

CULTURAL VALUE EXPLORATION: BRONZE PATTERNS IN THE CHINESE MUSEUMS

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Abstract: This paper aims to deeply explore and analyze the profound cultural value of ancient Chinese bronze patterns, adopting a qualitative research strategy that involves image analysis, case study and in-depth interviews. The aim is to comprehensively reveal the historical background, artistic achievements, and multiple meanings of these motifs in the social and cultural fields. Through systematic research, we expect to gain a deeper understanding of the wisdom and aesthetic pursuits of ancient civilizations, and at the same time provide a theoretical basis for the protection and transmission of cultural heritage. The study reveals that the rich variety and exquisite design of motifs on bronzes reflect the religious beliefs, social organization, and people's understanding of beauty in ancient societies. In addition, these motifs played a key role in cultural inheritance, artistic innovation, and historiography, not only highlighting the unique charm of ancient civilization but also establishing a cultural link between history and modernity. In addition, travelers critically evaluate the existing research on these motifs reveal their limitations and provide novel insights and guidelines for future research.

Keywords: Bronze motifs, Cultural heritage, Cultural value, Qualitative research.

1. INTRODUCTION

Bronze, as a milestone in the process of human civilization, not only witnesses the significant transition from the Stone Age to the Metal Age but also is a visual manifestation of the ancient civilization's technological achievements, aesthetic sense, and cultural characteristics. As one of the earliest civilizations in the world to enter the Bronze Age, China's bronzes, with their exquisite craftsmanship and unique decorative techniques, are of great artistic and historical value, and as Howard et al. (2006) have clearly stated in their study, bronzes were not only a key symbol of ancient Chinese culture, but also a visual manifestation of the social structure, religious philosophy, and governmental power of the Chinese people. In ancient China, bronzes were widely used in ceremonial, military, and official activities. This reflects the social power structure and hierarchical order of the time.

Museums are not only an important channel for the dissemination of history and culture but also an efficient platform for the presentation of cultural relics and a hub for cultural inheritance, Agus et al. (2021) emphasized that with the revival of traditional culture and the enhancement of aesthetic cognition, the dissemination of excellent traditional culture through museums to the global arena has entered an increasingly mature stage. Based on the profound traditional cultural heritage, museums regard bronzes as artistic carriers to show the historical changes of the nation, and their exquisite modelling design and deep decorative patterns not only reflect the artistic aesthetics of the ancient people but also contain a rich variety of historical and cultural connotations and values, which are a precious cultural heritage that is gradually becoming a valuable asset that needs to be studied and inherited urgently by today's society.

Patterns on bronze objects were woven into the ritual systems, religious beliefs, and daily life of ancient societies. Bronze ritual vessels of the Shang Dynasty displayed a complex and deeply symbolic artistic style in their decorative patterns, and from the middle to late Shang Dynasty, these ritual vessels were gradually transformed into mediums carrying spiritual values and connecting people with the divine world (Wu, 2015). Patterns on bronze vessels not only show rich diversity and complex structures in form and layout but also contain deep cultural connotations and historical memories at a deeper level. During the Shang and Western Zhou periods, bronze vessels were commonly used as ceremonial utensils for sacrificial offerings and feasting, with their surface patterns often closely related to rituals and religious beliefs. Taking the owl-shaped pattern depicted on the "Fu Hao Owl Zun" as an example (Figure 1), this unique design vividly demonstrates ancient society's deep worship of birds and belief concepts, while also highlighting high praise and recognition for women's roles and important contributions at that time. This kind of recognition is fully and profoundly displayed in the patterns on bronzeware; these decorations are not just aesthetic embellishments

but symbols of historical culture that highlight ancient society's cherished and continued essence of specific cultures. This phenomenon serves as an important clue to revealing the cultural characteristics and social organization models of ancient societies.



Figure 1. Fu Hao Owl Zun

Today, bronze patterns not only hold a pivotal position as precious cultural heritage but also exhibit their distinctive worth and charm across various domains including artistic creation, cultural tourism, and product design. These innovative uses not only breathe new life into the ancient art of bronze patterns but also offer fresh perspectives and thought-provoking avenues for people to reevaluate and gain a deeper appreciation of its profound cultural implications.

