



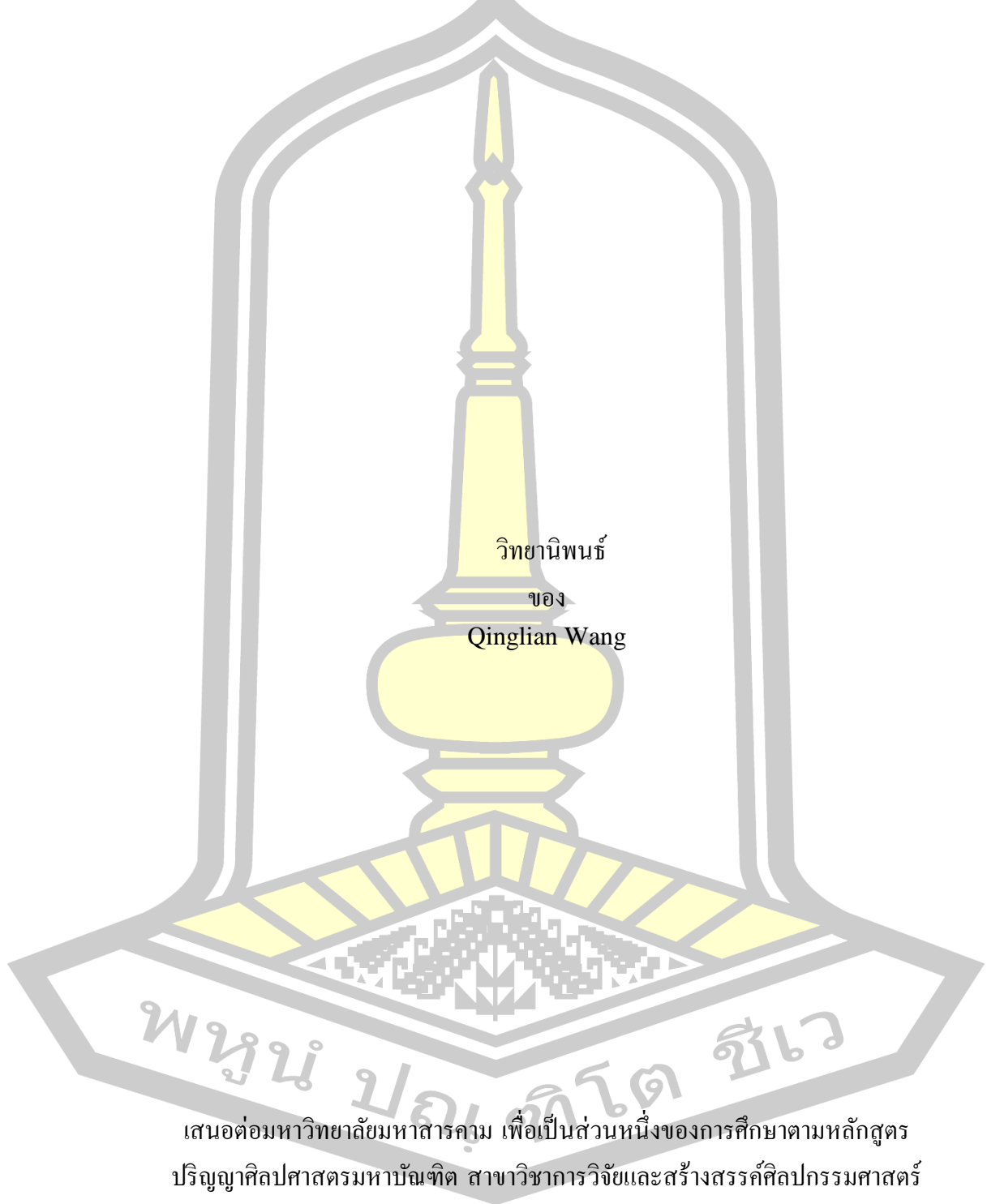
Sunbird Gold: Semiotics and Cultural Identity in the Context of Modern China I
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Qinglian Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
December 2023

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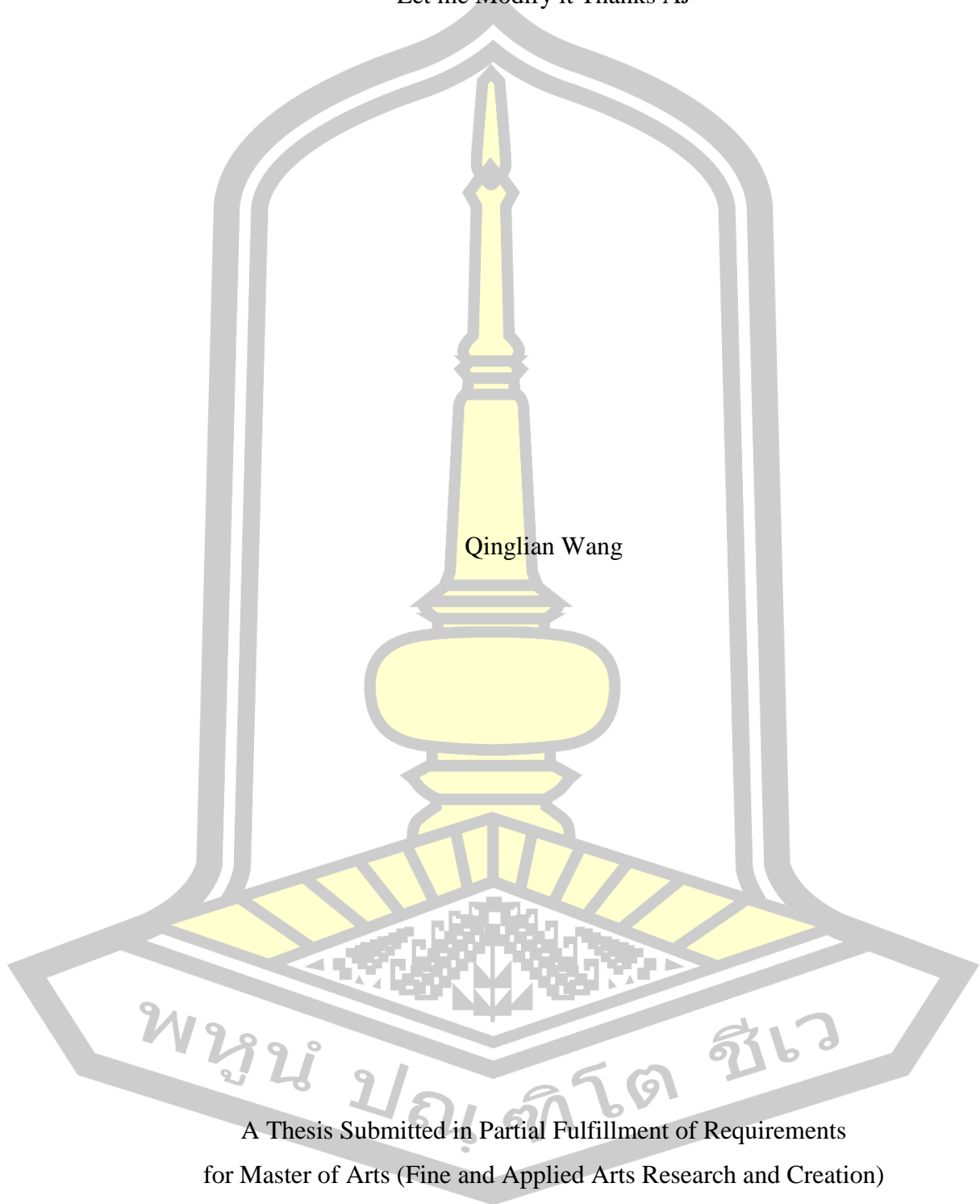


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ธันวาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

December 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Qinglian Wang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

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TITLE	Sunbird Gold:Semiotics and Cultural Identity in the Context of Modern China I Typed an Extra Enter, Which Caused a Problem With the Cover Generation Please Let me Modify it Thanks AJ		
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ABSTRACT

This study is a qualitative one. In the context of modern China, the symbolic meaning and cultural identity of the "Sunbird Gold" are two concepts. 3 research goals: 1) To study the historical background of "Sunbird Gold". 2) To analytical study the semiotics of "Sunbird Gold" and its application. 3) To analytical study the Cultural Identity of "Sunbird Gold" and Chengdu People in the Context of Modern China.

Since 2001, the Sunbird Gold Gold decoration discovered at the Jinsha site in Chengdu has solved the 3000-year-old mystery of the ancient Shu Kingdom. There is a jagged sun in the middle. Under the historical context of the time, the role of the "Sunbird Gold" as a symbol was perfectly reflected. It reflects the harmony, dialectical philosophical thinking, and aesthetic consciousness of culture at that time but also has rich scientific connotations such as technology and calendar. In terms of art aesthetics, it vividly shows the symbolic meaning and mythical color of the religious worship of the ancient Shu people. The pattern of the "Sunbird Gold" expresses the spiritual meaning of the ancients' pursuing light, unity, progress, harmony, and tolerance. Looking at its production technology, not only is the composition rigorous, with smooth lines, but it is also extremely beautiful. It is the ancient people's multi-learning integration, rich imagination, extraordinary artistic creativity and exquisiteness, and the perfect combination of craftsmanship.

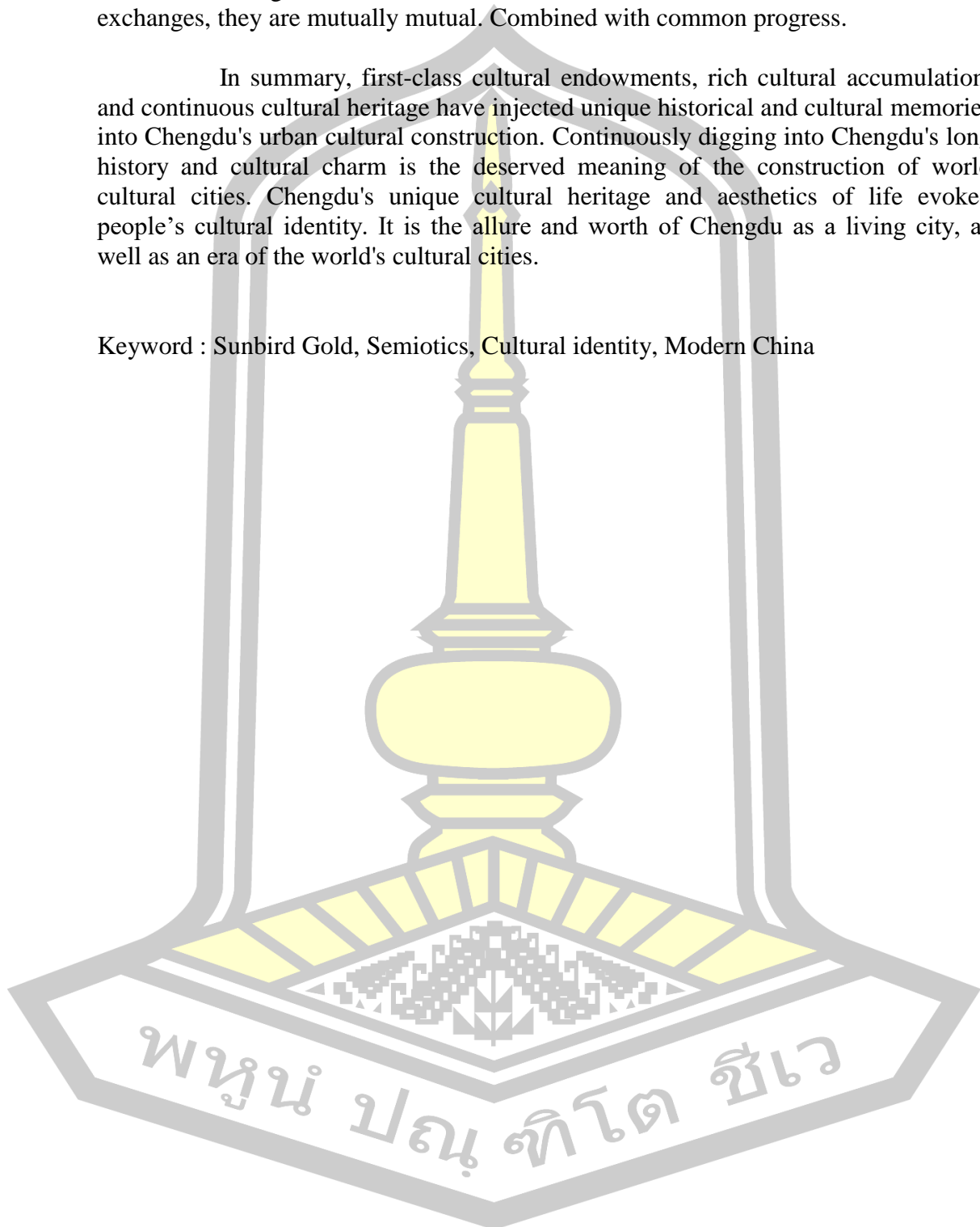
It is these profound and rich cultural connotations that the process of the emergence of the semiotics of "Sunbird Gold" in modern society and creating value are the main lines, highlighting the analysis of the background and characteristics of the cultural relics at that time at that time. Focus on the application of traditional culture in the value of modern art and culture, so that the value of traditional cultural value has important guiding significance for urban development.

It is these profound and rich cultural connotations that allow the Chengdu people living in modern China to cultural identity in the "Sunbird Gold", and recognize that the "Sunbird Gold" pattern can represent the city and become a cultural

culture of the city business card, and it also gives it more meaning to it. Therefore, as the soul messenger of urban culture, whether in terms of artistic value or cultural exchanges, they are mutually mutual. Combined with common progress.

In summary, first-class cultural endowments, rich cultural accumulation, and continuous cultural heritage have injected unique historical and cultural memories into Chengdu's urban cultural construction. Continuously digging into Chengdu's long history and cultural charm is the deserved meaning of the construction of world cultural cities. Chengdu's unique cultural heritage and aesthetics of life evoked people's cultural identity. It is the allure and worth of Chengdu as a living city, as well as an era of the world's cultural cities.

Keyword : Sunbird Gold, Semiotics, Cultural identity, Modern China



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พหุบัณฑิต ชีวะ

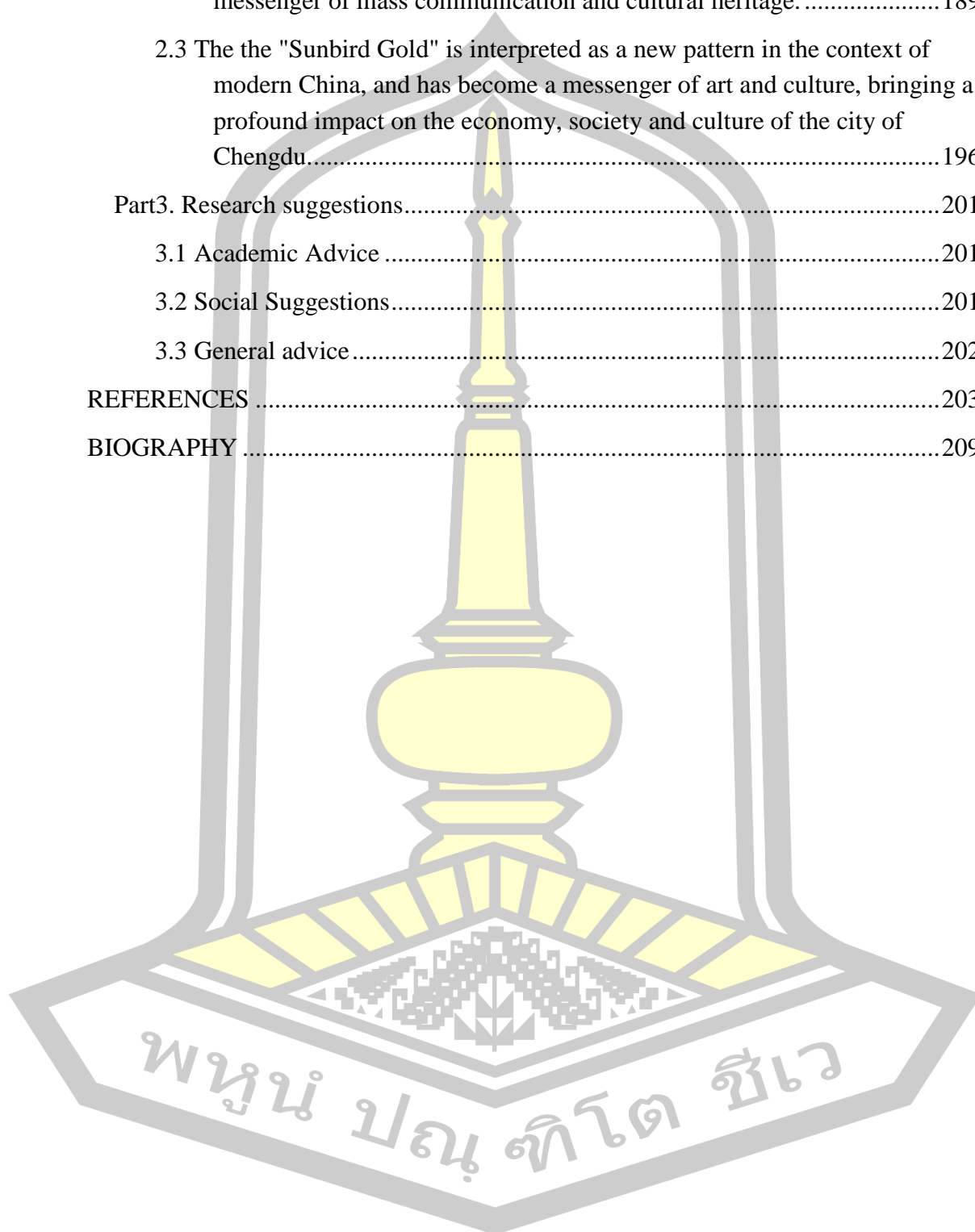
Qinglian Wang

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	J
LIST OF FIGURES.....	K
Chapter I.....	1
1. Background of Research.....	1
2. Purpose of the Research.....	10
3. Research Questions.....	11
4. Definition of Terms.....	11
5. Scope of Research.....	12
6. Research Methodology.....	12
7. Literature Review.....	13
8. Concept, Theory and Conceptual framework.....	32
9. Research plan.....	34
<u>Chapter II</u> The historical background of "Sunbird Gold".....	36
Introduction.....	36
2.1 "Sunbird Gold" in the context of history.....	36
2.1.1 The history of "Sunbird Gold".....	36
2.1.2 The significance of "Sunbird Gold".....	42
2.2 Analysis of the composition of the "Sunbird Gold" semiotics.....	54
2.2.1 Composition of the "Sunbird Gold" semiotics.....	54
2.2.2 The aesthetics of the "Sunbird Gold" semiotics.....	76
Conclusion.....	87
<u>Chapter III</u> Study the semiotics of "Sunbird Gold" and its application.....	88

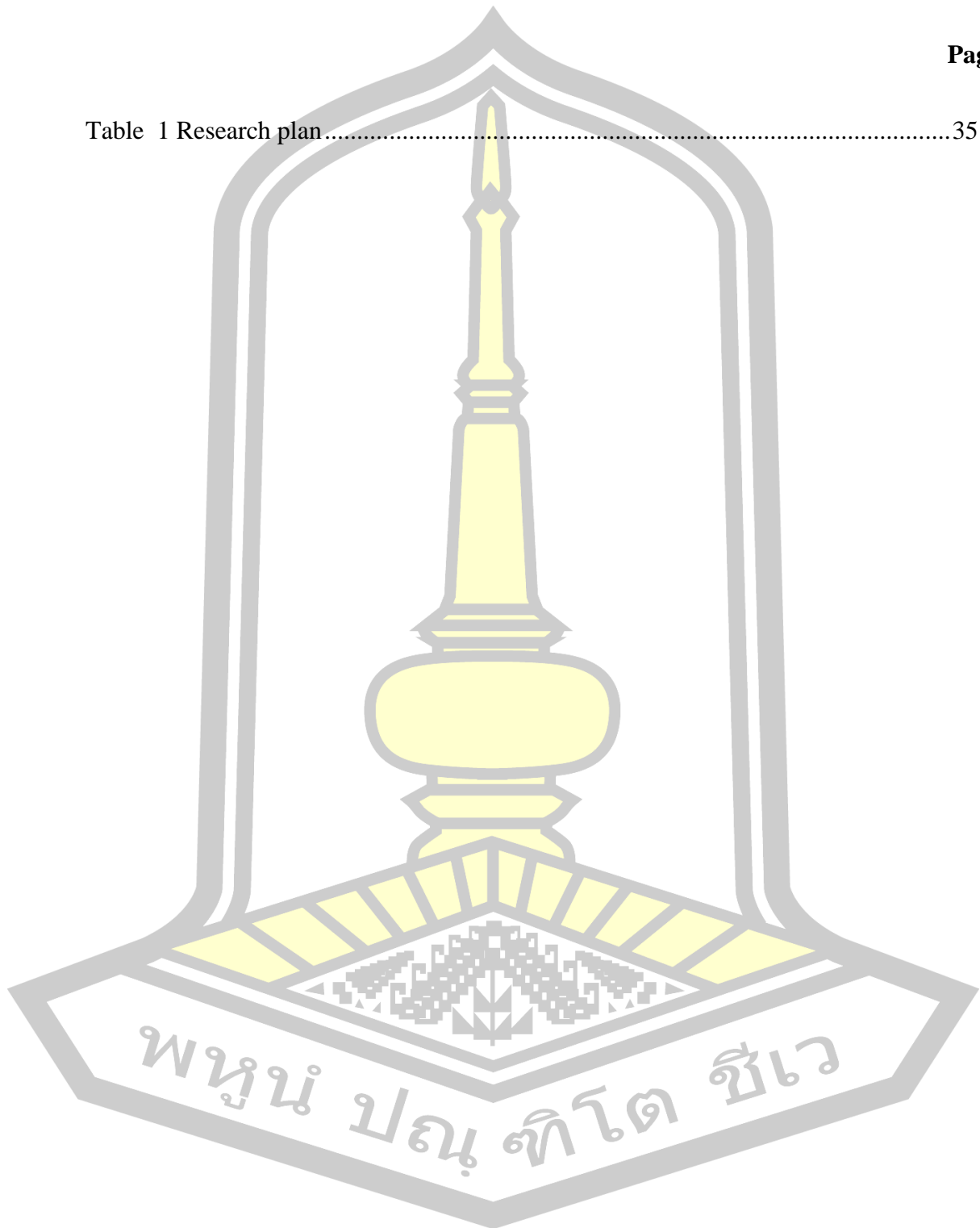
Introduction.....	88
3.1 The modern application of the "Sunbird Gold" semiotics.....	88
3.1.1 The integration of "Sunbird Gold" Semiotics	88
3.1.2 The formation of the "Sunbird Gold" semiotics pattern.....	98
3.2 Continuous development of the semiotics value of the “SunBird Gold”	105
3.2.1 Government policy support and promotion.....	105
3.2.2 The significance of the sustainable development of the "Sunbird Gold" semiotics	110
Conclusion	118
<u>Chapter IV</u> Study the Cultural Identity of "Sunbird Gold" and Chengdu People in the Context of Modern China	120
Introduction.....	120
4.1 The culture and heritage of Chengdu people	120
4.1.1 Chengdu People's Cultural Lifestyle	120
4.1.2 The cultural heritage of Chengdu people: Jinsha Site Museum.....	139
4.2 Chengdu People's City Cultural Card: " Sunbird Gold"	150
4.2.1 The iconic semiotic of the city of Chengdu, the "Sunbird Gold".....	150
4.2.2 The development of the dissemination of the "Sunbird Gold" under cultural identity.....	162
Conclusion	182
<u>Chapter V</u> Summary Discussion and suggestion	184
Part1. Research summary	184
1.1 To study the historical background of "Sunbird Gold"	184
1.2 To analytical study the semiotics of "Sunbird Gold" and its application..	185
1.3 To analytical study the Cultural Identity of "Sunbird Gold" and Chengdu People in the Context of Modern China.....	186
Part2. Research Discussion.....	187
2.1 The history of the "Sunbird Gold" in Chengdu	187
2.2 This article draws on the two research concepts of "semiotics" and "cultural identity", so that the "Sunbird Gold" that integrates cultural and artistic	

symbolic meaning is integrated into various fields, becoming the messenger of mass communication and cultural heritage.....	189
2.3 The the "Sunbird Gold" is interpreted as a new pattern in the context of modern China, and has become a messenger of art and culture, bringing a profound impact on the economy, society and culture of the city of Chengdu.....	196
Part3. Research suggestions.....	201
3.1 Academic Advice	201
3.2 Social Suggestions.....	201
3.3 General advice	202
REFERENCES	203
BIOGRAPHY	209



LIST OF TABLES

	Page
Table 1 Research plan.....	35



LIST OF FIGURES

	Page
Figure 1 : Interview with museum staff.....	13
Figure 2 : Reaserch Conceptual Framework.....	34
Figure 3 : Jinsha site mining site.....	37
Figure 4 : Gold leaf on the "Bird of the Sun"	38
Figure 5 : Restore the sacrifice scene of the ancient Shu Kingdom	40
Figure 6 : Wizard is sacrificing.....	40
Figure 7 : Excavation site of the ritual area at the Jinsha Site	41
Figure 8 : The legendary three -legged black	43
Figure 9 : Bronze Bird	44
Figure 10 : Bronze sun-shaped vessel.....	45
Figure 11: Bronze Tree of the Gods.....	46
Figure 12 : Ancient Shu people farming.....	48
Figure 13 : Tools used for farming	49
Figure 14 : Bronze standing figure	50
Figure 15 : Bronze figure of a large standing man	51
Figure 16 : Jade partially dissects a standing man carrying a sun-wheeled vessel....	53
Figure 17 : Gold leaf of the Sunbird Gold at the Jinsha Site	56
Figure 18 : The ancient Temple of the Sun at Diotivacan, Mexico.....	61
Figure 19 : Temple of the Sun at Baalbek	62
Figure 20 : Temple of the Sun, Cuzco, Inca Empire.....	63
Figure 21 : Painted earthenware jug with Majiayao culture motif	64
Figure 22 : Painted earthenware jug with Majiayao culture motif	65
Figure 23 : Frescoes in Huashan, Ningming, Guangxi	66

Figure 24 : Frescoes in Huashan, Ningming, Guangxi	67
Figure 25 : Bo Ren Rock Paintings in Gongxian County, Yibin City	67
Figure 26 : The ancient Egyptian god Ra	69
Figure 27 : Exterior of the Feathered Serpent Temple at Teotihuacan	70
Figure 28 : Maya sacred bird motif stucco jar	71
Figure 29 : Mayan sun god	72
Figure 30 : Mayan sacred bird-motif tripod vessel	73
Figure 31 : Central Plains (blue area on the way), Yangtze River Basin (green area in the map)	75
Figure 32 : Painted pottery of the Xindian culture excavated from the Wajiazui site in Yongjing, Gansu	79
Figure 33 : Volute pattern on ancient bronze	80
Figure 34 : Tai Chi pattern	82
Figure 35 : Costumes for guides of the 18th World Police and Fire Games in Chengdu, China 2019 (referred to as WPFPG) designed according to the pattern of "Sunbird Gold"	90
Figure 36 : Costumes for guides of the 18th World Police and Fire Games in Chengdu, China 2019 (referred to as WPFPG) designed according to the pattern of "Sunbird Gold"	90
Figure 37 : Dong'an Lake Sports Park (World Universiade Park)	91
Figure 38 : Dong'an Lake Sports Park (World Universiade Park)	91
Figure 39 : The emblem and mascot of the 31st Universiade, the torch	92
Figure 40 : <u>Chengdu Tianfu International Airport with the "Sunbird Gold" symbol as the design element</u>	93
Figure 41: <u>Chengdu Tianfu International Airport with the "Sunbird Gold" symbol as the design element</u>	93
Figure 42: <u>Chengdu "Eyes of the City" Longquanshan Forest Park with the symbol of "Sunbird Gold" as the design element</u>	94
Figure 43: <u>Chengdu "Eyes of the City" Longquanshan Forest Park with the symbol of "Sunbird Gold" as the design element</u>	95

Figure 44: <u>Silk road garden "Chengdu, China·Silk Road" garden at the Chelsea Flower Show in the UK in 2017</u>	97
Figure 45: <u>Silk road garden "Chengdu, China·Silk Road" garden at the Chelsea Flower Show in the UK in 2017</u>	97
Figure 46: <u>"Chengdu Jinsha Sun Festival"</u>	112
Figure 47: <u>The simulated sand table map of the ancient Shu Kingdom</u>	121
Figure 48: <u>Autumn maple tree roots in Chengdu Jinsha Site Museum</u>	122
Figure 49: <u>The Minjiang River system in Sichuan (the blue line is part of the Minjiang River and the Tuojiang River)</u>	123
Figure 50 : <u>Jinsha site ivory excavation site</u>	124
Figure 51: <u>Ivory on display in Chengdu Jinsha Site Museum</u>	125
Figure 52: <u>Scenes of people's lives in the ancient Shu Kingdom</u>	126
Figure 53: <u>Ancient Myth: Dayu Controls the Water</u>	128
Figure 54: <u>Turtle Ling</u>	129
Figure 55: <u>Restoring some of the facilities and pebble buildings of ancient water conservancy construction</u>	131
Figure 56: <u>Restoring some of the facilities and pebble buildings of ancient water conservancy construction</u>	131
Figure 57: <u>Aerial view of Sichuan Basin</u>	133
Figure 58: <u>Casual life of Chengdu people: Sun in the park green space</u>	135
Figure 59: <u>Chengdu people's sports activities</u>	136
Figure 60: <u>Chengdu's bowl tea</u>	136
Figure 61: <u>Casual life of Chengdu people: Sun in the park green space</u>	137
Figure 62: <u>News: Why do people in Chengdu like to bask in the sun</u>	137
Figure 63: <u>News: The temperature will drop from tomorrow, Chengdu people seize the time to bask in the sun</u>	137
Figure 64: <u>News: Chengdu people's "slow life" in spring: flying kites, blowing bubbles, drinking tea, basking in the sun</u>	138

Figure 65: <u>News: Where do people in Chengdu go to bask in the sun, you can choose from three suitable places, come and have a look</u>	138
Figure 66: <u>A part of the site when the Jinsha Site was discovered in Jinsha Village</u>	139
Figure 67: <u>Sand table map of Chengdu Jinsha Site</u>	140
Figure 68: <u>The "Sunbird Gold" in Jinsha Village came out of the land</u>	140
Figure 69 : <u>Animal artifacts made of animal bone unearthed from the Jinsha Site.</u>	141
Figure 70: <u>Jade artifacts unearthed from the Jinsha Site</u>	142
Figure 71: <u>Gold artifacts unearthed from the Jinsha Site.</u>	142
Figure 72: <u>Bronze artifacts unearthed from the Jinsha Site</u>	143
Figure 73: <u>The gate of Chengdu Jinsha Site Museum</u>	144
Figure 74: <u>The Jinsha Site built on the original site</u>	145
Figure 75: <u>The Jinsha Site built on the original site (Exhibition Hall/Relics Hall/Ebony Forest/Jade Road)</u>	145
Figure 76: <u>Commemorative Sculpture of Chinese Cultural Heritage</u>	146
Figure 77: <u>The ebony forest of Chengdu Jinsha Site Museum</u>	147
Figure 78: <u>The Jade Road of Chengdu Jinsha Site Museum</u>	148
Figure 79: <u>Chengdu city image logo</u>	151
Figure 80: <u>Chengdu city image logo standard color</u>	153
Figure 81: <u>Chengdu city image logo publicity color</u>	154
Figure 82: <u>Tianfu Square</u>	156
Figure 83: <u>Tianfu Square fountain</u>	156
Figure 84: <u>Chengdu Tianfu-South Railway Station City Overpass</u>	157
Figure 85: <u>Chengdu Tianfu-South Railway Station City Overpass</u>	158
Figure 86: <u>Jinsha Museum Subway Station Line 7</u>	158
Figure 87: <u>Jinsha Museum Subway Station Line 7 Inside</u>	159
Figure 88: <u>Chengdu Tianfu Greenway</u>	159
Figure 89: <u>Rapeseed flower fields in Chongzhou, Chengdu</u>	160

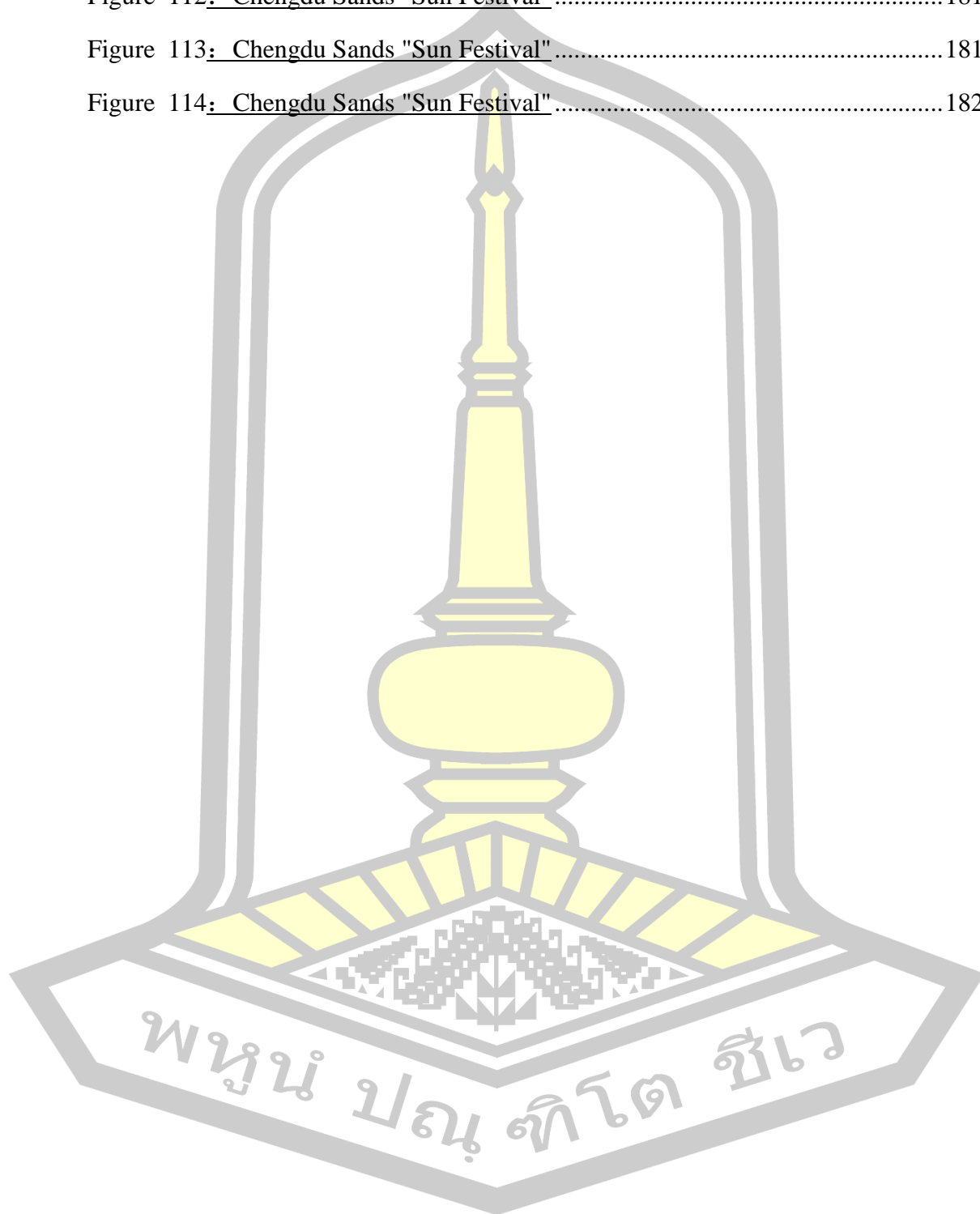
Figure 90: <u>Logo of Chengdu Airlines Co., Ltd.</u>	160
Figure 91: <u>The logo of each channel of Chengdu TV Station</u>	161
Figure 92: <u>Chinese cultural heritage logo</u>	163
Figure 93: <u>The dome of the exhibition hall of the Jinsha Site Museum</u>	164
Figure 94: <u>Ancient Shu Civilization Enters Mexico</u>	165
Figure 95: <u>Ancient Shu Civilization Enters Mexico</u>	166
Figure 96: <u>African Sculpture Art Exhibition</u>	167
Figure 97: <u>Austrian Photo Exhibition</u>	167
Figure 98: <u>Contemporary Art Performance Season Japanese Artists Environment Dance</u>	168
Figure 99: <u>The ancient Shu cultural lantern group will debut at the Seoul Lantern Festival in South Korea for the first time</u>	169
Figure 100: <u>French Porcelain Fair</u>	169
Figure 101: <u>Exhibition of Gilbert's Collections in the Victoria and Albert Museum (an important cultural exchange event celebrating the 50th anniversary of the establishment of diplomatic relations between China and the UK)</u>	170
Figure 102: <u>Friends from all over the world visit Sands</u>	171
Figure 103: <u>Sunbird Gold Shu Embroidery</u>	173
Figure 104: <u>The majestic "rabbit" - a group exhibition of pictures of cultural relics of the zodiac in the year of Kuimao</u>	174
Figure 105: <u>Childlike innocence lights up Sands——"Towards the Future Together" Chengdu Campus Intangible Cultural Heritage Achievement Exhibition</u>	175
Figure 106: <u>Lights at the Sands Sun Festival</u>	176
Figure 107: <u>Come to Jinsha Flower Market during the Spring Festival and enjoy the ancient Shu flower garden</u>	177
Figure 108: <u>Fantasy novel "Blood Sacrifice"</u>	178
Figure 109: <u>Chengdu cultural business card: China's first large-scale original musical "Golden Sands", performing the miracle of ancient Shu culture.</u>	178
Figure 110: <u>The feature-length animation "Dream Back to Sands City": a movie and the opportunity of a city's cultural memory</u>	179

Figure 111: Cultural Heritage Poetry Collection "Golden Sands Story" 180

Figure 112: Chengdu Sands "Sun Festival" 181

Figure 113: Chengdu Sands "Sun Festival" 181

Figure 114: Chengdu Sands "Sun Festival" 182



Chapter I

1. Background of Research

The geographical environment, history, and culture of Chengdu Plain hide a prosperous and mysterious ancient Shu Kingdom. Chengdu, also known as Rongcheng and Jincheng, is the provincial capital of Sichuan Province with a total area of 14,335 square kilometers. Regarding the origin of Chengdu, according to the "Taiping Huanyu Ji" records, the capital of the Western Zhou Dynasty was borrowed from the capital of the Western Zhou Dynasty. The pronunciation of the word "Chengdu" is Shudu. Chengdu, also known as "Cheng," "Bi Ye," and "Zhongyi," means "the end of the Shu country" or "the last capital."¹

Chengdu is located in the western part of Sichuan Basin, in the hinterland of Chengdu Plain. The territory in the country is flat, the river network is dense, the natural resources are rich, the agricultural sector is developed, and it has a subtropical humid seasonal climate. Chengdu and the first national historical and cultural cities are the birthplace of the ancient Shu civilization. King Zhou Tai was "together a year, two years of Chengyi, and three years of Chengdu",² hence the name Chengdu; Shu Han, Cheng Han, Qian Shu, and Hou Shu successively built the capital. It is the county seat of each dynasty. There are many scenic spots and historical relics. The Jinsha site³ is one of them and has a history of 3,000 years. Chengdu is also the best tourist city in China.

In the middle of the 5th century BC, the ancient Shu Kingdom's enlightened dynasty⁴ moved to Chengdu to build a city from Fanxiang (Shuangliu).⁵ According to

¹ Recorded in "Taiping Universe"

² "Taiping Universe" by Song's people music of book (Volume 72)

³ The Jinsha site is located in Jinsha Village, Supo Township, Chengxi, Chengdu, Sichuan Province, China. The distribution range is about 5 square kilometers. The capital of the Kingdom of Shu. National Cultural Relics Bureau 2015.12.03

⁴ The enlightened dynasty biography 12th (also 11th), which was destroyed by Qin in 316 BC. For more than 300 years of the enlightened dynasty, the economy has developed a great development, and the country is becoming stronger. History is called "enlightened Wang Shu". Yang Wuneng and Qiu Peiyu's "Chengdu Dictionary" Sichuan Dictionary Press 1995 P527

the actual excavation of the Sands site, Chengdu's history of city building dates back 3200 years.

The ancient Shu civilization was born in the upper reaches of the Minjiang River, starting with the primitive clans and tribes. After long-term development and integration, it has become the home of the Shu people and a feudal country.⁶ It is said that the Shu people originated from the Shushan clan. Since the Kangong family became king, they have been subjected to the rule of five clans. Kangong, Bai Guan, Yufu, and Du Yuhe In the 11th century, the Shu Kingdom participated in the war with Wu Wang and became one of the eight countries. The King of Shu Du Yu claimed to be Emperor in the early years of the Western Zhou Dynasty. During Du Yu's reign, he moved the capital to Piyi, where the people of Piyi farmed, and opened the territory to make the Shu Kingdom a major country in southwestern China.⁷ Du Yu abdicated to Voli and established the Congdi dynasty, an enlightened dynasty. For a long time, the Qin and Shu kingdoms have been competing for Nanzheng (Hanzhong) since 451 BC. In 387 BC, the Shu Kingdom recaptured Nan Zheng. In 367 BC, the enlightened ninth generation was migrating to Chengdu and began to establish a Zongmiao, known as the King of Shu. In 316 BC, King Qin Huiwen sent Zhang Yi and Simuku to attack the Shu Kingdom along the Shi Niu Road. At that time, Shu was fighting with Pakistan and Chu. The Kings of Shu Qiaomi were defeated and killed, thus ending the rule of the ancient Shu Kingdom. In order to distinguish the regime by its name in various dynasties, the Shu Kingdom of the pre-Qin period was generally called ancient Shu.

