



Chinese Zhuang Luo Yue Bronzes: Cultural Identity and Cultural Capital in Modern  
Commercial Art Design

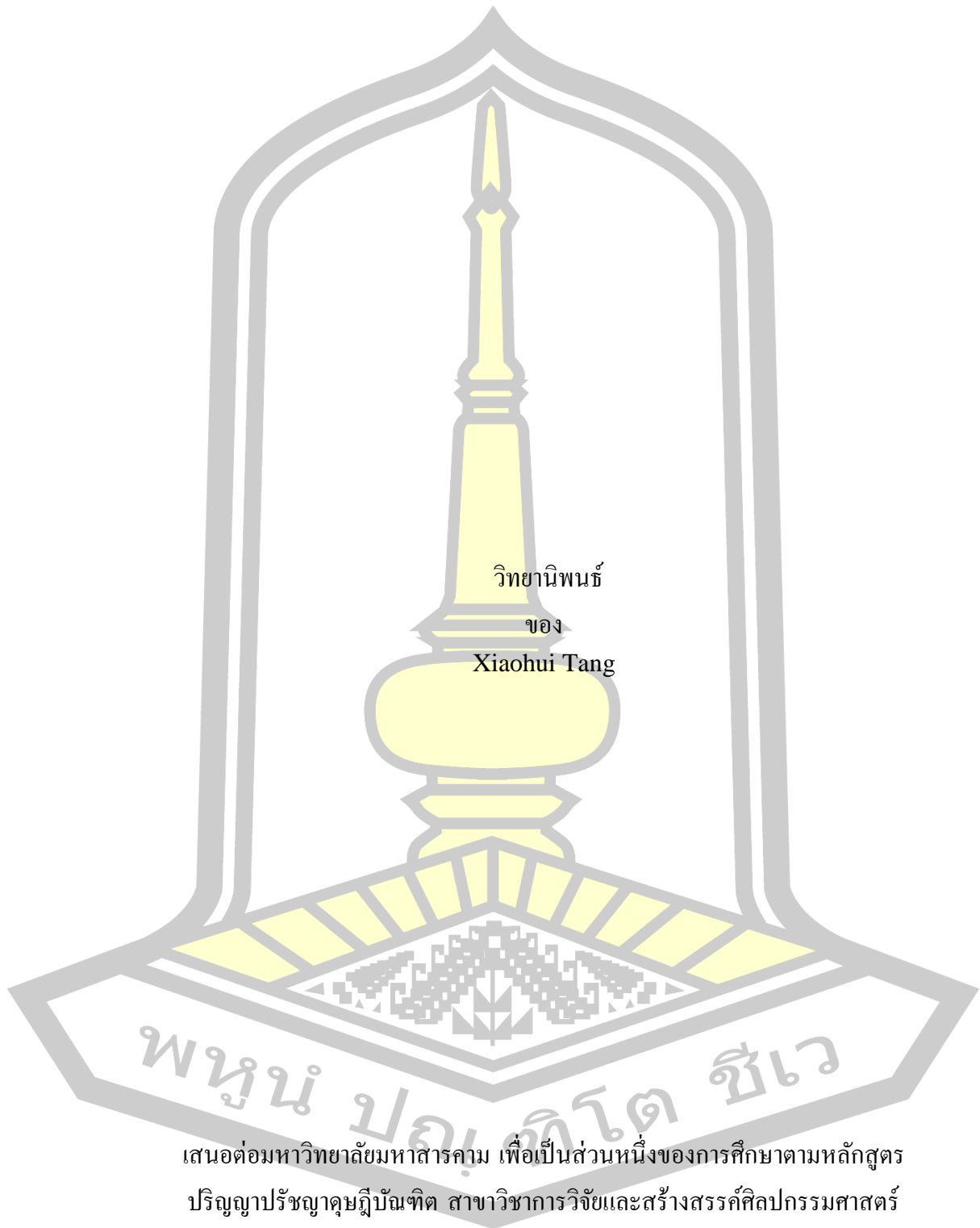
Xiaohui Tang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation

December 2023

Copyright of Mahasarakham University

การศึกษาและสร้างคุณค่าทางวัฒนธรรมบรอนซ์ถ้วยรางวัลของชนชาติจ้วงในประเทศจีน

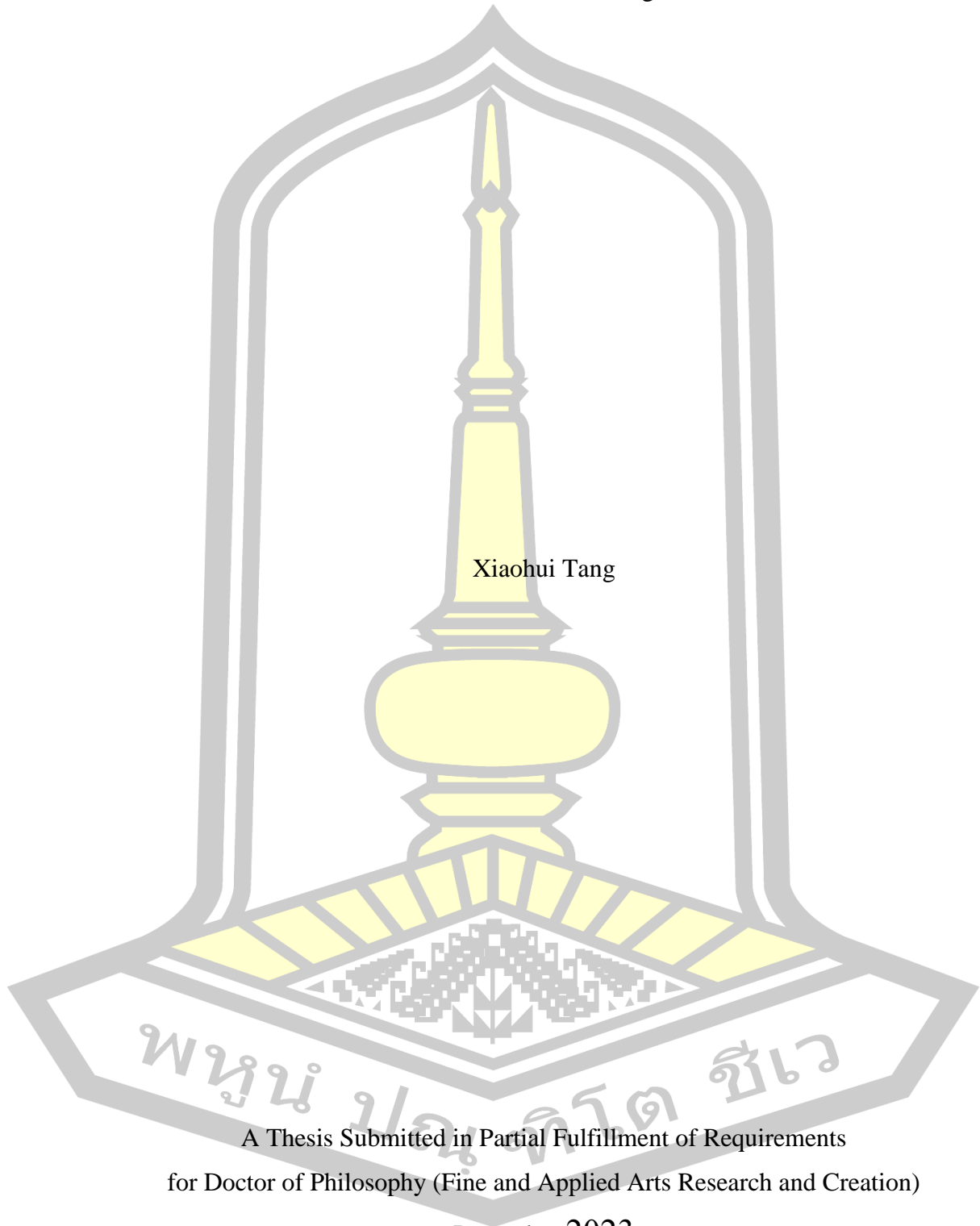


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

ธันวาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Chinese Zhuang Luo Yue Bronzes: Cultural Identity and Cultural Capital in Modern  
Commercial Art Design



Xiaohui Tang

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

December 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Xiaohui Tang , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

( Li Yingfeng , Ph.D.)

Advisor

(Asst. Prof. Vuthipong  
Roadkasamsri , Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-  
Ngiamviboon , Ph.D.)

Committee

(Assoc. Prof. Sakchai Sikka , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts  
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

<b>TITLE</b>	Chinese Zhuang Luo Yue Bronzes: Cultural Identity and Cultural Capital in Modern Commercial Art Design		
<b>AUTHOR</b>	Xiaohui Tang		
<b>ADVISORS</b>	Assistant Professor Vuthipong Roadkasamsri , Ph.D.		
<b>DEGREE</b>	Doctor of Philosophy	<b>MAJOR</b>	Fine and Applied Arts Research and Creation
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2023

### ABSTRACT

The cultural identity and cultural capital of the Chinese Zhuang Luo Yue bronzes in modern commercial art design is essentially the use and development of bronze culture as a cultural capital under the market economic environment. The capitalization of bronze culture is closely related to the future of bronze craft design, and cultural identity is closely related to the protection of cultural inheritance and the development of national culture. It is closely related to the cultural industry and cultural strategy. On the premise of an overview, the concepts, types, and characteristics of the cultural capital of China, Luo Yue bronze cultures, are explained. On this basis, it focuses on the use of symbolics in the design of Chinese Luo Yue bronze in China, as well as the collection and extraction of Luo Yue bronze cultural symbols, the construction of the design process, and the value of the design process.

Chinese Zhuang Luo Yue bronze culture was produced under the influence of mainland culture. From the beginning, it showed unique local national characteristics, but Han culture possessed an important position. This two-factor coexistence runs through the consistent Luo Yue culture. It can be seen that Luo Yue's bronze culture was jointly created by the Luo Yue people and the mainland people and was the crystallization of the common wisdom of the people of the two places. Due to geographical and historical reasons, Luo Yue's bronze culture has appeared late, and the development time has been relatively short, but as a unique local culture, it occupies an important position in the history of Lingnan culture and has its own unique style and rich posture, which is rich and rich. The content of the bronze culture in China.

From the perspective of symbolics, the symbols in Luo Yue bronze cultures are classified, analyzing and summarizing the significance of symbols and images in different periods. By revealing the image conveyed in the interpretation of bronze images in different ages, it reveals its meaning and symbolic meaning. Analysis of decorative art forms and aesthetic psychology, aesthetic consciousness, and aesthetic consciousness in different eras of people in different eras. There was a deep connection with the political, economic, cultural, and artistic background of the

society at that time. By comparative analysis, the significance of the patterns and colors of the symbolic characteristics in the Luo Yue bronze in different periods can be determined. Symbolics is a theory that applies symbols and their structure to real life and uses symbolic systems to interpret history, culture, and emotions. From the perspective of symbolic theory in contemporary commercial art design, analysis of symbolic imagery in bronze culture can help us better understand the cultural and spiritual connotation contained in bronze art. I still want to mention one point: when analyzing the characteristics of Luo Yue's bronze symbols, I discovered the connection between traditional culture and modern commercial art design. And this research direction has strong practicality. I combine the theory of semiotics with traditional culture and have new insights into the study of bronzes. The author believes that semiotics theory has played a very important role in current society, not only enriching the means of contemporary art creation but also increasing people's attention to "culture". As an art form, we should recognize that it has significant social and cultural significance in these changing times. At the same time, we should also recognize that we should keep up with the times and constantly explore new art forms to meet the aesthetic needs of modern people. Semiotics is a theory that applies symbols and their structures to real life and interprets history, culture, and emotion with the symbol system. From the perspective of semiotics theory and modern commercial art design, the analysis of symbolic images in bronze can help us better understand the cultural and spiritual connotations contained in bronze art.

Luo Yue bronze culture is an important part of the history and culture of the Chinese nation, and it has played a very important part in the history of ancient art in China. This article has deeply excavated the historical, cultural, and commercial value of Luo Yue bronze through research and innovation in the commercial design of bronze culture. Through the study of bronze culture, designers can further understand the important position of bronze in the entire ancient Chinese history and deepen their understanding of bronze art. Through the combination of contemporary design ideas, technology, and materials, designers can further discover the outstanding traditional Chinese cultural resources of the Luo Yue bronze culture. This article mainly expounds the designer's business design innovation of Luo Yue bronze culture under the theme of "Luo Yue bronze culture and modern commercial art design" This is mainly because bronze, with its long history and cultural connotation, is loved by modern people and is applied to modern lifestyles, which produce products or design concepts with unique charm while also meeting contemporary aesthetic needs.

Keyword : Luo Yue bronze culture, Cultural identity, Cultural capital, Modern, Commercial art design

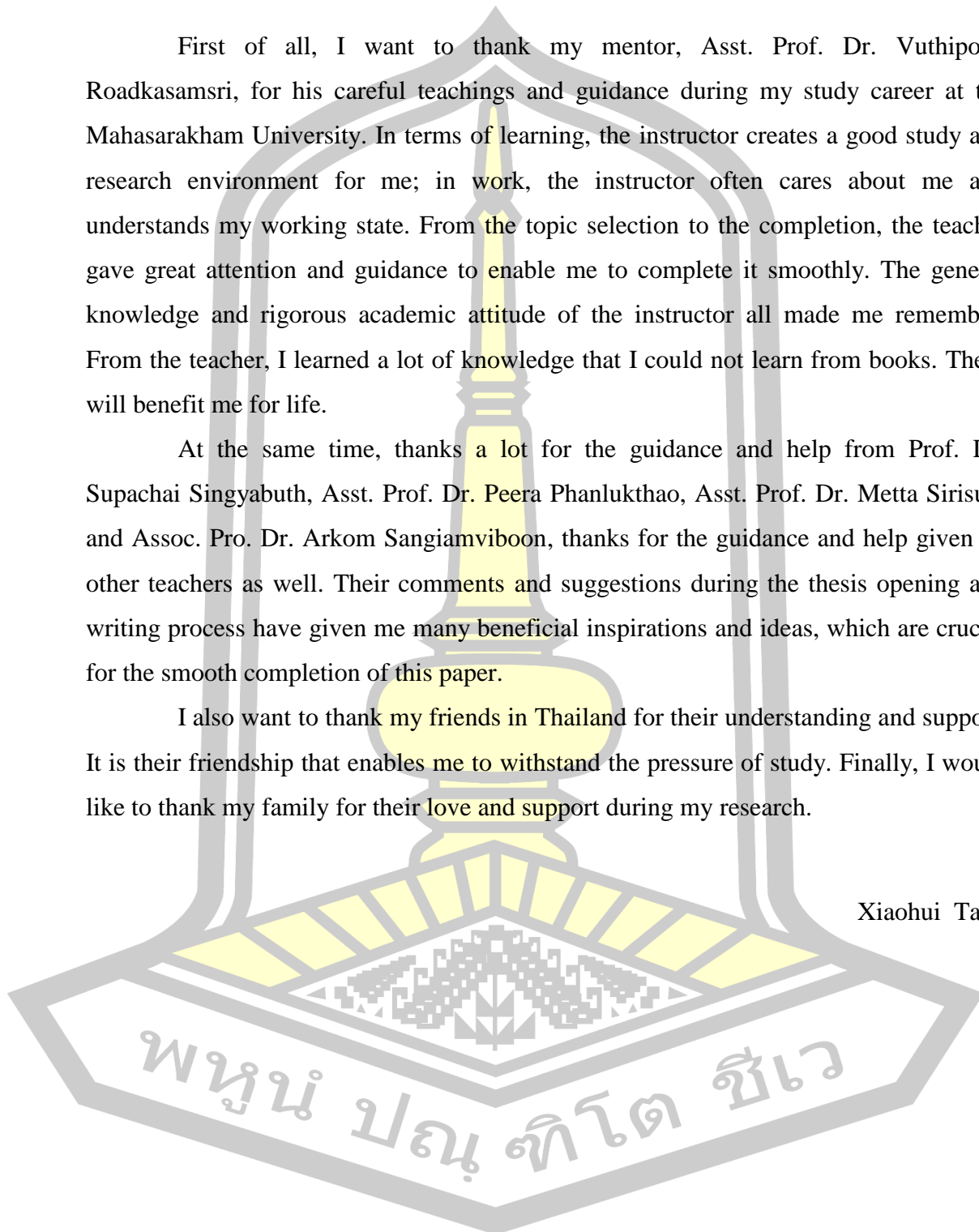
## ACKNOWLEDGEMENTS

First of all, I want to thank my mentor, Asst. Prof. Dr. Vuthipong Roadkasamsri, for his careful teachings and guidance during my study career at the Maharakham University. In terms of learning, the instructor creates a good study and research environment for me; in work, the instructor often cares about me and understands my working state. From the topic selection to the completion, the teacher gave great attention and guidance to enable me to complete it smoothly. The general knowledge and rigorous academic attitude of the instructor all made me remember. From the teacher, I learned a lot of knowledge that I could not learn from books. These will benefit me for life.

At the same time, thanks a lot for the guidance and help from Prof. Dr. Supachai Singyabuth, Asst. Prof. Dr. Peera Phanlukthao, Asst. Prof. Dr. Metta Sirisuk, and Assoc. Pro. Dr. Arkom Sangiamviboon, thanks for the guidance and help given by other teachers as well. Their comments and suggestions during the thesis opening and writing process have given me many beneficial inspirations and ideas, which are crucial for the smooth completion of this paper.

I also want to thank my friends in Thailand for their understanding and support. It is their friendship that enables me to withstand the pressure of study. Finally, I would like to thank my family for their love and support during my research.

Xiaohui Tang



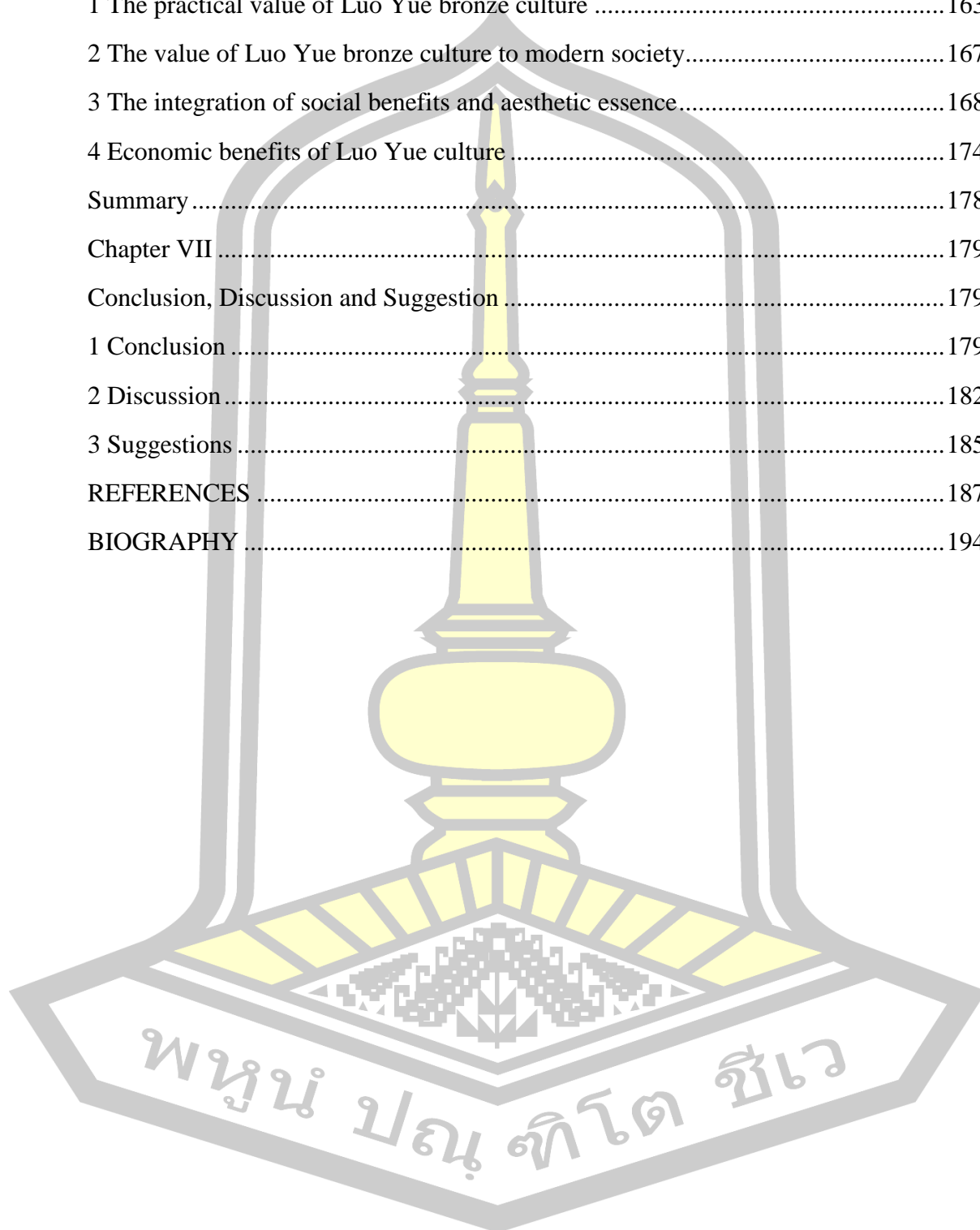
## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	J
LIST OF FIGURES.....	K
Chapter I Introduction.....	1
1 Research background.....	1
2 Purpose of Research / Objective.....	8
3 Research question.....	9
4 Definition of Terms.....	9
5 Scope of Research.....	16
6 Research methods.....	17
7 Literature review.....	20
8 Concept, Theory and Conceptual framework.....	26
9 Research plan.....	28
10 Chapter structure.....	30
11 Benefit of research.....	31
Chapter II.....	33
The historical development of Chinese Zhuang Luo Yue bronze culture.....	33
1 Western Zhou -the budding period of Luo Yue bronze culture.....	34
2 Spring and Autumn to Western Han -Luo Yue bronze culture Development period.....	39
3 Eastern Han Dynasty to the beginning of the Song Dynasty -the peak of the Luo Yue bronze culture.....	44
4 During the Song, Yuan, Ming and Qing Dynasties -During the recession of the Luo Yue bronze culture.....	46



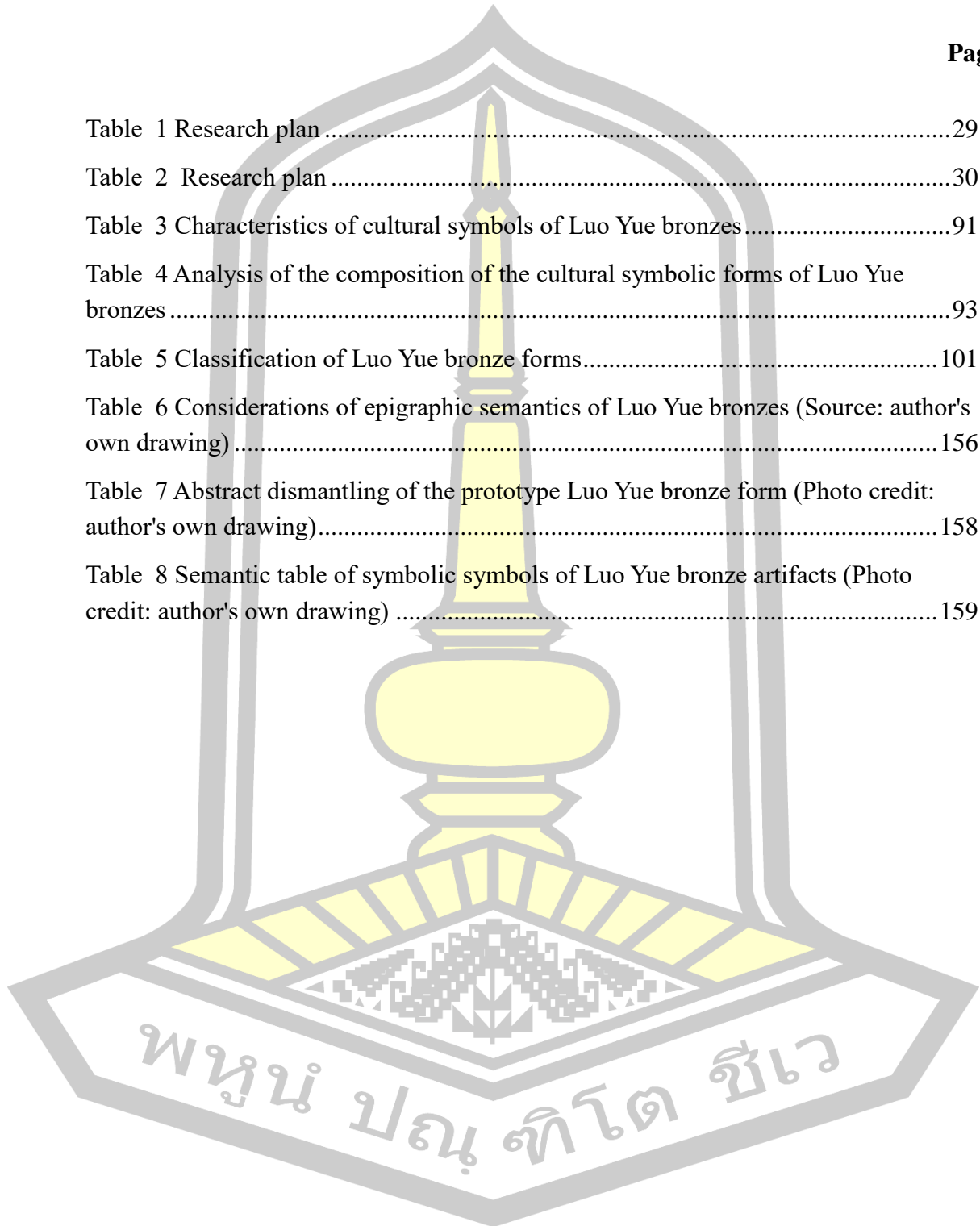
Summary .....	51
Chapter III.....	53
The Cultural identity of Zhuang people.....	53
1 The overview of Zhuang people .....	53
2 Cultural identity theory .....	54
3 Zhuang Culture and Society.....	56
4 The memory reconstruction of Zhuang people in the emotional dimensions.....	62
5 The analysis of the cultural identity of Zhuang people in the bronze culture.....	64
Summary .....	68
Chapter IV.....	69
The meaning of the cultural symbol of the Zhuang Luo Yue bronze culture.....	69
1 The symbolism in Zhuang culture .....	69
2 Interpretation of Luo Yue bronze culture Under the perspective of symbols.....	74
3 Classification of Luo Yue bronze culture Symbol.....	80
4 Luo Yue bronze cultural analysis based on symbols .....	90
5 The significance and impact of symbolics on Luo Yue bronze culture.....	95
6 The arrangement and extraction of cultural symbols.....	99
7 The symbol of the bronze culture of Luo Yue .....	101
Summary .....	103
Chapter V.....	104
The cultural capital in Zhuang Luo Yue bronze culture in Chinese commercial art design.....	104
1 Cultural capital of Luo Yue bronze inspection.....	104
2 Luo Yue bronze culture and Economic Value Creation .....	134
3 The embodiment of Luo Yue bronze culture in modern commercial art design ....	138
4 The value of the Luo Yue bronze culture .....	140
5 Luo Yue Bronze Cultural Elements Innovation.....	161
Summary .....	162
Chapter VI.....	163

The value of Zhuang Luo Yue bronze culture .....	163
1 The practical value of Luo Yue bronze culture .....	163
2 The value of Luo Yue bronze culture to modern society.....	167
3 The integration of social benefits and aesthetic essence.....	168
4 Economic benefits of Luo Yue culture .....	174
Summary .....	178
Chapter VII .....	179
Conclusion, Discussion and Suggestion .....	179
1 Conclusion .....	179
2 Discussion.....	182
3 Suggestions .....	185
REFERENCES .....	187
BIOGRAPHY .....	194



## LIST OF TABLES

	<b>Page</b>
Table 1 Research plan .....	29
Table 2 Research plan .....	30
Table 3 Characteristics of cultural symbols of Luo Yue bronzes .....	91
Table 4 Analysis of the composition of the cultural symbolic forms of Luo Yue bronzes .....	93
Table 5 Classification of Luo Yue bronze forms .....	101
Table 6 Considerations of epigraphic semantics of Luo Yue bronzes (Source: author's own drawing) .....	156
Table 7 Abstract dismantling of the prototype Luo Yue bronze form (Photo credit: author's own drawing) .....	158
Table 8 Semantic table of symbolic symbols of Luo Yue bronze artifacts (Photo credit: author's own drawing) .....	159



## LIST OF FIGURES

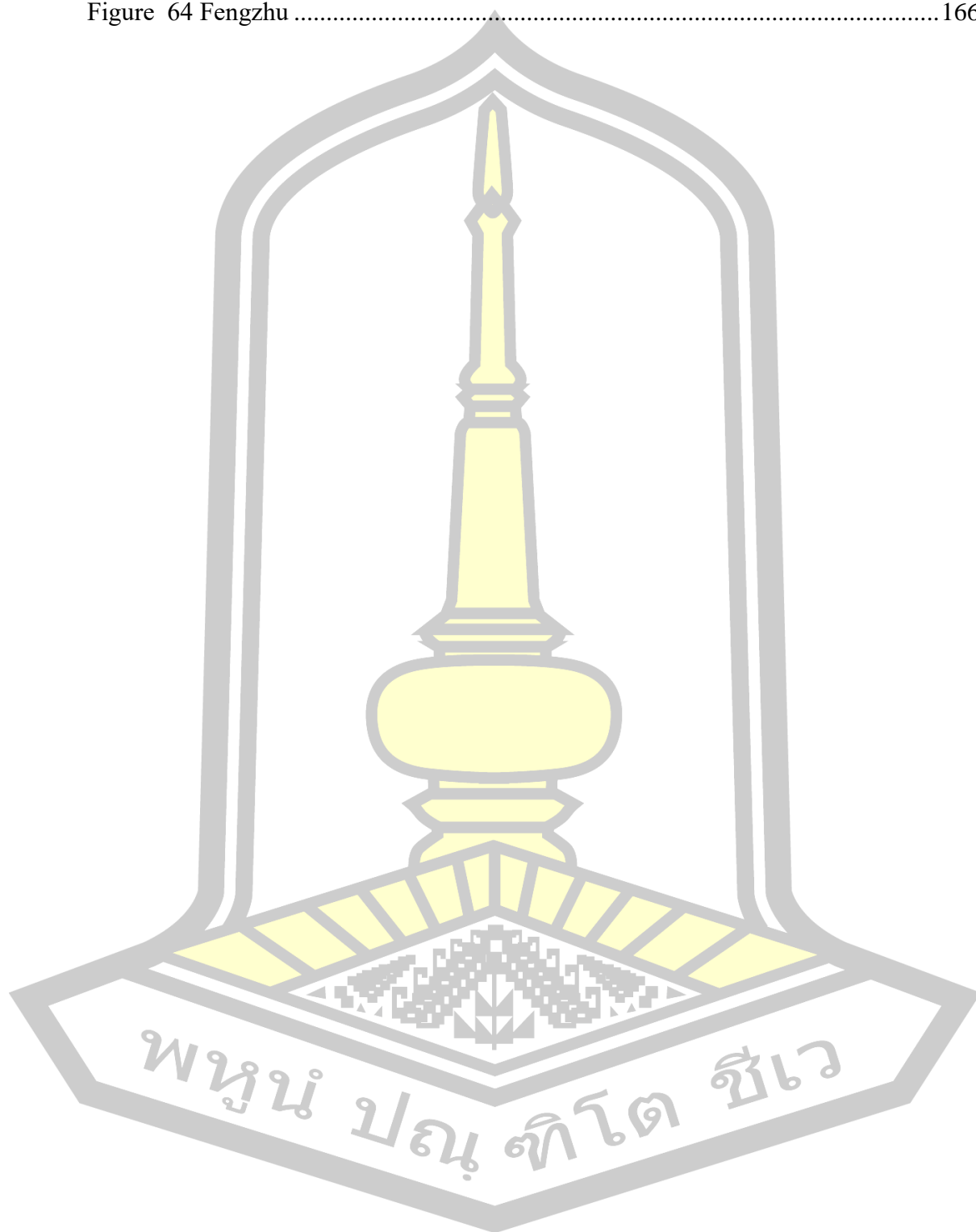
	<b>Page</b>
Figure 1: Framework.....	28
Figure 2 Western Zhou Dynasty Binyang Mu Rong sacrificed ears and beasts bronzed.....	35
Figure 3 Business beast noodle pattern bronze.....	37
Figure 4 Heavy ring pattern double -eared copper plate.....	38
Figure 5 arrowhead .....	40
Figure 6 Boot -shaped diagonal bronze culture during the Warring States Period.....	41
Figure 7 Sun Flying Birds Cloud Litto Tattoo.....	50
Figure 8 Tamed deer group boots .....	51
Figure 9 Berry's dual -dimensional theoretical model .....	56
Figure 10 "Zhuang March 3" non -heritage exhibition plays the bronze drum dance (South Dan Dan Zegra).....	58
Figure 11 Blotham Accessed on: February 5, 2022.....	59
Figure 12 Master education Accessed on: February 5, 2022.....	60
Figure 13 Sacrifice in Boluo Accessed on: February 5, 2022 .....	61
Figure 14 Dance dragon Accessed on: February 5, 2022 .....	62
Figure 15 Xianglu pattern big copper drum.....	70
Figure 16 In the middle of the Western Han Dynasty, the beast pattern kneeling figurines and the bronze plate.....	71
Figure 17 Eastern Han Dynasty · Carved small copper oules with dragon and tiger patterns.....	72
Figure 18 The Western Han Dynasty · SanfengNianpu first ring copper GUI.....	73
Figure 19 Western Han Dynasty · Painted hooded moire copper kettle.....	74
Figure 20 Southern dynasty, cloud pattern bird pattern copper drum.....	81
Figure 21 Guangxi copper drum traditional pattern .....	82
Figure 22 Put the first title of copper .....	83
Figure 23 Garlic -type flat pot .....	83

Figure 24 Western Han Dynasty "Bronze Copper Hua" connecting arc pattern bronze mirror .....	84
Figure 25 60th anniversary of the establishment of Guangxi Zhuang Autonomous Region Accessed on: February 10, 2023 .....	86
Figure 26 The 60th anniversary of the establishment of Guangxi Zhuang Autonomous Region "Huanhuan" and "Xixi" Accessed on: February 10, 2023 .....	87
Figure 27 Spring and Autumn Poor Noodles "Cost" Ming Ti Liang Bronze Ding ....	89
Figure 28 Dabao Ding Mingxian real object Accessed on: February 10, 2023.....	90
Figure 29 The circuit structure of information dissemination, sort out the "Mathematical Theory of Communication" .....	96
Figure 30 Form classification .....	99
Figure 31 Cultural symbols of Luo Yue bronzes .....	102
Figure 32 Asymmetry of morphological symbolic energy and reference in Luo Yue bronze.....	103
Figure 33 Wei Yongfa Studio, Master of Crafts and Crafts, Hechi City, Guangxi Province .....	106
Figure 34 Wei Yongfa, the inheritor of the bronze drum in the Hechi City of Guangxi Province, won the honorary title of the master of arts and crafts in Hechi.....	106
Figure 35 Wee's copper drum won the world record holder of Guinness's "the largest copper drum" title .....	108
Figure 36 In 2017, the Vegetable Bronze Drum won the "largest copper drum" title of Guinness World Record Starder.....	109
Figure 37 2017 Guinness's "the largest copper drum" We's giant copper drum making, casting site.....	111
Figure 38 Guangxi Zhuang Autonomous Region Arts and Crafts Master, Guangxi Craftsman, Intangible Cultural Heritage Zhuang Copper Drum Casting Skills Representative, Guangxi Copper Drum Cainting Folk Craft Master Wei Qichu .....	113
Figure 39 Master of Arts and Crafts, Hechi City, Wei Yongfa, the inheritor of the Tong Drum .....	114
Figure 40 Ancient copper drum casting technique flowchart .....	114
Figure 41 Contemporary copper drum casting technique flowchart .....	115
Figure 42 The contemporary copper drum casting technology developed by We's copper drums surrounded by derivative crafts pendant copper drums .....	117

Figure 43 The contemporary copper drum casting technology developed by We's copper drums surrounded by derivatives of derivatives of craftsmanship bronze drums .....	117
Figure 44 We's Tongjiang Drum King Huanjiang Exhibition Store .....	119
Figure 45 We's Tong Du King Brand Hechi City Exhibition Store .....	120
Figure 46 Wee's Tong Du King Brand Nanning, Libo Exhibition Store .....	120
Figure 47 The copper drum culture enters the campus, and the King of Tongshu and the Sixth Vocational and Technical School in Nanning set up the Tongchuan Chengguan Hall and the Copper Drum Master Studio .....	122
Figure 48 The copper drum culture enters the campus, and the King of Tongshu and the Guangxi International Business Vocational and Technical College set up the Copper Drum Master Studio .....	122
Figure 49 Copper drum culture enters the campus, and the King of Tongshu and Guangxi Modern Vocational and Technical College set up the Copper Drum Master Studio .....	123
Figure 50 Guangxi National Museum.....	132
Figure 51 Guangxi Zhuang Autonomous Region Museum Fashion Cultural and Creative Products -Phoenix Lantern Bags .....	138
Figure 52 Guangxi Zhuang Autonomous Region Museum Series Bronze Elemental Cultural and Creative Products .....	139
Figure 53 "I Love Nanning" theme design Accessed on: February 4, 2023.....	146
Figure 54 Bagui Custom -- Poster of Guangxi Spring Festival Cultural Photography Exhibition.....	148
Figure 55 Series" Source: From the Internet Accessed on: February 4, 2023.....	150
Figure 56 Guangxi Tourism Image LOGO and Slogan .....	151
Figure 57 Shijiazhuang dialect expression packet information .....	153
Figure 58 The coding path of commercial art design of Luo Yue bronze culture based on semiotic theory.....	155
Figure 59 Explanation of Luo Yue bronze indicator symbols .....	159
Figure 60 Structure diagram of feather pattern copper phoenix lamp .....	161
Figure 61 Design of Service hall of Nanning Museum .....	162
Figure 62 Three Kingdoms · Tong Ding.....	164

Figure 63 Bronze candlestick.....165

Figure 64 Fengzhu .....166



## Chapter I Introduction

### 1 Research background

Luo Yue<sup>1</sup> is an ancient nation with a long history from the pre-Qin to the Eastern Han Dynasty in the western part of Lingnan<sup>2</sup> (including northern Vietnam). The ancient country of Luo Yue started from the Hongshui River Basin in the north, from the southeast of the Yunnan-Guizhou Plateau in the west, from the southwestern part of Guangdong Province, and from the Honghe Basin in Hainan and Vietnam in the south. Its unique geographical environment and climate conditions provide superior natural conditions for creating spiritual culture and material culture with rich regional characteristics and have created a splendid and brilliant Luo Yue culture<sup>3</sup> in the long historical long river. Luo Yue culture is divided into narrow and broad senses. The narrowing Luo Yue culture refers to the culture of the ancient country or ancient country of Luo Yue; the Luo Yue culture in the broad sense includes the evolution of the Luoyue ethnic group., Buyi, Dai, Dai, Li, Shui, Lao Lao, Mao Nan, and other 8 ethnic groups, as well as ethnic groups distributed in Southeast Asian countries, including Vietnam, Nong, Raki, etc. Culture created by the Dai people, Thai people, and Assamese in India. Modern ethnic science and historical circles generally recognize that Zhuang people were developed by Yue people in ancient Lingnan in ancient China.

The overall characteristics of Luo Yue culture can be summarized as: language culture; bronze culture; brocade culture; ballad culture; dry rail culture; music and dance culture represented by musical instruments such as frog dance, Xianglu dance, and copper drums; totem worship; a religious culture represented by the worship of the ancestors; the institutional culture marked by Luo Hou, Luo Hu, and Luo Min; and the place name culture centered on the place names of Na, Ban, Long, and other

---

<sup>1</sup> Luo Yue, Fang Kingdom, formed by the tribal alliance, is one of the branches under the Department of Baiyue. Xi'er, Luo Yue is the ancestors of the Zhuang, Dai, Li people, Buyi, Dai, Lao Gao, Mao Nan, Maoyan, Aquarians and other ancestors.

<sup>2</sup> Lingnan is a historical concept. The administrative systems of various dynasties are different, and the division and titles of Lingnan system have also changed a lot. The term Lingnan is now mentioned. It refers to the two districts of Guangdong, Guangxi, Hainan, Hong Kong, and Macau, which is the area of South China today.

<sup>3</sup>The ancient country of Luo Yue has created a splendid culture. The bronze drum culture, smelting manufacturing culture, Huashan mural culture, witch culture solar culture, dragon mother culture, Zongzu culture, pillar worship culture, etc. in Luoyue culture, etc. Civilization has a significant and far -reaching impact.



places; and other places. Among them, the characteristics of Luo Yue's own development are the bronze culture in this area(Jiang, 2021). On the basis of the unique local cultural characteristics, Gu Luoyue Culture further absorbed the advanced culture represented by bronze and iron in the Central Plains and other places. It was influenced by the Central Plains culture in terms of pottery technology and created a more splendid culture. Judging from the archeological materials currently held, the bronze culture in Guangxi is late in the Central Plains, which is roughly equivalent to the late Shang Dynasty in the Central Plains. The end time is in the early Western Han Dynasty.

Bronze-age ruins in Guangxi are mainly distributed in Wuming, Tiandong, Xilin, and other places. The bronze wares unearthed can be divided into five types: containers, weapons, instruments, tools, and miscellaneous wares. In the bronze culture<sup>4</sup> of the Luo Yue people, the proportion of weapons occupies a large proportion, and a strong military atmosphere can be felt in the excavated bronze tombs and cave burials unearthed in Guangxi. The more typical Luo Yue bronze culture unearthed and the representatives of the cultural relics out of the water are: the Rongjiang National Museum hidden in the bronze — the phoenix -shaped bronze ax, which was developed from the straight blade stone ax in the late Shinshi era in the late Two -Guangzhou<sup>5</sup> region; , Warring States Yin and Yang Stems, Jade Sword, Warring States Gow -shaped Bronze Sword, Bronze Spear of the Warring States Period; Bronze Weapons of the Minjiang River in Nanning -Bronze Ge, Bronze Spear, and Bronze between the Western Zhou and Spring and Autumn Period; Ax, sword (dagger), upsetting, arrowhead, circular, wine container, plate, knife, knife, chisel, needle, bell, clock, chain ring,etc(Zhou,2017).

Among them, the Bronze Culture Tomb Group of Wuming Malouyuan Longpo was the earliest and largest bronze cultural tombs in Luo Yue, and more than 110 bronze wares were unearthed. From music instruments to bright instruments, there are a large number and a variety of types, indicating that the bronze wares were widely used in the Luoyue area at that time. It can be seen from this information that most of

<sup>4</sup> Archaeological development in the development of human culture marked by bronze wares, also known as the bronze era or the bronze era, was first proposed by Academician Zhang Guangzhi.

<sup>5</sup> The Guangdong and Guangxi (also known as the two areas), also known as the two Guangdong, are the collective names of the names of Guangdong and Guangxi.

the burials during the Warring States Period<sup>6</sup> of the Luo Yue were bronze weapons, indicating that there was a standing army of soldiers and civilians at the time. Some weapon decoration is extremely rich. As for the burial of the tombs, they have profound meanings in terms of etiquette and culture. It is an important ritual for the ancestors of the Luoyue nationality. Great events, the social background, and the spirit of the times can be seen in the sacrifice and Rong.

Due to the influence of the East Zhou-style bronze ritual instruments in the Central Plains on the Mainland, the Bronze Rites of the Luo Yue nationality have obvious imitation derivatives on the one hand, and on the other hand, they also show a unique local style. Bronze containers and musical instrument chips are the representatives of this kind of utensil. As a symbol of ancient social politics and economic power, the bronze ding is the most representative of all bronze in all bronze wares and the first device used by the Shang and Zhou nobles in the etiquette ceremony. The A-type bronze tripod unearthed from the Gongcheng Yang family in Guangxi has the exquisite and gorgeous look of a heavy muddy hero, which has the heritage of the Shang and Weekly Rites. Its shape and decoration belong to the category of Central Plains culture. This vividly shows the life of the southern nation, rich in geography.

As a type of bronze relic, the bronze drum has special significance and high research value. The ancient country of Luo Yue, which has a history of more than two thousand years, is known as the Copper Drum Kingdom. It is the earliest kingdom for casting and using the bronze drum in Lingnan. As more and more ancient copper drums were discovered and excavated, the copper drums became a representative Luo Yue cultural heritage. Among the large number of bronze wares unearthed in Guangxi, the bronze drum is one of the cultural relics that can most accurately represent Luo Yue's cultural characteristics. Among them, there are 500 faces in Guangxi, and Yunnan has 150 faces. The copper drums found in Guangxi and Yunnan account for more than 36% of the total number of copper drums in the world(Chen, 2019). The early copper drum unearthed in Guangxi was the bronze

---

<sup>6</sup> During the Warring States Period, it was a period of change in the history of Chinese history after the Spring and Autumn Period. There were many sayings about the beginning of the Warring States Period, and there was no clear time boundary with the Spring and Autumn Period in history. The Six Kingdoms ended, and the war continued for more than 200 years.

drum found in the sites of Tiandong County and the Warring States Period of Xilin County. There are irregular solar patterns unearthed from Haipo and Tian Dongnan, and they have decorations on the Bulsus waist and feet. The drums are simple and rough, which is similar to the early copper drums unearthed in Chu Xiong Wanjiaba, Yunnan. The information unearthed by the two copper drums has filled the gap in the Guangxi copper drum development series, which is of great significance for the origin and communication of copper drums. The copper drums found by the tomb of the Warring States Period in Tiandong Daling Spohan also belong to the Wanjiaba type. The drum surface has no halo circle; the drum chest surface has no pattern; the drum waist and the drums have geometric patterns, and the pattern is simple and rough. The copper drum unearthed from the tomb of the Warring States Period at Tiandong Pot is the smallest copper drum currently found in Guangxi's archeology. However, its casting process is more exquisite than the copper drums unearthed from the South Haku and the Dalingpo. The drum surface of the sun pattern is eight mang; the mang is decorated with the oblique line; the sunbats are designed with three halo; the main halo is the four Xiang herons; the other two halo interiors are sawn tooth patterns and circles; the chest is prominent; the trim connecting the back pattern chords are tattoos. The four-sided copper drum unearthed from the Copper Drum Tomb of Xilinpu is also a typical Shizhai Mountain-shaped copper drum. The copper drums are equipped with human bones and funerals. It has a strong local flavor. This is the first discovered in Guangxi. Burning. The center of these four copper drums is decorated with solar patterns, and the mango is decorated with a diagonal triangle pattern. The largest six halo, the main dizziness is 20 Xianglu, the chest is decorated with the feathers to row the boat pattern, the upper half of the drum waist is decorated with a deer pattern, and the lower part of the drum waist is decorated with feathers, wearing a long feather crown, and dancing(Zhou, 2017).

In November 2019, the Guangxi Zhuang Autonomous Region<sup>7</sup> issued "Several Opinions on the Implementation of the Strategy of Strong Capital", which clearly stated: "Around the cultural elements such as green, ethnicity, and ASEAN

---

<sup>7</sup> Guangxi Zhuang Autonomous Region, referred to as "Gui" for short, the provincial administrative region of the People's Republic of China, the capital of Nanning, is located on the southeast edge of the Yunnan -Guizhou Plateau in China in the second level of China's terrain. In 2021, the resident population of Guangxi Zhuang Autonomous Region was 50.37 million.

<sup>8</sup>Cultural Cities." " Enhancing urban taste and cultural soft power is an important way to achieve a strong capital strategy. This has provided important development opportunities for the development of Nanning's<sup>9</sup> national culture. At the same time, it also puts forward higher requirements for the development of the Nanning national cultural industry. Nanning City is located in the combination of the South China, Southwest, and Southeast Asian Economic Circles. It is mainly Zhuang people, and there is multi-ethnicity and coexistence. Various cultures such as Zhuang Culture, Luoyue Culture, Lingnan Culture, and Southeast Asian Culture are beautiful, as are the United States and the United States in Nanning. They breed a variety of national cultures. The development of national culture "is not only the development process of the material level, 'dilapidated and new", but also the extraction process of the condensation of urban cultural value and the development process of urban cultural characteristics." " ". In the context of a strong capital strategy, how to accelerate the development of national culture in Nanning and provide urban image support for the strategic strategy of the strong capital needs to be studied urgently(Qin, 2021).