2. LITERATURE REVIEW

2.1 ORIGIN AND DEVELOPMENT OF BRONZES

The origin and development of bronzes, as a landmark achievement of ancient Chinese civilization, can be traced back to the Xia Dynasty, and during the Shang and Zhou Dynasties, the art reached an unprecedented peak of prosperity. Bronzes not only represented the role of practical tools and combat weapons but also assumed the dual significance of ceremonial tools and symbols of power.

The earliest bronze artefacts in China date back to the end of the Neolithic period. According to archaeological excavations, around 3,600 BC, i.e., before the sixteenth century BC, some five hundred early bronze objects have been found on Chinese soil in more than fifty regions. The distribution of these bronzes shows obvious geographical characteristics, concentrated in four geographical regions. Among them, the oldest bronze artefacts found date back to 4,500 B.C. (Bai, 2002). Early bronzes were made of red copper, and then gradually developed and eventually reached a

mature stage with bronze as the main component. The creation and application of bronzes symbolized the entry of ancient Chinese society into the Bronze Age, which began two thousand years ago (Huang, 2018).

During the Erligang period, the early stage of the Shang Dynasty, and the subsequent continuation of the Late Shang Dynasty, the casting of bronzes had already reached an unsurpassed artistic peak in the history of human civilization. The bronzes of this period not only reached an unsurpassed level of skill but also contained deep and rich cultural and historical significance. From the beginning of the Erligang period to the end of the Yinxu period, bronzes underwent remarkable changes and development, which profoundly reflected the evolution of the social structure of the Shang Dynasty, the change of political power, and the innovation of cultural thought.

During the Erligang period, the forms and decorative patterns of bronzes were already characterized by complexity and delicacy. These bronzes not only showed innovation in technology but also embodied remarkable artistic pursuits in the artistic design of decoration, such as taotie and kui dragons (Li, 2012). These exquisite decorations are not only the embodiment of aesthetic value, but also deeply imply the rich connotation of religious beliefs and social culture.

Stepping into the era of Yinxu culture, the craftsmanship and artistic expression of bronzes reached the ultimate. Bronze vessels of the Yinxu period, such as jars, horns, jia, and divorces, not only increased significantly in number but also became more complex and exquisite in shape and ornamentation (Zhang, 2016).

The changes in the form of bronze ritual vessels not only reflect the trajectory of technological development but also a miniature display of social change. In addition, the use of bronze vessels and the ideograms of the decorations also changed in different periods, from the ritual vessels and weapons in the early period, to the realistic contents in the middle and late Western Zhou period, and then to the theme of social life scenes in the Eastern Zhou period.

2.2 CLASSIFICATION OF BRONZE PATTERNS

Bronze patterns of the Shang and Zhou periods are divided into three categories: animal patterns, geometric patterns and portraits, this classification and the characteristics embodied in them profoundly reveal the aesthetic tendency and religious meaning of the society at that time, and also reflect the exquisite development of craft art. Shang and Zhou bronze patterns can be roughly divided into the following categories, and summarize their characteristics:

2.2.1 ANIMAL PATTERNS (Table1)

Beast-face pattern (Taotie pattern): the iconic decorative pattern on Shang and Zhou bronzes, inspired by the front of imaginary monsters, combines elements such as the head of a bull, a tiger and a dragon's horn, displaying a unique charm that is both







mysterious and solemn. The taotie motif, as the main decorative pattern on bronzes, vividly demonstrates the ancient ancestors' reverence and worship of the powerful life force of nature.

Kui Long Pattern: An abstract art form that incorporates the characteristics of many animals, representing a fictional creature that is both exotic and mysterious, created through the creative imagination of ancient ancestors.

Phoenix Bird Pattern: Its appearance is designed like a peacock, with a raised head, several upright plumes on top of the head, a beak like that of a phoenix, with large round eyes and broad wings, and the overall shape contains a distinctive sense of abstract art. These features make the phoenix and bird motifs look solemn and caracal in beauty (Pang, 2003).

Other animal prints: include but are not limited to tiger prints, bird prints, rhinoceros prints, rabbit prints, cicada prints, tortoise prints, elephant prints, frog prints, cow prints, sheep prints, and a variety of other patterns.

