

Design Conception of “Unrefined Jade Age” in Jinsha Site Museum

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Abstract: as China's national strength is gradually stronger, the emphasis on cultural soft power is becoming more and more obvious. As the main place for cultural relics information dissemination, the cultural resources contained in the museum are unfathomable. Although each museum has characteristic cultural relics, there are still many developmental cultural relics that have not been paid attention to. Therefore, the propaganda concept of cultural articles with the “unrefined jade age” as the starting point is very consistent with the emphasis and development of the country's cultural soft power in recent years. This article will take the existing jade cultural relics of jinsha site museum as an example to describe the cultural propaganda value of the jade and its propaganda methods. In the form of narration and development, the jade culture will be brought to the stage of the times, and further promote the excellent chinese culture and the characteristics of jinsha site museum.

1. Introduction

1.1 Jinsha Site Museum Jade Introduction

Another major discovery of the ancient Shu culture is the Jinsha site culture unearthed in 2001. According to the Chengdu Institute of Cultural Relics and Archaeology, the site was discovered in the late Shang Dynasty to the Spring and Autumn Period. A large number of gold, jade, pottery, bronze and other relics were unearthed at the Jinsha relic. Among the various relics unearthed, jade accounted for a considerable part, up to 535 pieces, and the number of the following sites is still rising after deep development. Judging from the unearthed jade materials, there are many kinds of jade materials unearthed from Jinsha Site, which have a wide range of sources, and the type of jade articles is generally small, and many of them are exquisite in craftsmanship. The general types of unearthed jades include Jade Zhang Blade, Jade Gui Tablet, Jade Cong, Jade Dagger-Axe, Bi Disks, Decorative Jade, etc. The most prominent samples are Four-Node Cong, Seashell-Shape Pendant, Jade Zhang Blade, Chisel-Shape Object, Ten-Node Cong. From the ownership of the unearthed jades, it is not difficult to find that the jade articles of the Jinsha site reflect the close relationship between the jade culture and the ancient Shu culture. From the age, quantity, color and shape of the jade articles, these jade articles are obviously affected by the Xia, Shang and Zhou cultures in the Central Plains. It can be seen that the jade wares at the Jinsha site are not only the filling of jade culture but also an important research factor in the history of the era.

1.2 Current Situation of Cultural Relics Development in Jinsha Site Museum

In recent years, the degree of cultural propaganda of Jinsha Museum is quite high, not only in the aspect of creative products, but also in the area of regional and cultural image endorsement. But in the museum, many constructions are first developed from Sun and Immortal Bird or gold masks. In other words, the development of gold and bronze ware has reached an unprecedented height. It can be said that the development of such cultural relics has been close to full, and the rest is to create more profound cultural media. However, with the rapid development of the museum industry in China, museums across the country are facing enormous challenges while developing. The vast number of tourists in the consumption level has emerged new features, gradually shifting from focusing on material consumption to spiritual satisfaction, in which cultural relics are the best consumer strength, while promoting consumption at the same time will also promote the spread of

culture. Therefore, while preserving commemorative cultural products, museums also play an important role in meeting people's growing spiritual and cultural needs, opening up new channels for cultural development and innovating key points, at the same time, promoting other cultural relics publicity channels can be said to be a good way to transform, while Jinsha relics and museums Jade cultural relics in the museum can be said to be a very favorable point of dissemination. The large number of jades are only in the stage of exhibition. The true cultural connotations are preserved in unrefined jade.

1.3 Development Value of Museum Jade Culture

The first is the historical value. As a jade ancient country, China's history of jade has lasted for seven or eight thousand years. It can be said that jade is a distinctive feature of ancient Chinese culture that is different from ancient cultures in other regions. There are three places in the world known for the production of jade, namely China, Central America, and New Zealand, but China has the longest duration and the widest distribution. The second is its research value. The Xia and Shang Dynasty jade exhibited in the Jinsha Site Museum in Chengdu links the jade in many areas, so as to observe more clearly the cultural interaction between different areas before Shang and Zhou Dynasties and the peak of Xia and Shang Dynasties. As a result, jade articles in various regions have a comparability in type, craftsmanship and ornamentation, and the results of exchange and interaction are a prominent feature of ancient Chinese culture. Moreover, its structural value, it can be said that each piece of unearthed jade is skillful, in its external shape and the use of color are the crystallization of Shang and Zhou culture, but due to the low degree of reposition of the appearance image of the jade itself, so it is not as vigorously developed as the Sun and Immortal Bird. Although the color utilization and carving patterns of jade articles are not inferior to those of gold ornaments, and such a large series of works, it can be said that its real value is not as simple as filling Museum samples.

