

# Luoyue Bronze Ware Of Zhuang Nationality In China: Cultural Identity And Cultural Capital Of Modern Commercial Art Design

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*Abstract:*

The cultural identity and cultural capital of the Luoyue bronze wares of the Zhuang nationality in China in modern commercial art design is essentially the utilization and development of bronze culture as cultural capital under the market economy environment. Luoyue bronze art is an essential part of the history and culture of the Chinese nation and a significant part of the history of the development of ancient Chinese art. Luoyue bronze culture is a precious cultural heritage left by the ancient Luoyue people, with high aesthetic value and rich cultural connotation. As the descendants of the Luoyue ethnic group, the Zhuang people inherited and developed the Luoyue bronze culture. As a typical representative of the Luoyue bronze culture, the Zhuang bronze drum custom became the first batch of national intangible cultural heritage in 2006.

With the rapid penetration of global modernization and economic globalization, the contents, methods, and approaches of Zhuang Luoyue bronze culture inheritance have also undergone tremendous changes with the changes of the times, and the protection and inheritance of Luoyue bronze culture have become increasingly severe. There are many studies on the appearance and material application of Luoyue bronze wares of the Zhuang nationality in China. However, there are few studies on understanding their application significance and cultural identity. In the product design of the new era, the shape of the bronze symbol has also changed, but whether the meaning has

changed and how to change needs to be answered. There are problems in academic research, such as a relatively single research object, a relatively narrow research field of vision, high research homogeneity, and a lack of continuity. This article puts the Luoyue bronze culture of the Zhuang nationality in the context of the modern commercial art design and studies its cultural identity and cultural capital.

Keywords: Bronze Culture; Cultural Identity; Cultural Capital; Commercial Art Design

## 1 Introduction

As an intangible cultural heritage item, the Luoyue bronze culture of the Zhuang nationality in Guangxi best reflects the development characteristics of the Luoyue area culture itself. Luoyue bronze culture is an integral part of the splendid culture of the Chinese nation and a precious cultural heritage left by the ancient Luoyue people. It has exceptionally high aesthetic value and rich cultural connotations. The Zhuang nationality is a nation with a long history and splendid culture. On May 20, 2006, the State Council approved the bronze drum custom of the Zhuang nationality to be included in the first batch of national intangible cultural heritage lists. With the rapid infiltration of global modernity and economic globalization in recent years, national culture's continuity, integrity, and stability face severe challenges. Some traditional cultures of ethnic minorities continue to decline and fade under the impact of the dominant mainstream culture. The material form of national culture is constantly being destroyed, national psychology and values are constantly changing, and the content, methods, and approaches of national cultural inheritance have also undergone tremendous changes with the changes of the times. The problem of national cultural inheritance is becoming more and more serious. Its protection and development have been gradually promoted to the height of the national cultural development strategy.

At present, the research on the inheritance of Luoyue bronzeware needs to be revised. First, the research object is single. The research on Luoyue bronze culture mainly focuses on the ruins of Luoyue bronze and ancient books of cultural relics. The Luoyue bronzeware culture related to the inheritance of art design needs to attract more attention. It is mentioned incidentally in the comprehensive study of Luoyue bronze, and there is no particular systematic and in-depth research. Second, the research horizon needs to be narrower. The inheritance mechanism has undergone significant changes from ancient times to the present. The field

of vision of research should not just stay in the past but keep pace with the times. In modern society, the inheritance mechanism is becoming increasingly complicated with the intervention of modern media, such as printing culture and audio-visual photo electricity. In order to allow it to be better inherited, we should focus on exploring modern inheritance based on respecting tradition. Third, the characteristics of research regionalization are apparent, with high homogeneity and lack of continuity. After combing the recent related research on Luoyue bronze culture, it is found that most of the research focuses on the areas where ethnic minorities live in Guangxi, and the problem of repetitive research is evident.