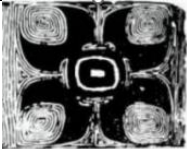
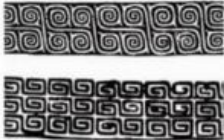



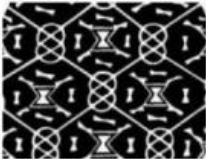
Table 1: Animal Patterns

Name	Diagram
Beast-face pattern	
Kui Long Pattern	
Phoenix Bird Pattern	
Fish pattern	
Serpentine Pattern	
Cicada stripe pattern	

2.2.2 GEOMETRIC PATTERNS (Table 2)

Four-petal eye pattern: its features include a centred design in the key portion, surrounded by four petal-like elements of equal size evenly distributed around it, with the edges of the petals remaining open rather than completely closed (Yang, 2019).
Cloud and Thunder pattern, Hui patterned: With their concise lines and symmetrical compositional design, the cloud and thunder pattern and Hui pattern vividly embody the ancient people's profound understanding of the pursuit of aesthetics and the cognition of the harmonious order of the universe.

Table 2: Geometric Patterns

Name	Diagram
Four-petal eye pattern	
Cloud and Thunder pattern	
Hui Pattern	
Vortex Pattern	
Twisted pattern:	
Latticework pattern:	

2.2.3 STORYTELLING PATTERNS

Unusually, this design focuses on daily life, vividly demonstrating the richness and diversity of social life at that time. At this time, the image of human beings broke free from the constraints and passivity, and fully demonstrated its inherent vitality and potential. Take the Warring States Feasting and Dancing Copper Pot as an example (Figure 2), its decoration is wonderful and varied, covering vivid scenes of feasting, music and dance, archery, hunting, etc., showing a high artistic vitality and sense of reality.



Figure 2. The Warring States Feasting and Dancing Copper Pot Pattern

The classification of bronze patterns and their characteristics during the Shang and Zhou periods not only profoundly reveal the aesthetic tendencies and religious beliefs of the society of that era, but also highlight the craftsmen's excellent technical level and design ideas. The integration of these patterns and object designs not only realized the unity of functionality and artistry but also revealed the aesthetic pursuit and cultural spirit of the Shang and Zhou periods (Fang, 2018).

2.3 THE CULTURAL CONNOTATION OF BRONZE PATTERNS IN THE SHANG AND ZHOU PERIODS

First, the decoration of the Shang Dynasty bronzes visualized the religious cognition and social functions of the society at that time. During the Shang and Zhou dynasties, bronze vessels, as the main ritual objects, carried deep religious beliefs, and their decorations conveyed rich humanistic connotations and symbolic meanings through abstract patterns (Liu, 2010). The merchants' sense of gods, nature, and social belonging, as well as their cognition, were fully and vividly reflected in the decoration of bronze vessels. Regarding the evolutionary trajectory of bronze decoration, its main feature can be summarized as the shift from the symbols of gods and spirits to the themes of human life, which marks a significant innovation in the ideology of ancient people from the Shang Dynasty to the Western Zhou Dynasty (Xie, 2008).

Once again, we will explore the close connection between the bronze decoration of the Shang Dynasty and the spirit of the times that it embodies. The evolution of Shang bronze decoration from the dominance of animal-face motifs to the centrality of bird

motifs is a clear trend that reflects the shift in the focus of Shang society on the worship of gods and ancestors and thus demonstrates the complex dynamics of the intertwining and interaction between divine power and royal power in the structure of social organization (Qiu, 2021). At the same time, the evolution of Shang bronze decoration symbolizes the transition from primitive intuitive cognition to preliminary logical reasoning, which triggered a fundamental reconstruction of the Shang and Zhou cultural framework.

Finally, an analysis of the artistic characteristics of Shang dynasty bronze ornamentation reveals that bronze objects from the Shang and Zhou periods present a simple and elegant style, with a wide variety of decorative motifs and an emphasis on the perfect harmony between the motifs and the shape of the objects (Lu, 2006). These artistic elements are closely related to their overall mission as ceremonial objects and sacred objects (tools used to communicate with the gods). They carry the core structure and expressive form of the political rational guidance and religious emotional inculcation of a particular period and are the unique crystallization of the corresponding era (Zhou, 2007).

To summarize, the bronze culture of the Shang Dynasty is profound, not only in the artistic expression of high aesthetic interest but also in the religious concept, social role and the characteristics of the times and other dimensions, have shown its unique influence and profound value.