⁵ Shuangliu District, belongs to Chengdu, Sichuan Province, is located in the southwest of the central urban area of Chengdu City. It was known as Guangdu in the ancient times, and the Western Han Dynasty was set up in Guangdu County. Chengdu Statistics Bureau 2021.07.29

⁶ "The World: The Princes" Shu is a country, and it originated from the emperor. Shu has no surname and inherits from the Empress of the Yellow Emperor.

⁷ "Huayang Guozhi·Shuzhi·Volume 3": "Afterwards, there was a king named Du Yu, who taught the people to work in agriculture, and the No. 1 Master Du." "Du Yu became the emperor, and the name was Wangdi, and he changed his name to Pubei. It takes Baoxie as the front door, Xiong'er and Lingguan as the back door, Yulei and Emei as the city, Jiang, Qian, Mian and Luo as the pool, Wenshan as the livestock husbandry, and Nanzhong as the garden."

The ancient Shu people⁸ were an indigenous tribe rising in the upper reaches of the Minjiang River. The civilization of the Shu Kingdom can be divided into several periods. Shushan, Chen Cang, Baiguan, Yufu, and Enlightened The Shu people are a tribe that was different from the Central Plains culture during the pre-Qin period.⁷ The word "Shu" was first discovered in the Oracle of the Shang Dynasty. According to records, the Shu people helped King Wu when the King of Wu fell. However, there is no detailed record of the history of the Shu Kingdom in the pre-Qin literature. It wasn't until Chang Yan's "Shi History" in the "Huayang National Chronicles" that Shu Di's history and legends became known.

In Shu Dao Difficulty, Li Bai wrote the most famous verse about the history of the Shu Kingdom: "Silkworm clustered fish wings, but lost it!" Helai, 48 thousand years old, does not live with Qinsai. Xidang Taibao can cross Emei Peak. The land collapsed, the mountains fell, and the strong man died, but the cloud ladder stack continued.⁹

The ancient Shu ancestors used bronze smelting technology and mature gold processing technology to create such a prosperous civilization. In February 2001, the Jinsha site was found in Jinsha Village, Chengdu, Sichuan Province, China. The site covers an area of about 5 square kilometers and was the capital of the ancient Shu Kingdom, the ancient civilization center of the upper reaches of the Yangtze River in the 7th century BC. The Sands site was the first major archeological discovery in China in the 21st century, and it was another major archeological discovery in Sichuan Province after Sanxingdui. It was selected as "one of the top ten archaeological discoveries in China in 2001."

⁸The ancient Shu people were the indigenous tribes that emerged from the upper reaches of the Minjiang River. The Shudi civilization is divided into several periods: Shushan, Silkworm Cong, Bai Guan, Yushu, and Enlightened. The Shu tribe was a tribe different from the Central Plains culture during the pre -Qin period. However, the history of the Shu Kingdom has not been recorded in detail in the pre -Qin literature. It was not until the "Huayang Guozhi·Shu Zhi" in the Eastern Jin Dynasty that the history and legends about the Shu Kingdom were recorded.

⁹ "The Road to Shu" by Li Bai in Tang Dynasty

In the Jinsha site, representing the ancient Shu civilization, a large number of sacrifice pits were found, including those containing bronze, jade, ivory, shells, pottery, and gold wares. Most of the gold on the site are exquisite. The era of sacrifice pits signaled both the end and the beginning of the business.

In a large number of bronze wares unearthed at the Jinsha site, there are basically no daily necessities, most of which are sacrifice supplies. This shows that the original religious system of the ancient Shu Kingdom is relatively complete. These sacrifice supplies have different cultural characteristics, especially some bronze and , which are very similar to the world's famous Mayan culture and ancient Egyptian culture.

The Jinsha Twelve-Bridge Culture¹⁰ followed the transition of the Sanxingdui culture. Jinsha was also very prosperous as the king of the ancient Shu Kingdom.¹¹ The sacrifice area of the Jinsha site is located on the south bank of the Wudi River. It is a large-scale riverside sacrifice site with a history of nearly a thousand years. Archaeologists have unearthed more than 1,400 cultural relics here and successfully established the sacrifice system of the Sand Civilization. The scale of sacrifice unearthed from Sands is not large, and it seems to be a small-scale sacrifice. These items are crowded, but they are not messy, as if there is a certain order.

Bronze civilization is the era of slave society. The application of bronze weapons and tools has changed human history and life and promoted the progress and development of human beings.

When the primitive people of China were dominated by tribes, the leader of a tribe came to the Sichuan Basin with his tribe. In ancient times, the existence of "fire" undoubtedly helped promote the great development of human civilization. In ancient times, when the land of the ancient Shu Kingdom was still a vast land, "fire" supported the development of the ancient residents' society. Fire changed their

¹⁰ The Twelve Bridges Culture is an archaeological culture named after the site of the Twelve Bridges in Chengdu. It began in the middle of the 12th century BC and ended in the 6th century BC, roughly equivalent to the late Shang Dynasty to the late Spring and Autumn Period in the Central Plains Dynasty.

¹¹ The ancient country that disappeared mysteriously: Ancient Shu Kingdom (5) . China Sinology Network. 2011-12-05 [reference date 2014-08-07]

lifestyle and taught them to eat cooked food; it helped them find light and support in the dark, driving away the fear brought by darkness and cold. In short, the arrival of "fire" has entered the life of "sword farming," and "fire" lights up the loneliness of ancient times and benefits the entire human world.

At the same time, "fire" was also regarded as sacred by the ancestors of the ancient Shu Kingdom. "Fire" is so sacred and inviolable. The fiery sun may be the reason why the bronze Apollo wheel¹² exists, and it is why they believe in the sun god like the ancient Egyptians.

Although the ancient Shu people learned bronze craftsmanship from the Central Plains civilization, their development was not much weaker than the bronze wares of the Central Plains civilization. It can be said that the ancestors of the ancient Shu Kingdom must have made great efforts in forging technology so that the bronze wares forged by the ancient Shu Kingdom joined the ranks of Chinese bronze wares.

The ancient Shu country, on the other hand, was not a bronze civilization. It is located in the upper reaches of the Minjiang River,¹³ which is rich in gold. Therefore, this indigenous tribe likes to decorate itself with gold.

The ancestors of the ancient Shu Kingdom had such superb craftsmanship, which is closely related to the application of "fire." The people of the ancient Shu Kingdom have even reached the level of pure love. The ancient Shu Kingdom's glorious era was achieved through the combination of these superb skills.

As we all know, is much more beautiful than bronze, but one thing is for sure: gold cannot be produced in large quantities. It can be used for decoration but cannot be used as a production tool. In October 316 BC, the Qin Army destroyed the ancient Shu Kingdom, and the bronze civilization defeated the golden civilization.

¹² The bronze sun wheel, unearthed in Sanxingdui, has a history of more than 3,000 years. It is shaped like a wheel and is now in the Sanxingdui Museum.

¹³ The important tributary of the Minjiang River, upstream of the Yangtze River. Historically, Minjiang was considered to be the positive source of the Yangtze River, but in fact, its West Zhidu River was the source from Heyuan. Tang Qianhui, Yan Xinyu *Minjiang: Multi-party coexistence of "Mother River" long-term treatment of water* Changqing "CNKI" 2018

In the Shang and Zhou dynasties,¹⁴ where bronze wares were the main object, such exquisite gold wares were rare. Experts analyzed that the sunbird gold decoration of the Shang and Zhou dynasties was one of the cultural relics of ancient Shu civilization because, during the Shang and Zhou dynasties, there was no text in the ancient Shu area and the ancient Shu people mainly used patterns to express themselves. The reason why the text of the ancient Shu area is later than the pattern is mainly because the ancient Shu people advocate witchcraft and attach importance to sacrifice. They like to express emotions and depict blueprints with rich imagination and simple lines.

From prosperity to decline, the ancients created thousands of gold-trimmed treasures, and the golden sand Sunbird Gold stood out. From the perspective of the excavation of cultural relics, the earliest goldware unearthed in my country was in Yumen City, Gansu Province, which is equivalent to the Xia Dynasty. However, in the Central Plains culture, there are not many discoveries of gold goods. In Oracle, "gold" at first refers to bronze wares. Until the Warring States Period, it referred to "gold."

In the Bashu area southwest of China, there is a group that advocates gold instruments—Gu Shu ancestors. A large number of gold objects were unearthed. The golden wares unearthed from Sands include the famous "Sunbird", bell goldware, a golden mask, and a golden crown belt.

In the 3rd and 4th exhibition halls of the Sands Site Museum, these unearthed gold wares were displayed. The small round gold foil, the exquisite frog shape, the well-made golden mask, and the crown belt all show the value of valuable metals such as gold.

Goldware is an important material in the power system of ancient Shu culture. The scepter is also a special tool for announcing its status and symbolizing power, which reflects the important position of the goldenware in the ancient Shu

¹⁴The Shang Dynasty, also known as Yin and Yin and Shang (about the 17th century -about the 11th century), was the first dynasty in China with direct text records in the same period. Introduction to the History of Shang Dynasty · First Fanwen.com 2013.06.10

civilization.¹⁵ The Sands Site and the Sanxingdui Site¹⁶ were equivalent to the capital of the ancient Shu Kingdom at that time and the center of power.

The goldware found in the south is mainly in Sichuan. If you compare the gold wares in the north and the south, you will find an interesting place: the gold ware in the north is basically unearthed in the tomb and used as decoration. For example, the gold bracelet unearthed from Pinggu County, Beijing, the gold earrings unearthed from Changping, Hebei, and Liaoning, and gold bracelets, gold earrings, and other decorations were unearthed. In terms of use, the northerners regard gold wares as decorations, reflecting an aesthetic concept. In the Bashu area of the south, gold wares are mainly used for religious and sacrifice occasions, which are closely related to monopoly power and consciousness in the political, economic, and spiritual worlds. This difference in usage reflects the North and South cultures' different value orientations.

The golden wares of Sands were unearthed in a sacrifice area not far from the palace area. Considering various factors, the goldenware that can be found in Jinsha is a sacrifice supply that plays a decorative role in the lives of the ancient Shu ancestors. For example, the golden and fish-shaped gold slices should be attached to or suspended from a certain object. The same is true of sunbird gold ; they may be decorated with some kind of item at the time.

¹⁵The ancient Shu civilization is essentially a kind of inland agricultural civilization. Its rising and declining is closely related to water treatment and agricultural culture. The long history of water treatment experience and the tradition of developing plain agriculture formed in the long history are a concentrated manifestation of the spirit of Shu culture. After Qin and Shu, although the ancient Shu civilization has melted, this traditional cultural gene has been inherited and promoted. "Huayang Guozhi"

¹⁶The Sanxingdui ancient site is located on the south bank of the duck in the northwest of Guanghan City, Sichuan Province. The distribution area is 12 square kilometers. It has a history of 3,000 to 5000 years. The ancient city, ancient country, and ancient Shu culture site. The Sanxingdui site is known as one of the greatest archeological discoveries of human beings in the 20th century. It shows that the mother body of the Yangtze River, the same as the Yellow River Basin, is also known as the "source of the Yangtze River civilization". Sanxingdui Museum 2013.08.03

The craftsmanship, design, and significance of the sunbird showed the development and speed of human civilization at that time. On February 25, 2001, Jinsha Village, northwest of Chengdu City, found the cultural relics of the ancient Shu Kingdom. Archaeologists have unearthed precious gold, jade, various shells, and bone carvings on all kinds of things through the archeology of the Jinsha site. An archeologist is on a small piece of dirt looking for cultural relics. After discovering a small golden corner, he cut this little golden corner on the soil with a bamboo knife and found a piece of gold foil that had been rubbed into a ball. After processing it in a scientific manner, the gold foil was opened a little. The unearthed national treasure-level cultural relics—the Sunbird Gold Gold Foil.

This is a cultural relic with the highest gold content in ancient times. The inner diameter of the sunbird gold foil after the repair is 5.29 cm, the outer diameter is 12.5 cm, the thickness is about 0.02 cm, and the weight is 20 grams. The overall shape is round, uniform, and thin. The pattern is divided into two layers, and both layers are hollow. The center of the inner pattern is a circle without a border. Around it is the twelve-teeth-shaped mango, rotating clockwise. The teeth are slender, and the outer ends are pointed. The outer pattern is flying against the time of the same birds, which is evenly distributed around the inner sun. The neck is elongated, the legs are extended, the wings are expanded, and the paws have three toes. The head and feet are connected back and forth to fly in the same direction. Flight is in the opposite direction of the inner sun cone. The entire device adopts processing processes such as hammering, shearing, and grinding. The front is polished and bright, and the back does not need to be grinded, which is rough. In ancient times, due to the limited smelting level, 75% of the gold content was very common, and 80% of the purity can be called pure gold. Today, the gold content of this gold device is as high as 94.2%, which is not only amazing.

This goldenware is called Jinwu Langri, which is a special form of the ancient Shu people's worship of the sun. There are 12 star ridges in the middle of the pattern. It is rotating when the sun is smooth, and 12 lights are radiated, symbolizing 12 months; four birds flying around the clockwise circle symbolize the spring, summer, and autumn of the year. There are four seasons in winter and four directions in the

southeast and northwest. The bird's feet have three toes, which are called "three-legged black," which may be related to the legend of "golden black and black." The ancient Shu people worshiped the sun,¹⁷ as evidenced by time reincarnation. Perhaps the ancient Shu people have mastered the concepts of the year, time, and month.¹⁸

This goldenware is clever and vivid, but how is this solar bird gold foil made? You know, during the ancient Shu period, it was difficult for craftsmen to have advanced processing tools to process gold products into artworks. Judging from the current goldware unearthed in Sands, the production process of the golden weapon at that time was quite mature. The production of Jinsha Golden Instruments adopts deep processing technologies and processes such as flushing, cutting, bagging, sticking, plastic, carving, and lighting.

The sun brings light and warmth to people, so all ancient people in the world basically admire the sun. Sunbird gold decoration has rich historical and cultural connotations and important historical, artistic, and scientific value. It is an important material for studying the goldenware production technology, bronze civilization, and deep thoughts of the ancient Shu ancestors during the Shang and Zhou dynasties. It is also part of the ancient Shu civilization.

This simple goldenware is the perfect combination of the rich philosophy and religious thoughts of the ancient Shu people—the perfect combination of extraordinary artistic creativity, imagination, and superb craftsmanship—which also represents the brilliant achievements of the ancient Shu goldenware craftsmanship.

It has a history of about 2300 to 3000 years, which has played an inestimable role in improving Chengdu's popularity as a historical and cultural city. It evoked a loss of history, reproduced the glory of the ancient Shu Kingdom, and jointly

¹⁷ In "Huainanzi Spiritual Chapter", it is said that "there is a mausoleum in the sun", and Guo Pu's commentary explains that "there is a three-legged crow"; there is a myth and legend of "the golden crow bears the sun" in "Shan Hai Jing"

¹⁸ The Classic of Mountains and Seas contains records of various legends about Rongcheng's use of the calendar, Xihe Zuo to account for the day, Changyi to account for the moon, and Houyi Zuo to account for the year. "Guangming Daily" (page 07 on February 5, 2017), etc.

constructed the four stages of the development of the ancient Shu civilization with the prehistoric site of the Chengdu Plain, the Sanxingdui site, and the ship coffin during the Warring States Period.¹⁹ It is the center of the origin of civilization on the upper reaches of the Yangtze River,²⁰ and it is an organic component of China's important civilization. It provides important evidence for the establishment of the "multi-in-one" theory of the origin of ancient Chinese civilization.

It has a significant symbolic significance, not only symbolizing the worship of the sun, the worship of the birds, the worship of the moon, and the worship of the target tooth, but also reflecting the dialectical thinking and the harmony of the ancient Shu people. The combination of scientific knowledge used by the ancient Shu people has rich scientific connotations. It brings together religion, mythology, the calendar, and other disciplines with multiple meanings.

The pattern composition and symbolic significance of the Sunbird Gold are of great and far-reaching significance to art research and human civilization.

2. Purpose of the Research

2.1 To study the historical background of "Sunbird Gold".

2.2 To analytical study the semiotics of " Sunbird Gold" and its application.

2.3 To analytical study the Cultural Identity of "Sunbird Gold" and Chengdu People in the Context of Modern China.

¹⁹The Warring States Period is the golden period of China's agriculture, textile, thought, technology, military and political development. From 476 BC to 221 BC. Liu Zehua. During the Warring States Period, "CNKI" 1987, Wu Liangbao's "Chinese History Atlas" part of the place names of the Warring States Period made "CNKI; WANFANG" 2006

²⁰The "rice civilization" in the Yangtze River civilization, especially the Yangtze River civilization, far affects East Asian civilization and even world civilization. It is the general term of the civilization of various regions of the Yangtze River Basin. It began in 5000 BC and has been more than 7,000 years ago. It is also listed as the two major sources of Chinese civilization with the Yellow River civilization.

3. Research Questions

3.1 In the historical background, what is the history and composition of "Sunbird Gold"?

3.2 How has the "Sunbird Gold" semiotics been used and how has it developed into a unique pattern?

3.3 How does "Sunbird Gold" function as a cultural identity? How can we be inspired by it?

4. Definition of Terms

4.1 "Sunbird Gold": a cultural relic unearthed at the Jinsha site found in Chengdu in February 2001. It is for sacrifice that is round and extremely thin. The pattern of the utensils is hollowed out. It is divided into two layers, the inner and outer, and has 12 rotating teeth like the sun; the outer layer is composed of four birds flying counterclockwise. Therefore, it is named "Sunbird Gold."

4.2 Semiotics: The semiotics in this study refers to the "Sunbird Gold" of the Jinsha site through semiotics to explain the development and change of development before and after being discovered. The relationship between planting activities.

4.3 Cultural identity: The cultural identity in this study refers to the "cultural identity" related to the "Sunbird Gold" of the Chengdu people and the Jinsha site. Therefore, the term "cultural identity" is an important keyword to describe the phenomenon of the "Sunbird Gold" culture of the Sands, especially in the context of modern China.

4.4 Modern China: The modern China in this study refers to the stage after the "Sun God Bird" was excavated in 2001 to 2022. Due to the changes in the environment and social policy, the identity of the "Sun God Bird" also changed.

5. Scope of Research

5.1 Research area

Research area: At the Jinsha site in Jinsha Village, Chengdu, the area before and after the "Sunbird Gold" was excavated. Researchers will focus on the symbolic meaning and cultural significance of the "Sunbird Gold" itself.

5.2 Time Period of Research:

Researchers divide it into the following two periods:

5.2.1 The "Sunbird Gold" was not excavated (before 2001). The focus of this period was the study of the symbol of the "Sunbird Gold" symbol in ancient Shu people.

5.2.2 The "Sunbird Gold" is under the background of modern China (2001 to 2022). The focus of this period is to study the Sunbird Gold in the cultural dimension of the locals in Chengdu.

6. Research Methodology

This study adopts a qualitative research method. Through literature review, observation, interviews, seminars, records, and description methods, it has studied the meaning and culture of the golden jewelry of the "Sunbird Gold". as follows:

6.1 Population

6.1.1 Key personnel

They are authorities who have authoritative and speeches for museum collections and design research, such as the manager of the museum, design experts, etc. To be sure, they are very authoritative in the analysis of collections in the museum.

6.1.2 Ordinary personnel

They are engaged in the collection, identification, display exhibitions, publicity and education, art design and other related work. They have accumulated knowledge from work, and they also have some of their ideas. Such as: museum staff, educators, designers and students of art colleges.



Figure 1 : Interview with museum staff

Source: Wang Qinglian shot at the Sands Site Museum Accessed on: July 05, 2022.

7. Literature Review

About 3000 years ago, the "Sunbird Gold," as a sacred sacrifice, was worshiped by the ancient Shu people. In 2002, after the "Sunbird Gold" was discovered, its perfect combination of artistic creativity, imagination, and superb craftsmanship was a representative of the glorious achievements of the ancient Shu golden craftsmanship and the treasure of the town hall of the Sands

Site Museum. In the process of studying the theme and conducting field surveys, I checked the following related documents:

Why is the "Sunbird Gold" a sacrifice item, and what is the role of sacrifice? In the book "Small, Big Questions" (2021 Beijing Business Press), the author Thomas Schride Eriksson [Norway] mentioned that the logic of ancestor worship is to respect the ancestors, and it also has political legalization. and promote social stability. The worship ceremony is significant because it can be regarded as some important aspects of social reality, namely, symbols and society, individuals and collectives. The multi-meaning description of the symbol and the use of symbols are the main parts of the ritual. The study of ritual symbols must include a consideration of their interrelationships and significance.

"Small Modernity: Global Cultural Disparity" (Chinese Version Library [US] Alun-Apadulei). The book says that when group migration, re-clustering in the new place, rebuilding history, and restoring ethnic goals occur, the ethnic characters in the ethnic history have difficult and non-localized characteristics, and the descriptive practice of anthropology must be a response to this. Group identity landscapes all over the world—ethnic landscapes—are no longer familiar anthropology objects because the group no longer depends on the land, is no longer restricted by space, no longer lacks a sober understanding of its own history, and does not even have a clear understanding of its own history. Then there is cultural homogeneity.

Combine the new location, reconstruct history, and redefine national goals with the group's migration. The national history has an enigmatic and non-local quality. Describe the practice of sexual anthropology and respond to this The landscape of group identity in the world—the ethnic landscape—is no longer a familiar anthropology object because the group is no longer closely attached to

the land, restricted in space, and lacks a clear understanding of its own history, or in culture, Homerization.

Starting from the common sense of beauty, "Design Aesthetics" (Zhang Ling of Renmin Post and Telecommunications Publishing House; Li Zhengjun) explains the laws and core elements of design; then introduces methodology and re-examines the previous design works with systematic methods; improves the perception of public aesthetics; and finally explores the issues that all designers pay attention to, namely the impact of innovation awareness on design.

At the same time, "Research and Communication of Urban Brand Images" (Jiangping Wuhan University Press) describes an overview of urban brand image dissemination. Today, in order to obtain greater economic benefits and growth potential, The path of development is to establish a good urban brand image and spread it to attract social resources such as investment, talents, tourists, and public attention. The dissemination of urban brand images, as an important means in urban construction, has become an important way to boost the city's competitiveness. From the perspective of communication science, analysis of the spread of urban brand image can set up a bridge of communication for urban marketing, urban management, and communication science so that the city highlights its unique advantages in the fierce market competition and avoids the emergence of urban brand homogeneity and other issues.

The "Sunbird Gold" stood out of the thousands of cultural relics unearthed from the Sands site and became the core pattern of Chengdu's city logo. It creates and spreads a connotative image of the city. In addition to its positive symbolic meaning, it also has its own unique and beautiful pattern design, such as the "logo design" (Li Yun Li Yun). This includes the application of language, color language, and artistic laws. The focus of the design of the logo

is the formal aesthetic rule. The difficulty is in the masterpiece of artistic processing. The book complains about the artistic language of the logo, understands the laws of form, and masters the method of signing the artistic processing. Following a certain set of laws of aesthetic principles and formal beauty, people can produce aesthetic pleasure after watching it, have deep memories, and obtain beauty. In other words, a successful symbol must not only have "creativity" but also "creative art." The "creative art" of the logo is also the artistic processing of the logo, including its styling and color treatment.

The exchange of foreign cultural exchanges, interactions, integration, and promotion is the link between the "Sunbird Gold" culture and world culture and protects the common civilized memory. "Research on the Influence of Global Radiation Strategy on Culture, Soft Power Innovation, and Development" (Wang Youhai, Shanghai Academy of Social Sciences School of Press)—"Global Multi-Cultural Economy Promoting and Comparative Effects" is the soul of the city. A tolerance city must combine various cultures to form an atmosphere that is conducive to creativity and opens up the idea of innovation in order to improve the level of cross-border economic and cultural cooperation. Paying attention to cultural diversity and a moderate economy is an important condition for "global cities." innovate the development model and enhance the open energy level. In economic and cultural construction, the city plays a larger role and builds a good urban brand through internationalization and the internationalization of overseas culture. The choice and long-term strategy of the development of "global cities"

Symbolology is a broad theory that studies symbols, particularly language symbols. The origin of the symbol is labor. People had practical and aesthetic needs as early as primitive society, and they began to engage in primitive design activities and use conscious or unconscious symbols to enrich their lives. From the ancestors' rope to the totem of singing and dancing, they are informational symbols to maintain traditional social order. Cultural identity is

the issue of "becoming" and "existing." It belongs to both the past and the future. It is not an existing thing, surpassing location, time, history, and culture. Cultural identity comes from somewhere, from history. But just like everything in history, they have experienced constant changes.

"Map of the Modeling of Image Symbol Media" (Hu Yirong, Sichuan University Press), described in the book: a new development trend in the field of semiotics in recent years. Not only because of the first use of Pierce, it has become one of the core concepts of the basic principles of general semiotics. It is also because the concept of likeness is a key link in the internal logical relationship between the semiotics and understanding of the image and its image.

The era of images and the theoretical theory of images are not new knowledge. Human image consciousness is as old as the history of civilization. The essence of visual consciousness is the viewing behavior of human consciousness. However, in the ancient academic community, where the disciplinary classification system is not perfect, "images" were not studied as a separate science. Images are typically studied in the context of a specific art form (such as painting, sculpture, or architecture) or ritual (religion, totems, utensils). Until the 16th century, this study can be called "the era of the former portrait." Image research at this stage is mainly based on people's life experiences to explain the mother's questions and the content of the image. The mother question of the image is an event and world composed of drawing elements such as lines, colors, and volume.

The unique design and symbolic significance of the "Sunbird Gold" evoke a gloriously civilized country. By 2002, it had received widespread attention from all walks of life, both at home and abroad. The author of "Social Cultural Symbolology" (2014 Bishi Sichuan University Press) starts with Claude Levita Steraus, and the author believes that the structural anthropology and the

development of the Lévy Strauss Linguistics, like Sacler Linguistics, is an embodiment of structural semiotics. It is not difficult to see the proposal of its myth research and the "dual-item opposition" model as a firm inheritance of structuralism. However, Lévy Strauss' limitations are consistent with Sacler's, in that they avoid the generation of structural problems and even attribute them to the mysterious and unconscious field, which cannot help but color its anthropological research with idealistic colors of idealism. Essence.

Inside the human sciences, through criticism and reflection on Lévy Strauss, other symbolic types are applied to the cultural problems of anthropology. The "symbolic anthropology" school is represented by Na, Marshall Sahlins, and others. Gelz, for example, used an "interpretation" exploration method to analyze the research objects, tapping the social formation mechanism hidden in the meaning structure hidden in the profound cultural phenomenon. The meaning system—such a path of research with structuralism.

Any expression of meaning must be achieved through the symbol medium, and the modern discipline based on scientific expression must be established through many concepts and symbols in this discipline in order to obtain effective expressions. In this sense, all disciplines are disciplines. It is closely related to symbols.

For the sociology of survey, collection, and interpretation as a symbol of social and cultural representation, the use of symbols is the most basic research method. However, semiotics, as an analysis tool for sociologists, are more focused on the interpretation of the symbolic significance of social culture itself and have no relationship with their number, "because in symbol research, attachment, attachment, attachment, the "context" in the use of symbols should be an important guide for interpretation." In other words, symbolic studies of social culture should be grounded in the context of the meaning of social

objects and should investigate the cultural mechanisms that they generate and may exert on the audience. Psychological influence.

However, unlike Levy Strauss, he explained that the source of this "symbol source" is the process of human cooperation. Although he focused on the reaction of the cultural symbol on the economic foundation, at least one time the structure of the structure was given, and he gave at least an answer. Unlike Gelz, Victor Tona opposes culture only as the product of political economy and believes that culture is the "decisive factor" in understanding and forming social relations. Influence does not play the same role on cultural symbols as social structure does.

Turner's progress, on the other hand, was that he was concerned about the "context" of symbolic interpretation, but he did not say anything about the cause and effect of the two. Turner also began with the "metaphor" and examined the evolution of the human community from a macro perspective. This description of the dialectical laws of social development emphasizes the dynamics of social structure. doctrine produces essential differences. Unlike Gelz and Turner, Marshall Salle elaborates social structure and symbolic issues from a historical perspective, especially paying attention to production relations in social structures.

He believes that symbols are generated by human beings based on the needs of mutual communication in production and life. It is related to the relationship between symbols. In the context of symbols, he emphasizes the significance of symbolic production activities. Materialism position.

Roland Balt's concept of "language structure" and "style" in the previous book "Zero of Writing" demonstrates the position of its structuralism. It clarifies the essential source of language structure, but it has repeatedly hinted that the generation of language structure is related to politics and society and plays similar ideological functions.

After that, he began to reflect on structurally closed-minded ideas. This reflection was mainly reflected in the cracking process of ideology and the re-explanation of the meaning of the symbolic system. However, one of the most critical principles in the process of interpretation—the combination of context and symbols—is being ignored by Balt, and the context is the core difference between connecting his structuralism and post-structuralism theories. From time to time, context issues can be seen in the construction of subsequent structuralism theories. The theory of Habermas also contains the theoretical perspective of semiotics. The author believes that Habermas regards language as the basic factor of human society and an important factor for natural persons. This understanding is right. The extension of the classic discussion of the upper-level building and the basic economic relationship

The author believes that the core communication method of Habermas' "life world" is a symbolic society. Contextual factors cause communication behaviors to rely solely on verbal power to persuade recipients. At the same time, Habermas also criticized Pierce for ignoring the fact that the interpretation item was formed in the process of interpersonal communication.

Following that, the author stated that Soviet philosopher Bachkin believed that his carnival poetics and dialogue theory were meant to broaden the research dimension of semiotics to the field of social ideology. In his "Rabre Research," Bachkin tapped the relationship between the cultural meaning and ideology in the novel's image through the interpretation of the symbol of medieval carnival poetic image symbols, revealing the relationship between the text structure and the special social group. Later, when John Döckel and others introduced the carnival theory into the twentieth century, Bachjin's carnival theory had a profound explanation in popular culture studies.

Through criticizing Sosuer, the traditional British social semiotics represented by Robert Hodch and Junte Cresan, borrowed from ideological

theory, criticized Samuer's concern about the relationship between semiotics and history. The concept of the body belinformation, in the "ideological control system."ieves that ideology, as a collectsignificance andgical consciousness, symbols,nvey its significance oranguage, and in the "ideological control system", from the perspective of language information They play the role of "ideological state machine," while also paying attention to the context of symbolic significance. Indeed, ideological analysis has been implemented in the field of daily life.

Later, the author mentioned John Fasc, who believed that Fasc, as a collected person in the theory of social and cultural semiotics, set a high standard for the practice of social and cultural semiotics. John Fask used structuralism to analyze popular culture while breaking down the binary opposite thinking and conducting a detailed analysis of the transition status and cultural significance of the opposite items. At the same time, he used Bachjin's carnival theory to analyze the carnival phenomenon in modern society. The basic intention is that the weirdness of dirty, strangeness "expresses the experience of the ruling class and the experience of the ruler," and "resistance," balance the relationship between the ethical concept of different classes and its personnel structure through symbolic methods.

Furthermore, in his television culture analysis, Fask refined the classic symbolic theory. Finally, the author discusses the symbolic mechanism of cultural dissemination from the standpoint of semiotics and employs semiotics to analyze the various subculture characteristics in tools. Scholars' theoretical ideas, such as Bodigger's

Although anthropology is the earliest discipline to realize the academic value of semiotics, in the course of the development of social and cultural semiotics, anthropology can resist the other disciplines with its own strengths. Rather than being based on the research object or scholars as the chapter

catalog, either the theoretical inheritance or the context of ideas, In addition, the author does not explain the selection criteria listed in the book. If the author said in the introduction, "No matter what kind of research it is, it is nothing more than a symbolic channel to study the culture of the social expressive time system,"

Why do symbols learn in China, just like in many other countries in the world? Will they quickly rise to the level of explicit studies? Why should each university offer a symbolic course or even popularize symbolic knowledge? Because we need semiotics, and each of us has participated in the establishment of semiotics. The book "Principles and Details of Symbolology" (2016, Zhao Yiheng Nanjing University Press) said that the Chinese word "semiotics" was proposed in a long article entitled "Symbolology Outline" in 1926. This article was published in Shanghai's "Science" magazine.

In this article, he pointed out: "Symbols are very old, but with all the symbols as a title to study the general principles of their nature and usage, no one has done this." (Edited by Wu Zongji and Zhao Xin's: "Collection of Zhao Yuan Ren Linguistics," Beijing: Commercial Press, 2002, p. 178.) His meaning is not limited to China; no one else in the world has done it. Following that, Zhao Yuan Ren should be an independent semiotics proposal. (In this article, the English words that are similar to the concept of "semiotics" proposed by him can be semiotics, Symbology, or Symbolology (introduced above, p. 177). Discipline, we know that Semiculus uses semiology, Pierce uses semiotics, and Mrs. Lady Victoria Welby recommends using signification. Then Zhao Yuan's proposed Chinese words should be the fourth way of calling for this discipline. The "mark theory" in Japanese is a translation, and "semiotics" in Chinese are not.

The meaning must be explained by the symbol, and the symbol is used to explain the meaning. Conversely, there is no symbolic explanation without

meaning, nor does it have any meaning at all. This sounds very entangled, but in fact, the meaning is simple: one meaning includes the two basic links of expression and reception (interpretation). Both links must be completed with symbols. During the explanation, it must be replaced by another symbol. Therefore, the explanation is the start and end of another symbol process. It can only temporarily put on the first symbol process of the previous symbol, and it is impossible for it to extend itself. The definition of meaning is consistent with the concept of "infinite meaning," which is discussed further below in this book.

As a result, we can answer the question at the beginning of this section: What is semiotics? "semiotics is the doctrine of studying symbols." Western scholars are also dissatisfied. semiotics defines symbols and then says, "If you are not the kind of person, you must be entangled on the annoying issue and let everyone do it, just look down... This remark is easy. It sounds helpless.

Essence

Ako's definition of "Umberto Eco, A Theory of Semiotics, Bloomington: Indiana University Press, 1976, p. 7," also has almost no improvement. Some people also say that semiotics is "research on human symbols (SEMIOSIS)," that is, human "meta symbolic ability" (Susan Petrilli, "SEMIOSIS," in Paul COBLEY (ED), The Routledge Companion to SEMIOSIS, New York: Routledge, 2010, P.322). This still has not escaped the definition of synonymous words. The author believes that semiotics is a doctrine of research, implying activities, based on his understanding of the symbols.

Why should this book wait for such a concise and reasonable definition before speaking? Symbol scholars have thought about this direction, but there are too many research doctrines, such as epistemology, semantics, logic, phenomenology, and interpretation. Some people believe that semiotics research is "signification," or articulated meaning. Martin Bronwen and

Felizitas Rinham, *Key Terms in Semiotics*, Continuum, 2006, P.119. "We can speak all the knowledge of a symbol to develop its significance as interpretation," Foucault added. "Symbols, understanding all the knowledge of connection laws, are called semiotics." According to half, they complement each other. This view is not right. In fact, symbolic science has extended to the receiving end of symbolic meaning, implying that all activities related to significance are interconnected: symbols are meaning, symbolic is meaningless, and semiotics is meaning. If this book reads more like "semiotics focusing on explanation of cognition," it is a type of semiotics.

The most fundamental starting point for symbols is the interaction of symbol and meaning. The definition of the author sounds like a "hermeneutical circle," which is actually an explanation loop: symbol expression releases meaning to attract symbol interpretation, and symbolic interpretation is close to symbolic expression by pursuing meaning. Western scholars do not address the issue from this angle, possibly due to the symbol of semiotics (SIGN), the symbol of meaning (Meaning). Their universal definition of "semiotics is the doctrine of research symbols," on the other hand, only explains a synonymous semiotics from Greek semeion with a Latin word. Instead of making a one-way "overlapping definition" like that, this book uses an interpretation of the definition of "cyclic," which may be closer to the core of the problem.

Ke sees that there is a cycle between the text and the interpretation, which is similar to the author's understanding of the symbol. He said: "Text is not just a tool to judge the legitimacy of explanations; it is a tool to explain an object that gradually establishes its legitimacy in the process of demonstrating its legitimacy." It is established by legitimacy, but its significance is not sufficient. Ke admits that this is a cycle of explanations: "The proven thing to be proven." It is meaningful; there is an explanation to form a symbolic text.

In order to affirm their own existence, humans must find the meaning of existence, so symbols are the essential conditions of human existence. Alfred North Whitehead) said: "Human beings are looking for symbols to show themselves." In fact, the performance is symbolic. 62.) Half of the words are: "There is no symbol, no one can express it, nor can it understand any meaning, so it cannot exist as a person." Furthermore, there is no sense; not only can people not exist, but the world of "humanization" cannot exist, and human thoughts cannot exist because we can only use symbols to think, or that ideas are also a process of generating and receiving symbols.

Significance (including the generation, sending, conveying, receiving, understanding, and mutation of meaning) is the core issue shared by the humanities and sociology, and the task of semiotics is to provide the basic principles of research significance. The cultural phenomenon of the clue has a common theory and methodology framework from the symbols of learning, and the contrast between each other is related to each other. instead of a cocoon shell.

There is a significant change in today's era. Culture is variable, social symbol activity is unprecedented, and "symbols are overflowing" in all aspects of human life. This is a phenomenon that has never appeared in the history of thousands of years. It has established a symbolic theory that can deal with the huge changes in today's culture. The requirements are urgent.

In the author Liu Jinjin's "Image and Symbol" (2021 Hunan Fine Arts Publishing House), the author feels that the emergence of linguistics in 20th-century philosophy Important methodology. But the question of whether the image or picture is a symbol is not fully solved. In the 1990s, with the shift of the picture and the steering of the image, the transformation of linguistics and the steering of semiotics were resisted. Anti-symbolic studies in image research became the focus of theoretical research.

Under this trend of thought, the image is not regarded as a special symbol but as a way to regain its own independence and autonomy. This article intends to clarify the relationship between symbols and images, and we expect this clarification to help answer the question, "What is an image?" This basic artistic theory and image research problem The first part of this article reads and analyzes the relevant writings of early and structuralist art historians such as Pannovsky, Charlo, Marin, and San-Martin.

The second part analyzes the theoretical development of the most influential symbolic artist, Norman Breyton, and the influence of the theorist of his predecessors, "Rembrandt," and the theory of semiotics in later structuralism, as well as the argument between the two in the art history world.

The third part of the analysis and comparison of the picture steering and image steering of Mitchell, Pham, and others, as well as Elkins' anti-symbolic studies, Through investigating the academic history of the art history of semiotics and the study of anti-semiotics, the existence of symbols in the image depends on the subjective assessment of the viewer. People can regard the image as a symbol, or they can refuse to learn the angle and regard the image as its own presentation. This article has reevaluated and criticized some popular views in art theory, literary theory, and philosophy.

Cultural identity is a sense of belonging to a group as well as a sense of being influenced by the culture of others. Although it is similar to political identity, it is not identical. Cultural identity, particularly the recognition of foreign cultural values, is sufficient to destabilize a country's political system; on the contrary, the country's people's strong identity in their own culture is not only the great spiritual force of the country's independence in the world.

Language, history, value, customs, and systems to define yourself, and use a symbol as a sign to represent your cultural identity, such as flags, crosses,

creascent, and even a head covering. Huntington believes that "cultural identity is the most meaningful thing for most people."

In a nutshell, "cultural identity" is a positive recognition of people's most meaningful things formed by people in a nation community's long-term common life. Its core is the recognition of the basic value of a nation, and the spiritual bond is the spiritual foundation for the continuation of the life of this nation.

Therefore, cultural identity is an important foundation for national identity, state recognition, and the deepest foundation. In today's era of economic globalization, the cultural identity and value identity of the nation, as well as the national identity of the country, have not only retained their significance, but have also become the most important "soft power" in the competition of comprehensive national strength.

In "Interpretation of Culture," the author of "Culture," Caimederz, said that culture is not only associated with the human "self," but also with the "existence" of people and even the concept of "people." Flom once pointed out that culture is the second instinct of humans. This "instinct" determines that the existence of human society is a cultural existence. If we remove this existence attribute, people will have only animal instincts and an abstract human nature that has not been encoded.

But in fact, the judgment of human nature has also been marked by culture; that is, the expression of human nature has been dyed by the cultural value symbol of culture. The human nature we "see" in society is already its cultural performance form. This is just like the need for people's respect. Although it has a universal form and demand, in any cultural community, this respect is still realized by means of cultural order and the driver of its value instructions. Essence.

It seems that it is not difficult to explain: If our human impulse is not related to the specific social and cultural order, then it cannot be confirmed and rationalized, and it cannot cut into our understanding of ourselves. In this regard, American anthropologist Clifford Geertz may be right: our thoughts, our values, our actions, and even our emotions, like our nervous system itself, are cultural products. In this case, the cultural model is "a meaningful system that was established in history." We provide the form, order, meaning, and direction based on this.

Culture is the content of life. In the process of human socialization, the process of cultural implantation into a person's self-structure is also a process of constantly discovering itself, confirming its connection with the world, and building its own meaning of life. Whether it is the acquisition of language, the acquisition of social customs, or the acquisition of value standards, it has been internalized into "his" things.

Culture is closely related to people's specific lifestyles. Contemporary people can never live with the ancient lifestyle of the ancients. The rejuvenation of traditional culture lacks a realistic foundation, and it is impossible to rebuild cultural identity with this. The new cultural tradition creates a new culture that has both ethnicity and "commonality" with all human beings in order to build a true cultural identity. In the process of rebuilding cultural identity, we should treat modernity rationally and critically. With globalization.