## **2 Research Objectives**

2.1 To study the development history of the Luoyue bronze culture of the Zhuang nationality in China.

2.2 To study the cultural identity of the Luoyue bronzes of the Zhuang nationality in China.

2.3 To research the symbolism of the Luoyue bronze culture of the Zhuang nationality in China.

2.4 To research the cultural capital of Chinese Zhuang Luoyue bronze culture in modern commercial art design.

## **3 Research Methodology**

This article adopted a qualitative research method. The first is the population and samples. The researchers mainly interviewed people in the bronze ware industry in the fieldwork. The interviewees included Chinese bronze drum masters, intangible cultural heritage protection experts, Guangxi bronze drum craft inheritors, and other groups. The critical information of the people interviewed: Wei Qichu, a master of arts and crafts in Guangxi Province and inheritor of bronze drum casting skills; Wei Yongfa, a master of arts and crafts in Hechi City and inheritor of Webster's bronze drum. General information: general artisans, museum workers, modern designers, locals. Data is collected through literature analysis, field investigation, and in-depth interviews. More than 100 papers and more than 20 related books have been collected. The researchers went to Huanjiang, the hometown of bronze drums in Guangxi, Guangxi Zhuang Autonomous Region Museum, the Guangxi National Museum, and other places to conduct many field investigations and interviews and photographed more than 200 Luoyue bronze cultural relics that have been

unearthed. After each field survey is completed, the collected data, interview recordings, and videos will be classified, analyzed, and organized to promote research development and writing. The content of the interview includes the development history of Luoyue culture in Guangxi, the identity of the Luoyue culture of the Zhuang nationality, the development trend of the Luoyue bronze wares of the Zhuang nationality after the reform and development, the influence and role of the development of economic globalization on the bronze culture of the Zhuang nationality, and the development of the Luoyue bronze culture of the Zhuang nationality in modern times. The application in commercial art design and the Zhuang bronze ware typically represent the traditional and modern production processes of bronze drums. On the other hand, the researchers collected and analyzed the development process of Luoyue culture in China and the development of bronze wares based on previous documents. Based on these two aspects of information, the researchers focused on the relationship between Luoyue culture, cultural identity, and modern business.

#### 4 Conceptual Framework

The research concept framework of this article is based on modern commercial art design as the research background. It uses two concepts in the study of Luoyue bronze culture through cultural symbols, the first is cultural identity, and the second is cultural capital.



Figure 1: Framework

Source: Drawn by Xiaohui Tang, 2023.

#### 5 Research Results

##### 5.1 The historical development of Luoyue bronze culture

The author advocates comparing the shape and decoration of bronze wares, analyzing and studying the cultural stages of the Lingnan pre-Qin period, and verifying it through interdisciplinary theories. This kind of

dating and staging based on comprehensive research is feasible. According to the distinctive local characteristics in some bronzes unearthed from southwestern Guangxi and northern Vietnam, the Luoyue bronze culture can be divided into the Dongshan culture type of Vietnam and the southwestern Guangxi culture type. The type of bronze culture in southwestern Guangxi is the same as Mr. Jiang Tingyu's analysis of Guangxi bronze culture. It can be divided into four periods: Shang Dynasty to Western Zhou Dynasty, Spring and Autumn Period, Warring States Period to Early Han Dynasty, and Song Dynasty to Qing Dynasty.

A) From the Shang Dynasty to the Western Zhou Dynasty - the embryonic period of the Luoyue bronze culture

During this period, many bronze relics appeared in the Luoyue area, including the tombs of Wuming Shimashan Grottoes in Southwest Guangxi and the relics of the Tongdou civilization in the early Dongshan culture of Vietnam. Bronze products in southwestern Guangxi are mainly vessels and musical instruments. No bronze cultural relics were found in the Mashan Grottoes in the Wuming Dynasty. However, the bronzes were older than the Yuanlongpo period, and archaeological investigation results show that their age is slightly later than or equivalent to Yuanlongpo. Therefore, the number of complete bronzes discovered from the Shang Dynasty in southwest Guangxi is minimal. Most are bronze components from the Central Plains, and bronzes are mainly made of bronze vessels and musical instruments.

