

“Sunbird Gold”: Study of Semioticist Meaning and Application in the Context of Modern China

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Abstract

The "Sunbird Gold," also known as the "Four Birds Around the Sun," is an artifact excavated from the Jinsha Site in Chengdu and consists of four hollowed-out sacred birds surrounding a jagged sun in the middle. "The "Sunbird Gold" in Semiotics has deep and varied connotations. This study has two research purposes: 1) to analyze the semioticist meaning of "Sunbird Gold" in the context of modern China and 2) to explore the application of the Semiotics "Sunbird Gold" in various fields (vague-- Is the application in "various fields" primarily about urban cultural construction and tourism?) This study employed the qualitative research method and applied the Semiotics of "Sunbird" in various fields Through research, we find that the cultural Semiotics of "Sunbird" is explained and summarized using semiotic theories' theoretical knowledge. The overall planning and influence of Chengdu's urban cultural construction and sustainable tourism development model provide feasible suggestions for the local people to apply these cultural

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Semiotics better. At the same time, we have also reflected on developing and utilizing the Semiotics "Sunbird Gold." Therefore, the conclusion of this study can reflect the practical significance of the Semiotics "Sunbird Gold" in the context of modern China.

Keywords: Sunbird Gold, Semiotics, Application, Modern China

Introduction

The "Sunbird Gold" was discovered in 2001 at the Jinsha site in Su Po Township, Chengdu City, Sichuan Province. The relic is made of gold, round and as thin as paper, and its design is presented by openwork carving, with an inner layer of sun with radiant light and an outer layer of four flying god birds. It is understood that the "Sunbird Gold" is regarded as the embodiment of the sun and the divine birds in Chinese culture, with high status and mysterious power. It is regarded as a mythical Semiotics of freedom, light, and vitality and has become an essential spiritual asset in Chinese culture. It is also a spiritual Semiotics used by the ancient Shu ancestors in their rituals to express their worship of the sun, reflecting the budding of the ancient Shu civilization. Therefore, this study interprets and summarizes the semioticist meaning of the "Sunbird Gold" and its value. In the context of modern China, how to better develop and utilize the great value of this cultural Semiotics should be our focus.

1. Interpretation of the history and significance of the "Sunbird Gold" in Chengdu

1.1 The excavation of the "Sunbird Gold" and its history

On February 8, 2001, in Jinsha Village, Chengdu, Sichuan Province, China, a gold artifact from the Shang and Zhou periods was discovered while constructing a pipeline. It is understood that the gold ornament may have been an essential decorative item on a wooden sacred vessel used for rituals by the ancient Shu people. Its shape is a standard square circle with a diameter of 12.5 cm, a

thickness of 0.2 mm, and a weight of 20g, and its gold content is as high as 94.2%. Its design depicts the "sun" and "bird." Therefore, the "Sunbird Gold" gold ornament has been recreated on Earth. It is currently housed in the Jinsha Site Museum of the Chengdu Museum in Sichuan Province, China.

The "Sunbird Gold" is crafted with skillful hammering and cutting techniques. Its circular gold leaf is decorated with an openwork pattern that can be divided into two layers: the inner layer has a hollow circle in the center of the way, surrounded by twelve equally spaced arcs of rotating rays, representing the 12 months of the year. These are the outer ends of the sharp sun rays in the clockwise rotation of the tooth-shaped arrangement. The external layer pattern of four reverse-flying sacred birds represents the cycle of four seasons spring, summer, autumn, and winter, which also indicates that the ancient Shu people had mastered the knowledge of the four seasons and were able to farm according to the different characteristics of the four seasons. The four sacred birds are arranged evenly and symmetrically around the inner pattern, with their necks stretched out their wings flying, and their heads and feet connected back and forth. Like an evenly symmetrical paper-cutting pattern, both the ornament's overall layout and the pattern's subtleties are meticulously executed, and the skill of making such a thin gold leaf a thousand years ago is admired in modern times (Liu Daojun, 2007).