"Cultural identity is the deepest level of identity, the root of national unity, and the soul of national harmony." General Secretary Xi Jinping spoke to the Inner Mongolia delegation on the afternoon of the 5th session of the 4th session of the Thirteenth National People's Congress.

In the author Zheng Xiaoyun's book "The Theory of Cultural Cultivation" (1992 China Social Science Press), the culture of the cultural entity, which is a

certain range of people, can also be called the culture of these people. This is the difficulty level. The highest level of cultural identity People living in a culture that has nurtured their culture are prerequisites for other things' identities. This identity is frequently not specific, but rather a conceptual, collective consensus within a cultural consensus. At this level, culture is not a symbol of a certain element but an overall concept.

Due to the recognition of the cultural ontology, it also recognizes the value orientation in this culture and identifies with the specific culture under this cultural entity. The recognition of cultural ontology is the most basic and simplest recognition of people. Simply by having a conceptual identity in the cultural body, you can combine it with your feelings, psychology, and so on, and use the cultural body as an emotional sustenance. In this way, the constituent elements that belong to this culture are also combined with people's values, psychology, feelings, etc.

Although people who have lived in their own culture for a long time have not been exposed to different cultures, their recognition of these cultures is also ingrained and subtle. With age, culture has shaped generations of generations, and at the same time, the generations of generations have formed a recognition of the culture. There are two factors for forming people's identification with this culture: one is the cultural process of the people. In this process, people constantly adjust their relationship with the cultural environment they are in and accept their own culture. As a cultural identity, it is initially formed in the process. Each acceptance of a cultural element results in an identity with that element, which is then stabilized over time.

The discovery of the Sunbird Gold Foil in Chengdu, Sichuan, is not only a sign that Chinese culture has recovered with economic development, but it is also an example of modern and market-oriented cultural heritage. The "soft power" theory has gradually become popular, and the proposition of

"traditional culture modernization" also has new research connotations. The paper "Research on the Modern Value of the Symbol of the Sun God," symbol of the "Sands" (Master of Chongqing University), expressed that the modern value case of the solar god bird has undoubtedly become a template for the era of building a bridge between traditional culture and contemporary economy. Essence The value of traditional cultural value has important guiding significance for modern design in the method of traditional culture in modern art, design value, and cultural value.

"Research on the Communication of the Chinese Lion Dance Movement in Cultural Identity" (Wang Xiaojing of the Capital Institute of Physical Education) was born in the 5,000-year national development process, and traditional culture blooms in the new era. The beauty of the lion dance campaign contains the international meaning necessary to maintain high cultural recognition of it and use the lion dance performance as an important form of festival entertainment. It plays an indispensable role in promoting a positive image of the country. In the new era, lion dance dissemination adheres to the premise of retaining the original folk culture of the lion dance movement, integrates modern elements into the form of lion dance, and forms a series of cultural industries. Vitality.

"Symbolic expression of butterfly patterns in ceramic decoration." Through researching the cultural background of butterfly decoration, Jingdezhen Ceramics University discovers that the butterfly pattern has its own distinct characteristics in various historical periods. Methods, combined with different times, are used to analyze the characteristics of butterfly patterns and the creative performance in various art fields, and the author thoroughly analyzes the form of the butterfly pattern in ceramic decoration. It reflects the significance of the butterfly pattern as an art symbol in creation and realizes a new form of Chinese traditional decoration.

"A Symbolic Image Study of Contemporary Art in the Post-Consumer Era" (Zhen Yu of Qingdao University of Science and Technology) With the rapid advancement of technology and the advent of the era of all-media images, elite art began to give way to popular art, and contemporary art began to move toward the path of daily aestheticization. It has become, in a sense, a field of symbolic operations. The analysis of artistic creation instances, combined with the creative practice, explores the generation of symbolic image generation and uses it to make the symbolic creation in contemporary art images lose the "effective" path of artistic expression from the perspective of new art history, based on image science and semiotics as the theoretical basis and relying on interdisciplinary knowledge such as aesthetics, phenomenology, and communication.

"Research on Chinese Symbols in Contemporary Art" (Tian Jiani, Dalian University of Technology) The creative diversity of contemporary art comes from the creativity and inspiration of the artist. In recent years, contemporary artists have updated the cultural value of Chinese art, updated the connotation and form of creating development, and penetrated contemporary art to various disciplines, created cross-border art cooperation, broken the self-proclaimed state of artistic creation, and incorporated new blood into the art world. In Chinese contemporary art creation concepts, cross-domain breakthroughs in Chinese contemporary art works The success of contemporary artists with the help of the creation of Chinese symbols is worthy of recognition for the significance of the history of Chinese art.

The combination of contemporary art and symbols has become a theme in recent years, and it is a hot topic in the field of art development in the world today. Many Chinese contemporary artists have connected with Chinese symbols, with world culture relying on the form of contemporary art creation, in response to the renewal needs of global artistic knowledge. While retaining the cultural value of traditional symbolic art, the primary goal for Chinese

contemporary artists is to advance the spirit of the times with the times; focusing on the global development situation of contemporary art, how should international contemporary art creation be correctly evaluated to the "Chinese symbol"? Become the focus of research.

Realize the cultural value of true Chinese contemporary art, show the genetic attributes of Chinese symbols, put Chinese symbols in the international contemporary art market, throw away the "post-colonial" color of Western culture, and adhere to cultural self-confidence. New angle.

In addition to the above-mentioned literature, I also refer to a brief overview of some official website media reports, some articles, scientific research, and methodology research to apply it to your theme.

Looking back at the reference, this theme has not been studied before and has used research concepts to study similar cultural relics, but it has not been proved according to the two literature concepts used. Symbolology and cultural identity have been clearly displayed through the main research object, "Sunbird Gold." Earlier, in the academic and scientific research community, this theme was studied from the symbolic and some other perspectives of traditional culture. Through the theme "semiotics and Cultural Identity in the Context of Sunbird Gold in Modern China," I want to clarify these issues. It is being used not only in Chengdu, but also in academic circles around the world to refine the "Sunbird Gold" semiotics pattern. Although books, articles, dramas, festivals, and even art works on the "Sunbird Gold," the content and general review of the general system. Therefore, referring to the receiving files helps me provide more foundations for the correct direction, research methods, and suggestions in the most effective process.

8. Concept, Theory and Conceptual framework

8.1 Concepts of Research

The two main concepts of tooling are semiotics and cultural identity.

8.1.1 Umberto Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1976, pp.16-17

The concept of this research comes from "natural events, artificial symbols, poetic symbols" A Ke Umberto Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1976, pp.16-17

"Social Semiotics of Culture", Zhang Bi 2014

"Wild Thinking", Levi Strauss, 2006.

8.1.2 This research concept is derived from each logic of cultural studies to locate its theoretical basis and provide three corresponding directions of choice: "the logic of difference; the logic of productivity; and the logic of space." STUART HALL and PAUL DU GAY, 2003

"Culture tooth Essence", Stuart Hall, 1996.

8.1.3 In this study, cultural identity is mainly applied to two aspects of the "Sunbird Gold". On the one hand, the "Sunbird Gold" of ancient Shu is a product of the origin of civilization; on the other hand, in the context of modern China, the "Sunbird Gold" is already a cultural symbol. From the Semiotics point of view, it is a highly aesthetic relic with a combination of cultural and artistic symbols, suitable for integration in various fields. It has spread through cultural exchanges, literary works, and the establishment of "Golden Sand Sun Festival" to achieve the role of cultural heritage.

8.2 Research Conceptual Framework

In this research framework, the main object of study is the "Sunbird Gold", an iconic historical artifact representing the long history and culture of Chengdu, which is one of the treasures of the Jinsha Site Museum in Chengdu, China. In the historical context, the history of the "Sunbird Gold" and its pattern composition and symbolic meaning represent the initial emergence of

Chapter II

The historical background of "Sunbird Gold"

Introduction

This chapter deals with the history and significance of the Sunbird. In this chapter, the author explains the historical development of the identity of the "Sunbird" gold ornament and the sublimation of its symbolic meaning. In this chapter, the author explains the historical development of the identity of the "Sunbird" and the sublimation of its symbolic meaning and explains the two time periods before and after the excavation of the "Sunbird," which serve as the basis for the analysis of the content of the subsequent chapters. The entire chapter is divided into two sub-sections. The first deals with the origins of the "Sunbird" and its symbolic meaning; The second section describes the design and composition analysis of the "Sunbird Gold" from the perspective of semiotics.

2.1 "Sunbird Gold" in the context of history.

2.1.1 The history of "Sunbird Gold".

On February 8, 2001, in the suburbs of Chengdu, a village called Jinsha was undergoing pipeline construction when excavators inadvertently unearthed some bronze, stone, and other artifacts. After careful, scientific study, the gold ornament was carefully restored and unfolded; a gold foil with a "sunburst" and "bird" motif was unearthed. The gold leaf is clearly visible, and the "Sunbird Gold" gold ornament has been brought back to life and is now in the Jinsha Site Museum of the Chengdu Museum, Sichuan Province, China.



Figure 3 : Jinsha site mining site

Source : Chi Ajuan/photograph Accessed on: Dec. 05, 2022.

Excavators unearthed a number of cultural relics in the western suburb of Chengdu, Su Po Jinsha Village, in February 2001, It is understood that a total of 99 probes were laid throughout the excavation, with an excavated area of 2,475 square meters. Before that, archaeologists had already unearthed a large number of gold, jade, bronze, and ivory artifacts in the northeastern part of the excavation site.

According to research, the "bird of the sun" gold ornament is roughly 3,000 years old from the Shang and Zhou dynasties and may have been an important decorative motif on the wooden sacred vessels used by the ancient Shu people, with a gold content of 94.2%.

The "Sunbird" gold , in the form of a circle with a hollowed-out design and measuring 12.5 cm in outer diameter, 5.29 cm in inner diameter, and 0.02 cm in thickness, are made using skilled hammering and cutting techniques. Making such thin gold leaf a millennium ago is a remarkable feat in modern times.

The design can be divided into two layers: the inner one has a hollowed-out circle in the center, surrounded by twelve equally spaced ivory arcs of rotating rays, representing the 12 months of the year in their cycle. The rays, sharp at their outer ends and resembling ivory tusks or slender fangs, are arranged in a clockwise rotating tooth-like pattern. The outer layer features four birds in reverse flight, with their necks and legs extended and their wings flying; their heads and feet are connected backwards and forwards, surrounding the inner layer in an even and symmetrical arrangement. "Looking at the Jinsha Site Culture from the Jinsha "Sunbird Gold," (Liu, 2007)



Figure 4 : Gold leaf on the "Bird of the Sun"

Source : Visual China/ www.veg.com Accessed on: Dec. 05, 2022.

As to why there are "four" birds and "twelve" ivory rays on the design, experts and scholars believe that this is related to the concept of time. The four birds flying in the opposite direction on the outer layer, each corresponding to three solar rays, indicate that each bird represents a season (three months) and that the four flying birds represent the four seasons of spring, summer, autumn, and winter, also indicating that the ancient Shu people had mastered the knowledge of the four seasons and were able to arrange their farming work in a timely manner according to the different characteristics of the four seasons. The twelve swirling rays of light on the inner layer, "twelve," represent the twelve months of the year that repeat themselves. In this way, it is clear that the ancient Shu people had already mastered the natural calendar, knew that the "year" was related to the movement of the sun, the "month" to the movement of the moon, and that there were 12 months in a year, and had a more scientific knowledge and summary of the rapidly changing natural world. The "solar bird" was therefore given a new, colorful meaning, not limited to the superstition of the gods but adding a lot of scientific wisdom.

In fact, there are many historical sources that show that the ancient Shu people were also very skilled in the use of astronomy and calendars. While praying to the gods for blessings, they also made their own judgements and took their own measures based on the laws of heaven and earth, for example, by using the method of observing elephants to predict agricultural events. The sun is the representative of the sky, and the ancient people relied on the sky for their farming, hoping for fair winds and beautiful sunshine and no disasters, so their faith in the sun was self-evident. The importance of birds in the minds of the ancients is evident from the poem, "The wild man has no calendar day, but the birds cry to know the four seasons."



Figure 5 : Restore the sacrifice scene of the ancient Shu Kingdom

Source: Chengdu Jinsha Ruins Museum/ jinshasitemuseum.com

Accessed on: Dec. 05, 2022.



Figure 6 : Wizard is sacrificing

Source: Chengdu Jinsha Ruins Museum/ jinshasitemuseum.com Accessed on: Dec.

05, 2022.

A spectacular ritual was held in the center of the Jinsha Site Museum campus for the general public. The ritual began with the thunderous drums of six specially designed sun drums, which instantly transported the audience to the solemn and grand atmosphere of the ritual. In time with the drums, the ritual procession, represented by Heaven, Earth, and Man, converged on the center with offerings in hand.

Behind this exquisite "Sun Bird," which is made up of the sun and a bird, lies a mythical story of the ancient Shu people: according to legend, in ancient times, there was an ancient and mysterious tribe called Jinsha in ancient Shu. The people there lived a happy life in a paradise, but suddenly one day the sun disappeared and the whole tribe fell into darkness, so the four elders of the tribe set out on a quest to find it. On the first day, they came to the forest and met the moon, who led them to the great sorcerer who had taken the sun and gave them a mysterious treasure box. On the second day, they came to the mountains and met the star, who also gave them a sack and told them to open it before the moon's box. On the third day, they came to the banks of the Golden Sand River and finally saw the great sorcerer and the captured sun, so they obeyed the star and hastily opened the sack.



Figure 7 : Excavation site of the ritual area at the Jinsha Site

Source: Chengdu Jinsha Site Museum/ jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

When the elders saw this, they opened the moon's treasure box again, and inside were four golden ropes. The elders threw the golden ropes at the sorcerer from the four directions: southeast, northwest, and southwest, and succeeded in binding him so firmly that he could not move. Later, the four elders transformed into four golden birds to guard the sun from further misfortune, and the sun glowed with twelve magical golden rays, which became more and more dazzling. The people of the Sands returned to happiness and light, and, in gratitude and in memory of the elders, they carved gold foils of the "sun birds" as a tribal symbol and inlaid them on symbols of power that have been passed down to this day.

Since the unearthing of the "Sunbird Gold," experts have named it the "Sunbird Gold" for its exquisite materials, exquisite craftsmanship, rigorous pattern composition, smooth graphic lines, rich imagination, and extraordinary artistic creativity.

2.1.2 The significance of "Sunbird Gold".

"The 'four birds around the sun' gold, both the four flying birds on the outer layer and the spinning sun on the inner layer, are the expression of the ancient Shu worship and eulogy of the sun god." The four flying birds on the outer layer and the spinning sun on the inner layer represent the ancient Shu people's worship and eulogy of the sun god and the sacred birds of the sun.

The legend of the "Golden Crow with the Sun" is recorded in the Shanhaijing: "There was a wood on the valley of Tang, which came and went in one day and came out in another, both carrying the crows." The sun rises and sets because a black, three-legged crow is carrying it, which is why "Golden Crow" was also used as an alias for the sun in later times. In the Shanhaijing, The Great Wilderness Eastern Classic, it says, "There is a wood on the valley of Tang, one day arriving and one day leaving, all loaded with crows," and in the Huainanzi, The Spiritual Chapter, it is said that "there is a lingwu in the sun," and Guo Pu's commentary says that "there is a three-legged crow." In

these myths and legends, the birds represented by the crows were used as the spiritual beliefs of the ancients, who believed that the sun nurtured everything in the world and that human beings depended on the sun god for their food, clothing, shelter, and transport, and thus developed a loyal worship and admiration for the birds as messengers who could fly up to the blue sky and connect the earth with the gods. This is also a major expression of the superstitious thinking of the ancients and their worship of the gods.

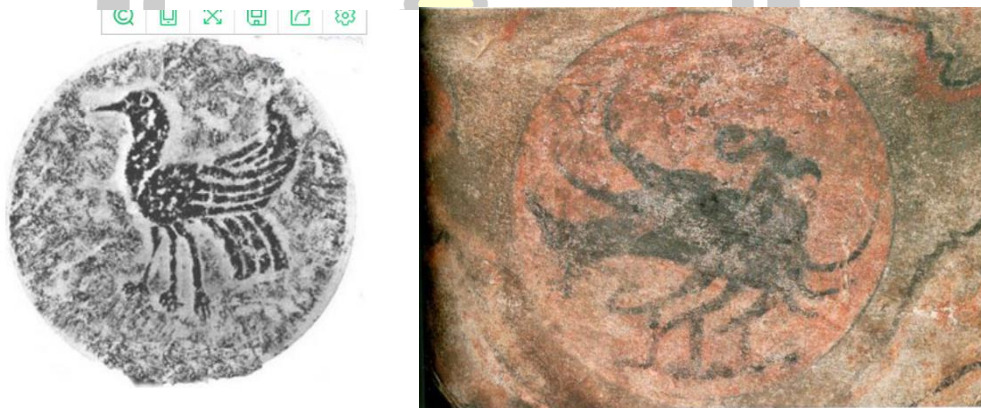


Figure 8 : The legendary three -legged black

Source: Chinese Pre-Qin Dynasty Mythology and Sacred Poetry Science, Shanhai Chuji Accessed on: Dec. 05, 2022.

The three-legged crow, also known as the red crow, is depicted as a black crow crouching in the middle of a red, shimmering golden sun and is therefore often called the golden crow, mainly in the service of the Western Queen Mother, the spirit of the sun in Chinese mythology.

In the Huainanzi, there is also a record of the ancient Shu people's veneration of four sacred birds: "There is the country of Ge, where millet is eaten and four birds are made." "Di Jun's wife, E Huang, gave birth to this

three-bodied country, with the surname Yao, eating millet and making four birds," according to the Southern Classic of the Great Wilderness, demonstrates the ancient Shu people's reverence for birds and the sun. (The Dictionary of Chinese Archaeology, The Sunbird Gold Gold Foil Tablet, The Jinsha Site Culture from the "Sunbird Gold" at Jinsha)

The Sanxingdui culture's practice of "worshipping the birds and the sun" is in the same vein as that of the "Sunbird Gold." The archaeological materials unearthed at Sanxingdui include many "bronze birds," "bronze sun-shaped vessels," and "bronze sacred trees" with ten birds, as well as the legend of the "myth of the tenth day" in the Shanhaijing and other documents, all of which illustrate the "bird and sun worship" culture of the ancient Shu people.

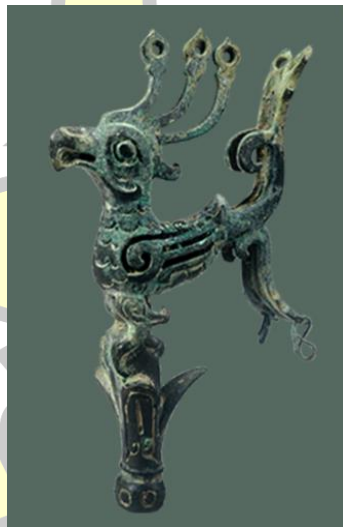


Figure 9 : Bronze Bird

Source: Sanxingdui Museum sxd.cn

Accessed on: Dec. 05, 2022.

Bronze Bird (left): date: Shang, dimensions: 7.8 cm high, 4.3 cm wide, with a standing bird on a fruit in a flower, the large head with three crown feathers towering above the head, each with a small hole at the tip of the feathers; the hooked beak with

a perforation in the beak; the tail upturned, the tail feathers separated up and down by three, each like the opening of a peacock's screen; the downward tail feathers pierced with bronze wire, the bronze wire tied in a figure eight; the bronze wire, the tail feathers, and the beak; the tail feathers.



Figure 10 : Bronze sun-shaped vessel

Source: Sanxingdui Museum sxd.cn

Accessed on: Dec. 05, 2022.

Bronze sun-shaped vessel (centre): date: Shang, size: 85 cm diameter; this form of vessel has never been seen before, as it is similar in form to the "sun mansard" on the roof of the bronze temple excavated from the same pit, and the raised yang part of the vessel is close in shape to the bronze eye-shaped vessel and the bronze eye bubble, and its overall pictorial characteristics are also similar to those of the sun symbols on the rock art of the Bo people's hanging coffin tomb in Gongxian County and the bronze drums excavated in the south of China. The overall characteristics of the image are also similar to those of the rock paintings on the hanging coffin tombs of the Bo people in Gongxian County, Sichuan, and the sun symbols on the bronze drums excavated in the south of China, which is why the excavators named them "sun-shaped vessels." This form of artifact should be the "sun-shaped vessel."



Figure 11: Bronze Tree of the Gods

Source: Sanxingdui Museum sxd.cn

Accessed on: Dec. 05, 2022.

Bronze Tree of the Gods (right): date: Shang, dimensions: 396 cm high, the large bronze tree of the gods consisting of base, tree and dragon, cast in sections, using overcasting, rivet casting and inlay casting techniques, 3.96 m high, the top of the trunk and the rear section of the dragon slightly mutilated. Among all the bronze relics seen in China to date, this tree is one of the largest in size.

The base of the bronze tree is dome-shaped, with a circular collar beneath it. The base is composed of three triangular-shaped hollowed-out blocks with curved edges; the three sides are connected by a triangular foot in a pressed-down position, creating the image of the "sacred mountainlar foot in a pressed-down position, creating the image of the "sacred mountain," with the "" motif symbolizing the sun and the clouds cast on the base.

The ancient Shu people attributed natural phenomena and laws of nature that they could understand and master to the three Shu kings, the Silkworm

clan, the Bokchung clan, or the Eider clan, or later during the Du Yu dynasty and the Kai Ming dynasty. They attributed the natural phenomena they could understand and master, such as astronomical and calendrical knowledge, to mysterious religious worship and myths and legends, while those they did not understand were also attributed to myths and legends. On the one hand, the ancient Shu worshipped and prayed to the gods of heaven and the sun for blessing; on the other hand, they followed the laws of nature and made use of them to arrange production and life in a scientific manner.

"The people are dependent on food." Especially after knowing something about agricultural production, on the one hand, the ancient Shu people's dependence on nature became more serious. People relied on the land, hoping that it would produce good crops, and on the sky, hoping for good winds and rain. However, when they relied on the sky, it was unpredictable, with rain, wind, thunder, lightning, frost, snow, and hail, and worse still, droughts and floods, which led to the myth of the Ten Days and the legend of the Great Flood, as well as heroes such as Dayu, the turtle spirit, and Hou Yi, who shot the sun. All these irresistible and incomprehensible natural phenomena and natural disasters are almost always related to the "sun," which seems to be the closest among the "sun, moon, and stars" that are far away from them. Therefore, the sun became the object of worship for the ancient ancestors, who longed for its shelter, and worshipping it became inevitable. The ancient Shu people were particularly prominent. The ancient Shu, who worshipped the sun as a totem, naturally associated the sun with birds.

In addition, the ancient Shu people also used the calendar for agricultural production. The ancient people used the method of observing signs and times to predict the agricultural process. In other words, natural phenomena were observed to determine the agricultural seasons. For example, as migratory birds, birds could be used to determine the agricultural seasons. "The wild man

has no calendar day, but the bird cries to know the four seasons." It can be seen that birds can also represent the four seasons.



Figure 12 : Ancient Shu people farming

Source: author's photo and simulated scene in the Jinsha Site Museum, Chengdu

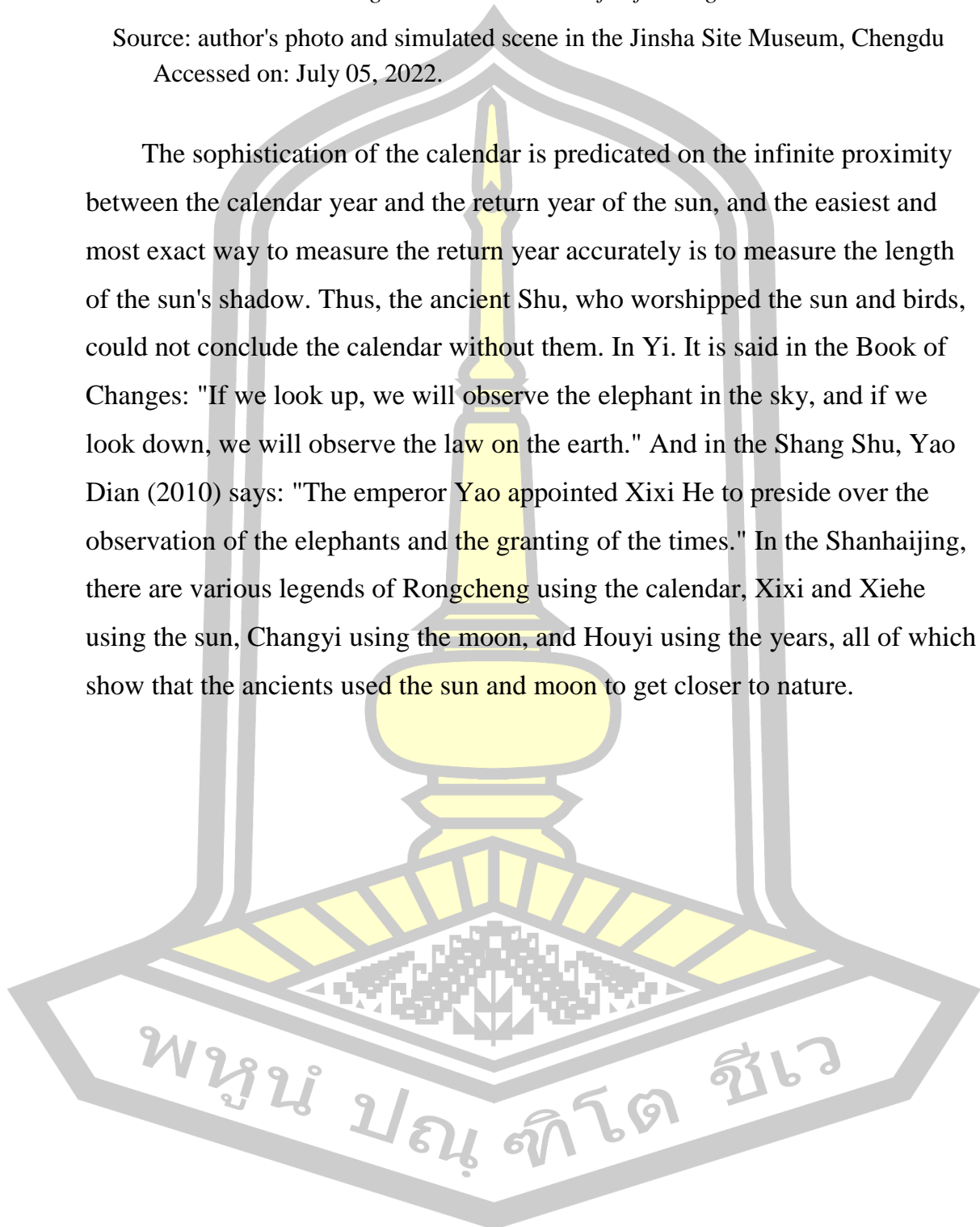
Accessed on: July 05, 2022.



Figure 13 : Tools used for farming

Source: author's photo and simulated scene in the Jinsha Site Museum, Chengdu
 Accessed on: July 05, 2022.

The sophistication of the calendar is predicated on the infinite proximity between the calendar year and the return year of the sun, and the easiest and most exact way to measure the return year accurately is to measure the length of the sun's shadow. Thus, the ancient Shu, who worshipped the sun and birds, could not conclude the calendar without them. In Yi. It is said in the Book of Changes: "If we look up, we will observe the elephant in the sky, and if we look down, we will observe the law on the earth." And in the Shang Shu, Yao Dian (2010) says: "The emperor Yao appointed Xixi He to preside over the observation of the elephants and the granting of the times." In the Shanhaijing, there are various legends of Rongcheng using the calendar, Xixi and Xiehe using the sun, Changyi using the moon, and Houyi using the years, all of which show that the ancients used the sun and moon to get closer to nature.



Archaeological material reveals one such relic in the ceremonial area of the Sands. There are only seven holes here, and the seemingly uneventful seven holes are in fact traces of a tall building left behind. After repeated studies by experts, this structure dates to more than 3,000 years ago, at the end of the Shang Dynasty and the beginning of the Zhou Dynasty. Tall pillars hold up a high platform, perhaps with a sloping staircase. This was a ritual platform for the ancient Shu people, and a large number of ancient ritual pits have been found throughout the surrounding area. After careful measurement by experts, it was found that the orientation of this structure, 28.2 degrees south of east, was actually exactly the same as the direction of sunrise on the day of the winter solstice in the Chengdu plain. It seems that the ancient Shu people had a precise grasp of the sun's movements three thousand years ago. This is the place where the sun god was worshipped.



Figure 14 : Bronze standing figure

Source: Chengdu Jinsha Site Museum, jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

Bronze standing figure (left): Shang dynasty, 6.2 cm long, 5.76 cm wide, 19.2 cm high, bronze, of short form, the figure wearing a sunbonnet with 13 curved teeth. From an artistic point of view, this round bronze sculpture demonstrates the maturity of the bronze sculptural techniques of ancient China. It is of great historical, artistic, and scientific value and is an important physical source for the study of the bronze manufacturing techniques of the ancient Shu ancestors and bronze civilization in the Chengdu area during the Shang and Zhou periods.



Figure 15 : Bronze figure of a large standing man

Source: Sanxingdui Museum, sxd.cn Accessed on: Dec. 05, 2022.

Bronze figure of a large standing man: date: Shang; size: 262 cm high. Among the many bronze statues at Sanxingdui, the large standing man is the supreme ruler of the group, in terms of costume, form, and size. The overall image is dignified, seemingly representing a great figure with extraordinary powers and divine authority performing a puja. The square platform on which he is standing can be interpreted as a sacred altar or mountain where he is performing his puja.

A mysterious Shang Dynasty bronze standing figure is also on display in the Jinsha Site Museum. Did you notice that he bears a certain resemblance to the large bronze man from the Sanxingdui? Despite the huge difference in size, they make the same gesture, a very special and highly ritualistic one. Among these figures, representing various classes and tribes, are the many great and small witches who presided over the rituals. In addition to performing rituals, they were also knowledgeable about astronomy and calendars and were in charge of creating calendars. The ancient period in the Middle Kingdom, for example, was one in which there was no distinction between witchcraft and history, as recorded in the oracle bones and gold texts. The mastery of astronomy and calendars was also part of the duties of witch-history, even in the time of Sima Qian and his father. As society progressed and knowledge was accumulated, the calendar was gradually improved through the efforts of generations of shamans and ancient Shu people. Both religious worship (especially sun and bird worship) and the calendar played a vital role in the production and life of the ancient Shu. The sun and bird cults and the calendar were also important elements of ancient Shu culture. 2022.6.17 (Chengdu Daily Jinguan News)

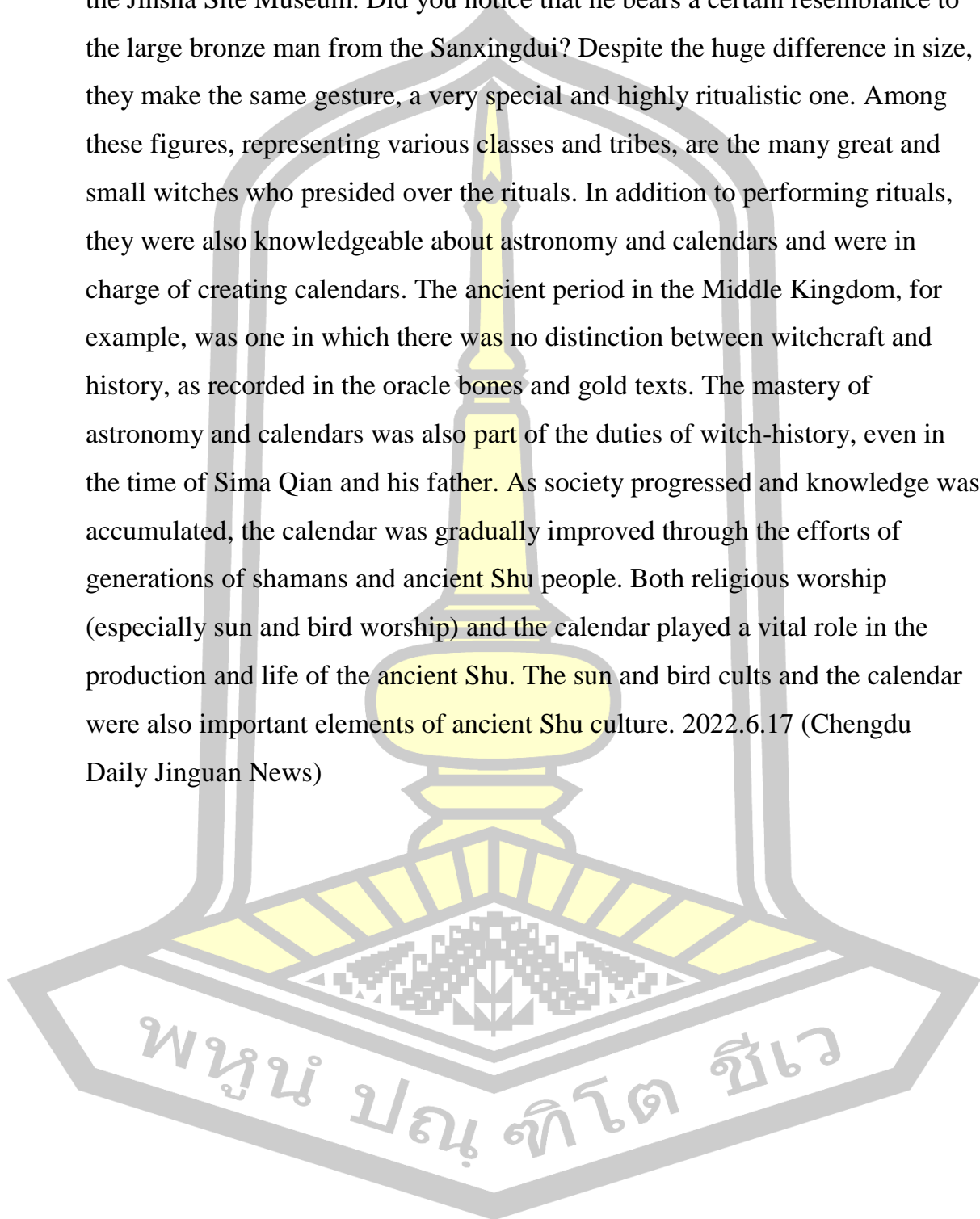




Figure 16 : Jade partially dissects a standing man carrying a sun-wheeled vessel

Source: Several astronomical and calendrical achievements in ancient Shu

Accessed on: November 10, 2021.

Jade partially dissects a standing man carrying a sun-wheeled vessel: the five awnings of the wheel are joined at the top by a line segment to form a regular pentagon that is internally connected to the outer circle of the wheel, with each of the two awnings and one side of the regular pentagon forming an isosceles triangle with a vertex angle of 72 degrees.

How did the ancient Shu people use this instrument? "To measure the depth of the earth by the method of the earth kyu and to correct the shadow of the sun in order to find the middle of the earth.... to the shadow of the sun, a foot of five inches is called the middle of the earth," according to the Zhouli-Dasitu.

The ancient Shu ancestors had already crystallized the measurement of solar altitude angles, table lengths, and shadow lengths for the winter and summer solstices in jade solar wheel-shaped instruments, and they did so with great accuracy. This shows how advanced an astronomical measuring instrument this was.

The unearthing of the "Sun Bird" is therefore a major archaeological discovery in China in the 21st century and reflects the achievements of China's

heritage conservation work. " The "Four Birds Around the Sun" motif is an outstanding representation of the artistic expression of the Chinese ancestors' worship of the sun, which symbolizes light, life, and eternity. The four birds of the sun symbolize light, life, and eternity and express the spiritual semiotics of the pursuit of light, unity and progress, and harmony and tolerance. The four birds flying around the sun, with their heads and tails linked, reflect the aspirations of the ancestors for a better life and embody the symbolic meaning of freedom, beauty, and unity. The overall perfect circle design signifies national unity, harmony, and tolerance, and the circle's enclosure also reflects the cultural concept of "the unity of heaven and man."

The composition of this piece is a perfect combination of the rich philosophical and religious thought of the ancient Shu people, their extraordinary artistic creativity and imagination, and their superb craftsmanship, and is a representation of the brilliant achievements of gold craftsmanship in ancient Shu.

2.2 Analysis of the composition of the " Sunbird Gold" semiotics.

2.2.1 Composition of the "Sunbird Gold" semiotics.

As early as primitive societies, people had practical and aesthetic needs and began to engage in primitive design activities, enriching their lives with conscious or unconscious symbolic acts. Symbols were gradually formed in the process of collaborative human labor for further communication. (Zhang, 2014, P.28) From the knots of ancestral ropes to the totems of song and dance, they are all symbols of information that maintain the traditional order of society.

A "symbol" is defined as a mark or label used to mark something special that has emerged gradually from people's behavioral habits and has a consensual character. It can have various carriers and encapsulate all the qualities and connotations of something. The symbol appears but does not reveal the essence of the sign; one does not only see its form itself but also

feels what the sign refers to and symbolizes; our powerful imagination goes far beyond the sign itself; its significance lies in conveying certain connotations and emotions.

Symbols have been a vehicle for communication since the earliest days of human beings recording things and transmitting information, from the graffiti on stone walls and knotted ropes of the ancients to the symbolic symbols of modern society. Its utility establishes the way humans see the world and is the expression of the externalization of information, such as words, musical notes, and signs. Semiotic meaning is then very broad, ranging from the names of countries and national and religious celebrations to school emblems and social etiquette gestures, signs that can represent something, and a variety of things can be seen as symbols. In ancient Greece, philosophers and aestheticians discussed the concept of symbols, and at first there was no fundamental difference between symbol and symptom, which in Greek are both etymologically derived from the word "meaning." The concept of symbols has been taken seriously and applied to other contexts since the two great philosophers Plato and Aristotle. Aristotle said, "The spoken word is the symbol of the experience of the mind." In ancient Rome, St. Augustine expounded symbols as follows: "Symbols make us think of something beyond the sense impressions that this thing imposes." (Li, 2004) This indicates that human perception of symbols has improved considerably.

The spiritual civilization that has been accumulated over thousands of years of Chinese culture has become the faith of the Chinese nation, the traditional school of thought, the academic culture of the hundred schools of thought, or the moral rites, myths, and legends that have been passed down orally as the spiritual guide of the national culture. These traditional spirits are the emotional ties that unite the nation and are the emotional support of the people. This is also the case with the "Sunbird Gold," which is a symbol of a

spiritual belief that was originally a virtual one and can fully demonstrate the national spirit of Chinese symbols.



Figure 17 : Gold leaf of the Sunbird Gold at the Jinsha Site

Source: Chengdu Jinsha Site Museum/ jinshasitemuseum.com

Accessed on: Dec. 05, 2022.



The Jinsha "Sunbird Gold" gold leaf design is rich in meaning in its original image and semiotics, reflecting the harmonious, discursive philosophical thought and aesthetic consciousness of the Jinsha culture, as well as the rich scientific connotations of technology and calendars. The Sunbird Gold motif expresses the spiritual semiotics of the pursuit of light, unity, progress, harmony, and tolerance. It is a perfect combination of the ancient people's multi-learning ideas, rich imagination, extraordinary artistic creativity, and superb craftsmanship.

The Sunbird Gold motif is an outstanding representation of the artistic expression of the Chinese ancestors' worship of the sun, and as a symbol of China's cultural heritage, it reflects the strong cohesion and centripetal force of traditional Chinese culture and expresses the self-improvement and upward mobility of the Chinese nation.

The twelve rays of the sun shoot out in all directions, giving a strong sense of movement and symbolizing light, life, and eternity. The twelve rays of the sun and the four birds are numbers often used in Chinese culture, such as the twelve months, the twelve zodiac signs, the four seasons, the four directions, etc., expressing the ancestors' profound understanding of the laws of nature. The four sacred birds flying around the sun reflect the aspirations of the ancestors for a better life and embody the semiotics of freedom, beauty, and unity. The overall perfect circular pattern is even more meaningful.

The circle combines symmetry, harmony, balance, and completeness, and its formal beauty is incomplete in any figure. The beauty of the circle is universally acknowledged. Qian Zhongshu said that "no form is more complete than the circle." The ancient Greek Pythagoras also pointed out clearly that the most beautiful of all three-dimensional figures is the sphere, and the most beautiful of all flat figures is the circle. Whether it is a flower cluster, a joyful meeting, or a rounded longevity pattern, they have all been chosen to be presented in the most beautiful form of the circle. However, the study of

circular paper-cutting should not be confined to its formal structure but also to its cultural connotations, so that its deeper value can be explored and accurately integrated into the life of modern society.

The circle signifies roundness and harmony, and the circle indicates nature and reunion, meaning joy for the whole family. The circle can also symbolize seamlessness and perfection. The circle is a symbol of traditional Chinese culture, symbolizing "completeness" and "fullness," and is a totem revered by the Chinese people, who have valued harmony since ancient times. The combination of full and circle, which is the Chinese word for perfection, is steeped in the simplest philosophy of the Chinese ancestors: that a round heart is full and a full heart is round.

In terms of objects, people admire round things: the sun and moon are round for worship, moon cakes are round for eating, and fruits are round for worship. In terms of heartfelt wishes, family reunions are called "reunion the wine they drink is called "reunion the food they eat is called "reunion and the festivals they celebrate are called "reunion festivals." The festival is called "Reunion Festival." The reunion of family members, family harmony, and the enjoyment of family life, in the psychological sense of completeness, harmony, roundness, and harmony, have penetrated people's souls and are expressed in their actions, reflecting the unique cultural values of the Chinese nation.

The Chinese ideal of life, the philosophy of life, and the realm of life they pursue are all in a kind of circle. The circle is an important spiritual archetype in Chinese culture, which has a very close relationship with the Chinese cosmic consciousness and the mood of life. It is a factor that we cannot ignore in revealing the secrets of Chinese life. It is the national cultural connotation of "the circle" that has made circular-shaped motifs so highly revered throughout history and is linked to the influence of traditional Chinese culture.