B) From the Chunqiu Period to the Western Han Dynasty—The development period of Luoyue bronze culture

Luoyue bronze wares from the Chunqiu Period to the Western Han Dynasty were mainly used in religious etiquette, banquets, and other occasions and gradually developed some new functions. Bronze wares such as horseshoe-shaped statues, tripods, and square pots appeared during this period. The Luoyue bronze wares from the Chunqiu Period to the Western Han Dynasty had a variety of functions. In addition to being used in traditional occasions such as religion, etiquette, and banquets, they also gradually developed new functions, reflecting the characteristics of the culture, religion, and political system of the society at that time. These bronze wares are an important heritage of ancient culture and essential utensils in ancient society, representing the prosperity and development of ancient civilization.

C) From the Eastern Han Dynasty to the early Song Dynasty—the heyday of Luoyue bronze culture

The period from the Han Dynasty to the early Song Dynasty was the glorious period of the civilization of the Central Plains, and it was also the peak period of the bronze drum culture in the south. Influenced by the concept of family hierarchy in the Central Plains, the social function of the bronze drum as a ritual vessel and a heavy vessel is prominent. The bronze drums of this period were large in size and exquisite, including three-dimensional decorations such as frogs, cows, and horses. Among them, the Beiliu and the Lingshan types are the unique Lingnan characteristics formed during the spread of the bronze drum culture from the southwest to the Lingnan area. They are classified into the scope of the Guangdong-Guangxi bronze drum. These three types of bronze drums represent the highest level of bronze culture in ancient Chinese Zhuang society. The objective reason for this prosperity is that the rulers exploited mines in the Southwest and Lingnan regions and brought advanced technology. Whether in terms of smelting technology or casting technology, the ancient Zhuang bronze culture peaked during this period (Wei Shanbin, 2009). In short, the Luoyue bronze wares from the Eastern Han Dynasty to the Song Dynasty had a variety of functions. In addition to being used in traditional occasions such as religion, etiquette, and banquets, they also gradually developed new functions, reflecting society's cultural, religious, and political systems at that time.

D) Song, Yuan, Ming and Qing Dynasties——the decline period of Luoyue bronze culture

Mineral resources were affluent in the distribution range of bronze drums in this period, and the mining industry in Southwest China and Lingnan was very prosperous, which could provide comprehensive and sufficient mineral materials for casting bronze drums. The Zunyi-type bronze drums in this period are in a state of apparent decline, with simple decorations and three-dimensional decorations disappearing; Majiang-type bronze drums have patterns of traveling flags, twelve zodiac signs, Taoist and Buddhist symbols, and Chinese inscriptions, marking the return of the social function of bronze drums to secularization; Ximeng-type bronze drums Some decorations of the Lengshuichong type are retained, and slowly developed under the influence of the Lingshan type bronze drum, showing the solid ethnic characteristics of the southwest region. From the initial self-government of native officials and central remote control to the later governance of officials and dispatch by the central government, the central government gradually strengthened its control over the ancient Zhuang society, and its integration into the Han society

continued to deepen. The backward social and ecological environment was destroyed, which led to the appearance of the bronze culture in this period struggling in decline and developing smoothly in the struggle.

To sum up, the bronze culture of the Zhuang nationality in ancient China showed an embryonic state from the Shang Dynasty to the Western Zhou Dynasty. Initially, it developed from the Spring and Autumn Period to the Western Han Dynasty. The rusticity of the state develops into a mysterious gorgeousness. From the Eastern Han Dynasty to the early Song Dynasty, due to the central government's emphasis on and development of the southern mineral deposits, the bronze drum had rich raw materials and advanced technical foundations. No matter in terms of smelting or casting technology, the bronze drums of the ancient Zhuang nationality in this period's Culture reached their peak. However, with the implementation of the policy of setting officials to replace chieftains, the power of local dignitaries has been continuously weakened, and the ritual features of bronze drums used to advertise their status have faded. Social functions have become secularized, making the bronze culture of the Zhuang nationality in the Song, Yuan, Ming, and Qing dynasties appear to be declining.