As to why the pattern is four birds and twelve rays, experts and scholars believe that the ancient Shu people have long mastered the natural calendar, knowing that the "year" is related to the operation of the sun, the "month" is related to the operation of the moon, there are 12 months in a year, and to the rapidly changing natural world. We have more scientific knowledge and a better summary of the rapidly changing natural world. Therefore, the "Sunbird Gold" has been given a new, colorful meaning, not only limited to the superstition of God but also adding a lot of scientific wisdom. Some historical data show that the

ancient Shu people were also skilled in using astronomical calendars. Using the calendar, they could not do without the sun and birds, and there are many legends and stories about the sun and sacred birds. The sun is the representative of the "sky." The ancient people farmed "living on the sky," hoping that the wind and the sun would be beautiful and harmless, so their faith in the sun is self-evident; the judgment of the seasons primarily relied on migratory birds, and the poet Lu You wrote, "The wild man has no calendar day." The importance of birds in the hearts of the ancients is evident from what the poet Lu You wrote: "The wild man has no calendar day, and the birds cry to know the four seasons. From the exquisite materials used in the production of the "Sunbird Gold," the exquisite level of craftsmanship, the rigorous composition of the pattern, the smoothness of the graphic lines, the rich imagination, and the extraordinary artistic creativity, experts have officially named it the "Sunbird Gold".



Figure 1 : Sunbird Gold

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

1.2 The significance of the “Sunbird Gold.”

The pattern of "Sunbird Gold," whether it is the flying bird on the outer layer or the spinning sun on the inner layer, shows the ancient Shu people's worship and eulogy of the sun and birds. In the legend of the "Golden Crow with

the Sun" recorded in the "Shanhaijing", it is the bird represented by the "Crow" in these myths and legends as the spiritual belief of the ancient people; the ancient texts "Huainanzi" and "Dahuangnanjing" also show the ancient Shu people's reverence for birds and the sun. The ancient texts "Huainanzi" and "Dahuangnanjing" also show that the ancient Shu people revered birds and the sun. They believe that the sun feeds everything in the world and that human beings rely on the gifts of the sun god for food, clothing, shelter, and transportation, and therefore, have developed a loyal worship and admiration for birds, the messengers who can fly into the blue sky and connect the earth with the gods. This is also a significant manifestation of the ancient superstitious thinking and worship of the gods. Primitive mythology, like the first scientific ideas, was the primary way for primitive humans to understand the world (Levi-Strauss, 2006). For the ancient Shu people, they attributed the natural phenomena and laws that they could understand and master and the natural phenomena that they did not understand to mysterious religious worship and myths and legends. On the one hand, they worshipped and prayed to the gods of heaven and the god of the sun for blessing; on the other hand, they followed the times of heaven, summarized the laws of nature, and used them to arrange production and life scientifically.

"People are dependent on food." On the one hand, the ancient Shu people's dependence on nature is more serious. People rely on both the land, hoping that the land can grow good crops, and the sky, hoping that the wind and rain can be smooth. However, relying on the sky, the unpredictable power of the sky, wind, rain, thunder and lightning, ice, snow, drought, and floods, the ancient people suffered from it; they had the "myth of the ten days" and "the legend of the great flood," and they also had a spiritual leader in their hearts; relying on the ground, the ground is not subject to the will of man. All the irresistible and incomprehensible natural phenomena and natural disasters are almost always

related to the "sun," the sun seems to be the closest to them among the "sun, moon, and stars," which are far away from them. Therefore, the sun became the object of worship for the ancient ancestors, and they longed for the shelter of the sun, so the "sun" became inevitable. These phenomena were especially prominent among the ancient Shu people.

Archaeological materials show a ruin with only seven holes in the ritual area of Golden Sands. The seemingly plain seven holes are traces left by a tall building after repeated studies by experts. At the end of the Shang Dynasty and the beginning of the Zhou Dynasty more than 3,000 years ago, tall pillars held up a high platform, which was a sacrificial platform for the ancient Shu people, and a large number of ancient sacrificial pits were found in the whole surrounding area. Upon measurement, the orientation of this building was found to be 28.2 degrees south of east, which is the same as the direction of sunrise on the day of the winter solstice in the Chengdu Plain. The ancient Shu people had already mastered the laws of the sun's movement three thousand years ago. They had their unique scientific outlook, distinct from the modern one, which "corresponds roughly to the plane of perception and imagination and is often embodied in mythological form (Levi-Strauss, 2006)."