Round also means complete, and it represents the prayer of the Chinese people's psyche, a pursuit of the ideal of an auspicious and happy life.

According to Zhong Fulan, an expert in Chinese folk culture, "Chinese folk culture is characterized by an idealism, the pursuit of the idea of harmony and completeness, and Chinese folk culture treats the "circle" as an important symbol." The pursuit of a fulfilled life is clearly a common psychology among the Chinese population.

Any primitive figurative symbol has a strong pragmatic function and is a medium to achieve a specific purpose. The first primitive figurative symbols were mostly physical objects, such as animals, plants, and others, that were closely related to the current state of human existence. This is one way of demonstrating that primitive figurative symbols were originally closely associated with some practical purpose of primitive man. Thus, primitive man created a large number of imitative images, not for the purpose of the image symbols themselves but for the purpose of possessing or acting on the things they referred to, and thus these symbols were strongly utilitarian in nature. Primitive worship was a progression from barbarism to civilization, and the most widespread of the various primitive worship concepts was that of sun worship. This is mainly due to the close relationship between the sun and everything in nature, which plays a vital role in the survival and reproduction of mankind, so the ancestors have been worshipping the sun with reverence since ancient times, and this has led to various forms of worship. Why are most folk paper cutouts round? (Gang, 2020)

"Wherever the sun shines, there is a sun cult." According to anthropologist Edward Taylor. The sun is the most universal symbol in the mythologies of the world's peoples. The golden sun, which shone on the earth and shaded mankind many thousands of years ago, was revered, worshipped, and prayed to, giving mankind infinite reverie. The sun has thus become the most universal image in the mythologies of the world's peoples.

Looking at the ancient world, there were several regions that developed sun-worshipping religions, such as ancient Egypt, the Indo-European region, and Central America. One thing these places have in common is that they were well civilized and had a strong sense of monarchy.

In these places, the sun god is seen as the ruler of the universe, and his image in the human mind is his daily patrol of his domain. In these cultures' conception of sun worship, the sun is the giver of light and life in the universe; he is the embodiment of justice and the source of wisdom. The monarchs of these nations, in turn, believed that they ruled by virtue of the power of the sun, and they claimed to be descended from it.

The Neolithic Karelian petroglyphs (found in the Onega Lake and White Sea region of Russia), of which over a thousand are known, depict mostly birds and animals, "in addition to various figures (circles and semicircles) and radiant beams of light." Archaeologists are divided on this. Some researchers believe that the circles and semicircles with beams of light are symbols of the sun and moon. "However, some contemporary researchers believe that the claim that sun worship existed in the Neolithic period is still not sufficiently substantiated." The Soviet scholar C. A. Tokarev believes that "sun worship was indeed practiced in the Bronze Age."

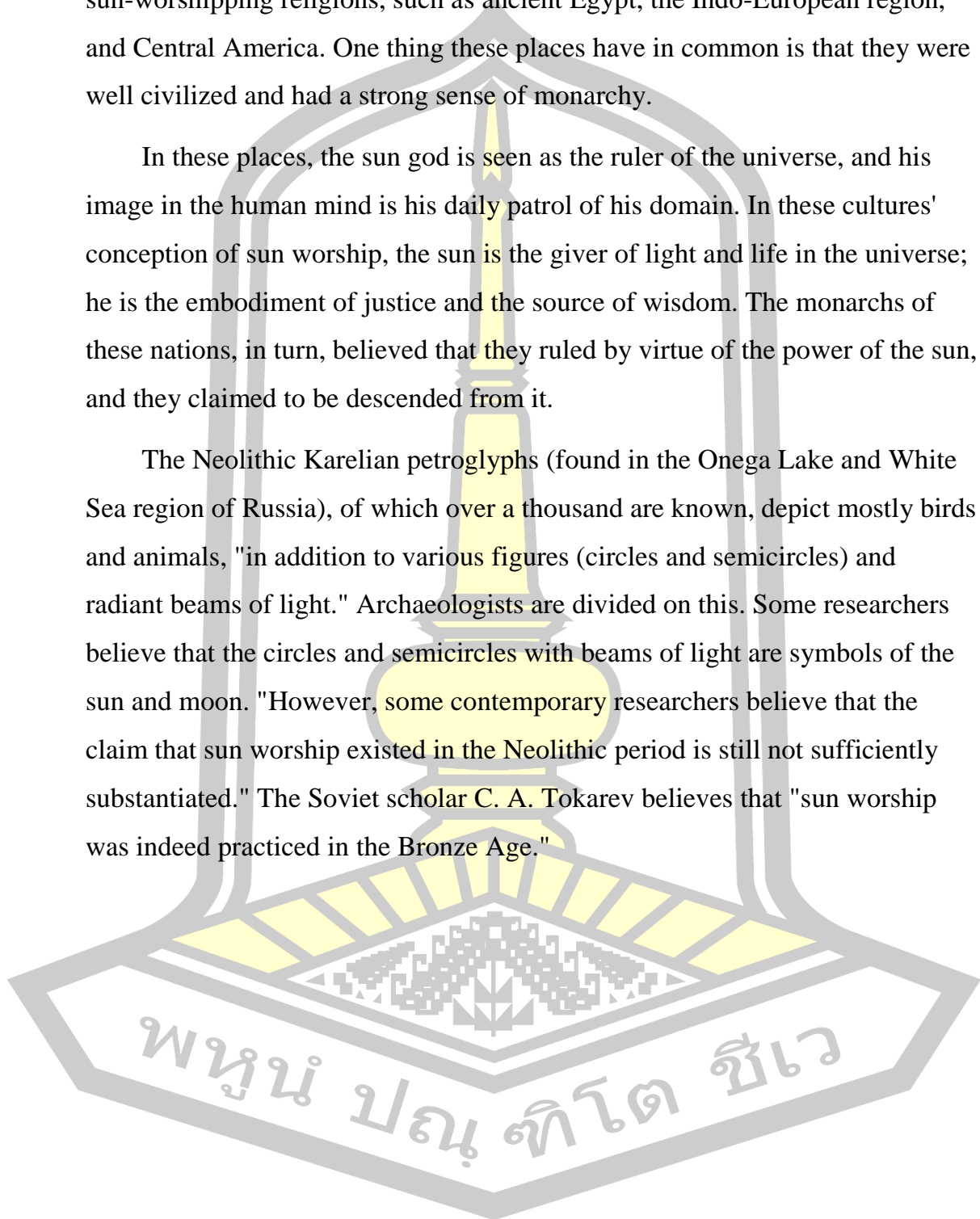




Figure 18 : The ancient Temple of the Sun at Teotihuacan, Mexico

Source: www.weer.com

Accessed on: Dec. 06, 2022.

Max Muller, a 19th-century exponent of the natural mythology school of Western religious studies, suggested that the earliest gods fashioned by man were sun gods and that the earliest form of worship was sun worship.





Figure 19 : Temple of the Sun at Baalbek

Source: 360 Encyclopedia

Accessed on: Dec. 06, 2022.

The Temple of Baalbek, located 85 kilometres north-east of Beirut in the northern Bekaa plain, is a world-famous monument, originally dedicated to the sun god. Although the temple is called a Roman temple, it is actually the product of a fusion of Phoenician and Roman civilisations.





Figure 20 : Temple of the Sun, Cuzco, Inca Empire

Source: 360 Encyclopedia

Accessed on: October 06, 2022.

The Inca sun temples were known as 'Krikancha', meaning golden gardens, in which the Incas built temples to their five celestial gods - the sun, the moon, the stars, thunder and lightning and the rainbow - and where the most important ritual of the Inca Empire, the Sun Festival, was held every June.

Remains of sun worship have been found all over the world during this period, such as the bronze chariot found in Trenholm, Norway, carrying a sun disc, and the bronze colt found in Teruel, Spain, with a sun wheel under its hooves and on its back. The image of the sun p have been found all over the world during this period, such as the bronze chariot found in Trenholm, Norway, carrying a sun disc, and the bronze colt found in Teruel, Spain, with a sun wheel under its hooves and on its back. The image of the sun is "either disc-shaped, wheel-shaped (with or without a beam of light), or circular, with a "+" in it." The Temple of the Sun was the largest structure in the world-famous ancient Mexican temple city of Diotivacan, which was built after B.C. Other notable cultures in Central and South America, such as the ancient civilizations

of the Asdega, Maya, Inca, Mochica, Nazca, and Tiahuanaco, have also been found with imposing solar temple structures.

The Theotivacan sun god was called Tonatiu, and the artifacts from this period are represented by the "Sun Plate," a radiant skull that represents the sun god. The sun brings light, warmth, and life to nature. As a result, most regions and peoples around the world practiced sun worship.

According to archaeological evidence, the concept of the sun god and sun worship existed in China during the Neolithic period.

In 1976, a four-circle "+" pattern painted pottery jug, a four-circle "rice" pattern painted pot, and a six-circle "x" pattern painted pot were excavated in the eastern part of Qinghai in the Majiayao culture.



Figure 21 : Painted earthenware jug with Majiayao culture motif

Source: black and red painted four-ringed painted earthenware jar of the Majiayao culture Mafang type

Accessed on: September 20, 2022.



Figure 22 : Painted earthenware jug with Majiayao culture motif

Source: black and red painted four-ringed painted earthenware jar of the Majiayao culture Mafang type

Accessed on: September 20, 2022.

Majiayao culture: The colorful pottery of the Mafang type is mainly decorated in black. The early painted pottery also retains the tradition of ornate decoration of the Hanshan pottery, but there are many innovations and developments, and the patterns gradually become more concise and varied in expression, forming a rough and bold artistic style. In addition to the use of black and red colors, there is also the phenomenon of a narrow black band painted on top of a broad red band, and in the middle and late periods, there are red pottery coats and individual white pottery coats. The main decorations are the four main circles, the variant gods and men, the zigzag pattern, the reverberation pattern, the rhombus pattern, and the triangular pattern, of which the four main circles and the variant gods and men are important features of the Mafang type.

Swastika-shaped painted earthenware pots were excavated in Minhe, Qinghai, in 1974 and 1977. The "+" pattern is identical to the Indian "+" symbol for the sun. In addition, pieces of painted pottery with sun and moon motifs were excavated from the third phase of cultural remains at the Dawenkou culture site in Shandong. These should be a continuation of the worship of the sun in our primitive society.

A bronze "sun-shaped vessel" (six pieces in total) in the shape of a circle was excavated from Sanxingdui Pit 2. The two pieces that have been restored are approximately 84 cm in diameter; the large round bubble with a hub-like center is approximately 28 cm in diameter, with five straight radiating strips that resemble the spokes of a wheel connected to the outer diameter. This is a relic of the sun worship of the Sanxingdui ancestors. The large circular bubble in the center of the "wheel-shaped vessel" can be interpreted as the sun, and the straight radiating bars can be described as a radiant light. The depiction of the sun as a "wheel-shaped vessel" is a simple painting method that is relatively consistent among sun-worshipping peoples around the world, such as the sun motif on a painted pottery basin excavated in Ledu County, Qinghai, China, the sun motif on the Huashan rock painting in Ningming, Guangxi, and the sun motif on the hanging coffin mural of the Bo people in Gongxian, Sichuan.



Figure 23 : Frescoes in Huashan, Ningming, Guangxi

Source: Jane's Book <https://www.jianshu.com/p/f84d0048f9de>

Accessed on: June 06, 2022.

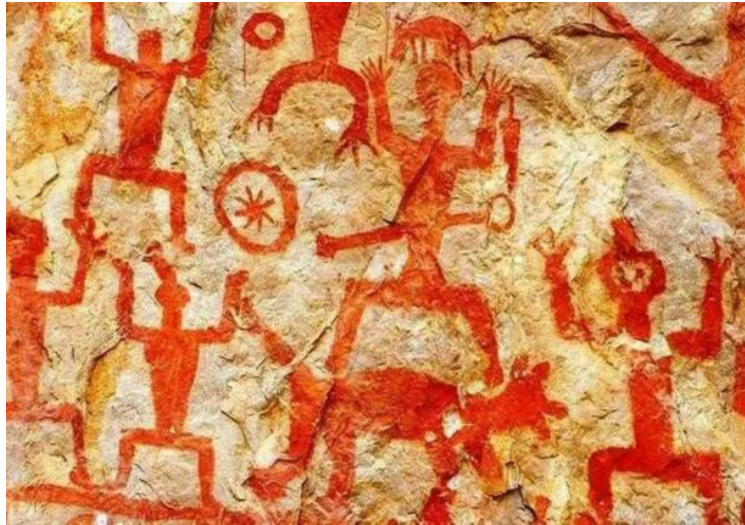


Figure 24 : Frescoes in Huashan, Ningming, Guangxi
 Source: Jane's Book <https://www.jianshu.com/p/f84d0048f9de>
 Accessed on: June 06, 2022.

Huashan Mural: Located on the banks of the Ming River in Ningming County, Chongzuo City, Guangxi Zhuang Autonomous Region, 25 kilometres from the city.



Figure 25 : Bo Ren Rock Paintings in Gongxian County, Yibin City
 Source: Jane's Book <https://www.jianshu.com/p/f84d0048f9de>
 Accessed on: September, 2022.

The Bo people: According to historical records, they were the remnants of the Xia Dynasty, and after the Shang Dynasty destroyed the Xia, they became prisoners of war and slaves, and their social status was extremely low. Later, when King Wu of the Zhou Dynasty conquered King Zhou, the Bo people joined the team of the Western Zhou Dynasty to help fight against him and achieved great success, avenging the destruction of their country hundreds of years ago. The leader of the Bo people was named "Bo Hou" and established a powerful "Bo Hou Kingdom" in present-day southern Sichuan and northeastern Yunnan, with Yibin (the present-day name) as the center.

And at the Jinsha Site Museum, from January to May 2017, the museum, in conjunction with the Nanjing Museum, introduced fine Egyptian artifacts from the Royal Ontario Museum's collection in Canada to bring an exquisite thematic exhibition to audiences in Rongcheng: "Ancient Egypt: The World of Pharaohs and Gods." The 155 pieces (groups) of Egyptian artefacts on display span a wide range of categories, including everyday utensils, jewelry, mummies, pharaoh statues, books of the dead, bronze statues of gods, and more, vividly demonstrating the social life and religious beliefs of the ancient Egyptians.

A golden sun, surrounded by sacred birds, thus unbelievably connects the ancient Shu civilisation with the rest of the ancient civilisations of the earth.

Most of the gods and goddesses of ancient Egypt were associated with the sun. The main god of ancient Egypt, Ra, was the sun god, and the worship of the sun god evolved through many forms, including six forms of the sun god Ra. The ancient Egyptians worshipped the sun so much that the pharaohs of the New Kingdom chose the site of their tombs in the mountains between the "Valley of the Kings" and the "Valley of the Queens," a hieroglyphic symbol for "where the sun rises and sets." The ancient Egyptians worshipped the sun so much that the pharaohs of the New Kingdom chose the site of their tombs in the mountains between the "Valley of the Kings," a hieroglyphic symbol for "where the sun rises and sets." The ancient Egyptians worshipped the sun so much that the pharaohs of the

New Kingdom chose the site of their tombs in the mountains between the "Valley of the Kings," a hieroglyphic symbol for "where the sun rises and sets."

Ancient Egyptian and ancient Chinese sun worship were also very similar in terms of cultural semiotics—both saw the sun as a symbol of life and power. At the same time, sun worship was often combined with kingship. People in primitive societies often lacked knowledge and grasp of natural things and attributed their fear of the unknown to the fear of the gods, so rulers often used divine power to maintain kingship.



Figure 26 : The ancient Egyptian god Ra

Source: Ancient Egyptian Deities (1): The Nine Pillars of the Divine System

Accessed on: October, 2022

Ra is a self-creating god who was conceived and born from a lotus flower growing out of the sacred waters of the primordial beginning (Mehturt). From his own secretions, he created Hu and Tefnut; from his blood, Hu and Sia; and from his tears, he created man. The sun is the whole body of Ra (or simply his eyes, according to some), and in Heliopolis he was also worshipped as Aton, the god of the morning sun,

and Athom, the god of the evening sun (Ra was called Aton in the early morning and Athom in the evening).



Figure 27 : Exterior of the Feathered Serpent Temple at Teotihuacan
Source: Guangyuan Agricultural Information Network Accessed on: October, 2022

The Feathered Serpent, a god popular in Central American civilizations, was also revered. Covered in feathers, it was found in the Olmec, Aztec, and Mayan civilizations, although under different names. According to legend, the feathered serpent was the god who ruled the morning star and invented books and calendars.

In Mayan legend, the "serpent god with feathers" was an incarnation of the sun god, the god of rain and harvest, who taught the Maya about astronomy, mathematics, and craftsmanship. For the ancient Maya, the sun and its worship played a central role in both daily and religious life. As the sun's power spread throughout the world and all life depended on it, it was considered by the Maya to be the most powerful energy in the universe and had to be respected. "The sun is the most powerful energy in the universe, and it had to be worshipped and a series of rituals performed so that the sun could ensure a constant flow of its life-giving energy to the earth."



Figure 28 : Maya sacred bird motif stucco jar

Source: Chuan Guan News

Accessed on: October, 2019

The image of the Maya rulers is also always associated with the sun god. "They always preceded their names with the adjective kihnich (meaning "luminous"), for example. And when images of the sun appear in codices, ceramics, and murals, they are often accompanied by images of birds, as in the case of the sun god's bird of the Sands. "This bird is the symbol of the sun, for it moves between the surface of the earth and the vault of heaven where the sun passes, and for the Maya, this sacred bird represents the companion of the sun."

The so-called solar birds are divine spirit birds that are associated with the operation or nature of the sun. In ancient times, bird worship was widespread among ancient peoples around the world. Ancient peoples often associated birds with the sun, as in the case of Horace, the ancient Egyptian hawk god, who was the sun god, and the Mayan sun god of Mesoamerica, who was linked

to the crow. This was perhaps because the sun did not have bird-like wings, so how could it rise in the east and set in the west? To the ancients, the movement of the sun must have been accomplished by the flight of birds.



Figure 29 : Mayan sun god

Source: Chuan Guan News

Accessed on: October, 2019

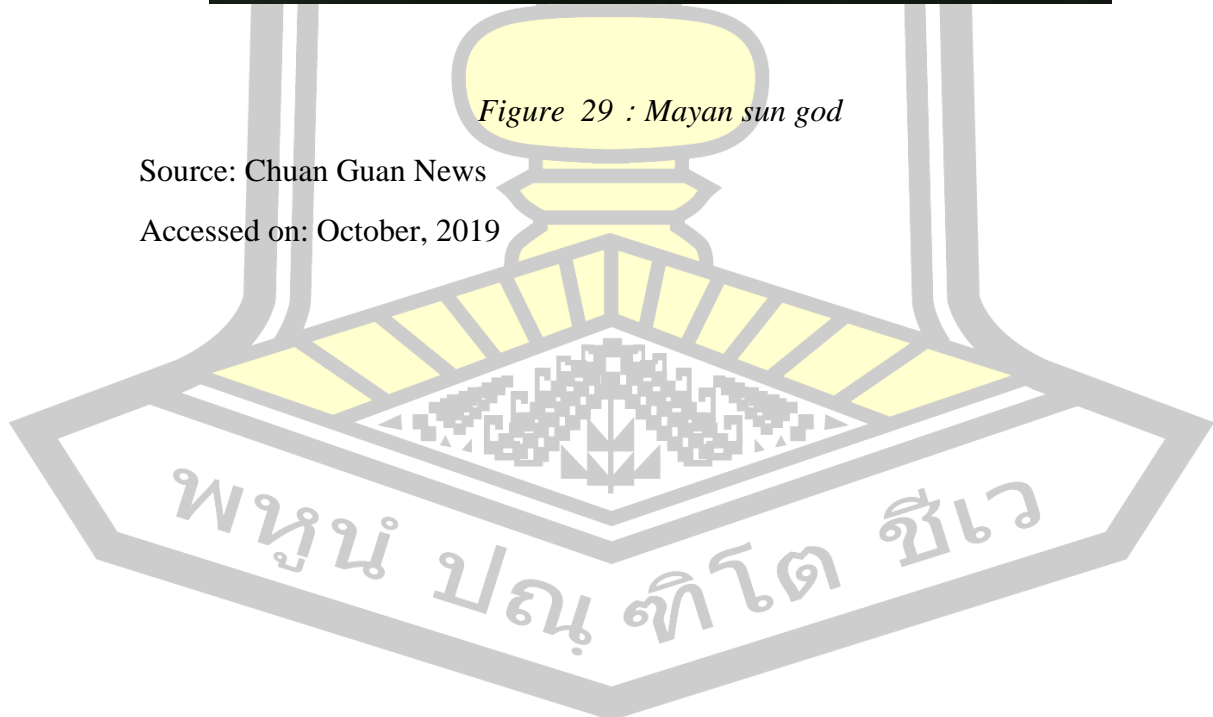




Figure 30 : Mayan sacred bird-motif tripod vessel

Source: Chuan Guan News

Accessed on: October, 2019

In many of the world's national legends, the bird is seen as a symbol of the sun, as in the case of the ancient Egyptian eagle god Horace, who was the sun god. On the coins of the ancient Persians, the crown of their king, who was a descendant of the sun, was decorated with the wings of the sun. The Mayan Indians of Mesoamerica also had a raven as their sun god, who was "said to have been transformed into a ravenn eagle god Horace, who was the sun god. On the coins of the ancient Persians, the crown of their king, who was a descendant of the sun, was decorated with the wings of the sun. The Mayan Indians of Mesoamerica also had a raven as their sun god, who was "said to have been transformed into a raven." However, it is the ancient Chinese myths and legends that link the sun and the bird most closely, extensively, and persistently. The ancient Chinese texts often refer to the sun as the "golden

crow," "red crow," "yang crow," and "curse crow." For example, the "golden crow" is known to bear the sun.

The Huainanzi-Spirit says, "In the midst of the sun there is the black crow," and Gao Ying's note says, "The black crow is also called the three-legged crow." The Shanhaijing, The Great Wilderness East Sutra, also says: "On the valley of Tang there is a wood that arrives on one day and emerges on the other, both carrying (wearing) crows." Guo Pu notes, "There are three-legged crows." In the portrait of the sun in the stone room at Xiaotang Mountain in Feicheng, Shandong, a round sun is painted with crows in it. On the Han Dynasty sarcophagus unearthed in Sichuan, there is also an engraving of a golden crow in the sun. These are concrete manifestations of ancient myths in art. The crow in the sun has three feet, mainly to show that the crow is not a mortal crow but a divine one.

The counterpart god in ancient Chinese history and legend is Shaohao, the Emperor of Heaven, who previously founded the bird kingdom of Shaohao in the East and then went on to rule the West. He was the son of Qing Yang, born to the Yellow Emperor and Xiling Rayon at Jiangshui (the ancient name for the Min River). The first book of the Chinese History edited by Mr. Guo Moruo states that the clans of the Shaohao tribal group "are all named after birds and are clearly the remnants of totems." According to the oracle bone experts, Shaohao was the ancestor of the merchants, and the merchants used to take the sun as their name and worship it as their god. The Hao of Shaohao is the one with the sun on his head. It can be said that Shaohao is a tribal group that combines bird worship (which is totem worship) and sun worship. Shaohao is the sun bird. The four birds around the sun on the "four birds around the sun" gold foil excavated at Jinsha and the sacred birds on the bronze tree at Sanxingdui are also sun birds.



Figure 31 : Central Plains (blue area on the way), Yangtze River Basin (green area in the map)

Source: NNR

Accessed on: November, 2022

However, a large number of physical representations of sun worship and bird worship have been revealed at the Sanxingdui-Jinsha site; in particular, the pottery "bird-headed spoon handles" and bronze birds and other bird shapes and motifs, which are very different from those of the contemporaneous cultures of the Central Plains and the Yangtze River valley, have been revealed in large numbers, showing the ancient belief in the totem of "bird".

The original philosophical wisdom of Chinese civilization was filled with reverence for the nature of the universe, which was simulated through symbols. (Hu, 2014, P.199) It is often said that the ancient ancestors of ancient Shu created the "Sunbird Gold" as an expression of their understanding of the

natural world, which was one of the important origins of the development of Chinese philosophy.

The "bird of the sun" is a totemic symbol of the Chinese people's belief in the wisdom of their ancestors, and so together with their ancient Shu culture, the Chinese people have spent a full 3,000 years progressing, analyzing, and interpreting it, trying to find in it the way the classical Chinese wisdom thought about cosmic astronomy.

It is not our intention to make a blind cult of Chinese civilization, but to reduce the problem to a basic state of things, namely the "Sunbird Gold" as the source of the ancient Chinese Shu culture's philosophical idea of the "unity of heaven and man," using an image to achieve an abstract description of nature, abstracting all things in the universe into an arrangement of movement, emptiness, reality, and yin and yang.

2.2.2 The aesthetics of the "Sunbird Gold" semiotics

The "Sunbird Gold" gold leaf from the Jinsha site is one of the greatest works of art of the ancient Shu people and is a reflection of the essence of ancient Shu culture. It is not only profound in its metaphorical meaning but also perfect in its artistic composition. The design is divided into two circles, one inside and one outside, with a clockwise rotating sun and the other with four counterclockwise flying birds.

After the Sunbird Gold was unearthed, the excavation team contacted a famous manufacturer specializing in gold leaf to make a replica of the Sunbird Gold in order to facilitate their research. However, it took not ten days, not one month, not two months, but six months to complete the replica, which had an outer diameter of 12.5 cm, an inner diameter of 5.29 cm, a thickness of 2 microns, and a weight of about 20 grams. As a result, when people saw this finished product, they could tell at a glance that it was a replica because it differed so much from the original. The replica did not have the color and

texture of the original; the pattern was not vivid; it did not have the charm of the original; and it did not have the dynamic beauty of the original. The team later found two more manufacturers to make further copies, but the results were the same. Using our modern craft techniques, neither could be similarly produced. This speaks volumes about the skill and experience of the ancient Shu ancestors.

The image of the bird of the sun is like a modern papercut, with a neat, well-constructed, and dazzling pattern. Not much is known about how it is embodied. The gold leaf of the Golden Sands Sunbird Gold is conceived to represent a state of rotation that is both static and dynamic, yin and yang, with a sense of tension and relaxation.

The shape of the gold leaf appears to be a relatively regular circle. The inner hollow of the gold foil is also roughly circular in shape, with an equal distance between the relative apertures, suggesting that the gold foil was originally cut in a roughly circular shape. The circular aperture is 5.29 cm in diameter, which is similar to the internal diameter of most of the annular jade objects from the Sands, with the larger annular jade objects having an internal diameter of between 5 and 6 cm. On cursory inspection, the four birds of the sun goddess gold leaf design are distributed in a balanced and symmetrical manner on the ring. The measurements show that the sun-god bird gold leaf pattern is not too strictly designed for pattern cutting, with the exception of the circle of flying birds, which is made using a strict four-element method, and the base of the mansard falling outside the concentric circle track. As the cutting tools are not very sharp, repeated incisions are necessary to achieve the hollowing of the motifs, and it is impossible for each incision to overlap exactly with the line of the previous incision, so that a large number of multiple incisions and tiny folds are left in the rays of the sun and around the bird. As a result of this multiple process, the length and size of the sun's rays, as well as

minor differences in the details of the four birds, vary slightly. It is for this reason that the gold leaf of the "Sunbird" has a dynamic and lifelike quality.

The four birds flying around the periphery of the gold leaf of the "Sunbird Gold" reminded some scholars of a myth in the "Shanhaijing," "Di Jun was born in the Yung... to make four birds," saying that the sun was spinning fast, which was carried by four sacred birds flying across the sky. Researchers believe that the gold leaf is a visual representation of this ancient myth of the "golden crow carrying the sun."

According to the Shanhaijing and other ancient texts, the Ten Days in ancient Chinese solar mythology were the sons of Di Jun and Xi He. They had the characteristics of both a man and a god and were incarnations of the golden crows, three-legged crows that flew as the sun god's birds. The myth says that the ten days rise in turn every morning from the divine tree of Fusang in the east and fly from east to west as sunbirds, while at night they rest in the divine tree of Wakagi in the west. In this way, the cycle of one stillness (night) and one movement (day) is imagined as a kind of divine bird revolving around the sun.

In both ancient and modern times, the whirling form is a highly expressive and attractive form of motif. On earlier prehistoric pottery, we see many whirling motifs, the rhythm of which is so powerful that they easily remind us of the sun. The spinning sun, with its dazzling light, is also depicted in modern advertising paintings and on some signs as a spiral with light, whereas such spiral sun motifs can be found on prehistoric pottery.

On the painted pottery of the Xindian culture, excavated from the Wajiazui site in Yongjing, Gansu, the sun is painted in a spiral shape, and the rays around it are also painted in a swirling shape. Swirling motifs found on ancient bronzes represent a spiraling sun. Perhaps in the eyes of the ancient

painters, the sun was the celestial body with this spinning divine power—the sun spinning so fast that even its light radiated in a whirling motion.



Figure 32 : Painted pottery of the Xindian culture excavated from the Wajiazui site in Yongjing, Gansu

Source: Baidu.org

Accessed on: Dec., 2022

The Xindian culture is an important bronze culture in the north-west, named after the village of Xindian in Lintao County, Gansu Province, where it was first discovered in 1924. It dates from around 1400-700 BC, which is approximately equivalent to the Shang and Zhou periods in the Central Plains. The decoration is distinctive, with bold strokes, and is dominated by double-hook, S, sun, and triangular motifs, of which the painted pottery jars with double-hook motifs are the most typical and are an important symbol of the Xindian culture.



Figure 33 : Volute pattern on ancient bronze

Source: Baidu Encyclopedia

Accessed on: October, 2021

The whirl of colored pottery, the whirl of sacred faces, the whirl of the sun and moon—in these whirling rhythms, we learn more about this ancient and modern way of knowing. Perhaps such artwork was not a creation unique to the ancient East. The ancient Aztec "calendar stone" panels of the Americas, which represent the Aztec view of the cosmos and the sun god at the center of the sun, also have a spiral shape.

The gold leaf of the Sunbird Gold is conceived by the design to represent a state of rotation. We know that it would not have been difficult to artfully express a cyclical mood on the circumference of a circle or to express a sense of identity in a flat image, and that this would not have been difficult to do 3000 years ago, when the mature decorative techniques of pottery and bronze wares and the rhythmic movement of surface decoration were not uncommon in prehistoric times. The use of interplay between motifs, as in the case of the sun-god bird, is a unique artistic innovation that had not been seen before by the Sands.

The figure of the sun on the gold leaf is indirectly set off by an arc of mansard rotating to the right, forming an invisible sun, which is very cleverly conceived and very rare. Rotating sun figures have also been seen on a number of other artifacts from earlier periods, either painted as a rotation of the sun itself or represented by the rays of an arc. The gold leaf motif of the Sunbird Gold not only uses a mansard arc to represent the rotation of the sun to the right but also uses the reverse of the four birds as a foil to enhance the visual effect of the sun's rotation. The leftward rotation of the four birds in the outer circle of the motif and the rightward rotation of the 12 awned tips in the inner circle form a dynamic contrast, with an interactive effect in the interplay. (Guangming.com - Guangming Daily, Wang Renxiang 2017.2.6, 'Gold leaf of the Sunbird Gold: An artistic legacy left to the present by the ancient Shu')

This kind of interaction is the essence of Tai Chi; that is, when moving there is a static momentum, when static there is a motive, there is a momentum in the machine, the momentum becomes the machine, the machine is indistinguishable from the momentum, and this is the beauty of Tai Chi. This description of Tai Chi movement embodies the idea that there is stillness in movement and stillness in movement, and that movement and stillness are interpenetrating and mutually encompassing. It is no exaggeration to use this as a vivid interpretation of the composition of the "Sun and Bird" motif. The shape of the sun on the gold leaf is that of a spinning celestial body. The wise ancient Shu people imagined the sun rising in a whirling motion. The spinning sun, with its dazzling light, on the gold leaf is in fact set off with swirling light, the body of the sun having been concealed. The four birds that fly around the sun may also carry it in their rotation. This artistic expression of the ancient Shu people, which is both static and dynamic, yin and yang, embodies yet another realm of higher and greater beauty.

Zhou Dunyi's "Taiji Tuoshu" has this description, which vividly expresses the beauty of movement and vitality of the design of the "Sunbird Gold":

"There is no extreme but Taiji." The Tai Chi moves and gives birth to Yang, then moves and becomes still, then becomes still and gives birth to Yin, then becomes still and moves again. One is moving and the other is still, and they are the roots of each other. "The yin and the yang are separated, and the two yi are established." This is why "Yi has Taiji, which gives rise to the two rites." "The two qi (yin and yang) intermingle and give birth to all things." "Everything is born, and the changes are endless."



Figure 34 : Tai Chi pattern

Source: Baidu Encyclopedia

Accessed on: September, 2022.

Tai Chi is the process by which the universe is transformed from Wuji to Taiji and then to the creation of all things. Tai Chi is the state before heaven and earth were opened, before chaos was divided into yin and yang. Taiji is an important concept and category in the history of Chinese culture, based on the mixture of yin and yang before its division into Taiji. Taiji is the unification of yin and yang. Tai Chi is manifested externally as the great unity of yin and yang and internally as the two divisions of yin and yang. One divides into two and then merges into two. The two elements contradict each other and are interdependent and inseparable.

In fact, we usually speak of "motion and stillness." Movement is the change of position from object to object on a physical level and is referred to as mechanical movement in standard terms, or in layman's terms. If there is no

object to refer to, then there is no concept of reference and the subsequent comparative and dialectical relationships. When we are driving a car, we have seen the landscape contains trees and flowers; they are in fact stationary, and we are in motion to move the position, the human vision will see the trees fly past the eyes. This time there is a relationship between movement and static, that is, the reference point for the tree to judge, and we can verify the previous statement through practice.

But if you move your eyes to the things in the car, you will see that when the reference is the things in the car, neither you nor the things in the car are moving, so when the reference is the things in the car, you are stationary. In this way, you can fully understand the relationship between the movement of the sun and the bird. They are relative and dialectical; the bird and the sun are both relatively still and relatively moving, and from a human visual point of view, the sun and the bird are also relatively still and moving.

"Dynamic" and "quiet" have both commonality and individuality. Its charm is only revealed in the pattern of "Sun God" but with our deeper exploration of its function and charm, "Sunbird Gold" In the field of artistic design expression, patterns can express themselves more individually and fully complete the mission of visual communication.

From the perspective of modern art design, many logo patterns often use some two-dimensional composition techniques in graphic design in order to conform to a vibrant, full-bodied corporate image to show the sense of motion (where the sense of motion refers to the visual sense of motion or the trend of motion). Generally speaking, "kinetic" is the observation that the position of an object changes over time, and in the case of modern signage, it is the emphasis on the perceptual characteristics of the graphic itself, which expresses the multiple states created by movement in a dynamic mode. In two-dimensional space, the kinetic character of a form is in fact only a visual and psychological

perception; its essence is still static. The basic structure of a stable form is broken, and a kinetic structure is created. The "Sunbird" fits perfectly with this design concept and is the perfect template for logo design.

There are three types of dynamic situations: 1. gradations, repetitions, overlaps, interlacing, and local vignetting of lines and shapes to stimulate the eye and produce a dynamic image; 2. the use of different combinations of line thickness and length, centripetal or centrifugal arrangements, with a strong sense of light and dazzle to produce a strong rhythm; 3. the use of static elements and local changes in the thickness of the line undulation to produce a sense of movement.

The structure of the "Sunbird" form activates different dynamic concepts in modern design. The upward sloping form creates a sense of leaping and rising; the downward sloping form creates a sense of sliding and falling; the curves of the arcs can show up and down, throwing up, leaping, and also represent a rotation-like movement; the repeated use of the curves of the arcs makes the movement of the form appear soft and gentle; the angle of the slope, the jagged lines, and the regular repetition of the unit shape all create a dynamic effect.

When corporate logo design is developed in the form of "dynamic," its creativity and performance take on a new look, and it is a product of wisdom and reason. When this "dynamic" logo is used on the right occasion, it can make the audience naturally accept the message conveyed by the graphic in a pleasant way, thus enhancing the infectious power of the logo. This unique "dynamic" visual sense not only reflects the profound graphic connotation of the logo but also reflects the strong visual impact of the logo, which can bring the audience the shock of the eyes and the emotional experience of excitement and thrill.

While a 'dynamic' logo can be exciting, a 'static' logo can put people in a state of peace and tranquillity.

The saying "A quiet mind is dedicated, a quiet home is peaceful, quiet thought is thorough, and silence is ripe" means that a quiet mind can concentrate on work; a quiet day at home can avoid many unnecessary troubles; and quiet thought can make one's thoughts more thorough. These actions are a sign of wisdom and maturity, as was the case with many sages in ancient times. From this, we can see that it is important to know how to use "quiet" in certain circumstances.

There are various ways to fit the shape and form, such as shape fit, color fit, texture fit, and proportion fit, of which shape and proportion fit are particularly important. Shape fit is a homogeneous fit, i.e., straight and straight, curved and curved, angle and angle fit; proportion fit is a heterogeneous fit, in which different images are combined while paying attention to the size proportion, and there is a sense of visual harmony. Such a logo can convey a sense of calm, stability, and harmony from the relatively static graphics, and from this harmony one can appreciate the vitality of life and convey to the audience the other images and ideas represented.

The commonality and individuality of both "movement" and "stillness" are only beginning to emerge in the logo, but with our deeper excavation of its role and charm, the logo will be able to express itself in a more individual way in the field of art and design and fully accomplish its mission of visual communication.

The "Sunbird" is a static and dynamic expression of the message of artistic design. Movement is a relative concept, not only for human needs but also as an effective complement to stillness. If movement is only a formal exploration, the concept of movement is now beginning to shift in the direction of humanization. This is particularly true of the static and the dynamic in graphic

design, whether it is the static and the dynamic in the media or the static and the dynamic in the form of expression and the static in the message, the static and the dynamic in graphic design are always complementary and mutually reinforcing. Graphic design, like natural laws, must interact with people and machines, with movement and stillness, and with descriptions of coexistence in order to convey a sense of vitality.

Ancient Chinese philosophers believed that the creation of all things originated from the interaction between yin and yang, a philosophical idea that began with the pre-Qin schools. It is also said that "Heaven and earth feel and all things come into being," thus pointing out that the interplay of yin and yang is the fundamental condition for the change and creation of all things. "The words "synergy," "connection," and "induction" all have the meaning of interaction and mutual influence." The sun and the bird are like the interaction between the yin and yang of heaven and earth, which is the beginning of the creation and change of all things.

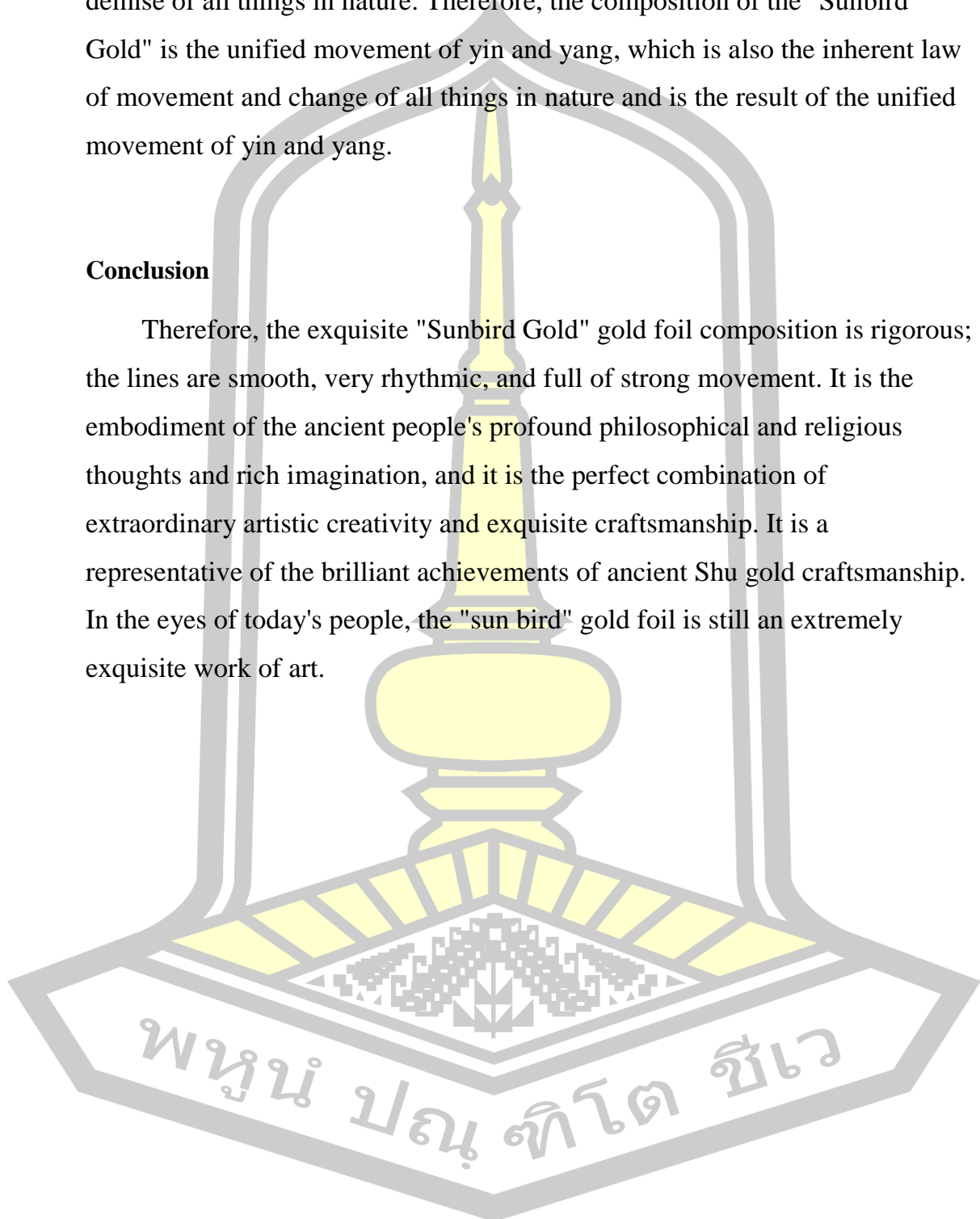
Yin and Yang immediately refer to the existence of two opposing aspects of Yin and Yang in all things or phenomena in the world, such as above and below, heaven and earth, movement and stillness, ascending and descending, etc., where above is Yang and below is Yin, heaven is Yang and earth is Yin, movement is Yang and stillness is Yin, ascending is Yang and descending is Yin. The two opposing sides of yin and yang are interdependent, and neither side can exist separately from the other. For example, the top is yang and the bottom is yin, and without the top, there would be no bottom; heat is yang and cold is yin, and without cold, there would be no heat. So it can be said that Yang is dependent on Yin and Yin is dependent on Yang, and that each side conditions its existence on the existence of the other side, which is the mutual sense of Yin and Yang.

