

# Research on Cultural and Creative Product Design from the Perspective of Graph Language Analy--Take the Golden Rod At Sanxingdui for Example

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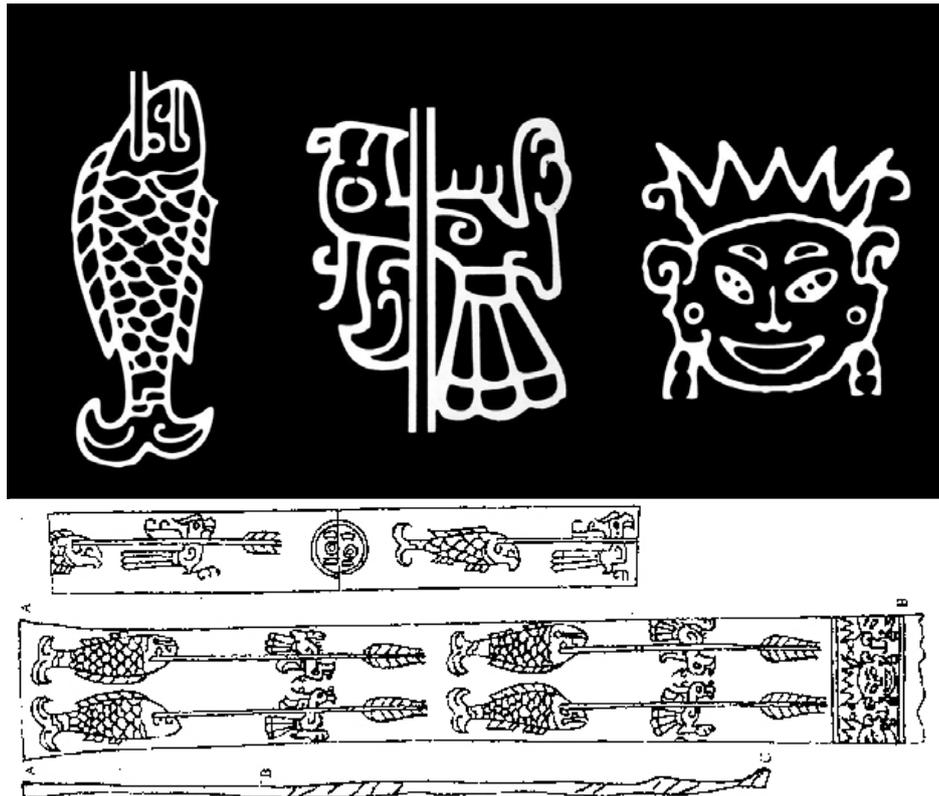
**ABSTRACT:** The golden rod is one of the most remarkable rarities among the unearthed relics at Sanxingdui Site. Its exquisite pattern reflects the superb craftsmanship of the ancient Shu State and the profound cultural connotation of Sanxingdui. The application of golden rod pattern in cultural and creative products is a new way to inherit and develop Bashu culture, which plays a positive role in enhancing sichuan's tourism image and promoting regional culture.

## 1. Introduction

Since there is no written record of the ancient Shu civilization, it has always been full of mystery. The discovery of Sanxingdui not only became the evidence of the existence of the ancient Shu State thousands of years ago, but also showed that besides the civilization of central Plains in the Yellow River valley, there also existed the Bashu civilization, which was regarded as the “source of the Yangtze Civilization”. Many treasures of various shapes, beautiful shapes and exquisite workmanship have been unearthed in Sanxingdui Site. As a national first-class cultural relic, the golden rod has been widely concerned by scholars at home and abroad for its unique shape and cultural connotation since it was unearthed.