The bronze drum culture, smelting manufacturing culture, cliff mural culture, and witch culture in Luoyue culture have had a significant and far-reaching impact on Chinese civilization, Southeast Asian civilization, and even world civilization. As a non-heritage project, bronze culture best reflects the characteristics of the cultural development of the Luoyue region. Luo Yue bronze culture is an important part of the splendid culture of the Chinese nation. It is a valuable cultural heritage left by the people of Luo Yue in ancient times. It has an extremely high aesthetic value and a rich cultural connotation(Li, 2020). The innovative use of the cultural elements of the Zhuang people can improve the recognition of national culture, which is beneficial to the inheritance and innovation of the Guangxi national culture(Zhao, 2021).

There are 56 ethnic groups in China. The bronze culture of Luo Yue has a large number of elements of ethnic unity number of elements of ethnic unity. In-depth research on this topic can address national identity and identity obstacles, enhance national self-confidence, and benefit national unity.

<sup>8</sup> The Southeast Asian Alliance (English: Association of Southeast Asian Nations (abbreviation: ASEAN, referred to as: ASEAN), was established in Bangkok, Thailand on August 8, 1967, and the secretariat was located in Jakarta, the capital of Indonesia. As of 2019, ASEAN has 10 member states: Brunei, Cambodia, Indonesia, Laos, Malaysia, the Philippines, Singapore, Thailand, Myanmar, and Vietnam.

<sup>9</sup> Guangxi Zhuang Autonomous Region jurisdiction over local cities and capitals.

According to the records of bronze cultural relics and related historical materials, we can recognize the laws of exchange and common development in all aspects of ideological consciousness, governance forms, customs and habits, social production, science and technology, and the creation of inventions. This will help us understand the process of cultural penetration and mutual integration between nations, and it is this process that has produced glorious "Chinese culture".

The Zhuang people are a nation with a long history and splendid culture. Modern ethnic science and historical circles generally recognize that Zhuang people were developed by Yue people in ancient Lingnan in ancient China. Luo Yue is an ancient nation with a long history from the pre-Qin to the Eastern Han Dynasty in the western part of Lingnan (including northern Vietnam).

Experts from the Daming Mountain National Nature Reserve Management Bureau of Guangxi believe that the southern foot of the Daming Mountain is an important birthplace of the Baiyue National Luo Yue (Luo Yue ancient country) and is the earliest capital of Luo Yue.

As a type of bronze relic, the bronze drum has special significance and high research value. The ancient country of Luo Yue, which has a history of more than two thousand years, is known as the Copper Drum Kingdom. It is the earliest kingdom for casting and using the bronze drum in Lingnan. As more and more ancient copper drums were discovered and excavated, the copper drums became a representative Luo Yue cultural heritage. Among the large number of bronze wares unearthed in Guangxi, the bronze drum is one of the cultural relics that can most accurately represent Luo Yue's cultural characteristics. Among them, there are 500 faces in Guangxi, and Yunnan has 150 faces. The copper drums found in Guangxi and Yunnan account for more than 36% of the total number of copper drums in the world(Chen, 2019).

On May 20, 2006, the Zhuang Copper Drum Customs<sup>10</sup> were approved by the State Council to be included in the first batch of national intangible cultural heritage lists. Project number: ix-61. In 2007, the Zhuang Copper Drum Culture was approved by the Guangxi Zhuang Autonomous Region to be included in the first batch of

---

<sup>10</sup> The custom of Zhuang Drum, the folk customs of Hechi City, Guangxi Zhuang Autonomous Region, one of the national intangible cultural heritage list.

districts Class Intangible Cultural Heritage Representative Project List. In 2008, the Ministry of Culture awarded Donglan County, Hechi City, as the "Hometown of Chinese Copper Drum Art". In 2009, the custom of the Zhuang Copper Drum was listed as a recommendation project for the United Nations Ministry of Culture to apply for the United Nations Human Oral and Intangible Cultural Heritage List(Li, 2021).

The current situation of the Zhuang Bronze Culture:

With the rapid penetration of global modernity and economic globalization in recent years, the continuity, integrity, and stability of national cultures are facing extremely severe challenges. The material form of national culture has been continuously damaged, the national psychology and values are constantly changing, and the content, methods, and channels of national culture inheritance have also changed hugely with the changes in the times. Gradually improved to the height of the national cultural development strategy(Li, 2019). At present, there is a lack of research on the cultural inheritance of Luo Yue bronze ware. This is mainly reflected in the following aspects:

First, the research object is singular. The study of Luo Yue bronze culture mainly focuses on the ruins and ancient books of Luo Yue bronze. Luo Yue bronze culture, which is inherited through art design, does not attract enough attention. Basically, it is mentioned in the overall research on Luo Yue bronze. There is no in-depth research on the special system.

Second, study narrow vision. From ancient times to the present, the inheritance mechanism has changed greatly. The vision of research should not only stay in the past but also keep pace with the times. In modern society, modern media such as printing culture, sound, photovoltaics, and lightning are involved, and the inheritance mechanism is becoming more complicated and more worthy of in-depth excavation. In order to make it a better inheritance, we should focus on exploring modern heritage on the basis of respect(Cheng, 2014).

Third, the regional characteristics are obvious, with high homogeneity and a lack of sustainability. After combing the recent studies of Luo Yue Bronze Culture, it was found that most of the studies focused on living in the gathering of ethnic minorities in Guangxi, and the problems of repetitive research were obvious.

In modern society, bronze has a dual identity as art and a commodity. It has a wide range of applications in the business field and has rich cultural connotations and historical value. In-depth analysis of the innovation and reconstruction of bronze commercial art design, tap more cultural elements, combine Luo Yue's culture and art with social benefits, and use Luo Yue's bronze culture as a foothold. Business value, promote industrial development, drive economic benefits, and better serve the business sector through culture.

Another important aspect of commercial art design<sup>11</sup> is art design. Art design is the soul of commercial product design. Its role is to inject aesthetic and artistic value into commercial products. The innovation and reconstruction of commercial art in bronze can learn from the artistic style and craftsmanship of bronze wares and apply it to the design of commercial products to form a new art form and style. For example, the exquisite craftsmanship of bronze wares can be applied to the design of products such as stationery, jewelry, etc., making the product more exquisite and delicate and increasing its artistic value. Through the combination of brand and handicraft design, it improves the added value of the product and shapes the soul of the brand. With cultural value at its core, through artistic expression, consumers resonate, thereby accumulating brand value.

## **2 Purpose of Research / Objective**

- 2.1 To study the historical development of the Chinese Zhuang Luo Yue bronze culture.
- 2.2 To study the cultural identity<sup>12</sup> of Zhuang people.
- 2.3 To study the meaning of the cultural symbol of Zhuang Luo Yue bronze culture.
- 2.4 To study the cultural capital in Zhuang Luo Yue bronze culture in Chinese commercial art design.

---

<sup>11</sup> Commercial art design is an emerging concept with the development of art design and the improvement of the market economy. It emphasizes the value of art in life and art in life.

<sup>12</sup>Cultural identity is a feeling of group culture and a feeling of being influenced by the culture of individuals.

### 3 Research question

- 3.1 What is the history of the Chinese Zhuang Luo Yue bronze culture?
- 3.2 How does Zhuang people identify Zhuang Luo Yue bronze culture?
- 3.3 What is the symbolic meaning of Zhuang Luo Yue bronze culture?
- 3.4 What is the cultural capital in Zhuang Luo Yue bronze culture? How can the cultural capital be applied in Chinese commercial art design?

### 4 Definition of Terms

#### 4.1 Luo Yue

Luo Yue, Fang Kingdom, formed by the tribal alliance, is one of the branches under the Department of Baiyue. Luo Yue is the ancestors of the Zhuang, Dai, Li people, Buyi, Dai, Lao Gao, Mao Nan, Maoyan, Aquarians and other ancestors. The academic community is recognized that the scope of Luo Yue's ancient countries starts from the Hongshui River Basin in the north, from the southeast of the Yunnan - Guizhou Plateau in the west, the southwestern part of Guangdong Province, and the Red River Basin in Hainan Island and Vietnam in the south. The source and center of Luo Yue culture are in China, and the main part is also in China. This center and the earliest country are in Wuming. Judging from the historical documents, the Luo Yue people mainly live in the left and right riverside and southwestern Guizhou and the Red River Delta in Vietnam. Luo Yue created a unique material culture and spiritual culture due to his natural environment and specific production methods, with strong regional characteristics(Wu, 2011). Due to the intersection of the Central Plains and South China and Southwest, long-term multi-ethnic groups, communication and integration, its culture also has diversified colors. Among them, the most reflected characteristics of Luo Yue culture themselves are the bronze culture of the national intangible cultural heritage project in this region.

#### 4.2 Bronze culture

Archaeological development is a stage of development of human culture marked by bronze culture. It is also known as the bronze era or the bronze era. Academician Zhang Guangzhi first proposed. Chinese bronze culture has a long history, exquisite craftsmanship, skilled technology, and rich content. It is the essence of the treasure



trove of the world. The earliest bronze utensils unearthed in China belong to Gansu Majiayao culture. Bronze culture are divided into three categories: weapons, production tools and life reservoirs. Copper pattern is an important basis for the disconnection of copper. Mr. Zhu Bingren, a national arts and crafts master, founded the top ten bronze buildings for contemporary China. Among them, Lingyin Copper Temple, Guilin Tower, Hangzhou Leifeng Tower, and Qianwang Bronze Hall represent the highest level of modern Chinese copper art architecture and craftsmanship. Known as the father of Chinese contemporary copper architecture.

#### 4.3 Zhuang Copper Drum Customs

The custom of Zhuang Drum, the folk customs of Hechi City, Guangxi Zhuang Autonomous Region, one of the national intangible cultural heritage list.

The custom of the Zhuang Copper Drum is a series of folklore related to the worship of bronze drum worship of bronze drums in the use of copper drums, collecting copper drums, and casting copper drums. The customs of the Zhuang Copper Drum are mainly based on the Hongshui River Basin, mainly distributed in Donglan County, Tian'e County, Nandan County, Bama County, Fengshan County, Dahua County and Guangxi Baise City, Hechi City, Guangxi. Zhuanglin County, Longlin County, Xilin County and other Zhuang people live.

On May 20, 2006, the Copper Drum Customs of the Zhuang tribe was approved by the State Council to be included in the first batch of national intangible cultural heritage lists. In 2007, the custom of the Zhuang Drum was approved by the Guangxi Zhuang Autonomous Region to be included in the first batch of district-level intangible cultural heritage representative project list. In 2008, the Ministry of Culture was awarded Donglan County, Hechi City as the "Hometown of Chinese Copper Drum Art". In 2009, the custom of the Zhuang Copper Drum was listed as a recommendation project for the United Nations Ministry of Culture to apply for the United Nations Human Oral and Intangible Cultural Heritage List.

#### 4.4 Cultural identity

"Cultural identity" is a positive recognition of people's most meaningful things for the nation in a long-term common life in a nation's community. Its core is the recognition of the basic value of a nation; it is the spiritual foundation of 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 the era of economic globalization today, the cultural identity and value identity of the important foundation of the nation and the national identity of the country not only have no meaning but also become the most important "soft power" in the competition of comprehensive national strength(Zhao, 2020).

The definition of cultural identity in this article adopts Ding Hong's definition: cultural identity is the concept of attitude, behavioral norms, and moral consciousness criteria generated after the internalization of cultural identity as an individual. Cultural identity issues are closely related to collectives and individuals. In addition to national identity and national identity, cultural identity related to individuals occupies an increasingly important position in identity research. Cultural identity is the product of individual and social interaction. It is the inheritance process of cultural internalization into its own values and codes of conduct. The core issue studied in this article, "Chinese Zhuang Luo Yue bronzes: Cultural Identity and Cultural Capital of Modern Business Art Design," is actually a question of how Luo Yue bronze culture is innovative in business art design. Cultural identity is a more appropriate angle to solve the research problem of inheritance and reinvention. In this chapter, we have learned about previous research experiences, sorted out relevant domestic and foreign research, conducted adaptive analysis of cultural identity theory and research, and tried to explore the analysis framework for cultural identity construction, that is, the constructive and constructive dimension of cultural identity, the dimension of cultural identity, Based on the guidance path, based on value cognition, reconstructing cultural memory of the media, activating cultural identity as a path, and ultimately building cultural identity(Wang, 2019).

The cultural experience occurs in the cultural world. It is the subjective emotions obtained by the experiencer after experiencing different cultural contexts. The ultimate purpose is to pursue spiritual pleasure. The initial identity is a psychological issue. With the deepening of scientific research, the penetration between disciplines has continued to deepen, and identity research has gradually shifted from psychology to sociology and cultural fields. Essence Therefore, researching the cultural experience of "subjectivity" is the basic direction of this article. For a rich cultural experience, the behavior of the experiencer is not only the movement in the spatial

sense but also the transformation of individual free identity in the cultural significance. Change the scene in the middle, find and confirm the sense of belonging to a culture. In the process of obtaining a new experience, the experiencer will inevitably have a new understanding of the specific culture. As the cultural experience deepens, this experience will gradually transform into a specific culture. Individuals can find and confirm in this environment His cultural identity, obtaining perception and sublimation so as to guide their own behavior, and a sense of pleasure naturally produces.

The process of the experiencer's cultural experience is actually the process of recognizing heterogeneous cultures. In the reference to heterogeneous culture as the core, the experiencer was fragmented to recognition, and the sense of belonging was immediately recognized. At this time, cultural identity has a double intention, which not only contains "who am I?" In the psychological sense, but also, what should I do in the sociological sense? How should I act? Therefore, the experiencer's identity as an important stage of reaching cultural identity in a heterogeneous culture is also the core reason for the experiencer to produce a pleasant experience. Therefore, cultural identity is the essence of cultural experience and the advanced stage of cultural experience. Under the guidance of the theory of supply and demand balance, cultural identity has become the direction and goals of cultural innovation and supply.

Cultural supply is the products or services provided by cultural creators to the cultural market within a certain period of time. The cultural supply and demand relationship of the new era pays more attention to the psychological expectations and subjectivity of the experiencer. The subjective orientation of the demand-based matching of cultural supply is the direction of cultural development. Cultural identity is the advanced stage of cultural experience, the core cause of pleasure, and the ultimate point of cultural need. Under the guidance of the theory of supply and demand balance, the first essential of supply and demand matching is that the supply side must meet the demand side, adjust the supply structure or method to meet cultural needs, and achieve a high-level stage of cultural experience and cultural identity(Wang, 2019).

Cultural identity is the process of finding and confirming one's cultural

identity in a heterogeneous culture. The experienter's hunting and the perception of new experiences are the processes of deep cultural understanding. Finally, they agree with the culture and internalize its values into their own, confirming their own cultural identity and guiding their ideas and guidelines. Therefore, if the cultural supply side is to achieve cultural identity, it is necessary to adjust the supply structure or method, affect the perception of heteroic culture, and deepen the emotional resonance between the experienter and the cultural experience. The experienter travels to different places, is a strange person and a learner of heterogeneous culture, and is also on the edge of and an adapter of heterogeneous culture. Therefore, the supply side should pay attention to this issue and help the experienter in the cognitive process of heterogeneous culture. Reshape individual values, confirm cultural identity, and achieve cultural identity.

Cultural identity is the advanced stage of cultural experience and the ultimate point of cultural need. Under the guidance of the theory of supply and demand balance, adjust the methods and means of cultural supply, the expression form of innovative culture, and help the experienter adapt and understand heterogeneous culture so as to reshape the values of the self, identify the cultural identity of yourself, and finally achieve cultural identity. It is a new perspective on cultural supply in the new era.

Cultural identity Construction is a new perspective for studying Luo Yue bronze culture.

On the basis of an in-depth analysis of the nature of cultural nature, we learned from the perspective of demand and supply. Cultural identity is a high-level stage of cultural experience and a new perspective on cultural supply. Studying the excellent entry point of how the Luo Yue bronze culture is innovative in business art design is the essence of how the Luo Yue bronze culture is inherited and rejuvenated with art design as a carrier. In the cultural experience, "culture" is the core, and a better appreciation for culture is the foundation of pleasure. Therefore, the cultural and artistic design of the Bronze Culture and Art of Luo Yue can only be satisfactory to the experience of the experience happy(Wang, 2019). In summary, the inheritance and rejuvenation of Luo Yue bronze culture are essentially the construction of cultural identity. Through the commercial art design of Luo Yue bronze culture, the infected

experiencers can achieve cultural identity and have the pleasure of realizing the ultimate cultural heritage and rejuvenation's ultimate purpose.

#### 4.5 Cultural capital

Cultural capital refers to the capital composed of corporate culture (corporate values, beliefs, behavioral specifications, and models) and cultural material carriers. Corporate culture capital is rooted in the enterprise's body and the concept and management model of enterprise integration. Cultural capital is divided into external utensil capital, such as employees' spiritual appearance, dress, and the image of the company; the company's comprehensive system and efficient management mechanism support the effective operation of the enterprise; and the three levels of capital are formed by the deep core driving force. According to Maslow's needs level theory, high-level living needs (social, respect, and self-realization) are actually based on a cultural foundation; culture, due to its uniqueness or a scarce resource, constitutes consumer products. The production factors, or the consumer products themselves, are in high demand; this element of nature is similar to natural resources; at the same time, because culture is the product of long-term historical inheritance, the creative process in each history seems to exist today. The "investment" of human beings, which forms stocks, is "cultural capital"(Gao, 2012).

#### 4.6 Ethnic Identity

The Chinese nation is a "diverse and integrated" composite ethnic community, consisting of 56 indigenous ethnic groups and ethnic groups. The people of all ethnic groups have formed distinctive cultures in the evolution of the times and have sought a state of harmonious coexistence through mutual support and integration, jointly promoting the continuous development of the Chinese nation as a large family. The national and ethnic identity is the identity at the level of a unified national identity. The two are not contradictory and are the same in general and in essence. All ethnic groups have the freedom to develop their own cultural characteristics, and the state encourages the diversified development of excellent cultures.

An ethnic group must first have an objective foundation in physical and cultural aspects. Ethnic groups communicate and interact with each other through tangible physical and intangible cultural factors such as kinship, religious beliefs, language systems, etc., forming different levels of "identification" and "differentiation"

between our ethnic group and other ethnic groups. So "group consciousness" sprouted on the basis of these social interactions. The identification of "ethnic consciousness" has different levels because it is formed through the interaction between different groups. The scope of people's identification is a constantly evolving process that expands with the expansion of their own group size and their interactions with other groups. It can be seen that the recognition of one's own ethnic identity by members within a group is influenced by external interactions, and contact with the outside world encourages individuals to clarify their understanding of our and other ethnic identities. The reason why any ethnic group is defined as an ethnic group is mainly influenced by three forces. This includes the identification and definition of one's own ethnic group within the ethnic group, the recognition of the existence of the ethnic group by other ethnic groups, and the recognition of the state. Therefore, the ultimate formation of a person's sense of ethnic identity is driven by a sense of self-belonging and attachment, as well as the influence of society, the state, and various external forces.

The definition of ethnic identity in this study is based on the results of a relevant literature review and references to relevant opinions. The basic condition for the emergence and existence of ethnic identity is contact and interaction between ethnic groups. If a group does not have the opportunity to interact with heterogeneous cultures, then it cannot generate identification. It is precisely because of the awareness of cultural differences between different groups that ethnic members have a psychological tendency to rely on and maintain their own ethnic culture and a sense of identification to classify themselves and others. The elements of ethnic identity include both common historical origins and similar cultural characteristics such as language, beliefs, and customs, all of which belong to objective elements. However, in practical life, ethnic identity does not occur in direct proportion to objective factors. Ethnic identity is also influenced by subjective psychological factors. So overall, the formation of ethnic identity is the result of the influence of the above three factors.

## 5 Scope of Research

### 5.1 Area

The area studied in this paper is Lingnan. Lingnan is located in the southernmost part of China, crossed the central part of Lingnan in the north. The temperature difference between the south and north of Lingnan is large. In winter, there are generally only snowfall in the north, and there are few snowfall in the south. High temperature and rain are the main climatic characteristics. Lingnan Culture is composed of four parts: the connotation Colorful. A large number of cultural relics have been unearthed in modern times, which have evidenced that Lingnan had a brilliant Neolithic era and the bronze era high civilization before Qin, and was one of the birthplaces of Chinese civilization.

The Zhuang people are the most populated ethnic minorities in China. They are mainly living in the south. The scope starts from the Lianshan Zhuang Yao Autonomous County, Guangdong Province, the Miao Autonomous Prefecture in the Wenshan Zhuang Studio in the west of Yunnan Province, and the southeast of Guizhou Province in Guizhou Province from Jiangxian County. Guangxi Zhuang Autonomous Region is the main distribution area of Zhuang people(Qin, 2014). The population of Zhuang people in China is 19,568,546.

From a political perspective, the bronze culture in Luoyue culture and the current Zhuang bronze drum culture have highly consistent folk characteristics and are highly representative.

From a national perspective, Lingnan has had ancestors living here since ancient times. During the Pre-Qin period, the tribes in the coastal area south of the Yangtze River were often collectively referred to as "Yue" in ancient books and were referred to as "Baiyue" in literature, including Wu Yue, Min Yue, Yang Yue, Nan Yue, Xi Ou, Luo Yue, etc. The Lingnan region belonged to three major tribes: Nan Yue, Xi Ou, and Luo Yue. South Vietnam evolved into the Han, Zhuang, Yao, She, and other ethnic groups in today's Guangdong region, while West Ou and Luo Yue evolved into ethnic minorities such as Zhuang, Yao, Li, Buyi, Dai, Dong, She, Gelao, Maonan, Jing, Mulao, and Shui in today's Guangxi, Hainan, and Southwest regions. In historical development, there have also been immigrants who migrated south and integrated into

it. Guangdong Province is a province with 56 ethnic groups. The Han ethnic groups mainly include the Guangfu ethnic group, the Hakka ethnic group, and the Minnan ethnic group. Guangxi is a minority autonomous region dominated by the Zhuang ethnic group and also the province (region) with the largest population of ethnic minorities in China. There are 12 ethnic groups residing in the territory, including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, and Gelao.

It is recognized by academia that the scope of Luoyue Ancient Country starts from the Hongshui River basin in Guangxi in the north, the southeast of the Yunnan-Guizhou Plateau in the west, the southwest of Guangdong Province in the east, and the Honghe River basin in Hainan Island and Vietnam in the south. The source and center of Luo Yue culture are in China, and the main part is also in China. This center and its earliest capital are located in Wuming. According to historical records, the Luo Yue culture is mainly concentrated in the Left and Right River basins, southwestern Guizhou, and the Red River Delta region of Vietnam. Due to its natural environment and specific production methods, Luo Yue has created a unique material and spiritual culture with strong regional characteristics. Due to its location at the intersection of the Central Plains, South China, and Southwest China and the long-term coexistence, exchange, and integration of multiple ethnic groups, its culture also has diverse colors. The bronze culture in this region is the most representative of the development characteristics of Luoyue culture itself (Chen, 2014).

For the above reasons, I also chose the Lingnan area of China as the interview site for field work.

## 5.2 Time (duration and length)

This article will briefly review the history of Zhuang Luo Yue bronze culture, from the Tang Dynasty to modern times. The main research time period is from the reform and opening up to the present.

## 6 Research methods

This study adopts qualitative research method.

### 6.1 Population and sample

In the field survey, researchers mainly interviewed characters in the bronze industry. Interview targets include groups such as Chinese copper drum craftsmanship, Chinese non-heritage protection experts, and inheritors of Guangxi



copper drum technology.

In the field research, the relevant research data were classified and sorted out. Key information of the interviewees: Wei Qichu, a master of arts and crafts in Guangxi Province and inheritor of bronze drum casting techniques; Wei Yongfa, Master of Arts and Crafts in Hechi City and Inheritor of Weishi Bronze Drum. General information: ordinary craftsmen, museum staff, modern designers, locals. Secondly, data are collected through literature analysis, field research and in-depth interview. A total of over 100 papers and over 20 related books have been collected. I went to Huanjiang, the hometown of bronze drums in Guangxi, the Museum of Guangxi Zhuang Autonomous Region, the Museum of Guangxi Nationalities and other places to carry out many field research and interviews, and shot more than 200 unearthed bronze relics of Luo Yue. After each field research, the collected data, interview recordings, and videos will be classified, analyzed, and sorted out to promote the research and paper writing.

## 6.2 Instrumentation

- 6.2.1 Qualitative research
- 6.2.2 Formal and informal interviews
- 6.2.3 Fieldwork observation
- 6.2.4 Camera and recording pen

## 6.3 Data Collection

- 6.3.1 Documentary Collection
  - 6.3.1.1 Documents and records
  - 6.3.1.2 Research on audio-visual materials
  - 6.3.1.3 Academic journal and research
- 6.3.2 Fieldwork Data collection
  - 6.3.2.1 Fieldwork studies
  - 6.3.2.2 Formal interview
  - 6.3.2.3 Informal interview

The relevant information of the field survey is concentrated in museums, archives, cultural relics, and land, and collects various records of Luo Yue bronze culture as primitive data collection. At the same time, the relevant information was also checked in the more authoritative local government and research institutes.

#### 6.4 Data Analysis

Firstly, to tabulate all data collected and group them according to research purposes or objectives, make sure that can bring in all data collected using all research tools or instrument.

Secondly, to analyze the research data. When we analyze research data, we often use some statistics. In qualitative research, we describe the situation which must in line with objectives or purposes. If possible, use number, frequency or percentage or whatever needed pictures, spoken words, diaries, etc.

The basic data recording tools are cameras and recorders. Cameras are used to collect image data, and should be used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research. In the scope of a scientific and technological research project or research project that you are engaged in, a series of mental and physical work, such as experimental observations, investigations, and comprehensive analysis, are obtained and reviewed and identified to confirm creative results with academic significance and practical value.

The content of the interview includes: the history of the development of the copper drum in Guangxi, the history of the cultural development of Luo Yue in Guangxi, and the cultural identity of the Luo Yue culture and the Zhuang people. On the other hand, researchers collect and analyze the development process of Chinese Luo Yue's cultural development and the development of bronze in accordance with the previous documents.

Based on these two aspects of information, researchers focused on the relationship between Zhuang Luo Yue culture and Chinese excellent culture, and the relationship between Zhuang Luo Yue culture and modern commercial art design.

#### 6.5 Research presentation

The research in this paper will be presented as a doctoral thesis.

At the same time, it will be published in the international journal which is indexed in SCOPUS.

## 7 Literature review

In the works of "The History of Zhuang Tong" (1997), edited by Zhang Shengzhen, and the "History of Zhuang" (2002) of Tan Caiyu, Luo Yue culture and its characteristics were comprehensively summarized; that is, Luo Yue culture was based on rice culture as its core. Marked by Zuojiang Huashan Rock painting and bronze drum culture, highlighting in bronze culture, music and dance culture, ballad culture, dry rail culture, language culture, and place name culture, including weaving brocade culture, that, board, Long, and other place names. Witchcraft, reproductive worship, ancestral worship, etc. are represented by religious culture, such as the institutional culture marked by Luo Hou, Luo Hu, and Luo Min with tattoos, cave burials, good deeds, fire farming, rice ravioli, etc. There are many aspects to living customs( Zhang, 1988).

In "The Protection and Meaning of the Luoyue Cultural Heritage: The 23rd in the Luo Yue Culture Research Series", the author discussed the people of the Luoyue people who lived in the Lingnan region for generations in the Lingnan region during the pre-Qin and Han dynasties. This cultural heritage is comprised of numerous cultural relics. It carries Luo Yue's long history and brilliant culture. It is engraved with the mark of the development of Luo Yue's society. The close relationship between Yue and Baiyue cultures, and even the Central Plains culture. Therefore, the research on the protection and utilization of Luo Yue's cultural heritage—clarifying the objects and scope of protection, which is conducive to improving people's understanding of Luo Yue's historical and cultural heritage value and protection significance—will help show the world's cultural heritage to the world.(Li, &Qin, 2020)

In "The Three of the Luo Yue Bronze Drum Culture Research—Luo Yue Culture Research Series", it is mentioned that the copper drum and pattern decoration as the carrier, the copper drum casting technology, and the copper drum belief customs as the core The connotation, unique functions, distinctive characteristics, informal physicality, and rising inheritance reproduce the appearance of Luo Yue's bronze drum culture. Therefore, the bronze drum is the symbol of Luo Yue's civilization and cultural achievements, which condenses the wisdom and creative

spirit of the Luo Yue nationality. It is the concentration of the social economy, culture, art, religion, and aesthetics of Luo Yue. In particular, the complex and exquisite casting technology of the copper drum, the exquisite pattern images and its cultural connotation, as well as the functions of sacrifice, entertainment, and war, make it the symbol of the king's, divine, and wealth, adding mysterious attributes that are deeply felt by people. Treasure and worship have made it important to Luo Yue's social life and spiritual beliefs. Therefore, copper drums are the most technical content in Luoyue culture and the most influential cultural matter, which greatly enriches Luo Yue culture(Qin, 2017).

In "Research on the Research of the Luoyue Cultural Exchange of Nanning and ASEAN Countries in Guangxi", the author believes that Luo Yue culture has had a significant and far-reaching impact on many regions. The Luo Yue Cultural Center Wuming is located in Nanning, and Nanning, as the bridgehead connecting ASEAN along the ASEAN "Belt and Road", has more responsibilities and actions on the cultural "going global". Shaping the characteristics of Guangxi and the Guangxi brand is not only an important measure to enhance the soft power of Guangxi's culture but also to promote Luoyue's cultural development. It is also the current mission of the current "Belt and Road" initiative, actively promoting cultural "going global". The author believes that the various opportunities and dilemmas in the cultural exchanges between Nanning and ASEAN countries are in the background of the "Belt and Road". Combining the current situation of society and trying to propose corresponding countermeasures while resolving the dilemma has promoted more progress in the field of cultural exchanges in China and ASEAN(Jiang, 2020).

"Look at the aesthetic interest of the Luo Yue people from the ancient ceremony", the author believes that Luo Yue bronze has a purposeful utilitarian aesthetic consciousness, symmetry and harmonious form aesthetic taste, and the ecological wisdom of heaven and man. The beauty of copper drum art It reflects the aesthetic concept of the Luo Yue nation, the aesthetic consciousness of the religious belief, and the aesthetic thoughts that exude ecological wisdom; it reflects the beauty of Luo Yue's aesthetic development; it reflects the understanding and understanding of Luo Yue people. Appreciation and its aesthetic perception, imagination, judgment, and creativity, from primary to advanced, from simple to complex development and

change, Based on archeological data and comprehensive archeology, anthropology, history, and other disciplinary knowledge, the use of aesthetic theory and methods to explore the aesthetic psychology, consciousness, concepts, and interests of Luo Yue can provide a new kind of aesthetic research for Luo Yue national culture(Zhou, 2017).

"On the connection between ancient China and Southeast Asia, Bronze Discovery Bronze Discovered Bronze", the author discusses the archeological relics from the Bronze Age to the Early Iron Age, which are common or similar cultural factors. Not only can it deepen and expand the migration of the Warring States Period and the migration of the Qin and Han dynasties and the traffic exchanges between various places, but it also has certain significance for understanding the formation and development of ancient civilization in Southeast Asia. There are many archeological materials that reflect southwest Yiyi and Southeast Asia, but the discovery of bronze is the most abundant. In addition, for the social life and social, economic, and cultural exchanges at the time, the role of bronzes was even more prominent. In view of this, the article intends to focus on the bronze in archeological discovery and research from the perspective of bronze technology and bronze art. The study of the history and culture of the southwest region during the period also helps to understand the ethnic relationships and ethnic groups in southeastern Asia in history(Yang, 2020). Yan Ruchun(2002)stated in the article "The Shape of Urban Images to Strengthen Cultural Consumption."

Zhang Hongyan(2002), Nanjing University, first proposed the concept of "urban cultural capital" development and innovation in his new book, "The Sociology Research Research on the Sociology of Urban Capital Capital: Chinese and Foreign Urban Images. " Starting from the actual significance, it is pointed out that "the city logo as a symbol is theoretically representing the image of the city" the core of the city image. ", " The nuclear of the city's image includes the signs of planes such as city emblems, city standards, urban flags, patterns, and other planes. It also includes urban symbols in the usual sense of city flowers, city birds, and urban mascots. You can also express the content and method of the city's symbols through the specific landscape of the city.

At the beginning of the 21st century, "Urban Mark Design," edited by Galbul Fink(2001) in the United States, involved city logos around the world. He believed that the urban logo included the city's landmarks, guide systems, and the maintenance and construction of community consensus. From the perspective of urban managers, he analyzed the city logo. I believe that so far, although there is no complete urban visual symbol theoretical system at home or abroad, foreign countries have begun to pay attention to the overall image construction of the city rather than designing a simple logo as the visual symbol of the city. The image of a foreign city can not only better reflect the personality of its creator but also show the personality of the city itself. Urban Logo Design".

Li Yajuan's(2015) "Research on Modern Urban Governance and Urban Culture Construction" is of great significance to his research. From the perspective of modern urban governance, the book studies the construction of Chinese urban cultural construction. Focus on the study of cases, and starting from the core of promoting the construction of cultural construction with Chinese characteristics and focusing on how urban culture is built, this is very helpful to emphasize Nanning City's efforts to create its own characteristics of the Zhuo Yue. Municipal urban culture construction is also explored, as is the main body of modern urban governance and how to cooperate between government, residents, social organizations, and markets to find countermeasures and solutions for urban cultural construction.

The city's characteristic culture is discussed in "Urban Symbol -New Methods of Urban Image Design Based on Symbols" from the perspective of the symbol of the city image. Drive the special connotation of urban cultural information. As the inheritance carrier of the city's spiritual culture, it is a business card and symbol of the unique personality of the city. It conveys the soul and heritage of the city and interprets an indifferent city personality(Liu, &Peng, 2019).

The author of "Urban Culture Derivatives in Symbolology" pointed out that the essence of cultural product design is the systemic transmission of symbols. Urban cultural derivatives are the embodiment of urban culture. It is of great significance to shape and spread. The development of urban cultural derivatives has become one of the most effective ways for urban brands to improve today and has been welcomed by

urban managers. The design and development process of urban cultural derivatives can be combined with the principles of symbolics to optimize the digging, encoding design, product formation, and decoding use of cultural elements to promote the standardization and effectiveness of urban cultural derivatives development. (Yang, 2020)

Luo Yue Bronze is an important genre in the Chinese bronze culture, representing the highest level of ancient civilization in the southwestern region. Its generation and development can be traced back to the late Shang Dynasty from the late Shang Dynasty to the beginning of the week. The following is a review of the literature of Luo Yue bronze culture:

Duan Wei and Zhang Liqun's(2006) "The shape and pattern characteristics of the Bronze and Patterns in the Southwest of the Southwest". This article discusses the shape and pattern characteristics of bronze culture during the Shang and Zhou dynasties in the southwestern region, and mainly discusses the shape of the shape, decoration, and decorative elements. The author pointed out that the bronze culture in the Shang and Zhou dynasties of the Southwest and the bronze culture in the Central Plains are different, and they have some unique characteristics. For example, in the shape of the instrument, the shape of bronze culture in the southwest region is relatively simple, which is simpler than the bronze culture in the Central Plains. In terms of decoration and decorative elements, the bronze culture in the southwest are usually decorated with the image of animals and plants, which have strong local characteristics. The author believes that these characteristics are related to the natural environment and cultural background of the Southwest.

Li Zhao's(2008) "The Factory Features of Luo Yue Bronze and its evolution" This article mainly describes the process characteristics of Luo Yue bronze cultures and its evolution process. Through research on the materials, casting technology, and decorative techniques of Luo Yue bronze culture, the author pointed out the superb level of Luo Yue bronze in terms of skills, especially in terms of casting technology. The author also analyzed the evolution of Luo Yue bronze culture, pointing out its changes in shape, decoration, and decorative elements.

Feng Mingsheng's(2013) "Looking at its cultural origins from the shape of Luo Yue bronze cultures" from the shape and pattern of Luo Yue bronze cultures, discussed the cultural origin of Luo Yue bronze. The author pointed out that the shape and patterns of Luo Yue bronze cultures are often closely related to the natural environment, religious beliefs, and production and life in the southwest. For example, the common animals and plant images in Luo Yue bronzes are related to the local natural environment. At the same time, the sacrifice utensils appearing in the bronze culture in Luo Yue also reflect the religious beliefs and production and life at the time.

Based on the above three papers, it can be seen that Luo Yue bronze cultures, as an important genre in ancient Chinese culture, have unique characteristics in terms of shape, decoration, decorative elements, and casting technology, reflecting the geographical environment, religious beliefs, production and life of production and life at that time. Essence Among them, the "Form and Patterns of the Bronze in the Southwest" discussed the shape and pattern characteristics of the bronze culture during the Shang and Zhou dynasties of the southwestern region, and compared the bronze in the Central Plains and the Southwest region; The process characteristics and evolution process of Luo Yue bronze culture focused on the casting technology of Luo Yue bronze; The cultural origin of bronze culture pointed out that it was closely related to the natural environment, religious beliefs and production and life at that time. These three papers have a certain reference value for studying ancient Chinese culture.

First, the discovery history of Luo Yue bronze culture, Luo Yue bronze was first excavated by the ancient cultural scholar Zhu Ziqing in Camel Mountain in Puyang County, Deyang City, Sichuan Province. Since then, the number of discovery of Luo Yue bronze in Sichuan, Chongqing, Guizhou and other places has gradually increased. At present, thousands of pieces of Luo Yue bronze have been discovered.

Second, the characteristics of Luo Yue bronze cultures are colorful. The shapes of Luo Yue bronze are mostly used in the image of people, beasts, and birds. The carving of these images shows the unique artistic style of the Southwest. The production process is exquisite. The manufacturing process of Luo Yue bronze is very



superb, and its casting technology, texture, decorative techniques, etc. have reached a high level. Unique color. The color of Luo Yue bronze is more gray -green or light green. This is because the local copper mines contain a large amount of iron, tin and other impurities, and these impurities are the reason why Luo Yue bronzes are unique.

Third, the research results and artistic research of Luo Yue bronze cultures. The systematic research on the artistic shape and subject matter of Luo Yue bronze cultures provides important physical materials for studying the history of ancient Chinese art. Technical research. In-depth research on the casting technology, texture, and decorative techniques of Luo Yue bronze cultures, and provided important physical materials for studying the history of ancient Chinese metallurgy technology. Archaeological research. Research on the era, region, and social background of Luo Yue bronze, and provided important physical materials for studying ancient Chinese social history.

Fourth, conclusion

As an important genre in the Chinese bronze culture of Chinese bronze, Luo Yue Bronze not only represents the highest level of ancient civilization in the southwest, but also is of great significance in ancient Chinese art, metallurgy technology, and social history. With the development of modern scientific and technological means, the research on Luo Yue bronzes has become more and more deeper. I believe that more new discoveries and research results will emerge in the future, making our understanding of ancient Chinese culture more comprehensive and deeper.

## **8 Concept, Theory and Conceptual framework**

### 8.1 Concept

#### 8.1.1 Cultural identity

"Cultural identity" is a positive recognition of people's most meaningful things for the nation in a long-term common life in a nation's community. Its core is the recognition of the basic value of a nation; it is the spiritual foundation of 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 the era of economic globalization today, the cultural identity and value identity of the important foundation of the nation and the national identity of the country not only

have no meaning but also become the most important "soft power" in the competition of comprehensive national strength.

The research on cultural identity theory and this article ask: "How does Luo Yue bronze culture innovate in business art design? How does culture use art and design as a better means of inheritance and rejuvenation?" Adapted matching The issue of revival is actually a problem of cultural identity construction, and the completion of the cultural identity construction of the target culture is equivalent to the completion of the inheritance and rejuvenation of the Luo Yue bronze culture. Therefore, this study uses cultural identity to explore the innovation and rejuvenation of Luo Yue bronze culture in business art design from the perspective of the innovation and rejuvenation of Luo Yue bronze culture.

### **8.1.2 Cultural capital**

Cultural capital refers to the capital composed of corporate culture (corporate values, beliefs, behavioral specifications, and models) and cultural material carriers. Corporate culture capital is rooted in the enterprise's body and the concept and management model of enterprise integration. Cultural capital is divided into external utensil capital, such as employees' spiritual appearance, dress, and the image of the company; the company's comprehensive system and efficient management mechanism support the effective operation of the enterprise; and the three levels of capital are formed by the deep core driving force. According to Maslow's needs level theory, high-level living needs (social, respect, and self-realization) are actually based on a cultural foundation; culture, due to its uniqueness or a scarce resource, constitutes consumer products. The production factors, or the consumer products themselves, are in high demand; this element of nature is similar to natural resources; at the same time, because culture is the product of long-term historical inheritance, the creative process in each history seems to exist today. The "investment" of human beings, which forms stocks, is "cultural capital".

### **8.2 Concept framework**

The framework of this study is that take Chinese Zhuagn Luo Yue bronze culture as research text, use cultural identiy and cultural capital as research concept, and the research context is modern commercial art desin.

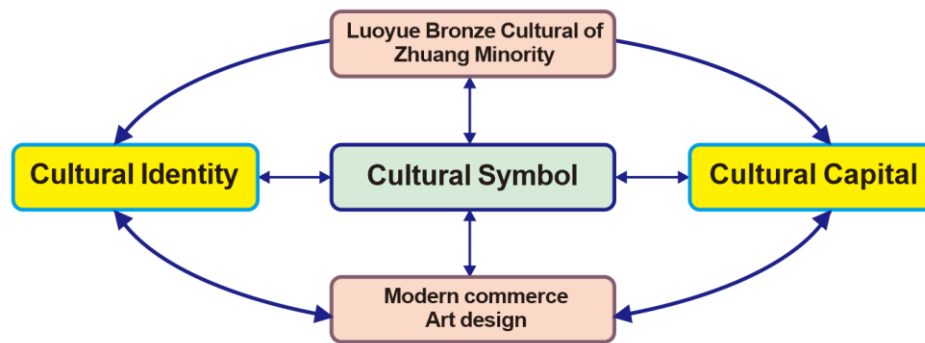
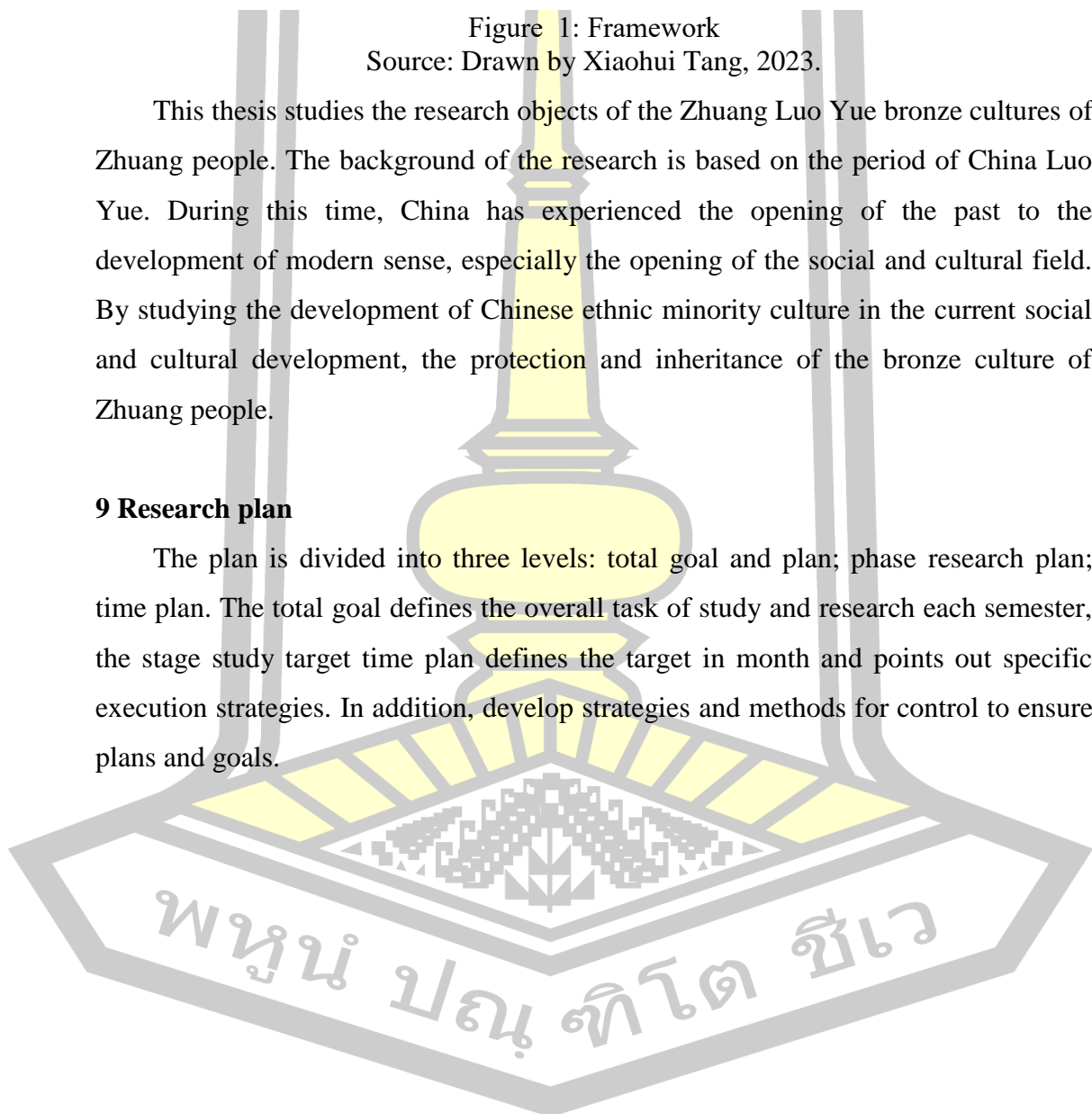


Figure 1: Framework  
Source: Drawn by Xiaohui Tang, 2023.

This thesis studies the research objects of the Zhuang Luo Yue bronze cultures of Zhuang people. The background of the research is based on the period of China Luo Yue. During this time, China has experienced the opening of the past to the development of modern sense, especially the opening of the social and cultural field. By studying the development of Chinese ethnic minority culture in the current social and cultural development, the protection and inheritance of the bronze culture of Zhuang people.

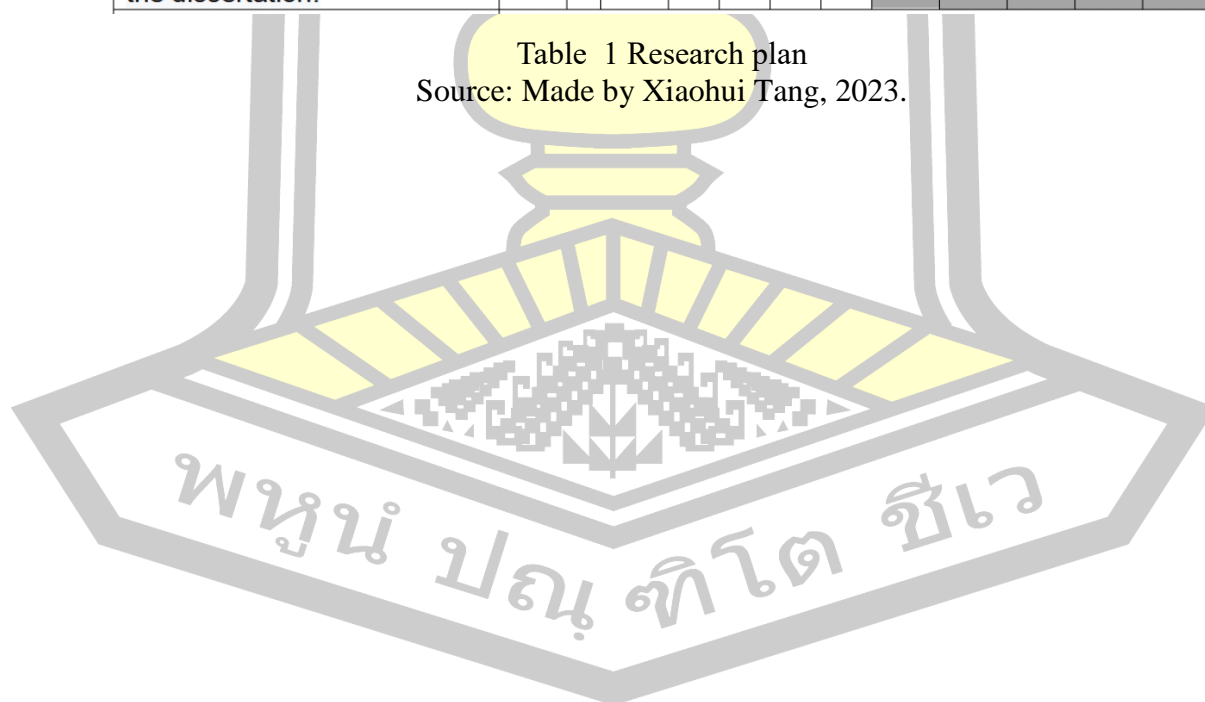
### 9 Research plan

The plan is divided into three levels: total goal and plan; phase research plan; time plan. The total goal defines the overall task of study and research each semester, the stage study target time plan defines the target in month and points out specific execution strategies. In addition, develop strategies and methods for control to ensure plans and goals.