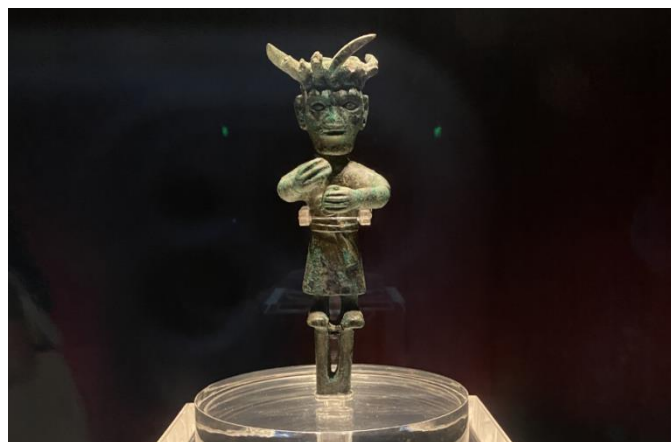


Figure 2 : Shang and Zhou Bronze Line

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

In the Jinsha Site Museum, the mysterious Shang and Zhou bronze standing figures make an extraordinary and highly ritualistic gesture. They are the great and small witches who presided over the rituals on behalf of various classes and tribes. In addition to conducting rituals, they also mastered the knowledge of astronomy and calendars and were responsible for making calendars. For example, the ancient period in the Central Plains was one in which the history of witchcraft was not separated, and it is mostly recorded in oracle bones and gold texts. Mastering astronomy and the calendar was also one of the duties of witch-history. As society progressed and knowledge 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 people.

Therefore, unearthing the "Sunbird Gold" is a significant archaeological discovery in China in the 21st century, reflecting the achievements of China's cultural relic conservation work. The "four birds around the sun" pattern is an outstanding artistic expression of Chinese ancestors worshiping the sun, and the "Sunbird Gold" Semioticsizes light, life, and eternity. The "four birds of the sun" Semioticsize light, life, and eternity and express the spiritual Semioticsism of pursuing light, unity, progress, harmony, and tolerance. The four sacred birds flying around the sun, reflecting the ancestors' aspirations for a better life, embody the Semioticsic 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 "unity of heaven and man."

2. Semiotacist interpretation of the “Sunbird Gold”

2.1 Composition of the “Sunbird Gold” Semiotics

A "Semiotics" is a mark, a sign, used to mark something special that gradually emerges from people's behavior and has a consensus. It can have various forms of carriers, summarizing all the qualities and connotations of things. The Semiotics appear but do not show the semioticist essence; people see its form and feel the content of the Semiotics' designation and Semiotics. Our powerful imagination goes far beyond the Semiotics, and its meaning conveys a certain connotation and emotion. As early as primitive society, people had practical and aesthetic needs and began to engage in primitive design activities, enriching their lives with conscious or unconscious semioticist acts. "Semiotics were gradually formed in the process of collaborative human labor for further intercourse." (Zhang Bi, 2014)

Since the earliest days when humans recorded things and conveyed information, Semiotics have been the carriers of communication, from the ancient stone wall scribbles and knotted ropes to the Semiotics with various semioticist meanings in modern society. Its utility has established how humans see the world and expresses the externalization of information, such as words, musical notes, and signs. Since the two great philosophers Plato and Aristotle, the concept of Semiotics has been taken seriously and applied to other contexts. Aristotle said, "The spoken word is the Semiotics of the experience of the mind." In the ancient Roman period, St. Augustine also expounded on Semiotics, saying, "Semiotics makes us think of something beyond the sense impressions that this thing imposes." (Xinren Li, 2004) This indicates that the human cognition of Semiotics has greatly improved.



Figure 3 : Sunbird Gold out of the land

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

It is well known that Levi-Strauss used semiotics in the name of "science" to interpret the organization and cultural expression of indigenous tribes through semiotic means. The spiritual civilization accumulated by the Chinese culture for thousands of years has become the faith of the Chinese nation, the traditional school of thought, the academic culture of a hundred schools of thought, or the moral rituals, myths, and legends that have been passed down orally and have become the spiritual guidance of the national culture. This is also the case with the "Sunbird Gold", a virtual spiritual belief and a Semiotics that can fully demonstrate the national spirit of Chinese Semiotics.

"It reflects the harmonious and dialectical philosophical thought and aesthetic consciousness of the Jinsha site culture and has rich scientific connotations such as technology and calendar. The "Sunbird Gold" pattern expresses the spiritual Semioticist of pursuing light, unity, progress, harmony, and tolerance.