## 2. Pattern Composition of Golden Rod At Sanxingdui

The Sanxingdui Site is located by the Duck River in Guanghan city, Sichuan Province. On three sides of the site are the ancient city walls and on one side is the Duck River, a natural protective barrier. The golden rod was unearthed in No.1 sacrificial pit in Sanxingdui. It is one of the most remarkable artifacts unearthed in Sanxingdui. According to experts' researches, the golden rod is from the late Neolithic Period of China, which lasted from about 4000 to 3600 BC. The golden rod was found in a cylinder shape, and experts inferred from the residual carbonized wood residue in the foil that it was made by wrapping the beaten gold foil on a wooden pole. But because of its age, the wooden stick has long been carbonized. The golden rod is of 143 cm long, 2.3 cm in diameter, and weighs 463 grams. Although the surface of the golden rod is not large, the content carved on it is really rich. The 46 cm long pattern is divided into three groups: Near the end are two carved vivid human face patterns, which is symmetrical, smiling, wearing a high crown with five teeth, and a triangle earring perpendicular to each ear, seeming calm and confident. Even after thousands of years, the face can be clearly seen; There are two groups of patterns that look roughly the same under the portrait, near the inside of the golden rod, consisting of two bird and fish patterns facing each other on the head, and the neck of the patterns of bird and fish. Arrow feather pattern composition. The whole pattern is clear and complete, arranged in a symmetrical and continuous form, with an orderly structure, presenting a smart and complete form of artistic beauty.



*Pattern of Golden Rod*

### 3. The Symbolic Meaning of Golden rod's Pattern

#### 3.1 To Record Major Events

Scholars at home and abroad have expressed strong curiosity about whether the golden rod is a pictograph or a pattern, and they have also put forward many opinions on it. Some scholars believe that it is just the pattern. The fish and birds in the image refer to the sacred birds and fish worshipped by the Diqiang people, China's oldest ethnic group living in the Kunlun Mountains. In the legends of the Diqiang tribe, there is a saying that the fish becomes a bird, which is the saying of "Kunpeng Transformation". Scholars speculate that the golden rod is held in the hands of the ruler of the Kunlun Mountains during the sacrifice. In addition, some scholars believe that the pattern on the golden rod is actually a record of important events at that time. More scholars speculate that the pattern on the golden rod might have something to do with the regime change of ancient Shu at that time. The fish shape jade tablet unearthed in Sanxingdui Site also has the figure of fish and bird, which may be consistent with the meaning of the golden rod. Both represent the Victory of the Duyu clan, which takes bird as its totem, over the Yufu clan, which takes fish as its totem. The pattern on the golden rod vividly records this historical event.

#### 3.2 Symbol of Power

In addition, some scholars believe that the head carved on the golden rod is the same as the bronze Dazi statue unearthed in Sanxingdui, which is the image of the king of Shu at that time. For it is recorded in the book *The Book of King Shu* that "The king of Shu was first named Cancong, and his descendant was called Baiguan, and the latter was called Yufu. They were each deified and immortal for hundreds of years, and their people followed. Yufu got immortal beside Jian mountain." From this, we know that the earliest leaders of Shu were Cancong, Baiguan and Yufu, and the totem of Yufu dynasty was water bird. Therefore, experts and scholars speculate that the fish and bird in the pattern may be the symbol of the Yufu, but also the totem of the Yufu Dynasty. So, it's possible that the golden rod appeared during the reign of teal. In addition, fish can have

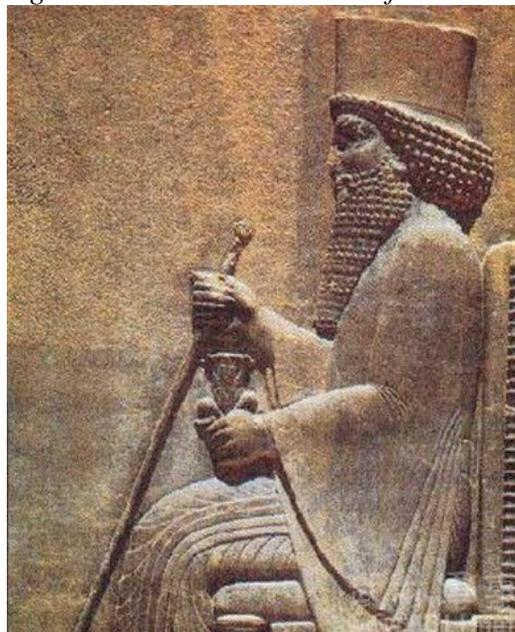
shallow deep and birds can go to heaven, which means that the golden rod can guide people to heaven and earth. It is likely that it was used by the king of Shu to offer sacrifices and communicate with gods. At that time, the golden rod was the symbol of the supreme power of the king of Shu.