Arrange the content	schedule											
	1	2	3	4	5	6	7	8	9	10	11	12
1. Determine the text, determine the research site and context	█											
2. Collect, sort out and review relevant literature; Draw up a research plan and write a research approach		█	█	█								
3. Complete a field survey			█									
4. Make interview plan, formal interview question list, and carry out relevant network research;		█	█	█								
5. In-depth field survey of ethnic minorities in <u>Guangxi</u> , formal or informal interview.						█	█	█	█			
6. Completed the writing and production of TS1 and TS2 materials, and the writing of the first and two chapters of the dissertation.								█	█	█	█	█

Table 1 Research plan  
Source: Made by Xiaohui Tang, 2023.



Arrange the content	schedule											
	13	14	15	16	17	18	19	20	21	22	23	24
7. Field investigation, participatory observation, group interview and in-depth interview were conducted in the areas where the bronze wares of ethnic minorities were unearthed in Guangxi to collect a large amount of data												
8. Conducted data analysis by using taxonomy, cognitive map, content analysis and other methods, made preliminary summary and reflection, completed the writing and modification of chapters 3-5 of the big paper, and prepared for the writing of the small paper.												
9. Completed the conclusion writing, revised and improved the paper; Completed and published a small paper, graduation defense.												

Table 2 Research plan  
Source: Made by Xiaohui Tang, 2023.

## 10 Chapter structure

There are 7 chapters in this research as follows:

Chapter I: The research proposal

Chapter II: The development history of Chinese Zhuang Luo Yue bronze culture.

Chapter III: The cultural identity of Zhuang people.

Chapter IV: The meaning of the cultural symbol of Zhuang Luo Yue bronze culture.

Chapter V: The cultural capital in Zhuang Luo Yue bronze culture in Chinese commercial art design.

Chapter VI: The value of Zhuang Luo Yue bronze culture.

Chapter VII Conclusion, discussion and suggestion.

## 11 Benefit of research

### 11.1 Theoretical guidance and significance

Regarding Luo Yue bronze culture, it still lacks a comprehensive exposition about Luo Yue bronze culture inheritance. Luo Yue bronze not only reflects Luo Yue culture in southern China but also carries restrained and deep cultural connotations. It can not only discover the professional science of traditional craftsmanship but also provide a theme-based perspective on reviewing national culture. With the rapid penetration of global modernity and economic globalization in recent years, the continuity, integrity, and stability of national cultures are facing extremely severe challenges. The material form of national culture has been continuously damaged, the national psychology and values are constantly changing, and the content, methods, and channels of national culture inheritance have also changed hugely with the changes in the times. Gradually improved to the height of the national cultural development strategy. At present, there is a lack of research on the cultural inheritance of Luo Yue bronze culture. This is mainly reflected in the following aspects:

First, the research object is singular. The study of Luo Yue bronze culture mainly focuses on the ruins and ancient books of Luo Yue bronze culture. Luo Yue bronze culture, which is inherited through art design, does not attract enough attention. Basically, it is mentioned in the overall research on Luo Yue bronze culture. There is no in-depth research on the special system.

Second, study narrow vision. From ancient times to the present, the inheritance mechanism has changed greatly. The vision of research should not only stay in the past, and should keep pace with the times. In modern society, modern media such as printing culture and sound photovoltaic and lightning are involved, and the inheritance mechanism is becoming more and more complicated, and it is more worthy of in-depth excavation. In order to make it better inheritance, we should focus on exploring modern heritage on the basis of respect.

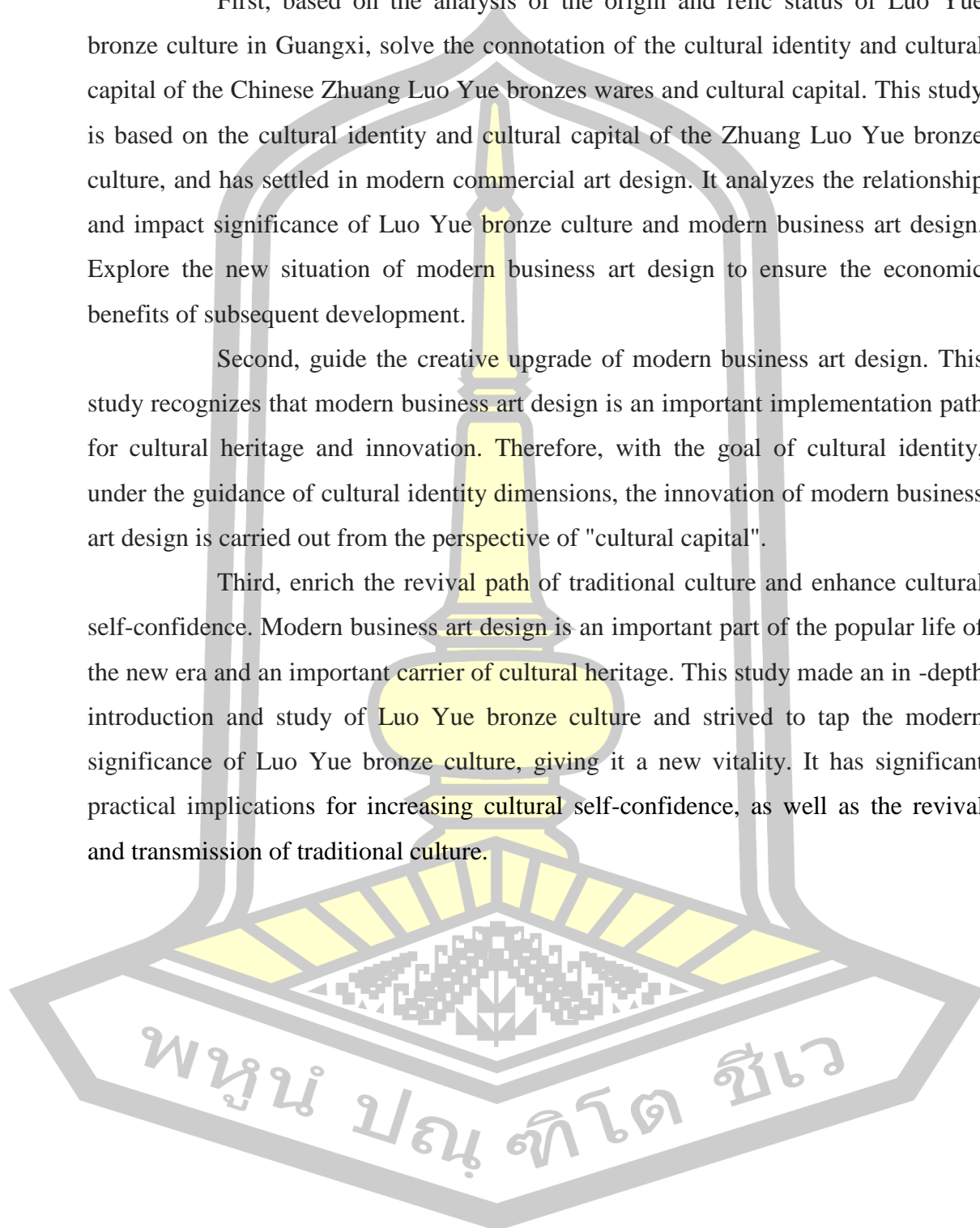
Third, the regional characteristics are obvious, with high homogeneity and lack of sustainability. After combing the recent studies of Luo Yue bronze culture, it was found that most of the studies focused on living in the gathering of ethnic minorities in Guangxi, and the problems of repetitive research were obvious.

### 11.2 The practical significance of research

First, based on the analysis of the origin and relic status of Luo Yue bronze culture in Guangxi, solve the connotation of the cultural identity and cultural capital of the Chinese Zhuang Luo Yue bronzes wares and cultural capital. This study is based on the cultural identity and cultural capital of the Zhuang Luo Yue bronze culture, and has settled in modern commercial art design. It analyzes the relationship and impact significance of Luo Yue bronze culture and modern business art design. Explore the new situation of modern business art design to ensure the economic benefits of subsequent development.

Second, guide the creative upgrade of modern business art design. This study recognizes that modern business art design is an important implementation path for cultural heritage and innovation. Therefore, with the goal of cultural identity, under the guidance of cultural identity dimensions, the innovation of modern business art design is carried out from the perspective of "cultural capital".

Third, enrich the revival path of traditional culture and enhance cultural self-confidence. Modern business art design is an important part of the popular life of the new era and an important carrier of cultural heritage. This study made an in -depth introduction and study of Luo Yue bronze culture and strived to tap the modern significance of Luo Yue bronze culture, giving it a new vitality. It has significant practical implications for increasing cultural self-confidence, as well as the revival and transmission of traditional culture.



## Chapter II

### The historical development of Chinese Zhuang Luo Yue bronze culture

The bronzes found in the Luo Yue area can be divided into five categories: bronze container, weapons, instruments, tools, and miscellaneous wares. Among them, there are fewer unearthed bronze containers, and there are relatively many weapons. Most of the bronze culture were unearthed in archeological excavations. A small number of bronze culture were collected or unearthed.

According to bronze found in Guangxi, Jiang Tingyu divided the development stage of bronze culture in Guangxi into three stages: the first stage was the Shang Dynasty to the Western Zhou Dynasty, the second stage was the Spring and Autumn Period, and the third stage was the Warring States Period. Yang Shiging divided the bronze culture of Guangxi and Guangdong into three stages. The study mainly analyzed the comprehensive analysis of stone, bronze and bronze in Guangdong Province. Shang and Zhou are the first period, with a small number of bronze culture, representing the floating coast type culture and the stone gorge mid-level culture. The second period is the early Spring and Autumn Period and the Warring States Period, and the development of this period is "harvesting together." It is characterized by increasing the number of bronze culture and increasing contact with foreign culture. Bronze culture are mainly cultivated with tattoo pottery types. They are represented by combinations of ribs, mines, and grids. They are also considered to integrate the common characteristics of geometric printing hard pottery glaze or primitive porcelain and polished stone, and bronze. The third stage is the Warring States Period in the middle and late stages, which is the early Western Han Dynasty -the period of the South Vietnamese. The third phase is characterized by the sharp contraction of stone tools, the increase in bronze, the use of iron, and the reduction of geometric printing pottery. Regarding this era, Li Longzhang believes that the previous reports or information discovered in the pre-Qin period of the bronze cultural sites found in the Lingnan area. Most graves and places should be delayed backward. The ruins from the Western Zhou Dynasty to the Spring Warring States should be delayed backward to the Warring States Period or the Qin and Han dynasties.

The author advocates comparing the shape of bronze, jade, and bronze culture, analyzes the cultural stage of Lingnan's pre-Qin period, and verify the theory of cross



-disciplinary disciplines. This kind of disconnection and staging based on the combination of research is feasible. According to the distinctive local characteristics of some bronze culture unearthed from the southwest of Guangxi and northern Vietnam, Luo Yue bronze culture can be divided into the cultural type of Dongshan in Vietnam and the cultural types of southwestern Guangxi. The bronze culture type in Southwest Gui is basically the same as that of Mr. Jiang Tingyu's Guangxi bronze culture. It can be divided into the three periods of Shang Dynasty to the Western Zhou Dynasty, Spring and Autumn, Warring States Periods to the early Han Dynasty.

Wu Mingyuan Longpo and Quma Shanyan cave were roughly in the Western Zhou Dynasty to the Spring and Autumn Period. Binyang Weipo, Tiandong Guoling Ridge, Dushan Rock Cave, etc. were roughly during the Warring States Period. The cultural type of Dongshan Vietnam is generally corresponding to the staging of southwestern Gui. According to Mr. Xie Chongan's research, the former Dongshan Culture is Tongmu Culture (10-8th century before) and Qiuqiu Culture (8th to 6th century "period. Century) is equivalent to the Spring and Autumn Period and the Warring States Period. Dongshan Culture (2nd -1st Century AD "is roughly equivalent to the Han Dynasty(Chen, 2012).

## **1 Western Zhou -the budding period of Luo Yue bronze culture**

### **1.1 Main expression form**

During this period, a large number of bronze relics appeared in Luo Yue area, including the tombs of the Mashan Grottoes in Wuming Shishan Grottoes in the southwest of Gui, and the relics of Copper Civilization in the early days of Dongshan Culture in Vietnam. Bronze products in southwestern Gui are dominated by utensils and instruments. Bronze cultural relics were not found in the tombs of the Mashan Grottoes of the Wuming Shishan Grottoes, and the bronze culture were more old than the Yuanlongpo period. The archaeological survey results showed that the era was slightly later or equivalent to Yuanlongpo. The three major types of Dongshan, Majiang, and Gajiang, Vietnam have a large period of development. They are between 800 BC and 200 AD, which are roughly the same as the Western Weekend and the Eastern Han Dynasty. In Dongshan Civilization's bronze and Qiuqiu culture (approximately equivalent to commercial, commercial, and early Warring States Periods), ax, sketches, spear, crickets, fish hooks, sickle and other bronze have

appeared. The shape of the gun head and arrow at this stage are mostly wide leaves. Therefore, from the southwestern Gui to the Shang Dynasty, the number of complete bronze found in the foundation is very small, and most of them are bronze ingredients in the Central Plains, and the bronze culture are mainly made of bronze utensils and instruments. The representative bronze culture unearthed during this period are listed below.

### 1.1.1 Bronze ceremony

At the end of the 1970s, Binyang Weipo unearthed a bronze and bronze respected in the Western Zhou Dynasty. The image shown in (Figure 2) is the disadvantage, and is made of three Fanhe. The flat belly, wide, close to flat, a pair of semi-ring welded together on the inner side of the dish, as a rope. With detail, the lower end is downward, and the cross section is semi-circular. This is a real practical appliance with black mist.



Figure 2 Western Zhou Dynasty Binyang Mu Rong sacrificed ears and beasts  
bronzed

Accessed time: January 14, 2023

The shape and decoration of copper pupa. This bronze is 38 cm high and the caliber is 24 cm. The ware watch has emerald green copper rust, the tire is purple, with sand eye, and the carcass is thick. The shape of the device is the shape of the "sub -", with a wide shoulder and sharp down. The body's shoulders are slightly

bulging, with a back -shoulder, and a pair of sheep -shaped sacrifice ears with a pair of back -to -back and curved front legs. The horns are short and straight. Sacrifice the abdomen and empty, the sacrifice on the back of the ears, and the whole body is decorated with deformed cloud lightning patterns. The image of the sacrifice of the sheep should be the image of the underage lamb. The ornament of the utensil is divided into three layers of the shoulder, abdomen, and circle feet according to the body. The string pattern under the neck is one week, and the shoulders are divided by the ears. The two sides are symmetrically decorated with the dragon round vortex. The vortex is floating -shaped cake shape. The abdomen uses about 1/4 of the instrumental body as a symmetrical distribution and decorates four triangular beast facial patterns. Beast noodles, symmetrically raised the nails of the dragon head, the nose of the beast is peach -hearted, and the periphery of the beast noodles is decorated with the beast face as the middle axis as symmetrical. The upper part of the circle is decorated with a weekly rotating tail dragon pattern and cloud lightning pattern. The lines of the whole bronze culture are clearer, the composition is fine and clever, and the sacrifice people show people with a lifelike sculpture. The shape of the device is also dignified(Yao, 2020).

A piece of beast facial bronze in Wuming Mount Mountain. The color is black and gray. Both the lid and the body have columns, and there are beef patterns on the beam. Decorates with patterns such as cloud -thunder patterns, silkworm patterns, dragons, beasts and other patterns. There is only one character inside in the lid. Archaeological data show that the era of the site should be in the late Yinxu or early Western Zhou Dynasty (Figure 3).

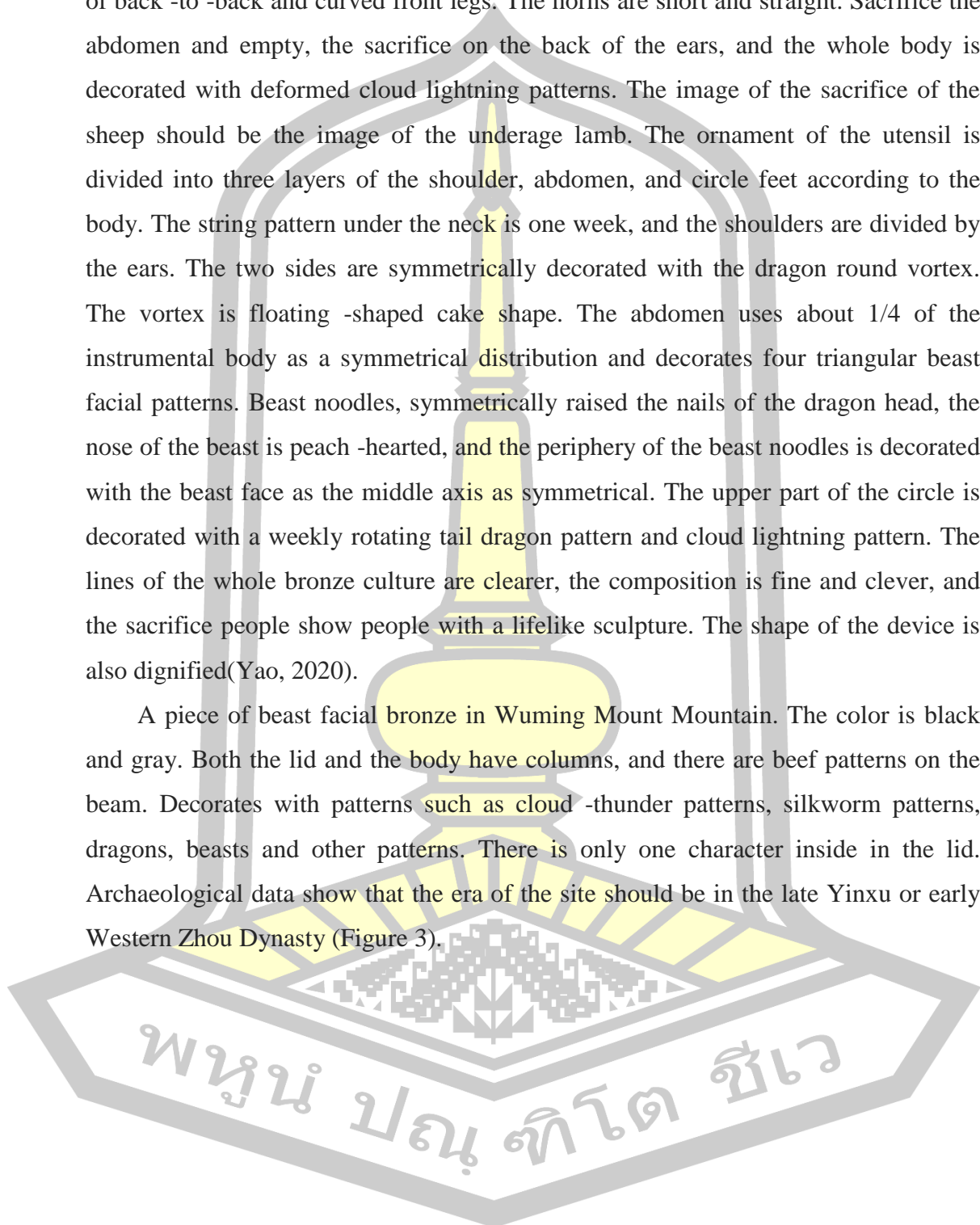




Figure 3 Business beast noodle pattern bronze

Source: Xiaohui Tang, January 14, 2023

#### 1.1.2 Bronze container

One copper plate was unearthed at Wu Mingyuan Longpo. Qu Yuan, flat lips, ears, abdomen, high circle feet, circular round, semi-circular. There are six petals in the center of the plate, three circle patterns on it, and a small groove on the edge of the circle, and there is a circle of mines on the outside (Figure 4).



Figure 4 Heavy ring pattern double -eared copper plate  
Source: Xiaohui Tang, January 14, 2023

#### 1.2 Function

Bronze cricket belongs to a ritual for sacrifice for clan leaders or courtiers. During the Shang and Zhou Dynasties, it was a period of worshiping objects. What related to them often named after "sheep", like a group of categories, called "group", "raising" with sheep feeding people, praying for many things of sheep It is successfully called "Xiang", and sheep's fatty taste is "beauty". The word "beauty" of Oracle and Jinwen is based on the "sheep" in the horns, and the lower part is the whole shape of "human". "It is also connected with" Xiang ". "Ci Hai" quotes "Han Yuan Jia Dao Ming": "Yihou King, Daji Sheep." Therefore, the sacrifice in the Shang and Zhou dynasties is more common in the image of sheep, praying for prosperity and prosperity. The lamb "kneeling milk" of the ears is also the embodiment of the "filial piety" derived from the "Zongzong relatives", "respect ancestor", and "respecting ancestors" in the Western Zhou Dynasty. The princes or ministers in the area of the influence are used to sacrifice the ancestral temples, express their ancestors, and pray for their ancestors to bless the clan prosperity(Yao, 2020).

### 1.3 Cultural connotation

The shape of the bronze cricket is similar to the characteristics of the decoration in the Central Plains during the Shang and Zhou dynasties. The casting process also reflects the use of the superb and mature composite pottery method and dividing casting method of the Central Plains region during the Shang and Zhou. The area deeply influenced by the bronze culture of the Central Plains, the utensils flowed into the artifacts due to some reasons. On the shape of the shape, the plane line carving, the three-dimensional round carving slightly supplemented by the relief method to present the "kneeling milk" and the noodles of the dragon combination of the sheep, and the shape of the beast. The worship and praying for the clan, so it is speculated that at the beginning of the casting, the princes or ministers should be used to worship the ancestors. , Art and historical research value. As for when the 何, where, what, and what kind of channels are introduced to Guangxi, due to the lack of relevant materials, it cannot be verified, but such valuables were introduced to the hinterland of Guangxi, indicating that at that time There is a certain degree of close communication, which is not an unknown barbaric domain. As a historical evidence, the bronze ware must contain the secret behind the history of history, waiting for the future generations to reveal(Yao, 2020).

## 2 Spring and Autumn to Western Han -Luo Yue bronze culture Development period

### 2.1 Main expression form

#### 2.1.1 Bronze weapon

Time relics in the southwest of Gui are the ancient tombs of Wuming Yuanlongpo. The cultural relics excavated from the tomb include copper, copper, stone, jade, etc. The author believes that although there are bronze utensils and musical instruments from the Shang Dynasty to the Western Zhou Dynasty, there are more spears, arrowhead (Figure 5), such as some other utensils, such as some other utensils, such as in the bronze culture. It can be seen that the era of this tomb still stays in the Spring and Autumn Period and the Warring States Period. The bronze culture excavated in this era are mainly bronze weapons, while celadon patents are rare. At this stage, there are still a large number of caves and pit tombs. Compared with the Shang and Zhou dynasties, the number and number of bronze in

southwestern Gui increased significantly. Taking Yuanlong Lumpur as an example, more than 110 were found. The main body of the bronze is still in the form of sand pottery. It is decorated with rope patterns, cloud lightning patterns, bump string patterns, basket patterns, square patterns, etc. Among them, the sand is mainly sandwiched, and bronze products are not easy to burn, and it is easy to break. Judging from the color, it mainly includes yellow -brown pottery, gray -brown pottery and gray black pottery. Most of them have no patterns, and the surface is grinded smoothly. Most of the types are round bottom, only a small amount of round foot, no flat bottom and three -footer. Compared with the Shang Dynasty and the Western Zhou Dynasty, the variety and number of bronze culture are more. The goose Zhanwei site in Dongshan, Vietnam is a representative relic with historical span. The bronze at this stage is mainly tank, which belongs to the red pottery series, which is finely decorated. In terms of material and color, the bronze era still has the characteristics of earlier periods. Earlier in Dongshan Culture's Puppet Culture was a typical bronze era. The bronze culture include ax, tomahawk, spear, arrowhead, sickle, etc.



Figure 5 arrowhead

Source: Xiaohui Tang, December 2, 2022

The cultural characteristics of the southwest of Gui are: burials and grottoes are popular on the tomb, the cemetery is eastward, the funeral is broken or scattered, and the fire is burned into ashes. On the utensils, the main body of the copper is a large bottom. The typical bronze culture include hollow flat short knife, round tip tongue round device, diagonal blade bronze (Figure 6), peach -shaped scoop, crescent knife, flat stems, flat stems Short knife and so on. In addition, southwestern Gui also has a "Shi Fan cast" process.



Figure 6 Boot -shaped diagonal bronze culture during the Warring States Period  
Source: Xiaohui Tang, December 2, 2022

Regarding the type of Dongshan, Vietnam, the types of Dongshan divided the types of Dongshan into three types: Honghe (Tang Qu type), Majiang (Dongshan), and Gajiang (Langwa). Dongshan Civilization is characterized by the tombs of Tukeng, coffin, and a large number of boat coffin tombs. There are many Majiang type copper yin. A large number of copper short knives were found in the Gajiang - type bronze ware, and there were also some crossbow guns. This was a tool for the more popular in the late period of Dongshan culture. In addition, a bronze -casting bronze model was found in Dongshan cultural relics.

#### 2.1.2 Copper drums (Wanjiaba and Shizhai Mountain type Tong Du)

According to archeological historical materials and technical determination, the upper limit of the copper drums was in the early spring and autumn. The Wanjiaba



copper drum is the earliest type in the middle of the copper drum. It is named after its standard device unearthed in Wanjiaba, Chuxiong City, Yunnan Province. It is considered the most primitive form of the copper drum. The Wanjiaba copper drum - type is primitive and simple. The decoration is simple or the body has no pattern. The surface is thick and the eyes are uneven and the eyes are very large. From these characteristics, it can be seen that the smelting technology at that time was still at a very low level. According to the organizational analysis of the three Wanjiaba copper drums preserved in the Tiandong County Museum preserved in the Tiandong County Museum stored in Baise City, Guangxi, it was found that its copper content was between 83.40 and 95.63 %, and the tin content was 0.00-7.60 %. Between 0.00 and 3.50 %lead. According to the classification standards of metallurgical science, Wanjiaba copper drums may belong to red copper drums or belong to the tin bronze drums. Relatively speaking, the age of red copper is earlier than tin Qing. The red copper drum is easily absorbed by oxygen and hydrogen during the melting process of mineral materials. When the copper liquid solidifies, air bubbles will cause bubbles and cracks. At the same time, the hardness is not high, and the long -term knocking of it will affect the service life and preservation period. Therefore, the Wanjiaba -type red copper drum unearthed has little complete person. Among them, in addition to the objective reasons for the long time and the poor protection of the poor protection, the backwardness of technology is one of the reasons for this condition. According to the analysis of alloy composition, the ancient Chinese Zhuang society was still in the initial stage of bronze smelting during the Spring and Autumn Period to the Warring States Period. Due to the low productivity, people can only use the natural state of minerals passively. It contains a small amount of other elements, which are impurities brought by the copper mineral itself, not artificially added. Later, people accumulated experience in the process of practice, slowly mastered the refining technology, and began to independently perform copper, tin, and lead to make the ratio of alloy more reasonable and improved the performance of copper drums. The Shizhai Mountain Copper Drum is developed directly from the Wanjiaba Copper Drum. Looking at the surface, the color is yellowish and smooth, the decoration is clear, and the sound is bright, which basically make up for the flaws of Wanjiaba(Wei, 2009).

This type is mostly a bronze drum, that is, intended to join the tin during the

casting process. According to the results of the sampling research, it can be seen that the content of this type of copper drum tin is between 0.00 and 15.07 %, except for a few below 2 %, the rest are higher than 2 %. , Tin and copper three -yuan alloy transition. Tin plays an important role in the casting of copper drums, which can not only reduce the solubility of the alloy, but also improve the hardness and intensity, improve the casting performance, and provide the possibility of improving the improvement of the Shizhai Mountain -type copper drum casting process and the portrayal of the decorative decoration. The pattern of Shizhai Mountain -type copper drum is rich and gorgeous, lifelike, and is generally plane patterns. Most of them are mainly Xianglu patterns, feathers, and boat patterns. In a realistic way, they vividly portray the life and production scenes such as sacrifice, competition, and other production and production. It provides rich image information for the study of the history of the pre -Qin period.

In summary, the copper drum casting during this period is mainly based on Wanjiaba and Shizhai Mountain types. Montening technology has changed from passive use of symbiotic mines to gradually mastering more reasonable alloy ratio technology. The progress is mysterious and gorgeous, and it is in the origin and preliminary development period of the ancient Zhuang bronze culture.

## 2.2 Function

Luo Yue bronzes from the spring and autumn to the Western Han Dynasty were mainly used for religion, etiquette, banquet and other occasions, and gradually developed some new use functions.

2.2.1 Drinking device. It is usually composed of a cup body and a handle. It can be used for banquets and conferences. It can also be used as a symbol or decoration of nobles.

2.2.2 Horseshoe shaped: Horseshoe shaped is a sacrifice device, which is usually used to sacrifice ancestors and gods. It can also be given as a gift.

2.2.3 Ding: During the Spring and Autumn Period to the Warring States Period, Ding gradually evolved into an important ceremony for sacrifice, banquet, and league. During the Western Han Dynasty, Ding was used for official etiquette and sacrifice activities.

2.2.4 Fang pot: The square pot is a device that enters the liquid, which is usually used to put water, wine, oil, etc., and also used to worship the gods during sacrifice activities.

2.2.5. God -beast -like appliance. It is usually used in religious and sacrifice activities, representing the image and strength of the gods.

In short, Luo Yue bronzes from the Spring and Autumn Period to the Western Han Dynasty were rich and diverse. In addition to traditional occasions such as religion, etiquette, and banquets, new use functions were gradually developed, reflecting the culture, religion and political system of society at that time. specialty. These bronze culture are not only an important heritage of ancient culture, but also a very important appliance in ancient society, representing the prosperity and development of ancient civilization.

### **3 Eastern Han Dynasty to the beginning of the Song Dynasty -the peak of the Luo Yue bronze culture**

#### **3.1 Main expression form**

From the Han Dynasty to the beginning of the Song Dynasty, it was the glory of the Central Plains civilization, and it was also the peak period of the bronze drum culture in the south. Due to the influence of the concept of the Central Plains Gate, the social functions of copper drums as rituals and heavy weapons are significantly prominent. During this period, the copper drum type was magnificent and exquisitely decorated, and three -dimensional decorations such as frogs, cows, and horses appeared. Among them, the northern flow type and Lingshan type are the unique Lingnan characteristics formed by the transmission of the copper drum culture from the southwestern region to the Lingnan region, and they are classified as the Copper Drum in the Guangdong and Guizhou system. These three types of copper drums represent the highest level of bronze culture in ancient Chinese Zhuang society. The objective reason for this kind of prosperity is that the ruler's mining of mines in the southwest and Lingnan region and the advanced technologies brought by it.

At the same time, the technical exchanges brought about by the central government's mining in the southern region have promoted the development of the copper drum casting technology. The large amount of use of waxing method,

obviously the appearance of cloud -thunder patterns with the characteristics of Central Plains bronze cultural characteristics, plane decorations of mattes, and stereo ornaments such as cattle and horses are the result of the influence of Han culture. The cold water type is the continuation of the Shizhai Mountain type. The distribution center is transferred from Yunnan to the areas of the left rivers, the Qijiang, Yujiang, and the north of the Guangxi. The style inherited the plane decoration of the Xianglu pattern, feather pattern, and boat pattern of Shizhai Mountain in style and deformed and abstract. Three -dimensional decoration. Its casting method is the mud -type method of the drum body, the three -dimensional decoration is used to use the waxing method. The northern stream and Lingshan type self -contained system can be attributed to the Guangdong -Guizhou system. It is mainly distributed in the eastern and southeast of Guangxi. And stop. Due to the more contact with the Han nationality, it has formed a unique system that has a deeper influence of Sinicization. It uses the common cloud -thunder patterns and mats commonly used on the Central Plains bronze culture, and the money pattern of round square holes appears. The continuous decorations such as cloud -thunder patterns and icing patterns are mostly rolled. The money pattern uses printing techniques, which is more convenient than carved patterns and more mature technology. Regardless of the smelting technology or from the casting technology, the ancient Zhuang bronze culture reached its peak during this period(Wei, 2009).

### 3.2 Use function

Luo Yue bronze cultures from the Eastern Han Dynasty to the Song Dynasty were mainly used for religion, etiquette, banquet and other occasions, and gradually developed some new use functions.

3.2.1 Long: Long is a kind of liquor, which is characterized by long and narrow shapes. It is often used in banquets, sacrifice, etc. It can also be used as gifts.

3.2.2 No ears pot: No ear square pot is an appliance that is placed in liquid, which is usually used for putting water, wine, oil, etc., and also used to worship the gods during sacrifice activities and banquets.

3.2.3 Dading: Dading is an important ritual. It is usually used for official etiquette and sacrifice activities. Its solemn and atmospheric shape can reflect the solemn weather of politics and culture at that time.

3.2.4 Horseshoe shaped: Horseshoe shaped is a sacrifice device, which is usually used to sacrifice the ancestors and gods. It can also be given as a gift.

3.2.5 Swiss Beast Ding: The Swiss Beast Ding is a sacrifice device. The Ding's body is carved with a Swiss beast pattern, which represents the auspiciousness and sacred meaning. It is commonly used in official and religious occasions.

In short, the use of Luo Yue bronzes from the Eastern Han Dynasty to the Song Dynasty was rich and diverse. In addition to traditional occasions such as religion, etiquette, and banquets, new use functions were gradually developed, reflecting the culture, religion and political system of society at that time. These bronze culture are not only an important heritage of ancient culture, but also a very important appliance in ancient society, representing the prosperity and development of ancient civilization.

#### **4 During the Song, Yuan, Ming and Qing Dynasties -During the recession of the Luo Yue bronze culture**

##### **4.1 Main expression form**

It can be seen from the literature that the mineral resources of the copper drums during this period are very rich. The mining industry in the southwest of China and Lingnan is very prosperous, and it can provide a comprehensive and sufficient mineral material for the casting of the copper drum. This period of Zunyi type copper drum is obviously declining, with simple decoration, and the three-dimensional decoration disappears; the Majiang type has a flag pattern, zodiac signs, Taoism symbols, and Chinese characters, marking the return of the social function of the copper drum; the Western Union type; Some decorations of cold water flushing are retained, and they have developed slowly under the influence of Lingshan-shaped copper drums, showing the strong ethnic characteristics of the southwestern region. From the casting process of bronze culture, the expression form of general plane decorations is yin and yang patterns. The Majiang type is multi-yang pattern. The Western Union type is used with yin and yang, that is, the different prints of yin and yang pattern are made of printed. During this period, the casting techniques used in the three types of copper drums are different. The drum body and the drum ears of Zunyi type use mud-type combination method. The drums, drums and frogs, elephants, snails and other three-dimensional ornaments of the Western League type

have been lost.

From the initial government and autonomy, central remote control, to the later governance of the officer, and the central government, due to the gradually strengthening control of the ancient Zhuang Zhuang society, the degree of integration into the Han society continued to deepen. The backward social ecological environment was destroyed, which led to the bronze culture of this period showing a look of struggling in a recession and a gentle development in the struggle.

#### 4.2 Function

With the decline of local nobles and the changes in the return of the soil after the Ming Dynasty, most of the copper drums in the Song, Yuan, Ming and Qing dynasties have returned from the height of rituals and heavy weapons to the secular function of musical instruments. Among the bronze drums in this period, the lead content of the Majiang and Zunyi type is below 20%. The characteristics of small instruments and thickness of the wall of the instrumental wall are reduced. Highlighting the function of sound, while the Western Union type is characterized by high lead and low tin. The continuation and fusion of the rich lead ore resources and the continuation of cold water type and Zunyi copper drum smelting technology are the main reasons for the alloy composition and decorative style of the Western League copper drums than other types of the same period(Wei, 2009).

#### 4.3 Cultural connotation

Anthropologist Zhang Guangzhi once said: "The close combination of politics, religion and art is a common phenomenon in the ancient world, and in China, this combination is concentrated on the bronze culture, especially bronze patterns."(Tang, 2019) In the following, the bronze patterns used by the people's lives and military in the ancient people of Luo Yue were not simply decorations, but a comprehensive reflection of ideological concepts, cultural concepts, political spirit, and religious beliefs. Luo Yue's bronze culture has few records in archeology, and there are very few related texts. This makes Luo Yue's artistic characteristics and patterns in the bronze culture of Luo Yue even known.

##### 4.3.1 The cultural connotation of Luo Yue bronze

The artistic image of Luo Yue culture is extremely extensive. Its rich in shape and fine workmanship, fully showing the Luo Yue people's love for life and nature,

with high aesthetic significance. Luo Yue's artistic image pays attention to spiritual expression and spiritual creation. The Luo Yue people have creative artistic treatment of nature. From the most real, simple and vivid part of nature, they use their imagination and clever the ideas of heaven. Refinement, generalization, exaggeration, deformation, etc., create patterns with national characteristics, simple, vivid, pleasing to the eye, showing Luo Yue's extremely high aesthetic meaning.

In ancient times, some clan regarded the natural images or imagination of natural images in nature. Some clans regarded their ancestors as their ancestors, while others regarded them as guardians. They believe that they have special power, so they are full of awe and worship of their tribes. In China, due to the low productivity, people's understanding of nature has been greatly restricted. In the face of various natural disasters of nature, they did not have the power to fight back. Therefore, they will treat their families as their own people, pinch them on their own people, and want to protect themselves so that they will not be hurt by natural disasters. The sacrifice activities are popular in the Shang and Zhou Dynasty, and the bronze patterns used in sacrifice are usually abstract, simplified, and combined totems. They show the cultural meaning of totem in the form of totem.

In Luo Yue's bronze shape art, it is not all mysterious, solemn, and majestic shapes. There is also an image that symbolizes auspiciousness and happiness. For example, the Phoenix pattern, such as cloud lightning patterns. For example, cloud - thunder patterns are derived from the ancient production methods. In the process of farming, collection, farming, etc., farmers noticed that the harvest of clouds and rain and crops was inseparable, so the yearning and respect of the clouds, and the image of "cloud" was also sublimated and sublimated. The meaning of "wind and rain". The meaning of the auspiciousness of the phoenix pattern can be found in ancient literature. For example, "The Word of the Words" has the following descriptions for the phoenix: Phoenix, God Bird also. Tian Lao said: 'Phoenix' s elephant also, after galloping, the snake neck fish tail, pondering, dragon turtle back, swallow and chicken beak, five -colored preparation. Out of the country of the oriental gentleman, outside the four seas, crossing Kunlun, drinking simple, 濯濯出出出, Mo Su Feng acupoint, seeing the world's peace '. It can be seen that the meaning of the auspiciousness of the phoenix has been deeply rooted in the hearts of the people.

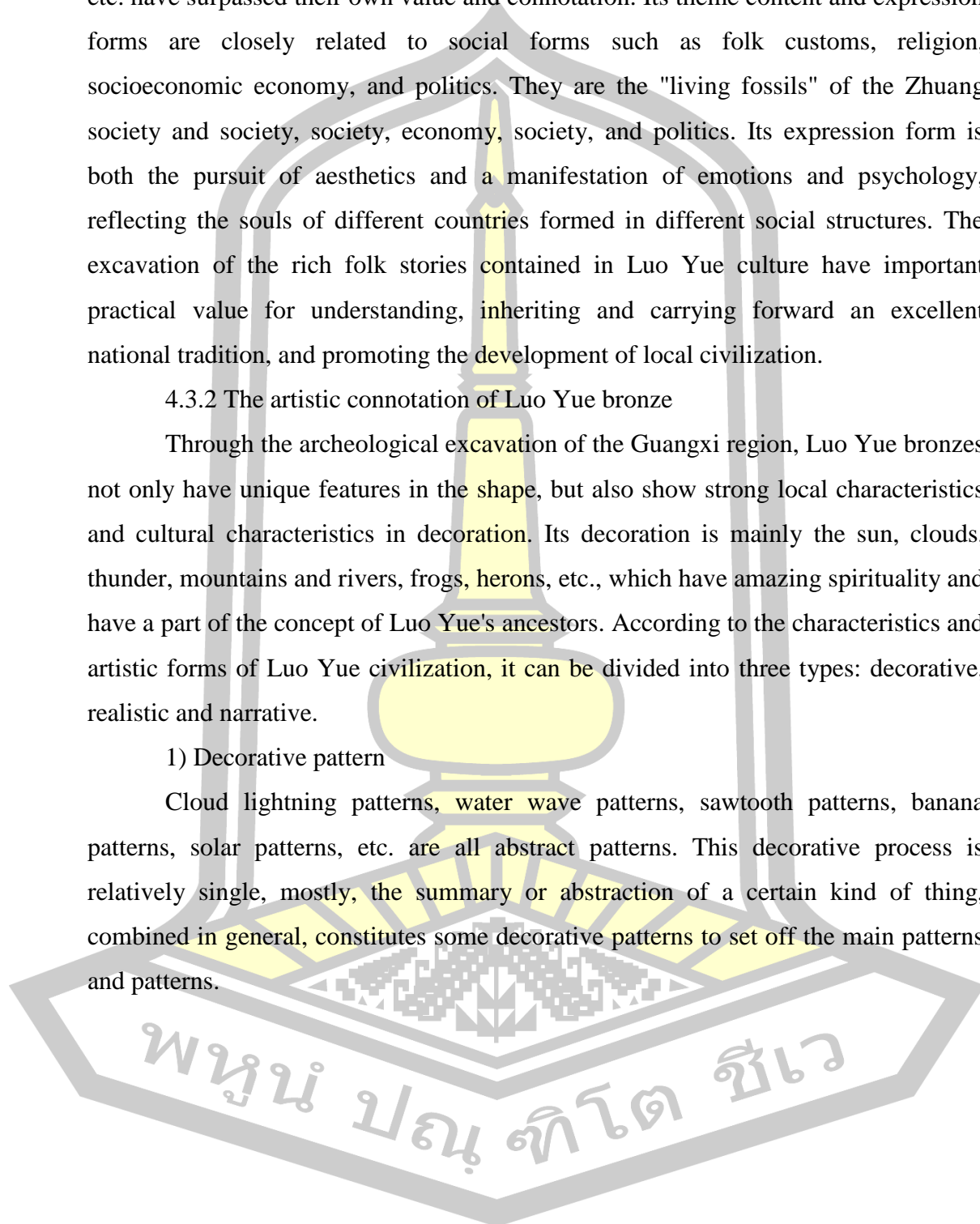
Luo Yue's background, social mentality, national psychology, aesthetic taste, etc. have surpassed their own value and connotation. Its theme content and expression forms are closely related to social forms such as folk customs, religion, socioeconomic economy, and politics. They are the "living fossils" of the Zhuang society and society, society, economy, society, and politics. Its expression form is both the pursuit of aesthetics and a manifestation of emotions and psychology, reflecting the souls of different countries formed in different social structures. The excavation of the rich folk stories contained in Luo Yue culture have important practical value for understanding, inheriting and carrying forward an excellent national tradition, and promoting the development of local civilization.

#### 4.3.2 The artistic connotation of Luo Yue bronze

Through the archeological excavation of the Guangxi region, Luo Yue bronzes not only have unique features in the shape, but also show strong local characteristics and cultural characteristics in decoration. Its decoration is mainly the sun, clouds, thunder, mountains and rivers, frogs, herons, etc., which have amazing spirituality and have a part of the concept of Luo Yue's ancestors. According to the characteristics and artistic forms of Luo Yue civilization, it can be divided into three types: decorative, realistic and narrative.

##### 1) Decorative pattern

Cloud lightning patterns, water wave patterns, sawtooth patterns, banana patterns, solar patterns, etc. are all abstract patterns. This decorative process is relatively single, mostly, the summary or abstraction of a certain kind of thing, combined in general, constitutes some decorative patterns to set off the main patterns and patterns.





## 2) Realism pattern



Figure 7 Sun Flying Birds Cloud Litto Tattoo  
 Accessed time: February 1, 2023

The realistic patterns of Luo Yue bronze cultures are mostly describing animals and people in nature, such as the glory of the sun, the swimming swimming, soaring heron, and so on. Against the lining of other decorations, they show a magnificent, scattered, colorful feeling, showing a sense of human beings for animals. As shown in Figure 7, the Lord is a flashing sun pattern. Around the sun, there is an egret that flies with wings, and the birds are not in the sun. In addition, birds are almost water pows, eagles of non -grassland nomadic culture, and they are not the crickets of Central Plains agricultural culture. This is the cultural phenomenon and totem worship that unifies the regional environment and ecology.

### 3) Narrative pattern



Figure 8 Tamed deer group boots  
Accessed time: February 1, 2023

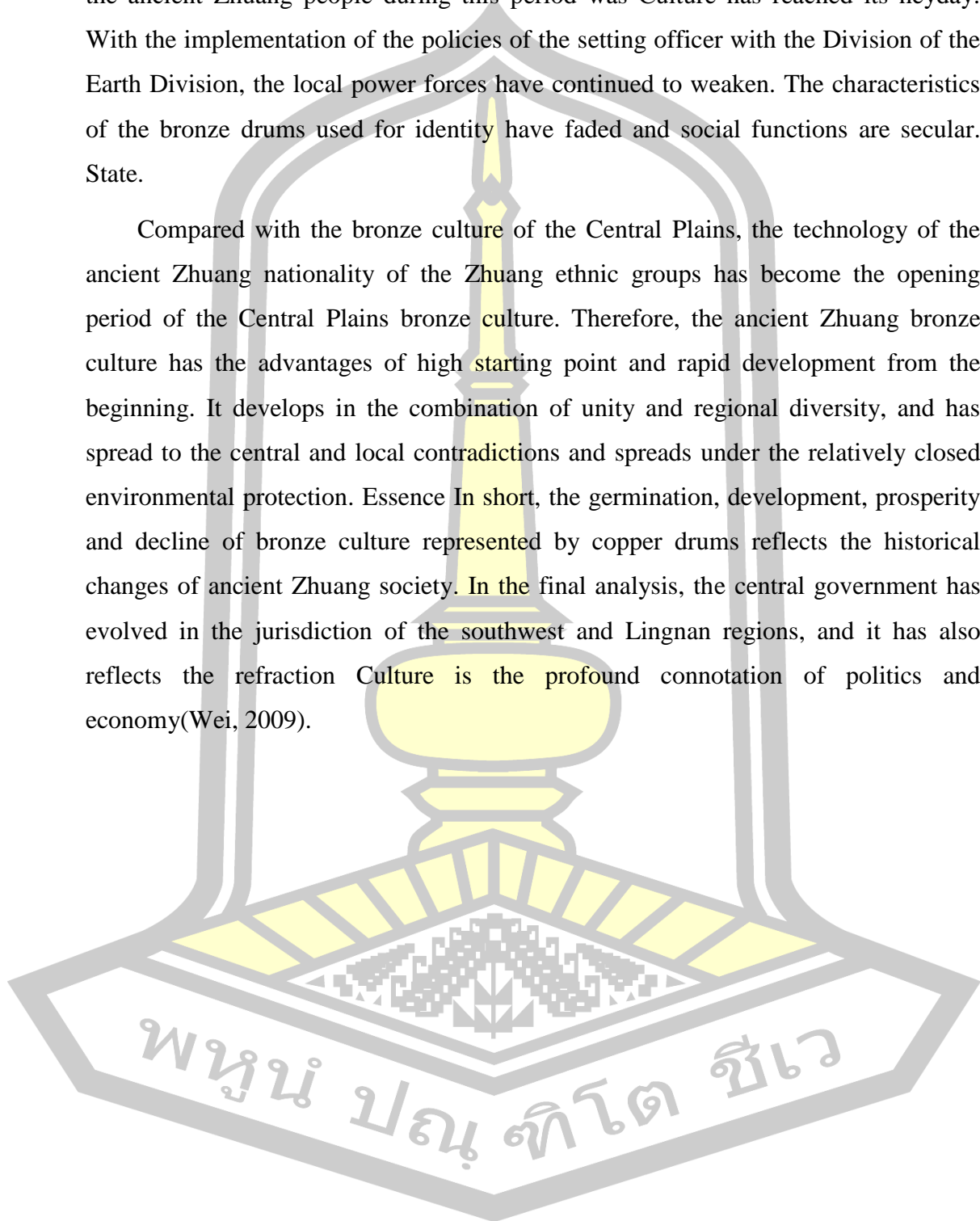
In the study, the author proposes a formal beauty of the aesthetic law, which condenses the unique soul of a person. Luo Yue bronze decoration is closely linked to people's lives. It is an objective understanding of Luo Yue people's objective things and presented in front of people with its image. The narrative pattern usually uses several continuous images as a clue to make it have some kind of narrative content, which gives readers unlimited imagination. As shown in Figure 8, the two people seemed to be standing by the river and waving their hands and drinking in the distance. This is obviously in domestication deer fields, reflecting the domestic domestication economic form.

