Research on the Fusion of Decoration Design and Modern Elements of the Oroqen Nationality Based on Big Data Analysis

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Abstract. The Oroqen nationality is one of the minority ethnic groups in the north of China. Oroqen is one of the oldest and rarest ethnic groups in China. Since the oroqen ethnic group still retains the characteristics of nomads, many related cultures cannot be retained as the farming culture, and the sharp decrease of population has also become a major problem. Protecting national culture has become an important means to highlight national characteristics and display national personality. However, in-depth study of the shapes and implications of national decorative patterns can better understand the history, humanity, production and life of the nation. In this way, the civilization of the nation can be inherited better, so as to provide a favorable theoretical basis for development.

Keywords: Oroqen, Decorative Pattern, Modelling, Implication

1. Introduction

Olunchun ancient and primitive natural worship, totem worship, ancestor worship to promote the development of the decorative pattern, is the real portrait of olunchun in long-term struggle against the natural, at the same time, a lot of data of decoration pattern reflects the olunchun expectations and aspirations for a better life, this is a nation only a language without words, is both a witness of the development of a nation, is also the important basis of the development history of a nation\textsuperscript{[1-3]}. In order to preserve this precious national cultural heritage forever, it is necessary to make an objective record of the national culture. The research on the shape and implication of decorative patterns will explain the survival culture of ancient nomads objectively and comprehensively from a new perspective\textsuperscript{[4]}. The study of Oroqen decoration patterns and their implications is to inherit and carry forward their national culture with a new perspective, a new concept and a new means, which is of great practical
significance.

2. Research on the modeling of Oroqen decoration patterns

2.1. Themes of Oroqen decoration patterns

Olunchun nationality is one of the least populated ethnic minorities in China. The oroqen people lived a nomadic life by hunting until the founding of the People's Republic of China. In migration wandering life environment, olunchun with hard work, brave, optimistic character and its intelligence and unique aesthetic to create a rich content, modeling variety of decorative patterns, these patterns are not just the deck costumes play an important role in production and living appliances there are a lot of patterns, these patterns is the result of olunchun great love for nature and wants to continue the development of mature, penetrated into every aspect of life, embodies the olunchun people's yearning for a better life[5].

![Oroqen decoration patterns](image)

**Figure 1. Oroqen decoration patterns**

One of the important contents of decorative patterns is the subject matter, which determines the form of decorative patterns and the important information conveyed. It can reflect the attitude and enthusiasm of the creator towards things, and is also a true portrayal of the life of a specific ethnic group in a specific region, and is an important symbol of ethnic minorities. The theme of Oroqen decoration patterns is unique, most of which come from the changes of things in nature and gradually form a unique style and form. "Learning from nature" is an important means for the selection of decoration patterns and themes of the oroqen nationality. Of course, there are also some myths, legends and abstract forms.

2.2. Main types of decoration of olunchun nationality

Olunchun decoration pattern mainly on plants, animals and geometric lines as the main theme, the characters of the image is less, these patterns can fully represent the olunchun living environment, is the olunchun nature fully manifests, advocating the nature can be seen from the generalization and abstract deformation ably olunchun rich aesthetic temperament and interest. Among them, the plant patterns include grass, tendril, tree, flower, flower, petal, bud, bud, peach, etc. Animal patterns include
all kinds of wild animals, birds and insects, etc. These patterns exist in a large number of costumes, utensils and paintings of statues, such as horn patterns, deer patterns, bird patterns, wild goose patterns, butterfly patterns, horse patterns, etc.

![Figure 2](image)

**Figure 2.** Representative type of decoration of oroqen nationality: grain

In addition, geometry is a symbolic pattern of great beauty generated by the bold abstraction, exaggeration and deformation of things in nature by the oroqen people, which is abundant in the decorative patterns of the oroqen people. It includes dot, water ripple, triangle, wave pattern, semicircle, single loop, double loop, t, vortex, square, etc. The geometric patterns of the oroqen nationality are flexible and changeable, which are most suitable for the body, and can be organically combined according to the needs to make it have a unique rhythm and rhythm, with a strong artistic effect.