2. Jade Design Process of Jinsha Site Museum

2.1 Orientation of Jade Culture in Jinsha Site Museum

Up to now, more than 5000 cultural relics have been unearthed from Jinsha Site. Among them, more than 2000 pieces of jade are unearthed, which is the most abundant site in the world. Judging from the cultural orientation, Jinsha Site is located at the end of Shang Dynasty and the beginning of Zhou Dynasty. The unearthed jade articles are not uniform, and the age is not uniform, and there are many cultural factors, but it can be ascertained that Jinsha Jade have a clear inheritance relationship with Sanxingdui Culture and are greatly influenced by Xia Shang in the Central Plains, such as Jade Dagger-Axe, Cong and Zhang Blade with Ivory. The types of Jinsha jade unearthed are abundant, and can be roughly divided into ritual categories, including Jade Ring, Cong, Collared Bi Disks, Jade Gui Tablet, Zhang Blade with Ivory, Jade Sword, Jade Spear, and decoration categories, including Jade Bracelet, Jade Bead, Seashell-Shape Pendant, Jade Figure, and practical implements categories, including Chisel-Shape Object, Jade Axe, Jade Adz. And the style of the jades in Jinsha Site is simple, mainly in geometric form, mostly with a little texture. This feature also determines that the museum can not make a great deal of articles from it. Compared with this, the Jinsha Jade Ware has a variety of materials and rich texture. According to the survey, tremolite jade has the highest proportion in its material, besides actinolite, plagioclase, diopside, chlorite, marble, pyrophyllite, turquoise, quartzite and amphibole loose rock. Most of its jade is translucent or opaque, with obvious sedimentary structure, bright color and distinctive features.

2.2 Refining the Typical Jade Patterns and Colors

Compared with the propaganda mode of the cultural and creative products of the Sun and Immortal Bird and Golden Mask, the advantages of jade are its various lines and unique colors. If we can choose and adopt the lines and colors correctly, the usage and development level of fade can reach a higher level. Take the Four-Node Cong as an example, this cuboid is made of grayish white

jade, which is not transparent. The appearance of the jade presents many kinds of lines in yellow, brown, and black. Among them, there are alternated with grayish stains in it. In addition, the profile is a rectangular prism outside and round shape inside, drilling a hole on it with the feature of entirely well-polishing. There are four vertical grooves carved on the middle of the surface of its four sides, by which each side is divided into two parts, to present a convex surface on it. Moreover, the horizontal grooves on the convex surfaces divided the jade into four nodes, and each convex surface contains nine parallel fine lines and three lines as a group. The parallel lines are straightforward and in good order, the hole is drilled reversely, and the surface of the hole is clean, smooth and mellow. Observing the four convexities, both the colors and lines presented gradually changing tendency. Light and dark, the colors change from light yellow to dark red, which makes the jade colorful and graceful.

Meanwhile, one more outstanding treasure of Jinsha Site Museum is another Jade Cong--the Ten-nodes. This cuboid is made of green jade within soft texture and translucent appearance. Similarly, the profile of it is also a rectangular prism outside and round shape inside. The upper part is larger than the lower, within a hole in it, and the upper part of the hole is interlinked with the lower parts. This jade is divided into ten nodes, and each node is decorated with human face patterns. The rectangle within tense and parallel lines symbolizes crest, and the big and small circles, made by driller, symbolize eyes. Also, there are geometrical patterns of cirrus on the horizontal part of the rectangle. Looking at the inner of the hole, both large and intermediate small, drilled reversely, it is well-polished and smooth. As for its appearance, the color is combined with yellow and green, darker on the top and the bottom, intermingled with the horizontal surface. In terms of the shape, pattern, and engraving, this jade work is pretty exquisite, which is different from others.

The easiest refining color is from the Chisel-Shaped Object, which is a striped object with flat side and convex shell-shaped side. It is out of flatness on the top. This object, founded in Jinsha Site, varies in size, thickness, and the length and depth of the inner blade, while this object has colorful appearance. With respect to this typical Chisel-shaped jade, the outside is carved with wavy lines, with the hue of aurantiacus. In the middle part of it is a white-jade shaped partition. Among these different colors, they superposed and overlapped to present multi-level colors on the surface. Meanwhile, the pattern of this chisel-shaped jade is very particular, which can be deeply analyzed. What's more, the smooth appearance gives this jade a special sense of style, and people can refine high cultural value from it.

The line and pattern on the Battle-Axe with Animal-Face Pattern is the most special one. It is a grayish white jade, with yellow black, deep brown, grayish black, and dark black stain. The shape of this battle-axe also resembles a ladder-shaped stone axe, with triangle-shaped top and asymmetric patterns on the two sides. The upper of the triangle part is mainly a lightly convex animal face. Below the animal face are two parallel lines, which make the pattern on the top became a relatively independent unit. In the middle of the object are five groups of irregular cirrus images. This jade object has exquisite production and overall polish. The lines and patterns, no matter the pattern of the animal face or the pattern of cirrus cloud, have many scratches. Its surface is polished by sharp blade. Observing the animal face pattern, it can be found that the patterns on this object is accord with the bronze containers in Shang and Zhou dynasties, while the Jade Yue is greatly influenced by the culture of Central Plains.