#### Summary

The ancient Zhuang Luo Yue bronze culture in China showed a bud state during the commercial to the Western Zhou Dynasty. It developed preliminary development from the Spring and Autumn Period to the Western Han Dynasty. The smelting technology changed from passive use of symbiotic mines to gradually grasping the more reasonable alloy ratio technology. The simplicity of the state is mysterious and gorgeous. During the Eastern Han Dynasty to the beginning of the Song Dynasty, due to the emphasis and development of the southern mine in the southern mine, the bronze drums have rich raw materials and advanced technical foundations. Whether it

is from the casting technology or the casting technology, the ancient Zhuang group of the ancient Zhuang people during this period was Culture has reached its heyday. With the implementation of the policies of the setting officer with the Division of the Earth Division, the local power forces have continued to weaken. The characteristics of the bronze drums used for identity have faded and social functions are secular. State.

Compared with the bronze culture of the Central Plains, the technology of the ancient Zhuang nationality of the Zhuang ethnic groups has become the opening period of the Central Plains bronze culture. Therefore, the ancient Zhuang bronze culture has the advantages of high starting point and rapid development from the beginning. It develops in the combination of unity and regional diversity, and has spread to the central and local contradictions and spreads under the relatively closed environmental protection. Essence In short, the germination, development, prosperity and decline of bronze culture represented by copper drums reflects the historical changes of ancient Zhuang society. In the final analysis, the central government has evolved in the jurisdiction of the southwest and Lingnan regions, and it has also reflects the refraction Culture is the profound connotation of politics and economy(Wei, 2009).



## Chapter III

### The Cultural identity of Zhuang people

In history, the Zhuang people belong to the Xi'ou and Luoyue branches of the Baiyue ethnic group. The unique culture of the Zhuang ethnic group, such as rice cultivation culture, bronze drum culture, Huashan culture, Ganlan culture, Gehao culture, etc. Historical facts have proved that the Zhuang nationality is an ancient nationality based on cultural identity. Moreover, "the ethnic identity of the Zhuang ethnic group has gone through a process of development from freedom to consciousness, from obscurity to gradual clarity, from small to large, from local to overall, and from various branches to the entire nation" (Luo, 2017).

This chapter analyzes the theory of cultural identity, and uses this as a reference basis to analyze the value of the Zhuang culture and based on the construction of the Zhuang cultural identity, and finally solve the problem of the cultural identity of Zhuang people in modern society.

#### **1 The overview of Zhuang people**

Zhuang (strong text: BouxCuengh, English: Bourau), old named children, is the most populous ethnic minority population in China. The national language is Zhuang language.

The Zhuang people originated from the "West Ou" and "Luo Yue" recorded in the Lingnan region of the History of the Han nationality in the Qin and Han dynasties of the Qin and Han dynasties. The Yao Autonomous County of Lianshan Zhuangshan, Guangdong Province, the Miao Autonomous Prefecture in the Wenshan Zhuang Miao Autonomous Prefecture in the west, and the Miao and Dai Autonomous Prefecture of the Guizhou southeast of Guizhou Province from Jiangxian County to the north Bay in the south. Guangxi Zhuang Autonomous Region is the main distribution area of Zhuang people. On October 12, 1965, in accordance with the proposal of the then Premier of the State Council, Zhou Enlai, and obtained the consent of the Zhuang people, the State Council was formally approved and changed the "child" of the children to the strong "Zhuang". According to the "China Statistical Yearbook-20121", the population of Zhuang people in China is 1956,8546.

## 2 Cultural identity theory

### 2.1 The concept of cultural identity

The "Psychology Dictionary" defines "inquiry" as a psychological process that individuals tend to be consistent with others or groups in the concept, value standards and behavioral methods of individuals (Lin Chongde et al., 2004). The definition of "Cultural Identity" has not yet produced consistency conclusions: Phinney (1990) believes that cultural identity is a complex structure that includes factors such as individual belonging, value judgment, and behavioral convergence; Cui Xinjian (2004) The basis for considering cultural identity is: confirmation of the common culture between people or individuals, and groups, use the same cultural symbols, adhering to common cultural concepts, thinking models, and behavioral specifications. Gao Permanent (2005) believes that national psychological identity is a conscious national identity of national members, including group psychological identity and individual psychological identity. The author understands the nature and definition of cultural identity from a variety of perspectives, and summarizes the two representative views: first is attitude and emotional theory. According to this theory, the orientation of personal cultural identity reflects the subjective experience that meets the needs of personal cultural and psychological needs. It is a relatively stable cultural model, including social values, religious beliefs, customs, language and art. Followed by value theory: national cultural characteristics are adaptive and stable, which means that specific groups or individuals integrate specific cultural systems into their psychological structure, and continue to be consistent with the assessment of this theory and standards.

Agree is one of the basic functions inherent in culture. Having a common culture is often the basis for national identity and social identity. The uniqueness of cultural identity is that the indicators of identity are not people's natural attributes or physiological characteristics, but people's social attributes and cultural attributes. Therefore, it can be said that the core of cultural identity is value identity and values identity(Cui, 2004).

In summary, in this study, cultural identity is defined as the scope of personal perception, attitude and behavior consistent with the majority of culture, that is, the individual's common cognitive scope of specific culture. Then "the cultural identity of Luo Yue bronze culture" refers to the degree of recognition of the group or individual's recognition of Luo Yue bronze culture. People accept and use the same cultural symbols, adhere to the cultural concept and thinking model, and abide by the same code of conduct.

## 2.2 The structure of cultural identity

### 2.2.1 Single -dimensional theory of cultural identity

The single -dimensional theory of cultural identity believes that individuals in cultural identity are always at a certain point between the two levels of the mainstream culture (Heritage Culture) to a complete mainstream culture, and the individual will eventually reach completely The extreme point of the mainstream culture, that is, the final result of cultural identity is that the individual must be assimilated by mainstream culture; the greater the individual's influence of the mainstream culture, the less retaining the original national culture. Cross (1978) proposed the development model of the black national culture identity, and the research is concentrated in the quality and degree of black individual acceptance and maintaining the national culture. The most healthy black recognition, and the overly whitening of the black group is a manifestation of psychological unhealthy (Donald, Willian, & Shannon, 2002).

### 2.2.2 The two -dimensional structure model of cultural identity

Berry (1999) research believes that whether to retain the cultural traditions and national identity of the nation, and whether the close relationship with the willingness to develop with the mainstream cultural group members is the two major identification issues faced by ethnic minorities or immigrants in the new environment. At the same time, the different attitudes of individuals in the two dimensions according to the cultural adaptation will produce four cultural identity models: 1) Integration: Individuals identify the attitude and way of living in the mainstream cultural group, and they are unwilling to abandon their original values and identification Attitude mode. 2) Assimilation: The individual basically abandons his original cultural identity attitude and value, and is fully integrated into the mainstream

culture. 3) Separation: Individuals restrict their close relationships with other cultural development, and hope to retain the original national cultural identity. 4) Edge: The individual is at the edge of the two cultural edges: it can neither fully agree with the national culture, nor can it fully agree with the mainstream culture (Figure 9).

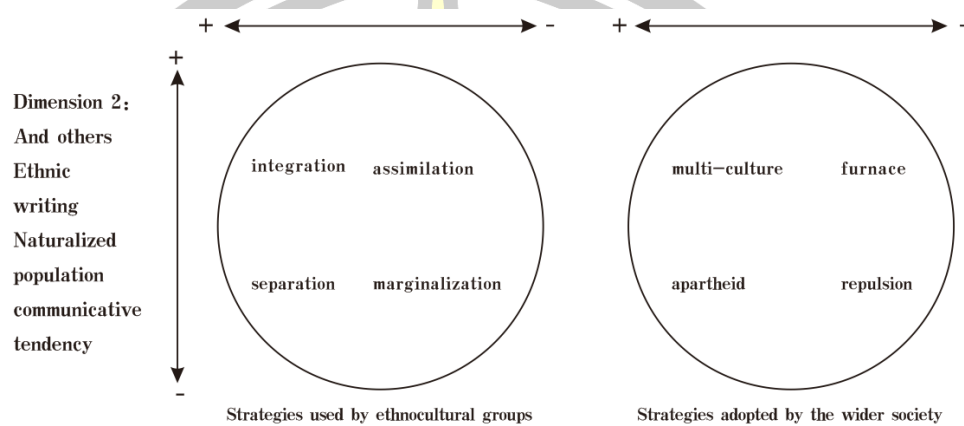


Figure 9 Berry's dual -dimensional theoretical model

Source: Xiaohui Tang, February 5, 2022

In summary, although there are already some research results of Luo Yue bronze culture, there is still a new research space: First, the research objects are concentrated in the history, folk customs, art and cultural heritage and protection of Luo Yue bronze culture. The study of individual psychology and behavior in Luo Yue Bronze Cultural Society; Second, most of the research content focuses on the historical, described and introduced theoretical research on Luo Yue bronze culture, and has less empirical research. Therefore, this study quotes the concept and theoretical model of cultural identity, so that the cognition, attitude and behavior of Luo Yue bronze culture are operable, and it is convenient to quantitative research. At the same time, the attitude pattern of cultural identity is based on Research provides research assumptions and perspectives, and inspects the function and value of Luo Yue bronze culture from multiple angles.

### 3 Zhuang Culture and Society

#### 3.1 The belief and region of Zhùang people

Belief is a religious and commemorative religious and commemorative that is widely recognized and beyond time value. For thousands of years, the content of religion has been expressed through artistic expression. The essence of faith is like a stone letter to inherit the stored divine memory to future generations. The Zhuang

people are a historic nation. Today, the beliefs of the Zhuang people are mainly passed down from Vietnam. In Zhuangxiang, the impact of natural religion such as natural worship, ghosts and gods worship, reproductive worship, totem worship, and ancestors worship is the most extensive, especially the worship of ghosts and ancestors. Figure 10, the "March 3rd" non-heritage exhibition played the copper drum (South Dan Qin Zegra), the traditional dance of the white pants Yao in Nantan County, Guangxi Zhuang Autonomous Region, and one of the national intangible cultural heritage. "Qin Zera" is the transliteration of white pants Yaoyu, which means "fighting old monkeys", because the copper drum accompaniment is also known as "bronze inspiration". Each copper drum requires two people to cooperate, one person holds a drum, and the dance posture mainly imitates the gesture of the monkeys in the nature of the monkeys to touch, climb, squat, and throw. In 2014, the bronze encouragement (South Danqin Zegra) was included in the fourth batch of national intangible cultural heritage list by the State Council of the People's Republic of China. The bronze drum sacrifice section of the three major components of the bun Yao Yaoyao's funeral customs is one of the important representative symbols of the white pants Yao's funeral customs. The white pants Yao nationality worship the copper drum in front of the life, and give the copper drum life, so that the bronze drum conveys a certain information between the yin and yang of the heavens and the earth, and the communication with the death, yin and yang. And imitating the living habits of animals monkeys in nature, introducing monkeys into dance, merging copper drums and leather drums to create the legend of "Qin Zera" in Nanyan.

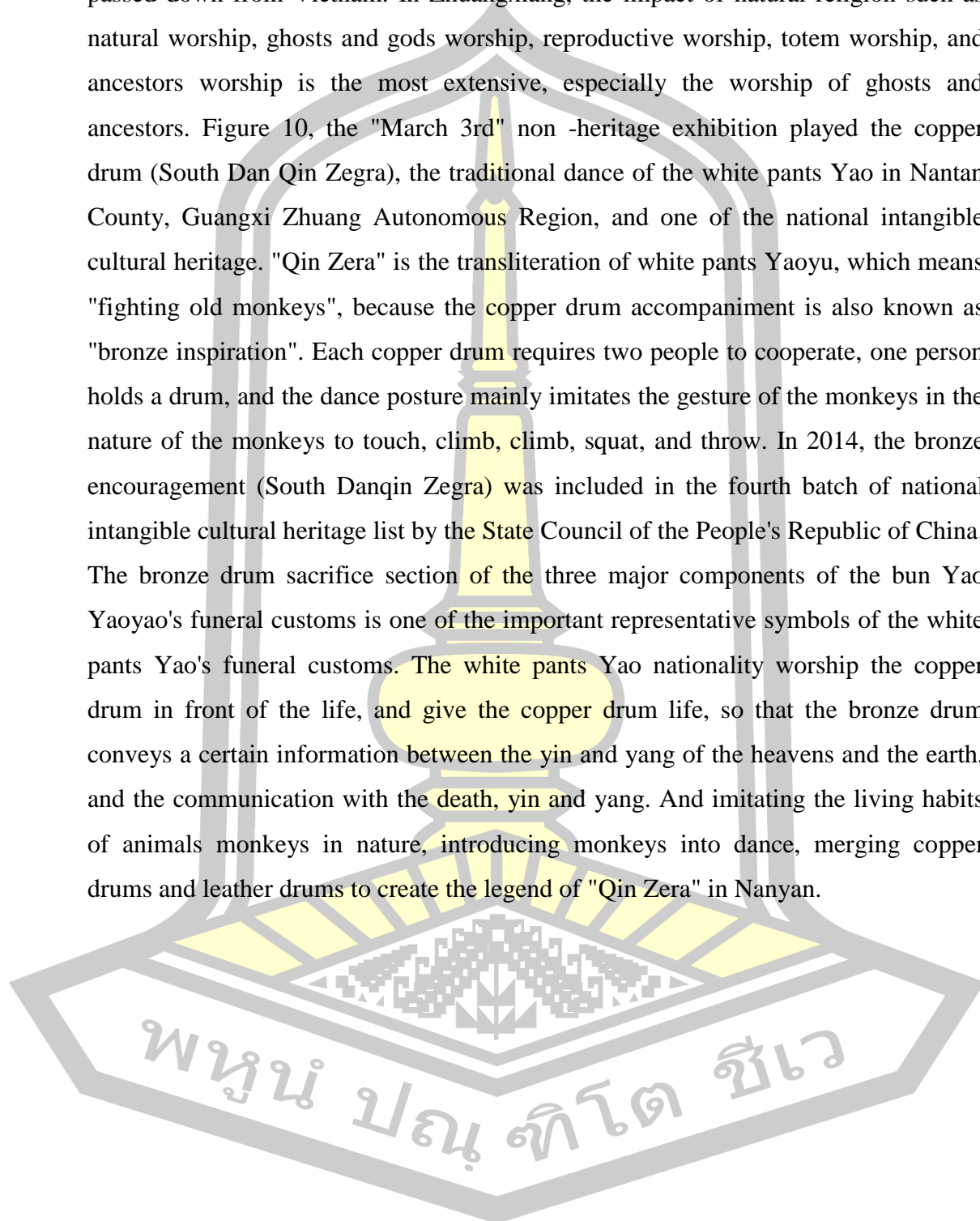






Figure 10 "Zhuang March 3" non-heritage exhibition plays the bronze drum dance (South Dan Dan Zegra)

Accessed on: February 5, 2022

### 3.2 Examples and sacredization

Exampleization and sacredness are not an inevitable memory channel, but it is an important way of memory. The example is a weapon that distinguishes people from the public, and sacredness has pushed people to a long-term holy place. Exampleization and sacredness are the long-lasting and intergeneration storage methods of memory.

The Zhuang people do not have the religion of the whole people, the separation of politics and religion, and the separation of teaching. Competitive, do not interfere with each other, do not exclude each other, and even take care of each other. It shows that the religious concepts of strong people are generally different. There is no monopoly of the gods of the altar. With this foundation, (division, Tao, Confucianism, Buddha) the gods of the gods can get along in harmony.

How to teach: Brosota (birthday from the seventh day of March to the ninth), is the pioneer of the teachings, the leader, and the sixth is the ancestor of the witch. How to teach the transformation of Pharays' belief in folk religion into the religion of creators. They neither deal with the government nor the enemy of the government. The Qing Dynasty issued a license to them. There is "cloth", which is "what kind of Gong". Adult men are usually engaged in agricultural production (Figure 11).



Figure 11 Blotham

Accessed on: February 5, 2022

There is a strict ritual. There are corresponding religious thoughts, doctrine and trainer. This is a multi-tech god system. The rear of these gods is a circular aura. It is obviously affected by the influence of Chinese Buddhism. It is distributed in a fan-shaped. The more the number, the higher the level. The scriptures are divided into sacrifice, praying, exorcism, and over-surfing.

The teaching is a traditional culture of the Zhuang people. The classic content it contains involves the national history and culture of the ancient society of Zhuang people. Its value is multi-faceted, and it is an ancient encyclopedia. Wharles are in Baiye City in Guangxi, Chongzuo City, counties in Hechi City, and Miao Miao ethnic groups in Yunnan, which are basically decentralized activities.

Teachers' Public Education (Figure 12): The teachers and public education originated from the ancient wizards, all men. In the course of its development, the teachers and public education gradually formed an ancient Zhuang belief with Taoism as the main body and containing Taoism. Today, the Zhuanghua Road of the Zhuang family is the decent of the Song Dynasty and has no monks. He also absorbed the

power of the right path. The "Museum" is not a monk's residence, but a place where inheritance is inherited. Learning the techniques such as scriptures, rituals, dances, cavities, and musical instruments (all of which are destroyed). There is a complete set of dogma. The master's education classics are the essence of Zhuang culture, and it is an encyclopedia of the ancient society of Zhuang people.



Figure 12 Master education  
Accessed on: February 5, 2022

### 3.3 Sacrifice ceremony

Since ancient times, the respect of nature and the fear of unknown in the Chinese and Western continent have become a unique cultural symbol, the closest to religion is religion. The sacrifice ceremony originated from the ancient times, which is a way to communicate with the gods. In ancient times, the sacrifice of the tribe, the throne of the emperor, and the ancestor of the ancestors for generations, became a cultural symbol of China.

According to the "History of Zhuang Tong": Since ancient times, every year on March 3 and October 10th, the Zhuang people have worshiped their ancestors. This custom has continued to this day; Activities, so the sacrifice is very serious and serious. Every time I go to the Blotham birthday, the Zhuang people will hold a grand

ancestral ceremony. The descendants who live in various places will come back to wish their birthday. Because there are many children and grandchildren, people under the foot of the mountain will lit a bunch of bonfires, ignite the candle, and pray for the harvest of the next year (Figure 13).



Figure 13 Sacrifice in Boluo  
Accessed on: February 5, 2022

In the Spring Festival in Binyang and Shanglin in Guangxi, people like to walk on the streets and lanes during the New Year. Because when the dragon dances, every household must put the firecrackers of "Fried Dragon", so it is called the dragon. The length of the dragon is 7 sections and 9 sections. The dragon tail is made of bamboo tail, mounted with sand paper, and the dragon body is equipped with color cloth. The dragon dancers danced in front of Dragon Ball. The nine people were behind, letting the fireworks exploded around them, there was a sound of gongs and drums, and the dance of various animals. During the dragon dance, many people held their children and wanted to jump on the "Dragon Belly" to pray for good luck. It is said that this dragon will bring them good luck and let them have a fat baby in the coming year. Many people also like to use the shell on the dragon to sew shirts and pants. They think that this can protect their children. This activity is very famous in Binyang

County, Guangxi. Later, it developed into the "Oriental Carnival". In the Dragon Festival, this folk festival is included in the national non-heritage project (Figure 14).



Figure 14 Dance dragon  
Accessed on: February 5, 2022

In Luo Yue's bronze culture, sacrifice is an important part of cultural heritage and memory reconstruction. The belief must find the carrier so that the experienter can also feel it, and through the sacrifice ceremony through the time and space, and experience the communication between people and the heavens and the earth.

#### **4 The memory reconstruction of Zhuang people in the emotional dimensions**

Memory is elastic. Under various stimuli, it will be continuously reshaped to adapt to the present. Perhaps the extension range of memory is not limited, but it is always limited by other factors, that is, emotion. With feelings, memory will become tension, without emotional support, all memories will become pale, without feelings, they will be forgotten. Emotion is the artificial processing of natural memory. If we encounter ridiculous, shameful, horrible or emotional things, then they will be preserved for a long time in our minds, which is the impact of emotions on us. Emotional memory activation takes strong emotions and ethnic emotions as a carrier to strengthen the public's emotional recognition of the national attributes of Luo Yue bronze culture.

#### 4.1 Strong emotion

Memories and strong emotions are an inseparable combination. As mentioned earlier, the emotions of extreme, absurd, and even fear will form an impressive picture in our minds. This kind of picture is called strong emotions. This emotion is difficult to control by human will, so strong emotions are a good stable factor. However, we can guide strong emotions through visual, hearing, repeated, and even supplementary activities, so that memory can be thawed and reorganized. To this end, the article explains this strong emotion from two perspectives:

First, repeat stimulation. Memories can be stacked, can be deepened, and emotions can be. The intensity of emotions can be divided into one or multiple times, and the time-time memory metaphor. While strengthening emotions, continuity, repetitiveness and reconstruction have appeared. Emotional out of control is gradually guided and gradually stronger in repeating and reflection. As far as Luo Yue bronze is concerned, the degree of personal understanding and acceptance is different, and the understanding of Luo Yue bronze is also different. It is difficult to grasp the feelings caused by this. Different themes can stimulate strong emotions through repeated stimulation through various forms such as text, images, symbols, movies, and explanations.

The second is the emotional chain. Strong emotions, in addition to "duplicate" are loyal supporters, also have powerful "guides". This is the emotional chain. The emotional chain is the continuation and reconstruction lubricant of memory, which is the so-called core, that is, the core that cannot be destroyed. The emotional chain is based on physiological psychology. After correction, it strengthens the memory ability of the image. Those memories that have been influenced by fear will have a sense of pleasure when melting. These emotions will be reshaped in this memory, allowing their views on certain things to change. In order to strengthen the understanding and extension of something, in the process of understanding, you can use different emotional chains to shape memory. For example, the memory of the bronze culture of Luo Yue will be guided by a series of emotional chains, which will produce a difficulty of being difficult Dordling, complex and strong emotions.

#### 4.2 Emotional emotion

National emotions are not the unique emotions of Luo Yue bronze culture, but a reconstruction of the memories of the Luo Yue bronze culture. From a more micro perspective, strong emotions are used as a cognitive function, retaining some memory ingredients, while national emotions guide the memory of Luo Yue bronze culture from a more macro level. Race emotions are separated from the individual level and become a means of expression and processing of memory. The country and emotions attract each other and integrate each other, and the memories are flowing in it. Throughout the above, strong emotions are a special pressure on the reconstruction of Luo Yue bronze cultural memory, while racial emotions are a specific construction framework. It controls the construction and reorganization of memory, shapes memory for outline, such settings are essential. In the above-mentioned value analysis of Luo Yue bronze culture, the value orientation of psychiatric attributes and political attributes is higher than value orientation, indicating that it does not seize the key points or guidance methods in the guidance of popular value orientation. Therefore, it is necessary to use national emotions to shape the people's memory of Luo Yue bronze culture and guide their value orientation, and the deviation of equilibrium value and value orientation.

Memory is plastic, and its objective non-controlling and subjective regulatability plays an important role in memory reconstruction. The long river of time cannot be flowed backwards. Human beings will never stop the processing and interpretation of memory. Emotions can be adjusted and changed. Under the stimulation of different strong emotions, memory will be continuously stimulated and continuously passed on.

### **5 The analysis of the cultural identity of Zhuang people in the bronze culture**

The definition cultural identity adopts Ding Hong's definition of cultural identity: that is, cultural identity is the concept of attitude, behavioral norms and moral consciousness criteria generated after the internalization of cultural identity as an individual. Cultural identity issues are closely related to collective and individuals. In addition to national identity and national identity, cultural identity related to individuals occupy an increasingly important position in identity research. Cultural

identity is the product of individual and social interaction. It is the inheritance process of cultural internalization into its own values and codes of conduct. The core issue studied in this article "Chinese Zhuang Luo Yue bronzes: Cultural identity and cultural capital of modern business art design" is actually a question of how Luo Yue bronze culture is innovative in business art design. The problem of inheritance and rejuvenation, so cultural identity is a more appropriate angle to solve the problem of research. In this chapter, we have learned about previous research experience, sorted out relevant domestic and foreign research, conducted adaptive analysis of cultural identity theory and research in this article, and tried to explore the analysis framework for cultural identity construction, that is, the constructive constructive dimension of cultural identity. Based on the guidance path, based on value cognition, reconstructing cultural memory of the media, activating cultural identity as a path, and ultimately building cultural identity(Wang, 2019).

### 5.1 Analysis of cultural identity theoretical adaptation analysis

5.1.1 Requirement angle: Cultural identity is the advanced stage of cultural experience

The cultural experience occurs in the cultural world. It is the subjective emotions obtained by the experiencer experienced different cultural contexts. The ultimate purpose is to pursue spiritual pleasure. The initial identity is a psychological issue. With the deepening of scientific research, the penetration between disciplines has continued to deepen, and the identity research has gradually shifted from psychology to sociology and cultural fields. Essence Therefore, researching the cultural experience from "subjectivity" from "subjectivity" is a basic direction of this article. For the rich cultural experience, the experience behavior of the experiencer is not only the movement in the space sense, but also the transformation of individual free identity in the cultural significance. Change the scene in the middle, find and confirm the sense of belonging to culture. In the process of obtaining a new experience, the experiencer will inevitably have a new understanding of the specific culture. As the cultural experience deepen, this experience will gradually transform into a specific culture. Individuals can find and confirm in this environment to confirm His cultural identity, obtaining perception and sublimation, so as to guide your own behavior, so a sense of pleasure naturally produces.



The process of the experiencer's cultural experience is actually the process of recognizing heterogeneous culture. In the reference with heterogeneous culture as the core, the experiencer was fragmented to recognition, and the sense of belonging was immediately recognized. At this time, cultural identity has a double intention, which not only contains "who am I?" In the psychological sense, but also what should I do in the sociological sense? How should I act? Therefore, the identity as an important stage of reaching cultural identity in heterogeneous culture as an experiencer is also the core reason for the experiencer to produce a pleasant experience. Therefore, cultural identity is the essence of cultural experience and the advanced stage of cultural experience. Under the guidance of the theory of supply and demand balance, cultural identity has become the direction and goals of cultural innovation supply innovation.

#### 5.1.2 Supply angle: Cultural identity is a new perspective of cultural supply

Cultural supply is the products or services provided by cultural creators to the cultural market within a certain period of time. The cultural supply and demand relationship of the new era pays more attention to the psychological expectations and subjectivity of the experiencer. The subjective orientation of the demand -based matching of cultural supply is the direction of cultural development. Cultural identity is the advanced stage of cultural experience, the core cause of pleasure, and the ultimate point of cultural needs. Under the guidance of the theory of supply and demand balance, the first essential of the supply and demand matching is that the supply side must meet the demand side, and adjust the supply structure or method to meet cultural needs, and achieve a high-level stage of cultural experience-cultural identity.

Cultural identity is the process of finding and confirming his cultural identity in heterogeneous culture. The experiencer's hunting and the perception of new experiences are the process of deep understanding of culture. Finally, they agree with the culture and internalize them into their own values, confirm their self -cultural identity, and guide their ideas and guidelines. Therefore, if the cultural supply side is to achieve cultural identity, it is necessary to adjust the supply structure or method, affect the perception of heteroic culture, and deepen the emotional resonance between the experiencer and the cultural experience. The experiencer travels to different

places, is a strange person and learner of heterogeneous culture, and also the edge and adapters of heterogeneous culture. Therefore, the supply side should pay attention to this issue and help the experienter in the cognitive process of heterogeneous culture. Reshape individual values, confirm cultural identity, and achieve cultural identity.

Cultural identity is the advanced stage of cultural experience and the ultimate point of cultural needs. Under the guidance of the theory of supply and demand balance, adjust the methods and means of cultural supply, the expression form of innovative culture, help the experienter adapt and understand heterogeneous culture, so as to reshape the values of the self, identify the cultural identity of yourself, and finally achieve cultural identity. It is a new perspective of cultural supply in the new era(Wang, 2019).

5.2 Cultural identity Construction is a new perspective to study Luo Yue bronze culture

On the basis of in -depth analysis of the nature of the cultural nature, we learned from the perspective of demand and supply. Cultural identity is a high -level stage of cultural experience and a new perspective of cultural supply. Studying the excellent entry point of how the Luo Yue bronze culture is innovative in business art design is the essence of how Luo Yue bronze culture is inherited and rejuvenated with art design as a carrier. In the cultural experience, "culture" is the core, and a better appreciation for culture is the foundation of pleasure. Therefore, the cultural and artistic design of the Bronze Culture and Art of Luo Yue can only be satisfactory to the experience of the experience. Happy. In summary, the inheritance and rejuvenation of Luo Yue bronze culture are essentially the construction of cultural identity. Through the commercial art design of Luo Yue bronze culture, the infected experiencers can achieve cultural identity and have pleasure to realize the ultimate cultural heritage and rejuvenation's ultimate purpose.

In summary, the research of cultural identity theory and this article: "How does Luo Yue bronze culture innovate in business art design? How does culture use art design as a better inheritance and rejuvenation?" Adapted matching.The issue of revival is actually a problem of cultural identity construction, and the completion of the cultural identity construction of target culture is equivalent to the completion of the inheritance and rejuvenation of Luo Yue bronze culture. Therefore, this study uses

cultural identity to explore the innovation and rejuvenation of Luo Yue bronze culture in business art design with the innovation and rejuvenation of Luo Yue bronze culture in the new perspective.

### **Summary**

From the perspective of cultural identity, this article discusses the innovation of Luo Yue bronze culture, and discusses the identity of Luo Yue bronze culture from the perspective of modern art design. The basic characteristics of Luo Yue bronze culture are formed in a certain time environment, and this characteristic also shows that the role of Luo Yue culture in this period is very different from the role of other places. Cultural identity is an important way to produce group cohesion, while the construction of cultural identity is a foundation for innovation and progress in modern business art(Li, 2010).

After understanding the status quo of Luo Yue Bronze Cultural identity, under the theoretical guidance of cultural identity construction, it has a new direction for the modern art design innovation of Luo Yue bronze culture. It reflects the inheritance and development of culture, and places the concept of common values on the memory carrier. The experienter is associated with a specific memory medium with a specific memory medium to awaken the common values of the individual, generate emotional resonance, reconstruct cultural memory, activate the essence of cultural identity. The changes in history have promoted the development of civilization, and also promoted the spread of cultural memory. The development of text, letters, language to modern networks, film and television, and civilization has made the formation of cultural memory more diverse. Through the excavation of Luo Yue's bronze cultural characteristics, the article rationally organizes and sort out the cultural experience provider, showing the common values of the Bronze era in the Bronze era, rebuilding a specific cultural memory field, promoting the resurrection of memory, realizing the recognition of cultural value essence.

## Chapter IV

### The meaning of the cultural symbol of the Zhuang Luo Yue bronze culture

From the perspective of semiotics, this chapter classifies and interprets the symbols in Luoyue bronze ware of Zhuang nationality, analyzes the form of cultural symbols in bronze ware, analyzes their symbolic connotation, combs them from semantic, linguistic, and pragmatic aspects, explores the significance and influence of semiotics on Luoyue bronze ware culture, and summarizes its laws and the inspiration of semiotics on Luoyue bronze ware culture.

#### 1 The symbolism in Zhuang culture

##### 1.1 The development and symbolic of the bronze patterns of Luo Yue Zhuang

Reason: The emergence of the Bronze Age of Luo Yue was not only related to socio-economic development, cultural communication, and religious beliefs, but also closely related to the regime at the time. In this society, superstitious ghosts and gods, superstition divination, and under the circumstances of low productivity, the belief in animals and gods beasts, and conquer external forces in spirit, has led to worship of deities created by nature and humans; political power of political power; political power Change, changes in social levels, and important social activities have played an important role in the connotation of decoration.

Luo Yue's bronze decoration reflects the way of Luo Yue people's thinking, and Luo Yue people do not want Shang Jia to confuse myths with reality. During the Luo Yue period and the inland Shang and Zhou dynasties were a continuation era. They are all instruments and decorations of Shang and Zhou dynasties, and in the later society, their art forms have also changed, thus having their own characteristics. In terms of decoration, it still pays attention to complicated, and most of the structure division and centralized layout are adopted. The composition layout is tight and rigid. In the early stage, four types of patterns such as Yunnan, animal facial patterns, bird patterns, and solar patterns (Figure 15) were prevailed.



Figure 15 Xianglu pattern big copper drum

Source: Xiaohui Tang, February 10, 2023

In the middle and in the middle, various social behaviors have been included in the scope of "ritual" and gradually developed into a tedious ceremony, especially on the bronze utensils used in the middle and late stages of tombs. In terms of decoration, from the original symmetrical pattern to a coherent pattern, from a complicated pattern to a simple strip pattern. On the basis of preserving some traditional decorations, scales, beast-eyed intersection, scoop rolling patterns and wave patterns appear. Phoenix pattern is the most characteristic. It exists in two aspects: First, Luo Yue's ancestors are mysterious birds, so a large number of birds on bronze as totem patterns are not disrespectful to the ancestors. Essence Secondly, the Luo Yue people regard birds as a medium between man and the gods, and a kind of protection for the Luo Yue people.

In the later period, with the decline of Luo Yue, the bronze varieties and styles of this period have declined, and their shapes and decorations are more concise and practical. , And tend to be styling and stylized, not much change overall. The pattern is simple, simple, and lack of changes. In the later period of Luo Yue, the noodles, dragon patterns, and bird patterns gradually disappeared. The source of its

disappearance lies in the differences between Luo Yues culture and the spirit of the times.

### 1.2 Symbolic meaning of decoration

Luo Yue's bronze culture not only reflects the monarch's dominance and worship thoughts, but also has some symbolism. Specifically reflected in the five levels: one is to reflect the relationship between human beast, the other is the form of the totem symbol; the third is the worship of the gods; the fourth is to drive ghosts and avoid ghosts;

In bronze decoration, the animal -shaped pattern occupies a large proportion. Beast -shaped patterns are often the connection between humans and beasts, as well as human desire for the sacred power of beasts. Many animal -shaped decorations are a combination of man and God. At the political level, these decorations symbolize the intimidation and oppression of slaves, and the fierce facial animal -shaped patterns often reflect the terror of class oppression and slavery (Figure 16).



Figure 16 In the middle of the Western Han Dynasty, the beast pattern kneeling figurines and the bronze plate

Source: Xiaohui Tang, January 14, 2023

Totem is a natural image that is regarded as a special connection with the nation, or the ancestors, relatives, and guardians of the nation, so it is regarded as a symbol, such as dragon patterns (Figure 17), phoenixes pattern (Figure 17) Wait. The Chinese believe that "dragon" is a symbolic, solemn, and sacred totem, and the Chinese call it "the heir of the dragon". Dragon patterns are actually evolved from biological such as lizards, snakes, and geckos. In the Bronze era, patterns such as dragon patterns and dragon patterns have been formed on the bronze culture. In the minds of the ancients, phoenixes are also a very beautiful bird. In the proverb of "Dragon Breeze", dragons and phoenixes have the meaning of auspiciousness.



Figure 17 Eastern Han Dynasty · Carved small copper oules with dragon and tiger patterns

Source: Xiaohui Tang, January 14, 2023



Figure 18 The Western Han Dynasty · SanfengNianpu first ring copper GUI  
Source: Xiaohui Tang, January 14, 2023

In bronze decoration, the worship of God is the facial facialness. These patterns are composed of tigers, eagles, and cattle groups. They represent strong power and strength, and also represents war and victory, and these patterns are the most important decorations. There are two views about the patterns of the beast facial: one is that I believe that they are a totem knowledge of ancient ancestors; the other is to see them as ancestors who sacrifice them to ghosts and gods. On the one hand, it has a solemn breath, and at the same time contains a primitive power of faith. It seems to be a relationship between connection between man and God, showing a divine nature beyond power.

Some bronze patterns are used for decorations and decorations, which are usually used for decoration, called "ground pattern", including cloud -thunder patterns (Figure 18), vortex, water patterns, etc.





Figure 19 Western Han Dynasty · Painted hooded moire copper kettle  
Source: Xiaohui Tang, January 14, 2023

## 2 Interpretation of Luo Yue bronze culture Under the perspective of symbols

This section analyzes the theory of symbolism, and uses this as a reference basis to analyze the design interpretation of Luo Yue bronze in the angle of symbolics. The significance and influence of bronze culture provides theoretical guidance and research direction for subsequent research.

### 2.1 Theoretical development of symbolics

#### 2.1.1 Symbolology concept

French scholars in the 20th century first founded Semiotics and spread it to the world. Pierce and Sossu were the pioneers of modern symbolic studies. They founded symbolism. Starting from the initial philosophical branch, symbolism gradually expanded to other disciplines. Today, under its role Tend to mature(Chen, 2021).

French philosopher Maritan once said: "Identification is a very complicated factor in connecting people and civilizations." Therefore, the fields of symbols are very broad. Human humanities research is of great significance, and the relationship

between their knowledge and methodology depends on symbolism. In a hundred flowers, symbolism is closely related to modernism, structuralism and deconstruction, and profoundly affects art aesthetics. Human beings know this world with symbols. Symbol thinking is everywhere, and people's lives cannot leave it.

In the process of symbolic development, we can first start its generation from ancient West. Our earlier concept of symbolic science was born in ancient Greece. The concept of symbolism in ancient Greece was very rich. The development of Greek philosophy produced symbolism and became a separate discipline. From this we can easily discover that in modern times, Western philosophy is the origin and fundamental of symbolic meaning, and symbolism is an indispensable link for human development. The development of modern symbolics has expanded its scope from a language level to sociology, history, literature, aesthetics, art, and psychology. The study of symbols began in the 1960s, which has set off an unprecedented boom in Europe and the United States. There are more and more symbolic studies. The role, nature, and role of symbols have been studied in detail.

Due to different disciplines and different use methods, many different disciplines have been produced in the development of symbolics. Among them, there are two branches: First, the language symbols led by Saussure are used to translate the ideas of symbolics into linguistics; the other is a symbol school represented by Peirce. Principles are used in the field of natural science. It is precisely because they have conducted in-depth discussions in various areas of symbolics that they have formed two major schools of symbolics.

### 2.1.2 Saussure's language symbolism theory

Saussure is a Swiss linguist respected by future generations. He is known as "the father of modern linguistics" and one of the "founders of modern symbolics". Saussure's language symbolic theory uses symbolic theory to the field of linguistics, and discusses its construction from the perspective of linguistics. Its research focuses on the application and development of symbolic learning in language, integrating language and symbols, interpreting and passing the deep cultural meaning and cultural connotation of an object, and using the outstanding characteristics of the field of linguistics to display the characteristics of symbolism. And have extensive practicality in the field of sociology and humanities. Saussure pointed out: "As a symbol system,

language has played a role in the expression and emotional transmission of human concepts and emotion. Systems, but language is the most important symbolic system in these systems. "Sachal once said:" The world was originally chaotic and disorderly. It is because of the emergence of language that the development of the world has gradually moved towards order, Structural direction development, and language as an important existence in the world is not isolated. As an important part of the process of social and historical, it is accompanied by the continuous development and evolution of human society. "(Shen, 2020) It can be seen from the perspective that language is the most common communication method, and it is also a tool for spreading information. It is a major manifestation of people's thinking and cognition. With the development of society, this pathway pathway is getting more and more ways many. In this case, people can better communicate, communicate, spread and spread information, and provide a favorable environment for human development and development to a certain extent.

"Putter Linguistics Tutorial" is a book edited by Sosuer, which records a kind of expression: "In this subject, linguistics is only one of them, but the laws found in symbolism can be applied to linguistics In the fact that linguistics, in the fact that the anthropology of the vast and vast sea of smoke, gradually clarify its own field. "Linguistics is an important branch of symbolics. Its language structure, psychological connotation, and functional function are the focus of people's attention. Sachel analyzed it from the perspective of symbolics, analyzed it from the essence of the symbol, and divided it into two categories: "can finger" and "referred to". "Both", that is, the so -called "binary", that is, the symbolic meaning and symbolic meaning of Europe. Sachel's "capable" is a medium that indicates or represents something, and "referred to" is a concept or meaning related to it. Things with connotation, the two are associated with each other, is a whole. Sachel's symbolic studies focus on linguistics, emphasizing its performance and communication role. Sachel's symbolic theory has important theoretical value in the academic world. Important role.

### 2.1.3 Symbolism Theory of Porses

Pierr is a philosopher, logicist, mathematician, pioneer of pragmatism philosophy, American philosopher, logicist. Both Porsh and Sosule are important representatives of symbolic theory. As a pan -symbolism, Porser's understanding of

symbolics is relatively occupied by other branches, especially in terms of logic, but because symbolism can be used in all aspects, Peirce's symbolic theory is being used. Called "symbolics in a broad sense". Peirce's symbolic scope has a wide range of research, including natural science and social science, but his research focuses on symbolics in the field of natural sciences (Shen, 2020). From the point of view of Peirce, he regards symbolic behavior as a personal behavior, not human social behavior, that is, personal thoughts and cognition. Peirce's symbolic theory divides symbols into three major elements of medium, referring to objects and interpretation, and this is the most academic achievement -symbol three points. In the ternary theory of Peirce, "medium" is a kind of object as the main body, which is essentially used to replace something; An interpretation of the meaning of the symbolic meaning that people recognize. Peirce pointed out that whether it is from the media to the object, or from the object to the interpretation, it must pass a symbol, and each step is a symbol, and each step represents the generation of a symbol. After the symbolic expression is explained, more in-depth interpretation and development can be performed, resulting in new meaning and symbols. Therefore, Peirce believes that the symbolic behavior can be carried out endlessly, and new signs will be generated in each process.

Peirce closely associates all human activities, cognition and concepts with symbols. The interaction between symbols and symbols promotes the continuous evolution and development of the symbol itself, and enables the expansion of the scope, scope, and scope of human symbolic behavior. The symbol is built on a complete symbol system, not an independent individual, but an independent symbol. The interpretation of a symbol can be interpreted with other symbols, and the interpretation of the other symbol is the generation of a symbol. The original symbol is interpreted by a brand new symbol. Then use the interpretation of the symbol to generate new symbols, that is, the gradual development and interpretation of the symbols. The behavior of symbols will never stop, and the interpretation of symbols will develop over time, just like human knowledge. The use of symbols as a carrier to interpret itself, and gradually expands the relationship between symbols and symbols, so that the tension and vitality of the symbols are maximized, thereby generating a strong feeling. This is why, Peirce believes that symbols are a kind of abstract thinking of human beings. A new symbol generated by human use of symbols. All

symbols are regarded as "symbols". Human thinking and cognition are a kind of symbol. Therefore, our thoughts, culture, and life are full of these symbols, and even the entire world system is these symbols, which are full of various symbols. From this point, we can conclude that only under the use of symbols, people's thinking and understanding will be higher with the use of symbols, so as to generate the construction of the symbol system, the expression and explanation of the symbolic system, etc. A deep understanding. The main academic achievement of Pierr is discussed from the perspective and method of understanding.

In today's world, design is an indispensable science that is both independent, but it is an essential science. It plays a pivotal role in planning concepts and form innovation. The essence is: treat the concept as a prerequisite for production, and gradually create production behavior with human goals step by step, thereby achieving the continuous development of production. This is the history of design behavior. Come to the root cause. The design is not separate from the beginning, it is closely connected to the manufacturing process, and all products are made by the producers themselves. However, due to the acceleration of the industrialization process, the development of handmade products is far from being unable to meet the needs of large -scale production. Therefore, in this situation, designers must separate from product operations and gradually form a separate organization. The project involves a wide range, and it is mainly prepared for the preliminary work of the project planning, conception, drawing, and production.

And art design is a kind of organic unity that not only reflects human psychological needs but also meets the material needs of human beings, but also has aesthetics and practicality. It is a highly comprehensive art. And art design often involves factors in society, politics, economy, and culture, rather than simply presenting the cultural and historical aspects of social development in the form of art. People's minds and material are of extremely significant significance.

Symbolics and art design are inseparable. Art creation is a process of creativity, visualization and concreteness of symbols. According to the design goals or requirements, designers can re -combine, reorganize, re-convert various visual elements according to the design goals or requirements, and encode it to form a new visual logo. Art design passes the aesthetic thoughts of designers through symbols

such as graphics symbols, color symbols, etc. Therefore, the symbolic system is not just a visual information, but an intuitive performance through the symbol media. In this era of rapid development, symbolic media enabled art design to establish awareness and performance of contemporary culture, so that art design is more social and symbolic. The organic integration of design and symbolic research has not only provided us with a new perspective, but also expanded the designer's thinking, and promoted the understanding and grasp of designers. This is a very effective way. The general people's emotional needs for expression of art are expressed by handling and using design. It is precisely because of these symbolic significance and expression methods that artistic design has achieved the goal of expressing emotions.

In the information exchange of art and design, if everything has the function of conveying information and communication, then it will become a symbol. In fact, everything we see every day can use image expression and expression concepts, which are actually symbols, and the meaning of the symbol is their internal relationship. Therefore, we can think of it as a tool for conveying messages and conveying messages, which is a common method for expressing objects. In art design, what we have to do is to let them communicate and understand each other in these symbolic systems, and make them a creative design language in art design. The symbol is constructed in the form of knowledge, which gives it its own meaning. The development of art design provides a brand new idea for the development of cultural resources.

At the same time, it also provides a new theoretical foundation for the development and development of art design disciplines. The study of art symbolism broke the previous understanding of art. By expanding our academic horizons, it promotes people to comprehensively understand and understand the composition of art from a structural perspective, so that it creatively exerts its creativity, so that its spiritual connotation and spiritual connotation and their own spiritual connotation and their spiritual connotation and their spiritual connotation and Forms of innovation are fully demonstrated, and in the context of continuous development, combining the creative thinking of artistic design, it has given new meaning and cultural connotation of the times (Shen, 2020). Starting from the point of view of art design, the idea of symbolism theory is introduced into the design of art. Based on the principle of

symbolics theory, it creates a new symbol with symbolism, so as to achieve the purpose of combining with art design Essence In a certain sense, art design is essentially inseparable from symbols. It is a creative design. It conveys the aesthetic effect of symbols in a creative manner, and uses symbolic understanding to realize the transmission and dissemination of information. A new opportunity for the development of art design. Therefore, there is a concept that designing a product is essentially designing a symbolic text, and art design refers to the designer's related value and life model, so that users can get a comprehensive understanding and emotional emotion Acknowledge.

### **3 Classification of Luo Yue bronze culture Symbol**

#### **3.1 Symbols in Luo Yue Bronze**

From the perspective of artistic expression, in the early days of the bronze creation of Luo Yue, the most important thing is to use symbols to pass messages. During this period, the audience will have a symbolic behavior. Those unrelated messages can get the message they want to convey.

In fact, Luo Yue's bronze works have many symbolic significance, whether it is a folk traditional art thousands of years ago, or the decorative nature of the 21st century; whether it has experienced a long time, or modern bronze products, They are inseparable from the symbolic decorations. And people's diet, life and aesthetics cannot leave it and form aesthetics. Most decorations have local national characteristics. During this period, the decorative pattern also gradually evolved from the original purpose to the creative intention of the creator. During this period, the decorative pattern gradually evolved into a pure symbol, and its own personality and emotions were generated between the symbols.

Luo Yue bronze is a collection of wisdom accumulated in life practice for thousands of years. The totem of the primitive period started from ancient times. At that time, the wizarding ceremony and sacrifice ceremony were very developed. Due to the low productivity, they could not understand the connection between nature and people. Therefore, they often regard fantasy and fantasy as reality. Rare natural events come from the blessings of God or ancestors, which has a mentality of worship and

awe, and depicts this experience in a symbolic way. Therefore, in ancient times, the most common existence was the totem of nature and clan (as shown in Figure 19, 20).



