practical value of things and other attributes to make them have auspicious connotations. Later, Because of the changes and needs of the development of the times, people have a different understanding of mascots. More and more government agencies, sports meets and other institutions have regarded mascots as the necessity of life. People slowly started to realize that mascots have also representativeness. It expresses not only a kind of pursuit and aspiration, but more importantly, it reflects the ideals and characteristics of the times and society. Individuation, ideological nature, advancement and future nature are the precise connotations of modern mascots performance.

1.2 Overview of Mongolian cultural elements

Mongolian culture has a cultural heritage of the long

historical and brilliant. The Mongolian nationality is a very legendary nation. In the long-term practical life, the Mongolian nationality has established its own cultural system, it is prairie nomadic culture. The Mongolians are mainly distributed in the Inner Mongolia Autonomous Region of China. A song named "The sky is blue, the wild is boundless, the wind blows the grass, cows and sheep can be seen" has been widely circulated, which closely describes the cultural environment of Mongolian. There are not only the vast grasslands of Inner Mongolia, but also unique ethnic customs and rich natural resources. These resources are our inexhaustible reference materials.

The Mongolian cultural element refers to characteristics of certain historical and cultural features and can reflect the custom of a place or nation. It covers politics and economy, philosophy and literature, language and literature, art and customs and many other factors, it forms a complete cultural system. At the same time, it has also created a brilliant and outstanding national culture because of many typical traditional cultural elements with national characteristics. The design of the mascot is to make a big breakthrough and improve the design on the basis of not changing the original traditional concept, and then create a new visual expression effect, and give the audience a refreshing visual experience and cultural experience. Because the Mongolian cultural system is too large, the author only briefly describes the cultural elements that will be applied to the design case.

1.2.1 Horse culture

Mongolians are called the "nation of horseback". Horses carried human from ancient times to modern times, from ignorance to civilization. The Mongolian people who have lived a nomadic life on the grassland for generations are almost accompanied by horses in production, labor, marching, social life, sacrificial customs, and literature and art, and the sound of horseshoes can be heard. As a result, a colorful horse culture was naturally formed in the national life, and it was recorded in the annals of history along with the Mongolian people who able to conquer the war. For the definition of the concept of "horse culture", most scholars believe that there are two meanings, one refers to the type of animal folklore, that is, it is the original meaning; the other refers to the folklore

for trainers and riders of the horse, that is, it is the extended meaning. The extended meaning refers to human social behavior related to horses. This extended concept of horse culture affects all aspects of people's lives to varying degrees in different regions, different nationalities, and different cultural ways.

1.2.2 Boke clothing

Boke is Mongolian wrestling. It is transliterated from Mongolian. It is the most traditional sports competition of Mongolian and is listed as one of the "Men's three skills". The inimitable style of clothing worn by the Boke player is a dazzling branch of Mongolian costumes. The Boke clothing used in the design case of this article is the wrestling suit of Kaerka tribe. It is composed of "Jiang Ga", waistcoat, crotch pants and wrestling boots. The most distinctive feature is the colorful necklace of Boke's neck. It is called "Jiang Ga" in Mongolian. It is made of multicolored silk. As long as the Boke player wins a match, a ribbon will add to the neck. Jiang Ga is the testimony and honor of Boke player sports career. Meanwhile, it is also the symbol of status.

1.2.3 Decorative colors

The color habits of the Mongolian are gradually formed in the long-term historical development and years of evolution. The Mongolian people have a special feeling for white and blue, and like red very much. Golden and silver are also very common in decorative colors, but black is taboo for them. The Mongols have special feelings for white, because the white clouds floating in the sky can bring them rain. The white yurts shelter them from wind and rain. The white sheep are their source of income, and the food used to fill their stomachs is also white dairy products. All these things for survival are related to white, and the Mongols gradually developed a love for white. Mongolians believe that white has the symbolic meaning of purity and holiness, so Mongolians have a special affection and preference for white. And the natural love for blue is similar to the love for white at first. I mentioned "blue sky and white clouds" in the previous article. I have an understanding of white clouds, and of course, I have a good impression of the blue sky. People think that "the blue of the sky" represents a kind of broad eternity, it is the combination of wisdom, health, eternity, peace and loyalty. The use of yellow is also extremely important

for Mongolians, and it has a great relationship with religious beliefs. At the same time, gold which similar to yellow is considered a beautiful color by Mongolians. Yellow symbolizes the nobleness and supremacy of the earth. It is widely used in the daily life of ordinary people. The Mongolian's enthusiasm for fire is closely related to their production and life, and their love for red also comes from their worship of fire. In the cold northern regions and grasslands where wolves are infested, fire is not only a means of survival for warmth and protection from the cold, but sometimes is even also a major event related to life[3]. The red color of fire is a symbol of happiness and victory, so The right use of red runs past through all areas of the Mongolian people's clothing, food, housing and transportation.

2 Application case of Mongolian cultural elements in mascot design

2.1 Design concept

The design prototype of this plan is selected from the Mongolian culture of the most representative horse. Because the Mongolian horse has a hard-working, loyal and brave character, it has left a deep emotional imprint in the hearts of the grassland children. The design inspiration for choosing the white horse as the design prototype originated from the Mongolian folk narrative poem "The Two Horses of Genghis Khan" in the 13th century. The white horses in the epic have a distinct personality, their character is wise, brave and loyal, Mongolian people also have such a personality.



Figure 1. Design renderings of white horse mascot

2.2 Design description

The white horse in the Mongolian long epic was used as the design image, and the traditional Mongolian cultural elements were blended in Fig.1.