The "Sunbird Gold" is circular in shape, and the circular pattern has a profound meaning in traditional Chinese culture. The circle combines symmetry,

harmony, balance, and completeness; any figure cannot complete its formal beauty. Mr. Qian Zhongshu once said, " Nothing is more complete than a circle." The circle is a Semiotics of traditional Chinese culture, Semioticsizing "completeness" and "fullness", and is a totem revered by the ancient Chinese people, who regard peace as precious. Full and circle together are purchased into the Chinese character for perfection, which is steeped in the most simple philosophy of the Chinese ancestors. Secondly, the circle also means completion, which represents the Chinese people's psychological prayer, a kind of auspicious, happy pursuit of the ideal of life. The psychological meaning of completeness, harmony, roundness, and harmony has been deeply rooted in people's souls and shown in their actions, reflecting the unique cultural values of the Chinese nation. Zhong Fulan, an expert in Chinese folk culture, says in his Introduction to Chinese Folk Culture, "Chinese folk culture has an idealistic characteristic, that is, the pursuit of the concept of harmony and completeness, and Chinese folk culture treats 'circle' as an important Semiotics." The pursuit of a complete life is a universal psychology. (Gang Feng Gang, 2020)

In terms of motifs, the sun, with its twelve rays, presents a strong sense of motion and semiotic sizing of 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 ancestors' aspirations for a better life and embody the semioticist meaning of freedom, beauty, and unity.

However, the sun and the bird are most closely and widely associated, and the longest period is in ancient Chinese mythology. Chinese ancient texts often say "Wu," that is, the sun, such as the well-known mythical legend "golden crow negative sun"; there were also previously established in the east of the bird country, Shao Hao's country. According to the oracle bone experts, Shaohao had

the sun as the name and the sun as the god. Shaohao country is a collection of bird worship and sun worship in the tribal group, which worships the sunbird. The "sun bird" is the totem Semiotics of the Chinese nation's belief in the wisdom of the ancestors, so together with its ancient Shu culture, the Chinese nation has spent 3,000 years of progress and analysis. "The original philosophical wisdom of Chinese civilization is full of reverence for the universe and nature, and through the Semiotics to simulate." (Hu Yirong, 2014) Therefore, the ancient Shu ancestors created the "Sunbird Gold" to express their understanding of the natural world and tried to reduce the problem to a basic state of things, that is, the "Sunbird Gold," as the Chinese ancient Shu culture As the source of the philosophical idea of "the unity of heaven and man", the "Sunbird Gold" uses an image to achieve an abstract description of nature, abstracting everything in the universe into a depiction of movement, emptiness, reality, and yin and yang.

2.2 Aesthetic meaning of the “Sunbird Gold” Semiotics

The "Sunbird Gold" is one of the greatest works of art of the ancient Shu people and embodies the essence of ancient Shu culture. It is not only a profound metaphor but also a perfect artistic composition. The design's conception shows a rotating state that is both static and dynamic, yin and yang, and relaxed. The whole pattern appears strict, harmonious, and subtle and is very successful in design.

The construction of the Semiotics system itself is a system of understanding formed through the experience, cognition, and conceptualization of the objective world. Then, according to the interpretation of the Semiotics system, it can return to the objective world schema described by the Semiotics (Zhang Bi, 2014). The "Sunbird Gold" shape is a relatively regular circle, and there are four god birds distributed on the circle in a balanced and symmetrical way. The measurement results show that the God Birds are made in a strict four equal-parts method with concentric orbits, and the pattern cutting is not too strict. Due

to the limited cutting tools, the pattern leaves many scratches and small folds. As a result, there are slight variations in the length and size of the sun's rays and slight differences in the details of the bird. This is the reason for the dynamism and vitality of the gold leaf of the "Sunbird Gold." In ancient and modern times, the swirling shape was a highly expressive and attractive pattern form. In earlier prehistoric pottery, we see many swirling patterns so powerful in their rhythm that they quickly remind us of the sun. The spinning sun, with its dazzling light, is seen in modern advertising paintings and some signs, which also draw the sun as a spiral with light, and such spiral sun patterns can be seen from ancient times to the present (Wang, Renxiang, 2017).

In addition, in the "Sunbird" pattern, there is a combination of the concepts of "movement" and "stillness." In art and design expression, the "Sunbird Gold" pattern can express itself more separately and fully accomplish the mission of visual communication. In the two-dimensional space of "Sunbird Gold," the dynamic features of the pattern are only the visual psychological feelings of people, but the essence is still static. The basic structure of the stable form is broken, and the dynamic structure is created. The "Sunbird Gold" can appreciate life in this harmony of movement and stillness and convey other images and ideas to the audience.