## 5.2 The bronze cultural identity of the Zhuang nationality

Historically, the Zhuang people belonged to the Xiou and Luoyue branches of the Baiyue ethnic group—the unique culture of the Zhuang nationality. Historical facts have proved that the Zhuang nationality is an ancient nation based on cultural identity. Moreover, "the national identity of the Zhuang nationality has gone through a development process from being comfortable to being conscious, from hazy to gradually clear, from small to large, from partial to overall, and from each branch to the whole nation" (L Caijuan, 2017). This study analyzes the theory of cultural identity. It uses this as a reference to analyze the value of Zhuang culture, and based on the construction of Zhuang cultural identity, it finally solves the problem of the cultural identity of Luoyue Zhuang bronzes under modern art design.

The "Dictionary of Psychology" defines "cognitive questioning" as a psychological process in which individuals tend to be consistent with others or groups in terms of attitudes, values, and behaviors (L Chongde et al., 2004). The author understands the nature and definition of cultural identity from multiple perspectives and summarizes two representative viewpoints: the first is the theory of attitude and emotion, manifested as a relatively stable cultural pattern, including social values, religious beliefs, customs, language, and art. The second is value theory: national cultural

characteristics are adaptable and stable, which means that a specific group or individual integrates a specific cultural system into their psychological structure and continues to be consistent in evaluating this theory and standard.

Identity is one of the fundamental functions inherent in culture. A common culture is often the basis of national and social identity. The uniqueness of cultural identity is that the indicator of identity is not people's natural or physiological characteristics but people's social and cultural attributes. Therefore, the core of cultural identity is emotional identity and value identity (C Xinxin, 2004).

In this research, cultural identity is defined as the range of personal perceptions, attitudes, and behaviors consistent with the majority culture, that is, individuals' ordinary cognition of a specific culture. Furthermore, the "cultural identity of Luoyue bronze culture" refers to the degree of a group or individual identification with Luoyue bronze culture. People accept and use the same cultural symbols, adhere to cultural concepts and thinking patterns, and abide by the same code of conduct.

The researchers define the concept of cultural identity using Ding Hong's definition of cultural identity: that is, cultural identity is the individual's own attitudes, behavioral norms, and moral awareness guidelines that are produced after the internalization of cultural memory. The issue of cultural identity is closely related to the collective and the individual. In addition to national and national identity, cultural identity related to the individual is increasingly essential in identity research. Cultural identity is the product of an individual's interaction with society and a process of inheritance in which culture is internalized into its values and code of conduct, with the individual as the carrier. The core issue of this paper, "Chinese Zhuang Luoyue Bronze Ware: Cultural Identity and Cultural Capital of Modern Commercial Art Design," is a question of how Luoyue bronze wares culture innovates in commercial art design and how culture can be better carried out with art design as a carrier. Therefore, cultural identity is a more appropriate angle to solve research problems. This study draws on previous research experience, sorts out relevant research at home and abroad, analyzes the adaptability of cultural identity theory and this study, and tentatively explores the analytical framework of cultural identity construction: cultural identity construction is based on cultural identity. The dimension is the guiding path, based on value cognition, reconstructing cultural memory with memory media, activating cultural identity as a way, and finally, building cultural identity (W Jiamin,



2019).

This paper discusses the innovation of Luoyue bronze culture from the perspective of cultural identity and the identity of Luoyue bronze culture from the perspective of the modern art design. The essential characteristics of Luoyue bronze culture were formed in a specific time environment, and this characteristic also shows that the role played by Luoyue culture in this period is very different from that in other places. Cultural identity is a crucial way to generate group cohesion, and the construction of cultural identity is a basis for the innovation and progress of modern commercial art design (L Qiuxiang, 2010).




### 5.3 The cultural symbolic significance of Luoyue bronze ware of Zhuang Nationality

This research uses the theory of semiotics to deeply explore the morphological characteristics and cultural semantics of Luoyue bronze wares, and based on its deep historical background, it improves its artistic taste and cultural connotation through artistic deconstruction and reorganization of its works. From the selection of the initial cultural symbols to the cultural symbols in the final works, using the principle of symbols to conduct in-depth research on the artistic expression of Luo Yue's bronze works so that it can reproduce its unique style in modern art design. Contribute to developing cultural and creative works with extensive application value and broad influence.