Figure 20 Southern dynasty, cloud pattern bird pattern copper drum  
Source: Xiaohui Tang, December 2, 2022

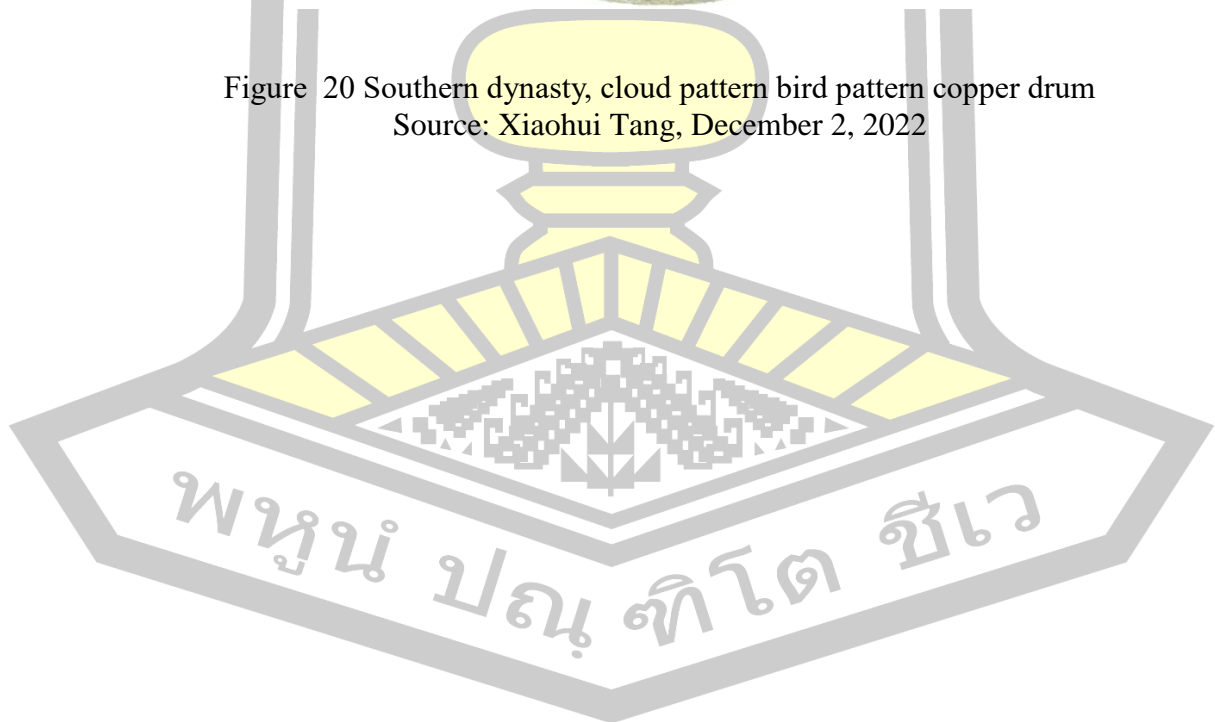






Figure 21 Guangxi copper drum traditional pattern  
Source: Xiaohui Tang, December 2, 2022

### 3.1.1 Symbolization of bronze culture

Human understanding is to turn the entire heaven and earth into a symbolic process. Thought is just a choice, combination, conversion, and regeneration. It can be seen that the idea is based on the symbol. Similarly, Luo Yue's bronze text is also a symbol. It expresses the creativity and connotation of Luo Yue's bronze works through metaphor, reconstruction, deconstruction.

Studies have shown that the system and combination are two different research directions. In its essence, the system expresses the connection of the collection, and the union is multiple segmented sets. In Luo Yue's bronze utensils, the display method of the work includes: the feet, abdomen, ear, neck, and mouth in the shape of the instrument; the system represents various expression methods in the same part, For example: square (Figure 21), oval (Figure 22), round bronze (Figure 23), etc.



Figure 22 Put the first title of copper  
Source: Xiaohui Tang, February 10, 2023



Figure 23 Garlic -type flat pot  
Source: Xiaohui Tang, February 10, 2023



Figure 24 Western Han Dynasty "Bronze Copper Hua" connecting arc pattern bronze mirror

Source: Xiaohui Tang, February 10, 2023

Symbolic decorative images are often generated by the feelings and deformation of specific things in the actual operation. Especially before modern times, people pay more attention to the symbols of nature, and express things to observe people's inherent feelings or things that they perceive. The contemporary decorative art, through the excavation or hidden life phenomenon, uses image and exaggerated methods to abstract and subjectively, and expresses the individual feelings and internal feelings to the fullest, emphasizing spiritual symbolic significance.

In the early works, bronze craftsmen will consciously combine the psychology of image science and formal tower to explore the collection, classification, and sorting of symbols, and then use the combination of symbols to convey information and express inner emotions, while symbols, and symbols The characteristics of the composition and combination are mainly manifested in: first, relying on the individual's sensory creation is the law of semantics, and is limited by various factors; second, the symbol is a symbol form of a space such as informal and color; third, symbols of symbols Perception is the visual and tactile symbol of personality; fourth is to integrate the symbols to achieve information and express emotions; fifth, pure aesthetic function.

From the perspective of each period, these symbols contain human thinking, imagination and creativity of human beings. Luo Yue's bronze is an emotional symbol, which shows that Luo Yue's bronze civilization can not fully understand it by understanding. It must have emotion, that is, the emotion of the audience. The decorative symbols of Luo Yue's bronze culture have more inherent humanistic connotations, and the nature is less. It will lose the meaning and value of its existence from the human emotion and cultural background(Yi, 2016).

### 3.1.2 The type of symbol

All human civilization behaviors can be regarded as symbolic activities. Decorative symbols are more abstract objects that convey concepts and concepts. It is a carrier that conveys knowledge. This constitutes the so-called "decorative"; on the other hand, it also gives specific tangible medium with a agreed meaning, that is, the symbol modification program.

Luo Yue's bronze logo incorporates Luo Yue's bronze symbols into modern business art design works. The visual deepening of the text of the symbol is to better show the creator's creativity. There are many types of symbols, including symbols, image symbols, and indicator symbols.

The symbol of symbols does not have any internal or inevitable relationships with the orientation objects, but a social custom habit formed by the long years of evolution, such as the 60th anniversary of the establishment of the Guangxi Zhuang Autonomous Region (Figure 24). On the afternoon of April 15, 2018, the office of the 60th anniversary of the establishment of the Guangxi Zhuang Autonomous Region held a press conference to announce the 90th anniversary of the establishment of the autonomous region. The overall design is based on the concept of national unity and social harmony. The logo is solemn and elegant, and the color is festive and beautiful, which is consistent with the theme of celebrating the theme of "political, era, mass, and innovative nature". It means that under the cordial care of the Party Central Committee, the glorious history of all ethnic groups in Guangxi's unity and prosperity and development It will usher in a beautiful new era. The design elements are extracted from the national flag-colored and symbolized patterns such as Zhuangjin and Phoenix, which symbolize the national cultural symbols of Guangxi, and together constitute the "60" font pattern. The beautiful "Phoenix" on the right is like a wave of

waves. The colorful phoenix tail symbolizes the "sails". It means that the people of all ethnic groups of Guangxi have forged ahead since the 60th anniversary of the 60th anniversary, and sail on the Bihai Silk Road. This traditional symbol usually has geographical and national characteristics, and has obtained the emotional identity and visual aesthetic identity of the general public.



Figure 25 60th anniversary of the establishment of Guangxi Zhuang Autonomous Region

Accessed on: February 10, 2023

The so-called image symbols usually refer to similar structures or elements composed of imitation and imitation objects. For example, portrait is a symbol, just like the portrait of a great character, and has strong recognition. In art works, it is a common means to replace the characteristics of the character through the characteristics of the characters.

There is time and space or reason between the indication symbol and the object of the pointed. As shown in Figure 25, in the common mascots in our daily life, the 60th anniversary of the establishment of the Guangxi Zhuang Autonomous Region was named "Huanhuan" and "Xixi". Cute, beautiful and dynamic image, rich and full ethnic elements, full of vitality and appeal, implying the joy and joy of the 60th

anniversary celebration of the autonomous region. They opened their hands and greeted guests from all over the world to share the joy of the 60th anniversary. It highlights the deep national cultural connotation and regional characteristics of Guangxi, shows the openness of the people of all ethnic groups in Guangxi, the minds and spirit of Hainan, and allows guests at home and abroad to fully feel the festival atmosphere of joy, peace, and festive. "Huanhuan" and "Xixi" are a very targeted sign. Because the pictographs of symbols are the same as the characteristics of the symbol, the national characteristics are outstanding and have strong guidance, so they often play a universal role in language in art works.



Figure 26 The 60th anniversary of the establishment of Guangxi Zhuang Autonomous Region "Huanhuan" and "Xixi"  
Accessed on: February 10, 2023

These three elements are parallel, dependence on each other, and deepen step by step. Therefore, we can see that these symbols are our daily activities, which are closely related to our daily activities, including our clothing, food, housing.

### 3.1.3 The composition of Luo Yue bronze symbol

Since the beginning of the Neolithic era, Luo Yue bronze culture has existed widely in people's daily activities with various forms such as containers, weapons, and rituals, and has patterns as decorations. Over time, people's emotions, beliefs, status, and time have been incorporated into the decorative symbols, not just a simple decoration, but more conveying human thoughts and thoughts of human beings

Essence The symbol of symbolic meaning symbolizes the symbol of the symbolic meaning of the class symbolizes the characteristics of "referred to" and "capable". In Roland Balt's "Principles of Symbolology", "referred to" and "energy finger" are the most basic symbols. It is a relationship that is closely linked to the definition. This article discusses the basic composition of bronze decorations from three aspects: shape, decoration and text.

The shape of bronze works is mainly based on bronze shapes. In terms of styling, many bronze products are an artistic work. After a rough region of 1,500 years of historical evolution, due to the development and changes in ritual, customs, culture and other aspects, some changes have also undergone the form of bronze. The form of bronze is closely related to the identity, region, and nation of the ruler.

In bronze culture, the decoration has a great position. It is not only decorative, but also clearly depicts its shape. Bronze pattern was a copy of ancient Chinese civilization that reflects the social, economic, productive and religious conditions at that time, and usually decorate the abdomen, neck, ring foot, hat decoration. The bronze decorations of the Shang and Weekly period have four aesthetics: majestic, publicity, mysterious, and cricket. During the Qin Dynasty, the late Western Han Dynasty, and the Eastern Han Dynasty, the surface of the bronze ware was generally not decorated and was called "plain noodles" (Figure 26).

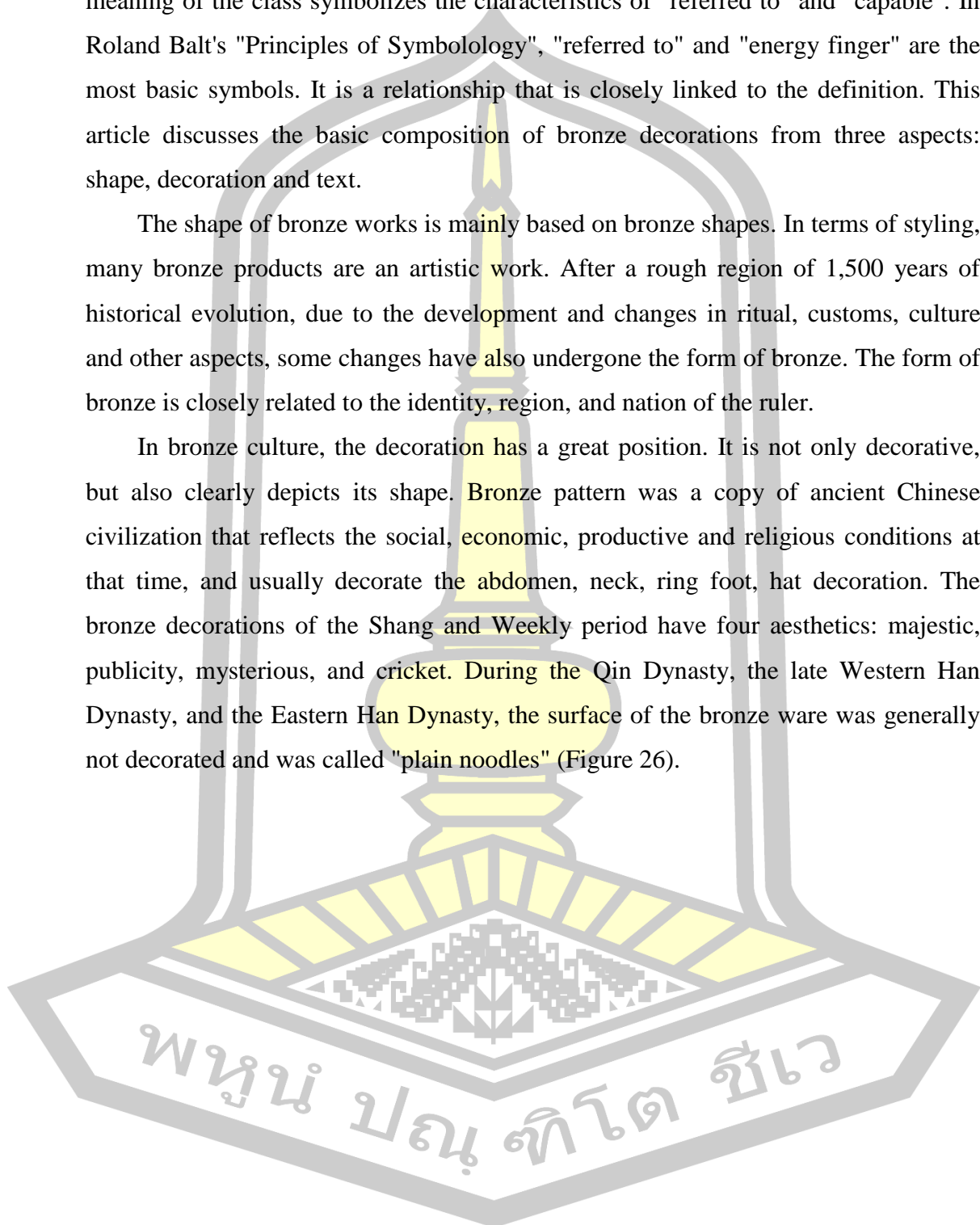




Figure 27 Spring and Autumn Poor Noodles "Cost" Ming Ti Liang Bronze Ding  
Source: Xiaohui Tang, February 10, 2023

Bronze text is a unique interpretation of Chinese bronze culture and is also known as Jin and Zhong Dingwen. In the Western Zhou Dynasty, the inscription was greatly developed, and its formation and development were inseparable from the development of bronze casting technology. In the Western Zhou Dynasty, regardless of the nature, content, form, quantity, and even writing of words, the writing of the inscriptions has a long-term development than before. The monument of Chinese bronze (Figure 27) is not only a very high artistic appreciation, but also a major scientific discovery of the history of bronze culture, generations, and identification. It is also a problem worthy of in-depth discussion.



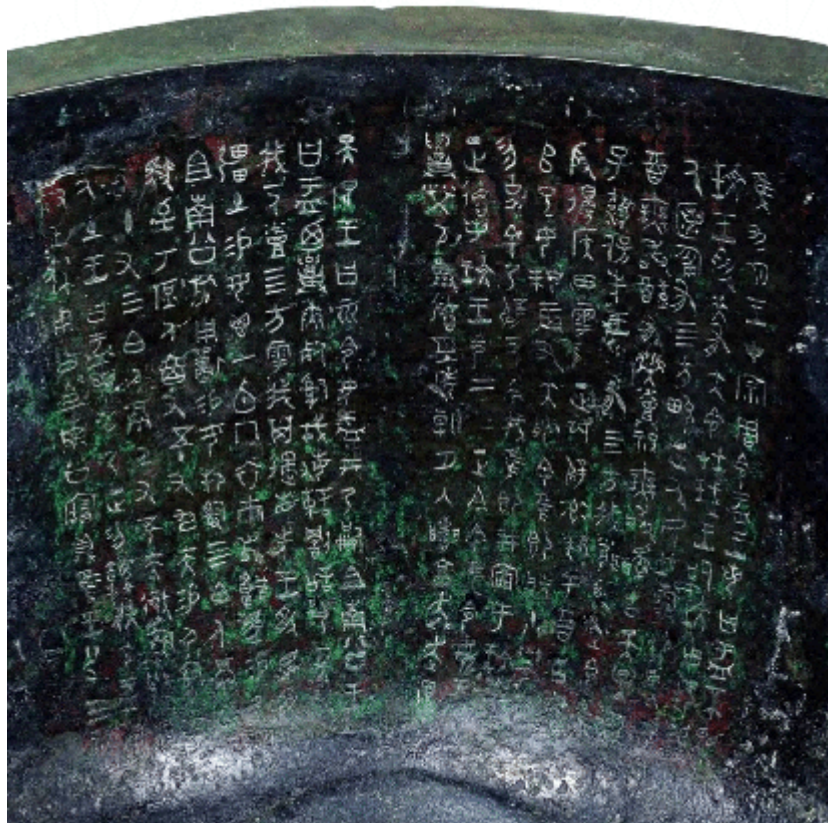


Figure 28 Dabao Ding Mingxian real object  
 Accessed on: February 10, 2023




#### 4 Luo Yue bronze cultural analysis based on symbols

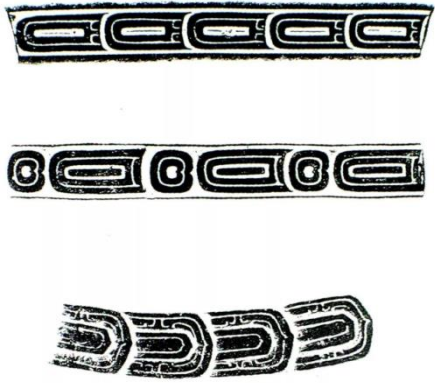

##### 4.1 Luo Yue Bronze Cultural Symbol was born

From the perspective of historical documents and archeological discoveries, Luo Yue bronze began in business and Zhou. In the Spring and Autumn Period, it had developed systematically. Luo Yue bronze in the Shang and Zhou dynasties mainly manifested in the floating coast type culture and the stone gorge mid -type culture. During the Spring and Autumn Period, it was also known as the initial development stage. It has the characteristics of "harvesting together". The number of bronze culture at this stage increases, which increases with external bronze culture, and a pattern of combination of tattoos, mines, and grids appears. The characteristics of the Spring and Autumn Period and the Warring States Period are that with the development of the times, a large number of bronze products have appeared. In the later period, a large number of metal products appeared, and the pottery of geometric patterns gradually declined. Generally speaking, Luo Yue bronze cultures have been born to decline, and

the dynasties experienced are short, and the development is the peak. You can see the characteristics of Luo Yue bronze cultural symbols on the bronze ware. See Table 1 below.

**Table 3 Characteristics of cultural symbols of Luo Yue bronzes**

Symbol Properties	Symbolic features	Image illustration
Graphic Design	Superstitious belief in ghosts and gods, superstitious divination, belief in animals and sacred beasts	
Display Method	Bronze decoration and vessel type are the main features	
Graphical approach	Transformation, exaggeration, simplification	

Composition form	Bipartite continuity, quadratic continuity	
Content Topics	Closely related to people's lives	

#### 4.2 Analysis of the Cultural Symbolism of Luo Yue bronze culture



Compared with other commercial art works, due to its "cultural" characteristics, it makes it more connotative and belonging in content and form. If you want to study Luo Yue's bronze from the perspective of symbolics, you must first conduct a deep analysis and interpretation of Luo Yue's bronze ware. Base the symbolic significance of Luo Yue's bronze culture from the three levels of language structure, semantics, and language. The structural research of Luo Yue bronze culture mainly discusses the inherent factors that constitute Luo Yue bronze culture from the three levels of shape, decoration and text. These elements only look at Luo Yue bronze culture from the surface, and their own itself does not have any symbolic significance. Only in the combination of Luo Yue bronze culture can it make it cultural significance; from a semantic perspective, analyze Luo Yue bronze culture, From the connotation and connotation included in the era of Luo Yue bronze; from the perspective of Luo Yue's bronze civilization, it is to convey the symbol composition of Luo Yue bronze culture


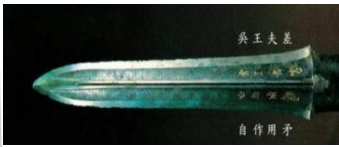
and symbolic meaning to the whole course. The following is an analysis of the symbolic meaning of Luo Yue bronze culture.

#### 4.2.1 Analysis of the symbol of the cultural symbol of the bronze culture of Luo Yue

The symbol composition of Luo Yue bronze culture is analyzed, that is, the shape, decoration and inscriptions of Luo Yue bronze cultures are analyzed. Based on the above, the author summarizes Luo Yue bronze cultures and summarizes Table 2 below.

Table 4 **Analysis of the composition of the cultural symbolic forms of Luo Yue bronzes**

Form of language construction	Language structure analysis	Examples	Photo Gallery
Form	In the premise of ensuring recognition does not pursue realism, more attention to the artistic presentation.	The bronze phoenix lamp with feather pattern is shaped like a bird looking back, balanced by three points of landing on its feet and tail. The entire carving of the feather pattern above the legs increases the recognition of the bird and makes it more artistic through the information of form and decoration.	
Ornamentation	The ornamentation is diversified and usually exaggerated,	The wave curve pattern, also known as "wave belt pattern" and "ring belt pattern", is shaped like a wide belt, showing	

	deformed and simplified to increase artistry.	the image of wave-like undulation, and the gap between the crests is often filled with animal-shaped or geometric lines.	
Inscriptions	The inscriptions tend to be short, decorative, or use a misgold process as part of the decoration of the bronze.	For example, the surface of the bronze spear of King Fucha of Wu is decorated with black "rice" inscriptions, and above the inscriptions in gold, "King Fucha of Wu, self-acting spear", which not only indicates the identity of the user, but also adds artistry to the decorative effect of the inscriptions in gold.	

4.2.2 Semantic analysis of the cultural symbol of the bronze culture of Luo Yue

A complete Luo Yue bronze culture can not only provide the most direct language structure, but also has a deeper meaning. From the perspective of symbolism, Luo Yue bronze culture must be deeply explained from the perspective of symbolic semantics to explain Luo Yue bronze culture Connotation and symbolic meaning.

The visual element of Luo Yue bronze culture symbolizes Lingnan's unique symbol and symbolizes the people's longing for beautiful people. There are three categories of visual elements of Luo Yue bronze culture: decorative, realistic, and narrative. When casting bronze works, Luo Yue craftsmen should pay attention to their functions and appearance design, but also the decoration on the pattern. A delicate bronze work must not only have a unique appearance, but also have coordinated decoration to increase its artistic charm and make people have unlimited

reveries. The visual elements of the Luo Yue Bronze Age are complementary and closely related to each other in the composition and sense. For example, the patterns of Luo Yue bronze culture and the pattern symbolizing people's beliefs are combined. Social Significance. Luo Yue bronze culture has injected a new connotation for its products, making it a new vitality, and graphics, decorative lines, etc. make it a sense of rhythm and beat. Luo Yue bronze culture adds a new civilization, and this "qi" inherits the vitality of traditional civilization.

#### 4.2.3 Organization analysis of the cultural symbol of the bronze culture of Luo Yue

Over time, China's cultural symbols appear in various forms of the culture of the people in various forms, making Chinese traditional cultural image and expression richer, such as the zodiac pattern, the lifelike zodiac signs Paper -cutting, zodiac sculpture, and more beautiful candy dolls, let culture enter the daily life of the people in a new way. Applying this element to folk customs, which vividly shows the image of solid civilization, can not only convey civilization, but also bring people a good longing for life.

As Zhu Guangqian said: "Art is subjective and the author's emotions, but it must be objective." In a sense, Luo Yue's culture is the true The state of survival, while Luo Yue's pattern conveys their thoughts and emotions, which can give us a better understanding of Luo Yue's history. The study of Luo Yue bronze culture is to use a special way to compose the symbol composition and symbol of Luo Yue bronze culture to the customer. In the early days of Luo Yue civilization, human beings used bronze and bronze as a symbolic language of Luo Yue civilization, which regarded Luo Yue civilization as a cultural heritage.

## **5 The significance and impact of symbolics on Luo Yue bronze culture**

Human aesthetic performance of artwork is both manifested in the process of creating beauty, but also in the process of appreciating beauty. From a symbolic point of view to explain Luo Yue bronze culture, its main goal and significance lies in exploring its symbol and guidance for Luo Yue bronze cultural aesthetic behavior.

### 5.1 The significance of symbolism to Luo Yue bronze culture

In the process of art development, different art forms will present different forms in different times and geographical environments, and the symbol of the bronze era is also changing. Through comparison, we can see that in bronze art, many decorative symbols, themes, content, and expression methods are symbols with strong characteristics or aesthetic meaning. They often have a certain social and historical meaning. They It is a tool to convey message.

Of course, the transmission of signals is not an easy task, but a line consisting of a large number of elements, and all the information in these lines is transmitted by these lines. Waver studied the loop of information transmission in "The theory of Mathematics of Communication", which includes seven links including information sources, coding, information, channels, bedrooms, decoding, and feedback. This communication method has been introduced into the symbol of Luo Yue bronze culture. We can learn through the following charts (Figure 28):

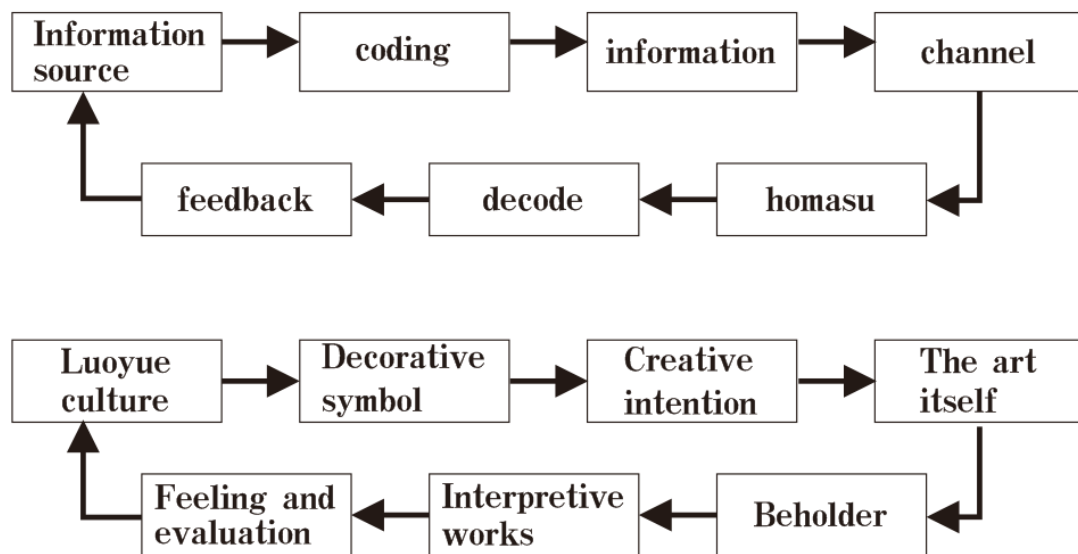


Figure 29 The circuit structure of information dissemination, sort out the "Mathematical Theory of Communication"  
Source: Xiaohui Tang, February 10, 2023

From the above relationship, first, we can see that in this aesthetics, symbols are indispensable: Second, if you want to successfully realize this art, you must have a common symbol, and also That is, creators and viewers must have similar symbolic significance.

Compared with traditional symbols, under the action of new artistic concepts, the biggest difference is its "abstract" expression. Many designers like to express themselves in a more symbolic way, and treat symbolic skills as a revolution in the way of reproduction. They abandoned the description and reproduction of nature and objective images, and shifted the goals they presented to life experience and emotion.

However, some people think that in the traditional symbols, there are some simple lines, just like ancient decorations. From this perspective, the original symbols exist, but over time, the meaning of these symbols will also be shifted, and the meaning of these symbols will also be affected. For example, in the traditional ceramics, the combination of diamonds and triangles may be an abstract fish shape, which is more used for liquid containers, but in modern times, the combination of this form is for specific things, for specific things, it is for specific things. Lost the role of symbolic, and a decoration of this desire through simple geometric structures. In this change, various decorations, patterns, materials, and shapes are likely to be adapted to the times, styles, and emotions, conveying a variety of messages.

The philosopher San Augustine once said: "Symbols are a thing that makes us think of something, it exceeds the impression of feeling." Therefore, the development of symbolics has become more and more active, and its connotation also has its connotation. Rich and widely used. Symbolism is one of the most popular research methods in contemporary Western art research. It is not only a science, but also a thinking complex connected to language, culture, art, philosophy. It plays the role of worldview and methodology in various scientific fields, and it is also an important part of scientific research. In particular, the study of the history of the Qin and Han dynasties, archeology, and ancient Chinese characters in China involves many fields such as Oracle, Bronze Research, Warring States Period Study, and Simple Research. Therefore, the significance of symbolics to the cultural communication of Luo Yue bronze is to let more people understand this art and understand the cultural connotation.

## 5.2 The impact of symbolics on Luo Yue bronze culture

Bronze is an important part of the Chinese cultural heritage. They are not only representatives of material culture, but also a symbol of spiritual culture. Bronze contains rich symbolic meaning, including symbols such as mythology, religion,



sacrifice, etc. These symbols reflect the religion, morality and cultural concepts of society at that time, and have important historical and cultural value. The impact of symbolics on bronze culture is mainly reflected in the following aspects:

#### 5.2.1 Interpret the meaning of symbolic meaning on bronze culture

Symbolism provides us with the theoretical basis of solving the symbolic meaning on the bronze ware. The symbols on bronze are often abstract graphics or decorations, and in -depth interpretations are required to understand the meaning. Through interpretation of the symbols on the bronze culture, we can understand the religious, morality and cultural concepts of the time, and further understand the history and culture of ancient Chinese society.

#### 5.2.2 Reveal the image in bronze culture

The symbols and imagery in bronze culture are inseparable. Symbolics helps us reveal the imagery system in bronze culture. For example, the myth symbol on bronze represents the religious beliefs at that time, and the decorative symbol reflects the cultural concept at the time. These symbols and images constitute the core of bronze culture, which plays an important role in understanding ancient Chinese culture in depth.

#### 5.2.3 Promote the inheritance of bronze culture

The study of symbolics can provide theoretical support for the inheritance of bronze culture. By studying the symbols and images on the bronze culture, we can better understand the connotation and value of bronze culture, so as to better protect and inherit the bronze culture.

In summary, symbolism has an important impact on bronze culture. It not only helps us interpret the symbolic meaning on bronze, reveals the imagery system in bronze culture, but also provides theoretical support for the inheritance of bronze culture. Therefore, in the process of studying and inheriting bronze culture, we need to strengthen the application of symbolism. First of all, the study of the significance of the symbolic symbol of bronze is needed to explore more cultural connotations of bronze. Secondly, the bronze culture needs to be promoted to let more people understand, know, and love bronze culture. Finally, the protection and inheritance of bronze culture needs to be strengthened, so that bronze culture can be permanently preserved, becoming an important part of Chinese culture.

## 6 The arrangement and extraction of cultural symbols

This chapter analyzes the form of Luo Yue bronze cultural symbols, analyzes its symbolic connotation, combed from the three aspects of semantic, language, and philosophy.

### 6.1 The form of the cultural symbol of the bronze culture of Luo Yue

#### 6.1.1 Luo Yue bronze shape

The form is the change and response of the body characteristics in human thinking and thinking activities. It is a mankind to convert it into subjective feelings and thinking ways to understand nature and social forms after being subject to factors such as natural conditions, society, morality, and cultural factors. In different cultural environments, people's understanding of the same form will also have great differences, such as: Europeans attach importance to visual stimuli, scientificity, and Chinese people pay attention to the "freehand", and the connotation and value contained in the shape wait. Through the form of visual and psychological cognition, people, that is, formal cognition, usually determine the shape of things from the perspective of life experience(Li, 2013).

According to the principle of classification of morphology, it is divided into two types: pure and human -shaped, as shown in Figure 29. The conceptual form is unable to feel directly visual and touch. It is a completely abstract form, that is, the so -called abstract form or pure form; the real shape can be perceived and touched by humans. Its essence is naturally and artificial.

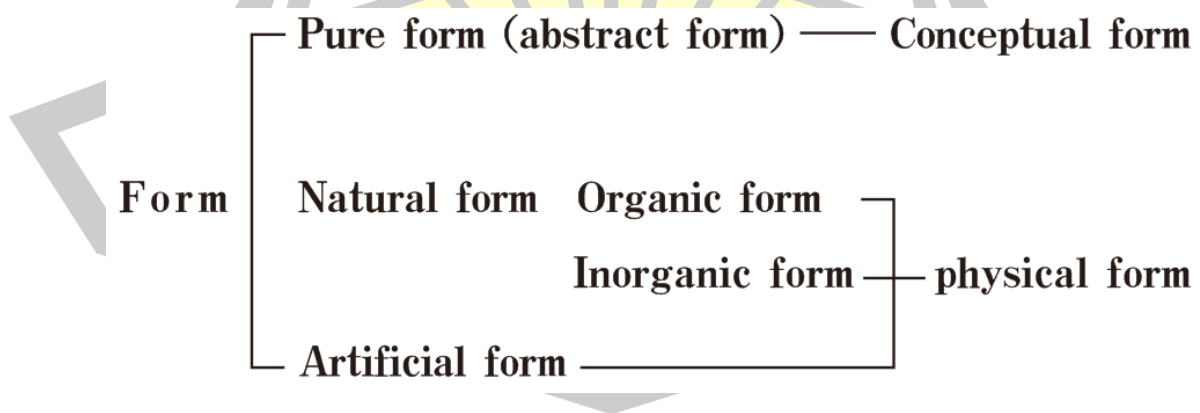


Figure 30 Form classification  
Source: Xiaohui Tang, February 10, 2023

### 1) Conceptual form

Conceptual form refers to the points, lines, surfaces, and body described in mathematics. Its definition is listed in Figure 50. The so-called "concepts" in the table are not real, just a theoretical concept. In this pattern, there is no symbolic meaning and form that cannot be separated. In fact, the concept form is designed by designers based on their own ideas, not reality. At the designer's perception level, the edge of the object is line, the angular corners are points, the shape is plane, and the object occupies a certain position in the physical level. These points, lines, faces, and physical spaces exist in conceptual.

### 2) Reality form

#### ① Natural form

Human thoughts and needs cannot affect the form of nature, and the form of nature is a natural object. Its natural forms include animal forms and plant forms. We must discuss the forms of natural forms, but also discuss the composition, form, and color combination.

#### ② Artificial form

Human artificial shapes created by artificial materials, natural materials and processing technology. Human beings have lived in nature for a long time and created in order to adapt to the environment. The first purpose of the artificial shape is to meet the functional requirements, starting from the need, and then according to human will and imagination. At the same time, the design of artificial modeling is closely related to factors such as materials, technology, use environment, and social customs.

### 3) Classification of Luo Yue bronze shape

Because most of the bronze works are made artificially, it is made through ideas, materials and processing technology. Therefore, the bronze of the Bronze era of the Luo Yue Bronze era was manually manufactured. In order to facilitate in-depth discussions, this article divides the shape of Luo Yue bronze into: the form, organic form (imitation and plant morphological characteristics) mainly based on straight lines, ellipses, and curves, see Table 3.

Table 5 Classification of Luo Yue bronze forms

Bronze Forms	Form characteristics	Products
Geometric forms	Artifacts characterized by straight lines, ellipses, circles, squares, and arcs	Sword, Tripod
Organic Form	Artifacts that imitate the features of animals, plants, human bodies, etc.	Four-sheep square dun, feathered bronze phoenix lamp

### 7 The symbol of the bronze culture of Luo Yue

According to the discussion of Chapter 3, in the sense of symbolicness, both energy fingers and some fingers. When we touch the bronze era of Luo Yue people, what we see at first glance is the real thing. However, Luo Yue's bronze works are not simply composed of materials and colors. When it gives the shape and name of bronze, it also gives a certain symbol. Luo Yue's bronze image is not only a simple physical object, but also a symbol, which has the meaning of ability and dual meaning.

#### 7.1 The ability and referred to the capable of the form symbol of the bronze culture of Luo Yue

Same as other signs, traditional bronze signs include energy and direction. The traditional "energy" is also the external expression of the "bronze symbol". The symbol of the Bronze Age of Luo Yue is a bronze image that can cause sensory such as visual, tactile, hearing, and it includes a comprehensive image of elements such as shape, decoration, inscriptions. The connotation of the bronze logo is the feeling of people under the inspiration of bronze psychology, that is, the meaning of bronze form, as shown in Figure 30.

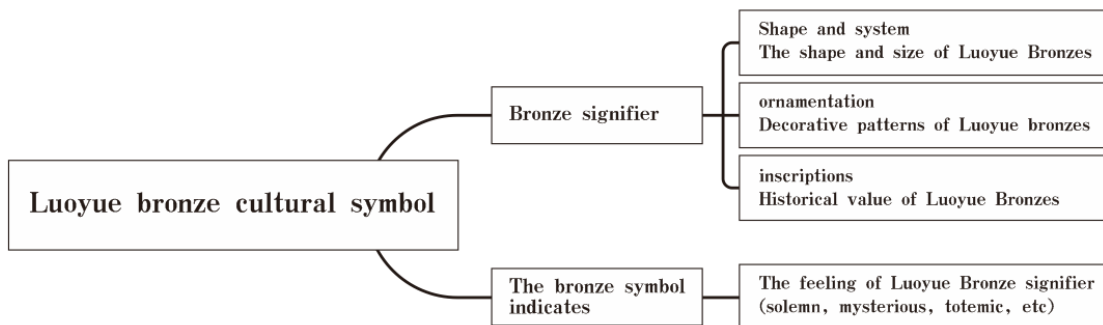


Figure 31 Cultural symbols of Luo Yue bronzes  
Source: Xiaohui Tang, February 10, 2023

The morphological semantics of Luo Yue's bronze refers to the meaning of and expressing bronze in a specific context. This meaning contains two categories: bright and implied righteousness. The semantic semantics is a manifestation of directly expressed in the context, that is, the content of the bronze form is directly explained. It is mainly the shape of bronze in the shape of the bronze culture, the characteristics of the size, and the characteristics of the bronze culture. The implication of meaning is the connotation of the intermediate display of a specific context. It refers to the symbolic value of the psychological, social, and culture outside the material level contained in the form of bronze, that is, the symbolic meaning of the bronze shape(Li, 2013).

7.2 The morphological symbol of the bronze culture of Luo Yue can refer to the asymmetry

The symbol is the dual combination that can be referred to. No matter whether it can be referred to or not, there is no meaning or no symbol. The relationship between the two between the two is the symmetry of "energy finger" and "referred to".

Symbols can represent material and substances. In spiritual perspective, it can be perceived, and it cannot be perceived. Can refer to the meaning of the entire symbol in psychology, but it cannot. As a result, they are psychologically appearing to the symbols and can refer to the tendency of one side, as shown in Figure 31. It is because its ability and the asymmetry pointed to the asymmetry broke the closure and stability of the original system and produced a new symbol.

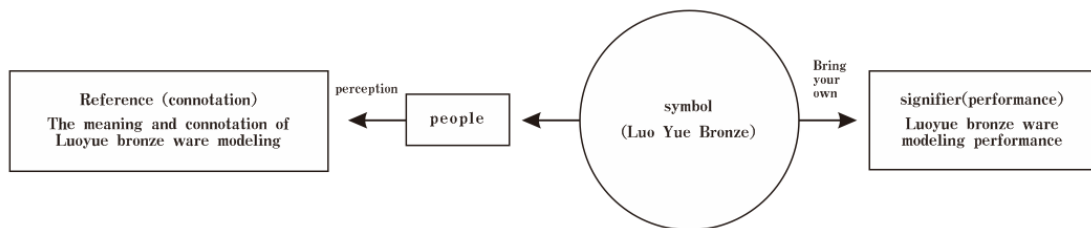


Figure 32 Asymmetry of morphological symbolic energy and reference in Luo Yue bronze

Source: Xiaohui Tang, February 10, 2023

### Summary

In this chapter, the theory of symbolics is used to deeply discover the morphological characteristics and cultural semantics of Luo Yue bronze cultures. Based on its profound historical heritage, it is artistic and reorganized by its works to improve its artistic position and cultural connotation. From the selection of the initial cultural symbols to the cultural symbols in the final work, the artistic performance of Luo Yue bronze works was used in depth to use the principle of symbols to enable it to reproduce its unique style in modern art design. It helps the development of cultural and creative works with widespread application of value and extensive impact.

From the perspective of the definition, classification, language structure, and semantics of the symbols, this chapter explores the symbolic cultural semantics of bronze symbols. Essence In -depth understanding and understanding of the cultural significance of these symbols can not only enable us to better understand their essence and nature, but also expand China's traditional bronze civilization, and open up a new research path for research and inspection of bronze scholars in China. At the same time, it has also contributed to the research work after the combination of traditional Chinese culture and cross-field-symbolism. In the creation of cultural and creative products in the future, it can be more accurately applied to the creation of creative products and make full preparations.

## Chapter V

### The cultural capital in Zhuang Luo Yue bronze culture in Chinese commercial art design

The Luo Yue bronze culture is an important component of the splendid culture of the Chinese nation, a precious cultural heritage left by the ancient Luo Yue people, and a cultural capital (Li, 2020). Cultural capitalization is a dynamic process; that is, in a market economy environment, people use symbol functions to stimulate the economic potential of national craft cultural capital and achieve the transformation process into economic capital. Capitalization is a practical behavior in which people seek new values and Lebensraum for culture and try to adjust their relationship with the external environment in this way, which reflects the positive cultural efforts made by people in the face of modernization.

In this chapter, cultural capital is used as a conceptual tool, and the combination of theory such as art, economics, sociology and other theories is used to explore the value of Luo Yue bronze culture in modern business art design.

#### 1 Cultural capital of Luo Yue bronze inspection

##### 1.1 Cultural Capital

##### 1.1.1 The concept of cultural capital

Burdie was divided into three categories: economic capital, cultural capital and social capital. Economic capital is an economic entity capital realized in the form of property rights. Social capital is a kind of capital in the social relations network. It is institutionalized in a social title and transformed into economic capital under specific circumstances. Cultural capital is resources, taste, ability and other resources obtained by educational investment and environmental influence. It is the social identity of the subject's subject, and under certain conditions, it has realized the institutionalization of cultural capital.

Burdier believes that there are three main aspects of cultural capital.

The first is the specific form, which is the internal content of cultural capital. This is a psychological or physical lasting personality. Under the education of family and society, it accumulates on the individual's body, forming individual skills, cultivation, and habits. The former relies on the freedom time given by the family and

rely on the "time that the economy must get rid of the time", which is the most fundamental price of obtaining cultural capital; the latter stated that in order to obtain cultural capital, "it may be necessary to endure some kind of lack. Need to restrain yourself, you need some kind of sacrifice. "The specific cultural capital has two basic characteristics: one is individual, because it is combined with the personal body, it cannot be separated, and its accumulation cannot exceed the individual's personal. The scope of ability, it disappears with the physical function of its owner. Schultz calls the cultural capital of "human capital". Second, it cannot be completed through gifts, trading, and inheritance like other material capital, but is achieved through indirect channels such as education and training.

The second is an objective form of expression, that is, a cultural capital as a specific material carrier, such as tools, machinery, literature, art works, etc., are a specific cultural capital. This cultural capital is a material capital. Its material form can be directly passed and transmitted as items, but it can only be legal ownership. It must be combined with the embedded state of cultural capital to be defined and obtained Explicit.

The third is the form of institutionalization, that is, the cultural system, which manifests the cultural ability qualification certificate recognized by the system, such as academic qualifications or diplomas (Figure 32, 33). "This kind of certificate gives them a cultural, agreed, enduring, and legal value of culture." The cultural capital of institutionalized state reflects the "magic of the behavior of institutional power" because "only culture is the culture When the capital is recognized by the education system, when it is converted into a qualified capital, cultural capital (at least in the labor market) can continue to grow and exert all the effects. "(Kong, 2019)

พหุ ประถมศึกษา





Figure 33 Wei Yongfa Studio, Master of Crafts and Crafts, Hechi City, Guangxi Province

Source: Xiaohui Tang, February 3, 2023



Figure 34 Wei Yongfa, the inheritor of the bronze drum in the Hechi City of Guangxi Province, won the honorary title of the master of arts and crafts in Hechi

Source: Xiaohui Tang, February 3, 2023

Burdie's "cultural capital" is an important concept of his sociological theoretical system. It is a means of struggle and existence of the main body of social activities in different fields. Burdiehe expands the concept of capital to sociology, and takes the capital of the three core elements of "proliferation", "accumulation" and "power" as an analysis tool, which can well reflect the class differentiation of the social structure. , Resource allocation and other issues, and provide a rich theoretical basis for our research on the culture (creative) industry.

Burdiehe introduced the concept of capital into sociology, thus generating "cultural capital". Sorosby transferred the word "cultural capital" from the perspective of sociology to the level of economics. This is theoretically Tools can help people

build a bridge between economy and culture. Soros's definition of cultural capital in cultural economy is slightly different from the concept of cultural capital in sociology. The goal is to make cultural capital closer to the standard capital concept in economics, and it is easier to use for economic analysis. To "provide a method of economic capital in the economy, you can understand cultural phenomena and invisible cultural phenomena as a provider of personal and social interests."

Soros believes that cultural capital is both an asset with dual economic and cultural value and a social significance asset. In a certain period of time, the flow of funds generated by these assets can not only flow into the last consumption, but also form more products and services by combining with other inputs. "That is, this kind of economy and cultural property can create a commodity through the combination of other property. The economic value of this commodity is higher than the expenses they need. Therefore, in production and flowing All property generated during the process will be compensated.

The connotation of Soros's "cultural assets" is that it is both "culture" and "economy", and the two are separated from each other. It has a role in each other. The economic value of these assets can be quantified and measured. In the market economy, the price of price measurement is a shortage of goods. Although it has some disadvantages, it is still the most practical and generally recognized and recognized. For the quantitative and quantitative currency measurement, the scope of its assessment must be from a cultural perspective. Therefore, Sorosby divided it into aesthetic value, spiritual value, social value, historical value, symbolic value and true value, and used special evaluation methods of social and humanities to comprehensively evaluate it. Cultural values have nothing to do with their own economic value. The two have a certain degree of correlation and sometimes have a positive relationship. That is to say, when people think that the higher the cultural value of it Among them, the value of the two has a negative relationship, that is, the higher the value of culture, the smaller its economic value. In the commodity market, its constituent composition can be used as a measure of measurement, but its price depends on the interaction between supply and demand. It is only transformed into an economy in a sense, not a true sense Cultural assets. Therefore, although Sorosby proposed the development potential of the cultural and creative industry from an

economic perspective, due to its unspeakableness and its interconnection with the economy, it became a quantitative quantitativeization with certain limitations. Methods, and there are many shortcomings, but this does not hinder the theoretical source of Burdiehe's cultural assets in the process of empirical research on it (Figure 34, 35).



Figure 35 Wee's copper drum won the world record holder of Guinness's "the largest copper drum" title

Source: Xiaohui Tang, February 3, 2023

พหุ ประโยชน์ โท ชีวะ



Figure 36 In 2017, the Vegetable Bronze Drum won the "largest copper drum" title of Guinness World Record Starder  
Source: Yongfa Wei, February 3, 2023

#### 1.1.2 The characteristics of cultural capital

Cultural capital is a unique capital. It has the common characteristics of various capitals, that is, the generality of capital, and its characteristics are: capital, sports, accumulation and exclusiveness; it is different from other types of funds. Compared to a unique feature, this is its particularity. In continuous production, production and accumulation, economic funds are constantly "alienated", and in the process of its operation, cultural capital presents a kind of self -"self." Cultural capital has two different attributes: one is two different attributes: culture and economy.

##### 1) General capital

**Proliferation:** The core of cultural capital capital is its proliferation, which is achieved through the movement and accumulation of capital.

**Sports:** In the combination of production and flow, the reproduction of funds is inevitable.

**Accumulation:** Unlike economic capital, its accumulation is not an appreciation of money, but an inseparable connection with the subject. Its accumulation is a constant cultural practice of the subject. The cultivation, accumulation and improvement of the cultural ability obtained during the training process cannot be traveled from the subject, or the exchange activities between substitutes, purchases, and gifts are achieved.

Popularity: The proprietary nature of cultural capital is related to the intellectual property attributes of cultural capital. Intellectual property rights are "the exclusive rights of the right holder for the intellectual labor achievements it created."

## 2) Special capital

Ideology: The ideological system is a conceptual system that provides a specific group with connection. Because its core lies in its cultural connotation, whether it is a group of people, a period of time or a group of people, or in other words, people are "wisdom, especially the creation and behavior in aesthetics". When an invisible form is brought to the industry in the industry in an individual or text, it is actually a new way of "expressive practice" and symbolic production. These performances and life are a conceptual concept Essence

Innovation: Economic funds (mainly physical capital and monetary funds) only have measured economic value. The value of various material assets is calculated through the price on the market, so that they can accumulate through the value -added in exercise, so as to do it, so as Make it continue to expand, thereby maintaining its existence cycle.

Can be shared (strong external): Compared with private, sharing is relative. Although under the framework of the intellectual property system, the capital of the enterprise can be controlled by the enterprise, which has certain characteristics and functions, but the social attributes and openness of the culture itself determine its natural attributes, and it also has a certain common attributes.