Everything in nature consists of two opposing aspects, yin and yang, which are in turn united with each other. The unified movement of yin and

yang is the fundamental cause of the occurrence, development, change, and demise of all things in nature. Therefore, the composition of the "Sunbird Gold" is the unified movement of yin and yang, which is also the inherent law of movement and change of all things in nature and is the result of the unified movement of yin and yang.

Conclusion

Therefore, the exquisite "Sunbird Gold" gold foil composition is rigorous; the lines are smooth, very rhythmic, and full of strong movement. It is the embodiment of the ancient people's profound philosophical and religious thoughts and rich imagination, and it is the perfect combination of extraordinary artistic creativity and exquisite craftsmanship. It is a representative of the brilliant achievements of ancient Shu gold craftsmanship. In the eyes of today's people, the "sun bird" gold foil is still an extremely exquisite work of art.



Chapter III

Study the semiotics of "Sunbird Gold" and its application

Introduction

The main content of this chapter is to look at Chengdu's "Sunbird Gold" against the background of modern China. Its pattern design with connotation has been innovated and developed in various fields, forming its own "Sunbird Gold" model. The whole chapter is divided into two subsections. The first section tells about the artistic expression and application of the symbols of the "Sunbird Gold," thus forming a unique "Sunbird Gold" model. While being affirmed by people, it also opened a window for external publicity; the second section says that urban development is inseparable from the government's policy support. The new concept of the story of "God Bird" allows audiences of different ages, identities, and knowledge structures to participate in the development and construction of urban civilization.

3.1 The modern application of the "Sunbird Gold" semiotics

3.1.1 The integration of "Sunbird Gold" Semiotics

In modern China, with a rich and varied art and design history, many contemporary artists and designers are exploring new and innovative ways of visual expression. The role and impact of any specific artwork or cultural object will depend on the context in which it was created and received and can be shaped by a range of cultural, historical, and social factors.

It is worth noting that modern Chinese culture and art design are complex and constantly evolving, and there is no single influence or aesthetic that defines Chinese contemporary art and design. Instead, there are many different modes and styles, and artists and designers are constantly pushing the boundaries of what's possible, exploring new forms of expression and creation.

In modern times, Chinese and Western cultures are gradually blending, and cultural information is gradually synchronizing. Under this background, designers awaken historical memories and desires for local culture. Chinese contemporary designers use their own local art symbols to ride the cultural exchange train and modernize the local characteristics. They seek new and different forms of artistic expression. Put the cultural elements that represent places in a new context, and use the investigation of objects as a path to explore the causes and deep connotations of the historical symbolic meaning of symbols.

The creative diversity of contemporary art comes from the creativity and inspiration of artists. In recent years, in order to develop the cultural value of art works, contemporary artists have updated the connotation and form of creation and development and infiltrated contemporary art into various disciplines, creating cross-border cooperation in art, breaking the self-styled independent state of art creation, and integrating fresh blood into Realize the cross-field breakthrough of contemporary art design works in the creative concept of contemporary art design.



Figure 35 : Costumes for guides of the 18th World Police and Fire Games in Chengdu, China 2019 (referred to as WPFPG) designed according to the pattern of "Sunbird Gold"

Source: Jinshasitemuseum.com

Accessed on: Dec, 05, 2022.



Figure 36 : Costumes for guides of the 18th World Police and Fire Games in Chengdu, China 2019 (referred to as WPFPG) designed according to the pattern of "Sunbird Gold"

Source: Jinshasitemuseum.com

Accessed on: Dec, 05, 2022.

So, after 3000 years, the function of the "sun bird" symbol has changed drastically. In recent years, with the help of Chinese design, we have tried to create our own path. The traditional culture is extensive and profound. We have learned from traditional culture and started to conduct detailed research on traditional culture in order to establish a logical sequence and organic connection between traditional culture and modern design. There has also been an unprecedented scale of enthusiasm for the excavation of traditional culture in the design community.

The primary goal of contemporary design artists is to keep up with the times and demonstrate the spirit of the times while retaining the cultural value of traditional symbol art. The need to update the knowledge structure of global

art has led many contemporary design artists to rely on contemporary art creation forms. The "sun bird" symbol is in line with world culture.



Figure 37 : Dong'an Lake Sports Park (World Universiade Park)
Source: Chengdu Daily Jinguan
Accessed on: Dec, 05, 2022.



Figure 38 : Dong'an Lake Sports Park (World Universiade Park)
Source: Chengdu Daily Jinguan
Accessed on: Dec, 05, 2022.

Dong'an Lake Sports Park is located next to Checheng Avenue, Longquanyi District, Chengdu City, Sichuan Province, with a total construction area of about

320,000 square meters and an area of 5,000 mu. It is the core venue of the 31st Summer Universiade and the main stadium of the Chengdu Division of the 18th Asian Cup in 2023. Dong'an Lake Sports Park will be fully opened in June 2022, including "one game and three halls" - a 40,000-seat comprehensive sports field, a 18,000-seat multi-functional gymnasium, a 5,000-seat swimming and diving hall, and a comprehensive small arena. Chengdu Universiade Museum, Universiade Torch Tower and other landscapes.



Figure 39 : The emblem and mascot of the 31st Universiade, the torch.
Source: Chengdu Daily Jinguang

Accessed on: Dec, 05, 2022.

The Universiade torch "Ronghuo" takes Chengdu's abbreviation "Rong" and means "fusion". Standing up, it presents the colorful life of enthusiasm, vitality and fashion in Chengdu and the colorful youth of college students. "Harmoniousness" endows the Sunbird Gold with unique beauty, and "inclusiveness" makes the city of Chengdu extraordinarily splendid. It needs not only international standards, but also a torch with Bashu characteristics. In the design, the "Sunbird Gold" pattern, which expresses the spiritual meaning of the ancient Shu people's pursuit of light, unity and forge ahead, harmony and tolerance, was placed in the fire outlet, reflecting the Chinese nation's continuous self-improvement , High-spirited and uplifting mental outlook.



Figure 40 : Chengdu Tianfu International Airport with the "Sunbird Gold" symbol as the design element

Source: Chengdu Daily Jinguan

Accessed on: Dec, 05, 2022.



Figure 41: Chengdu Tianfu International Airport with the "Sunbird Gold" symbol as the design element

Source: Chengdu Daily Jinguan

Accessed on: Dec, 05, 2022.

Chengdu Tianfu International Airport is located in Jianyang City, Chengdu, about 50 kilometers away from the center of Chengdu. The total area of the terminal building is 710,000 square meters, which is equivalent to 100 football fields. The configuration of the entire terminal building is taken from the "Sunbird Gold" at the Jinsha site in Chengdu. The T1 and T2 terminals and the overnight accommodation for passengers together form the meaning of "the god bird spreads its wings and waits for the day".



Figure 42: Chengdu "Eyes of the City" Longquanshan Forest Park with the symbol of "Sunbird Gold" as the design element

Source: Chuanguan News

Accessed on: October, 10, 2022.





Figure 43: Chengdu "Eyes of the City" Longquanshan Forest Park with the symbol of "Sunbird Gold" as the design element

Source: Chuanguan News

Accessed on: October, 10, 2022.

The Danjing Terrace of Longquan Mountain Urban Forest Park with the title of "Eyes of the City" was unveiled. The building is located at the highest point of the ridge of Danjing Mountain in Longquan Mountain, with a total area of about 955 mu. the verve.

Realizing the cultural value of real art, showing the genetic attributes of the "Sunbird Gold" symbol, and adhering to cultural self-confidence is a new angle for design artists to use the "Sunbird Gold" symbol in their works. It is also a design artist in China and around the world, evolving with the times and improving aesthetic reflection and practice.

The "sun bird" symbol is a product of spiritual civilization, and its development cannot be separated from the changes in the social environment. The beginning of human conquest of nature determines human beings' status in the natural world. From the original cliff murals to various art schools in modern society, from the concrete to the abstract, a variety of art forms are integrated, which promotes the diversified development of world art. The art of

different environments and different nations has its own unique symbols. The display of these symbols is deeply imprinted in historical memory and rooted in people's cultural environment.

As a symbol of a spiritual civilization, the "Sunbird Gold" symbol is closely related to the living environment and social background of design artists. It is an expression of art and culture to the public during their creation process and transforms ideology into real visuals through artworks. works, presented to the audience, to achieve emotional resonance with the art audience. The evolution of thinking logic is a dynamic trend for both audiences and artists. Marxism once said that people's thinking and concepts are not static and will change according to the current environment and personal experience.

The essence and connotation of the "Sunbird Gold" symbol rely on the history and development of the ancient Shu civilization, which takes the lives of the ancient Shu people as a reference. In the background of modern China, it always maintains a posture of development and exchange. The objective world is diverse, complex, and ever-changing. The cultural and artistic value carried by the "Sunbird Gold" symbol is dynamically adjusted according to subjective or objective factors, showing great inclusiveness and openness and fully reflecting the history it represents and the real-time progress of human society.



Figure 44: Silk road garden "Chengdu, China • Silk Road" garden at the Chelsea Flower Show in the UK in 2017

Source: Baidu Encyclopedia

Accessed on: October, 10, 2022.



Figure 45: Silk road garden "Chengdu, China • Silk Road" garden at the Chelsea Flower Show in the UK in 2017

Source: Baidu Encyclopedia

Accessed on: October, 10, 2022.

The Chelsea Flower Show is the oldest and top horticultural event in the world, hosted by The Royal Horticultural Society (RHS) and founded in 1862. Originally held in Kensington, it has been moved to the Chelsea area of London since 1913, with a history of more than 140 years. "China Chengdu · Silk Road" Chengdu Garden covers an area of 660 square meters and is triangular in shape as a whole. The center of the garden takes the "Jinsha Sunbird Gold" as the core and soul, and is designed as a performance stage.

The creative forms and techniques of design artists express their own personality characteristics, so the emotional symbols expressed in artworks vary widely. They use the distinctive "sun bird" symbol to create contemporary art. In order to highlight the unique charm of the city and communicate and develop with world art, Western artists use this to show their strong interest in the art and culture of Chengdu and to start a dialogue with the development of world art.

3.1.2 The formation of the "Sunbird Gold" semiotics pattern

The cultural heritage of a city is the foundation of urban modernization; it is the temperament and soul of the city. Chengdu is undoubtedly a city with an extremely strong cultural atmosphere. The Tianfu culture of "innovation, creativity, elegance, fashion, optimism, tolerance, friendliness, and public welfare" originated from Chinese civilization, grew up in Bashan Shushui, and thrived in the country's modernization and urban development and progress. Chengdu citizens' spiritual home is growth, and Chengdu's core competitiveness is growth.

At present, Chengdu is vigorously developing the cultural and creative industry and has released the "Action Plan for Building the Western Cultural and Creative Center (2017-2022)" to promote the creative transformation and innovative development of Tianfu culture, let Tianfu culture show the charm of Chengdu, and strive to shape a personalized city. Cultural branding uses culture as a core element to enhance a city's attractiveness, competitiveness, influence, and soft power, and as an important driving force to promote innovation-driven development and economic transformation and upgrading.

In 2017, Chengdu began to implement the "East Advance" strategy across Longquan Mountain, breaking through the geographical shackles of more than 2,000 years. These all demonstrate the cultural charm of Chengdu's innovation and creation.

In Chengdu, museums and bookstores are becoming more and more popular. Visiting exhibitions, reading books, and purchasing cultural and creative products have quietly become a habit for them and integrated into people's daily life.

Life in Chengdu is relatively calm, and this calmness is reflected in a kind of optimism, which is a rare kind of wisdom. The optimistic and inclusive city temperament has made it famous in history that "all poets in the world go to

Sichuan." It is the cultural accumulation of thousands of years that has made this a leisurely and inclusive city.

Today, more and more cities recognize the value of historical and cultural heritage. Chengdu is a city with a long history and lots of charm. It has a profound historical and cultural heritage and rich historical and cultural resources. The protection and development of historical and cultural heritage has also become an important topic for urban development and cultural preservation.

The formulation of the Jinsha Site Protection Plan kicked off the construction of the Jinsha Site Museum. On the premise of minimizing damage to the relics as much as possible, the museum will be built on the original site to better show the unique charm of the relic museum. After completion, the museum is modern and artistic, setting off the Jinsha site in an elegant and sacred way, which has been recognized by experts and praised by people. The gold leaf pattern of the "Sunbird Gold" was designated as a symbol of Chinese cultural heritage, and the Jinsha site was also live broadcasted by CCTV on Chinese Cultural Heritage Day. The protection of historical and cultural heritage in Chengdu has also entered a prosperous period.

On October 18, 2009, the basic exhibition "Into Jinsha" of the Chengdu Jinsha Site Museum won the 8th "National Museum Top Ten Display and Exhibition Excellence" award. (Selection of the Top Ten Selected Exhibitions for the Eighth National Museum Announced in Beijing Central People's Government of the People's Republic of China, 2021)

In October 2010, Jinsha Archaeological Site Park was included in the list of the first batch of national archaeological site parks in China. (Park Huanggang City People's Government Website, 2021), Jinsha National Archaeological Site.

On November 15, 2012, Chengdu Jinsha Site Museum was listed as a national first-class museum by the State Administration of Cultural Heritage.

(Notice of the State Administration of Cultural Heritage on the release of the second batch of the list of national first-level museums, China Government Network, 2020)

On September 28, 2014, Chengdu Jinsha Site Museum was voted the TOP10 most popular museum in China by international tourists. Jinsha Site Museum was selected as China's most popular museum (Top 10 China Social Sciences Network, 2021).

On May 18, 2020, Chengdu Jinsha Site Museum was awarded the title of "National Most Innovative Museum in 2020" by the China Association of Museums. Why are they the "National Most Innovative Museums" in 2020?

In 2022, the inbound exhibition "Seven Treasures: Art Treasures from the Himalayas" of the Jinsha Site Museum in Chengdu won the 19th (2021) "National Museum Top Ten Display and Exhibition Excellence" International and Hong Kong, Macao, and Taiwan Cooperation Finalist Award. (Beijing Wenbo) The 19th (2021) National Museum's Top Ten Exhibitions and Exhibitions As announced, Beijing has a total of eight exhibitions that won awards.

In January 2023, it was selected as one of the top 100 most searched museums in China in 2022. The top 100 most searched museums in China in 2022 were released, and the Guangdong Provincial Museum ranked sixth.

With a strong historical and cultural background, the vigorous development of the city, and the implementation of a series of policies and measures, the cultural relics and heritage have also been effectively protected. As the treasure of the town hall of Jinsha Site in Chengdu, the "Sunbird Gold" is a logical place to stand on "stage." Design artists draw on the symbol of the "Sunbird Gold" to create and follow the progress of the times and the development of social civilization. The role of traditional symbols is not only to inherit classics but also to carry out artistic innovation in combination with

the characteristics of the times and continue to study and explore the "Sunbird Gold." The value of symbols in the development of modern society

Correspondingly, the museum economy, tourism economy, art design economy, business circle economy, city image publicity, etc., are effectively improved through the symbol of the "Sunbird Gold." Therefore, a "Sunbird Gold" model has been formed in this city, but behind it, after changes in thinking, ideas, and identity, the formation of the "Sunbird Gold" model is mainly reflected in the following aspects:

1. from the protection of cultural relics to the protection of cultural heritage. Cultural relics put more emphasis on their professionalism, while cultural relics put more emphasis on their vertical research, in-depth points, and horizontal audience. set the tone.

2. from heritage protection to urban resources. Cultural relic resources focus on history and the past, which provides background and cultural precipitation; urban resources focus on inheritance and development, which promotes advantages and a future vision. This transformation has pushed the Jinsha site to a platform with higher development requirements.

3. From single development to diversified integration Passive protection undoubtedly makes cultural relics an expenditure point for local finance. To change from passive to active, we must start from a long-term and comprehensive strategic point, not only limited to cultural relics themselves, so that cultural relics become a new growth point for local finance. This transformation It will make the effectiveness of cultural relics more deeply and realistically reflected. With research and preservation as the main directions, multidisciplinary cooperation has made this field more open, and the display, protection, and operation of cultural relics have been activated. This transformation has narrowed the distance between cultural heritage and society and gained more followers and supporters.

4. from the traditional economy to the tourism economy. The traditional economic means make the cultural relics industry tend to be more single and conservative, while the tourism economic means make the cultural relics industry more likely to be displayed to the outside world, and the funding channels are diversified. A new situation has opened up.

5. The formation of the "Sunbird Gold" model is universal, but it also has its unique features. "Construct universal values on the basis of reaching a consensus among different societies and cultures." "Progress can only be achieved through cultural acceptance and reciprocity." (Stuart Hall, 1996) Many heritage preservation projects in my country after the twenty-first century are based on these points. The transformation has the same or similar trend, and there is also a similar exploration in Chengdu in terms of heritage protection.

With regard to the innovation of traditional symbols, thinking consciousness is the mainstream of creation. For the trendy modern model, figuring out how to realize the transition and transformation from tradition to modernity without completely separating traditional culture from the modern model becomes a further step in the development of symbols. Obstructing issues. To realize the process from quantitative change to qualitative change with a new look, we should avoid simplifying traditional cultural forms, innovate in the concept of creation and presentation form, and use the creation of traditional symbols to form contemporary symbols that follow the trend of the times in China. In this way, while emphasizing the essence of traditional culture, it also demonstrates its rapid development in contemporary society.

The same choice under the background of the same era also means the above points, and the transformation is the general trend of cultural heritage protection in our country.

However, the "Sunbird Gold" model cannot be replicated at will, and its success meets these conditions: 1. The site should have great value and

characteristics; 2. the site's geographical location and convenient transportation. 3. Policy support and local residents. 4. Driven by the development and construction of local cities, the opportunity for the development of the cultural industry is ripe, and the publicity is in-depth and extensive. In the process of operation, the local government and cultural relics authorities play extremely important roles; they play the roles of planning and development and threading the needle.

The "Sunbird Gold" model relies on market-driven behaviors to guide the behavior of various subjects to provide basic operating power. In the process of operation, "cultural relics set up the stage and economic performances" are taken as the fundamental starting point. Cultural relics authorities should pay attention to:

1. The impact of site museum construction activities on the site itself and its environment should be minimized. Large-scale new construction projects unrelated to site protection and display should not be built within the scope of protection. Service buildings such as catering and accommodations should be separated from the surrounding areas of the site. sharing of urban resources

2. The display of the ruins museum should have a distinct theme or have a representative cultural relic as the main publicity object, such as the "Sunbird Gold" of the Jinsha ruins museum, which gives people a kind of centripetal force and cohesion and can attract attention as quickly as possible, so as to achieve the propaganda effect.

3. The landscape effect of "Sunbird Gold" should have a sense of history, vicissitudes, and scenes. Avoid ordinary urban landscape images, vivid, intuitive, and novel display methods, connotative art design works, cultural and creative industries, etc. in-depth academic research, so that its cultural and artistic value can be fully displayed.

4. Protect the trademark rights of "Sunbird Gold," register the iconic cultural relic in a timely manner, and fully grasp the ownership of its operation to ensure its elegance and purity.

The Chengdu Institute of Cultural Relics and Archeology fully excavated the value of the Jinsha site and reported on it on a large scale, which received great attention from the public. Afterwards, the influence of the Jinsha ruins increased greatly, making the pattern of the "Sunbird Gold" deeply rooted in the hearts of the people and becoming the image endorsement symbol of the whole city.

With the advancement of modern science and technology, as well as the increasing closeness of global cultural exchanges, the type of "Sunbird Gold" model will attract attention on the world's art stage. We realize that it is beneficial to use traditional symbol resources for innovation—to integrate culture, art, and market development and change their influence in modern society from the macro perspective of the nation's design and art system.

"A city's historical relics, cultural monuments, and cultural heritage are part of the city's life." Since the 18th National Congress of the Communist Party of China, the Party Central Committee, with Comrade Xi Jinping at its core, has attached great importance to cultural inheritance and heritage protection. "Urban planning and construction must be highly Pay attention to the protection of history and culture; do not rush for quick success; and do not demolish large-scale construction. It is necessary to highlight local characteristics, pay attention to the improvement of human settlements, use more "embroidery" techniques such as micro-renovation, pay attention to the inheritance of civilization and cultural continuity, and let the city leave memories. "Let people remember nostalgia." Adhering to this premise, the "Sunbird Gold" model with local characteristics has been formed.

3.2 Continuous development of the semiotics value of the “SunBird Gold”

3.2.1 Government policy support and promotion

From the excavation of the "Sunbird Gold" to the construction of the Jinsha Site Museum, from its becoming a treasure of the town hall to foreign cultural exchanges, from its historical and cultural connotation to the change of identity meaning, the structural change of the "bird" symbol is inseparable from the policy support and implementation of the national and local governments, which have vigorously promoted the change of the symbolic identity of the "sun bird" from time to space, from substance to connotation.

Since the mid-1990s, the State Administration of Cultural Heritage of the People's Republic of China has gradually begun to emphasize the concept of "big ruins" and established a system for national key cultural relics protection units to compile protection plans, and the investment in cultural relics protection has also accelerated year after year. Local governments have also increased their investment in cultural and museum undertakings compared with the past, and my country's heritage protection and museum construction have entered a more orderly, proactive, and active development period.

In order to encourage and support social forces to participate in the protection and utilization of cultural relics and promote the high-quality development of cultural relics, the State Administration of Cultural Heritage issued the "Opinions on Encouraging and Supporting Social Forces to Participate in the Protection and Utilization of Cultural Heritage Buildings" to encourage and support social forces to participate in the protection and utilization of cultural relics. Utilize and promote the high-quality development of cultural relics in accordance with the "Law of the People's Republic of China on the Protection of Cultural "Several Opinions on Strengthening the Reform of Cultural Relics Protection and "The 14th Five-Year Plan for the Protection of Cultural Relics and Scientific and Technological Innovation," and other guiding ideologies. Guided by Xi Jinping's Thought on Socialism with Chinese

Characteristics for a New Era, thoroughly implement the spirit of General Secretary Xi Jinping's important expositions and important instructions on the protection and utilization of cultural relics, conscientiously implement the relevant deployment requirements of the Party Central Committee and the State Council, and adhere to the principle of "protection first, rescue first, and reasonable utilization." Utilize and strengthen management" cultural relics work policies; fully exploit the positive role of social forces in cultural relics protection and utilization; innovate mechanisms and models; revitalize cultural relics and architectural resources; promote protection and management; promote the integration of cultural relics and architectural protection and utilization into economic and social development; and integrate into the masses' production and living.

Among them, social forces can use cultural relics to open museums, exhibition halls, art galleries, rural bookstores, and local cultural centers in accordance with the requirements of the "Guidelines for the Opening of Cultural Heritage Buildings (Trial)" through social welfare funds, full investment, and cooperation with the government. Public cultural places such as cultural relics and special cultural activity centers can also use cultural relics to set up tourist and leisure service places such as homestays, inns, tea houses, etc. Diversified and multi-level services can better meet the spiritual and cultural needs of the people.

in publicity guidance. Strengthen the promotion of cultural relics protection laws, regulations, and policies; promote typical cases, successful experiences, and effective models of social forces participating in the protection and utilization of cultural relics buildings; enhance the sense of gain and honor of social forces participation; and expand the breadth and depth of social forces participating in the protection and utilization of cultural relics buildings. Create a good atmosphere for the whole society to participate in the protection and utilization of cultural relics.

Chengdu has a rich history. In reality, Chengdu has become a metropolis in southwest China. The current Chengdu Municipal Government has established multi-level official positioning for Chengdu's city image.

The urban nature (city positioning) of Chengdu, according to the development goals of the "Chengdu City Master Plan (1995-2020)," is: "Chengdu is the capital of Sichuan Province, the political, economic, and cultural center of the entire province, and an important scientific and technological center in Southwest my country." "It is an important tourist center city and a national-level historical and cultural city." The development goal of the "Eleventh Five-Year Plan" determined by the Chengdu Municipal Government is to build Chengdu into the best entrepreneurial environment in western China. a modern, super-large, central city with the best living environment and the strongest comprehensive competitiveness.

According to this, Chengdu is the provincial capital city and the image carrier of the whole province; it is the central city of the region, the gateway city of the western region, and the hub city where the east and west meet; it is not only a famous city in China but also a city with rising international status. Therefore, it is necessary to consider the urban positioning of Chengdu from the perspectives of country, region, and development. best city ever.

At present, Chengdu is taking the construction of a park city demonstration area that implements the new development concept as a guide and is carrying out various tasks such as the construction of "three cities and three capitals," making the central city better and stronger, and organically renewing old communities. In the process of urban renewal, Chengdu must properly handle the relationship between development and protection. It is necessary to incorporate the protection of historical and cultural heritage into the overall development strategy of the city, find out the bottom line, plan first, and promote the integrated development of urban renewal and protection.

The "Chengdu Construction Park City Demonstration Area Action Plan for Practicing New Development Concepts (2021-2025)" clearly states: "Accelerate the construction of a world-famous cultural city." Adhere to the core socialist values as the guide, carry forward the excellent traditional Chinese culture, and use it well. "Live red cultural resources, promote the study and education of party history on a regular basis, improve the modern public cultural service system with urban-rural integration and regional balance, create a poetic living atmosphere, enhance the soft power of urban culture, strive to create a model city of national civilization, and build a city that highlights Tianfu culture; it is a world-renowned cultural city with the elegant style of Shu."

In view of this, the organic renewal of Chengdu city needs to firmly grasp the "power of context," shape the city with culture, educate people with culture, cast souls with culture, introduce digital innovation means, stimulate the inner vitality of urban cultural development, and make culture an inexhaustible driving force for the development of modern cities.

The soul of urban culture should be continuously generated through creative transformation and innovative development. Chengdu should continue to give full play to the unique advantages of the country's first batch of historical and cultural cities and China's top ten ancient capitals. By continuing to promote the creative transformation and innovative development of Tianfu culture, the new format of cultural tourism will play a greater role, further preserve the historical heritage, and continue the cultural roots. It helps with urban renewal and promotes the integration of cultural creativity with the city.

In addition, the core elements of Chengdu's urban culture are implanted into all aspects of planning and design, creating a living space with historical and cultural scene experiences and forming a deep, high-quality, and creative lifestyle. Improve the living conditions of citizens in the central urban area, highlight the needs of urban residents, and update and shape the living

environment, historical context, and cultural atmosphere so that they meet the needs of modern life and work while maintaining their historical and cultural characteristics.

A city is an important carrier of human civilization and a hotbed of regional culture. A city's natural environment, economic and social development, as well as folk customs and lifestyles, etc., comprehensively form a unique urban culture. With the rapid economic development and the urbanization rate exceeding the 50% threshold, my country's traditional urbanization model is becoming more and more unsustainable, and the traditional urban development logic characterized by large-scale demolition and construction is increasingly being questioned. Quality improvement, from extensional growth to connotative growth, is the inevitable way out for new urbanization.

Urban renewal is the concept of urban development put forward under this new situation, and "contextual organization" is the cultural basis of the concept of urban renewal. Now that we realize this, it is necessary and possible to adopt "embroidery skills" such as "micro-circulation" and "micro-renovation" in urban renewal and reconstruction. In order to coordinate urban development and cultural protection in Chengdu, the following relationships need to be properly handled:

The integration of classical and modern culture is the existing pattern of Chengdu's urban culture, and it is also the guarantee for future urban development. Chengdu's urban culture is rooted in Chinese culture and cultivated by Bashu civilization. From its initial birth in the pre-Qin period to its growth in the Qin and Han dynasties, and then to its heyday in the Tang and Song dynasties, after thousands of years of inheritance and development,

Chengdu's urban culture has lasted forever. Today, Chengdu is striving to build a modern international metropolis with global influence and reputation in western China. This magical context, deeply rooted in the magnificent mountains and waters of the Chengdu Plain, is showing its splendor to the world. We must cherish and inherit the outstanding historical and cultural characteristics of Chengdu, highlight the modern culture facing the 21st century against the background of the new era, and realize "protection in development and development in protection."

3.2.2 The significance of the sustainable development of the "Sunbird Gold" semiotics

The modern value mining work of "Sunbird Gold" is a sustainable development strategy. As a shining golden business card in the tourism construction from Chengdu, Sichuan, to China, the brand benefits, social benefits, spillover benefits, and pulling effects produced by it are much more valuable than the value of its symbol itself. adhere to the principle of "government-led, enterprise-independent, market-operated," and in accordance with relevant policies, fully provide developers with preferential policies for project construction land, incentive policies for construction project tax reduction and exemption, financial institution support, and other relevant supporting preferential policies.

In the development of value culture, it is necessary to further excavate its inner culture so that it can carry that long history more deeply. and turn it into cultural products to be displayed in public. At the same time, it is also combined with the design and development of related tourist souvenirs so that the value of such cultural relics can be spread far and wide.

The process of globalization has gradually transformed contemporary art into a market system. Media reports, collections by museums, sales by galleries, articles in art magazines and academic circles, and various art exhibitions have all created good conditions for this transformation. Artists use

the symbols deposited in traditional national culture to create art, which is intended to change the structure of traditional symbols and promote their continuous development.

"Sustainable development is above all a concept of development and a kind of culture." In China, the concept of sustainable development is not only a part of Chinese culture but also brings new content and impact to the tradition. The sunbird is a vivid symbol of sustainable development. Reflection and information output both fall under the same cultural context, such as "dynamic," "bright," "positive," "harmonious," and so on. Secondly, the extremely abstract symbols eliminate the differences caused by cultural differences around the world, and whether they can achieve more meanings involves all walks of life.

The organic renewal of the city must be good at mobilizing the enthusiasm and creativity of multiple subjects, such as the government, society, and citizens, so as to protect the "soul of the city" together. Citizens are not only the masters of the city but also the inheritors of the city's cultural context. The lifestyle, sentimental ethics, and spiritual core of Chengdu citizens are all the crystallization of Chengdu people's historical wisdom and historical experience, and they interact and develop together with urban culture.

Since its completion and opening in 2007, the Jinsha Site Museum has worked hard to think about how to use multiple display methods to make the archaeological site and its cultural relics "live," actively seeking a path of heritage protection and sustainable development that integrates ancient Shu Jinsha culture and urban tourism. After more than ten years of active practice, the museum has gradually explored "promoting tourism through culture, deepening value interpretation based on the ontology," "creating culture through tourism, creating an international tourist destination," "harmony and symbiosis, rooting in a new space for cultural tourism development," and "inter-museum cooperation." "The integration of culture and tourism promotes

regional development." The four realistic paths of cultural tourism integration have continuously improved the international communication capabilities of Sands culture, effectively contributed to the transformation and upgrading of urban cultural development and cultural consumption, and become one of the most important cultural tourism brands in Chengdu.



Figure 46: "Chengdu Jinsha Sun Festival"

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: October, 10, 2022.

Take the "Chengdu Jinsha Sun Festival," a new model of cultural and tourism integration pioneered by the Jinsha Site Museum, as an example. culture, with special exhibitions of cultural relics, theme lights, distinctive flower arrangements, song and dance performances, snack tasting, and so on, to interpret, interpret, and display cultural heritage in novel ways. In just 20 days a year, the number of visitors can reach 600,000–800,000, and the industrial income can reach more than 10 million yuan. The image-publicity function has driven a double harvest of social and economic benefits and opened up new forms and new prospects for creating an international tourist destination.

The cultural heritage tourism exhibition area is jointly planned and organized by the Chinese Society of Cultural Relics and the China Cultural Heritage Newspaper. The entire exhibition area involves many heritage categories, such as revolutionary cultural relics, archaeological sites, and rural heritage. The advantages and characteristics shown in the tourist experience, the promotion of sustainable development of cultural heritage sites, the promotion of excellent traditional Chinese culture, and the enhancement of national cohesion reflect the current characteristics and trends of the integration and development of cultural heritage and tourism in my country. A highlight of the travel fair

The Sands Sun Festival started with the Spring Festival of 2009. The festival is based on the brand positioning of "a gathering of world civilizations and an international New Year celebration." A lively and comprehensive display is carried out in the form of performances and garden landscapes, allowing tourists to learn more about history and culture while watching lanterns, flowers, gardens, and performances. At present, the Sands Sun Festival has successively cooperated with cultural institutions in many places, becoming the most international and cultural Chinese New Year event during the Spring Festival in Chengdu.

However, the sustainable development of the "sun bird" has become a problem that we need to think about. We can do this through a combination of conservation, tourism development, and community engagement. This may include measures such as implementing environmentally friendly practices, promoting cultural education and interpretation, supporting local businesses, and protecting the site's natural and cultural heritage. In addition, partnering with businesses with proven success, including government agencies, academic institutions, and community groups, can contribute to long-term sustainability.

Of course, the sustainable development of the "Sunbird Gold" has taken some specific measures:

1. Preserving the natural and cultural heritage of the site is essential for sustainable development. This may include measures such as protecting the environment, preserving historical artifacts, and restoring damaged areas.

The Jinsha site is an important historical and cultural resource, containing cultural relics and buildings that can provide insight into the historical and cultural development of the region; protecting and preserving these resources is important for maintaining cultural identity and understanding; protecting the environment and biodiversity of the site is important for maintaining ecology. It was important to balance and preserve the natural beauty of the site.

As an important cultural relic of Chengdu Jinsha Site Museum, "Sunbird Gold" has huge economic potential in the development of tourism. Visitors come here to learn about the history and culture of ancient Shu, which can create income and employment opportunities for the local people. The value of protecting and maintaining cultural relics is a valuable economic resource.

2. Sustainable tourism depends on protecting the local natural and cultural heritage. Visitors to museums who learn about history and culture appreciate and support sustainable practices to a great extent. Sustainable tourism can bring economic benefits to local communities while minimizing negative impacts on the environment and cultural heritage. Including measures to promote effective tourism practices, create visitor centers, and develop sustainable transport options.

Of course, sustainable tourism, which is a key component of the sustainable development of Chengdu Jinsha Site, can be divided into the following points:

Sustainable tourism is a form of tourism that seeks to minimize negative impacts on the environment and local communities while providing economic benefits and cultural exchange. It can be achieved through a variety of measures, including promoting effective tourism practices, developing sustainable infrastructure, and engaging local communities in tourism planning

and management. There are also measures to encourage visitors to use public transport or bicycles, offer eco-friendly accommodation options, and promote the use of reusable products.

Another important aspect of sustainable tourism is the development of sustainable infrastructure. Create visitor centers that use sustainable materials and aim to minimize environmental impact, as well as develop transportation options that use renewable energy, such as electric buses or bicycles.

Involving local communities in tourism planning and management is also important for sustainable tourism. This helps ensure that the benefits of tourism are shared equitably and that the cultural heritage and natural resources of communities are respected and protected. For example, local residents can be trained to provide tour guides for tourists or sell local products, which can bring economic benefits to the community while promoting cultural exchange. In general, sustainable tourism is an important part of the sustainable development of the "Sunbird Gold" model.

1. Protecting the natural and cultural heritage of the Jinsha site is a responsibility for future generations. By preserving and protecting the site, we ensure it remains a valuable resource for long-term cultural, ecological, and economic development.

Protecting the natural and cultural heritage of the Jinsha site is an important responsibility for future generations, as it ensures that they have access to the same resources and knowledge as we do today.

The Jinsha site is an important cultural resource, containing artifacts and buildings that provide insight into the historical and cultural development of the region. By protecting and preserving these resources, we ensure that future generations can continue to learn about and appreciate the cultural heritage of the site. By preserving and protecting the site, we ensure that future generations can benefit from the economic opportunities it provides.

The Jinsha site is part of our common cultural and natural heritage, and by protecting it, we leave a positive legacy for future generations to share and learn from. It is our responsibility to pass on these resources intact so that they remain valuable and meaningful to future generations.

2. Providing educational programs and learning materials can help visitors understand and appreciate the cultural heritage of a site. Measures such as creating interactive exhibits, providing guided tours, and providing educational resources to schools and community groups can be implemented.

The Jinsha site has had a major impact on education as it provides an invaluable resource for learning about and researching the history and culture of the region. Through field trips and educational programs, students can witness artifacts and structures that provide insight into the region's past.

"Sunbird Gold" is an important resource for researchers and scholars interested in studying the history and culture of ancient Shu. By studying the discovered artifacts and structures, researchers can gain new insights into the cultural and social development of ancient Shu.

The foreign cultural exchange of "Sunbird Gold" has opened the door for tourists from all over the world to come and understand its history and culture, and through the interaction with tourists, local residents, and other researchers, students can gain a broader global history and cultural development perspective.

3. The Jinsha site also provides employment opportunities for those interested in history, archaeology, and cultural preservation. Students interested in these fields can gain valuable experience through on-site internships and other educational opportunities. Sandbox sites can also foster curiosity and lifelong learning. By providing a first-hand look at the "Sunbird Gold," it stimulates students' strong interest in continuing to learn about and explore the historical world.

The formation of the "Sunbird Gold" model provides a unique resource for learning, research, and cultural exchange and has had a major impact on education. It guides students toward careers in history, archaeology, and cultural preservation while promoting a lifelong love of learning and curiosity about the world around them.

4. Engagement with local communities helps build support for sustainable development and ensures that the benefits of tourism are shared equitably. These include measures such as supporting local businesses, creating opportunities for cultural exchange, and involving local residents in decision-making processes.

The first step in community engagement is to engage with local residents to understand their needs and concerns. Do it through community meetings, focus groups, surveys, and other forms of outreach. Capacity building is the process of strengthening the skills and knowledge of local people to enable them to participate more effectively in the decision-making process through training programs, workshops, and other educational opportunities.

Establish a volunteer program to encourage local residents to volunteer to maintain and protect the site. tasks such as providing tours, cleaning up sites, and helping with research and conservation efforts. And establish partnerships and collaborations with local organizations, schools, and universities to provide opportunities for students and residents to participate in the protection and promotion of the Jinsha site.

Economic engagement involves providing income to local residents to benefit from site-related economic development opportunities. Develop educational and outreach programs to increase awareness and understanding of the site's cultural and natural heritage. This can include walks on campus, community events, and virtual presentations.

Community participation is critical to the sustainable development of the Sun Bird model. By mobilizing local residents and providing opportunities to

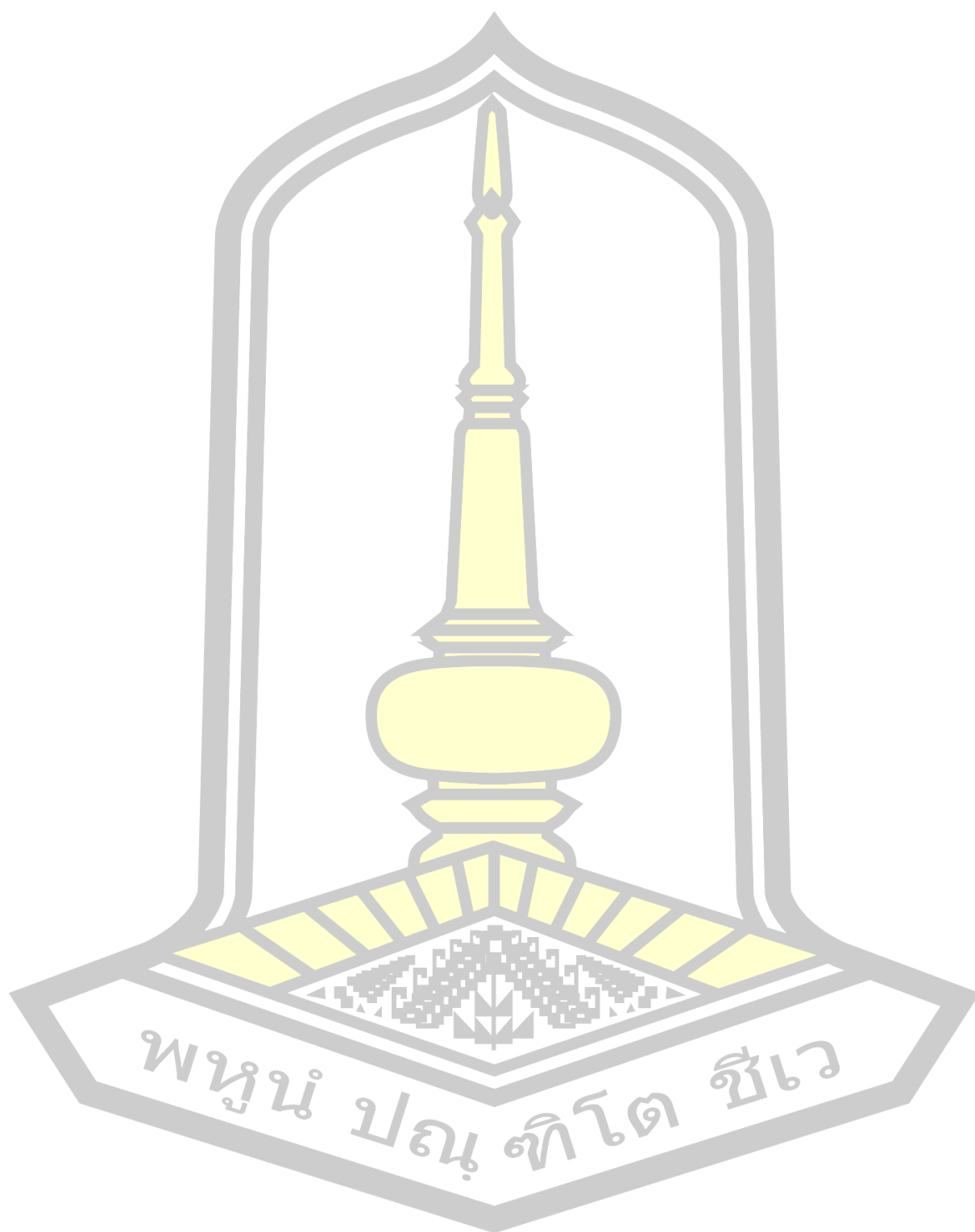
participate in decision-making and development plans, it is beneficial for the community to form a mindset that actively protects and promotes cultural relics, history, and culture.