This study discusses the symbolic cultural semantics of bronze symbols from the three perspectives of symbol definition, classification, syntax, and semantics. It has both the actual meaning of the symbol and the administrative value of the symbol, both of which are indispensable. (as in Table 1). In-depth understanding and understanding of the cultural significance of these symbols will not only enable us to understand their essence better but also expand China's traditional bronze civilization, opening up a new research path for Chinese bronzeware scholars and, at the same time, Contribute to the research work on the combination of Chinese traditional culture and interdisciplinary semiotics. Make complete preparations for creating cultural and creative products in the future, which can be more accurately applied to creating creative products.

**Table 1: Composition analysis of cultural symbol form of Luoyue bronze ware**

Form	Analysis	Example	Image
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<p>Shape</p>	<p>Under the premise of ensuring recognition, it does not pursue realism but pays more attention to the artistic display.</p>	<p>The copper phoenix lamp with feather patterns is shaped like a bird looking back, with its feet and tail on the ground at three points to maintain balance. The feather patterns are engraved all over the legs, increasing the bird's recognition and making it more artistic through information such as shape and decoration.</p>	
<p>Pattern</p>	<p>The decorations are diversified, and the methods of exaggeration, deformation, and simplification are usually used to increase the artistry.</p>	<p>Wave pattern, also known as "ripple pattern" and "ring pattern," is shaped like a wide belt, presenting a wave-like undulating image, and the gaps between the crests are often filled with animal-shaped or geometric lines.</p>	
<p>Inscription</p>	<p>The inscriptions tended to be brief, decorative, or gilded and became part of the bronze decoration.</p>	<p>For example, the surface of Fuchai's bronze spear, the king of Wu, is decorated with black "rice"-shaped dark flowers and is written "Fuchai, king of Wu, self-use spear" on the dark flowers. It adds artistry to it.</p>	

#### 5.4 Luoyue bronze cultural capital in Chinese modern commercial art design

Luoyue bronze culture is an integral part of the splendid culture of the Chinese nation, a precious cultural heritage left by the ancient Luoyue people, and a kind of cultural capital (L Yan, 2020). Cultural capitalization is a dynamic process; in the market economy environment, people use symbolic functions to stimulate the economic potential of national craft cultural capital and realize the process of transformation into economic capital. Capitalization is the practical behavior of people looking for new value and living space for culture and trying to adjust the relationship with

the external environment in this way, which reflects the positive cultural efforts people have made in the face of modernization.

This study takes cultural capital as a conceptual tool through an in-depth analysis of the elements of Luoyue bronze culture. It combines art, economics, sociology, and other theories to explore the value of Luoyue bronze culture in modern commercial art design. Using semiotic principles to interpret them can provide academic support and inspiration for applying Luoyue bronze culture in modern commercial art design.

#### A) The cultural capital of Luoyue bronze ware culture

The cultural value of bronze ware is self-evident. Museums, memorial halls, science museums, art exhibition halls, folk customs museums, libraries, and archives are all essential parts of bronze culture, which play a role in inheriting civilization, enlightening wisdom, displaying technology, and promoting spiritual civilization—the role of construction, but also a vital cultural resource. The performance of bronze ware design can popularize historical and cultural knowledge and spread civilization. In the process of design, bronze culture can be displayed in front of the audience, which can improve the audience's artistic quality and correct the culture's trend and structure. Through the production of commercial art design, we can experience cultural connotation, which plays a positive role in educating audiences and improving their cultural literacy (L Xincheng, 2012).

Luoyue bronze culture embodies significant value in modern commercial art design, requiring designers to have professional knowledge, rich practical experience, and a sufficient grasp of essential visual elements, bronze structure, and overall planning. The decoration in Luoyue bronze art production mainly depends on the type and connotation of ornamentation. It has been widely used in modern decoration, one is the basic pattern, and the other is the ornamentation with a unique meaning. In addition to retaining a specific practical value, it is more in art, relying on particular objects, showing or charming, dignified, majestic, chic, or elegant. Bronze patterns are widely combined in modern art design, such as logo design, interior decoration design, and clothing design. Only by critically accepting traditional bronze patterns to better serve modern art design and exerting the cultural value of bronze patterns can we design Works that meet the needs of social development and the times (L Zhejun, 2018).