3. The modeling characteristics of the combination of Oroqen decoration patterns and modern elements

3.1. Characteristics of clothing pattern modeling

Olunchun nomadic life of vagrancy, it makes them can't keep some things too much, can survive is mostly some production of life necessities, such as bows and arrows, animal skins, made of birch skin basket, etc., the olunchun a very simple life, also have the of primitive simplicity style of decorative arts. There is a saying in olunchun nationality, "men are not afraid of mountains, women are not afraid of fine work." The woman of the Oroqen nationality of clever and handy has the technique such as masterly embroidery, ripe skin, make rough and simple style in again, there is no lack of soft and delicate adornment.

Although there are various theories about the ethnic origin of the oroqen people, most scholars seem to prefer that they are the descendants of the sushen people. However, from the existing literature, it is difficult to draw a clear and complete line between the ancient sushen and the present oroqen. Zhao fuxing, a member of the compilation team of a brief history of the oroqen nationality, et al., believes that "from the records of ancient Chinese historical records, the ancient ethnic group that has a direct relationship with the oroqen nationality is probably the shiwei people who lived in the
HeiLongjiang valley during the northern and southern dynasties, and among them, that is, the oroqen people have been living in the mountains, leading a nomadic life of wandering. “With the horn bow, the arrows are especially long”, "the Chinese deer, shooting and hunting for business, meat clothing skin, cut ice and water and net for fish and turtles” is the true portrayal of the life of the oroqen people. As a result of long living in the forest, the painting of decorative patterns and the choice of subjects are also natural flowers, birds and animals in the majority.

3.2. Combinations with modern elements

The literature record of the oroqen nationality is relatively rare, and it began to appear since the Qing dynasty. Due to the characteristics of the nation itself, the bold and bold nomadic temperament of the oroqen makes it easy to absorb the elements of patterns outside the ethnic group, such as ruiwen, dish-grain and eight-treasure grain. Through the study of the existing decorative patterns, it can be seen that the decorative patterns of the oroqen nationality are rich in content and strong in form, and are closely related to the national life habits. These decorative patterns are not only the crystallization of the national wisdom of the olunchun nationality for a long time, but also the inclusiveness of the national culture can be seen from the patterns -- the borrowing of patterns. However, not all of kind of the reference, just pattern elements, from the function and performance forms have different degrees of change, one constant is the olunchun people through the decoration pattern and reflects the national spirit, such as loyalty to the love, the pursuit of happiness, to the dreams of the future, give a person a kind of simple, rugged, natural feel. The costume design reflected in the new period is as follows:

![Figure 3. The development of contemporary fashion design](image_url)

From these colorful national costumes in figure 3, we can find that the modeling characteristics of decorative patterns are a long historical event process, which is gradually formed and accepted by
people through repeated production, modification and improvement. The decoration patterns of olunchun nationality also experienced the historical process of production, impact and fusion. Through this process, the form, theme and texture of patterns have been developed, presenting a thriving situation. However, different nationalities still retain their unique characteristics of life due to their different lifestyles and production modes. The oroqen nationality is the same, still retains the unique aesthetic concept of the nation, in many ethnic patterns in a unique school, from the patterns can not only see the industrious and brave oroqen exquisite craftsmanship and wisdom, but also can see the oroqen people of the infinite enthusiasm for nature and the infinite yearning for a better life[6].

4. Conclusion

Through theoretical analysis and repeated on-the-spot textual research, this paper makes a systematic analysis of the modeling characteristics and composition forms of Oroqen decorative patterns. Through research we can find that the formation of olunchun decoration pattern is not only to beautify the living environment as the main basis of the prototype stage of decoration pattern is completely based on the practical function of the level, with the enrichment of products gradually entered the mature stage, due to the existence form of change after and major historical issues, make the decoration pattern gradually towards the pure behavior for adornment beautification things. In the whole process of development, both the theme and form are innovative, but also into a lot of elements outside the national. However, since the beginning of settlement life, the shape and meaning of patterns have basically stagnated. In addition to the unique national characteristics, many patterns with important significance have gradually disappeared. From the perspective of development, the patterns of patterns are aging continuously, and many patterns with meaning also appear on a large number of different carriers, exposing the lack of profound understanding of the characteristics and implications of its decorative patterns.

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