### 1.1.3 The function of cultural capital

1) Economic function: The value creation and resource allocation function of production factors

From a micro perspective, cultural capital plays the role of factor capital in the industry. In the production and operation of enterprises, various physical assets, human capital, technical capital, information capital, and knowledge capital of various physical assets first entered market transactions. Enterprise Elements Capital. Therefore, those who have transferred property rights without purchasing cannot become the company's production factors capital, which requires various factors to have a measured economic value in its market. In the financial accounting system, various physical capital, human capital, technical capital, and information capital are

easy to use the currency on accounting to be priced and traded. Tangible cultural capital can also be regarded as a relatively special physical object. Capital purchase can be included in the company's capital element. Intellectual capital such as knowledge capital and intangible cultural capital, because it is difficult to quantify into monetary value, it cannot be regarded as a capital element in accounting. Such capitals are usually regarded as human capital and entering accounting measurements. In essence, they can also be regarded as symbolic capital generated by human capital conversion. The interconnection and interaction between the various factors of the enterprise will change the structure of the factor capital. For example optimization. Each production factors are concentrated in a system to concentrate with each other to combine the combination of production methods and innovation, so that the value of the output can make up for the consumption of each element and generate the surplus. With the realization of profits, the process of collaboration has completed the entire value creation process. Value creation is also the most important economic function of cultural capital as a production element (Figure 36).(Kong, 2017)



Figure 37 2017 Guinness's "the largest copper drum" We's giant copper drum making, casting site

Source: Yongfa Wei, February 3, 2023

How does cultural capital become the source of value creation? This is mainly determined by the inherent characteristics of cultural capital. The cultural nature of the cultural capital discussed above (mainly ideological and innovative) makes cultural capital this -a production factor becomes a unique resource endowment of the enterprise, and its scarcity is scarce. Performance brings Li Jiatu rents, Xiong Bi special rent and relationship rent. This is the most important manifestation of cultural capital's economic value creation capabilities.

In economics, rent refers to the remuneration of production factors, that is, surplus that exceeds the cost of opportunity. It is a relative benefit generated by any economic or economic resources based on its economic power. "The production and survival of the enterprise needs to master and own the factors that are not available by other companies and competitors, that is, the resource endowment. Different resource endowments determine the different market status of the enterprise. The heterogeneous resource elements often have three characteristics of value, scarcity and irreplaceability at the same time. The economic rent generated by this heterogeneous resources is Known as Li Jiatu rent. Li Jiatu's rent created by cultural capital is the result of the unique resource elements of the enterprise with cultural capital. It is the economic rent generated by the value, scarcity and irreplaceability of cultural capital. Compared with the heterogeneity and uniqueness of other production resources, resources have become the source of value creation in economic activities. Xiong Bi's special rent comes from innovation. It is an economic rent obtained by innovation or reorganization through five aspects such as products, production methods, markets, supply sources, and production organizations. The innovation of cultural capital itself, and the new production factors of enterprises through the introduction of cultural capital, have re-combined the production factors of the enterprise and produced innovative products and developed a new market. As a result In other words, the innovation of cultural capital itself and a series of innovative activities brought by a production factors have become the source of value creation in economic production. The rent is based on the relationship between the production factors of the production factors, because the value created by a combination of some resources and other resources is often higher than the value produced when its independence played. The species relationship has organizational dependence and is

not easy to be imitated and copied. Compared with Li Jiayu's rent and Xiong Bi special rent, the rental rent is more long-lasting. The combination of elements creates an important mechanism for excess profits.

The function of the economic value of cultural capital is based on the premise of except for the external exclusiveness of cultural capital. External exclusiveness is the exclusiveness of the cultural capital of an enterprise in a certain field. As mentioned above, one of the characteristics of cultural capital is its own proposal. After entering the industrial field, this exclusiveness has been protected by the intellectual property law, so that the contention can not be used at will or low cost, protecting cultural capital holdings The competitive advantage of the person is a necessary guarantee for obtaining economic rent (Figure 37, 38, 39, 40).(Kong, 2017)



Figure 38 Guangxi Zhuang Autonomous Region Arts and Crafts Master, Guangxi Craftsman, Intangible Cultural Heritage Zhuang Copper Drum Casting Skills Representative, Guangxi Copper Drum Casting Folk Craft Master Wei Qichu  
Source: Yongfa Wei, February 3, 2023





Figure 39 Master of Arts and Crafts, Hechi City, Wei Yongfa, the inheritor of the Tong Drum

Source: Yongfa Wei, February 3, 2023



Figure 40 Ancient copper drum casting technique flowchart

Source: Yongfa Wei, February 3, 2023



Figure 41 Contemporary copper drum casting technique flowchart  
Source: Yongfa Wei, February 3, 2023

The value creation of cultural capital often has the increasing scale of rewards. The marginal income of the element refers to the income brought by the incremental unit in the production process, and the changes in the marginal yield of the factor reflect the economy of the factors invested. The three traditional production factors follow the laws of decreased marginal income, that is, under the premise of other conditions (such as unchanged technical levels ", increase the investment of certain production factors, and after a certain degree The increase in benefits brought by it is decreasing, that is, when a new product is put into the market, due to the increase in corporate profits, investors will increase investment to expand production. To a certain extent, the increase in the income brought by investment is decreasing, the yield is lower than the investment rate, and the capital profit margin of the enterprise has decreased. However, the cultural capital has participated in production, use and consumption in the form of symbolic capital, and the particularity of cultural symbols. So that cultural capital elements no longer follow the decrease in marginal income of traditional economic theory, which means that the increase in the increase in the increasing benefits of cultural capital/symbolic capital is not decreasing, but may be increasing. The marginal cost is very small, almost zero (marginal cost refers to the

increase in total costs for each unit to increase the total cost). During the process of use, its value is all transferred to the product, and itself. However, it does not matter that the loss occurs. This function of cultural capital has brought huge increasing scale to cultural products. It makes cultural products high even at a time (and usually very high, such as making a commercial animation, and early production. The cost is high), but due to its low replication cost, the output of cultural products can be far greater than its input.

From a macro perspective, the role of capital is its resource allocation function. The instinct of capital chasing for interests has caused capital to flow towards places with low profit margins to high profit margins. By optimizing the use efficiency, it will proliferate and preserve itself. At the same time, the process is automatically configured with production resources. The development of the emerging industry of cultural industry has brought new cultural products to people, developed people's new lifestyles, and the expansion of demand has made many new production factors invest in the cultural industry, and constantly produce new cultural products and society Activity method is freely selected by people, free trading and consumption. The high profitability of its output is conducive to becoming the driving force for the expansion of the society, which attracts the flow and aggregation of the production element to the industry. The more advanced factors are gathered, the more optimized the factor structure, and the more vitality and competitive the industry. This dynamic effect is well reflected in the function of capital allocation in macro capital. The structure configuration and optimization of the production factors are essentially the allocation of resources, and the adjustment of the industrial structure. The dynamic allocation of factor capital and the joint effort to form the competitive advantage and sustainable development capabilities of the enterprise. Therefore, by decomposing industrial capital as a factor capital, improving the quality of various element capital, and adjusting the capital structure of the element, it is conducive to improving the level of independent innovation and industrial competitiveness of the enterprise. The realization of industrial structure upgrades and the healthy development of enterprises are of great significance to accelerate the transformation of economic growth methods (Figure 41, 42).(Kong, 2017)

## 挂件铜鼓



Figure 42 The contemporary copper drum casting technology developed by We's copper drums surrounded by derivative crafts pendant copper drums  
Source: Yongfa Wei, February 3, 2023

## 摆件铜鼓



Figure 43 The contemporary copper drum casting technology developed by We's copper drums surrounded by derivatives of derivatives of craftsmanship bronze drums  
Source: Yongfa Wei, February 3, 2023

## 1.2 Cultural function: Cultural production and communication

The process of proliferation accumulation in cultural capital is also the process of cultural communication and inheritance.

First of all, the production (acquisition) of intangible cultural capital and reproduction are closely related to the cultural education of the individual. The cultural capital of cultural ability is associated with the body. The exercise and accumulation adopt the form of culture, education, and cultivation. It is the product of organic combination with the cultural practice of the individual. It is mainly concentrated in the following two aspects: First, family enlightenment education and cultural influence. In the family cultural environment, the cultural knowledge, values, and psychological and behavioral methods of family members are inherited to their children in a conscious or unconscious, conscious or unconscious way, etc. The children inherit the hidden cultural capital of the family and the family in the subtlety. Lay the foundation for the accumulation of cultural capital. This is the first way of production and reproduction of cultural capabilities. It requires family to give time and money input, and it is closely related to family values, cultural traditions, and economic strength. Second, formal and systematic education such as schools and society is the most important way for cultural capacity production and reproduction. , On the other hand, due to the regularization of school education and social education, the right to obedient, legal value guarantee and authoritative cultural knowledge discourse have the right to speak. Therefore, school education is an important way to obtain legal cultural capital. In the process, in the process, the individual cultural capital of the teachers continued to accumulate. At the same time, the education system as an institutionalized cultural capital as the whole society also realized the continuous cycle of production and reproduction. In addition, the production of cultural capital "Xi You) and reproduction are also related to the social interaction of individuals. Individuals always exist in a certain cultural environment. This is a long - term cultural practice and cultural accumulation of human beings. It has formed in a certain period of time and a certain area. The interaction between people and society subtly affects the psychological orientation, way of thinking, behavior and value judgment of individuals and groups, thereby the production and reproduction of

individual and group cultural capital. From the above three aspects, the process of intangible cultural capital production and reproduction is essentially the process of transmission and inheritance between culture individuals and groups and intergenerations (Figure 43,44,45)(Kong, 2017).



Figure 44 We's Tongjiang Drum King Huanjiang Exhibition Store  
Source: Yongfa Wei, February 3, 2023





Figure 45 We's Tong Du King Brand Hechi City Exhibition Store  
Source: Yongfa Wei, February 3, 2023



Figure 46 Wee's Tong Du King Brand Nanning, Libo Exhibition Store  
Source: Yongfa Wei, February 3, 2023

Secondly, the tangible cultural capital is the transformation of cultural products from invisible cultural capital (that is, cultural ability). The process of production, circulation and consumption of cultural products is the process of cultural production and dissemination. Commodity is a carrier. The production, circulation and consumption process of commodities flow in the social world. At the same time as the cultural capital production and accumulation of individuals and society, the social construction of cultural production and communication and the cultural construction of culture. Micratken believes that this process occurs under the interaction of cultural categories and cultural principles. Cultural categories are "the most basic meaning coordinates" ', which is the most basic unit and dimension that is used to divide the meaning of the real world. For example, in most cultures, time, space, age, gender, occupation, level, status, etc. are very important cultural categories. The cultural category reflects the structural differentiation of each society and the way each culture adopts a specific classification method. Determine how cultural phenomena are organized, evaluated and understood. The cultural significance of the cultural product is produced by an individual or group based on the cultural category and cultural principles of the social world where the social world is located, and the product is passed on to others and society through the circulation of products. , So as to have a reconstruction role in the cultural world where it is located. Therefore, cultural products are not only the products created by the cultural world, but also the creator of the media and the cultural world. In this sense, the process of production and reproduction of tangible cultural capital is the process of continuous transmission and construction of culture ( Figure 46,47,48)(Kong, 2017).

พหุ ม ประ โท ชี เว



## 南宁市第六职业技术学校铜鼓大师工作室



Figure 47 The copper drum culture enters the campus, and the King of Tongshu and the Sixth Vocational and Technical School in Nanning set up the Tongchuan Chengguan Hall and the Copper Drum Master Studio  
Source: Yongfa Wei, February 3, 2023

## 广西国际商务职业技术学院铜鼓大师工作室



Figure 48 The copper drum culture enters the campus, and the King of Tongshu and the Guangxi International Business Vocational and Technical College set up the Copper Drum Master Studio  
Source: Yongfa Wei, February 3, 2023

## 广西现代职业技术学院铜鼓大师工作室



Figure 49 Copper drum culture enters the campus, and the King of Tongshu and Guangxi Modern Vocational and Technical College set up the Copper Drum Master Studio

Source: Yongfa Wei, February 3, 2023

### 1.3 The cultural significance of the Bronze Culture of Luo Yue

The generation of culture means that artistic creators "draw" the significance and give works from the social world they live in their lives. After the meaning interpretation of the market and circulation link, and the "negotiation" behavior of consumers The social world of the place is reconstructed. This process is the process of product as the medium. The process of continuous circulation between work creators, consumers and the social world is also the process of cultural production and communication.

#### 1.3.1 The cultural significance of artistic creative products

The cultural significance of artistic creative products mainly includes two aspects: one is the aesthetic significance of artistic creativity, and the other is the symbolic significance of the product as a symbol. The aesthetic significance of artistic creativity plays an important role in establishing the uniqueness of the establishment of a product. It is also one of the foundations of the symbolic significance of the product. Function.

As a survival experience, art is displayed by a--one-meaning world. Therefore, the process of art production, circulation and consumption is the process of meaning,



art text is realistic, and after the symbol of metaphorical symbols, it transcends realistic emotions, generates general meaning, and points to aesthetic value. Therefore, the significance of art is not to reflect reality, reproduce reality, or convey the concept of reality. The significance of art is to point to aesthetic significance based on practical significance(Zhang, 2008).

As Porturia said, in today's consumer society, consumers' consumption of goods is no longer just based on the objective use value of goods, but also to pursue its symbolic significance. In addition to the aesthetic significance, as a symbol as a whole, artistic creative products are no longer simply and specific items. Instead, they are free from specific items. The symbol of value of value has the dual meaning that can be referred to and refers to it. In addition to the use of value and exchange value, it also generates symbolic communication and symbolic value. The significance of the product's symbol contains two levels. One is that the product symbols are marked by designing the design of modeling, style, and brand image. The second is that it is compared with other products. Status, lifestyle, life taste and social identity. Among them, the first level is to build the deep foundation at the second level, and the construction of the second level will also affect the construction of the first level: the aesthetic significance of the product is an important foundation and basis for building the meaning of the product symbol. Commodities The construction of symbolic significance will affect the construction of the aesthetic significance of the commodity, and there is a relationship that affects each other and shape. The symbolic symbolic of goods also makes the consumption of goods surpassing physical and material consumption and consumption to become a symbolic "symbolic consumption". By symbolizing consumption, the process of consumption has also become a process of social interaction. Consumers pass on this to include themselves including themselves. The identity, status, personality, taste, and interest information, based on this, establish an identity and social identity based on this. "The consumption process is not only the process of exchanges and use value of goods, but also the process of formation, exercise, conversion, and dissolution of the social life and cultural life of commodities. In other words, consumption is not only the process of material life. The process of interaction and social life. While consumption eliminates objects in a physical sense, consumption also shapes the subject in the

sense of social and cultural, so it has found the medium that integrates individuals into the social system. Consumption is the "dialectics law of life in life. ', It disappears something (such as commodities), and at the same time, other things (such as self and social identity). From the perspective People, even a contradictory person. Consumers can be a rational choice, meaning communicator, explorer of lifestyle, identity of searchmen, happyists, victims of commodity consumption, rebels, activist, and activist citizen."

### 1.3.2 The flow of cultural significance of artistic creative products

The great proliferation of value of artistic creative products under the path of production, circulation and consumption. One of the important contributions from this comes from the value creation attributes of cultural capital as the value of production factor. It mainly comes from its cultural significance and the needs of consumer groups for cultural significance. Therefore, to a certain extent, the cultural and economy is essentially-a "meaning economy". The process of realizing value value - added of cultural capital is the cultural significance of the product to complete the social construction process in the flow.

The cultural significance of artistic creative products mainly comes from its aesthetic significance and symbolic significance. Neither of them are fixed and preset, both are the result of social construction. The preset of significance is only the starting point of social construction. There is a relationship between the aesthetic significance and the significance of symbolic significance. The aesthetic significance is an important foundation and basis for building a symbolic significance, and the construction of the symbolic significance will affect the construction of the aesthetic significance of the product. Social construction is a consensus on the perception of social reality in the interpersonal interaction in the interpersonal interaction, and the consensus that gradually gets used to the consensus is objective, so that it is a matter of granted that it is included in the social culture The system is to guide subsequent practical activities, and subsequent practical activities are constantly reconstructing the existing social reality. Such a long -lasting dynamic process is social construction.

After designing and production, the product is put into the market, and the design of the design and the marketing businessman have made a certain degree of presets of the cultural significance of the product. These preset cultural significance and other

related information have entered the marketing link with the product Essence According to multiple step -by -step communication theories, there are four main paths for preset information and other related information to consumers: one is directly passed to consumers, and the information that consumers finally receive are not processed; the other is through any processing; the other is through any processing; the other is through any processing; the other is through any processing; Opinion leaders are passed to consumers after evaluation and screening; third, they are passed on to consumers after being repeatedly screened by the goalkeeper; the fourth is to pass it to the opinion leader by the gatekeeper, and then the opinion leader will be passed on to consumers. The consumer will eventually be What received was the information that had been screened twice. Therefore, the first step in the construction of commodity cultural significance is the spread of the cultural significance of the product.

Under the role of designers, manufacturers, marketers, and consumers, the cultural significance of artistic creativity flows continuously along the three different sites of the society world. These three sites are cultural construction. The world, goods and consumer individuals. The cultural significance comes from the preset of the designer. It seems to be an individual of the designer, but it is actually the social world constructed by the cultural constructed by the designer. After this significance is given the product symbol, through the marketing system (mainly advertising (mainly advertising Commercial and fashionable worlds> explain and transfer to individual consumers. Consumers will explain, negotiate and accept the meaning of meaning. The understanding of the meaning of the consumer group shall jointly act on the existing cultural world, so as to generate a reconstruction role in the cultural world. In the world of cultural construction, the culture plays the role of "lens" on the one hand, provides a cognitive framework for individuals, and affects the individual's organization and understanding of the real world; on the other hand Individuals reconstruct the real world.

Advertising, fashion and other media systems transmit the symbolic meaning of the product through two channels to consumers: First, closely linked consumer goods with the cultural category with the established symbolic significance and placed it under a specific social scene. Establish the corresponding symbol equivalent; the

second is to use the opinions of the opinions of the social elite and the gatekeeper (such as product designers, fashion critics, and social observers, etc.) Encourage and lead the public to change the cultural category and cultural principles. As the gatekeeper of the public information dissemination, critics and social observers usually make guided evaluations of the aesthetic, social and cultural innovation of the goods as soon as possible, which will affect the early users. It is adopted, and these early adopters will become the opinion leader of the followers of the followers. Critics and social observers fully affirm the innovation of consumers' goods, which means that product designers have started to incorporate the symbolic significance of the product into the mainstream culture. This symbolic significance reached consensus.

Human is a symbol animal. In the perception of the real world, animals mainly rely on instinct and direct sensory perception, and human perceptions of reality are also affected by the symbolic meaning system built in addition to instinct and sensory perception. This -symbolic meaning system is actually a psychological graph that is gradually formed on the basis of its own experience and knowledge accumulation. This psychological diagram will be selected and molded in the process of individual perception reality. In the process of processing new information and new situations, it also continuously updates itself, so that the symbolic meaning system of the individual is always in the process of construction on the basis of maintaining a relatively stable and continuous basis. The individual differences of this psychological graphic style will be directly reflected in the way of individual understanding and interpretation of the world, so that different individuals will make different interpretations and reactions when facing the same situation. In addition to choosing ground tissues and molding, it is also closely related to the needs of individuals in the current situation and the differences in psychological state such as motivation. We interpret the individual's explanation of the real world under the psychological state interaction of the symbolic meaning system built by ourselves and the psychological state interaction in the present situation. If the actual construction of this individual remains relatively stable, then the individual's self -sense will have a continuity. Growing up in different cultures or in different environments of the same culture, individuals usually have a large difference in the construction of reality. In addition to individual construction, there is a consensus construction between different

individuals growing in the same cultural environment. This is the way most people generally share their understanding and perception world. It comes from the common cultural environment in the group. The constructed symbolic meaning system, and the interaction between this symbolic meaning system and individual construction, we can also be called a realistic cultural construction. If the consistency of the individual construction and the consensus and construction remains stable, that is, if the individual as a member of the society develops a personal construction that is compatible with the cultural construction, the personal construction will be affirmed by the culture. Affirmation, we all call the consensus effect on the consensus of this consciousness of reality. Therefore, the difference in the individual in reality construction determines that consumers' perception of the meaning of the symbolic symbol may not be consistent with the meaning of the preset product, and the consciousness of different consumers' awareness of the symbolic meaning of the same product will also be constructed. There is a difference. The achievement of its consensus construction will depend on the negotiation between consumers and meaning presets, meaning interpreters, and different consumers. It is not unidirectional flowing, and consumers are not passive and negatively received and internalized commodities conveyed by the market. They actively participate in the negotiation construction of the meaning of the product symbolic significance through their own individual construction.

There are two types of ways to reach consumers in the cultural significance of artistic creative products. One is to directly pass to consumers, and the other is to indirectly pass on to consumers after spreading media.

In the first path, consumers will directly face individual construction of artistic creative products. This construction on the one hand depends on the existing cultural psychological cognitive pattern of consumer individuals, and the same depends on the presets of the author of artistic creative works on the meaning of text. This preset is actually given a potential function of the work to constitute the "summoning structure" of the text. Waiting for the interpreter and the recipients to use the existing cultural psychological cognitive graphs to participate and re-create. The significance of the text has the subjective intention of the creator and designer, but when it is out of the author, it presents an open, dynamic intention, and causes a variety of



possibilities to generate the meaning of the meaning in the new cultural context. Consumers can realize the meaning of artistic creative works through the integration and reconstruction process of the preset intentions of the work of the work.

Under the second path, consumers are not only facing the intuitive image and intuitive aesthetic significance of artistic creative products. Consumers must also face the symbolic significance of artistic creative products induced by spreading media. If we regard the symbolic meaning created by the transmission media (mainly advertising and fashion systems) as the encoded information, the audience's interpretation of information can be regarded as a decoding process. According to the "Hall Model" ', when the public decoding position is consistent with the "professional code" position of the media producer, this means that the code and decoding are harmonious. It is the corresponding "consensus effect" between the audience and the media. Consumers accept the media's induction of the media and complete the individual construction of the meaning of the product symbol. The significance of the media adopts a completely opposed position, thereby eliminating the meaning of the meaning of symbolic meaning.

The construction of consumers' significance for artistic creative products not only depends on the negotiation between market merchants and consumers. It also depends on negotiation between different consumers. Consumers negotiate the significance of product symbols through mutual mutual consensus construction. This process is a process that defines the boundary of the group and constructs social identity. At the same time, the product has also become a consensus and objective consumption symbol.

#### 1.4 The cultural value of Luo Yue bronze culture

The cultural value of bronze culture is self-evident. Museums, memorial halls, science museums, art exhibition halls, folklore halls, library and fares, etc. are all important components of bronze culture. The role of construction is also an important cultural resource. The performance of bronze designs can popularize historical and cultural knowledge and spread civilization. During the design process, bronze culture is displayed in front of the audience. It can improve the cultural quality of the audience. And correct the direction and structure of culture. Through commercial art design and production, we can experience the cultural connotation, which has a

positive effect on educating the audience and improving the cultural literacy of the audience(Lan, 2012).

Cultural products are different from ordinary material products. It has the convenience of spreading. In the process of spreading, its value will not only disappear over time. Certainly well -known by more people. Once cultural products become synonymous with fashion, they will greatly expand cultural consumption. Because this cultural product has obvious commodity and profitability, it often forms a related cultural market. Cultural products guided by market supply and demand, and consumer demand -oriented cultural products will surely become future consumption trends and hotspots.

#### 1.5 The design value of Luo Yue bronze culture

The design reflects very important value in Luo Yue's bronze culture. This requires designers to have professional knowledge and rich practical experience. It must have sufficient grasp of basic visual elements, bronze structures and overall planning.

The decoration in Luo Yue bronze art mainly depends on the types and connotations of decoration. It is widely used in modern decoration, one is the basic pattern, and the other is the decoration with unique significance. In addition to retaining a certain practical value, it is more based on the form of art and a certain object, showing either charming, dignified, or majestic, chic, or elegant. Bronze patterns are widely combined in the fields of modern art design, interior decoration design. Clothing design and other fields are widely combined. Only by criticizing traditional bronze patterns to make it better service and modern art design, and exert the cultural value of bronze patterns, can we design the design of bronze patterns can we design? Works of symbolic social development and the need for the times(Liu, 2018). For example, the Guangxi National Museum decorative project, the representative bronze drum shape and pattern of the Guangxi ethnic minorities Luo Yue bronze in the Guangxi ethnic minorities have adopted the appearance design and decoration of the building. The overall architectural structure of the Guangxi National Museum uses the structure of the copper drum. It mainly uses the deconstruction method in the design of the building, the formation of the copper drum shape is deconstructed and reorganized, and combined according to the design of the entire

building structure to form an architectural shape with regional cultural characteristics (Figure 50).



Figure 50 Guangxi National Museum  
Source: Xiaohui Tang, February 3, 2023

#### 1.6 The value of the aesthetic education value of Luo Yue bronze culture

Luo Yue bronze art production intuitively and effectively reflects formal beauty.

It is a teaching method and means of aesthetic experience. It is more convincing than flowing images and solidified pictures. During the ancient Luo Yue period, there was no highly developed modeling equipment and art tools, relying on handmade creation of craftsmen. Therefore, the beauty of nature was unique. For example: In the bronze rituals during the ancient Luo Yue period, the decorative patterns have been produced during the production process of casting the mold, reflecting the simple thoughts and artistic literacy of people in the early days. In terms of education in today's era, there is a tendency to excessive decoration in the discovery of the United States. In the construction of many natural landscape parks in modern times, the use of the decorative effect of flowers and plants and trees can reflect the natural beauty of the park. Coupled with a small number of artificial landscapes such as mountains. Essence However, the design and builders of many parks have to add more artificial

elements to them, such as: various types of lights, sculptures, and billboards with various colors. These decorations are not tasted, but excessive decoration will make such natural landscape parks deviate from the theme direction of nature, so that people cannot truly feel the realm of nature(Chen, 2017).

The structure of Gu Luoyue's bronze culture, while fully exuding aesthetic atmosphere, does not delay the practicality of the function. For example: In the design of Fangmo, in order to make it more stable, four feet are designed. According to its shape characteristics, the designer cleverly incorporates it into the animals in nature, designed the square bottle itself as the torso of the animal, and designed the four feet as the four feet of animals. While beautifying four feet, it does not delay the stability of the square bottle. Therefore, in many bronze rituals in the Western Zhou Dynasty, under the many beautified decorations, it actually has important practical functions. This is the practical beauty of its strong and dry outside. The aesthetic value at this point has more important practical significance. In modern society, every Mid - Autumn Festival, buying moon cakes and giving away moon cakes is customary. However, for many years, the development of moon cakes hasn't changed much, but the packaging of moon cakes is full of tricks and endless. Many moon cakes are luxuriously decorated, excessive packaging, and their value even exceeds the packaging moon cakes. This is a typical Chinese in the education of aesthetics.

The value of the aesthetic education in the bronze of Luo Yue is not an inexplicable influence on people, but that it needs to be united into a systematic system, and its aesthetic value value can play a role to the greatest extent. The natural, practical and moral beauty contained in Luo Yue bronze is an important content in the system. The content of aesthetic education is not single and isolated. The value of the three aesthetic education may exist at the same time, intertwining each other, and jointly play a constructive role in people's aesthetic education. At present, many universities have design majors, architectural design, interior design, clothing design, graphic design, image design, advertising design, etc., while traditional bronze culture are pattern decoration. The characteristics of styling and manufacturing technology have a positive reference for contemporary college design majors. College can use traditional bronze culture as the development object to expand students' design ideas in teaching. For example The characteristics of the decoration. Books related to

bronze culture can also provide good materials for design professional education, such as "Ancient Chinese Bronze Tripstarians"(Chen, 2017).

## **2 Luo Yue bronze culture and Economic Value Creation**

### **2.1 The economic value of Luo Yue bronze culture**

In economics, demand refers to the number of products that consumers are willing to and can buy at a certain period of time and at a certain price level. Because the demand is hierarchical, the value is also hierarchical. Li Feiyi decomposes the market value of goods into two levels: functional value and conceptual value: "functional value is reflected in the product characteristics of a certain use function, and the value of conceptual value is related to the cultural attributes and symbolic significance of the product." For cultural products, its functional value is the value of ideas, and the two coincide; for other products that have infiltrated cultural and artistic ideas, the value of conceptual value is the value -based value based on functional value. The value of the concept here is the cultural value of Sorosby, which comes from the cultural significance of the product. In the consumer society, when people get rid of the surplus of the shortage economy towards material products, consumers pay more and more attention to the cultural value of goods, and the market value of goods also more and more depends on its cultural value. It has the same functional value and technical quality The economic value of goods will often increase due to the added value of high-quality culture and artistic creativity.

The conceptual value or cultural value of Luo Yue bronze culture can be divided into five types: 1. The aesthetic value of as art works; 2. Because art has the spiritual value of art in enlightenment and understanding, it is mainly based on art. Based on the many functions of understanding functions, communication functions, entertainment functions, compensation functions, purification functions, and educational functions on the basis of aesthetic functions; 3. symbolize value, that is, symbol value, it helps individuals to form identity and status understanding : 4. Historical value, which is mainly related to the historical connection that artistic creativity may have, inspires the present by providing the past continuity; 5. Original value, from the original, authenticity and uniqueness reflected by the artistic creativity itself Essence For Luo Yue bronze culture, its core cultural value is aesthetic value, and other values are extended on the basis of aesthetic value. This is determined by art

functions. The most fundamental and most important function of art is the aesthetic function. Other functions can only be played on the basis of aesthetic functions. The various functions of art are aesthetic as the medium. Therefore, the aesthetic value of artistic creativity is the root of all other values(Kong, 2017).

Although the value composition of Luo Yue bronze culture contains functional value and conceptual value or cultural value, the relationship between the two constituent factors is more complicated, mainly because the value or cultural value of the conceptual value is difficult to deal with, and the cultural value is internal. There is also an intricate relationship. However, there is a certain correlation between Luo Yue bronze cultural value and economic value. It can be positively correlated, that is, when the converted cultural value is evaluated as high, its economic value is also high. This is a comparison in the art market. Common phenomena, such as when art works are rated as high artistic value by the art world, the work also has a high market economy value. However, the cultural value of Luo Yue bronze culture and economic value may also be negative, that is, the high cultural value or conceptual value is associated with the low economic value. Therefore, when examining the cultural value of the bronze culture of Luo Yue, the conceptual value or cultural value and economic value need to be analyzed as different subjects.

## 2.2 The commercial value of Luo Yue bronze culture

### 2.2.1 The value in product design and development

The craftsmanship of Luo Yue bronze cultures has important reference significance for modern product design and development. Specifically, it can be manifested in the following aspects:

The first is the bronze pattern. Luo Yue bronze patterns are mainly developed by the original simple and simple and simple patterns. After the innovation is gradually evolved. In the bronze pattern, it not only has realistic things, but also has the patterns that people imagine. For example, there are four god patterns in bronze culture, which are auspicious and are displayed in bronze culture such as bronze mirrors. At any time, Auspicious Ruyi is a yearning for people's longing for a better life. In the design and development of contemporary jewelry, the pattern of the Bronze of Luo Yue has important reference significance. Combine the four patterns to show the artistic charm and the meaning of auspiciousness.

The second is the shape of Luo Yue bronze. The shape refers to the process of showing the image image through a certain means and material materials through a static form, or a modeling art. Luo Yue bronze is very different from modern appliances with practical equipment. Luo Yue bronze cultures pay more attention to the external performance of the appliance. It is necessary to meet the visual needs of people, and at the same time, it has practical functions. The contemporary design is greatly revealed. Most of the contemporary design products are supported by high - tech. Although practical, it is obviously difficult to reach the height of bronze in design. In the process of contemporary product design and research and development, this modeling culture of bronze culture can be demonstrated through artistic forms, and re -positioning product functions, thereby enhancing the added value of the product.

In addition, Luo Yue bronze shape is a carrier and symbol of the bronze cultural concept. For example, the tripod in the bronze ware is a symbol of power. Show a specific bronze culture. For example, in the design of the wine glass, you can learn from the various shapes of the wine in the bronze ware to tap the styling value.

### 2.2.2 Promotion of tourism industry

Heritage tourism industry is an important form in the tourism industry. Luo Yue bronze is the product of historical culture. With the unearthed by Luo Yue bronze, people are more and more amazed by the superb craftsmanship of ancient craftsmen. Culture, thereby causing more attention, this cultural characteristics of bronzes provide possibilities for promoting the development of the tourism industry. Bronze culture exist in a certain area in a certain area, which will quickly drive the development of the tourism industry in the area.

In addition, the cultural characteristics of Luo Yue bronze can also create a bronze cultural atmosphere, which has evolved into a regional characteristic. For example, Zhengzhou is the capital of the Shang Dynasty in history, and the Shang Dynasty was the heyday of bronze. The bronze culture merged with Zhengzhou in the historical development. This gave Zhengzhou a "traditional bronze characteristics" Essence Each region or region should actively grasp this cultural characteristics. For example, you can set up bronze Ding on both sides of the square and place bronze chops in the center of the square to create a bronze cultural atmosphere, thereby

promoting the development of tourism, digging the modern business of traditional bronze culture value.

### 2.2.3 Promote media development

Luo Yue's bronze has a long history, long inheritance, and bronze culture is even more profound. In the context of the rapid development of contemporary media, traditional Chinese culture has been paid more attention to it, while bronze culture is an important part of the long river of Chinese traditional culture, so it has become contemporary. The important development materials of various media have promoted the development of the media. For example, the CCTV Science and Technology Channel's "Exploration Discovery" column tells Chinese historical and cultural stories. Among them, traditional bronze culture have a lot of space. For example, cloud -based copper ban, mother -in -law Wu Ding, etc. In addition to TV programs, more and more books related to bronze culture are also more and more, which reflects the important value of bronze in the development of contemporary media. Therefore, there are not many classic works circulating in the world. Qinggang has a long history and has a brilliant historical value and cultural value. Bronze culture are symbols of power in ancient times. Qi is a symbol of majesty and power. Bronze culture reflect the characteristics of national culture. At the same time, some bronze culture in specific periods also show unique religious symbols and people's belief. Favorite value.

Traditional bronze is the essence of the splendid culture of the Chinese nation. It has the characteristics of rich shapes and diverse types. In contemporary, traditional bronze culture also have important value in historical research, art aesthetics, and commercial development of bronze culture. While inheriting traditional culture, it is also necessary to actively develop the contemporary value of Luo Yue bronze cultures, which is also an important way of inheritance of intangible cultural heritage and traditional culture(Chen, 2016).



### 3 The embodiment of Luo Yue bronze culture in modern commercial art design

#### 3.1 The application of bronze cultural elements in the fashion industry

In the fashion industry, bronze cultural elements have also been widely used. The designer integrates bronze cultural elements into fashion products such as clothing, accessories, etc., so that it has a modern sense, without losing the heritage of traditional culture, and has a strong artistic and cultural connotation. For example, the Guangxi Zhuang Autonomous Region Museum launched a fashion cultural and creative product inspired by the Guangxi Luoyue Bronze Polymark -Phoenix Lantern Bags, which integrates the cultural elements of bronze into a cultural and creative design. With cultural connotation, it is welcomed by consumers. Cultural and creative industries are local cultural industries. Cultural and creative products that have given cultural connotation have gradually become a fashion tourism cultural and creative product that the audience likes. It has important market values that cannot be ignored (Figure 51).



Figure 51 Guangxi Zhuang Autonomous Region Museum Fashion Cultural and Creative Products -Phoenix Lantern Bags  
Source: Xiaohui Tang, February 4, 2023

#### 3.2 The application of bronze cultural elements in cultural creative products

In cultural creative products, bronze cultural elements have also been widely used. The designer integrates bronze cultural elements into cultural and creative products, so that it has a modern sense, without losing the heritage of traditional culture, and has a strong artistic and cultural connotation. For example, Figure 52,

researchers, as college teachers leading visual design students to participate in the design of the Guangxi Zhuang Autonomous Region Museum, Luo Yue Bronze Element Series Cultural and Creative Products, which is inspired by the Guangxi Zhuyue Bronze Elements Cultural elements are integrated into product design. They have both modernity and cultural connotations, and are loved by consumers. Luo Yue bronze culture is the most representative traditional culture in Guangxi, and it is also the cultural carrier of Guangxi ethnic minorities.



Figure 52 Guangxi Zhuang Autonomous Region Museum Series Bronze Elemental Cultural and Creative Products

Source: Xiaohui Tang, February 4, 2023

In the innovation of Luo Yue bronze cultural elements, there is another aspect worthy of attention, the innovation of its materials and craftsmanship. The proportion of bronze alloys in Luo Yue bronze is different from bronze culture in other regions. Among them, the copper content is high, and the content of tin and lead is low, which makes Luo Yue bronze have unique material characteristics and appearance performance. At the same time, in the production process of bronze culture, the Luo Yue people adopt a series of innovative methods, such as the design and production of

the modeling model, the control during the casting, and the control of the Luo Yue bronze. Decorative effect.

In general, the innovation of Luo Yue bronze cultural elements is a multi-faceted process, which involves multiple aspects such as material culture, spiritual culture and production skills. These elements together constitute the unique charm of Luo Yue bronze culture. By exploring Luo Yue bronze cultural elements, you can better understand and appreciate the outstanding achievements of this ancient culture, and provide reference and revelation for our cultural innovation today.

#### **4 The value of the Luo Yue bronze culture**

This section uses the construction of Luo Yue bronze cultural symbolic design method as the research object, and after an in-depth analysis of the design strategies of Luo Yue bronze commercial art from semiotic theory, it continues to sort out the innovation of current Luo Yue bronze cultural elements and the innovation reengineering of commercial art from a semiotic perspective, in order to provide theoretical guidance and research direction for future research.

##### 4.1 Construction of cultural symbol design method for Luo Yue bronze artifacts

##### 4.1.1 Commercial art design strategy of Luo Yue bronze based on semiotic theory

###### ① "Language symbol" formation

The world we live in is full of symbols, and we must constantly receive various types of information, process it, encode it, think about it, constantly analyze it, constantly analyze it. Our sounds, words, texts, emotions, concepts, and so on can all be referred to as "symbols," and they are all expressions of symbols from various domains. Words are the oldest and most basic symbols, having been created through speech. Speech is used by humans to communicate, communicate, and express their needs and feelings, resulting in three distinct forms of linguistic communication. The gradual development of a new discipline was unavoidable with the development of human society, the increasing number of human social interactions, the increase in the level of communication, and the increasing human demand for foreign languages. In the long-term development of human development, the symbols of language are made up of words, which are the key to social development and give people the spirit of more thinking and innovation. Man's civilization and the development of civilization

are inextricably linked to the act of symbols, and fundamentally, man's civilization is the result of his own symbolic act, rather than the direct and unconditional acceptance of facts provided by the world.

Luo Yue bronze culture is closely related to the daily life of Guangxi people and is one of the most representative cultures of Guangxi people. We should keep the distinctive characteristics of Luo Yue bronze and express them in the form of words in the process of developing the "language symbols" of Luo Yue bronze, so that the interaction between consumers and Luo Yue bronze culture is not only limited to verbal contact, but can also be deepened and communicated through words and the use of words, thus realizing deeper communication and exchange and promoting the exchange between customers and Luo Yue bronze culture. deeper communication and exchange, promoting the exchange between customers and Luo Yue bronze culture. It ensures the fundamental recognition of Luo Yue bronze culture, which is expressed and simulated in the form of language, using language to process and encode one's feelings and then communicate one's feelings to others, allowing customers to communicate more deeply with the bronze culture, and then to think deeply and construct a symbolic system of language. A Luo Yue bronze culture with "linguistic symbols" is created by extracting the intrinsic characteristics of the Luo Yue bronze culture and giving it a distinct flavor.

"Humans are different from animals, but they are symbolic animals," says Cassir. Humans develop and create new cultures through the construction of symbols, and through processing and coding, they transform the information they receive into more meaningful symbols. The biggest difference between animals and humans is that humans live in an ideal world and work hard to make it a reality, whereas animals always accept reality passively (Shen, 2020). Through symbolic thinking, the symbolic meaning of Luo Yue bronze culture conveys richer messages and concepts, improves the user's response and feeling, alters the original concept, and makes the relationship between the fee and Luo Yue bronze culture more harmonious and produces a more harmonious relationship.

## ② "Graphic symbol" medium

The word "graphic" derives its meaning from the English word "graphic," which is understood to be formed in various forms such as painting, writing, and

engraving, and is an explanatory, illustrative, and symbolic image. It is a descriptive, illustrative, and symbolic image. With the evolution of this duality, the graphic gradually evolved into a text capable of directly conveying and delivering messages. Graphics, as an important graphic element, has now evolved into a new medium and tool that transcends the boundaries of language and text. We can see from the graphics development process that graphics have a long history of recording and conveying. In ancient times, rock paintings and stone carvings depicted people's survival scenes. Graphics are increasingly being used in visual communication to convey a wide range of information. Graphic images, like words, can gain a lot of expression from a lot of visual experience, but the use of graphics can better interpret language, especially in certain texts with distinct personalities, and its intuitive visual imagery is used in all contemporary media. When designing with graphics as a medium, it is critical to consider not only whether they can be effectively communicated, but also how the audience will understand and receive them. Graphic delivery is a method of reprocessing graphics, encoding and decoding them, and using them as a carrier. We can intuitively understand graphics as a form of language from the phrase "those who create pictures with meaning, those who use pictures for meaning," that is, to create forms according to its connotation and use it to express its meaning.

First and foremost, Luo Yue's work is an artistic interpretation of traditional bronze cultural symbols. According to the designer, the symbols are a visual self-expression and an objective information exchange, and the essence of the object is expressed to the fullest through its unique artistic effect, so as to achieve the efficient transmission of information, which can make people both visually beautiful and the beauty of the image can be expressed to the fullest. Graphic symbols are one of the most direct ways of expression and serve as an important design element and focal point. It can be used to convey information due to its high practicality.

Second, when creating Luo Yue bronze art design, it is important to follow the trend of the times and incorporate the traditional imprint into the work, while also incorporating this design element into the Luo Yue bronze art design so that it can be used as the main design element and make full use of its media function, forming a realistic image and thus realizing its value. The key to the creation of Luo Yue bronze

art design is how to transform traditional culture as a design element into the most influential visual symbol, so that information can be conveyed and communication can be promoted.

As a result, when doing art design of Luohuo bronzes, it is critical to include a great deal of information about Luohuo bronzes while maintaining the bronze culture. Human interaction and communication rely on the symbol system, which precisely summarizes various things and establishes a universal way of thinking and cognitive system, allowing humans to communicate without barriers, making the Luo Yue bronze art design clearly superior in information transmission and delivery. The main components are as follows: (1) graphic symbols make information transmission more precise; (2) graphic symbols make information easily recognizable; (3) graphic symbols can cross the symbolic barrier of language; and (4) graphic symbols have a direct impact on idea communication and spiritual exchange. We can see from the examples above that graphic symbols are distinct from textual symbols. Graphic symbols can be used to express not only images, but also things that are completely different from words and symbols, which is why they are used in the artistic design of Luo Yue bronzes.

### ③ "Visual symbols" presentation

In our daily lives, we communicate not only through words to express our thoughts, but also through symbols to express our ideas, such as graphic symbols, color symbols, and other symbols, forming a symbol, which is the most widely and directly used symbol in our artistic creation. The so-called "visual" is a special processing and processing of objects by the brain, resulting in the formation of a new system of symbols that can develop and express objects in a unique way in order to achieve a better expression. This symbolic element is only accessible through our eyes. After acquiring the symbolic element, connecting it to the fields of linguistics, art, and human history, and then using graphics as a medium to express everything our eyes see, ears hear, and minds think in graphic symbols. The use of graphics in art and design can simplify the complex and connect the relationship between people and design in the most concise way. Because of its inherent uniqueness and functionality, it is popular among designers and has thus become a major factor in common use. Images and colors are important components of graphics; they are not independent,

but are interconnected, allowing them to play a communicative role and thus enable information communication. Visual symbols play an important role in art creation, and their ultimate goal is to break down the barriers to people's communication, so that information exchange and communication between regions can convey the culture of various regions while also displaying their unique cultural flavor, thereby establishing a new type of cultural communication system to some extent.

From a semiotic standpoint, we use semiotic principles to present the "visual symbols" of Luo Yue bronze art design to the public. We receive all kinds of information in the real world, and consumers' demand for information access and comprehension is increasing by the day, and their cultural communication tends to be straightforward. Visual symbols can communicate information in the most direct and clear way, allowing the audience to quickly and easily access the information they require.

As a result, from the standpoint of modern commercial art design, a more visual symbol is required to express its diversity. People, in fact, get information from the most intuitive and concise messages, gradually gaining a deeper understanding of how nature and society work. According to scholars, the senses are a unique way of processing data, such as selecting, understanding, and transforming it to produce intuitive, clear, and understandable symbols that users can use to make sense of information. Cross-border and cross-cultural communication and exchange are increasing due to the increasing prevalence of information technology, and different cultures and customs in different regions form different ways of expression and thought, which leads to different influences on people's communication and exchange with each other in different regions, resulting in different cultures and cultural differences in different regions. In this situation, the superiority of visual symbols is given full play, and it communicates in different regions with its vivid image. Compared with this, visual symbols convey much more information than texts in the same time, and also effectively solve some difficulties in the communication of regional dialects. Some people believe that in the process of communication of ideas, the audience will first feel the excitement of the image from the picture, and then it is the language that evokes the memories. Especially in today's culturally diverse and pluralistic thinking, even linguists may not fully understand the meaning of each

dialect, but the symbols of images can break through the limitations of words and deliver messages accurately, timely and comprehensively.

4.1.2 Principles of commercial art design methods for Luo Yue bronzes based on semiotic theory

① Simplification - "language symbols" formation

In the graphic design of the Luo Yue bronze, the shape of the original pattern is extracted, the decorative elements are eliminated, and a conceptual approach is used for visualization. However, the original Luo Yue bronzes are not abandoned in order to pursue distinctiveness. The visual composition of the Luo Yue bronzes should be graphically based on the characteristics of the Luo Yue bronzes, the connotations of the Luo Yue bronzes, and local feelings about the Luo Yue. On the premise that its content can be clearly conveyed to the audience, the patterns and symbols are combined with the expression requirements of the Luo Yue bronze works to make the works more colorful. However, there are some design guidelines that must be followed so that the visual graphic design of the Luo Yue bronze works does not lose its original intent, resulting in a surprising visual feast.

Readability principle. Luo Yue bronze is an important bronze form in the two regions of Guangdong and Guangxi, and its main function is to communicate and convey the local civilization through daily use. Therefore, when designing the visualization of Luo Yue bronzes, we must first consider how to make them more recognizable and readable as "language symbols". As shown in Figure 53, the design of the dialect illustration series "Henan Dialect" is based on local dialect words, breaking the traditional print version and forming a unique expression of Henan dialect, while making it easier to read and understand through the interpretation of the dialect.

พหุ ประถมศึกษา





Figure 53 "I Love Nanning" theme design

Accessed on: February 4, 2023

Luo Yue bronze culture is a kind of "language symbol" that has gradually developed in the daily life and cultural activities of local residents, and is a special language of the region. When visualizing it, we need to break down the regional barriers so that the audience can understand, comprehend and feel the local characteristics after reading it. Therefore, the readability and recognizability of Luo Yue bronze culture is a basic principle that we must seriously consider when visualizing Luo Yue bronze culture. While the uniqueness of the Luo Viet bronze culture makes it difficult to be understood by people from other places, graphics and text are a globally accepted visual language, and if they can be skillfully combined, they can be better understood by viewers from all over the world. Therefore, when visualizing the Luo Yue bronze culture, it is important to minimize the complexity of Luo Yue bronzes to avoid illegibility and to make the local language legible, easy to read, easy to read, and easy to read to ensure a fluent reading for the readers and also to prevent errors arising from the design. The only way to translate the "linguistic symbols" of Luo Yue bronzes into concrete "visual symbols" is to transform the unique Luo Yue bronze culture into a familiar form of expression, so that the Luo Yue bronze culture will become simple and easy to read. Readability is the most valuable

design of Luo Yue bronze culture.

② Element conversion, substitution - "graphic symbol" medium

A symbol is a carrier of information, a symbol itself can refer to a certain meaning and convey a certain message. A symbol is a mark and notation used to indicate a certain meaning by the common agreement of all members of a society. The extracted elements are combined with the corresponding patterns according to their own characteristics, and then modern artistic methods are used to transform the elements and integrate culture into the goods, through the combination of various forms of expression and creativity, so that they become goods with certain cultural values.