Ancient China worshipped bronzes and jades. The artifacts that symbolize state power are the tripod and the jade seal. While the ancient Shu Kingdom advocated gold, Sanxingdui used a golden rod as a symbol of power. During the Shang and Zhou dynasties, the ding was a symbol of state and power and a ritual instrument to record achievements. Duke Mao Tripod, now housed in the Taipei Palace Museum recorded the deeds of King Xuan of Zhou and Duke Mao, who made great efforts to govern and revitalize the country. The tripod gradually evolved and became a symbol of royal power and a weapon of the country. It was not until the Qin Dynasty that the symbolic significance of the kingship of the ding gradually disappeared. However, judging from the cultural relics unearthed in Sanxingdui, the most numerous bronze wares are bronze human heads and bronze masks. Four bronze heads wear gold masks, representing higher classes of wizards, and three gold masks are unearthed separately. Golden masks were only unearthed in Sanxingdui in China, but a large number of golden masks appeared in the Mycenaean culture of ancient Egypt Greece. Part of the bronze relics unearthed in the same period are also ritual objects used to hold seashells in the ceremonies. The largest number of sea shells are ring-shaped shells that are only located in the deep-sea area of the Indian Ocean. Sanxingdui is inland and does not produce seashells. Therefore, according to the research of experts, the seashells used for sacrifice in Sanxingdui are mostly from South and Southeast Asia.

Sanxingdui is an important starting point of the Silk Road in southern China. It promoted the economic and cultural exchanges between ancient China and South Asia, Central Asia, the Middle East and other regions, connected ancient Asian and European cultures, and ancient Egyptian civilization, Mesopotamia civilization, and ancient Indian civilization. All are inextricably linked. Qiangzhu rod and Shu brocade of the ancient Shu kingdom were spread to South Asia and other regions as early as 3,000 years ago. In northern Vietnam, artifacts such as Ivory Zhang and Taodo that with similar shape to Sanxingdui were also discovered. On March 4, 1993, the world famous scientific journal Nature published an article, which pointed out that archaeologists found a bundle of silk fabric on the hair of the Egyptian Pharaoh mummy more than 3,000 years ago, which was proved to be Shu brocade in the Bashu region of China. Golden rods and masks with Egyptian cultural characteristics were unearthed in Sanxingdui, and Shu brocade was discovered thousands of kilometers away in Egypt. It was difficult to achieve in ancient times with inconvenient transportation, which once again confirmed the existence of the Southwest Silk Road. Because of the differences with the central Plains culture, some researchers put forward whether the golden rod at Sanxingdui, a symbol of the ancient Shu regime and the divine power, was influenced by the culture of the Near East. According to textual research, since about the 30th century BC in West Asia, reliefs of monarch power and gods began to appear frequently. And the mace was often used as an embossed symbol of power. The ancient Babylonian stele,unearthed in Mesopotamia, is also inscribed with Shamash, the sun god in West Asian mythology and legend, holding a scepter that symbolizes the highest power; The world's most famous ancient Babylonian tablet, the Code of Hammurabi, has an image of the sitting sun god Shamash giving a rod to the standing King. The crooked rod held by the ancient Egyptian pharaoh like Las Mes III is also a symbol of kingship; The ancient Persian statue of Darius I also engraved the scene of darius I being enthroned in the palace. And on the steles, the king holds the rod in his right hand, and the lotus flower symbolizing the royal family in his left hand.



*The sun god Shamash and King Hammurabi on the stele of the Code of Hammurabi*



*Ancient Persian Statue of Darius I*

Some relics related to mace, such as the head of mace, have also been unearthed in China. Most early Chinese wands were made of wood, which had been decayed for ages, so only other wands were left. Some scholars believe that the earliest wands discovered in China are those unearthed in Ningjiazhuang, Xihe County, Gansu Province, and those unearthed in Dadi Bay, Qin 'an, China. Among them, the head of a painted pottery scepter is rare. Because it is different both in material and size from other artifacts that can be clearly judged as a scepter head. The head of the scepter is usually made of stone, jade or copper, which is obviously different from sanxingdui golden rod. It can be seen that the types of rods unearthed in China are abundant and the regional characteristics are also very obvious.