Scientific planning, construction, and management are important bases for the organic renewal of a city with profound cultural roots. At present, Chengdu's urban planning and urban construction must not only have a visionary grand blueprint but also have a down-to-earth craftsman's spirit. We should avoid rushing to success and profit and instead engage in large-scale demolition and construction. At the same time, avoid destroying the cultural relics and historical heritage of traditional streets and alleys and not only promote the transformation and upgrading of urban infrastructure but also properly retain the cultural features and characteristic elements of the city.

Conclusion

The first-class cultural endowment, rich cultural accumulation, and continuous cultural inheritance have injected unique historical and cultural memories into Chengdu's urban cultural construction, making it show the cultural essence of "Shu style elegance." Continuously digging into Chengdu's long history and cultural charm is the proper meaning of the construction of a world-famous cultural city. "Three Cities and Three Capitals" is rooted in Chengdu's unique cultural heritage and life aesthetics, arousing people's deepest sympathy. It is the charm and value of Chengdu as a living city, and it is also the expression of the era of building a world-famous cultural city.

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Chapter IV

Study the Cultural Identity of "Sunbird Gold" and Chengdu People in the Context of Modern China

Introduction

The content of this chapter is to explain the "sun bird" in Chengdu from the dimension of cultural identity. Throughout the chapter, the content is divided into two subsections. The first section tells the unique lifestyle of Chengdu in the context of modern China, under the influence of the environment and climate, forming a Chengdu culture, and the Sands Site Museum as the center of the ancient Shu civilization, and now it has also become the epitome of urban culture. It is a bit to drive the development of urban civilization; then after the second section tells the "Sunbird Gold" gold jewelry from the perspective of cultural identity, after becoming a city image sign of Chengdu, as a urban cultural business card to drive the changes in environmental life, cultural development and exchanges wait.

4.1 The culture and heritage of Chengdu people

4.1.1 Chengdu People's Cultural Lifestyle

Many tall pieces of ebony, ivory, and ashes, mostly bamboo, were unearthed at the Jinsha site. So, what was the environment and climate like in the ancient Shu Kingdom more than 3,000 years ago?

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Figure 48: Autumn maple tree roots in Chengdu Jinsha Site Museum

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: October, 2022.

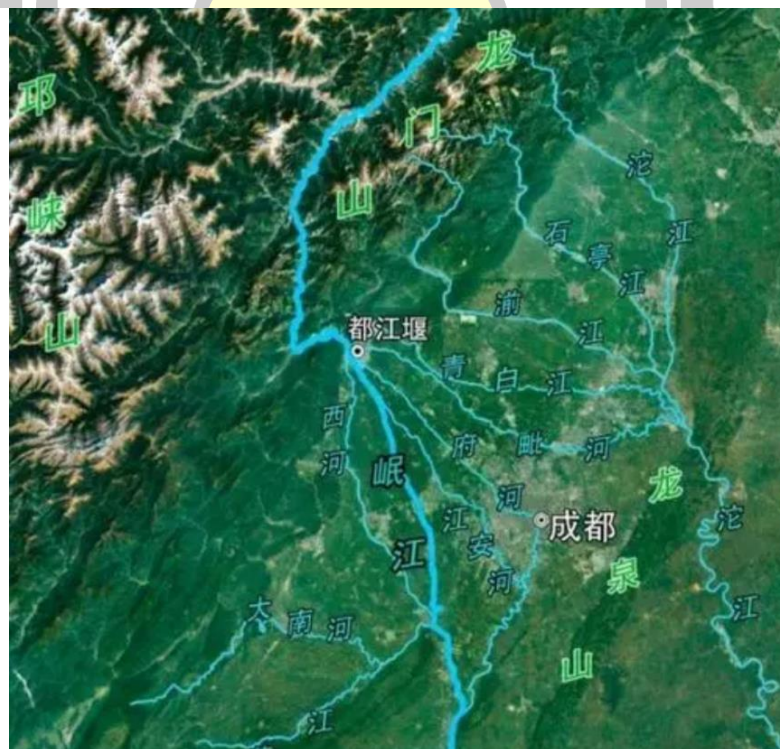


Figure 49: The Minjiang River system in Sichuan (the blue line is part of the Minjiang River and the Tuojiang River)

Source: Sohu

Accessed on: November, 2022.

The piles, tons, and massive ivory at the Jinsha site are the most shocking. Eight layers of ivory were regularly placed in parallel in Pit No. 1, the longest being nearly 1.85 meters, which is very spectacular. Hundreds of pieces of ivory used for sacrificial offerings have also been discovered in Sanxingdui. These tons of ivory It is said that they were sacrifices offered by the ancient Shu people to heaven and earth. In 1986, dozens of elephant molars were found in Sacrifice Pit No. 1 in Sanxingdui. In 2001, elephant molars and even two pieces of elephant parietal bones were also found at the Jinsha site. People have always wondered, "Where did they come from?" because there is no elephant in Sichuan Province now. However, in ancient Shu, they were unlikely to come through trade. Therefore, it may be inferred that there were elephants on the Chengdu Plain at that time.

We can speculate based on the deposition of ivory that the ancient Shu people used ivory sacrifices on a large scale every other time period, which is why such a huge amount of ivory was discovered. So why did the ancient Shu people use ivory to make large-scale sacrifices?

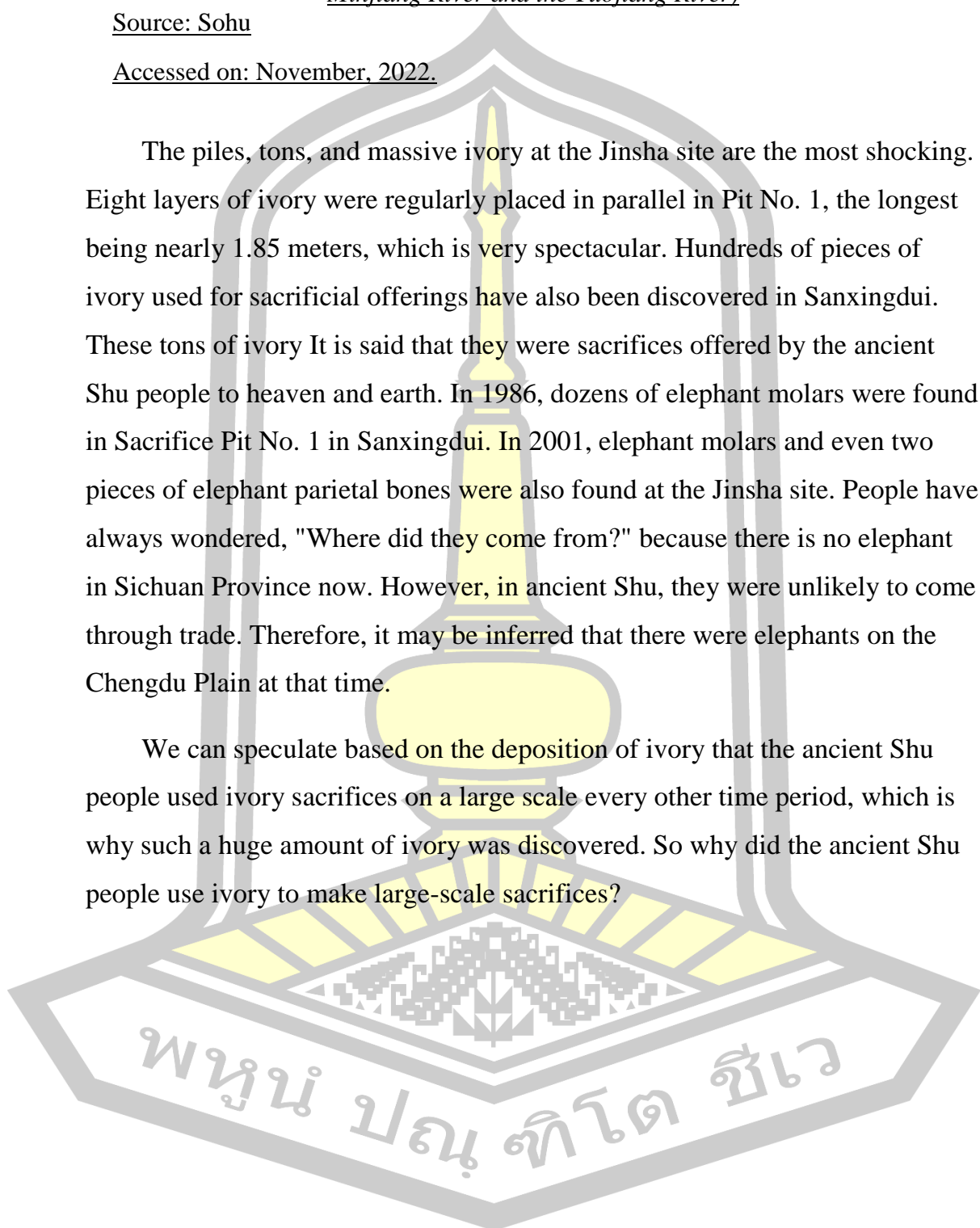




Figure 50 : Jinsha site ivory excavation site

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: October, 2022.

In the book "Zhou Li" in the Western Zhou Dynasty, it is recorded that there is an official named "Huzhuoshi," whose main duty is to eliminate and drive away the pests in the water. It is also recorded in the book that his method of eliminating water damage is to scare the water monsters away by beating pottery drums made of clay and driving them away with hot stones. "Huzhuo's palm removes water insects, drives them away with a drum of gunfire, and throws burning stones at them." If you want to kill their gods, use Mu Wu's elephant teeth to sink them. Then their gods will die, and the deep will be a mausoleum. Tie the ivory together in a special form and sink it into the water so that the ivory will kill the water monster. This also coincides with the frequent occurrence of floods in the Sichuan Basin at that time.



Figure 51: Ivory on display in Chengdu Jinsha Site Museum

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.

According to the research of meteorologists, from 4,000 years ago to 3,000 years ago, it was the warmest period in history, and the temperature was 3-5 degrees higher than the current temperature. Therefore, elephants can live in Shu and even a little further north in the Central Plains. The "Shan Hai Jing" tells that "the Ba snake eats elephants, and its bones emerge at the age of" and the "Huayang Guo Zhi" clearly records that the specialties of Shu include rhinoceroses and elephants. In the living area and sacrificial area of the Jinsha site, archaeologists also found a large number of antlers, belonging to various types of deer of different sizes. There are also the tusks of wild boars, and even the skeletal teeth of tigers, rhinos, horses, cattle, and dogs. There are dozens of them.

In Pit No. 4, through botanical archeology, it was found that the ashes in the pit were mainly bamboo, and there were also plants such as Hyacinaceae, Graffidaceae, and Gramineae, indicating that the climate of the ancient Shu

Kingdom was warm and humid, and the sacrificial area was close to the river. When the Yin and Zhou dynasties took over the Chengdu Plain 3,000 years ago, there were dense evergreen broad-leaved forests with a variety of plant species, mostly tropical and subtropical plants. And there are lakes and ditches nearby, with more algae plants, a warm and humid climate, and sufficient sunshine to make them suitable for human habitation.



Figure 52: Scenes of people's lives in the ancient Shu Kingdom

Source: The author took photos at the Jinsha Site Museum in Chengdu

Accessed on: July 05, 2022.

We can roughly outline the ancient Shu people's living environment more than 3,000 years ago based on archaeological evidence: crisscross rivers, dense forests, abundant water and grass, and herds of wild elephants. People fished, hunted, farmed, and sacrificed here.

However, what caused the prosperous ancient Shu Kingdom to decline? or related to environmental changes. The ancestors of the ancient Shu country

relied on the rich water system and fertile soil of the Chengdu Plain to engage in agricultural activities and live a prosperous life. Coupled with the warm and humid climate, it was more conducive to their cultural development and prosperity. The difficulty of the Shu Road also saved the people of the Chengdu Plain from the invasion of war. However, 3000 years ago, the changes in the climate of the ancient Shu and even the climate of the whole country hindered the development of the ancient Shu. After the change of dynasties, the climate became cold and dry. Production has had a great impact, and it is easy to cause the people's crops to fail, and the floods have further destroyed their living infrastructure. In the face of these natural disasters, the people of the ancient Shu Kingdom had no way to deal with them, and at the same time, they had no scientific methods to prevent their occurrence.

With the intensification of climate change, the water system in the ancient Shu Kingdom developed, and the ancestors who were forced to survive were constantly exploring and facing how to live in harmony with nature.

Because the Chengdu Plain is an alluvial and flood plain, the river network within it spreads in a radial pattern and intersects with one another. Water and land transportation were typical during this period, and the dense water network would also raise the groundwater level, resulting in increased soil moisture and loose soil. This kind of terrain can easily induce floods. Relevant researchers have discovered scortilite in its early strata, which can actually prove that it is the result of flood erosion. The flood problem will have a direct impact on the local social development due to the unique geographical environment.

The long-term, continuous drought and irregular, frequent floods first affected the agricultural production of the ancient Shu society. Agricultural production is most vulnerable to natural disasters, and people were unable to

resist natural disasters in prehistoric times. The situation affected by natural disasters would be even more serious.

According to ancient legends and the textual research on the great flood in "Shui Jing Jiang Shui Zhu Part 5", it can be proved that there was a serious flood in the Central Plains, thus confirming the fact that "Da Yu controlled the water" from the side.



Figure 53: Ancient Myth: Dayu Controls the Water

Source: Baidu Encyclopedia

Accessed on: November, 2022.

Dayu's Flood Control: The famous legend of the great flood in ancient times is a myth and legend in ancient China. He is a descendant of the Yellow Emperor. During the period of the Three Emperors and Five Emperors, the Yellow River flooded. The father and son, Gun and Yu, were ordered by Emperor Yao and Shun to take charge of flood control as Chongbo and Xiabo. In natural disasters, Dayu led the people in fighting the flood. After 13 years of flood control, he exhausted his efforts and physical strength and finally won the victory.

During the Yuxia period, Dayu also dug an artificial diversion channel to communicate with the Min and Tuo river systems. It took more than a thousand

years, or it had already been seriously silted over or submerged. It is entirely possible for Bie Ling to rectify or repair this again.

According to historical records and geographical situation analysis, after Bieling conquered Yulei Mountain, it also dredged Jintang Gorge. In addition, it seems that the footprints of Bieling's water control did not stop at the Western Sichuan Plain and reached Leshan in the Qingyi River Basin in the south, where it left traces of water control. It may even reach the Jialing River Basin in the north, which has been discussed in the previous article. "Analysis of Agriculture in Shu Land in the Enlightened Dynasty," Xin Yan, "Journal of Chengdu University," 2019 No. 6.

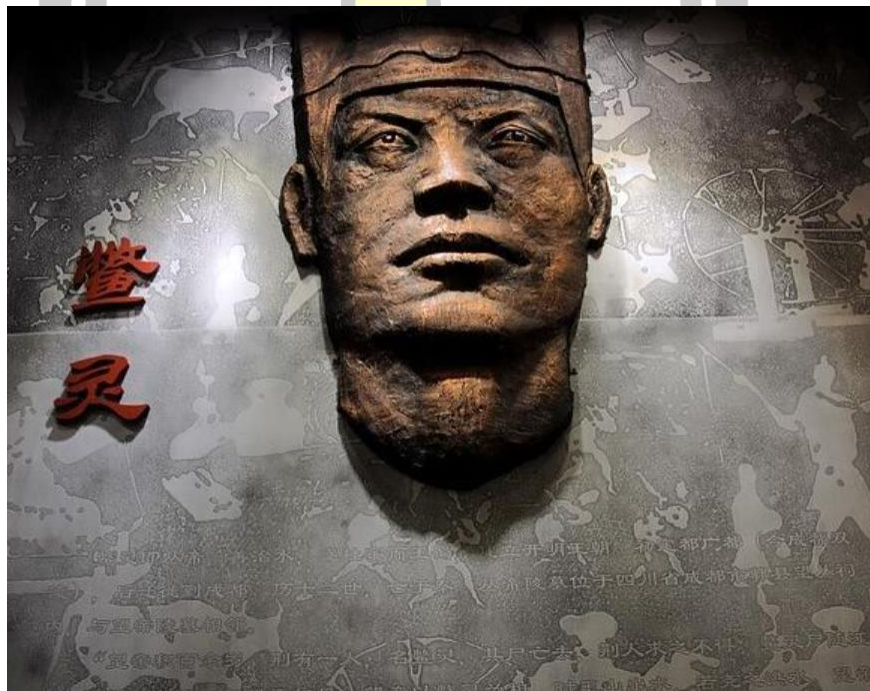


Figure 54: *Turtle Ling*

Source: [Baidu Encyclopedia](#)

Accessed on: November, 2022.

There was a man named Bie Ling in the state of Chu who accidentally fell into the water one day and was drowned. When Emperor Wang heard about it, he met Turtle, and the two talked very happily. Emperor Wang thought that Bie Ling was

smart and intelligent and knew the nature of water, so he made him the prime minister of Shu. (Yang Wuneng,&Qiu Peihuang, 1994, P.574)

The early days of the enlightened dynasty's water control behavior were even confirmed by archaeological facts as early as the 1980s: a row of 6 wooden piles running east-west and sand-blocking frames made of bamboo and wood were unearthed from the ruins of Command Street in Chengdu and may be related to flood control, and the age is no later than the early Spring and Autumn Period; the masonry pebble building found at the Fangchi Street site in Chengdu This pebble building system is composed of three large and regular pebble stone ridges in the east, west, and middle, and the shape is I-shaped. Due to the limitation of the excavated area, the north and south ends of the east ridge and the west ridge extend for a long time without seeing the end. Youzhong Ridge is the most complete, about 26 meters long and 3 meters wide. Judging from the characteristics of this pebble building, it may be built with bamboo cages containing pebbles. The function of water conservancy, branching, and boiling water is an important pioneering work of water conservancy technology in Shu, providing a precedent and experience for the construction of the world-famous Dujiangyan water conservancy project. "Analysis of Agriculture in Shu Land in the Enlightened Dynasty," Xin Yan's "Journal of Chengdu University," 2019 No. 06; "Research on Composition Types of Bronze Inscriptions Unearthed in the Western Zhou Dynasty (Hardcover Version)," Li Peiyu's 2018.11.01

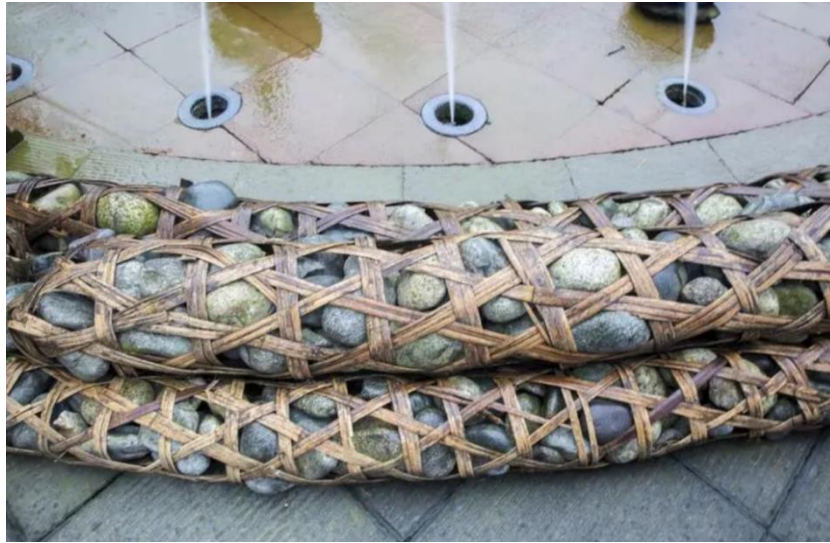


Figure 55: Restoring some of the facilities and pebble buildings of ancient water conservancy construction

Source: Baidu Encyclopedia

Accessed on: November, 2022.



Figure 56: Restoring some of the facilities and pebble buildings of ancient water conservancy construction

Source: Baidu Encyclopedia

Accessed on: November, 2022.

These ancient materials and rediscovered relics fully demonstrate that the water system in the Chengdu Plain was developed in the era of the ancient Shu Kingdom, which fully demonstrates that the Enlightened Dynasty's rise to the

historical stage is closely related to changes in the water system, and changes in the water system are also strongly affected by climate. The transition from prosperity to decline of the ancient Shu civilization is also like the climate: from a humid climate where temperatures rise to low temperatures in a dry, cold, and arid climate,

Because the main body of the ancient Shu civilization will be affected by natural disasters, with the accumulation of time, the regional resources themselves have undergone irreversible changes, causing great difficulties for the development of the entire agriculture. According to the relevant literature, "The Book of the King of Shu" once mentioned that agricultural production reached its peak during the period of Du Yu, but after the "Flood of Ruoyao," the lives of the people were greatly affected, so in the follow-up, there will be situations where the Jing people seize power. According to relevant materials, the rights dispute between Jingren and Du Yu was actually caused by the deterioration of the regional environment. A sudden flood triggered this situation, which was also the source of social conflict in the ancient Shu Kingdom. The key dilemma of development

In the prehistoric stage, that is, the period of slow development of productive forces, the quality of the environment itself has a relatively obvious impact on the survival and development of the entire culture, and it will also have an adverse impact on the development of human society, especially its resource production. There will be a series of problems and dilemmas in the social and political fields, which can further amplify the impact of the environment.

Due to the ignorance of nature, natural disasters planted mysterious seeds in the hearts of the ancient Shu people. Therefore, they need spiritual sustenance and stronger natural forces to resist the unknown nature that has been brought to them. Wizards who can talk to nature and nature worship gods

who can be seen but cannot be touched—the sun and the divine bird— People continue to dress them in the clothes of different civilizations, endow them with sacred missions, communicate with the sky through sacrifices, and achieve spiritual communication with their subjects. And this kind of worship model is endless and passed down from generation to generation.

However, in the modern Shu (Sichuan Basin) more than 3,000 years later, the vast majority of residents are mainly Han Shu people. It is one of the most populous regions in China and the world. The famous red-bed basin in China is the basin with the most typical shape, the southernmost latitude, and the lowest altitude among the major basins in China.



Figure 57: Aerial view of Sichuan Basin

Source: Baidu Encyclopedia

Accessed on: November, 2022.

The Sichuan Basin is one of the four major basins in China, most of which are located in Sichuan Province, with a total area of about 260,000 square kilometers. It is located in the central and southern parts of the Asian continent (between 28° 10` and 32° 25` north latitude). It is a humid climate zone with maritime climate characteristics; due to the closed terrain, the Qinling

Mountains in the north block cold air, and the temperature in winter is higher than other areas at the same latitude.

The annual precipitation in the Sichuan Basin is 1000–1300 mm (Luo, 2019, P.128-138), and the precipitation in the mountains on the edge of the basin is very abundant. The annual precipitation in this area is 1500–1800 mm, which is a prominent rainy area in China and is known as the "Rain Screen in West China." However, the distribution of dry winter, spring drought, summer flood, and autumn rain is uneven within a year, and 70–75% of the rainfall is concentrated in June–October. The maximum daily precipitation can reach 300 to 500 mm. "Bashan Yeyu" has been famous since ancient times, and the night rain accounts for more than 60–70% of the total rainfall. The basin area is foggy and humid, with low clouds and many cloudy days. Mount Emei and Mount Jinfo are two of the areas with the most foggy days in China, and the annual relative humidity is also the highest in China. The annual sunshine in the basin is only 900–1300 hours, and the annual solar radiation is 370–420 kJ/cm², which are the lowest values in China.

As the capital city of Sichuan Province, Chengdu is located on the western edge of the Sichuan Basin. It has a subtropical monsoon climate, characterized by an early spring, a hot summer, a cool autumn, and a warm winter. The annual average temperature is 16 °C, and the annual rainfall is about 1,000 mm. A notable feature of the climate in Chengdu is that it is cloudy and foggy, with short sunshine hours. The "Shu dog barks up a day" in the folk proverb is a vivid description of this climate feature. It is precisely because of this climate and environment that Chengdu people have a natural love for nature. When the sun is relatively low, people go out to enjoy the sun as soon as it comes out.

The idiom "Shu dog barks at the sun" has long vividly portrayed the love of dogs in Sichuan for the sun. Because of the influence of the closed basin terrain all year, combined with abundant water vapor and wind, the market in

Sichuan is cloudy, foggy, and rainy over the city. Therefore, for Chengdu people, basking in the sun is a very happy and comfortable thing.

To compensate for the scarcity of sunlight caused by the terrain, Chengdu residents treasure every day when the sun shines. Naturally, sunny days have become a cue for people to get outside. So many people in Chengdu will take the time to go out and enjoy the sunshine as soon as it comes out.

There is a Sichuan folk song called "The Sun Comes Out Blissful," from which we can see how precious the sun is to the people in the basin. Basking in the sun is an important part of the winter life of the Chengdu people. It is a kind of yearning and love for nature, and it is also a ritual.



Figure 58: Casual life of Chengdu people: Sun in the park green space

Source: cover news

Accessed on: November, 2022.



Figure 59: Chengdu people's sports activities

Source: Wang Qinglian, Dec, 05, 2022.



Figure 60: Chengdu's bowl tea

Source: cover news

Accessed on: November, 2022.



Figure 61: Casual life of Chengdu people: Sun in the park green space

Source: cover news

Accessed on: November, 2022.

Why do people in Chengdu like to bask in the sun?



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Figure 62: News: Why do people in Chengdu like to bask in the sun

Source: The Paper

Accessed on: February 13, 2022.

The temperature will drop from tomorrow, Chengdu people

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1月31日，成都的太阳继续打卡上班，最高气温升至17℃左右。不过冬日暖阳且晒且珍惜，成都天气明天开始变脸。据成都气象预计，随后两天云量逐渐增多，天气转为多云间阴或阴天间多云。2月2日西部南部部分地方，有小雨洒落，夜间还有4~6级偏北风，日最高气温也降至12℃左右，最低气温为1~5℃。天气有变化，注意防寒保暖哦~（成都气象、成都发布）

Figure 63: News: The temperature will drop from tomorrow, Chengdu people seize the time to bask in the sun

Source: Guangming.com

Accessed on: January 31, 2023.

Chengdu people's "slow life" in spring: flying kites, blowing bubbles, drinking tea, basking in the sun



Figure 64: News: Chengdu people's "slow life" in spring: flying kites, blowing bubbles, drinking tea, basking in the sun

Source: Cover News

Accessed on: February 13, 2023.

Where do people in Chengdu go to bask in the sun, you can choose from three suitable places, come and have a look

2023-01-05 14:12



#2020生活记忆#

Figure 65: News: Where do people in Chengdu go to bask in the sun, you can choose from three suitable places, come and have a look

Source: Sohu News

Accessed on: January 05, 2023.

Chengdu people's admiration for the sun is a gene engraved in their bones. This gene can be traced back to the worship of the sun by the ancestors of the ancient Shu Kingdom 3,000 years ago. Therefore, Chengdu people's obsession with the sun can be glimpsed from the gold leaf of the Sunbird Gold displayed in the Jinsha Site Museum.

Chasing the sun is just the attitude of this city, which enjoys every bit of life to the extreme. It is a way for Chengdu residents to seamlessly connect the city with nature, and it is the gentle love of life for people living here. The lives of Chengdu people are never short of sunshine, and the soul of Chengdu carries "light."

4.1.2 The cultural heritage of Chengdu people: Jinsha Site Museum

The Jinsha Site Museum in Jinsha Village, Chengdu, is located in Qingyang District, the western suburb of Chengdu, on the south bank of the Modi River in Ximen. On the afternoon of February 8, 2001, at the construction site in Jinsha Village, Supo Township, in Chengdu's western suburbs, workers were excavating the land as usual when they discovered massive amounts of ivory in the soil. This is the scene where the Jinsha ruins were discovered for the first time.

After sleeping for 3,000 years, the Jinsha ruins were excavated and "woke up to shock the world." It is a 3,000-year-old ruin of the ancient capital of the Shu Kingdom, which is equivalent to the Central Plains Dynasty from the late Shang Dynasty to the early Spring and Autumn Periods. The enigmatic ancient country of thousands of years is slowly reappearing! The ancient site of Jinsha Village shocked the entire archaeological world. This is the first major archaeological discovery in China in the 21st century.

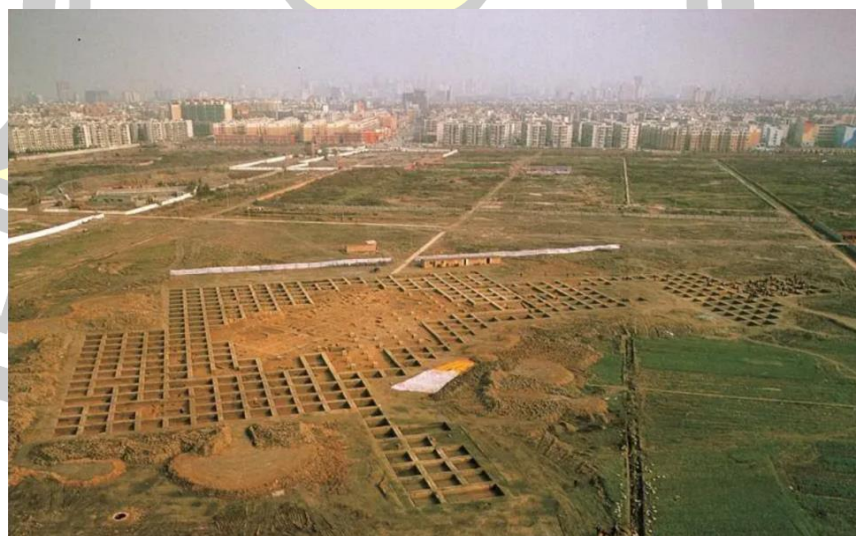


Figure 66: A part of the site when the Jinsha Site was discovered in Jinsha Village
Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.

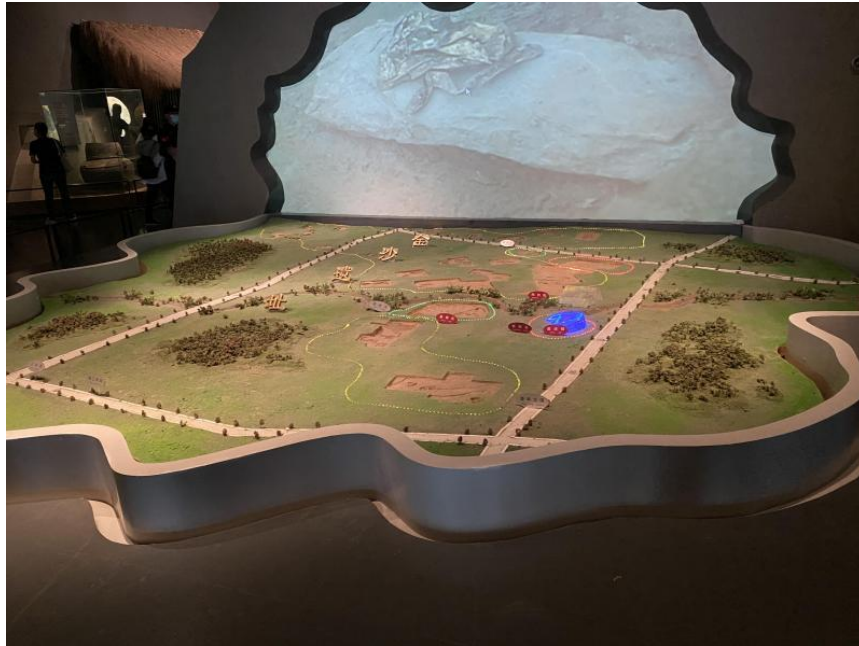


Figure 67: Sand table map of Chengdu Jinsha Site

Source: Photographed by the author at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.

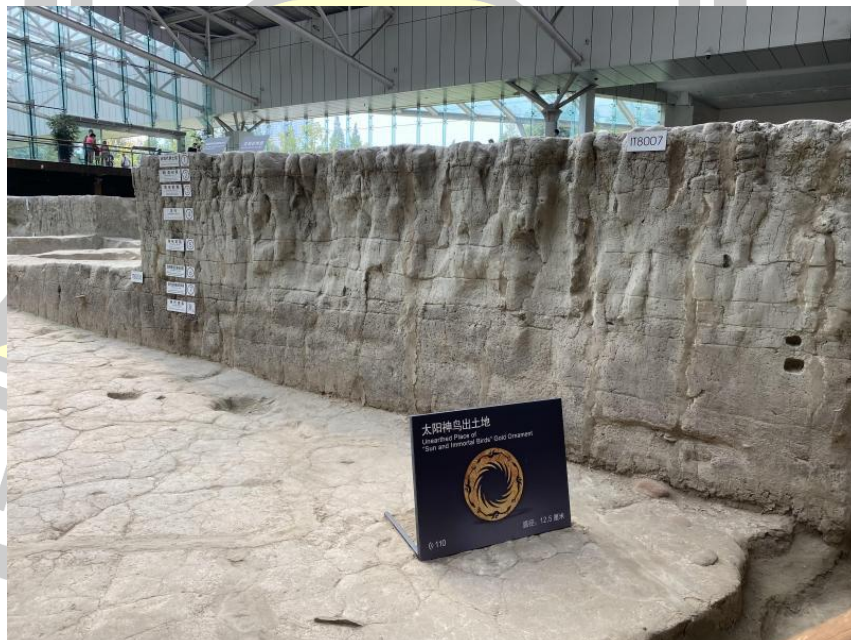


Figure 68: The "Sunbird Gold" in Jinsha Village came out of the land

Source: The author took photos at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.

After in-depth excavation, gold, bronze, jade, stone, lacquered wood, pottery, ivory, and other cultural relics were discovered one by one, and a total of 2235 pieces (sets) of cultural relics were later collected by the museum. The Western Han Nanyue King Museum, Jinsha Ruins Museum, etc. have been reopened. Beijing News (2020.06.04) These include the familiar sun bird, golden crown belt, golden mask, and small copper standing man, etc. So many high-standard ritual vessels have been discovered in large quantities, and the burial form is also very unique, which is enough to prove that the Jinsha site is a national large-scale sacrificial relic.



Figure 69 : Animal artifacts made of animal bone unearthed from the Jinsha Site

Source: Photographed by the author at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.



Figure 70: Jade artifacts unearthed from the Jinsha Site

Source: Photographed by the author at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.



Figure 71: Gold artifacts unearthed from the Jinsha Site

Source: Photographed by the author at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.



Figure 72: Bronze artifacts unearthed from the Jinsha Site

Source: Photographed by the author at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.

The Jinsha Site Museum is located on the southeastern edge of the Chengdu Plain, in the west of downtown Chengdu, between the West Second Ring Road and the Third Ring Road in Chengdu, about 5 kilometers east of the city center, and the area of the proven site is about 5 square meters per kilometer. The terrain of the ruins is flat, with small ups and downs, high in the northwest and low in the southeast, with a relative height difference of less than 5 meters.

Considering that the location of Jinsha Village, where a large number of precious cultural relics were discovered, is particularly interesting, archaeologists named the Shang and Zhou Dynasty sites in this area, including Huangzhong Village, as "Jinsha Site" according to the basic principles of archaeological naming of sites.



Figure 73: The gate of Chengdu Jinsha Site Museum

Source: Photographed by the author at Chengdu Jinsha Site Museum

Accessed on: July 05, 2022.

As early as the end of 1995, a large number of cultural relics from the Shang and Zhou dynasties (1600–256 BC) were discovered in Huangzhong Village (close to Jinsha Village) on the north bank of the Modi River. Since the 1980s, in the southeast of the Jinsha site, more than a dozen Shang and Zhou relics have been discovered and excavated, including Fuqin Community, Shierqiao, Fangchi Street, Junping Street, Yandao Street, Minshan Hotel, and Minjiang Community. Stretching for more than ten kilometers, some scholars call it the Twelve Bridge Site Group.

From this point of view, the Jinsha site is not an isolated existence in the urban area of Chengdu. There are a large number of contemporary sites around it. Among these sites, the Jinsha site has the largest area and the highest level of unearthed cultural relics. Jinsha should be the central site of these sites.



Figure 74: The Jinsha Site built on the original site

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.



Figure 75: The Jinsha Site built on the original site (Exhibition Hall/Relics Hall/Ebony Forest/Jade Road)

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.

Chengdu Jinsha Site Museum is composed of a relics hall, an exhibition hall, a cultural relics protection and restoration center, a 21st-century area, and the garden area and Jinsha Theater. It covers an area of 300,000 square meters and

a building area of 38,000 square meters. The Modi River in Chengdu flows through the museum from west to east. The river bank scenery on both sides constitutes the horizontal landscape axis of the museum, and the open space facing north and south constitutes the vertical cultural axis of the museum. There are relics and exhibition halls from south to north. One side is round, and the other is round. The combination of rigidity and softness complements each other. It has become an important landmark building in Chengdu. (Introduction to the Jinsha Site Museum) Sichuan Provincial Bureau of Cultural Relics (2021.01.13) Surrounding the museum building is a garden area. The Chinese Cultural Heritage Memorial Sculpture is located next to the main passage from the south gate of the Jinsha Site Museum to the exhibition hall, covering an area of about 500 square meters. The ebony forest is located in the southeast corner of the Jinsha Site Museum, a landscape composed of nearly a hundred giant ebony trees unearthed from the Jinsha Site and the Chengdu area. The Jade Road covers an area of about 1,000 square meters and consists of large jade stones and several small pebbles.



Figure 76: Commemorative Sculpture of Chinese Cultural Heritage

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.

The Chinese Cultural Heritage Memorial Sculpture is located next to the main passage from the south gate of the Jinsha Site Museum to the exhibition hall, covering an area of about 500 square meters. It is the only way for tourists to visit from south to north.



Figure 77: The ebony forest of Chengdu Jinsha Site Museum

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.

The ebony forest is located in the southeast corner of the Jinsha Site Museum. It is a unique landscape composed of more than 60 ebony trees unearthed from the Jinsha Site and the Chengdu area. It is unique in China. Ebony, also known as gloomy wood, specifically refers to all kinds of precious ancient trees buried under the ancient river bed for thousands of years.



Figure 78: The Jade Road of Chengdu Jinsha Site Museum

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: November, 2022.

More than 2,000 pieces of jade articles have been unearthed at the Jinsha site, which is a huge number and rich in variety. Our ancient ancestors picked and transported pieces of jade from distant mountains amidst thorns, and left us exquisite works.

The Jinsha site was the capital of the ancient Shu Kingdom, the center of ancient civilization in the upper reaches of the Yangtze River from the 12th century to the 7th century BC (about 3200–2900 years ago). Jinsha National Archaeological Site Park, Huanggang City People's Government Network After the Jinsha site was discovered on February 8, 2001, it embarked on its modern glory road.

On December 18, 2005, the monumental sculpture "Sunbird Gold" was unveiled in the Jinsha Site Museum and set up as a scenic spot.

In June 2006, the Cultural Relics Exhibition Hall of the Chengdu Jinsha Site Museum opened.

On April 16, 2007, Chengdu Jinsha Site Museum officially opened. In the same year, it was rated as a national AAAA-level tourist attraction. (Xinhuanet, 2020.06.04, Chengdu Jinsha Site Museum)

In January 2009, the Cultural Relics Protection Center of Chengdu Jinsha Site Museum was basically completed.

In October 2010, Jinsha Archaeological Site Park was included in the list of the first batch of national archaeological site parks in China. Jinsha National Archaeological Site Park, Huanggang Municipal People's Government Network.

On November 15, 2012, Chengdu Jinsha Site Museum was listed as a national first-class museum by the State Administration of Cultural Heritage. (Notice of the State Administration of Cultural Heritage on releasing the list of the second batch of national first-level museums, China Government Network 2020.06.04)

On October 11, 2018, the Chengdu Jinsha Site Museum was listed by the Ministry of Education as a "National Research and Practice Education Base for Primary and Secondary School Students." (Announcement on the evaluation results of the 2018 National Research and Practice Education Project for Primary and Secondary School Students, Ministry of Education, 2018.12.01)

On May 18, 2020, Chengdu Jinsha Site Museum was awarded the title of "National Most Innovative Museum in 2020" by the China Association of Museums. Why are they the "National Most Innovative Museum" in 2020? Let's take a look at the Yangzi Evening News (2020.06.04).