3.0 USE OF BRONZE PATTERNS IN MODERN DESIGNS

Application in Cultural and Creative Product Design: Bronze decorative patterns of the Shang and Western Zhou dynasties have been widely used in the field of contemporary creative commodity design (Figure 3), and these products not only carry and continue the core values of traditional Chinese culture but also skillfully incorporate the trends of modern aesthetics and the needs of market consumption, which successfully realizes the harmonious fusion of traditional art and modern lifestyles (Wu, 2020).



Figure 3. Bronze Patterns in Cultural and Creative Products

Application of Visual Communication Design: In the field of modern visual communication design, bronze patterns are widely used in various aspects of posters (Figure 4), packaging logo design, etc. This integration not only greatly enriches the

aesthetic expression of design, but also provides the public with a window to deeply understand and appreciate the beauty of traditional Chinese culture (Pan, 2021).



Figure 4. Bronze Patterns in Poster

Home Design: Bronze ware patterns have shown great application value and creative integration in contemporary home design and are widely used in furniture (Figure 5), lighting equipment, screens, wall decorations and other elements. Design experts draw on the beauty of lines, the wisdom of layout and the essence of the colour of bronze ware motifs to carefully create a living environment that exudes classical flavour and deep cultural connotations (Jin, 2019). Traditional motifs such as taotie motifs and dragon motifs are innovatively applied in furniture design, which not only gives practical value to the furniture but also transforms it into an artistic masterpiece that carries and displays the profound traditional culture.



Figure 5. Bronze Patterns in furniture

3. METHODOLOGY AND FINDING

This study applies the theory of iconography to the exploration of the cultural value of bronze vessel patterns, aiming to deeply analyze the history and interpretation of the images of bronze vessel patterns, and then to explore the fusion of visual art symbols and traditional culture, as well as how to transform the traditional cultural elements into innovative research in the modern context. Through this method, we can

comprehensively analyze the meanings embedded in the images of bronze vessel patterns and deeply understand their core values, so that viewers can not only passively receive the information, but also actively interpret the deeper meanings of these images and the cultural spirit behind them based on combining their knowledge backgrounds, to realize the in-depth understanding and cross-generation dialogues from the surface to the connotation and from the tradition to the modernity. This ensures the rigour and scientificity of this study and effectively achieves the intended research goals.

Pannovsky uses a three-layer system to realize the interpretation of image symbols from direct to indirect meanings (Figure 6), which makes the research on images go from disorder to order, and systematically launches in-depth research on the art of images. He first builds a systematic structure for the theoretical analysis of iconography, and then gradually deepens it, orienting the artistic analysis of iconography to the exploration of its deep humanistic values and connotations. This process motivates the viewer to go beyond the direct visual experience and focus on the symbolic elements of the work, and then explore and comprehend the deeper spiritual essence of the work. This analytical approach is highly compatible with the core idea of iconographic theory advocated by Pannowski.

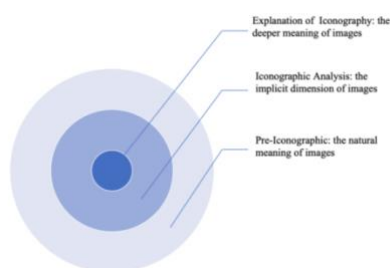


Figure 6. The three dimensions of Iconographic

3.1 QUALITATIVE RESEARCH

3.1.1 VISUAL ANALYSIS

Visual analysis is an exploratory method that examines and decodes visual materials to uncover their cultural, social, and historical meanings and information. By exploring the cultural value of bronze decoration, this path can lead us to explore the design principles, symbolic meanings, and hidden historical and cultural depths. As the quintessence of ancient art, bronze decoration shows us the design concept, cultural symbolism, and social functionality through its visual interpretation, which contains deep historical and cultural values.

For the visual interpretation of this theme, we plan to collect a library of bronze images. This library will not only contain full-view images of bronzes but also enlarged close-ups of their characteristic motifs. We have a particular preference for bronzes that are typical of the historical period, geographic area, or artistic style, or that have a unique

cultural significance to be explored in depth. This strategy ensures that the samples we use for our research are not only diverse and wide-ranging, but also specific and representative. The goal is to explore and analyse in depth the cultural significance and historical value of bronze decoration.