The aesthetic education value of Luoyue bronze wares does not affect people in isolation. However, it needs to be combined into a systematic

system so that its aesthetic education value can play its role to the greatest extent. The natural, practical, and moral beauty in Luoyue bronzes is all important contents in the system. The content of aesthetic education is not single and isolated, and the three aesthetic education values may exist simultaneously, intertwine with each other, and together play a constructive role in people's aesthetic education work.

The notional value or cultural value of Luoyue bronzeware culture can be divided into five main categories:

1) The aesthetic value of a work of art.

2) The spiritual value of art in enlightening wisdom and promoting understanding is mainly established based on aesthetic functions; it is determined by many functions of art, such as cognitive function, communication function, entertainment function, compensation function, purification function, and educational function.

3) The symbolic value that is, symbolic value, which helps individuals form their identity and status awareness.

4) Historical value, mainly related to the possible historical connection of artistic creativity, enlightens the present by providing continuity with the past.

5) Original value, which comes from the originality, authenticity, and uniqueness reflected in artistic creativity itself.

For the Luoyue bronze culture, its core cultural value is the aesthetic value, and other values are the extension of the aesthetic value, which is determined by the function of art. The most fundamental and primary function of art is the aesthetic function; other functions can only be brought into play based on aesthetic functions, and various functions of art use aesthetics as the medium, so the aesthetic value of artistic creativity is the foundation of all other values (K Huixiang, 2017). Traditional bronze ware is the quintessence of the splendid culture of the Chinese nation. It has the characteristics of rich shapes and diverse types. Traditional bronze ware has significant value in historical research, artistic aesthetics, and commercial development of bronze culture. While inheriting traditional culture, it is also necessary to actively develop the current value of Luoyue bronzes, which is also an important way of inheriting intangible cultural heritage and traditional culture (C Libin, 2016).

B) In the fashion industry, bronze cultural elements have also been widely used. Designers integrate bronze cultural elements into fashion products such as clothing and accessories, making them modern without losing the traditional cultural heritage, with strong artistic and cultural

connotations. For example, the Museum of Guangxi Zhuang Autonomous Region launched a fashionable cultural and creative product inspired by Guangxi Luoyue bronze phoenix lanterns—the phoenix lantern handbag. It has cultural connotations and is welcomed by consumers. The cultural and creative industry is a cultural industry with local characteristics. Cultural and creative products endowed with cultural connotations have gradually become fashionable tourism cultural and creative products favored by audiences and have a significant market value that cannot be ignored (Figure 2).



Figure 2: Fashion cultural and creative products in Guangxi Zhuang Autonomous Region Museum---Fengdeng handbag

Source: Photographed by Xiaohui Tang, February 2023.

In cultural and creative products, bronze cultural elements have also been widely used. The designer integrated the cultural elements of bronze wares into cultural and creative products, making them modern without losing the traditional cultural heritage, with strong artistic and cultural connotations. For example, in Figure 3, the researcher, as a university teacher, led students majoring in visual design to participate in designing the Luoyue bronze element series of cultural and creative products of the Museum of Guangxi Zhuang Autonomous Region. Cultural elements are integrated into product design, which has both modernity and cultural connotation and is deeply loved by consumers. The Luoyue bronze culture is the most representative traditional culture in Guangxi, and it is also the cultural carrier of the Zhuang minority in Guangxi and the cultural symbol of the glorious Luoyue civilization in Guangxi.



Figure 3: Series of cultural and creative products with bronze elements in Guangxi Zhuang Autonomous Region Museum

Source: Photographed by Xiaohui Tang, February 2023.

The innovation of Luoyue bronze cultural elements is a multifaceted process involving multiple levels of material culture, spiritual culture, and production skills. These elements together constitute the unique charm of Luoyue bronze culture. By exploring the cultural elements of Luoyue bronze wares, we can better understand and appreciate the outstanding achievements of this ancient culture and provide reference and inspiration for our cultural innovation today.