On November 18, 2020, it was elected as the "New Landmark of Bashu Cultural Tourism Corridor." (Xinhuanet 2020.11.21, New Landmark of Bashu Cultural Tourism Corridor)

On December 18, 2021, the Sanxingdui Site Management Committee and the Jinsha Site Museum signed a joint application cooperation agreement. The Sanxingdui Site Management Committee and the Jinsha Site Museum signed a joint heritage application cooperation agreement today. (Client news 2021.12.18)

The discovery of the Jinsha site has expanded the connotation and extension of the ancient Shu culture. It is of great significance to the study of the origin, development, and decline of the Shu culture. It has found physical evidence for solving the mystery of the sudden demise of the Sanxingdui civilization. Chengdu Jinsha Site Museum, a ruins museum built for the protection, research, and display of Jinsha culture and ancient Shu civilization, is a modern garden-style museum integrating education and leisure. "Bird," as the medium for the spread of ancient Shu civilization, has become an iconic symbol representing Chengdu, a city with a long history.

4.2 Chengdu People's City Cultural Card: "Sunbird Gold"

4.2.1 The iconic semiotic of the city of Chengdu, the "Sunbird Gold"

Every city has its own label, whether it be a heavy historical relic, a cultural symbol of the city, a landmark building, a celebrity who is inextricably linked with the city, the natural landscape of the city, etc. For example: The Forbidden City in Beijing; the West Lake in Hangzhou; Hans Christian Andersen in Denmark; Shakespeare in England; the Eiffel Tower and Notre Dame Cathedral in Paris; the Egyptian pyramids; and so on.

So, what can represent Chengdu?

The "Chengdu City Image Logo Collection Activity" was officially launched on June 1, 2010, and a total of 8,365 works were collected within two months. The submitted works all have elements related to Chengdu, mainly in four categories: the Sunbird Gold, the Giant Panda, the Ginkgo, and the Gaiwancha.

On December 30, the Information Office of the People's Government of Chengdu, Sichuan, held a press conference to unveil the city logo of Chengdu. During the process of collection and selection of works, experts, scholars, and citizens generally believed that the Jinsha "Sunbird Gold" gold ornament pattern best represented Chengdu. (China Broadcasting Network: <http://www.sina.com.cn>, 2011.12.30) The Sunbird Gold pattern was finally selected as the core pattern, and the city image logo of Chengdu was announced.



Figure 79: Chengdu city image logo

Source: Baidu Encyclopedia

Accessed on: November, 2022.

"Why did the sunbird win?" "Because of its uniqueness and wide recognition." One of the judges said at the time that among the four core patterns, pandas were the most used. However, after studying other cities in the world and other cities in China, the jury and the citizen group believe that only Chengdu has this Sunbird Gold element. From the perspective of history and culture, the most representative of Chengdu is the "sun bird." And from the perspective of the world, it is the only case to use locally unearthed cultural relics as the city logo.

As a fetish that brings warmth and light to human beings, the sun naturally becomes an object of worship. People endow the sun with beautiful imagination. People all over the world have one thing in common, which is to praise and pray to the sun god. The sun not only endows all things on earth with vitality but also always shines on the hearts of the ancients, becoming their belief.

As far as the ancient Shu people were concerned, they used to live in the upper reaches of the Minjiang River, where the sun shone every day. When they came to the Chengdu Plain, surrounded by high mountains, the water vapor was transpiring, and there was relatively little sunlight. A nostalgia for the place where I live is also a yearning for a better life.

Today, the Sunbird Gold not only stands in the Jinsha Site Museum Garden but also in the hearts of Chengdu people and has become an image symbol of Chengdu. The Sunbird Gold in this pattern came from ancient times, caught up with modern fashion, and became an image symbol representing modern Chengdu.

The Chinese and English standard characters of "Chengdu" are printed on the logo at the same time, which together form the city image logo of Chengdu. Gold and other red have become the standard colors of the logo.



Figure 80: Chengdu city image logo standard color

Source: Baidu Encyclopedia

Accessed on: November, 2022.

The "Sunbird Gold" embodies the characteristics of Chengdu, which are openness, inclusiveness, and infinite vitality, representing the power to soar forever. The ring and the sun constantly revolving around the center of the circle symbolize the worship of the sun by the ancestors of ancient Shu; the four sacred birds represent the four seasons, and the 12 feathers represent the 12 months of the year, symbolizing endless life; it is in line with Chengdu being a super center in western China. The city, the engine city of western development, is open, inclusive, and full of vitality.

The Chinese and English words "Chengdu," located under the Sunbird Gold, are tilted as a whole, dynamic, and dignified. Among the many fonts, a font that matches the full and vivid temperament of "Sunbird Gold" was selected. Considering the long history of Chengdu, the starting point is to

separate the sense of modernity from the sense of history. This was specially created by the design team according to the urban character of Chengdu.

In order to make the display of the logo more prominent and have a wider visual range, the design team also provided auxiliary graphics, that is, a concave shape with both ends pointed upward and full of dynamics. Each color is complemented by the golden combination of "Sunbird Gold," which is respectively suitable for promoting the overall image of the city, the livable image, the investment image, and the tourism image.



Figure 81: Chengdu city image logo publicity color

Source: Baidu Encyclopedia

Accessed on: November, 2022.

Ocher red is specially blended with "Chengdu Red", which shows the calm atmosphere of Chengdu.

Blue is used for the investment image, symbolizing the openness and integration of Chengdu.

Green is used for a livable image, symbolizing Chengdu's low-carbon and environmental protection.

Orange is used in the image of tourism, symbolizing leisure and dynamism of Chengdu.

At the press conference, the Information Office of the Chengdu Municipal Government also issued the "Management Measures for the Use of Chengdu City Image Logos" and the "Chengdu City Image Visual Recognition System Specification Manual" to standardize and provide information on the pattern, text, color, and combination of the city image logo. For example, the application of logos in livable image promotion, investment image promotion, tourism image promotion, application on business cards and envelopes, and how to apply in various districts (cities) and counties, etc.

In the future, all levels of party and government agencies, public institutions, and districts (cities) and counties in Chengdu will use it in accordance with unified standards for major events, city publicity, city windows, public buildings, public facilities, honor and credit, public affairs systems, and foreign exchanges. City image logo

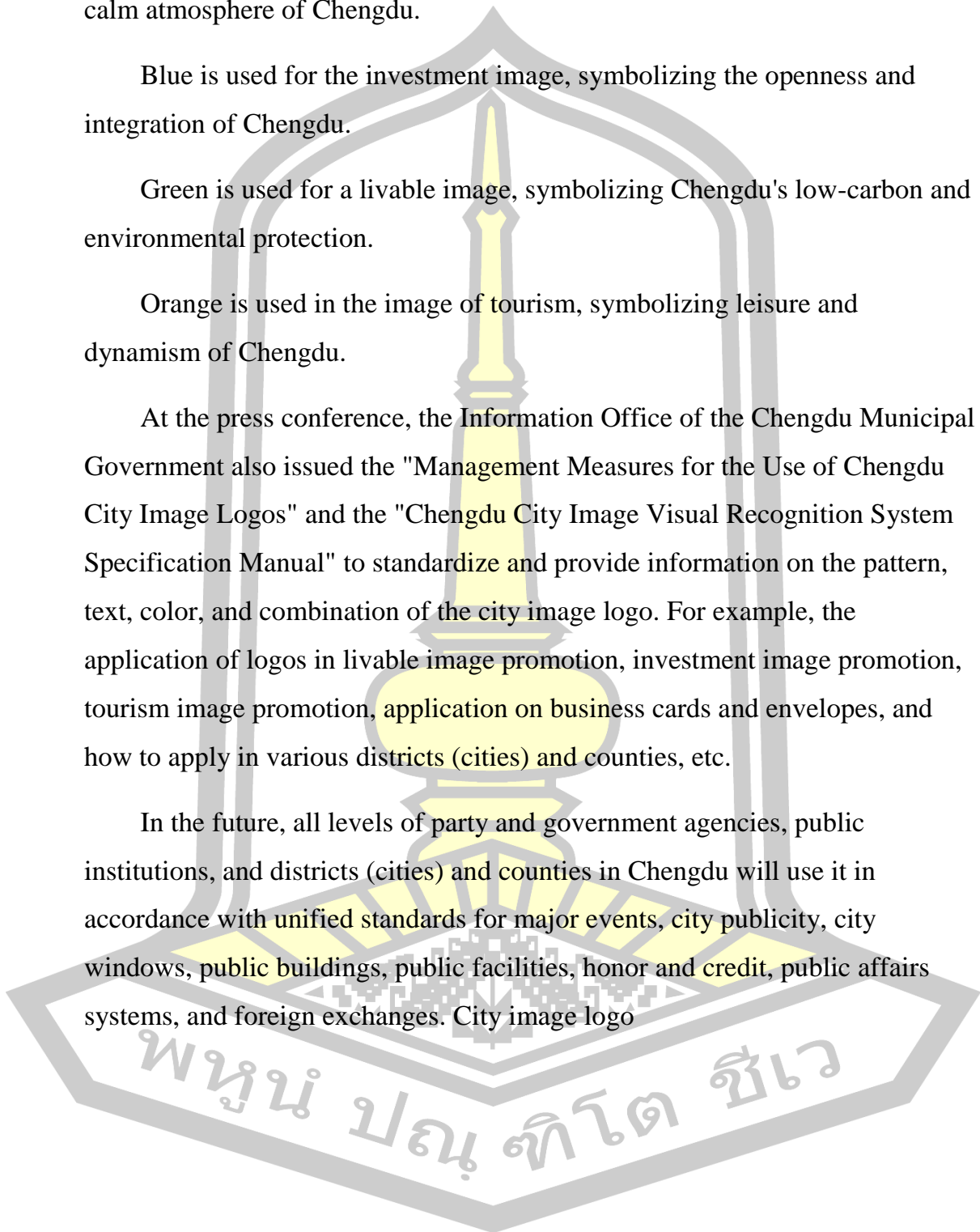




Figure 82: Tianfu Square

Source: Baidu Encyclopedia

Accessed on: November, 2022.

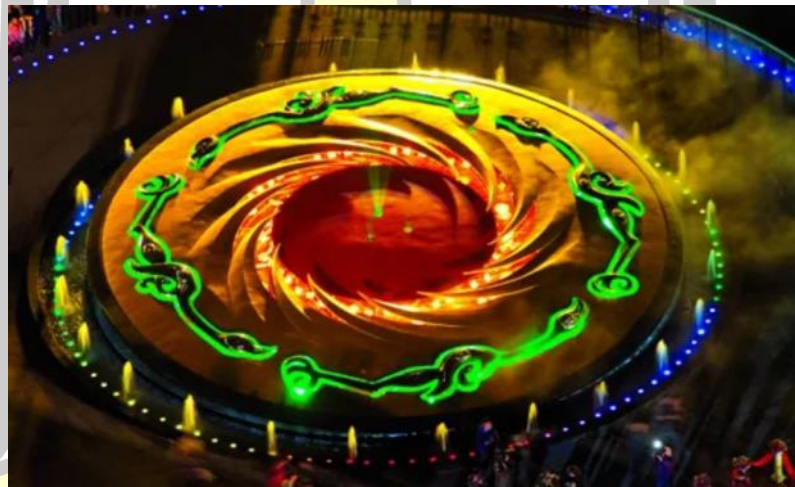


Figure 83: Tianfu Square fountain

Source: Baidu Encyclopedia

Accessed on: November, 2022.

Tianfu Square includes seven major parts, including the Sunbird Gold, Taiji Cloud Atlas with two fish-eye dragon fountains, Huanglong Waterfall, 12 totem poles, 12 artistic conception sculptures, 2 music fountains, and art decoration in the sunken square. The theme of the square is which is divided into two parts by a curve

in the middle of a Tai Chi Eight Diagrams cloud diagram. The east square is sunken, while the west square highlights the fountain landscape, and in the middle is the main shape of the huge golden sand-ruin Sunbird Gold. Twelve cultural totem lampposts surround the square. The main body uses the inner circle and outer square jade cong unearthed from the Jinsha site as the main modeling elements, showing the twelve systems of Shu culture.



Figure 84: Chengdu Tianfu-South Railway Station City Overpass
Source: Baidu Encyclopedia

Accessed on: November, 2022.



Figure 85: Chengdu Tianfu-South Railway Station City Overpass

Source: Baidu Encyclopedia

Accessed on: November, 2022.

Chengdu Tianfu-South Railway Station Urban Overpass is a Chengdu Municipal Government designated landmark building of urban construction. The Tianfu Interchange cable-stayed bridge is the largest cable-stayed bridge in Rongcheng. The "Sunbird Gold" pattern on the bridge top comes from the "Sunbird Gold" sculpture unearthed at the Jinsha Site. At present, this pattern has become a symbol of Chinese cultural heritage. The cable-stayed bridge is also the first bridge in Rongcheng to display Shu culture. At present, the bridge is not only a landmark building in Chengdu but also a large window to display the image of the city.

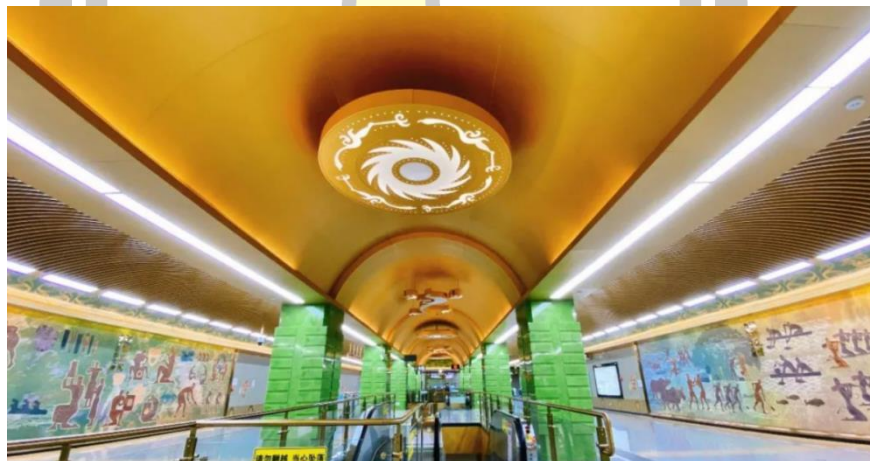


Figure 86: Jinsha Museum Subway Station Line 7

Source: Baidu Encyclopedia

Accessed on: November, 2022.

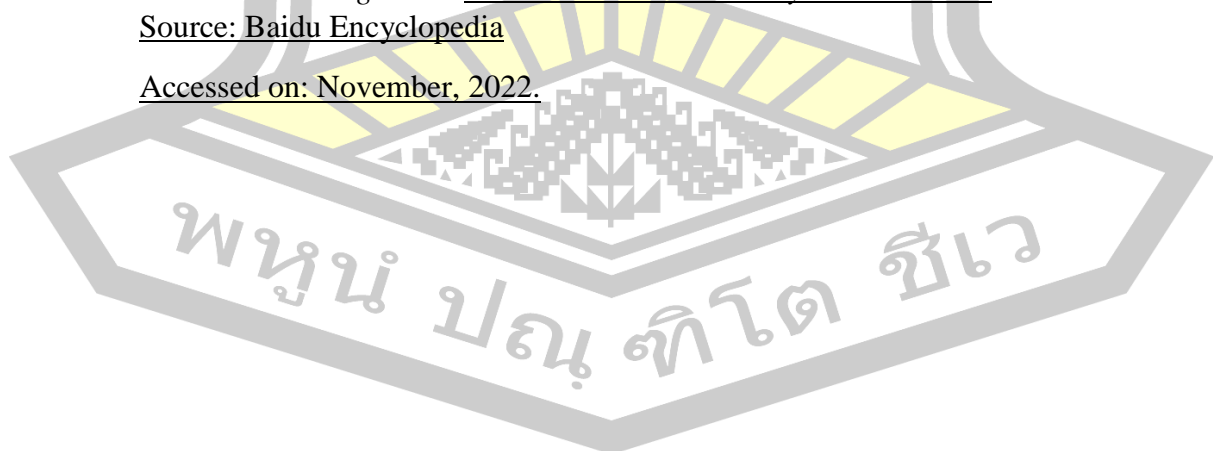




Figure 87: Jinsha Museum Subway Station Line 7 Inside

Source: Baidu Encyclopedia

Accessed on: November, 2022.

The subway entrance is in the theme style of the Sunbird Gold, and the interior of the subway has a magnificent palace feeling. The "Sands Culture" special train takes "Colorful Sands Kingdom" as the theme, and the main color of the entire car body and interior of the carriage is golden.



Figure 88: Chengdu Tianfu Greenway

Source: Baidu Encyclopedia

Accessed on: November, 2022.

Three green sun birds surround the periphery, and the Chinese and English fonts of Tianfu Greenway are inlaid in them, plus the red stamp with the word "Chengdu" printed on it, forming a scenic view of Tianfu Greenway surrounded by mountains

and rivers. the three Sunbird Golds fly around each other to convey the beautiful meaning of harmony and unity, as well as the regional form of Tianfu Greenway. Phoenix, the functional characteristic of prosperity and development, implying a positive outlook for Tianfu's prosperity.



Figure 89: Rapeseed flower fields in Chongzhou, Chengdu
 Source: Chengdu Jinsha Site Museum jinshasitemuseum.com
 Accessed on: November, 2022.



Figure 90: Logo of Chengdu Airlines Co., Ltd.
 Source: Chengdu Airlines Co., Ltd.
 Accessed on: July, 2022.

วิบูลย์ วัฒนวิทย์ ชีวะ



Figure 91: The logo of each channel of Chengdu TV Station

Source: Baidu Encyclopedia

Accessed on: July, 2022.

From the tokens of the ancient Shu people's worship of the sun to the most eye-catching signs in the streets and alleys of Chengdu, it is full of vitality, and its sunny and cheerful image infects everyone who comes to this city. This round of "Golden Sun" has become a symbol of Chengdu's urban temperament.

More than 3,000 years ago, the Shu people at that time were pure of mind and serene, and there was a kind of truth and purity in their feelings towards the world that people today cannot understand. Perhaps, at that time, the Shu people only made one work in their lives. The energy of a lifetime is concentrated here. It may also be the reason that when its graphics travel through time and space to today, we can read from them the patterns created by the ancient Shu people, which are quiet in appearance, enthusiastic in heart, simple in appearance, and rich in meaning. If what belongs to the nation belongs to the world, and this sentence expresses the relationship between the individual and the entire region, then works devoted to the heart will be able to withstand the test of time and connect the past and the present.

The overall pattern of the sunbird is expressed in a hollowed-out manner, reflecting the spirit of endless life and the eulogy of sports. In a modern sense, it is in line with Chengdu's urban characteristics of openness, inclusiveness, and infinite vitality as a mega-central city in western China and an engine city for the development of the western region. It can be said that the Sunbird Gold is not only the most prominent cultural symbol of Chengdu but also a golden cultural business card that Chengdu shows to the world.

4.2.2 The development of the dissemination of the "Sunbird Gold" under cultural identity

In August 2005, the gold decoration pattern of the Sunbird Gold was announced as a symbol of Chinese cultural heritage. In December 2011, the gold ornament pattern of the Sunbird Gold was announced by the Chengdu Municipal People's Government as the city image logo of Chengdu. Since then, the "Sunbird Gold" has been shining endless cultural power in the land of China.



Figure 92: Chinese cultural heritage logo

Source: Baidu Encyclopedia

Accessed on: July, 2022.

The "Sun Bird" gold leaf pattern stood out from more than 1,600 candidate patterns and became a symbol of Chinese cultural heritage. Jointly recommended by well-known domestic experts, this gold ornament pattern has rigorous composition, smooth lines, and a great aesthetic feeling. perfect combination.

There are many historical materials that show that the worship of the "Sunbird Gold" and the calendar are undoubtedly important parts of the ancient Shu culture. The ancient Shu people were very proficient in the use of astronomical calendars. While praying for the blessings of the gods, they also made their own judgments and took their own measures according to the laws of heaven and earth, such as using the method of observing the time to predict farming. In the process of using the calendar, the sun and the bird are inseparable. The sun is the representative of "heaven." And metaphorically, the judgment of seasons mostly depends on migratory birds. In Lu You's poem, it is written that "savages have no calendar, and birds know the four seasons," which shows the importance of birds in the hearts of farmers. The ancients summed up and formed their own cultural model in production and life.

This kind of culture has been continuously adapted and adjusted under the change of dynasties and has continued to this day. It is not only the but also the "present." It has a special meaning for Chengdu people. It grew up in Chengdu, was buried deep in Chengdu, and was excavated in Chengdu. It has been engraved in the memory of this city. The ancient Shu culture The pattern representing the "Sunbird Gold" is an outstanding representative work of Chinese ancestors worshipping the sun. As a symbol of Chinese cultural heritage, it reflects the strong cohesion and centripetal force of traditional

Chinese culture and shows the Chinese nation's unremitting self-improvement and high spirits. Uplifting mental outlook

Now, the original gold of the Sun Bird are displayed in the exhibition hall of the Jinsha Site Museum. The dome of the museum is inspired by it. On a clear day, the sun will cast the Sun Bird on the huge curved wall. The movement of light and shadow around the sun in the museum exhibition hall under this light and shadow, not only are there many precious cultural relics unearthed from the Jinsha site on display, but also cultural relic exchanges and dialogues from various countries and regions in the world have been welcomed.



Figure 93: The dome of the exhibition hall of the Jinsha Site Museum

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: July 05, 2022.

[Chinese President Xi Jinping said: "The world is rich and colorful."
"Different civilizations and cultures can develop and prosper together only
when they maintain their own characteristics, tolerate each other, and live in
peace with an enlightened and open attitude." A Warm Moment/One Dialogue](#)

Spanning Thousands of Years Xinhua News Agency 2022.04.29) Although the "Sunbird Gold" is "prohibited from going abroad (to the border) for exhibition of cultural relics," the image of the Sunbird Gold's gold has also been displayed in the form of lanterns, pictures, or 3D prints. Walk into more than 20 countries, including Mexico, Morocco, the United Kingdom, and the United States, and listen to the stories of ancient Shu told by pieces of cultural relics. Let international audiences from afar feel the charm of Tianfu culture across the distance of time and space. (2022.03.15) Xinhua News Agency client



Figure 94: Ancient Shu Civilization Enters Mexico

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.

On the evening of September 3, local time in Morocco, the "Sun God Bird" gold jewelry (replica) from the Jinsha site in Chengdu was stunning at the Chinese Cultural Center of the Chinese Cultural Center in Morocco, opened the "mysterious ancient Shu Kingdom -Sanxingdui and Jinsha Culture. The curtain of "Special Exhibition". In this "Mysterious Ancient Shu Kingdom" exhibition, for the first time, 3D printing technology was used to make some exhibits, and the experts of the ancient Shu civilization were repaired by the experts of the civilization.

Essence Not only that, the exhibition is also through multimedia interactive devices, allowing Moroccan audiences to experience the wonderful world of belief in the ancient Shu people with multiple sensory. The audience can use VR glasses to realize the virtual visits of the Sands Site Museum; by using a tablet computer to scan

interactive device, watch the three -dimensional dynamic videos of cultural relics from multiple angles, enhance the interaction of the exhibition, and further shorten the international audience and ancient Shu Shu Shu Shu and ancient Shu Shu The space and time distance of civilization make the ancient Shu civilization of Wanli Yao nearly.



Figure 95: Ancient Shu Civilization Enters Mexico

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

In order to allow the audience to feel the collision and dialogue of the two ancient civilizations in close range, the 2018 "Perceive China · Central and North American countries Sichuan Week" event came to the birthplace of the Mayan civilization -Mexican Yicatan Peninsula, through exhibitions and academic discussions The form of the meeting shows and discuss the new charm of ancient civilization, shows the rich connotation of ancient Shu civilization, and compares with Mayan civilization, highlighting the diversity and connection of world civilization.



Figure 96: African Sculpture Art Exhibition

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.



Figure 97: Austrian Photo Exhibition

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

[A large -scale exhibition "Dialogue with the Ancient Chengdu" co -sponsored by the Brookina Performing Arts Center and the Sands Site Museum opened greatly at the Brookina International Music Festival in Austria. It is reported that the exhibition](#)

is based on the ancient Shu Jinsha culture as the entry point, and a total of 25 cultural representative pictures of Chengdu culture and the "stone" replica unearthed from the Jinsha site fully demonstrate the Chengdu Shu Yun starting from the Sands site to further shape the shaping The international image of Chengdu. Chengdu, starting from the Sands site, will represent China and talk with Austria culture and music art.



Figure 98: Contemporary Art Performance Season Japanese Artists Environment Dance

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

An impromptu environmental dance presented by Japanese dance artist Fumihiko Kikuchi and his students was staged in the relics hall. Three thousand years ago, it was a sacrifice place of the ancient Shu Kingdom. The ancestors of the ancient Shu also danced here for the ceremonial etiquette, expressing awe with traditional dance steps. Three thousand years later, young dancers expressed in Western modern dance language. They perceive and respect the ruins and culture.



Figure 99: The ancient Shu cultural lantern group will debut at the Seoul Lantern Festival in South Korea for the first time

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.



Figure 100: French Porcelain Fair

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.



*Figure 101: Exhibition of Gilbert's Collections in the Victoria and Albert Museum
(an important cultural exchange event celebrating the 50th anniversary of the
establishment of diplomatic relations between China and the UK)*

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

This exhibition will exhibit 90 pieces of gold and silverware, snuff boxes, enamel portraits, miniature mosaic inlaid paintings/groups from the decorative art treasures from Victoria and Albert (V & A) in the United Kingdom. The exquisite life of European society, the level of superb craftsmanship, and the overall view of global multiculturalism. In addition, the cultural relics from the boutique museums from the Sichuan Museum and the Sands Site Museum will also be exhibited together to trace the wishes of human beauty and common collection, as well as the protection and inheritance of cultural heritage.

The exhibition was co -organized by the Chengdu Sands Site Museum and the British V & A Museum. The China Cultural Relics Exchange Center was particularly supported. This year coincides with the 50th anniversary of the establishment of diplomatic relations between China and Britain. This exhibition is not only an important cultural exchange activity to celebrate the 50th anniversary of the establishment of diplomatic relations between China and Britain, but also another wonderful presentation of cultural relics exchanges between the two countries.



Figure 102: Friends from all over the world visit Sands

Source: Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

On the day of the happy and happy Lantern Festival, the "2014 Friendship Spring • Entering Jinsha" event was held by the Sichuan Provincial People's Association of Friendship Association, the Chengdu People's Association of Friendship with Foreign Friendship, and the Chengdu Sands Site Museum. Nearly a hundred foreign guests and their families such as Germany, Singapore, Thailand, Australia and other Consul General in Chengdu, the representative office of the Dutch Trade Promotion Association, the Chengdu representative office of the Israeli China Chamber of Commerce, and some famous foreign companies attended the event. Foreign friends understand the origin and development of Chengdu plain culture and the essence of ancient Shu civilization. In the most traditional way, they have spent the Lantern Festival with Chinese cultural characteristics. Essence

Chengdu, the Land of Abundance, from Baodun Culture to Sanxingdui Culture to Jinsha Culture, continues to attract Chinese and foreign friends, and they are reluctant to leave when they come. Since ancient times, Chengdu has had a rich heritage of civilization. Due to the continuous collision of foreign

cultures and local cultures, social productivity and imagination have been in a constant state. Therefore, since more than 3,200 years ago, we have had an innovative, optimistic, and inclusive Tianfu cultural and spiritual core.

"The Jinsha site is the root of the Tianfu culture." "The Jinsha site contains some spiritual cores of Tianfu culture." Wang Fang (Deputy Director of the Chengdu Jinsha Site Museum) said that the cultural relics unearthed from the Jinsha site include the Central Plains, the Yangtze River The middle and lower reaches of the region and the elements of local culture, as can be seen from the cultural exchanges at that time, reflect the open and inclusive thought of the Jinsha people, which echoes "open and inclusive" in today's government culture. At the same time, the unique shape of the sun god's bird is in line with the Tianfu culture of "innovation and creation." Therefore, it is very convincing as the city logo of Chengdu.

The modern "sun bird" has more cultural connotations and missions. The farthest place it has been cul outer space, about 350 kilometers away from the earth. On October 17, 2005, after flying in space for 115 hours and 32 minutes aboard the Shenzhou-6 manned spacecraft, the Shu embroidery with the gold decoration pattern of the sun bird returned to the earth. When the astronauts came out of the reentry capsule, they were holding the embroidered sunbird.

After waiting for three thousand years, the "divine bird" finally realized its dream of "flying into the sky".

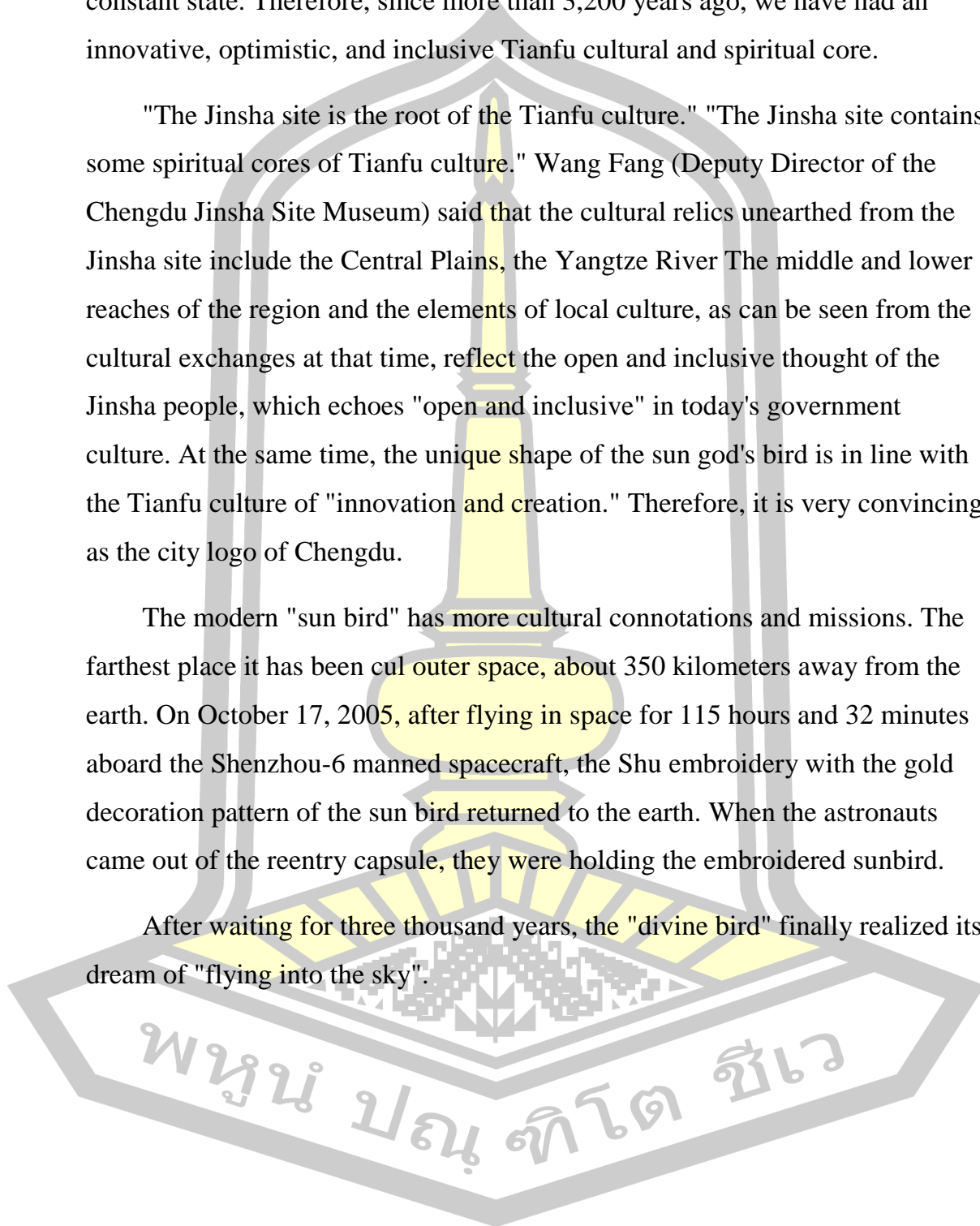




Figure 103: Sunbird Gold Shu Embroidery

Source: Red Star News

Accessed on: Dec., 2022.

Looking back over the past 20 years, the cultural core and spirit of the sun bird have long been imprinted in Yang Dequan (the curator of the Shu Embroidery Museum). A miniature version of the Shu embroidery of the sun bird is placed on her desk, "Ancient Shu." The civilization is too great, and such patterns retain their allure even today. I have given this work to many cultural scholars at home and abroad, and they intuitively feel not only the exquisiteness of Shu embroidery but also the profound history of ancient Shu civilization.

In 2009, relying on the unique park space and the prototype of the Chinese cultural heritage symbol—the Sunbird Gold gold ornament—as the spiritual core, the Jinsha Site Museum created the first large-scale Chinese New Year cultural event, the Chengdu Jinsha Sun Festival, and took the lead in launching the "Night Museum" mode. Since then, every year during the Spring Festival,

the Jinsha Site Museum will hold temporary exhibitions around the theme of the year, combined with the connotation of ancient Shu civilization, to interpret the exhibition and cultural connotation in the form of cultural lanterns, garden landscaping, live display, and traditional folk customs. The land meets the diverse needs of the audience for the museum, making it truly a public cultural space shared with the public.



Figure 104: The majestic "rabbit" - a group exhibition of pictures of cultural relics of the zodiac in the year of Kuimao

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

[This exhibition is sponsored by the Chengdu Sands Site Museum and the China Cultural Relics News Agency. With more than 50 cultural and cultural institutions across the country, more than 100 cultural relics related to rabbit culture in different periods in various regions, combined with traditional Chinese lanterns, from the natural world Three parts of rabbits, rabbits in historical and cultural, and rabbits in folk customs show the audience's inseparable relationship with Chinese culture.](#)



Figure 105: Childlike innocence lights up Sands——"Towards the Future Together"

Chengdu Campus Intangible Cultural Heritage Achievement Exhibition

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

[Chengdu Jinsha Site Museum, Chengdu Intangible Cultural Heritage Protection Center, Chengdu Paotongshu Primary School West District Campus, Chengdu Shuangyanjing Primary School "Liang Jinsha -" Together with the Future 'Chengdu Campus Non -Heritage Achievement Exhibition "](#), Exhibiting thousands of students' works with the theme of "Golden Sands and Folklore", so that the ancient non - heritage art has glowed with new vitality, and the Jinsha culture lights up the city night.

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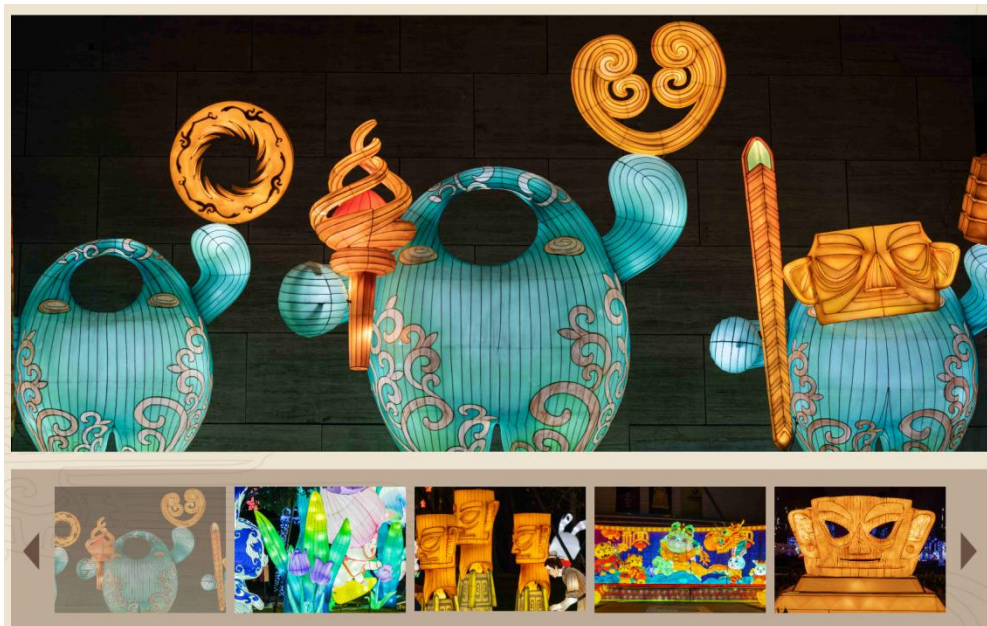


Figure 106: Lights at the Sands Sun Festival

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

The lamp group of the Sands Sun Festival, with the theme of "Spring Blossoms · Golden Rabbit Blessing", is divided into three sections: "Ancient Shu Civilization", "Sun Worship" and "Folk Customs New Year". Combined to create a museum in the light and shadow.

In the Internet celebrity in Sands, punch in the ebony forest. The lamp group is designed with the magical things depicted in the "Shan Hai Jing · Sea Classics", inspired by the wonderful landscapes, integrate the weird mushroom trees and ethereal fairy deer into the ebony forest into the ebony forest.

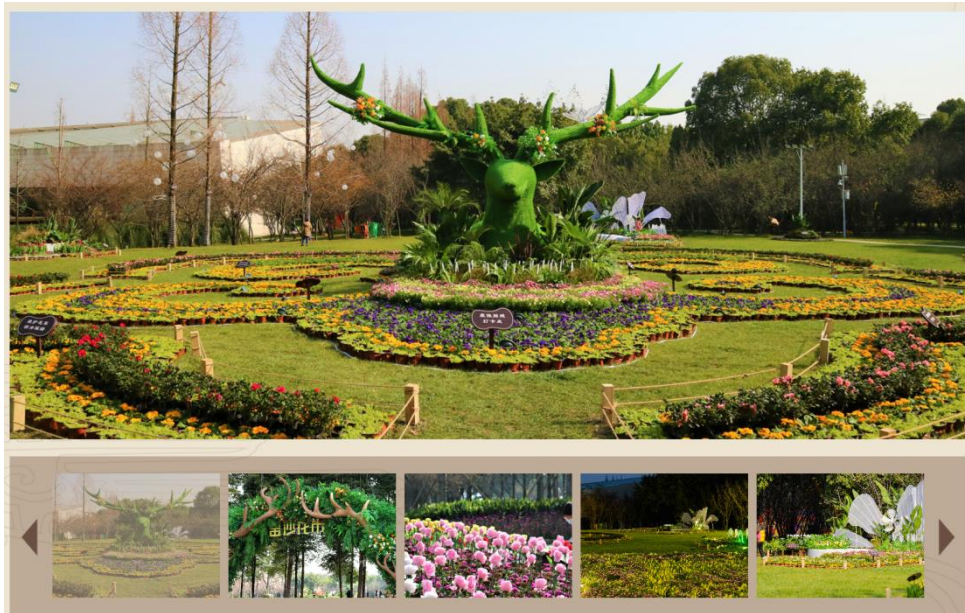


Figure 107: Come to Jinsha Flower Market during the Spring Festival and enjoy the ancient Shu flower garden

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec. 05, 2022.

The "Sands Flower City" is based on the archeological excavation materials of the Sands site. By creating a large -scale god deer art landscape and a floral sketch full of natural wild fun, it creates a layered plant flower realm, presenting the comfortable and pleasant ecological environment of the ancient Shu Jinsha and the ancient Shu ancestors Romantic fantasy of deer and nature.

Since 2014, the Jinsha Site Museum has also launched a series of "Sands Night" activities. At night, when the museum is delayed, the park turns into a borderless stage, where modern dances, concerts, poetry sessions, design sharing sessions, etc. are staged in turn. From July 31, 2021, to the present, Jinsha's latest temporary exhibition, "Looking Back at Chang'an: Exhibition of the Essence of Cultural Relics of the Tang Dynasty in Shaanxi," is currently on display. These cross-border activities break through the physical boundaries of museums and cultural relics and allow a wider audience to perceive history in a more artistic and popular way, forming their own unique cultural experience.



Figure 108: Fantasy novel "Blood Sacrifice"

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.

[The novel "Blood Festival" of the famous science fiction writer Mr. Wang Jinkang. His works have strong readability, which is a better combination of serious literature and popular literature. The novel is based on the Sands site as the source of creation.](#)



Figure 109: Chengdu cultural business card: China's first large-scale original musical "Golden Sands", performing the miracle of ancient Shu culture.

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.

The large -scale ancient Shu King Center, the center of Jinsha, was shocked. In August 2005, the "Sunbird God" pattern unearthed from the Jinsha site of Chengdu became the core pattern of the "Chinese Cultural Heritage" logo. In order to perfectly present the mysterious and magnificent ancient culture of cash sand, the three major groups of Chengdu Culture, Radio and Television, and Newspaper Industry have invested 30 million yuan in capitals, gathered leaders such as famous musicians such as famous musicians, and created China's first large original musical "Golden Sands".



Figure 110: *The feature-length animation "Dream Back to Sands City": a movie and the opportunity of a city's cultural memory*

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.

"Dream Back to Jinsha City" science fiction animation film was made by the producer and screenwriter Su Xiaohong because of the discovery of the Jinsha site. The film is based on the disappearing ancient Shujushu culture. The ancient city scenes and the costumes of the Sands appeared in the picture. On November 15, 2010, Los Angeles, the United States, announced the list of 83rd Oscar selected. At the same time, Xinhua News Agency, "Oscar" for the first time, a Chinese animation film was shortlisted- "Dream Back to Jinsha City".



Figure 111: Cultural Heritage Poetry Collection "Golden Sands Story"

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.

Poet Peng Zhiqiang's collection of Jinsha cultural relic poems "The Story of the Golden Sands", which lasted a year, is the first poem collection of ancient Shu civilization, the kingdom of Jinsha, and the history of Chengdu, which had been broken for 500 years. It re -speaks the past history by poetry, describes the production and life and sacrifice culture of the ancient Shu people, and fills the literary gap for the mysterious history of the ancient Shu Kingdom of Jinsha.