The core of this research method focuses on the fine delineation of the visual attributes of patterns, and in-depth analysis of the constituent elements of patterns, covering key aspects such as form, colour, arrangement and decorative features. In addition, it is necessary to analyze the artistic expression of the pattern, including its layout and symmetry, to determine whether it follows or exceeds the aesthetic principles and laws. The use of the visual analysis method can reveal the visual characteristics of the pattern, thus laying a solid foundation for the subsequent cultural value assessment.

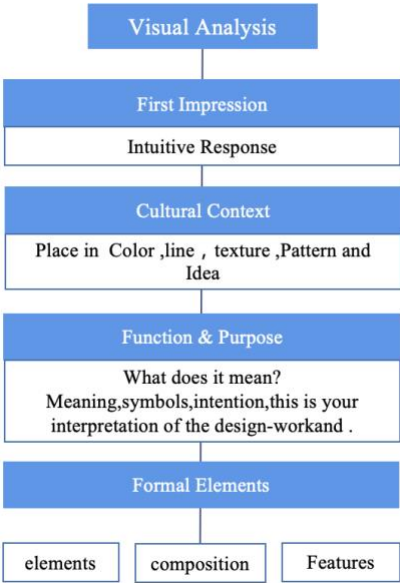


Figure 7. Visual Analysis Structure

3.1.2 CASE STUDY

Through case studies, this study delves into the cultural connotations carried by bronze motifs in Chinese museums and their levels of interpretation. This study aims to reveal that patterns not only remain as cultural artefacts but also actively contribute to the visual narrative of Chinese cultural heritage through the curation of multi-layered aesthetics and the symbolic meanings they carry.

As stated by Yin (2011), a case study is an empirical method that aims to explore contemporary phenomena in real-life contexts. In this context, the method provides an in-depth analysis of a particular curatorial practice, meticulously examining the selection, layout, and display of bronze patterns in museum exhibitions. By comparing and analysing the curatorial practices of the two museums, this study aims to provide an empirical basis for the importance of understanding the historical and artistic values embedded in bronze patterns through exhibitions.

Case 1: 'Jijin Casting History - Ancient China in Bronze' Exhibition (Figure 8)

The National Museum of China has taken the lead in curating a thematic exhibition of bronzes in the 'National Museum Hall' of the Xinjiang Museum, which is systematically presented in five sections, exploring the stylistic aesthetics, decorative patterns, inscriptions, calligraphy, craftsmanship, and patina characteristics of bronzes, respectively. Over one hundred bronze objects are selected and systematically categorised to reveal the evolution of the symbols of Chinese civilisation at various stages of history. The curatorial team has carefully analysed the qualities of each section to ensure that visitors can fully appreciate the unique aesthetic and historical dimensions of the bronzes during their visit.

To deepen the public's understanding of bronze culture, the National Museum of China creatively launched the "Mystery of Ancient Bronze Patterns" social education programme through this exhibition. The programme, which focuses on the explanation of cultural relics, copying, making and creation of decorations, aims to stimulate the public's interest and enthusiasm in bronze patterns, as well as to deepen their respect for the decorative art of bronzes. Through the interactive experience, participants will not only appreciate the aesthetic and craftsmanship value of bronze decoration but also deeply understand the spirit and cultural significance of the ancient Chinese nation. The curators have cleverly integrated the exhibition with educational activities, successfully transforming static cultural lively cultural and educational resources, thereby promoting the dissemination and continuation of bronze culture in modern society.



Figure 8. 'Jijin Casting History - Ancient China in Bronze' Exhibition

Case 2: 'Bronze Grandeur of a Minor State' Four Bronzeweares from Marquis of E in the Early Western Zhou Dynasty' Exhibition (Figure 9)

The Tsinghua University Museum of Art's special exhibition, 'The Great Production of a Small State: The Four Vessels of the Early Western Zhou Dynasty', focuses on the beauty of smallness and delicacy with a selection of 51 early Western Zhou bronzes, with the highlights being the Four Vessels of the Divine Faces unearthed from the tomb of the Marquis of Qi, which display a unique artistic charm.' By dividing the bronzes into five categories according to their forms and uses: weapons, food vessels, wine vessels, water vessels, and car and horse ornaments, the curators aim to present a comprehensive picture of the functions and craftsmanship of early Western Zhou ceremonial vessels and provide visitors with a richly layered viewing journey through which to explore the mysterious glamour of this ancient land.