*Painted Pottery Wand Head in Ningjiazhuang, Xihe County*

#### **4. The Application of Sanxingdui Golden Rod Pattern in Cultural and Creative Products**

The Sichuan Provincial Department of Culture and Tourism launched a new Sichuan tourism promotion slogan in 2019 with the mysterious Sanxingdui, the magnificent natural scenery of Jiuzhaigou and the beloved national treasure giant panda as the core attractions, with “Ease” as the tourism experience goal. Among them, Sanxingdui Museum, with its unique collection of cultural relics, rich cultural resources and unique cultural charm, shows to the world the unique aesthetic charm of the ancient Shu State. It is a symbol of the ancient and mysterious Bashu civilization. Sanxingdui is rich in cultural resources and the source of cultural creativity. It has a broad prospect in cultural industry and tourism development. Transforming the Sanxingdui culture into cultural and creative products can better spread Shu culture and enhance the competitiveness of the cultural tourism industry. It also plays a vital role in the inheritance and development of culture.

As one of the treasures of Sanxingdui Museum, Sanxingdui golden rod enjoys great popularity among consumers due to its exquisite craftsmanship and pattern depiction. In addition, the golden rod was similar to the large-scale bronze ware that was popular in society at that time, and it was a symbol of power. Therefore, compared with other implements, golden rod has unique development advantage. In the product design of golden rod cultural and creative products, the first consideration is that the golden rod is a symbol of power, with noble and elegant pattern. Today, automobiles are also a symbol of status to a certain extent, and it is extremely suitable for the design of automotive interior products. The symbolic meaning of the golden rod itself and the atmosphere demand of the car interior. The shape of the golden rod is simple. The lines depict delicate fish, bird, arrow plume and human face in the form of line drawing. Therefore, in the process of design, the patterns of cultural relics are extracted, and then secondary creation is carried out based on modern aesthetic methods and expression techniques following the market-oriented design principles based on the properties of cultural relics. Black and gold are used in color matching. Black is a mysterious color, representing elegance and solemnity among cars and other modern decoration, which fits the cultural connotation of golden rod. Gold is the color of the golden rod itself. Matching with black in the picture, it enriches the visual sense organs and gives a sense of grandeur and fashion. Automotive interior products have a wide variety of categories. Among them, the car steering wheel and the golden rod are both cylindrical, so the original symmetrical two-sided continuous

composition method of the golden rod is used to arrange and combine the refined patterns. Then it is applied to the steering wheel cover of the car, which can bring the noble feeling of power to the driver. In the design of car cushions and pillows, the simplified patterns are tiled in the form of scattered dots, and then combined with modern text graphics to form a pattern with orderly composition and dense lines, which meets the current aesthetic needs. At the same time, the car interior presents uniqueness and integrity.



*Sanxingdui golden rod automobile interior decoration product design*

Secondly, Cai Ronghua, deputy director of the Industrial Development Department of the National Development and Reform Commission, proposed at a press conference organized by the State Council's Joint Prevention and Control Mechanism in 2020, that the number of cars in my country is about 260 million, and the number of cars per 1,000 people is more than 180. It can be seen that the use of automotive interior products is limited, so the scope of buyers is relatively narrow. As for the mysterious and unpredictable Sanxingdui civilization to enter the lives of ordinary people, it is also necessary to introduce daily necessities related to ordinary people's daily life, such as canvas bags, umbrellas, and coin purses. This category of cultural and creative products has a low price and strong practicability, which can bring the public a strong desire to buy. The design emphasizes the sense of series of the elements, using the same pattern and composition as the Sanxingdui Golden Rod series car seat cushion, and superimposing elegant text patterns on the elements to increase the fashion of the product. Taking black and silver as advocate tonal to reflect low-key composed individual character. The aureate is regard as harmonious color, having the effect of making the finishing point.



*Sanxingdui Golden Rod Cultural and Creative Products Design*

In general, relying on Sichuan's high-quality tourism resources, Sanxingdui golden rod is organically combined with cultural and creative products to publicize local characteristics and enhance the influence of Shu culture while making cultural relics "come alive", so as to inherit and carry forward traditional culture in a new form.

## 5. Conclusion

The ancient Shu civilization is one of the sources of the splendid Chinese civilization. Although the history of ancient Shu has long since disappeared, it leaves us with too many unsolved mysteries.

After watching Sanxingdui, Yu Qiuyu once said: “The great civilization should be a little mysterious. Chinese cultural records so clear. Fortunately, there is a Sanxingdui.” Sanxingdui plays an important role in the Southern Silk Road. The golden rod at Sanxingdui is the representative of state power and the integration of Chinese and foreign cultures. Sanxingdui civilization has reached an unprecedented height. Our exploration of Sanxingdui culture will not stop in the future.

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