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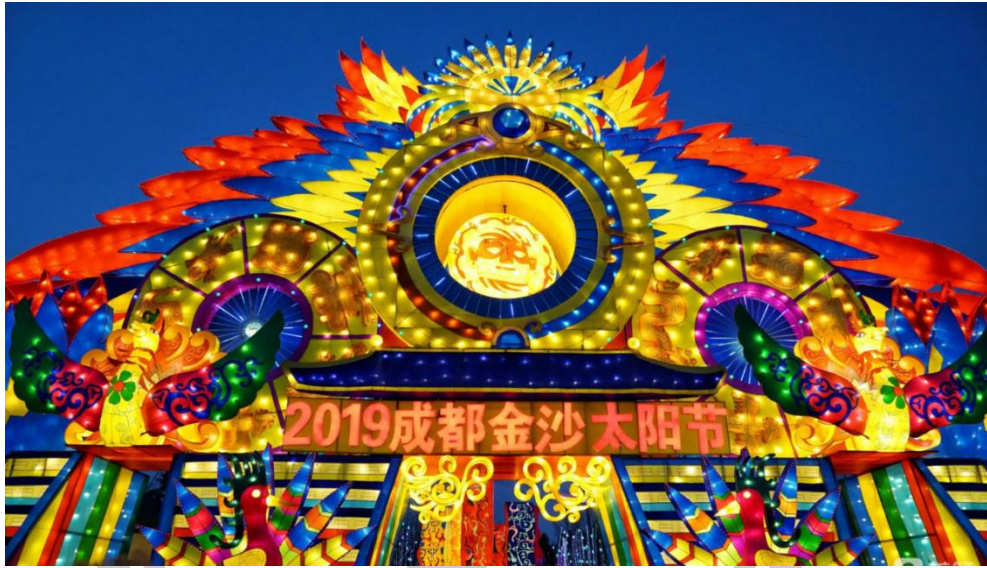


Figure 112: Chengdu Sands "Sun Festival"

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.



Figure 113: Chengdu Sands "Sun Festival"

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.



Figure 114: Chengdu Sands "Sun Festival"

Source : Chengdu Jinsha Site Museum jinshasitemuseum.com

Accessed on: Dec., 2022.

The Chengdu Sands "Sun Festival" combines world civilization with Chinese tradition through various forms, such as a world civilization theme exhibition, an intangible cultural heritage exhibition, themed lighting groups, garden flower art, folk performances, social education activities, and cultural and creative exhibitions. The festive and auspicious atmosphere of the Spring Festival blends together, giving citizens a double experience of the Spring Festival and culture.

Conclusion

The Sunbird Gold is the most attractive work among the many cultural relics at the Jinsha site. The Sunbird Gold walked out of Jinsha, integrated into urban life, and flew to the world, carrying the ultimate romance and endless imagination of the ancient Shu people. In the past 20 years, the current Jinsha site not only fully displays the glorious past of the ancient capital of Shu but also integrates into the urban development of Chengdu as a heritage park with unique historical heritage and cultural charm.

With the rapid development of Chengdu's urban culture, the Jinsha Site Museum has become a new landmark of Chengdu's culture and one of the most important cultural brands of this historical and cultural city with its profound cultural connotation and special location advantages. The development of the region has greatly improved the image and cultural "soft power" of Chengdu.



Chapter V

Summary Discussion and suggestion

Part1. Research summary

Research topics: Sunbird Gold : Semiotics and Cultural Identity in the Context of Modern China

Research methods: This research uses “Qualitative research methodology”.

Methods of information collection: This research adopts two methods of information collection: field work and Literature Research.

Research Objectives: The research objectives of this study are as follows:

1.1 To study the historical background of "Sunbird Gold"

Symbols are gradually formed in life and labor. On February 8, 2001, in the outskirts of Chengdu, the "Sunbird Gold" gold ornament from the ancient Shu Kingdom, which disappeared 3,000 years ago, reappeared in the world, and it is now collected in the Jinsha Site Museum of the Chengdu Museum, Sichuan Province, China.

The "Sunbird Gold" gold ornament is round in shape with a hollowed-out pattern inside and has an outer diameter of 12.5 cm, an inner diameter of 5.29 cm, and a thickness of 0.02 cm. The pattern can be divided into two layers, the inner layer having a hollowed-out circle in the center. There are twelve ivory-shaped, arc-shaped, rotating rays of light distributed at equal distances around it, representing the cycle of 12 months in a year. The sharp, ivory-like rays of light on these outer ends are arranged in a clockwise rotation of teeth. The outer

pattern is four reverse-flying divine birds, stretching their necks and stretching their legs, spreading their wings, and flying, with their heads and feet connected back and forth, surrounded by the inner pattern, arranged evenly and symmetrically.

The legend of the "Golden Crow Negating the Sun" in the "Shan Hai Jing" expresses the ancients' spiritual belief in the sun and the divine bird. The son can fly into the blue sky, connect the world and the messenger of the gods, and give birth to loyal worship and admiration. This is also a major manifestation of the superstitious thinking of the ancients and their worship of gods.

The pattern of the "Sunbird Gold" is an outstanding representative work of Chinese ancestors worshiping the sun. "Sunbird Gold" symbolizes light, life, and eternity. The spiritual implication expressed is the pursuit of light, unity, forging ahead, harmony, and tolerance. The four divine birds connected head to tail and flying around the sun reflect the ancestors' yearning for a better life and embody the meaning of freedom, beauty, unity, and progress. The overall perfect circular pattern implies national unity, harmony, and tolerance, and the circular enclosure also embodies the cultural concept of "harmony between man and nature."

1.2 To analytical study the semiotics of "Sunbird Gold" and its application

In the context of modern China, the "Sunbird Gold" model has brought breakthroughs in art design and beneficial effects on urban development. a region with a rich and varied art and design history, allowing artists and designers to explore new and innovative forms of visual expression. In the city of Chengdu, they have successfully created a form of "sun bird" art. They penetrated various disciplines, created cross-border cooperation in art, broke the self-styled independent state of art creation, and integrated fresh blood into

the concept of contemporary art design creation. to achieve cross-disciplinary breakthroughs in contemporary art and design.

Scientific planning, construction, and management are important bases for the organic renewal of a city with profound cultural roots. The "Sunbird Gold" has first-class cultural endowment, rich cultural heritage, and continuous cultural inheritance, which has injected unique cultural meaning into Chengdu's urban cultural construction, making it show the cultural essence of "Shu style elegance." Continuously digging into Chengdu's long history and cultural charm is the proper meaning of the construction of a world-famous cultural city. The ancient Shu civilization is rooted in Chengdu's unique cultural heritage and life aesthetics, which arouse the deepest sympathy in people. It is the charm and value of Chengdu as a living city, and it is also the expression of the era of building a world-famous cultural city.

1.3 To analytical study the Cultural Identity of "Sunbird Gold" and Chengdu People in the Context of Modern China

Cultural identity is a process of cultural cognition, which is the case in the author's research. In the historical background, the "sun bird" has its original function and meaning. It is used as an ornament on sacrificial supplies and as a spiritual messenger for the people ruled by the powerful. Its pattern has the unique design of the scientific calendar and the laws of life, as well as the perfect combination of artistic aesthetics.

However, against the backdrop of modern China, 3,000 years later, its pattern and symbol structure have changed. In addition to its original meaning of freedom, beauty, and unity, it also has the characteristics of tolerance, vitality, and endless life. In Chengdu, a city with a unique geographical and climatic environment, the local people's life attitude of chasing sunshine and the leisure style that seamlessly connects the city and nature make the "Sunbird

Gold" pattern the endorsement of the city's image without any suspense. The best messenger to publicize the city's overall image, livable image, investment image, and tourism image is also one of the most important cultural brands of this historical and cultural city. As a city image, it not only drives the development of the region but also greatly enhances the urban influence and cultural "soft power."

Part2. Research Discussion

"Sunbird Gold: Semiotics and Cultural Identity in Arts and Design in the Context of Modern China." In this study, the main object of study is the "Sunbird Gold", an iconic historical artifact representing the long history and culture of Chengdu, which is one of the treasures of the Jinsha Site Museum in Chengdu, China. In the historical context, the history of the "Sunbird Gold" and its pattern composition and symbolic meaning represent the initial emergence of the civilizational center of ancient Shu. In February 2001, the "Sunbird Gold" was unearthed by the people of Chengdu, and now its symbolic structure has changed and its identity has changed with the development of modern society, and it has been identified as the core motif of Chengdu's urban identity, thus giving it a new cultural connotation and becoming a messenger of artistic and cultural communication. Through the concepts of "semiotics" and "cultural identity", the "Sunbird Gold" is interpreted as a new pattern in the context of modern China, with its rich cultural and artistic value and With its rich cultural and artistic value and strong historical and cultural meaning, it has a profound impact on the economy, society and culture of the city of Chengdu.

2.1 The history of the "Sunbird Gold" in Chengdu

On February 8, 2001, in the suburbs of Chengdu, a village called Jinsha Village was carrying out pipeline construction. Excavators unintentionally dug up some cultural relics, such as bronze and stone tools. Immediately, archaeologists entered the construction site to start a large-scale scientific

excavation. Gold, jade, bronze, and ivory continue to be unearthed, which is astounding. At about 10 a.m. on February 25th, a special gold ornament was unearthed. When it was first unearthed, the gold ornament had been crumpled into a ball. After careful and scientific research by the archaeologists, the gold ornament was carefully restored and unfolded. A piece of gold foil depicting the pattern of "sun rays" and "bird" is clearly presented, and the "Sunbird Gold" can be reproduced anywhere in the world. It is now collected in the Jinsha Site Museum of the Chengdu Museum, Sichuan Province, China.

According to research, the "Sunbird Gold" was made roughly 3,000 years ago in the Shang and Zhou dynasties. This gold ornament may be an important decorative pattern on the wooden artifacts used by the ancient Shu people for sacrifices. Its gold content is as high as 94.2%. The gold foil decoration of the Sunbird Gold is round in shape, with a hollow pattern inside, with an outer diameter of 12.5 cm, an inner diameter of 5.29 cm, and a thickness of 0.02 cm, like a uniform and symmetrical paper-cut pattern. Whether it is the overall layout of the decoration or the subtleties of the pattern, it is meticulous. The ability to create such a thin gold leaf thousands of years ago is astounding to the modern eye.

The "Sunbird Gold", that is, the "four birds around the sun" gold, whether it is the four flying birds on the outer layer or the rotating sun on the inner layer. The flying bird on the outer layer and the rotating sun on the inner layer represent the worship and eulogy of the sun bird and the sun god by the ancient Shu people.

For the ancient Shu people, whether it was the Cancong, Boguan, and Yufu clans during the three generations of Shu kings or the ancient Shu people during the Du Yu dynasty and the Kaiming dynasty, they took what they could understand and master from nature. Phenomena and natural laws, such as

astronomical calendar knowledge, etc., attribute incomprehensible natural phenomena to mysterious religious worship and myths and legends. On the one hand, the ancient Shu people worshipped and prayed to the gods of heaven and the sun for their blessings; on the other hand, they complied with the weather, summed up the laws of nature, and used the laws of nature to scientifically arrange production and life. Religious worship (especially the worship of the sun and birds) and the calendar both played a vital role in the production and lives of the ancient Shu people. Sun and bird worship as well as the calendar were also important factors in ancient Shu culture.

Therefore, the unearthing of the "Sunbird Gold" is a major archaeological discovery in my country in the 21st century, reflecting the achievements of China's cultural relics protection work. The "Four Birds Surrounding the Sun" pattern is an outstanding representative work of the Chinese ancestors' worship of the sun and the achievements of China's cultural relics protection work. The "Four Birds Surrounding the Sun" pattern is an outstanding representative work of the Chinese ancestors' worship of the sun. The Sunbird Gold symbolizes light, life, and eternity. The spiritual implication expressed is the pursuit of light, unity, forging ahead, harmony, and tolerance. The four divine birds connected head to tail and flying around the sun reflect the ancestors' yearning for a better life and embody the meaning of freedom, beauty, unity, and progress. The overall perfect circular pattern implies national unity, harmony, and tolerance, and the circular enclosure also embodies the cultural concept of "harmony between man and nature."

2.2 This article draws on the two research concepts of "semiotics" and "cultural identity", so that the "Sunbird Gold" that integrates cultural and artistic symbolic meaning is integrated into various fields, becoming the messenger of mass communication and cultural heritage.

As early as in primitive society, people had practical and aesthetic needs and began to engage in primitive design activities, enriching life with conscious

or unconscious symbolic behavior. In the process of human cooperative labor, symbols are gradually formed for further communication. "Life Culture Semiotics," (Zhang, 2014, p.28) From the knots of ancestors to the totems of singing and dancing, they are all informational symbols to maintain the traditional order of society.

"Symbols" are defined as imprints and labels used to mark special things that gradually appear in people's behavior habits and gain acceptance. It can have various carriers, summarizing all the characteristics and connotations of things. The symbol appears but does not reveal the essence of the symbol. People not only see the form itself but also feel the reference and symbolic content of the symbol. Our powerful imagination is far beyond the symbol itself. Its meaning lies in conveying some kind of connotation and emotion.

The spiritual civilization accumulated by the Chinese culture for thousands of years has become the belief of the Chinese nation. The traditional views of schools, academic culture, or moral etiquette, along with the myths and legends that contend among a hundred schools of thought, have become the spiritual guidance of national culture. These traditional spirits are the emotional bond of national unity and the emotional sustenance of the people. The same is true for "Sunbird Gold." Using patterns that originally belonged to spiritual beliefs as symbols can fully demonstrate the historical and cultural spirit of symbols.

The Jinsha's "Sunbird Gold" contains rich connotations in the original image symbol, which reflect the harmonious and dialectical philosophy and aesthetic consciousness of Jinsha site culture and have rich scientific connotations such as technology and calendar. The pattern of the Sunbird Gold expresses the spiritual implications of the pursuit of light, unity, forging ahead, harmony, and tolerance. Its composition is rigorous, the lines are smooth, and it is full of beauty. The perfect combination of advanced craftsmanship

The Sunbird Gold pattern is an outstanding representative work of the Chinese ancestors' worship of the sun. It reflects the ancestors' yearning for a better life and embodies the meaning of freedom, beauty, unity, and progress. The overall perfect circular pattern is even more profound. Chinese folk culture regards "the circle" as an important symbol, and the pursuit of a perfect life is a common psychological trait.

"Wherever the sun shines, there is sun worship." Anthropologist Edward Taylor said so. The sun is the most universal image in the mythologies of all nations in the world. The resplendent and resplendent sun shined on the earth thousands of years ago and protected human beings. People admire, worship, and pray to the sun, and it provides humans with endless reverie. The sun has thus become the most universal image in the mythologies of all nations in the world. At the same time, sun worship is often combined with kingship. People in primitive societies frequently lack knowledge and understanding of natural things, and they attribute their fear of unknown things to a fear of gods. Therefore, rulers often borrow the power of the gods to maintain their kingship.

The original philosophical wisdom of Chinese civilization is full of reverence for the nature of the universe, and it is simulated through symbols. It is generally said that the ancestors of ancient Shu created the "sun bird" to express their understanding of the natural world, which is one of the important origins of the development of Chinese philosophy. The "Sunbird Gold" is the totem symbol of the Chinese nation's belief in the wisdom of the ancestors. Therefore, together with its ancient Shu culture, the Chinese nation has spent a full 3,000 years of progress, analysis, and interpretation trying to find the Chinese classical wisdom's contribution to cosmic astronomy. way of thinking.

And the composition of the "Sunbird Gold" pattern is so magical; it is like a modern paper cut, with a regular pattern and a rigorous composition that is very

exquisite and dazzling. We don't know much about how it manifests itself. From a design point of view, the gold foil of the Jinsha Sunbird Gold should show a state of rotation. It is both static and dynamic, both yin and yang, with a degree of relaxation. This composition obviously does this, and it is very successful in terms of design. As a result, it is not only the embodiment of the ancient people's profound philosophical and religious thoughts and rich imagination, but also the perfect combination of extraordinary artistic creativity and exquisite craftsmanship, and it is the representative of ancient Shu gold craftsmanship's brilliant achievements. In the eyes of today's people, the "sun bird" gold foil is still an extremely exquisite work of art.

According to the research of meteorologists, from 4,000 years ago to 3,000 years ago, it was the warmest period in history, and the temperature was 3-5 degrees higher than the current temperature. Therefore, elephants can live in Shu and even a little further north in the Central Plains. The "Shan Hai Jing" tells that "the Ba snake eats elephants, and its bones emerge at the age of and the "Huayang Guo Zhi" clearly records that the specialties of Shu include rhinoceroses and elephants. It shows that the climate of the ancient Shu Kingdom was warm and humid, and the sacrificial area was close to the river. When the Yin and Zhou dynasties took over the Chengdu Plain 3,000 years ago, there were dense evergreen broad-leaved forests with a variety of plant species, mostly tropical and subtropical plants. And there are lakes and ditches nearby, with more algae plants, a warm and humid climate, and sufficient sunshine to make them suitable for human habitation.

Historically, climate change in the ancient Shu area and even the climate of the whole country hindered the development of the ancient Shu state. After the change of dynasties, the climate became cold and dry, and the floods and droughts caused by the cooling had a great impact on agricultural production.

The impact of floods can easily lead to people's crops not being harvested, and floods further destroy the infrastructure of their lives. In the face of these natural disasters, the people of the ancient Shu Kingdom had no way to deal with them, and at the same time, they had no scientific methods to prevent their occurrence. The ancient Shu Kingdom, where the water system was developed, was constantly exploring and figuring out how to live in harmony with nature as climate change intensified.

The Sichuan Basin is one of the four major basins in China, most of which are located in Sichuan Province, with a total area of about 260,000 square kilometers. It is located in the central and southern parts of the Asian continent (between $28^{\circ} 10'$ and $32^{\circ} 25'$ north latitude). humid climate zone with maritime climate characteristics; due to the closed terrain, the Qinling Mountains in the north block cold air, and the winter temperature is higher than other areas at the same latitude. The precipitation in the mountains on the edge of the basin is very abundant, and the annual precipitation in some places is 1500–1800 mm. This is a prominent rainy area in China, and its annual relative humidity is also the highest in China. The annual sunshine in the basin is only 900–1300 hours, and the annual solar radiation is 370–420 kJ/cm², which are the lowest values in China.

In Sichuan, the basin topography is closed all year due to the influence of the terrain, and when combined with abundant water vapor and wind, the market is cloudy, foggy, and rainy over the city. It is precisely because of this climate that Chengdu people have an innate love for nature. When the sun is

relatively low, people go out to enjoy the sun as soon as it comes out. The idiom "Shu dog barks at the sun" has long vividly portrayed that even dogs in Sichuan have a love for the sun. Therefore, for Chengdu people, basking in the sun is a very happy and comfortable thing.

To compensate for the scarcity of sunlight caused by the terrain, Chengdu residents treasure every day when the sun shines. Naturally, sunny days have become a cue for people to get outside. So many people in Chengdu will take the time to go out and enjoy the sunshine as soon as it comes out. Basking in the sun is an important part of the life of the Chengdu people. It is a kind of yearning and love for nature, and it is also a ritual.

Chengdu people's admiration for the sun is a gene engraved in their bones. This gene can be traced back to the worship of the sun by the ancestors of the ancient Shu Kingdom 3,000 years ago. Chengdu people's obsession with the sun can be glimpsed from the gold foil of the "Sunbird Gold" displayed in the Jinsha Site Museum.

The discovery of the "Sunbird Gold" has expanded the connotation and extension of the ancient Shu culture and is of great significance to the study of the origin, development, and decline of the Shu culture. It has found physical evidence to help solve the mystery of the sudden demise of the Sanxingdui civilization. Chengdu Jinsha Site Museum, a ruins museum built for the protection, research, and display of Jinsha culture and ancient Shu civilization, is a modern garden-style museum integrating education and leisure. "Bird," as the medium for the spread of ancient Shu civilization, has become an iconic symbol representing Chengdu, a city with a long history.

On December 30, 2011, the Information Office of the People's Government of Chengdu, Sichuan, held a press conference to unveil the city logo of Chengdu. During the process of collection and selection of works, experts,

scholars, and citizens generally believed that the Jinsha "Sunbird Gold" gold ornament pattern best represented Chengdu.

The sun, as a fetish that brings warmth and light to humans, is endowed with beautiful imaginations. People all over the world have one thing in common, which is to praise and pray to the sun god. The sun not only endows all things on earth with vitality but also always shines on the hearts of the ancients, becoming their belief.

As far as the ancient Shu people were concerned, they used to live in the upper reaches of the Minjiang River, where the sun shone every day. When they came to the Chengdu Plain, surrounded by high mountains, the water vapor was transpiring, and there was relatively little sunlight. A nostalgia for the place where I live is also a yearning for a better life.

In August 2005, the gold decoration pattern of the Sunbird Gold was announced as a symbol of Chinese cultural heritage. In December 2011, the gold ornament pattern of the Sunbird Gold was announced by the Chengdu Municipal People's Government as the city image logo of Chengdu. Since then, the "Sunbird Gold" has been shining endless cultural power in the land of China.

The "Sunbird Gold" is the most attractive work among the many cultural relics at the Jinsha site. The Sunbird Gold walked out of Jinsha, integrated into urban life, and flew to the world, carrying the ultimate romance and endless imagination of the ancient Shu people. In the past 20 years, the current Jinsha site not only fully displays the glorious past of the ancient Shu Dynasty but also integrates into the urban development of Chengdu as a heritage park with unique historical heritage and cultural charm.

2.3 The the "Sunbird Gold" is interpreted as a new pattern in the context of modern China, and has become a messenger of art and culture, bringing a profound impact on the economy, society and culture of the city of Chengdu.

In modern China, with a rich and varied art and design history, many contemporary artists and designers are exploring innovative ways of visual expression. The role and impact of any specific artwork or cultural object will depend on the context in which it was created and received and can be shaped by a range of cultural, historical, and social factors.

In modern times, Chinese and Western cultures are gradually blending, and cultural information is gradually synchronizing. Under this background, designers awaken historical memories and desires for local culture. Chinese contemporary designers use their own local art symbols to ride the cultural exchange train and modernize the local characteristics. They seek new and different forms of artistic expression. Put the cultural elements that represent places in a new context, and use the investigation of objects as a path to explore the causes and deep connotations of the historical symbolic meaning of symbols.

So, after 3000 years, the function of the "sun bird" symbol has changed drastically. In recent years, with the help of Chinese design, we have tried to create our own path. The traditional culture is extensive and profound. We have learned from traditional culture and started to conduct detailed research on traditional culture in order to establish a logical sequence and organic connection between traditional culture and modern design. There has also been an unprecedented scale of enthusiasm for the excavation of traditional culture in the design community.

The primary goal of contemporary design artists is to keep up with the times and demonstrate the spirit of the times while retaining the cultural value of traditional symbol art. The need to update the knowledge structure of global

art has led many contemporary design artists to rely on contemporary art creation forms. The "sun bird" symbol is in line with world culture.

As a symbol of a spiritual civilization, the "Sunbird Gold" symbol is closely related to the living environment and social background of design artists. It is an expression of art and culture to the public during their creation process and transforms ideology into real visuals through artworks. works, presented to the audience, to achieve emotional resonance with the art audience. The evolution of thinking logic is a dynamic trend for both audiences and artists. Marxism once said that people's thinking and concepts are not static and will change according to the current environment and personal experience. The essence and connotation of the "Sunbird Gold" symbol rely on the history and development of the ancient Shu civilization, which takes the lives of the ancient Shu people as a reference. In the background of modern China, it always maintains a posture of development and exchange. The objective world is diverse, complex, and ever-changing. The cultural and artistic value carried by the "Sunbird Gold" symbol is dynamically adjusted according to subjective or objective factors, showing great inclusiveness and openness and fully reflecting the history it represents and the real-time progress of human society.

The cultural heritage of a city is the foundation of urban modernization; it is the temperament and soul of the city. Chengdu is undoubtedly a city with an extremely strong cultural atmosphere. The Tianfu culture of "innovation, creativity, elegance, fashion, optimism, tolerance, friendliness, and public welfare" originated from Chinese civilization, grew up in Bashan Shushui, and thrived in the country's modernization and urban development and progress. Chengdu citizens' spiritual home is growth, and Chengdu's core competitiveness is growth.

Today, more and more cities recognize the value of historical and cultural heritage. Chengdu is a city with a long history and lots of charm. It has a profound historical and cultural heritage and rich historical and cultural resources. The protection and development of historical and cultural heritage has also become an important topic for urban development and cultural preservation.

With a strong historical and cultural background, the vigorous development of the city, and the implementation of a series of policies and measures, the cultural relics and heritage have also been effectively protected. As the treasure of the town hall of Jinsha Site in Chengdu, the "Sunbird Gold" is a logical place to stand on "stage." Design artists draw on the symbol of the "Sunbird Gold" to create, follow the progress of the times, and develop social civilization. The role of traditional symbols is not only to inherit classics but also to carry out artistic innovation in combination with the characteristics of the times, and continue to study and explore the "Sunbird Gold" and the value of symbols in the development of modern society.

Correspondingly, the museum economy, tourism economy, art design economy, business circle economy, city image publicity, etc., are effectively improved through the symbol of the "Sunbird Gold." Therefore, a "sun bird" model has been formed in this city. But behind it, after a change of thought, concept, identity, etc., the formation of the "Sunbird Gold" model is mainly reflected in the following aspects: 1. From the protection of cultural relics to the protection of cultural heritage 2. From heritage conservation to urban resources 3. From single development to diversified integration 4. From the traditional economy to the tourism economy.

The formation of the "Sunbird Gold" model is universal, but it also has its unique features. "Construct universal values on the basis of reaching a consensus among different societies and cultures." "Progress can only be achieved through cultural acceptance and reciprocity." (Stuart Hall, & Paul Du Gay, 1996, P.64) Many heritage preservation projects in my country after the twenty-first century are based on these points. The transformation has the same or similar trend, and there is also a similar exploration in Chengdu in terms of heritage protection.

However, the "Sunbird Gold" model cannot be copied at will. The local government and cultural relics authorities play an extremely important role in the operation. They play the roles of planning development and threading the needle. The "Sunbird Gold" model relies on market drivers to guide the behavior of various subjects and provide basic operating power.

With the advancement of modern science and technology, as well as the increasing closeness of global cultural exchanges, the type of "Sunbird Gold" model will attract attention on the world's art stage. We realize that it is beneficial to use traditional symbol resources for innovation—to integrate culture, art, and market development and change their influence in modern society from the macro perspective of the nation's design and art system.

From the excavation of the "Sunbird Gold" to the construction of the Jinsha Site Museum, from its becoming a treasure of the town hall to foreign cultural exchanges, from its historical and cultural connotation to the change of identity meaning, the structural change of the "bird" symbol is inseparable from the policy support and implementation of the national and local governments, which have vigorously promoted the change of the symbolic identity of the "sun bird" from time to space, from substance to connotation.

Since the mid-1990s, the State Administration of Cultural Heritage of the People's Republic of China has gradually begun to emphasize the concept of "big ruins" and established a system for national key cultural relics protection units to compile protection plans, and the investment in cultural relics protection has also accelerated year after year. Local governments have also increased their investment in cultural and museum undertakings compared with the past, and my country's heritage protection and museum construction have entered a more orderly, proactive, and active development period.

The modern value mining work of "Sunbird Gold" is a sustainable development strategy. As a shining golden business card in the tourism construction from Chengdu, Sichuan, to China, the brand benefits, social benefits, spillover benefits, and pulling effects produced by it are much more valuable than the value of its symbol itself. adhere to the principle of "government-led, enterprise-independent, market-operated," and in accordance with relevant policies, fully provide relevant projects with preferential policies, financial and tax reduction incentive policies, financial institution support, and other relevant supporting preferential policies.

In the development of value culture, it is necessary to further excavate its inner culture so that it can carry that long history more deeply. and turn it into cultural products to be displayed in public. At the same time, it is also combined with the design and development of related tourist souvenirs so that the value of such cultural relics can be spread far and wide.

The process of globalization has gradually transformed contemporary art into a market system. Media reports, collections by museums, sales by galleries, articles in art magazines and academic circles, and various art exhibitions have all created good conditions for this transformation. Artists use the symbols deposited in traditional national culture to create art, which is

intended to change the structure of traditional symbols and promote their continuous development.

The organic renewal of the city must be good at mobilizing the enthusiasm and creativity of multiple subjects, such as the government, society, and citizens, so as to protect the "soul of the city" together. Citizens are not only the masters of the city but also the inheritors of the city's cultural context. The lifestyle, sentimental ethics, and spiritual core of Chengdu citizens are all the crystallization of Chengdu people's historical wisdom and historical experience, and they interact and develop together with urban culture.

Part3. Research suggestions

3.1 Academic Advice

Artists and researchers should get rid of the research on the pure cultural relic angle and pattern structure of the "Sunbird Gold," which only has certain historical and archaeological value and a single pattern interpretation. This study provides a new perspective for further understanding and opens up the extension of the artistic value of "Sunbird Gold" and the expansion of cultural dimensions. to help researchers understand the humanistic information behind cultural relics, to develop the cultural value of art works, to update the connotation and form of creative development, to infiltrate contemporary art into various disciplines, and to create cross-border cooperation in art. In the process of exploring its role and influence, the city with profound cultural roots can be organically renewed, and the continuous cultural inheritance has injected unique cultural meaning into Chengdu's urban cultural construction, creating a business card linking world cultures.

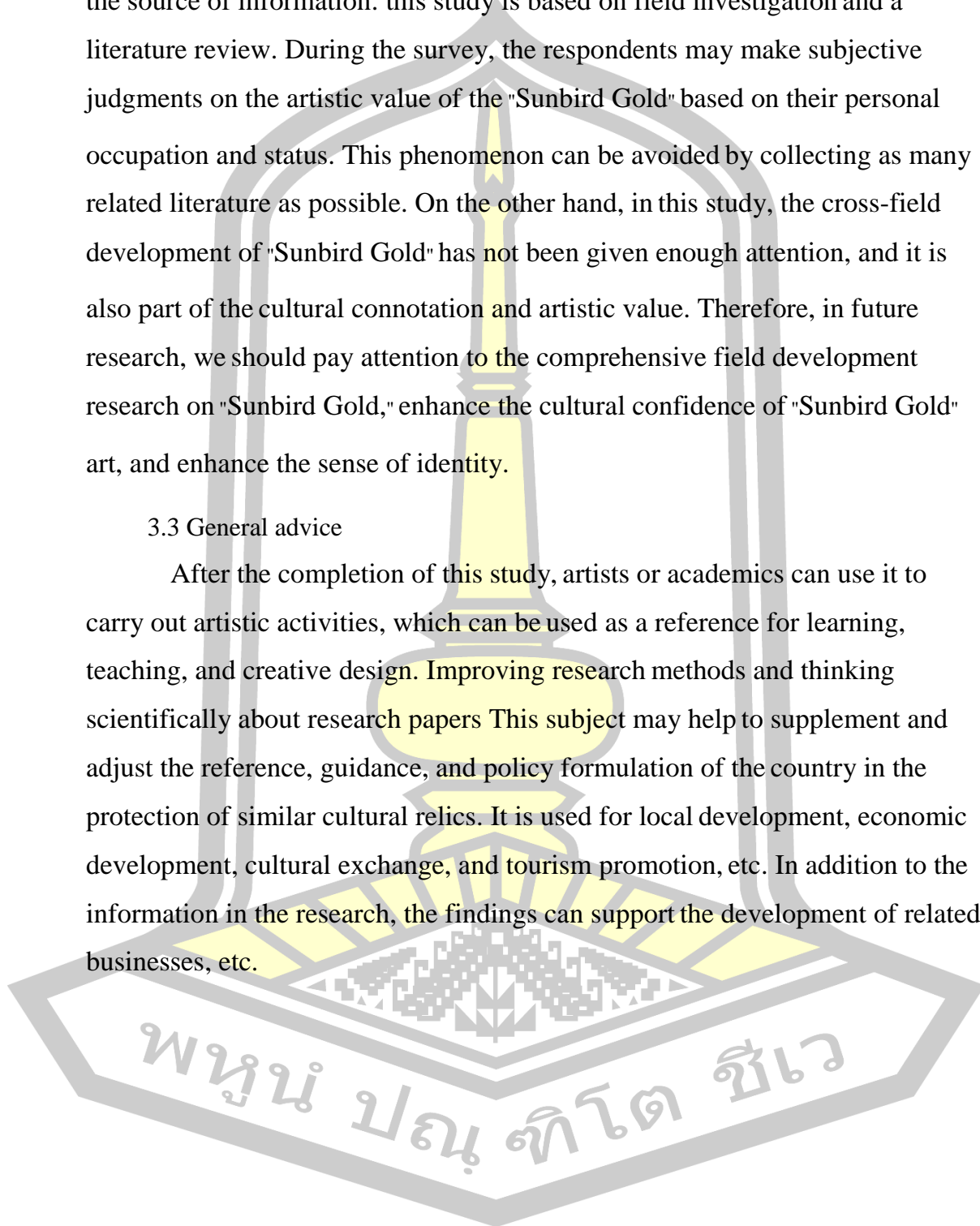
3.2 Social Suggestions

This study describes the changes in the symbolic structure of the "Sunbird Gold" in the historical environment and in the modern social environment, as well as the process of identity changes in people's minds after

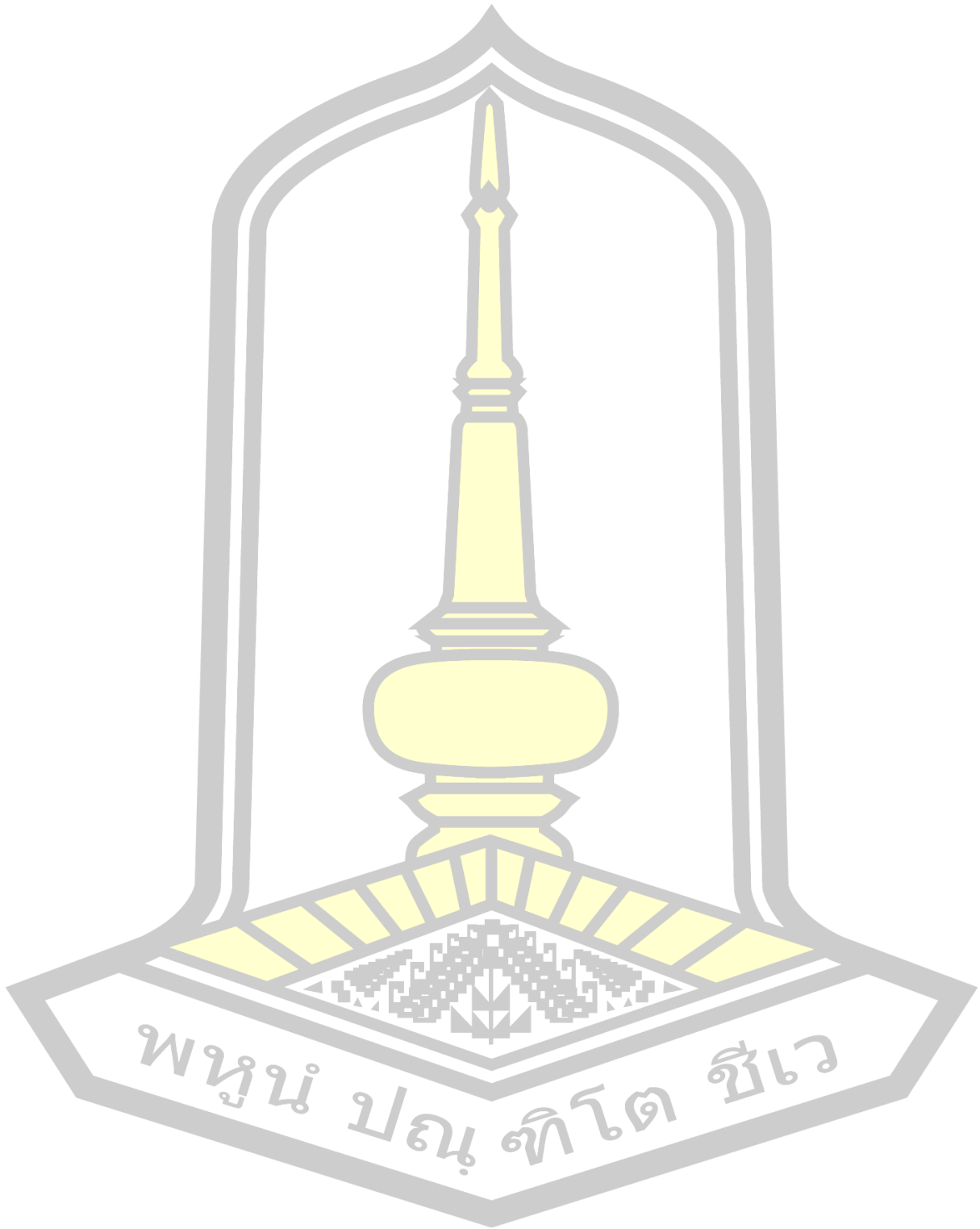
injecting new cultural connotations. However, there are some limitations. First, the source of information: this study is based on field investigation and a literature review. During the survey, the respondents may make subjective judgments on the artistic value of the "Sunbird Gold" based on their personal occupation and status. This phenomenon can be avoided by collecting as many related literature as possible. On the other hand, in this study, the cross-field development of "Sunbird Gold" has not been given enough attention, and it is also part of the cultural connotation and artistic value. Therefore, in future research, we should pay attention to the comprehensive field development research on "Sunbird Gold," enhance the cultural confidence of "Sunbird Gold" art, and enhance the sense of identity.

3.3 General advice

After the completion of this study, artists or academics can use it to carry out artistic activities, which can be used as a reference for learning, teaching, and creative design. Improving research methods and thinking scientifically about research papers This subject may help to supplement and adjust the reference, guidance, and policy formulation of the country in the protection of similar cultural relics. It is used for local development, economic development, cultural exchange, and tourism promotion, etc. In addition to the information in the research, the findings can support the development of related businesses, etc.



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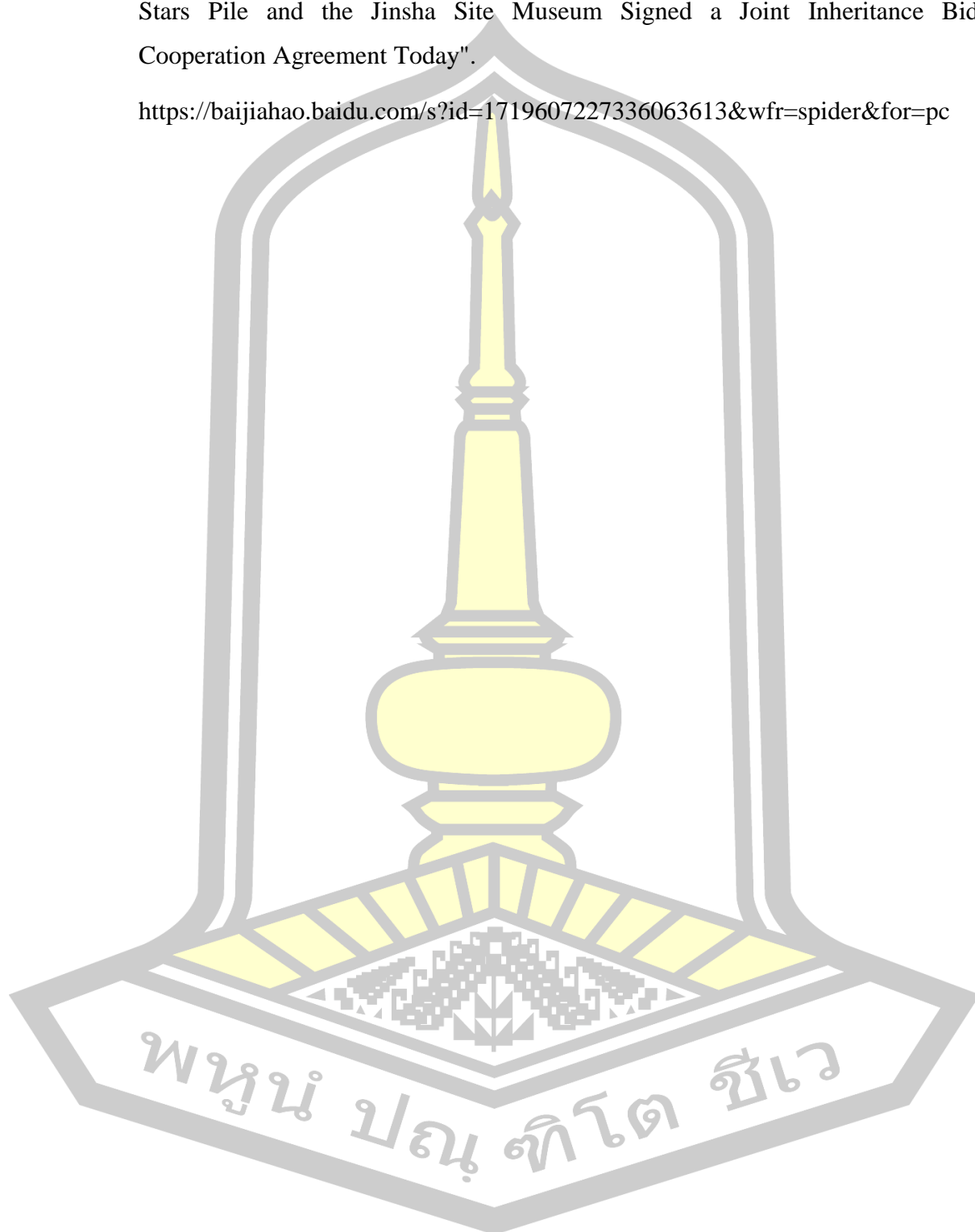
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