Based on the basic form, it replaces various elements with graphics to make graphic symbols more decorative, so as to bring more novel visual experience to the audience. In-depth analysis of the existing patterns, extract the elements of specific meaning, and arrange them into a variety of different expressions, to make them more interesting. For example, in Figure 55, the Customs of the Year of the Baigui -- Poster of the Cultural Photography Exhibition of the Spring Festival in Guangxi, the outline of the pattern of Guangxi Zhuang Brocade is simplified, and the theme text of the poster is added with decorative elements to make it more design sense. Through modern construction techniques such as visual unification reconstruction and superposition, the poster theme text is endowed with strong visual impact, so that the elements are more in line with modern visual aesthetics. At the same time, the only blue is cleverly used as the background color to highlight the visual effect of the theme poster text.

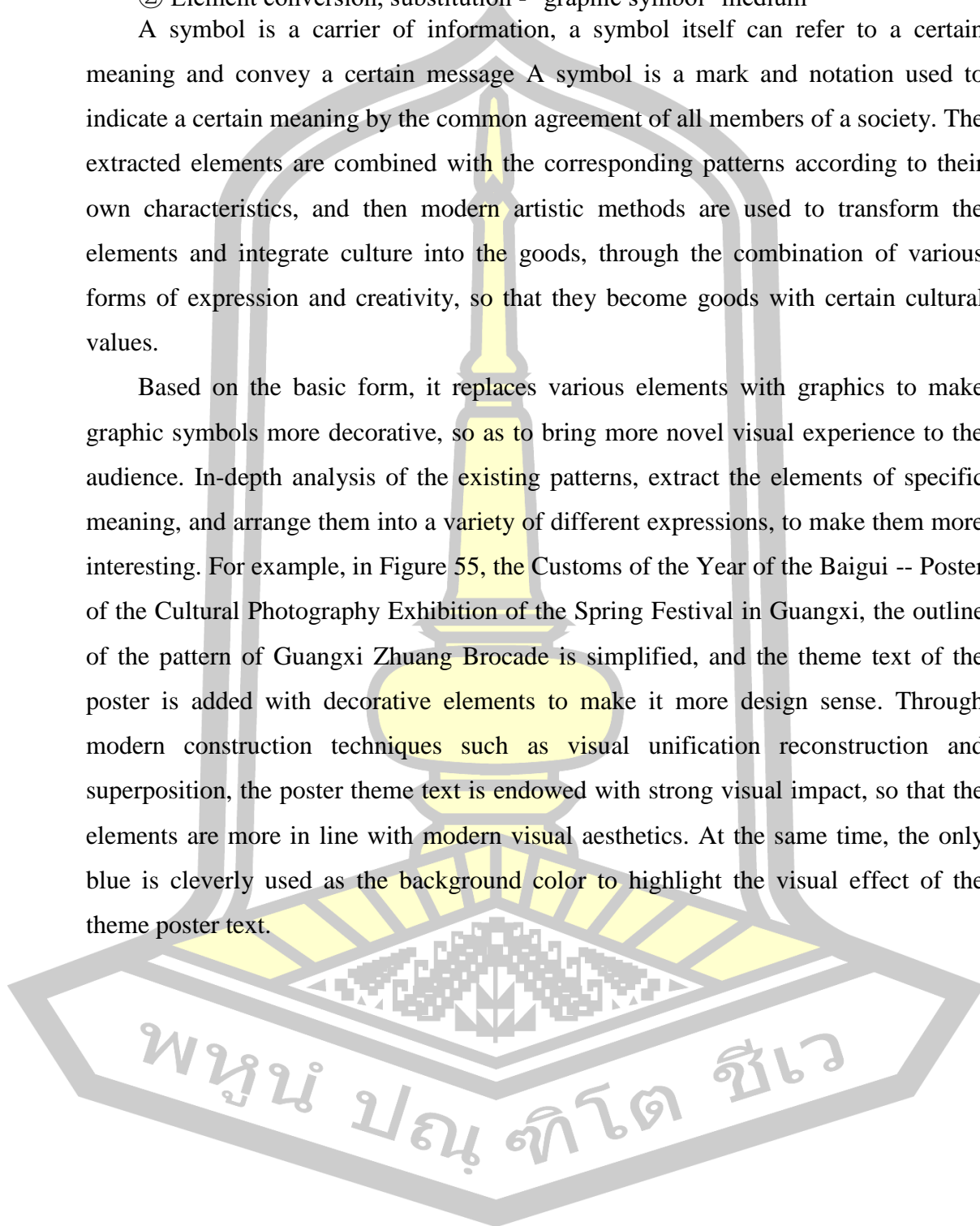




Figure 54 Bagui Custom -- Poster of Guangxi Spring Festival Cultural Photography Exhibition

Source: Xiaohui Tang, January 20, 2023

### ③ Contrast and unity - "visual symbol" presentation

Contrast means to compare with each other, two completely different elements are placed in the center of a vision, so that the differences and opposites between the elements can be highlighted and the viewer can feel the powerful contrast from the bronze. "Unity" refers to the search for the commonality of the materials, and in the comparison and unity of the two, the elements are bound, developed and balanced with each other. The two complement each other and maintain a balanced state, so that the whole pattern is full of life and vitality, making people feel happy. It is generally reflected in the change of pattern, the difference in form, the number of elements, the density of arrangement and the change of orientation, thus constituting a balance of elements in a piece of work, thus producing a special visual beauty. In the creation of bronze patterns, by constantly achieving consistency through comparison, the work quickly captures the viewer's attention, giving it more substance and a more infectious effect.

#### 4.1.3 Simplicity principle

In such an information-rich era, the information one has to receive in daily life is infinite, and some information is so complicated that we can only skim through it, but cannot get the key information in it. Especially in the era of map reading, we

prefer to simplify the information in order to make readers pay more attention and focus. Our common guidance sign symbols and traffic sign symbols are advocates of the intuitive principle, and they guide readers with clear symbols.

Luo Yue bronze culture was created during the development of the regional culture, and its deep historical and cultural connotation makes it unique. The historical, cultural and diversified development of Luo Yue bronze culture makes it both complex and comprehensive. The visualization of the Luo Yue bronze culture cannot show all the features of the Luo Yue bronze culture comprehensively, but we can select the most distinctive regional features of the Luo Yue bronze from a simple perspective and adopt a visualization approach to prevent the intricacies of the Luo Yue bronze culture, for example, the visual design of the "Hunan Language and Hunan Dialect - Changsha Dialect Series" presented in Figure 54, although it adopts contemporary illustration form and the use of Changsha dialect, the overall image is too complex, resulting in a blurred and dizzying view for the viewer. At the same time, the complexity of the content should be simplified to the most basic understanding and awareness of the reader, according to the reader's level of understanding and awareness. The well-known "graphic symbol" is a symbol we often encounter and use in our daily life, and it is widely recognized by the general public for its simple and intuitive presentation, and even children and the elderly have a deep understanding of patterns. Therefore, "graphic symbols" were chosen as the visualization media for the Luo Yue bronze culture, and the outstanding advantages of "graphic symbols" in terms of simplicity and intuitiveness were applied in the visualization of the Luo Yue bronze art design. The visualization of the most distinctive features of Luo Yue bronzes reflects the distinctive features of Luo Yue bronze culture, and this simplification not only reflects the characteristics of Luo Yue bronzes, but also reflects the unique culture of Luo Yue bronze culture, and helps to promote Luo Yue bronze culture and facilitate the communication between different cultures.



Figure 55 Series" Source: From the Internet  
Accessed on: February 4, 2023

#### 4.1.4 Emotional principle

Luo Yue bronze culture is a regional civilization with unique characteristics, representing the people's deep attachment to their homeland and their profound national spirit, which is the link between the nation and the motherland. The Luo Yue bronze civilization is not only an important regional civilization, but also a special emotion for the people in foreign countries, a "language symbol" that they are most familiar with and miss.

The so-called "emotionalization principle" means that when we make the visual composition of Luo Yue bronze culture, we should pay more attention to the emotional expression of Luoyue Bronze Age, and express the unique feelings of Luo Yue bronze culture incisively and vividly, which requires us to think deeply. Luo Yue bronze culture is a unique regional civilization, which is also in the process of development and evolution. This unique emotion is also human's unique emotion towards it, which makes it spread to the present and has a long history. Therefore, when visualizing the culture of Luo Yue bronze culture, Luo Yue bronze culture is the most important means of communication, and its role in conveying emotions is beyond doubt. For the visualized design concept of Luo Yue bronze culture, let it truly enter the hearts of the audience, build a bond of spiritual communication and communication with the audience, let the audience's feelings and feelings exchange,

and let the audience miss their hometown deep in their hearts. At the same time, in the visual graphic design of Luo Yue bronze culture with perceptual principle, we should make it have certain aesthetic and visual comfort, so that the audience can feel the Luo Yue bronze culture in their hometown in a relaxed and pleasant state, so as to get a cordial feeling and arouse an emotional resonance. For example, the LOGO and Slogan of Guangxi Tourism in FIG. 56 combines the local tourism characteristics of Guangxi with the representative cultural symbols of Guangxi, so that the audience can recall the ideal scene of the beautiful mountains and waters in Guangxi when talking about the tourism in Guangxi, thus arousing the audience's memory of Guangxi tourism and passing on the feelings of the best landscape in Guilin, Guangxi. Create an emotional connection with the audience.



Figure 56 Guangxi Tourism Image LOGO and Slogan  
Accessed on: March 1, 2023

#### 4.1.5 Aesthetics principle

In the design of "beauty", the viewer's attention is often drawn to it, and in the creation of art, a sense of beauty that is pleasing to the eye is more often expressed. Therefore, the principle of aesthetics is a key issue that must be considered when designing the visualization of the Luo Yue bronze culture. The visual graphic design of Luo Yue bronze culture should ensure its recognition, but also consider its expression and design. How to make Luo Yue bronze culture both recognizable and readable, but also make it more beautiful? Because, the Luo Yue bronze culture has

different personality characteristics, such as the softness of Shanghai dialect, the roughness of Wuhan dialect, and the humor of Northeast dialect, which are all characteristics of language and culture. Therefore, when we visualize the design of Luo Yue bronzes, we should fully consider the different Luo Yue bronzes characteristics and show the culture of Luo Yue bronzes accurately through visualization, and visualize the design in such a way that the visual image best fits the cultural characteristics of Luo Yue bronzes, while ignoring the aesthetics. In order to make the work more inherent in its aesthetic value, it is necessary to find a visual graphic design style that fits the local characteristics.

Therefore, when visual graphical design of the Luo Yue bronze culture, it is important to first determine its uniform style and form standards to achieve the overall characteristics of the Luo Yue bronze culture. Consistency is an important criterion for the graphic design of Luo Yue bronze culture. In the visual design of Luo Yue bronze, it is necessary to master the overall style of Luo Yue bronze culture so that they are harmoniously and consistently displayed in front of the audience, which will produce a comfortable sense of beauty in the visual transmission, and conversely, they will look messy and unsystematic. As in Figure 57 for the design of different forms of WeChat emoji packets for Shijiazhuang dialect, the overall design style of Shijiazhuang dialect emoji packets is unified, and the Shijiazhuang dialect is interpreted through illustration, but the local culture of Shijiazhuang is missing, if the local culture of Shijiazhuang is added, the whole emoji packets will be more complete and more integral, and at the same time, the integration of local elements will make the local language more close to the local tastes and aesthetics.

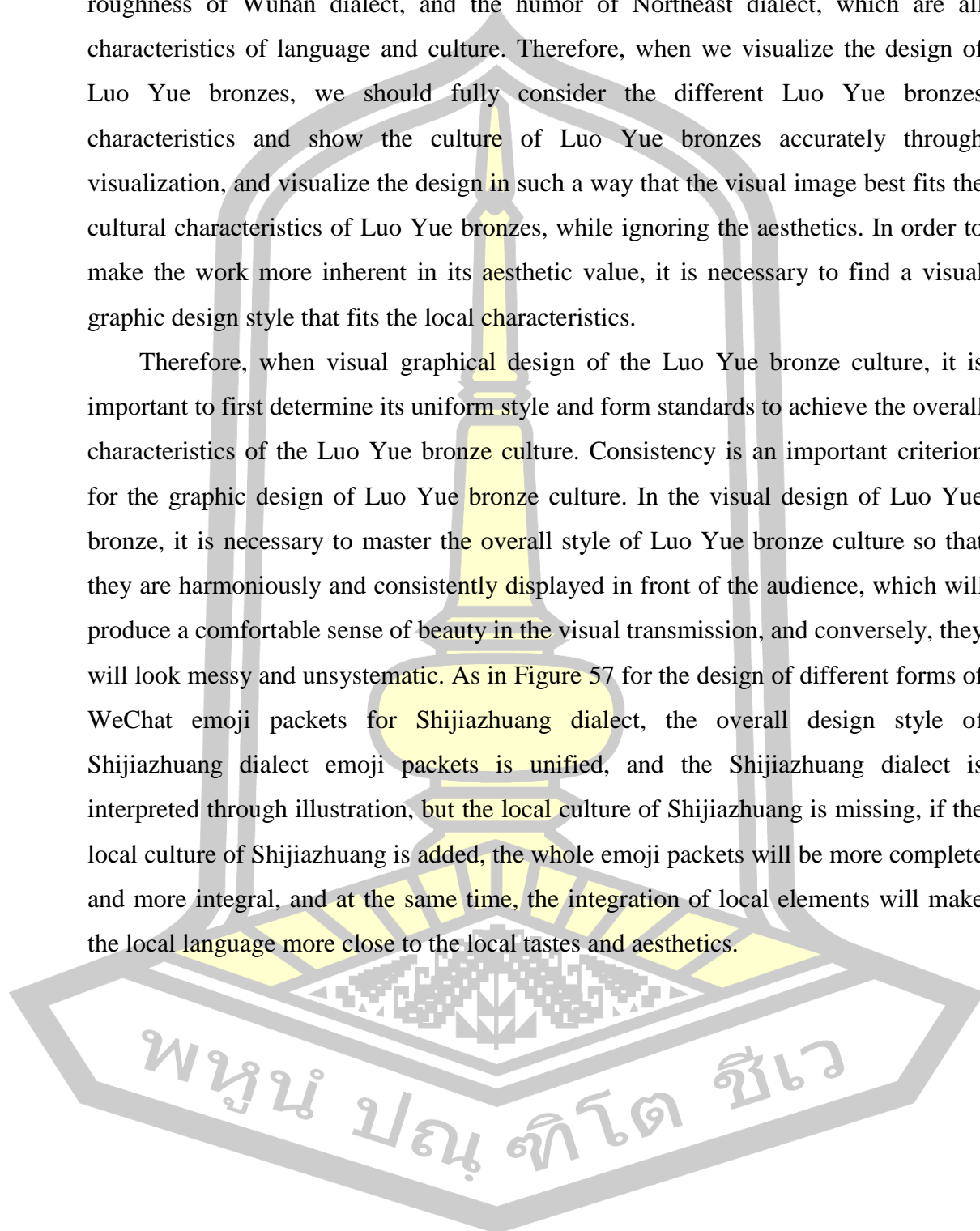




Figure 57 Shijiazhuang dialect expression packet information  
 Accessed on: February 4, 2023

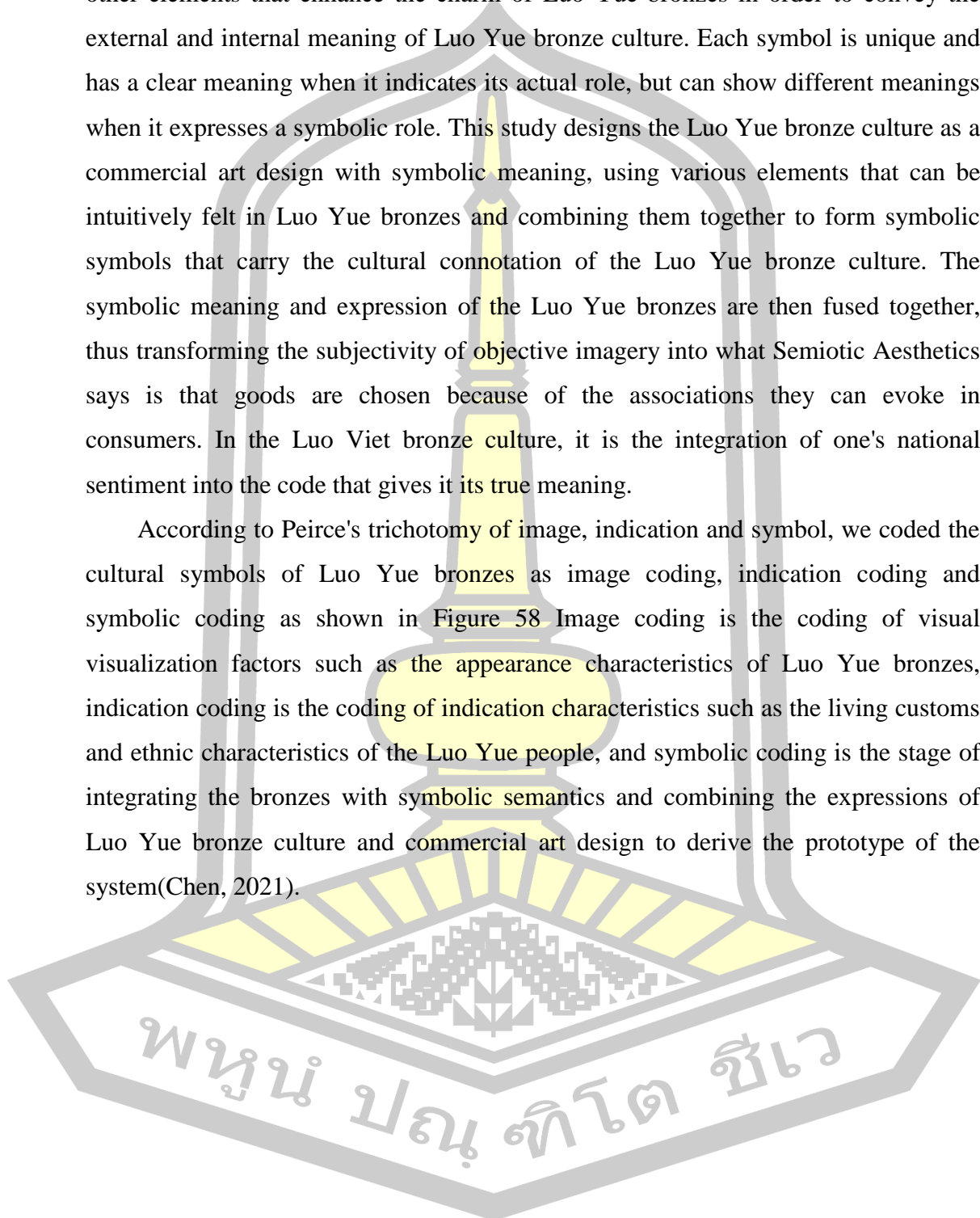
#### 4.2 Coding principles of commercial art design of Luo Yue bronzes based on semiotic theory

At the level of communication, the sender of a message converts the message into a signal, that is, the step of "encoding" the signal. In this paper, we take the Luo Yue bronze culture as an example to express the cultural message of Luo Yue bronzes in the form of symbols. Through specific media, they are transformed into real symbols that can be seen, touched, and smelled, and disseminated through various forms of propaganda. The technical, meaningful and aesthetic codes of the cultural symbols specific to Luo Yue bronzes, based on the relevant empirical morphological



laws, emphasize the similarities and differences in morphology, ornamentation and other elements that enhance the charm of Luo Yue bronzes in order to convey the external and internal meaning of Luo Yue bronze culture. Each symbol is unique and has a clear meaning when it indicates its actual role, but can show different meanings when it expresses a symbolic role. This study designs the Luo Yue bronze culture as a commercial art design with symbolic meaning, using various elements that can be intuitively felt in Luo Yue bronzes and combining them together to form symbolic symbols that carry the cultural connotation of the Luo Yue bronze culture. The symbolic meaning and expression of the Luo Yue bronzes are then fused together, thus transforming the subjectivity of objective imagery into what Semiotic Aesthetics says is that goods are chosen because of the associations they can evoke in consumers. In the Luo Viet bronze culture, it is the integration of one's national sentiment into the code that gives it its true meaning.

According to Peirce's trichotomy of image, indication and symbol, we coded the cultural symbols of Luo Yue bronzes as image coding, indication coding and symbolic coding as shown in Figure 58 Image coding is the coding of visual visualization factors such as the appearance characteristics of Luo Yue bronzes, indication coding is the coding of indication characteristics such as the living customs and ethnic characteristics of the Luo Yue people, and symbolic coding is the stage of integrating the bronzes with symbolic semantics and combining the expressions of Luo Yue bronze culture and commercial art design to derive the prototype of the system(Chen, 2021).



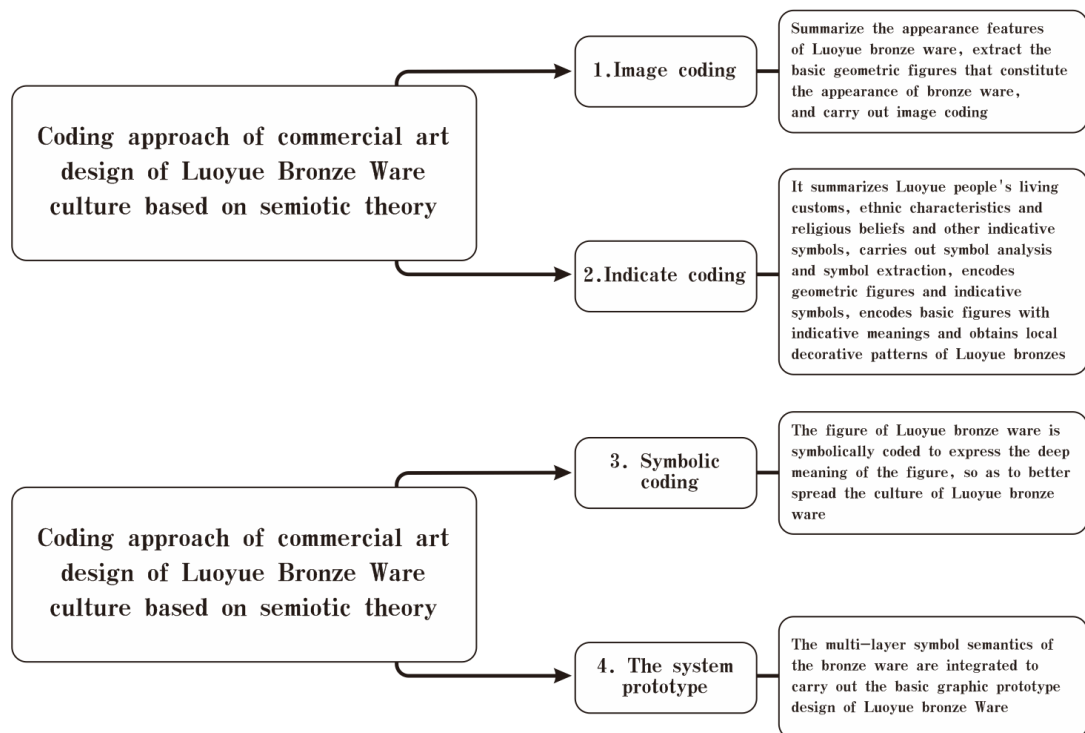


Figure 58 The coding path of commercial art design of Luo Yue bronze culture based on semiotic theory

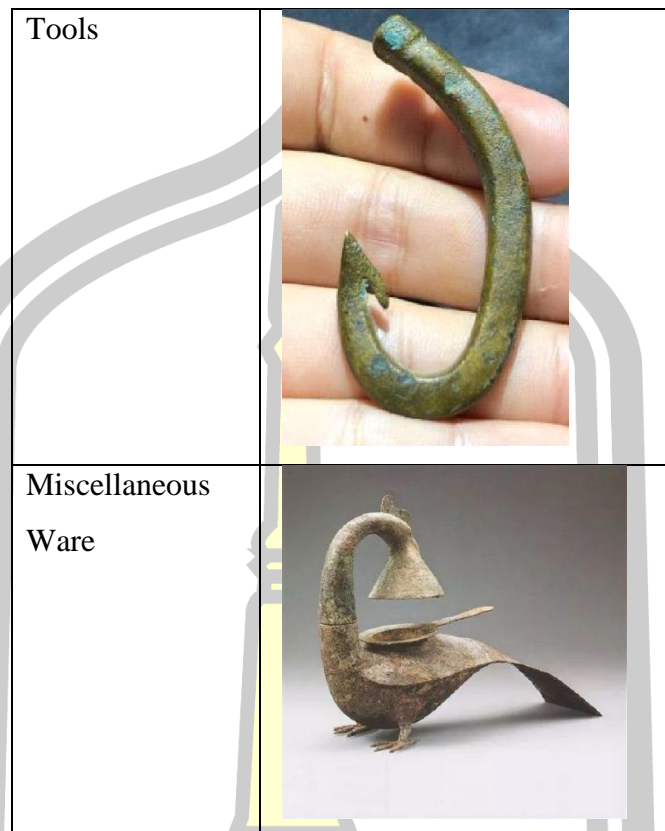
Source: Xiaohui Tang, December 2, 2022

#### 4.3 Image coding principles for commercial art design of Luo Yue bronzes

The creation of graphics for the single graphic image of Luo Yue bronze, one of the most important cultural symbols in Luo Yue bronze commercial art design, must be done by numbering the Luo Yue bronze. Graphic coding is the most obvious and direct form of expression, so the first step is to collect information about bronze. In today's era of highly developed networks and information, the information we collect on the subject is often massive, redundant, redundant and disorganized. Without proper categorization, the resulting product is detrimental to the user's understanding and comprehension, as the complexity of the information and the lack of clarity can lead to errors and inefficiencies in graphic coding. For example, when performing an individual shape of a bronze piece, the lack of clear classification and focus can result in confusing information about the bronze pattern, which can affect the customer's perception. Therefore, when carrying out the single image design of a Luo Yue bronze, the image is coded from the appearance of the Luo Yue bronze, as shown in Table 5 (Luo Yue Bronze Shape Characteristics).

**Table 6 Considerations of epigraphic semantics of Luo Yue bronzes (Source: author's own drawing)**

Bronze Classification	Appearance features
Copper Drum	
Containers	
Arms	
Musical Instrument	


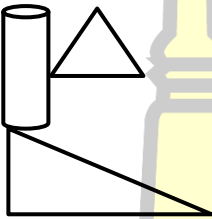

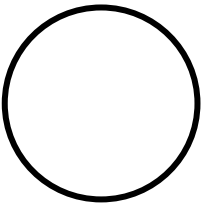

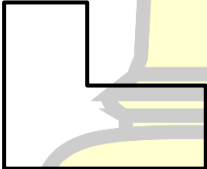

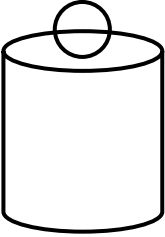



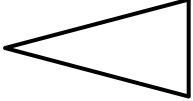


The coding of Luo Yue bronzes is both an image display of concrete things and an abstract dismantling simulation. The abstract geometric image coding is often applied. The shapes and decorations of Luo Yue bronzes are arranged and combined in various ways to form various shapes of bronze shapes. In our actual world, everything is composed in this basic form, just like we draw the general shape first, then depict a general outline in a specific place, and then draw various tiny patterns on this basis. To make a deeper study of Luo Yue bronze works, we must first figure out what the patterns of Luo Yue bronzes are, and then break down the big things and explore how they are arranged, combined and composed in order to make Luo Yue bronze works symbolic.

The author first summarizes the basic graphic symbols of bronzes from the prototypes of Luo Yue bronzes in terms of shape and ornamentation, and compares the existing bronzes to find the pattern of composition, and then rearranges and combines the shapes. According to the observation, although the original forms of bronze culture are different, they are all composed by the arrangement and combination of basic simple shapes, that is to say, excluding the addition of detailed

shapes, the basic composition shapes of each bronze culture are approximately the same, and the basic shapes of Luo Yue bronze cultures are composed of triangle, rectangle, circle, polygon and other shapes. I use geometric figures to summarize the basic graphic prototypes of Luo Yue bronzes in order to quickly extract the basic graphic symbols of Luo Yue bronzes, as shown in Table 6(Chen, 2021).

**Table 7 Abstract dismantling of the prototype Luo Yue bronze form (Photo credit: author's own drawing)**

Bronze form prototype	Abstract Disassembly	Prototype of bronze decoration	Abstract Disassembly
			
			
			

(2) Principles of indication coding for commercial art design of Luo Yue bronzes

After the image coding of the graphic symbols of Luo Yue bronzes is carried out by using the meaning and form conveyed by the symbols, the indicative coding is carried out to summarize the indicative symbols of Luo Yue bronzes, such as appearance symbols, ornamental symbols, inscription symbols and religious symbols, parse the symbols, select the representative symbols related to Luo Yue bronzes, and carry out symbol extracted, as shown in Figure 59.

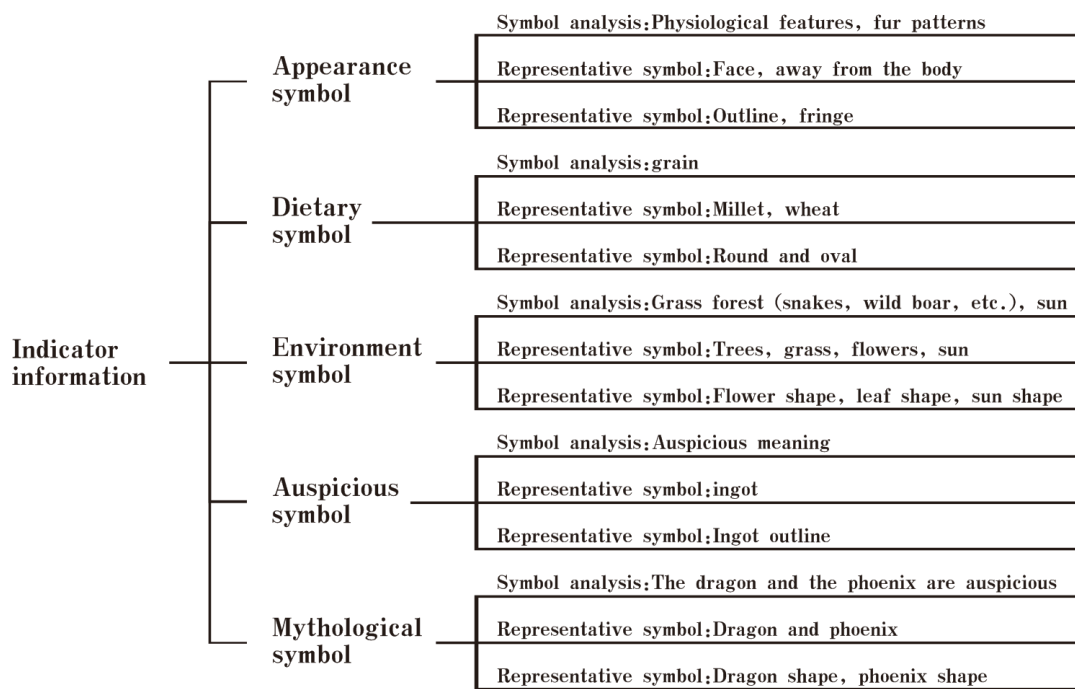


Figure 59 Explanation of Luo Yue bronze indicator symbols

Source: Xiaohui Tang, December 2, 2022

4.4 Symbolic coding principle of commercial art design of Luo Yue bronzes

The symbolic code is an association from the meaning expressed in the form of the Luo Yue bronze, which indirectly expresses the deeper meaning of the bronze culture. It is not only the beauty of the form, but also a means to present the bronze culture to the consumer through the corresponding artistic calligraphy. The symbolic coding of symbols is a means for the designer to understand the bronze in depth and to communicate the meaning that the symbols have in order to move the hearts and minds of the consumers. Therefore to carry out symbolic coding of bronzes, it is necessary to first summarize the symbolic meanings of bronzes, as shown in Table 7.

**Table 8 Semantic table of symbolic symbols of Luo Yue bronze artifacts (Photo credit: author's own drawing)**

Symbols	symbolism	Symbols	symbolism
sumptuous (banquet)	The symbolic meaning represents wisdom and spiritual will, symbolizes connotation and characteristics, and is the	Serpentine	In ancient times, the snake was regarded as a god, diving in the abyss and capable of causing clouds and rain. The symbolism is

	main decoration of bronze vessels, reflecting the cultural life of ancient people.		all auspicious.
Bird print	Form of bird pattern Phoenix pattern Phoenix pattern, in ancient legends, follows a hundred birds when flying and is respected as the king of a hundred birds. The bird's own form also shows the close relationship between it and the divine emblem. The bird is the incarnation and carrier of the god.	Dragon pattern	The dragon pattern is a symbol and a trust. In folk costumes, the dragon is a symbol of good luck, good fortune and avoidance of disasters.
sunburst	One says it is a symbol of fire. One says it is a starburst. One says it is a symbol of worship and belief in the sun.	Beast face pattern	Reflecting the worship of nature gods at that time, it has a mysterious and solemn atmosphere.

#### 4.5 The prototype of a commercial art design system for Luo Yue bronzes

The bronze graphics of the bronze cultural and creative products are coded in a rational and orderly manner through the three coding pathways mentioned above, forming a complete prototype of the bronze system. When coding and reconstructing the content and elements of Luo Yue bronzes, attention is paid to controlling and coordinating information, following the principles of clarity, conciseness and ease of viewing, integrating and refining the redundant information content into the previously organized information system structure, communicating with bronze graphic symbolization, which is visual and intuitive, and graphics convey more information than ordinary words and are more perceptible, avoiding barriers between languages or reading barriers. Therefore, when drawing the graphic prototype of the

bronze cultural and creative product system, based on the appearance and symbolic meaning of the bronze summarized above, the unique salient features of each bronze are outlined, and the multi-layer symbolic semantics of the bronze are fused so as to draw the basic graphic prototype. For example, when drawing the image of the bronze bull, based on the concept of respecting the basic form of the bronze, the unique appearance symbols of the bronze, the diet symbol, the For example, when drawing the image of the bronze bull, we extracted the unique appearance symbols, diet symbols, symbols of body, symbols of courage, and so on, and integrated them with the basic graphics, and designed the basic graphic prototype of the bronze using the corresponding artistic concept and artistic techniques, as shown in Figure 60. shows the structure diagram of feather pattern copper phoenix lamp. Thus, an intuitive bronze prototype is designed so that consumers can directly comprehend the cultural semantics conveyed by the bronze(Chen,2021).



Figure 60 Structure diagram of feather pattern copper phoenix lamp  
Source: Xiaohui Tang, February 15, 2023

## 5 Luo Yue Bronze Cultural Elements Innovation

In modern design art, bronze cultural elements have been widely used. The designer integrates bronze cultural elements into modern design, so that it has a modern sense, without losing the heritage of traditional culture, and has a strong artistic and cultural connotation. For example, the design of the Nanning Museum Service Hall (Figure 61), the design of the work adopts the "copper drum" cultural element in the Guangxi Provincial Non -Heritage Project. Strong, highlighting the cultural atmosphere of Guangxi; use of resin pouring, more durable and safer to use.



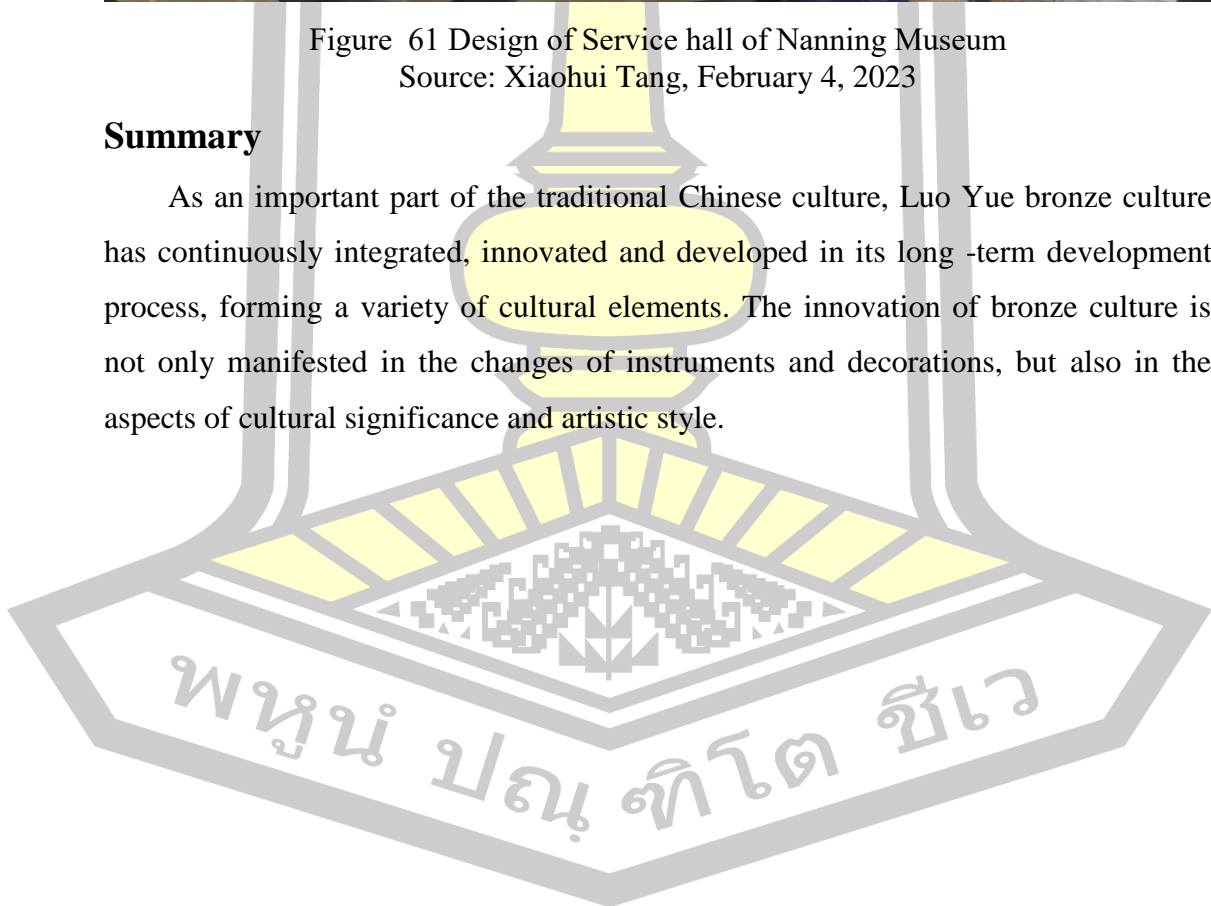
The cultural connotation brought by these traditional cultural elements is unique and fashionable, which shows the charm of the bronze culture of the Guangxi ethnic minorities.



Figure 61 Design of Service hall of Nanning Museum  
Source: Xiaohui Tang, February 4, 2023

### Summary

As an important part of the traditional Chinese culture, Luo Yue bronze culture has continuously integrated, innovated and developed in its long-term development process, forming a variety of cultural elements. The innovation of bronze culture is not only manifested in the changes of instruments and decorations, but also in the aspects of cultural significance and artistic style.



## Chapter VI

### The value of Zhuang Luo Yue bronze culture

The Luo Yue bronze culture is an important culture in Chinese history that has a profound impact and value on modern society.

The cultural characteristics of Luoyue bronze culture have always been reflected in the values, social traditions, and customs of the Zhuang people. In modern commercial art design, auspicious symbols such as the heron, sunbird, and frog of bronzeware are continuously inherited and innovatively used. Their shape, color, material, and structure are also constantly updated, and the single traditional functionality is constantly disappearing, becoming more symbolic of modern people's aesthetics and lives. This chapter delves into the practical and artistic value of bronzeware, exploring the integration of social benefits and aesthetic essence. It has an immeasurable position in cultural heritage protection, cultural exchange, cultural innovation, social value guidance, economic benefits, and other aspects and is worth cherishing and inheriting.

The development of ancient bronzes from practical value to today's artistic value is a dynamic evolution process. The appreciation of bronze culture should be fully grasped by grasp the characteristics of bronze culture, and combined with the economic conditions, cultural concepts, and religious beliefs at the time, the true connotation of bronze culture can be discovered.

#### 1 The practical value of Luo Yue bronze culture

##### 1.1 Life use

In ancient China, bronze is one of the indispensable appliances in people's daily life. The living use of bronzes includes cooking, consumption, drinking water, storage, lighting, warmth and other aspects. Among them, the most representative is Bronze Ding (Figure 62, Three Kingdoms · Tong Ding), which is one of the earliest cooking appliances in ancient China. Bronze Ding has a unique shape and exquisite decoration. It is generally composed of three feet, ears, and a tripod. The characteristics of bronze tripods are strong durability and good thermal conductivity, which is very suitable for long-term cooking. In addition, bronze culture also have a large number of foods, drinks, and water tools, such as bronze cups, pots, plates,

crickets, spoons, etc., which are rich and diverse, and are widely used in people's daily life.



Figure 62 Three Kingdoms · Tong Ding  
Source: Xiaohui Tang, February 16, 2023

### 1.2 Religious use

In ancient China, bronze culture were also widely used in religious rituals. Bronze culture are important appliances in ancient sacrifice activities for sacrificing gods and ancestors. Among them, Ding is one of the important appliances in ancient sacrifice activities. It is regarded as a symbol of God and is used to load offerings and sacrifice gods. In addition, bronze culture also include a large number of sacrifice, fragrant incense, candlestick (Figure 63), etc., for religious rituals and sacrifice activities.

พหุ มั บณุ ทิ โต ชี เว



Figure 63 Bronze candlestick  
Source: Xiaohui Tang, February 16, 2023

### 1.3 Political use

In ancient China, bronze culture were also widely used in political activities. Bronze is a symbol of the identity and status of ancient monarchs and nobles, and the status of bronze in politics cannot be underestimated. In the Zhou Dynasty, the production and use of bronze culture became a patent of the ruling class, and ordinary people could not contact and use bronze. In addition, bronze culture are also widely used in cultural exchanges and etiquette activities. For example, bronze rituals (jiǎ), (Figure 64) are a type of bronze ritual, prevailing in the Shang and Zhou dynasties, generally the utensils of the nude sacrifice (the ancient wine daily governor) of the wine, and the wine can be warm (Ma, 2013). Essence Fengzhu 7 was unearthed in the tomb No. 1 in Hejia Village, Baoji Qishan in 1973. It is a typical Shang Dynasty utensils. It is named after the two pillars of the pillars. Phoenix is a common decorative theme on the bronze culture of Shang and Zhou Dynasties. The expression methods have changed diverse. The flat line carving patterns are more common. Fengzhu's three -legged is diamond -shaped, and a beast -shaped handle is cast on the abdomen. The overall shape is generous and stable, showing a kind of auspicious

spirit, which reflects the profound accomplishment of the bronze modeling art more than 3,000 years ago.



Figure 64 Fengzhu  
Accessed on: February 16, 2023

The practical use of bronze culture is multi-faceted. It is not only a necessity in ancient people's lives, but also an important item reflecting ancient culture, religion, politics and other aspects. In modern society, the importance of bronze culture is constantly prominent, and it represents the outstanding achievements and historical heritage of ancient Chinese culture.

In short, bronze is an important part of the ancient Chinese culture including living purposes, religious purposes, and political purposes. The use of bronze in life is widely used, which can not only meet people's daily needs, but also improve people's quality of life and cultural level. During the religious ritual, bronze is one of the important appliances of sacrifice activities and has a sacred and inviolable position. In political activities, bronze culture are used as a symbol of the identity and status of the

ruling class, and it is also an important etiquette in political and cultural exchanges.

## **2 The value of Luo Yue bronze culture to modern society**

Luo Yue culture is an ancient culture in southern China, and its origin can be traced back to around 4,000 BC. It is an important culture in Chinese history and has a profound impact and value on modern society. The following are some important aspects of Luo Yue culture to the value of modern society:

### **2.1 Protection of cultural heritage**

Luo Yue culture is one of the important cultural heritages of China, and it represents the unique style and characteristics of ancient civilization in southern China. Therefore, protection and inheritance of Luo Yue culture is not only the protection of Chinese cultural heritage, but also the respect and protection of all human cultural diversity.

### **2.2 Cultural exchange**

Luo Yue culture is an ancient culture in southern China. It has extensively communicated and integrated with the culture of other regions in history. This cultural exchanges have important value for promoting the exchange and integration of cultures in various places, and enhancing the understanding and friendship between the people.

### **2.3 Cultural innovation**

Luo Yue culture is an innovative culture. It has continuously absorbed and created new cultural elements in history. This spirit of innovation has important enlightenment for cultural innovation and development of modern society.

### **2.4 Social values**

The core values of Luo Yue culture include respect for nature, humanities, respect for life, life, and morality. These values have significant connection and revelation of humanistic care, environmental protection awareness, and moral concepts of modern society.

### **2.5 The tourism economy**

The area where Luo Yue culture is located has a unique geographical environment and cultural landscape, and is one of the important tourist destinations in southern China. Therefore, Luo Yue culture has important role and value for the development and promotion of the tourism economy.

In short, Luo Yue culture is an important cultural heritage in southern China,

with rich historical, cultural and social value. It has profound influence and value for the protection of cultural heritage, cultural exchanges, cultural innovation, social values, and tourism economy in modern society, and it is worthy of our cherishment and inheritance.

### **3 The integration of social benefits and aesthetic essence**

#### **3.1 The relationship between Luo Yue bronze culture and modern social benefits**

Before the words and language were widely used, people rely on utensils to communicate with the mind and convey their thoughts and emotions. Of course, there is no role of spoken language, gesture, and body language. The spiritual structure of the Bronze Age is a memory trace of memory with the meaning of the symbol of the utensils. Different historical periods forged different bodies of people. The artistic perception of styling is derived from the form of the original life of nature. This psychological and emotional ability "is in a bud state in animals lower than humans." As the peak of the development of artifact culture, bronze culture not only produces exquisite bronze culture, but also creates aesthetic subject with strong artistic experience. Bronze culture is between primitive witchcraft culture and text culture, and the artistic experience ability of modeling art is the integration of primitive life and human civilization. Luo Yue people rely on this keen styling and artistic experience. During the use of bronze, they communicated with God and their ancestors and were close to heaven and earth. The surface pattern of the bronze is never meaningful to be meaningless, but a symbol of vulgar and abstract. It is the basic code of bronze culture. It seems to have magical or physical power. To this silent nature language(Huang, 2005). The bronze pattern is the soul of the bronze ware. Without the ability to feel the artistic experience, the bronze ware pattern has no meaning. In this sense, the bronze culture exist for those who have strong styling and artistic experience. Without the ability of styling art, there is no bronze culture.

It can be seen that the ability of styling art experience is equally important for the creation of aesthetic subjects and morphological art. Then, for modern styling art and design, it should be not just some superficial and formal visual images and appearance objects, but it should contain a certain meaning of modeling art symbols with human cultural characteristics. In this way, it can promote the continuous improvement of the artistic experience and artistic creation and design level of the aesthetic subject.

Compared with traditional bronze culture, the design and manufacturing of modern products has the same aspects and differences. Modern products are mechanized and mass-produced in the case of more detailed and specialized social division of labor. Its design and manufacturing are completed in different stages, and bronze is hand-made "crafts". Its design and production are completed at the same time. That is, technology and art are united. The essence of modern products as bronze is the same, that is, they are all artificial things and are the products of human social activities. Therefore, by studying the symbolic characteristics and significance of Luo Yue bronze utensils, you can tap and discover some things with their own national culture, including ideological consciousness, thinking, and spiritual concepts. Rules, and reflected through the product-media. The products designed in this way are not empty, but a cultural symbol form with a certain vitality and appeal, which is also consistent with the purpose of product semantics.

Art design has distinctive characteristics of the times. It reflects the material production level of different times, different regions, and different ethnic groups, people's ideology and production methods. Art design itself is the product of culture, because it conveys the materialization of technology through a unique way, and it also reflects the value orientation of the Chinese culture of commodity society. It advocates designers to create a new human lifestyle and a new living environment to improve people to improve people to improve people to improve people. The quality of life also requires designers to think from the perspective of users, instead of blindly emphasizing their own style and personality. Product semantics is under the premise that the functional attributes are emphasized, and the main spirit and cultural context of the main body and cultural context indicate that the design will force people to convert from the value of things from the value of the object to the value of the object. This coincides with the aesthetic aesthetics of the Shang Dynasty and the spirit of traditional philosophy in my country (Huang, 2005).