The form structure of "Sunbird Gold" activates the different dynamic concepts of modern people in the design concept. The upward-tilted form will produce the dynamic feeling of leaping and rising; the downward-tilted form will produce the dynamic feeling of sliding and falling; the curve of the circular arc can show the dynamic feeling of swimming up and down, throwing up and leaping, and also can indicate the similar movement of rotation; the repeated use of the curve of the circular arc makes the form movement look soft and gentle; the angle of tilting, the jagged line shape, and the regular repetitive changes of the unit shape will all produce the dynamic effect.

While a "dynamic" logo can excite people, a "static" logo can make people quiet and peaceful. The so-called "quiet mind is dedicated; quiet living is safe; quiet thinking is through; silence is ripe" means that a quiet mind can concentrate on work; spending a quiet day at home can avoid a lot of unnecessary trouble, and quiet thinking will make their thoughts more fluent. These behaviors are a kind of wisdom, a kind of maturity, and the sages in ancient times were mostly like this. From this, we can see that it is very important to know how to use "quiet" in a particular environment.

The "Sunbird Gold" is a static expression of information in art 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 toward humanization. Of course, movement and stillness are both contradictory and mutually harmonious; this is especially true for stillness and movement in art design. Whether it is stillness and movement in the media or movement in the form of expression and movement in the message, stillness, and movement in art design are always mutually complementary and mutually promoting.

3. Application of the "Sunbird Gold" Semiotics in the context of modern China

3.1 The modern application of the "Sunbird Gold" Semiotics

Since the mid-1990s, the State Administration of Cultural Heritage has gradually begun to emphasize the concept of "grand heritage sites" and established the system of compiling conservation plans for national critical cultural relics protection units, which has led to a more orderly, proactive, and positive development of heritage protection and museum construction in China. From the unearthing of the "Sunbird Gold" to the completion of the Jinsha Site Museum, from its becoming a town treasure to foreign cultural exchanges, from

its history to the change of identity, from the cultural relics themselves to the city image logo, the "Sunbird Gold" Semiotics of structural change cannot be separated from the national and All these have vigorously promoted the change of the "Sunbird Gold" Semiotics from time to space and from substance to connotation. Chengdu, a city with a long history and charm, has a rich historical and cultural heritage. The development of the protection plan for the Jinsha Site in Chengdu has kicked off the construction of the Jinsha Site Museum, which will have an artistic sense and set off the Jinsha Site in an elegant and sacred way and has been recognized by experts and received unanimous praise. Later, the "Sunbird Gold" was designated as a Chinese cultural heritage Semiotics, and the protection of historical and cultural heritage in Chengdu entered a prosperous period.

Nowadays, the function of the "Sunbird Gold" Semiotics has undergone a radical change. For contemporary artists, while preserving the cultural and artistic value of traditional Semiotics, the primary goal is to keep up with the times and show the spirit of the times. The need to update the globalized art knowledge structure has led many contemporary artists to align the "Sunbird Gold" Semiotics with global culture through art creation. Realizing the actual value, showing the genetic attributes of the "Sunbird Gold" Semiotics, and insisting on cultural confidence are the new perspectives on using the "Sunbird Gold" Semiotics in artists' works, as well as the reflection and practice of Chinese and global artists to improve their aesthetic values with the times. It is also a reflection and practice for Chinese and global artists to improve their aesthetic values with the times.

Currently, Chengdu is vigorously developing its cultural and creative industries, releasing the "Action Plan for Building the Western Cultural and Creative Center (2017-2022)", promoting the creative transformation and innovative development of Tianfu culture, allowing Tianfu culture to highlight Chengdu's charm, focusing on shaping a personalized urban cultural brand, and

making culture a core element to enhance the attractiveness, competitiveness, influence, and soft power of the city. On May 18, 2020, the China Museum Association awarded Chengdu Jinsha Site Museum the title of "2020 Most Innovative Museum in China" through "Sunbird Gold. The museum's economy, tourism economy, art design economy, business district economy, and city image promotion have been effectively enhanced through the "Sunbird Gold" Semiotics. Therefore, a "Sunbird Gold" model has been formed in the city, but behind it, after a change of mind, a change of concept, a change of identity, etc., the formation of the "Sunbird Gold" model is mainly reflected in the following three aspects:

1. From protecting cultural relics to protecting cultural heritage, Heritage emphasizes its professionalism. In contrast, cultural heritage emphasizes its vertical research depth point and horizontal open audience surface, which is a transformation from point to surface, and this transformation locks the tone for the open development of the Jinsha site.
2. from heritage protection to urban resources. The heritage resources favor history and the past, which lay the background and cultural precipitation; the urban resources favor inheritance and development, which carry forward the advantages and future vision. This shift pushes the Jinsha site onto a platform with higher development requirements.
3. From single development to diversified integration Passive protection undoubtedly makes the cultural relics the expenditure point of local finance; to become passive for active, one has to start from a long-term comprehensive strategic point that is not only limited to the cultural relics themselves, thus making the cultural relics a new growth point of local finance. This transformation will make the effectiveness of cultural relics deeper and more field-embodied. With research and preservation as the main directions and multidisciplinary cooperation making this field more open for heritage display, conservation,

operation, and other aspects of activation, this transformation has brought cultural heritage closer to society, gaining more attention and support.

The application pattern of the "Sunbird Gold" Semiotics is universal but has unique features as for the innovation of traditional Semiotics, the mainstream of creation is thinking consciousness. For the new trend of modern mode, how to realize the transition and transformation from traditional to modern without completely separating the traditional culture from the modern mode becomes an obstacle to the further development of Semiotics. To achieve the process from quantitative change to qualitative change with a new look, we should avoid simplifying traditional cultural forms, innovate from the creation concept and presentation form, and use the creation of traditional Semiotics to form contemporary Semiotics that follow the trend of the times in China nowadays, to bring into play the essence of traditional culture and at the same time show its rapidly developing face in the current society.

However, the "Sunbird Gold" model is not free to copy; its success has these conditions: the site should have significant value and characteristics; the site's geographical location; convenient transportation; policy support and the cooperation of residents; the development of the local city construction-driven; cultural industry development is ripe; extensive publicity. In the running process, the local government and cultural relic authorities are significant players who play the roles of planning development and threading the needle.

The "Sunbird Gold" model relies on market-driven behavior to guide the behavior of various subjects to provide the primary operating impetus in the operation process, the "cultural relics stage, the economy sings" as the fundamental starting point and the construction activities of the site museum on the site itself and its environment. The degree of interference with the site itself and its environment is reduced to a minimum, and no new construction projects unrelated to the protection and display of the site can be built on a large scale

within the scope of protection. Service buildings such as catering and accommodation should be shared with the urban resources around the site. The vivid, intuitive, and novel display of the "Sunbird Gold" and connotative art design works, cultural and creative industries, etc., in the depth of academic research so that the value of culture and art can be fully displayed. The Chengdu Institute of Cultural Relics and Archaeology fully explored the value of the Jinsha site and reported on it on a large scale, which received great attention from the public. Subsequently, the influence of the Jinsha site was greatly enhanced, making the "Sunbird Gold" deeply popular and becoming the image of the whole city.

3.2 Reflection on the Use of the "Sunbird Gold" Semiotics

Chengdu has come from history, and in reality, Chengdu has become the metropolis of southwest China. And the current Chengdu government has made an official position for the city's image on multiple levels. The Chengdu Action Plan for Building a Park City Demonstration Area Practicing the New Development Concept (2021-2025) clearly states that the city should accelerate the construction of a world-famous cultural city. Because of this, Chengdu's organic regeneration needs to firmly grasp the "power of cultural pulse," shape the city with culture, nurture people with culture, cast the soul with culture, introduce digital innovations, stimulate the inner vitality of the city's cultural development, and let culture become the inexhaustible driving force of modern urban development.

The modern value of the "Sunbird Gold" Semiotics is a sustainable development strategy. As a shining golden card in the construction of tourism in Chengdu, Sichuan, and China, the brand benefits, social benefits, spillover benefits, and pulling effects greatly exceed the value of the Semiotics itself. Adhere to the "government-led, business-led, market operation" principle, following relevant policies and giving developers preferential policies for

construction land, construction projects, financial institutions to support, and other related preferential policies.