2.3 The Principles and Methods of Designing

Above all, based on the simple analysis of colors and patterns on the typical jade objects, it is easy to find that there are still large parts of designing elements that haven't be refined and explored. Compared with other historical relics, refining jade's characteristics is extremely fussy. However, in the conception of "Unrefined Jade Age", what shape and color can be used is already be refined and concentrated. That is to say, refining jade objects cannot be accomplished at one stroke. Observing the rules of quality over quantity is necessary, and do not stiffly add jade element to other products, which may lead the public to misunderstand the Jade. Therefore, at first the design should keep the principle of combining culture with shapes. Based on the shapes, choosing the main colors and

fundamental outside features, bringing with its own historical elements, no matter it is a cultural and creative product or a decorative designing, we can observe the principle and get rid of original way of advertising to spread Jade culture not just in counter.

3. Utilization Plan of Jade in Museum

3.1 Preliminary Conception about Elements, Materials, and Pattern Refining

Cultural spread needs vehicles, and the changes based on the element-refining can be divided into three parts. The first way is to keep the shape and directly add the refining elements. Take the Ten-Nodes Cong as an example, in the process of refining, keeping the main colors and basic shape of the jade object, which only changing the material, we can produce quadrate lamps and lanterns with a hole in it. This kind of designing is straightforward, and the way to spread jade culture is obvious. Human-computer interaction among the designing plan and users will be the highlight of refining and redesigning. The second way is to change its structure, which attention should be paid to the colors, lines and patterns. Redesigning may demand different materials, while the addictive patterns and colors are similar. In this way, people can form a visualized cultural cognition and the spread methods are relatively various. Thanks to the uncertainty of the object, the level of utilization is also uncertain. If the consumers have no basic knowledge, the advertising aim of this kind of designing will be meaningless. The third way is the packaging design of the elements. Because of the elegant and cultural meaning of jade objects, we can add advertisement or the form of product package. Online propaganda is always higher than offline model, so Jinsha jade objects can bring with modern products in various forms. Due to the diversity of Jade patterns and colors, the way of packaging and decorating is flexible, and it's the fastest way to spread culture.

3.2 Utilization and Marketing Analysis

Currently, by popularizing cultural and creative products, museums can fulfill the consumers as well as shorten the distance between tourists and historical relics, and furthermore, it can exert its function of culture spreading and culture education. Selling the culture and creative products is always carrying out on display halls. In this way, the “can-be-taken” stylish tourism has been popular in recent years. Meanwhile, in order to accord with most tourists' consuming features, many museums choose to combine the traditional cultural resources with modern elements when they designing the exhibitions, which make the originally ponderous historical relics present to the public sprightly. Like the fans in the Palace Museum, Tangniu in Shaanxi History Museum, and Tangyin in Jangsu Museum, all these exhibitions can successfully show the characteristics of their museums. What's more, the museums can also get wider reputation with the help of cultural and creative products. Besides, in many foreign areas, cultural industry has been one of the most important financial resources. Compared with the domestic development of cultural and creative products, that in foreign countries is more systematic and commercial. Such as America, Britain, Japan, many developed countries have more comprehensive environmental structure of policies and laws, relatively-better exploitation and protection of cultural resources, professional methods of personnel training and brand building.

4. The Idea and Conformation of Unrefined Jade Age

4.1 Introduction of Jade Craftwork

Jinsha jade craftwork are outstanding in cutting, drilling, engraving, polishing, and seal-making. Cutting techniques can be divided into piece-cutting and line-cutting. Especially for the cutting of large-scale jade objects, the techniques are very mature, which can reach as thin as 50-80 centimeters. On the other hand, the perforating technology is pretty diverse. For instance, stuffed-drilling is adopted for thin objects, which the single-faced drilling is enough; the pipe drilling or double-faced drilling is adopted for large objects. While the lines and patterns of Jinsha jade objects usually adopt the various combinations of straight yin-lines, and yin-lines,

straight-bladed, and pieced-shaped tools are made by the rubbing of debonding jade sand. It is obvious that the polishing and making techniques are various and specific, and each facet of the jade has its unique craftsmanship.

4.2 The Direction and Feasibility of Jinsha Jade Cultural Development

The direction of Jinsha Jade cultural can be off-line materialized advertisement or refine the abstract patterns to spread. Based on the infinite market potential and profound heritage of Jinsha jade culture, there is high possibility for that. Since 2005, the government will issue related policies to promote cultural products. In the current cultural trend, Jinsha jade culture will not abort in the process of development. The final aim is also to build a cultural image like the Sun and Immortal Bird. In the future, it will not only benefit Jinsha Site Museum, but also the “Unrefined Jade Age” of historical relics, which created by the Jinsha Jade objects.

5. Conclusion

It can be said that the conception of “Unrefined Jade Age” is not an empty talk. Instead, it is reminder to spread cultural. Because of cultural diversity, historical relic is destined to be the spot point of age. To develop and expand Chinese cultural is every Chinese people’s responsibility, and museums are just vehicles. When people’s cultural consciousness reaches to a new stage, there might not be the saying--”Unrefined Jade Age” of cultural products any more. Instead, at that time the age of culture should be called “all flowers bloom together”.

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