Jiang Ga and Boke clothing were worn in the little white horse, decorating with Mongolian decorative patterns and curly grass patterns. Design renderings were matched with Mongolian colors. It intended to highlight the national characteristics of the mascot and the visualization of the "lively spirituality, sunny and lovely" of Mongolian horse. The visual image application of white horse can be implanted into the cultural and creative development and product promotion of the Inner Mongolia eco-tourism system, and extend the visual image into the construction of the identification system. Meanwhile, it can improve the reputation and influence of the public image of Inner Mongolia, and promote the cultural region and local economy of Inner Mongolia in China.

3 The relevance of Mongolian cultural elements and mascot design

3.1 Mongolian cultural elements promote the design of the mascot

The Mongolian culture has been deeply rooted in the vast and profound Chinese land since ancient days. It is still alive after the baptism of history. The huge cultural heritage for thousands of years is our design elements and materials, and the kind of Mongolian cultural elements can be extracted, it was colorful ranging from Mongolian characteristic buildings to clothing decoration color patterns. If we recombine these traditional cultural elements with the design of the mascot to give it new characteristics of the times, we can create new products that are both national and in line with the characteristics of the new era.

This article draws on Mongolian cultural elements and absorbs the characteristics of Mongolian nomadic culture. Based on the profound cultural connotation of the Mongolian nationality in the process of analysis and research, relevant information was extracted from the constituent elements and various levels of the traditional Mongolian culture. The meaningful deconstruction, reorganization and re-application of traditional folk culture can not only promote the design of mascot, but also improve the propaganda of traditional Mongolian culture.

3.2 The design of the mascot promotes traditional Mongolian elements

The profound culture of Mongolian accumulates the baptism of history. We need to look at the traditional

Mongolian culture from a new perspective, broaden our thinking, stimulate creative thinking, dig out the deep-buried essence of the Mongolian people for re-interpretation and design, and create mascots that can reflect the connotation of the Mongolian culture. Obviously, the mascot with Mongolian cultural characteristics and consumers' favorite was designed, it can be more conducive to the preservation, dissemination and promotion of the traditional Mongolian cultural elements.

Based on the traditional culture as the main body in this paper, Traditional art elements were used to design the mascot. Of course, this method is not a simple reference which traditional Mongolian elements, let alone the stack of traditional visual symbols. It is a process of refining, transforming, reconstructing and applying the most representative elements in the traditional Mongolian culture after stripping away the traditional elements and the appearance of the styling style. Starting from the root of Mongolian culture and combining modern visual aesthetics methods with traditional culture, the paper extracts and uses traditional Mongolian elements to express the visual symbols and forms in line with the characteristics of the Times, and further expresses the values of people's pursuit of aesthetic orientation.

3.3 Mongolian cultural elements are integrated with the design of the mascot

3.3.1 Mongolian cultural elements provide abundant materials for mascot design

As one of the minority nationalities in China, the Mongolian nationality contains a large number of traditional cultural elements with rich connotations. The rich cultural heritages are our inexhaustible creative material in modern times. This precious cultural heritage will bring new opportunities and inspiration to the design of the mascots and create a rich form of expression. It opens up a pluralistic approach for mascot design, which can extend its intrinsic cultural value by digging local characteristic culture, inheriting national history and carrying forward Mongolian traditional culture. Therefore, the use of Mongolian traditional culture materials as the basis for the design of mascots has considerable development prospects.

3.3.2 The design of the mascot inherits the characteristic of The Times in the development of Mongolian culture

Starting from the design concept of the characteristics of The Times, it accurately extracts the elements of shapes, patterns, symbols, colors and others from the form of Mongolian cultural elements to recreate. Under the premise of conforming to society, new products which retain the local national characteristics and the sense of The Times are designed to make the audience aware of the importance of national culture. The key point here is to establish the core design concept of "people-oriented", we must start from the real psychological needs of the audience to select appropriate Mongolian cultural elements to satisfy people's needs^[4].

3.3.3 Mongolian culture and mascot design was integrated to achieve mutual benefit

In the expression of the design concept, the core characteristics of Mongolian cultural elements of "shape" and "spirit" are closely combined to give full play to the functional characteristics of both shape and spirit, and it is also applied to the mascot design to construct the overall internal connection of the combination of shape and spirit, so as to stimulate the vitality of the present mascot. Obviously, there must be a complementary relationship between the two, which is an important way to effectively promote the inheritance and development of the Mongolian culture in the Inner Mongolia region of China.

4 Summary

This article is mainly briefly described the three elements from Mongolian culture of horse culture, Boke clothing, and decorative colors. Mongolian cultural elements have been applied in practice, in order to create a new idea of combining Mongolian culture with mascot design. Mongolian culture can be continuously developed and effective spread to the whole world, and the cultural value of Mongolian traditional culture can be further presented. On the premise of complying with the trend of The Times and development trend, we must interpret and analyze the inner characteristics of Mongolian cultural elements and combine national cultural resources organically with creative design techniques to continuously excavate the visual expression form

of mascot design, and strengthen the mascot design of visual impact and appeal^[5].

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

References

- [1] Shao RQ. Analysis of Olympic mascots from the perspective of culture [D]. China University of Mining and Technology, 2012.
- [2] Cai SF. The application of local culture in modern cartoon mascot design[J]. Journal of Quanzhou Normal University, 2010,3,117-120.
- [3] Lu F, Weng P. Visualization of Mongolian traditional cultural elements[J]. Hunan Social Sciences, 2013,1,192-194.
- [4] Zhang HW, Sheng ZB. The cognition and application of "people-oriented" concept in graphic design[J]. Modern Communication, 2018,8,128-129.
- [5] Huang JL . Research on the design and communication of city mascot driven by new media technology[D]. Guangdong University of Technology, 2019.