In summary, Luo Yue bronze culture and Modern Business Art Design are dependent. The combination of the two has an inestimable role in the summary and innovation of design theory in my country at this stage, and it has important inspiration and guidance for changes in design concepts.

### 3.2 The impact of Luo Yue bronze culture on the essence of art aesthetics



As one of the symbols of ancient civilization in my country, bronze craftsmanship has presented a diverse style in art form. With the increasing demand for traditional culture and art in modern society, modern bronze culture have also been popular in the market, and their commercial value has also increased. In order to better combine bronze design and market demand, commercial value must be extracted from its commercial design. The article mainly introduces the bronze crafts on the basis of traditionally conducted innovative research on craftsmanship and form, adding decorativeness in terms of product design; focusing on the cultural value performance of the product, focusing on reflecting the connotation of Chinese culture; in addition Emotional communication and other content.

The essence of Luo Yue bronze culture is diverse. In its expression, it contains two types of material and non-material: the former refers to specific artificial products. The latter refers to thoughts, perspectives, behavior patterns, values, and various abstract things. Culture has always been the topic of the design world. This stems from an inseparable connection between culture and design. Design is a process that reflects the spirit into the product. It converts the concept into entities. It changes people's lifestyle through the product, and lifestyle is the carrier of culture. The material and spiritual aspects of all cultures will eventually be reflected in people's lifestyle. Therefore, design is creating a new lifestyle for people, and it is actually creating a new culture. Specific cultural groups have their specific cultural characteristics, which infiltrate this characteristic of people's values, social traditions, living habits, and so on. The cultural characteristics of each ethnic group will inadvertently appear on their material level. It is this "invisible" culture dominates the "tangible" design. The impact of culture on product design has penetrated into all aspects of design, such as shapes, color, materials, structures, etc., in these fields. Consumers' uniqueness and hobbies must be fully considered.

Culture is also continuity, openness and integration, and it is precisely because of these attributes. It is possible to communicate between different cultures. When designing product design, based on local culture, it must also have a correct attitude towards traditional culture and foreign culture.

Modern commercial design has distinctive characteristics. It reflects the ideology, material production level, and production methods of people in different

times. Although the design itself is constantly developing. Under the impact of new technology and consciousness concepts, it will continue to be updated. However, its connotation and spirit are the result of long-term accumulation of history. It is necessary to find inspiration from traditional culture, which may be the source of design. The traditional culture must be continued in modern commercial art design. Formed a new form, we should carefully observe and understand products with traditional elements. Think about the "meaning" and "God" behind its "shape".

First of all, we have to observe its "shape", and "shape" is not for simplicity. Instead, we must re-create the design shape on the basis of understanding, and use modern aesthetic concepts to modify, refine and use some elements in traditional design, so that it has the characteristics of the times.

Then think about the "meaning" and "God" behind its "shape". Behind design, it often contains some kind of "meaning" and "god". It is this invisible "meaning" and "god" rich "shape". The design method that contains "meaning" after "shape" is also applicable to modern design and is suitable for conveying the ideas of modern people. We can only integrate on the basis of deep understanding of the spirit of traditional design art. Find the fit point between traditional culture and modernity. In order to create a design form that is in line with the new era. In order to find a modern design recognized by society.

We should see that although a highly scientific and information-based modern society has brought a huge impact on modern business art design. But at the same time, it also brought it new opportunities for development. Because the introduction of new ideas and ways of thinking provides us with more thinking angles for us to re-examine the concept of traditional cultural concepts. The emergence of new technologies and new materials provides more possibilities for the re-design of our traditional shape. As long as you grasp the essence of traditional culture and understand its "meaning" and its "God". We will eventually create a new "shape" work that belongs to the new era(Feng, 2008).

Luo Yue bronze art is an important part of the historical and culture of the Chinese nation, and a very important part in the history of ancient art development in my country. Through the research and innovation of the commercial design of bronze culture, this chapter has deeply tapped the historical and cultural value and

commercial value of Luo Yue bronze. Through the study of bronze culture, designers can further understand the important position of bronze in the entire ancient Chinese history, and deepen their understanding of bronze art. Through research on modern design and innovative ideas, designers can obtain more design inspiration and inspiration and Creative inspiration; through the thinking of the combination of contemporary design ideas, technology, and materials, designers can further discover the outstanding traditional Chinese cultural resources of the Luo Yue bronze culture. In addition, designers can also get some inspiration from it to innovate bronze in modern technology. This article mainly expounds the designer under the theme of "Luo Yue Bronze and Modern Commercial Arts Design", designers conducted a business design innovation of Luo Yue bronze cultures. This is mainly because bronze, such as a long history and cultural connotation, is loved by modern people and is applied to modern lifestyle, which produces products or design concepts with unique charm but also meets contemporary aesthetic needs.

### 3.3 Fusion method

To integrate social benefits with the essence of aesthetics, we need to start with two aspects: one is to find the commonality of social benefits and the nature of aesthetics, and the other is to integrate the two in practice.

#### 3.3.1 The commonality of social benefits and the nature of aesthetics

Beauty things are often beneficial to society. Beauty is a common value, which can be reflected in various aspects of art, design, architecture, landscape and other aspects. And beautiful things are often beneficial to society. For example, a beautiful city can attract more tourists and enhance the popularity and economic benefits of the city; a beautiful clothing can enhance people's self-confidence and image, promote social and exchanges, etc. Essence

Social benefits can also become a part of aesthetics. Aesthetics is not only a sense of perception of beauty, but also includes the understanding and appreciation of the culture and social value it represents. Therefore, social benefits can also become a part of aesthetics. For example, a painting depicting social dilemma may not have traditional aesthetics, but it can arouse people's attention and thinking about social problems, and therefore produce a profound and unique aesthetic experience.

#### 3.3.2 Increase social benefits with the essence of aesthetics in practice

Integrate social benefits and aesthetic nature in architectural design. Architectural design is a typical field that integrates social benefits with the essence of aesthetics. For example, some architectural designers will consider factors such as energy conservation, environmental protection and social welfare in the design, and to ensure the beauty and practicality of the building. For example, Chicago Building in Chicago, USA, is not only a beautiful building, but also an environmentally friendly building. It uses a variety of environmental protection technologies, such as solar panels and rainwater collection systems, thereby reducing energy consumption and carbon emissions.

Integrate social benefits and aesthetic nature in artistic creation. Art creation is also a field of integration of social benefits and the essence of aesthetics. For example, some social public welfare projects invite artists to create art works related to related themes, and use art to convey a social value concept in the form of art. For example, China's "Berlin Wall Program" invites artists to create a series of art works that oppose war and violence, and pass and advocate peace and harmony through artistic ways.

Integrate social benefits and aesthetic nature in product design. Product design is also a field that integrates social benefits and the essence of aesthetics. For example, some social public welfare projects invite designers to design related products, which must meet the requirements of practicality and aesthetics, but also considering social benefits. For example, Japan's "popular design" project, it advocates applying the creativity and technology of designers to solving social problems, such as the life of the elderly, the travel of the disabled, and so on.

In summary, integrating social benefits and the nature of aesthetics requires us to start with commonality and continue to explore and try in practice. In the fields of architectural design, art creation, and product design, social benefits and aesthetic essence can be integrated in various ways to achieve better social effects and aesthetic experience. In addition to the areas mentioned above, there are other methods that can integrate social benefits and the essence of aesthetic, such as integrating social value in public art, conveying social positive energy in cultural festivals, promoting society in publicity advertisements Justice and so on. These methods can be implemented in various ways, such as artistic expression, text transmission, music interpretation, etc.,

so as to combine social benefits and the essence of aesthetics to generate greater social influence and aesthetic value.

It should be noted that merging social benefits and the essence of aesthetics is not a simple matter, which requires us to have a certain aesthetic literacy and social responsibility. In practice, we need to pay more attention to social needs. At the same time, we must pay attention to the aesthetic experience, and find the balance between the two, so as to create a better and beneficial social environment. In short, integrating social benefits and the essence of aesthetics is a challenging and innovative task, which requires us to continuously explore and practice. Through continuous efforts and attempts, we can create a better and useful social environment, and at the same time, we can also enjoy a deeper and unique aesthetic experience.

#### **4 Economic benefits of Luo Yue culture**

##### **4.1 The economic promotion role of Luo Yue bronze culture**

In economics, demand refers to the number of products that consumers are willing to and can buy at a certain period of time and at a certain price level. Because the demand is hierarchical, the value is also hierarchical. Li Feiyi decomposes the market value of goods into two levels: functional value and conceptual value: "functional value is reflected in the product characteristics of a certain use function, and the value of conceptual value is related to the cultural attributes and symbolic significance of the product." For cultural products, its functional value is the value of ideas, and the two coincide; for other products that have infiltrated cultural and artistic ideas, the value of conceptual value is the value -based value based on functional value. The value of the concept here is the cultural value of Sorosby, which comes from the cultural significance of the product. In the consumer society, when people get rid of the surplus of the shortage economy towards material products, consumers pay more and more attention to the cultural value of goods, and the market value of goods also more and more depends on its cultural value. It has the same functional value and technical quality The economic value of goods will often increase due to the added value of high -quality culture and artistic creativity.

The conceptual value or cultural value of Luo Yue bronze culture can be divided into five types: 1. The aesthetic value of as art works; 2. Because art has the spiritual value of art in enlightenment and understanding, it is mainly based on art.

Based on the many functions of understanding functions, communication functions, entertainment functions, compensation functions, purification functions, and educational functions on the basis of aesthetic functions; 3. symbolize value, that is, symbol value, it helps individuals to form identity and status understanding : 4. Historical value, which is mainly related to the historical connection that artistic creativity may have, inspires the present by providing the past continuity; 5. Original value, from the original, authenticity and uniqueness reflected by the artistic creativity itself Essence For Luo Yue bronze culture, its core cultural value is aesthetic value, and other values are extended on the basis of aesthetic value. This is determined by art functions. The most fundamental and most important function of art is the aesthetic function. Other functions can only be played on the basis of aesthetic functions. The various functions of art are aesthetic as the medium. Therefore, the aesthetic value of artistic creativity is the root of all other values(Kong, 2017).

Although the value composition of Luo Yue bronze culture contains functional value and conceptual value or cultural value, the relationship between the two constituent factors is more complicated, mainly because the value or cultural value of the conceptual value is difficult to deal with, and the cultural value is internal. There is also an intricate relationship. However, there is a certain correlation between Luo Yue bronze cultural value and economic value. It can be positively correlated, that is, when the converted cultural value is evaluated as high, its economic value is also high. This is a comparison in the art market. Common phenomena, such as when art works are rated as high artistic value by the art world, the work also has a high market economy value. However, the cultural value of Luo Yue bronze culture and economic value may also be negative, that is, the high cultural value or conceptual value is associated with the low economic value. Therefore, when examining the cultural value of the bronze culture of Luo Yue, the conceptual value or cultural value and economic value need to be analyzed as different subjects.

## 4.2 The commercial benefits of Luo Yue bronze culture

### 4.2.1 Innovation of product design

The craftsmanship of Luo Yue bronze cultures has important reference significance for modern product design and development. Specifically, it can be manifested in the following aspects:

The first is the bronze pattern. Luo Yue bronze patterns are mainly developed by the original simple and simple and simple patterns. After the innovation is gradually evolved. In the bronze pattern, it not only has realistic things, but also has the patterns that people imagine. For example, there are four god patterns in bronze culture, which are auspicious and are displayed in bronze culture such as bronze mirrors. At any time, Auspicious Ruyi is a yearning for people's longing for a better life. In the design and development of contemporary jewelry, the pattern of the Bronze of Luo Yue has important reference significance. , Combine the four patterns to show the artistic charm and the meaning of auspiciousness.

The second is the shape of Luo Yue bronze. The shape refers to the process of showing the image through a certain means and materials through a static form, or a modeling art. Luo Yue bronze is very different from modern appliances with practical equipment. Luo Yue bronze cultures pay more attention to the external performance of the appliance. It is necessary to meet the visual needs of people, and at the same time, it has practical functions. The contemporary design is greatly revealed. Most of the contemporary design products are supported by high-tech. Although practical, it is obviously difficult to reach the height of bronze in design. In the process of contemporary product design and research and development, this modeling culture of bronze culture can be demonstrated through artistic forms, and re-positioning product functions, thereby enhancing the added value of the product.

In addition, Luo Yue bronze shape is a carrier and symbol of the bronze cultural concept. For example, the tripod in the bronze ware is a symbol of power. Show a specific bronze culture. For example, in the design of the wine glass, you can learn from the various shapes of the wine in the bronze ware to tap the styling value(Chen, 2016).

#### 4.2.2 Promotion of tourism industry

Heritage tourism industry is an important form in the tourism industry. Luo Yue bronze is the product of historical culture. With the unearthed by Luo Yue bronze, people are more and more amazed by the superb craftsmanship of ancient craftsmen. Culture, thereby causing more attention, this cultural characteristics of bronzes provide possibilities for promoting the development of the tourism industry. Bronze culture exist in a certain area in a certain area, which will quickly drive the

development of the tourism industry in the area.

In addition, the cultural characteristics of Luo Yue bronze can also create a bronze cultural atmosphere, which has evolved into a regional characteristic. For example, Zhengzhou is the capital of the Shang Dynasty in history, and the Shang Dynasty was the heyday of bronze. The bronze culture merged with Zhengzhou in the historical development. This gave Zhengzhou a "traditional bronze characteristics" Essence Each region or region should actively grasp this cultural characteristics. For example, you can set up bronze Ding on both sides of the square and place bronze chops in the center of the square to create a bronze cultural atmosphere, thereby promoting the development of tourism, digging the modern business of traditional bronze culture value.

#### 4.2.3 Promote the development of media

Luo Yue's bronze has a long history, long inheritance, and bronze culture is even more profound. In the context of the rapid development of contemporary media, traditional Chinese culture has been paid more attention to it, while bronze culture is an important part of the long river of Chinese traditional culture, so it has become contemporary The important development materials of various media have promoted the development of the media. For example, the CCTV Science and Technology Channel's "Exploration Discovery" column tells Chinese historical and cultural stories. Among them, traditional bronze culture have a lot of space. For example, cloud -based copper ban, mother -in -law Wu Ding, etc. In addition to TV programs, more and more books related to bronze culture are also more and more, which reflects the important value of bronze in the development of contemporary media. Therefore, there are not many classic works circulating in the world. Qinggang has a long history and has a brilliant historical value and cultural value. Bronze culture are symbols of power in ancient times. Qi is a symbol of majesty and power. Bronze culture reflect the characteristics of national culture. At the same time, some bronze culture in specific periods also show unique religious symbols and people's belief. Favorite value(Chen,2016).



## Summary

Traditional bronze is the essence of the splendid culture of the Chinese nation. It has the characteristics of rich shapes and diverse types. In contemporary, traditional bronze culture also have important value in historical research, art aesthetics, and commercial development of bronze culture. While inheriting traditional culture, it is also necessary to actively develop the contemporary value of Luo Yue bronze cultures, which is also an important way of inheritance of intangible cultural heritage and traditional culture.



## Chapter VII

### Conclusion, Discussion and Suggestion

The research in this paper is carried out on the cultural identity of Luo Yue bronze of Zhuang nationality. From the perspective of semiotics, it analyzes the elements of Luo Yue bronze culture, discusses the cultural identity and cultural capital of Luo Yue bronze culture in the context of modern commercial art design, and strives to seek the direction of cultural and artistic innovation from the characteristics of Luo Yue culture of Zhuang nationality in order to give play to the maximum value of Luo Yue bronze culture in art design. Based on the research, make the following summary, discussion, and suggestions.

#### 1 Conclusion

Luo Yue bronze culture has a pivotal position in the history of Chinese culture. Its cultural role is mainly manifested in cultural identity and cultural capital. The "cultural identity" and "cultural capital" of Luo Yue bronze culture are not static, and they change over time. The discussion of this issue can not only deepen the historical value of Luo Yue's bronze culture but also play a positive role in the correct guidance of bronze culture in contemporary society and promote the harmonious development of society.

##### 1.1 Study the development history of Luo Yue's bronze culture in China

The phased evolution of bronze decoration art is the concrete expression of people's thoughts and aesthetic concepts in various periods, and it is an important manifestation of the aesthetic concepts of each period. In the relevant history of ancient China, the renewal of a regime often led to a change in its rule, and the changes in social ideas will inevitably have a profound effect on its concept of control. In the early days, human beings had just entered the era of civilization, and their basic characteristics were the integration of politics and religion, i.e., the integration of politics and religion. Respecting God, this is a combination of politics and religion. It is not only a concept of rule but also reflects the level of people's cognition. On a political and ideological level, the awareness of ghosts and gods is strengthened. The artistic image will inevitably combine with many magical animal patterns in a serious and solemn form, which reflects the worship of ghosts and gods. In the middle and late stages, with the rituals and the decline of religious thoughts,

humanistic ideas have gradually formed. The artistic characteristics are to pay attention to people's activities. Whether they are glorious and luxurious utensils or simple daily utensils, they are all They are all They are all. Taking human needs as the primary goal Of course, this is also closely related to the development of productivity and the progress of science and technology.

The development of the aesthetic concepts during the Luo Yue period is just as some of the artist history scholars' summary suggests: the context of the development of complexity is the same, but the connotation of complicated and simplification of this different period is different, and it has a close relationship with the ideological consciousness of different times. This fluctuation of aesthetic concepts also reflects the laws of influence of aesthetic concepts and decoration: changes in people's aesthetic needs lead to simplicity or decoration. In contrast, decoration or simplification will also affect people's aesthetic needs. The laws of these decorative arts are also applicable to our product decoration designs today. On the basis of understanding the needs of social aesthetics, the decorative packaging of the products is competitive and energetic. Similarly, the good product's decoration style will also guide its social aesthetic value. Go to harmony and perfection(Yang, 2015).

### 1.2 Study the cultural identity of the Zhuang people

Through the understanding of Luo Yue's bronze cultural identity, guided by the theory of "cultural identity", it provides a new idea of the innovation of the contemporary art design of Luo Yue bronze culture. It reflects the inheritance and development of culture and puts common values on the memory carrier. Experiencers connect to specific memory media through special memory media, which evokes personal common values, triggers emotional resonance, and helps them rebuild it. Cultural memory and the activation of cultural identity The changes in history have promoted the development of civilization and also the transmission of cultural memory. The development of modern civilization from text, letters, and language to the Internet, film, and television has made the formation of cultural memory more diversified. This article starts with the characteristics of the discovery of Luo Yue's bronze culture and reasonably organizes it, shows the common values of the Bronze period of Luo Yue, reconstructs a specific cultural memory field to promote the recovery of memory, so as to achieve a sense of cultural value.

### 1.3 Study the meaning of the cultural symbol of Luo Yue bronze culture

In modern business design, the symbolic elements of bronze wares are widely used. Many modern crafts and product designs can be seen in the shadow of ancient bronzes, and the symbolic elements of these bronze wares have become the source of inspiration for design. This innovative reconstruction has made bronze culture more widely spread and developed.

First of all, the use of bronze culture in business design can increase the cultural connotation of the product, increase its history and antique status, and attract more customers. Secondly, in modern craft design, the use of bronze cultural elements can also promote innovation and development in modern craft design. In modern process design, a large number of symbolic elements are explained and applied, which produces new design styles and expressions. These design works have inherited the traditional bronze culture, and they also incorporate the creativity of contemporary design, reflecting its unique aesthetic value and the characteristics of the times. In addition, in modern business design, the use of the bronze culture factor can also bring more innovation and inspiration. Bronze is an important part of traditional Chinese culture. Its patterns and shapes all have strong cultural and symbolic meaning. Under this concept, designers can combine creativity and creativity and continue to launch design works that fit the atmosphere of the times.

### 1.4 Research on the cultural capital of the Zhuoyue Bronze Culture in Chinese Business Art and Design

Bronze culture is a sign of ancient Chinese culture, and its artistic form is also diverse. While contemporary bronzes have become increasingly demanding in contemporary society and art, they are becoming more and more popular, and their commercial value is getting higher and higher. To make the design of bronze more in accordance with the needs of the market, it is necessary to dig out its commercial design. This article focuses on the traditional basis of tradition, innovative research on craftsmanship and shape, and adding decorative elements to the design of the product; emphasizing the important role of Chinese culture in the cultural expression of products; and paying attention to the user experience and emotional communication.

The cultural connotation of the Bronze Age of Luo Yue is diverse. Its expression can be divided into two categories: tangible and invisible; one is specific artificial

items. The latter refers to thoughts, perspectives, behavior patterns, values, and various abstract things. In the field of design, culture has always been the focus of attention. This is because culture and design have inseparable relationships. Design is a process that integrates spirit into the product, transforms concepts into material, and changes people's lives with its products as a cultural carrier. The material and spiritual levels of all cultures will eventually be reflected in human lifestyles. Therefore, design is to bring a new life, which is also a new culture. Special cultural groups have certain cultural characteristics. These characteristics run through people's values, social traditions, living habits, and so on. The cultural characteristics of each country will be unintentionally presented at the material level, and the "tangible" design is exactly "invisible". The impact of culture on product design has penetrated every level of design, such as shape, color, materials, structures, and so on.

Culture has the characteristics of continuity, openness, and integration. This is to communicate in different cultures. When designing products, both a local understanding of culture and a correct understanding of foreign cultures are required.

## **2 Discussion**

In response to the research objectives and issues of this article, several discussions have been triggered through research:

2.1 Most of the previous researchers studied and analyzed the historical development, origin, distribution, and remains of Luoyue bronze culture with a single research object, and few of them used the concept of cultural identity to do research. It is a scientific and innovative research text for researchers to explore the construction of identity in the Luo Yue bronze culture of Zhuang nationality from the perspective of the concept of cultural identity.

2.2 Previous researchers have not mentioned in depth that research can be conducted through symbol reconstruction, morphological transformation, material reconstruction, and innovative exploration of craftsmanship and technology in the Luo Yue bronze culture. This research uses semiotics theory to analyze and summarize the symbolic significance and value of the shapes and patterns of Luoyue bronze culture, which enriches the connotation research of cultural identity and cultural capital of Luoyue bronze of the Zhuang nationality in China, making it more practical and artistic in modern times.

2.3 Previous studies have focused more on the analysis and summary of the regionalization characteristics of Luo Yue bronze culture, with a high degree of homogeneity in inheritance and protection. Under the guidance of Luo Yue bronze's cultural identity dimension, this research carries out innovative research on its modern commercial art design from the perspective of bronze cultural capital and transforms the traditional bronze cultural symbols into products that meet the needs of modern life and meet the aesthetic needs of modern people.

#### 2.4 The development history of Luo Yue bronze culture in China

According to archaeologists' staging of bronze wares, this article discusses the morphological evolution of various bronze wares based on the classification of bronze wares. In further research, researchers can start from the decorative category of bronze wares. How to treat various bronze wares The historical sources and morphological evolution are further deepened, and the expression of its decorative technology and decorative arts is discussed in multiple dimensions.

#### 2.5 Cultural identity of the Zhuang people

"Cultural identity" is a very complicated problem, which is beyond doubt. First of all, the meaning of the word "culture" is very complicated. Culture is ubiquitous a very complicated problem, which is beyond doubt. First of all, the meaning of the word "culture" is very complicated. Culture is ubiquitous. Cultural research covers all aspects of human society. How to analyze and explain the cultural identity of the Zhuang people from different disciplines and different perspectives Culture is constantly developing, so the formation of cultural identity is also a dynamic process. Scholars Zheng Xiaoyun pointed out: "In the global environment, the cultural lines between countries are becoming clear, and the cultural identity of the nation will also be highlighted. What kind of cultural identity the Zhuang people had during this period is a very meaningful research topic.

#### 2.6 The meaning of the cultural symbol of the bronze culture of the Zhuang people

Bronze is a product of art and commodity circulation, and its culture and historical significance are very rich. Symbolism is a new method of research. How to scientifically analyze the creative reconstruction in the design of bronze business art, discover more cultural factors, and better serve the business community From the

perspective of symbolics, the creative reconstruction of bronze art is studied, as well as how to reflect the reconstruction of symbols, morphological reconstruction, and material reconstruction. In terms of symbol reconstruction, whether it is based on the reorganization of the symbol elements or a creative reconstruction of the bronze culture so as to create more cultural values for contemporary business; in terms of shape, whether to transform and change the morphological structure of the original bronze ware Reconstruction can give it new vitality; in terms of material reconstruction, how you combine new materials and craftsmanship can make it more practical and artistic. Through the above-mentioned innovation exploration, the symbolic essence of the Zhuo Yue bronze culture of Zhuo Yue and the symbolic significance of the bronze culture have gained new vitality and provided better services for business.

#### 2.7 Cultural Capital of Luo Yue Bronze Culture in Chinese Business Art and Design

Art design reflects the characteristics of the times and reflects the material production level, ideological concepts, and production methods of different periods, different regions, and different ethnic groups. As a cultural product, art design shows the aesthetics of science and technology in their unique form and also reflects the cultural value of the commodity society. It advocates for designers to create a new lifestyle, a new living environment, and enhance people's quality of life. On the basis of emphasizing function, product semantics focuses on the spirit and culture of the subject, implying that the design will promote the value of people over the value of things so as to achieve the unity of humans and things, the harmony of man and nature. This coincides with the aesthetics of the Shang Dynasty and the spirit of traditional philosophy in my country. According to the research understanding, further exploring Luo Yue's bronze culture and contemporary business art design is necessary to understand the relationship and significance, as well as how to apply cultural capital to Chinese business art design. How the two are organically combined can we have a new innovation improvement in my country's current design theory and can promote the transformation of our design concept to a certain extent. This type of new research topic needs to be continued and updated.

### 3 Suggestions

In the origin of the research, the cause of the commercial design of Luo Yue's bronze wares is the initial motivation. As an aesthetic and economic phenomenon, there is a close link between the commercial design of the bronze and the development of the economy. It is the production of art. Economic phenomenon presented in the context of industrialization. As a new way of producing and consuming art, the cultural industry has changed the way art is produced, circulated, and consumed. The continuous adjustment and evolution of the industrial structure prompted the upgrading of the cultural industry into a creative industry. New changes have taken place in the production of art. Traditional art categories such as music, art, literature, dance, drama, film, and television are the core parts of the cultural industry that will continue to develop. In addition, art also penetrates into the other industries through the form of creative elements, which has a profound impact on all industries in the three industries, including the traditional art industry, and ultimately reflects in the development of the overall economy. Great promotion effect. The purpose of this study is to explore the economic value and cultural identity function of Luo Yue Bronze in modern commercial art design, as well as the interaction between production, dissemination, and acceptance with its aesthetic significance. A theoretical research and sorting of a basic framework. Future research can be further as: developed on the basis of this, such

3.1 Study the development history of Luo Yue's bronze culture from different perspectives, form a multi-dimensional bronze culture model, make the historical data information of the Zhuo Yue bronze culture richer and more perfect, and make Luo Yue's bronze history and culture more vivid.

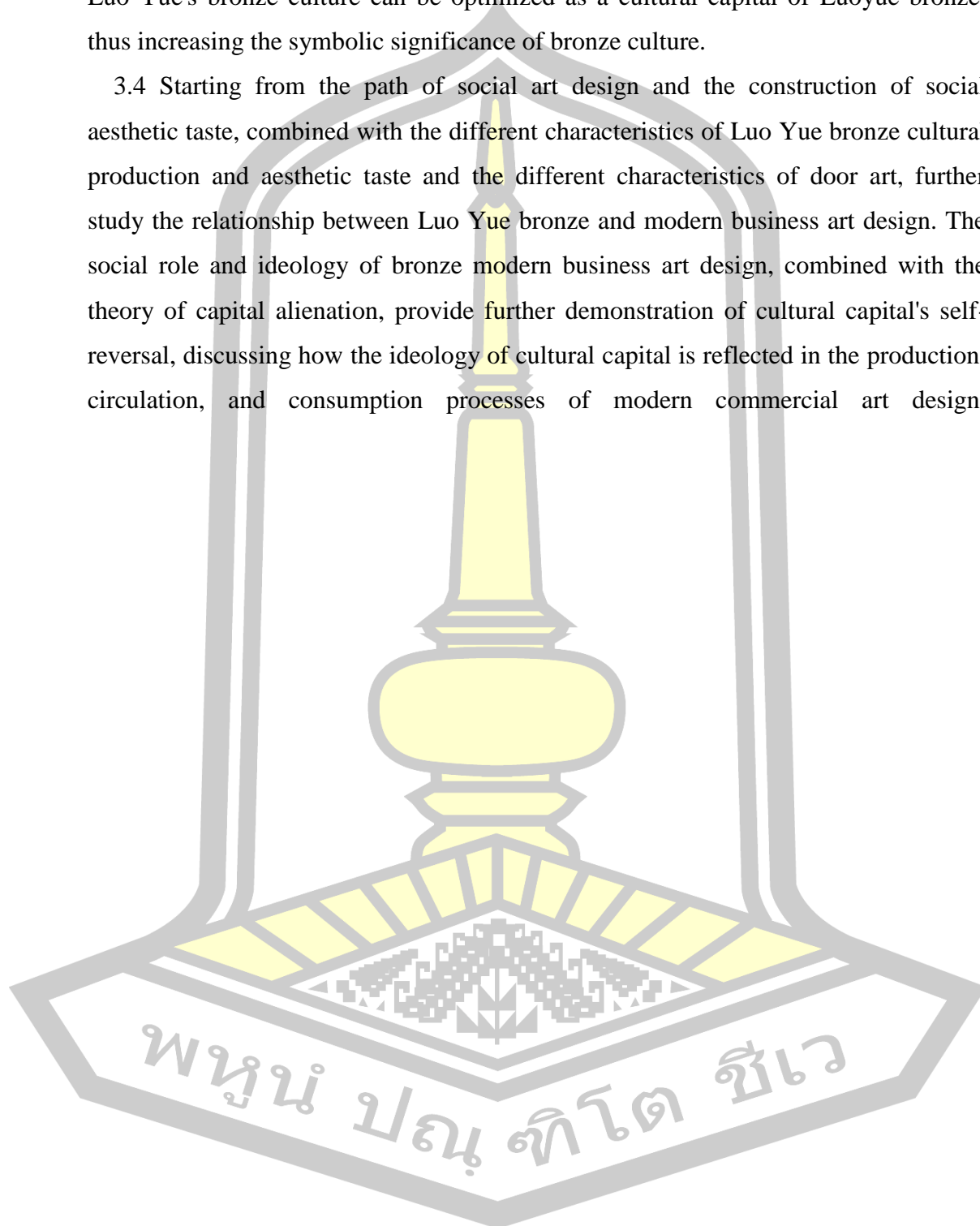
3.2 An in-depth study of the recognition of the Zhuoyue bronze culture of Zhuo Yue, analyzing the elements such as the motivation, customs, systems, and rituals of the bronze culture identity of the Zhuang people, and finding the method of decrypting the bronze culture of Luo Yue.

3.3 Starting from the characteristics and significance of Luo Yue bronze culture symbols, further explore the symbolic meaning of bronze culture and commercial art design and apply it to the theoretical basis of economic aesthetics. The organizational model of value realization, combined with the value network, value relationship, and

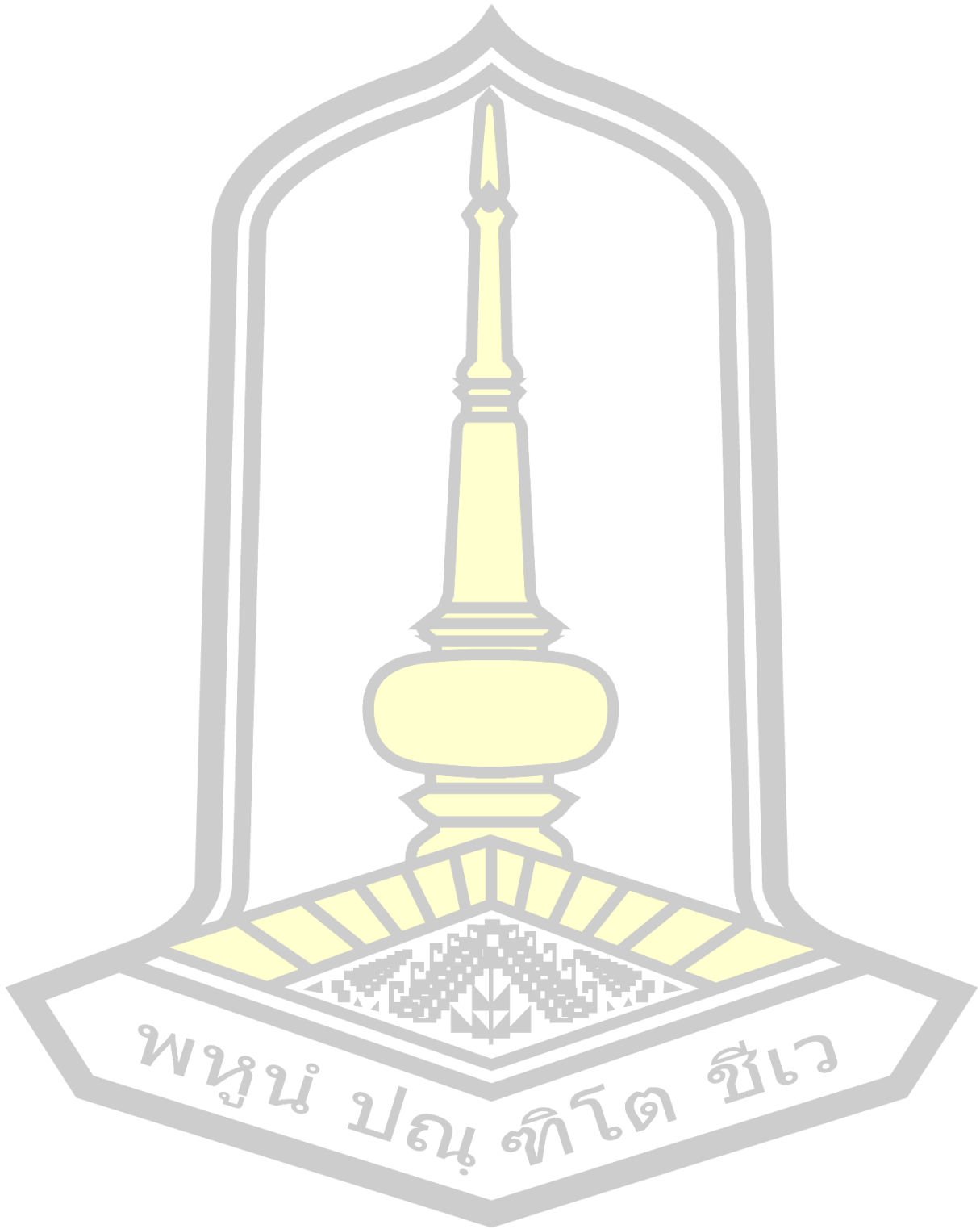


aesthetic and artistic theory, adopts more empirical analysis methods to study how Luo Yue's bronze culture can be optimized as a cultural capital of Luoyue bronze, thus increasing the symbolic significance of bronze culture.

3.4 Starting from the path of social art design and the construction of social aesthetic taste, combined with the different characteristics of Luo Yue bronze cultural production and aesthetic taste and the different characteristics of door art, further study the relationship between Luo Yue bronze and modern business art design. The social role and ideology of bronze modern business art design, combined with the theory of capital alienation, provide further demonstration of cultural capital's self-reversal, discussing how the ideology of cultural capital is reflected in the production, circulation, and consumption processes of modern commercial art design.



**REFERENCES**



## REFERENCES

- Chen Liang. (2015). Consumer culture and design value. *Urban Housing* (05), 68-71.
- Chen Liang. (2019). Expansion and innovation: the presentation of diversity in exhibitions - the case of the Baoji Bronze Museum. *Southeast Culture* (S1), 111-114.
- Chen Huan. (2021). *Research on the design of zodiac cultural and creative products based on semiotic theory* (Master's thesis, Hebei University).
- Chen Wenyuan. (2019). *Capitalization of contemporary ethnic traditional craft culture and its practical logic* (Doctoral dissertation, Central South University for Nationalities).
- Cao, Yuan. (2016). *Research on innovative design of business model based on intangible culture* (Master's thesis, Hunan University).
- Cha, Y. N. (2015). The application of folk culture in modern commercial design. *Art Education* (03),270.
- Cui Xinjian. (2004). Cultural identity and its roots. *Journal of Beijing Normal University (Social Science Edition)* (04), 102-104.
- Chen, Yu-Tian. (2012). *Research on the Bronze Culture of Luo Yue* (Master's thesis, Guangxi Normal University).
- Elaine. (2016). *Semiotic reading of pottery decoration* (Master's thesis, Beijing Forestry University).
- Feng, G. (2008). The influence of culture on product design. *Home Appliance Technology* (03),56-57.
- Fu, J. M. (2020). Aesthetic research on the artistic design of bronze artifacts in Haihang Hou Tomb and the cultivation of mechanical innovative design thinking--a review of Innovative Thinking and Mechanical Innovative Design. *Mechanical Design* (05), 152.
- Fang, Dongping. (2010). *Research on the theory and practice of cultural capital* (Master's thesis, Guangxi Normal University).
- Guan, S. L.. (2022). Modeling Art and Application of Bronze Ware in Shang and Zhou Periods. *Screen Printing* (20), 64-67.
- Han L. (2014). *Qiang cultural identity and psychological resilience* (Doctoral dissertation, Southwest University).

- Gou, Meng-Han, Yu, Ming-Hong & Wang, Li-Mei. 2011 A new species of the genus Gou (Hymenoptera, Braconidae) from China. (2022). A study on rural tourism based on folklore cultural capital theory: the case of Xiwo Qiang Village in Beichuan County, Mianyang City. *Rural Economy and Technology* (15), 125-128.
- Hao Miao, Chen Yingshuang, Zhou Yue & Ni Taile. 2011 A new species of the genus Hao Miao, Chen Yingshuang, Zhou Yue & Ni Taile. (2022). A study on the extraction and derivation method of Dayu epigraphs under the semiotic perspective. *Packaging Engineering* (16), 355-362.
- Ho, N. H.. (1986). Experimental discussion on the social nature of Guangxi during the Qin and Han dynasties. *Guangxi Ethnic Studies* (02), 65-71.
- Hu, R. X. & Wan, Xuan. (2022). A study on the design of bronze ornaments in the museum's cultural and creative "traversal". *Design* (24), 101-103.
- Jiang, Meng. (2013). *Research on Bronze Art in the Ba Region* (Doctoral dissertation, Wuhan University of Technology).
- Jiao, D. M.. (2022). The wind of Ou Luo--Examples of bronzes from the new collection of Guangdong Museum. *Cultural Heritage World* (02), 62-73.
- Jiang Yao. (2019). *Visual symbolic analysis of Chinese national image in cross-cultural context* (Master's thesis, Hebei University).
- Jia Lu. (2012). *Digital research and dissemination of Zhou and Qin bronze ornamentation* (Master's thesis, Shaanxi University of Science and Technology).
- Jian Chen. (2022). The expression of "qi"--square and round shapes in Shang Dynasty bronzes. *Studies in Art Education* (21), 35-37.
- Kong, Hui Xiang. (2017). *A study of artistic creativity as cultural capital* (Doctoral dissertation, Southeast University).
- Li Chaoxian. (2019). *Research on architectural design method based on cultural ecological concept* (Doctoral dissertation, Dalian University of Technology).
- Li, Qiu-Hsiang. (2010). *Cultural identity and cultural control: A study of folk beliefs in the Qin and Han dynasties* (Doctoral dissertation, Henan University).
- Liu LJ. (2013). *Research on cultural capital operation and cultural industry development* (Doctoral dissertation, Jilin University).
- Lu, Liqiu, Huang, Xianhong, Miao, Quan & Yang, Lulu. (2022). Research on the

- application of Guangxi Baiku Yao costume patterns in the design of cultural and creative products. *Chemical Fiber and Textile Technology* (02), 186-188.
- Lai, Wei. (2016). A study on the value of the application of art graphics in Luo Yue culture. *Journal of Nanning Vocational and Technical College* (02),19-21.
- Menchao. (2019). A study on the modernization and application methods of motifs in Luo Yue culture. *Journal of Nanning Vocational and Technical College* (05),97-100.
- Pan Daoyuan. (2019). *Research on the relationship between cultural creativity and economic growth in the era of digital economy* (Doctoral dissertation, Shenzhen University).
- Liang, F. X. & Liu, F. R.. (2018). Research on the heritage development of Guangxi Luo Yue culture in the context of "One Belt and One Road". *Journal of Guangxi Normal College (Philosophy and Social Science Edition)* (03), 63-68.
- Lai, Wei. (2016). A study on the value of the application of art graphics in Luo Yue culture. *Journal of Nanning Vocational and Technical College* (02),19-21.
- Liu, Ja. (2022). *Research on bronze tomb bronze ornament symbols and innovative design applications* (Master's thesis, Guangdong University of Technology).
- Li, Shao-Hong. (2013). *Research on the redesign of cultural artifacts based on design semiotics* (Master's thesis, Zhejiang University of Technology).
- Li Yan. (2019). *Research on the generation of value of cultural heritage tourism experience under symbolic interaction theory* (Doctoral dissertation, Northwestern University).
- Luo Hongwen. (2022). The influence of Liangzhu's "gods and men with animal faces" pattern on bronze Taotie pattern. *Ceramic Science and Art* (10), 27-28.
- Luo, Yingxue & Liu, Jie. (2022). A study on the application of cultural semantics of Sanxingdui Bronze Ware in cultural and creative products. *Studies in Art Education* (18), 75-77.
- Liu, Xiangdong. (2015). The construction of national identity in the context of cultural pluralism (Doctoral dissertation, Jilin University).
- Ma Xiaorong. (2019). Bronze Legacy - A Selection of Excavated Bronze Artifacts from the Right River Museum of Ethnology Collection. *Journal of Culture* (06),98-102.

- Navy. (2004). *Semiotics of graphic design* (Master's thesis, Tsinghua University).
- Peng, R., Lei, L. & Chu, X.B.. (2022). Research on the deconstruction of Guangxi copper drum design and the use of cultural creation. *Packaging Engineering* (06), 297-306.
- Qin Cailuan. (2019). Luo Yue Craft Culture - Luo Yue Culture Research Series No. 5. *Journal of Guangxi Institute of Socialism* (04),81-86.
- Qin Cailuan. (1986). A preliminary investigation of the bronze culture of Luo Yue. *Guangxi Ethnic Studies* (02), 32-40.
- Qin Cailuan. (2017). A study of Luo Yue copper drum culture-Third in a series of studies on Luo Yue culture. *Journal of Guangxi Normal College (Philosophy and Social Science Edition)* (04), 49-55.
- Qiu Chen. (2019). Research on the Construction and Identity of Zhuang Tianqin Culture (Doctoral dissertation, Fujian Normal University).
- Song, Yanjin. (2014). *Research on mainstream cultural identity education for college students in multi-ethnic settlements in southwestern borderlands* (Doctoral dissertation, Guangxi Normal University).
- Shin, Y. W.. (2020). *Research on visual graphic design of regional dialects based on semiotic perspective* (Master's thesis, Wuhan Textile University).
- Sun, S. Y., Han, X. & Huo, H. W.. (2022). Bronzes and civilizational exchange: an overview of the 3rd Forum on Ancient Chinese Bronze Studies. *Journal of the National Museum of China* (08), 37-44.
- Tang, X. F., Chen, Y. J. & Meng, L. Z.. (2019). A study on the application of Luo Yue bronze culture in the design of living space - an example of deconstructive approach to the design of entrance hall. *Research in Art Education* (23),58-59.
- Tang, L.. (2020). *Research on Bronze Rituals of the Two Weeks in the Wu-Yue Region* (Master's thesis, Chongqing Normal University).
- Wang, S.Y. & Xu, J.D.. (2009). Aesthetic characteristics of Yao costume patterns: The example of Baiku Yao in Nandan County, Guangxi. *Art Exploration* (02),80-85.
- Wang, Chengfeng & Xu, Shengchao. (2017). An introduction to the application of regional cultural elements in the design of cultural and creative products. *Art*

*Science & Technology* (09), 34-35.

Wang Y. J.. (2022). On the application of bronze patterns of the Xia, Shang and Zhou periods in modern cultural and creative products. *Footwear Craft and Design* (19), 92-94.

Xie Chongan. (2015). The origin of Luo Yue's creature god rituals from Southern Upper Antique bronze ornamentation. *Ethnic Art* (03),86-88.

Xie Chongan. (2020). On the era of the emergence of early bronze drums in the ancient Luo Yue region--Twenty-two in the series of studies on Luo Yue culture. *Journal of Guangxi Socialist Academy* (04),72-78.

Xie Chongan. (2020). On the relationship between Luo Yue and Xi Ou in the Upper Ancient Period--Luo Yue Culture Research Series No. 15. *Journal of Guangxi Socialist Academy* (01), 91-98.

Xu Qianqian. (2021). *Research on the application of Shang and Zhou bronze animal motifs in cultural and creative product design* (Master's thesis, Lanzhou University).

Yang, Yuan. (2007). *Research on the decorative art of bronze vessels in Xia, Shang and Zhou* (Doctoral dissertation, Zhengzhou University).

Yan Min. (2020). *Research on the art of botanical decorative patterns on gold and silver vessels in the Tang Dynasty* (Master's thesis, Jiangxi University of Finance and Economics).

Yang, P., Zhong, W. & Zhang, W.Y.. (2020). Graphic design and innovative practice of Liangshan Yi embroidery based on semiotics. *Silk* (03), 118-125.

Yang, J., Zhou, Z.S. & Xiong, S.P.. (2016). Fluctuations and divergences in the study of Luo Yue culture in China and Vietnam. *Journal of Yunnan Normal University (Philosophy and Social Science Edition)* (01), 15-33.

Yuan, Hong-Sheng. (2022). The heritage of bronze culture--a study of ancient Chinese bronze taotie decoration. *Collection and Investment* (11), 92-94.

Yang, Pei-Ling. (2022). Simuwu ding Lianhe Fang pot--Studying the development of bronze from motifs and shapes. *New Americana* (09), 73-75.

Zhang, C.. (2021). *Research on the original conservation and regeneration design of Li traditional settlement dwellings* (Doctoral dissertation, Xi'an Academy of Fine Arts).

- Zhi Xiaoyong. (2019). *Research on Shang and Zhou Bronze Artifacts Excavated in Southern Anhui Province* (Doctoral dissertation, Nanjing University).
- Zhang, Liping. (2018). Ethnic art style presentation of black pottery in modern commercial space design. *Journal of Suihua College* (09),100-103.
- Zhou, L.. (2022). Reflections on the Application of Traditional Ethnic Elements in Modern Graphic Design. *New Beauty Domain* (08), 110-112.
- Zhou Yanxiang. (2017). Aesthetic interest of the Luo Yue people from ancient ritual objects. *Journal of Guangxi Normal University (Philosophy and Social Science Edition)* (06), 71-77.
- Zhang, Li-Qun & Zhang, Yi. (2016). Exploring the origin of Luo Yue culture of Huashan rock painting--The second paper in the series of "Research on Huashan rock painting in Zuojiang River". *Journal of Guangxi College of Education* (03),1-7.
- Zheng Cao. (2021). Exploring the innovative design of cultural and creative products based on regional culture. *Light Textile Industry and Technology* (11), 57-59.
- Zhang, J.J. & Liu, S.W.. (2022). A study of Huashan rock painting under the perspective of Panofsky's pictorial methodology. *Beauty and Times (Vol. 05)*, 46-48.
- Zhao Y. (2012). *Innovative research on the packaging of Anyang antique bronze ware* (Master's thesis, Xi'an Engineering University).
- Zhou Shujing. (2019). *Analysis of innovation strategies of bronze cultural and creative products* (Master's thesis, Shanxi University).
- Zhang, Ming-Chen. (2022). *Research on the evolution and innovative design of bestial patterns on Shang and Zhou bronzes* (Master's thesis, Lanzhou University).
- Zhang Changyong. (2008). *A study on the identity function of Shang and Zhou bronze art* (Doctoral dissertation, Fudan University).



## BIOGRAPHY

<b>NAME</b>	Xiaohui Tang
<b>DATE OF BIRTH</b>	20 August 1983
<b>PLACE OF BIRTH</b>	Guilin City, Guangxi Province
<b>ADDRESS</b>	Minzu Road, Nanning City, Guangxi Province
<b>POSITION</b>	Manager
<b>PLACE OF WORK</b>	Nanning College for Vocational Technology
<b>EDUCATION</b>	2005, Bachelor's Degree at Guangxi Arts University, Major in Art Deco Design, China 2012, Master's Degree at Wuhan University, Major in Digital Art, China 2023, Doctoral Degree at Mahasarakham University, Major in Fine and Applied Arts Research and Creation, Thailand