Since its opening in 2007, the Jinsha Site Museum has been thinking about how to use diversified display means to make the archaeological site and its cultural relics "live", and actively seeking heritage protection and sustainable development through the integration of ancient Shu Jinsha culture and urban tourism. After more than ten years of active practice, the museum has gradually explored "promoting tourism with culture, deepening value interpretation based on ontology," "highlighting culture with tourism, creating an international tourist destination," "harmonizing and coexisting, rooting in a new space for cultural tourism development " "inter-museum cooperation, the integration of cultural tourism to promote regional development" four cultural tourism integration of the reality of the path, and constantly improve the international dissemination capacity of the Jinsha culture, effectively help the transformation and upgrading of urban cultural development and cultural consumption, become one of the most important cultural tourism brand in Chengdu.

Take the "Chengdu Jinsha Sun Festival", a new model of cultural and tourism integration pioneered by the Jinsha Site Museum, as an example. The event is based on the brand positioning of "International Chinese New Year Festival of World Civilization". It is centered around a world-class major exhibition and the culture behind it every year, using cultural relics. The event is based on the "World Civilization Gathering International Chinese New Year Festival" brand positioning". In just 20 days a year, visitors can reach 600,000 to 800,000 people. The industrial income reaches more than 10 million yuan, which realizes the revitalized utilization of cultural and museum resources amplifies the cultural and tourism leading function of the museum, the international cultural exchange function. The city image promotion function drives the double harvest of social

and economic benefits and opens up new forms and prospects for building an international tourist destination.

However, the sustainable development of the "Sunbird" is an issue we must consider. Sustainable tourism is an approach to tourism that aims to minimize negative impacts on the environment and local communities while providing economic benefits and cultural exchange. It can be achieved through various measures, including promoting effective tourism practices, developing sustainable infrastructure, and involving local communities in tourism planning and management. There are also measures to encourage visitors to use public transportation or bicycles, provide environmentally friendly accommodation options, and promote reusable products. Certainly, sustainable tourism, a key component of sustainable development at the Jinsha site in Chengdu, can be reflected upon in three ways:

1. Preserving the natural and cultural heritage of the Jinsha site is a responsibility to future generations. By preserving and protecting the site, we ensure it remains a valuable resource for long-term cultural, ecological, and economic development. Preserving the natural and cultural heritage of the Jinsha site is an essential responsibility for future generations, as it ensures they will have access to the same resources and knowledge we have today. The Jinsha site is a vital cultural resource that contains artifacts and buildings that provide insight into the history 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 site's cultural heritage. We must keep these resources intact to remain valuable and meaningful to future generations.

2. Providing educational programs and learning materials can help visitors understand and appreciate the site's cultural heritage. Measures such as creating interactive exhibits, providing guided tours, and offering educational resources for schools and community groups can be created. The Jinsha site significantly

impacts education because it provides a valuable resource for learning about and studying the history and culture of the region. Through field trips and educational programs, students can see firsthand the artifacts and structures contributing to an in-depth understanding of the region's past.

3. The Sunbird Gold is an essential resource for researchers and scholars interested in studying the history and culture of ancient Shu. By studying the artifacts and structures, researchers can gain new insights into the development of ancient Shu culture and society. "The Sunbird's external cultural exchange opens the door for visitors from around the world to come and learn about its history and culture, and through interaction with visitors, residents, and other researchers, students can gain a broader perspective on global history and cultural development." The formation of the Sunbird model provides a unique resource for learning, research, and cultural exchange that significantly impacts education. It can lead students to careers in history, archaeology, and cultural preservation while promoting a lifelong love of learning and curiosity about the world around them.

4. Conclusion

In modern China, urban cultural construction has become particularly important. As a famous city in southwest China, the population of Chengdu has exceeded 20 million, and the "Sunbird Gold," as the name card of the city, has a strict composition, smooth lines, and is full of solid movement. It is the embodiment of ancient Shu people's philosophical and religious thoughts and rich imagination and the perfect combination of extraordinary artistic creativity and exquisite craftsmanship, which is representative of the brilliant achievements of ancient Shu gold craftsmanship. Through the study of this paper, the meaning of the "Sunbird Gold" Semiotics has been changing with the social development and cultural construction of Chengdu.

At the same time, the "Sunbird Gold" Semiotics is used in different fields, and it brings different meanings and connotations to people when presented as different artistic Semiotics in various fields. However, how to better apply these Semiotics to urban cultural construction has become an important task. Through research, this paper proposes a model for the development of the "Sunbird Gold" Semiotics, which, on the whole, can play a specific role in promoting the construction of urban culture in Chengdu and thus form an iconic meaning.

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