The bronzes from the Tomb of the Marquis of Qi are notable for their subtle shapes and intricate craftsmanship, and the unique blue lustre on their surfaces, in contrast to the traditional green patina, is particularly intriguing, casting a veil of mystery over this archaeological discovery. These bronzes not only contain deep historical significance but also highlight the excellence of bronze craftsmanship in the early Western Zhou and even the Shang and Zhou dynasties. Visitors to the exhibition will not only be able to directly appreciate the aesthetic appeal of the bronzes but will also be able to deeply understand the historical, cultural, and ritual significance of the bronzes, and gain a comprehensive cultural understanding through the combination of intuitive experience and deep context.

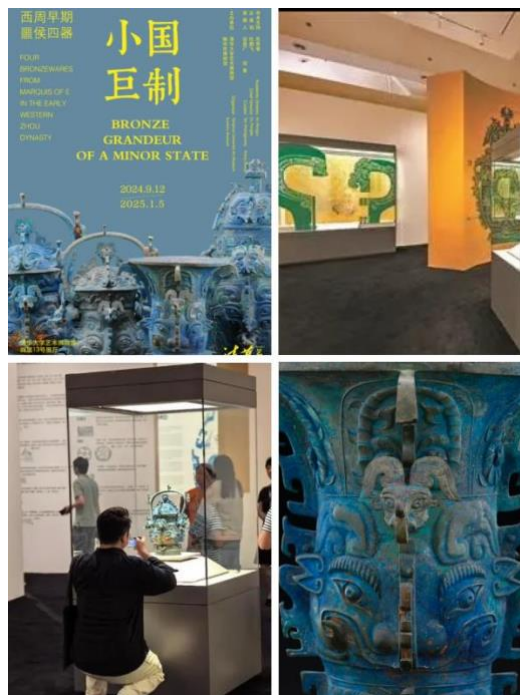


Figure 9. 'Bronze Grandeur of a Minor StateFour Bronzeware from Marquis of E in the Early Western Zhou Dynasty' Exhibition

3.1.3 IN-DEPTH INTERVIEWS

The use of the interview method in the study of bronze patterns is mainly through in-depth communication with senior experts, well-known scholars in the field and craftsmen directly involved in the design and manufacture of bronze wares, to obtain multi-dimensional insights and understandings on the structure of bronze pattern, design concepts, cultural connotations and its historical evolution. This method can not only make up for the lack of literature but also directly capture the essence of traditional techniques and the unique insights of modern researchers, providing a vivid perspective and an in-depth analytical basis for the study of bronze patterns.

Through interviews, the researcher can learn the key information about the inspiration of pattern design, the details of the production process, and the evolution of pattern symbolism, to interpret the artistic value and historical and cultural background of bronze vessel patterns more comprehensively and accurately. This method helps researchers to explore the cultural connotation, symbolism, development, and role of bronze patterns in social life in a multi-dimensional way, thus providing key perspectives and rich information for in-depth interpretation of bronze patterns.

I. Selecting research targets and choosing experts or practitioners with rich experience in the fields of bronze research, archaeology and art history as interview subjects can ensure the professionalism and depth of the interviews. For example, we can invite archaeologists who have personally led the excavation of key bronzes and made remarkable contributions, or academic experts who are well versed in the historical lineage of bronze art and have profound theoretical skills to conduct in-depth interviews.

The second step is to design the interview outline. The interview questions for the cultural value of bronze patterns should include the meaning of patterns, the evolution process, political culture, and other aspects. When conducting interviews, a semi-structured approach is used to record the interview content. This method can effectively capture detailed and deep information and contribute rich resources for subsequent data analysis.

Questions:

- (1) What do you think about the symbolism of common motifs (e.g., dragons, phoenixes, clouds, etc.) on bronzes? What cultural or religious messages did these motifs convey in ancient societies?*
- (2) What were the major evolutions in the design and decorative styles of bronze motifs? What major changes in society at the time were associated with this evolution?*
- (3) What role did bronze motifs play in religious rituals? Are certain motifs associated with specific religious ceremonies or rituals?*

(4) Was the design of bronze motifs influenced by the aesthetic standards of the society of the time? How did these standards influence the design and decorative style of the motifs?