## 6 Conclusion

The research of this paper is carried out on the cultural identity of the Luoyue bronze culture of the Zhuang nationality. From the perspective of semiotics, the elements of Luoyue bronze culture are analyzed, and the cultural identity and cultural identity of Luoyue bronze culture are discussed under the background of the modern commercial art design. The study of cultural capital seeks to find the direction of cultural and artistic innovation from the characteristics of Zhuang Luoyue culture to maximize the value of Luoyue bronze culture in art design. The following conclusions, discussions, and suggestions are made based on the research.

Luoyue bronze culture occupies a pivotal position in the history of Chinese culture, and its cultural role is mainly manifested in cultural identity and capital. The role of "cultural identity" and "cultural capital" of

Luoyue bronze culture is not static; it changes with time. The discussion of this issue can not only deepen the understanding of the historical value of Luoyue bronze culture but also play an active role in correctly guiding bronze culture in contemporary society and promoting the harmonious development of society.

Through research, four historical development periods of Zhuang Luoyue bronze culture are summarized: the budding period from the Shang Dynasty to the Western Zhou Dynasty; the development period from Spring and Autumn to the Western Han Dynasty; the peak period from the Eastern Han Dynasty to early Song Dynasty; In the life of contemporary Zhuang people, bronze culture is still the mainstream national characteristic culture of local governments and Zhuang people. Bronze cultural elements are used in the urban image, public domain, major festivals, cultural tourism product development, daily necessities, and other scenes.

The cultural identity of the Zhuang people. This paper studies and summarizes the unity of the Zhuang people's attitudes and concepts, such as values, religious beliefs, customs, language, and art, from birth to death. The typical patterns and shapes in the bronze culture have a particular liking, such as using bronze drum shapes and patterns in the "March 3" festival in Guangxi. In this large-scale festival and event shared by the Zhuang people, the Luoyue bronze culture Elements can play a role in arousing the shared values and emotional resonance of the Zhuang people, thereby deepening the cultural memory of the entire ethnic group and activating the bronze cultural identity of the Zhuang people.

This paper studies and analyzes that the unique symbolic meaning and value of Zhuang Luoyue bronze culture has been widely used in modern commercial art design, such as in Nanning city image positioning, cultural and creative product design and development, and Zhuang people's daily necessities. However, judging from the process of field investigation, there are still some problems: such as the design level of inheritors, the aesthetic feeling, and the applicability of cultural and creative products; interpreting them can provide academic support and inspiration for the application of Luoyue bronze culture in modern commercial art design.

The research shows that the cultural characteristics of the Luoyue bronze culture have always been reflected in the values, social traditions, and living customs of the Zhuang people. In modern commercial art design, auspicious symbols such as Xianglu, sunbird, and frog in bronze ware are

continuously inherited and used in innovation. It disappears and becomes more in line with the aesthetics and life of modern people.

## **7 Discussions**

Because of the research purpose and research questions of this paper, some discussions have been triggered after the research:

7.1 In the past, most researchers studied and analyzed the historical development, origin, and distribution of Luoyue bronze culture and the status quo of the remains. The research objects were single, and few of them used the concept of cultural identity to do research. From the perspective of the concept of cultural identity, the researchers explore the identity construction of the Zhuang Luoyue bronze culture, which is a scientific and innovative research text.

7.2 In the previous research, there needed to be more in-depth mention that the research can be carried out through symbol reconstruction, shape transformation, material reconstruction, and technological innovation of Luoyue bronze culture. The study of this paper uses the theory of semiotics to analyze and summarize the symbolic meaning and value of the shapes and patterns of the Luoyue bronze culture, which enriches the connotation research on the cultural identity and cultural capital of the Luoyue bronze wares of the Zhuang nationality in China, making it more modern and practical sex and artistry.

7.3 Previous studies have focused on analyzing and summarizing the regional characteristics of Luoyue bronze culture, and the inheritance and protection have a high degree of homogeneity. Under the guidance of the Luoyue Bronze Cultural Identity Dimension, this study conducts innovative research on its modern commercial art design from the perspective of bronze cultural capital. It transforms traditional bronze cultural symbols into products that meet modern life's needs and meet modern people's aesthetics. The self-confidence of the Luoyue bronze culture of the Zhuang nationality has important practical significance.

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