(5) Did changes in bronze motifs during different historical periods reflect changes in social structure, political institutions, or cultural attitudes? How did these changes affect the design of motifs?

(6) What do you think are the under-explored areas in the study of bronze motifs? In what ways can future research go further?

Step 3, Data Parsing: Organize and analyze the interviews to extract core insights and consensus. Interview transcripts were carefully read and coded to identify common themes and ideas.

The fourth step is to integrate the discussion. Integrate the results of expert insights, literature analysis and visual analysis to construct a comprehensive understanding. For example, the insights of several authoritative experts can be compared and analyzed with the findings of existing academic research to explore in depth the cultural significance embedded in bronze patterns and the evolutionary dynamics of their social functions (Huang, 2023).

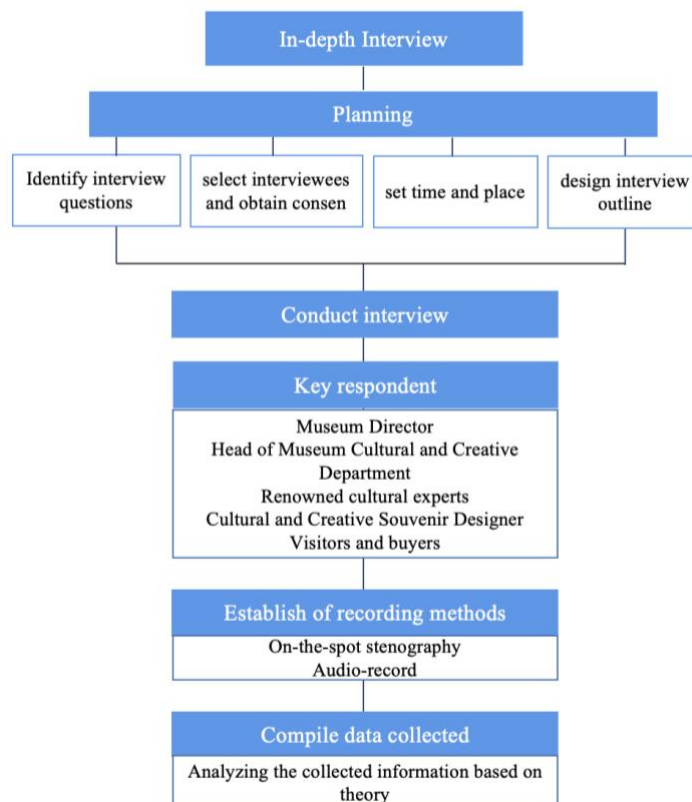


Figure 10. In-depth interviews Structure

3.2 SAMPLING

The objective of this study is to deepen the understanding of the cultural connotations of bronze decoration; therefore, the purposive sampling method is adopted. This strategy is designed to ensure the high relevance and typicality of the sample, to significantly enhance the quality, effectiveness, and credibility of the research output. By carefully selecting samples that are highly relevant to the research topic, we can more accurately analyse and understand the historical value, social background, and artistic connotations of bronze decorations, and thus contribute more profound and credible knowledge to the academic community.

Purposive sampling, also known as judgmental sampling, selective sampling or subjective sampling, is a method in which the researcher, based on a specific objective or research hypothesis, actively selects individuals or groups that are considered highly relevant to the research topic or that can provide an in-depth understanding of the topic, and incorporates them into the sample. This method is widely used in social science research, market research, case studies, etc., and aims to generate targeted and in-depth insights through in-depth exploration of a specific phenomenon, group, or situation. Although the sample sizes selected using a purposive sampling strategy are small, each sample is important because of its unique attributes. This methodology is designed for projects with a clear research direction that aims to analyse a specific group or phenomenon in depth. Given our research needs and objectives, purposive sampling was the best choice as the primary sampling strategy.

3.3 POPULATION

Museum visitors: A sample of museum visitors based on diverse background characteristics (not limited to age, gender, education level and cultural roots) was selected for the study. This observation will help to reveal and compare the visual experience of several types of visitors and their understanding of cultural values when viewing bronze decoration.

Artistic designers: especially those who have deep research or insights in the field of bronze decoration design, their unique insights can effectively reveal the artistic and cultural meanings of the design process.

Cultural researchers: Especially for scholars and experts who specialise in the study of bronzes, symbol analysis, image interpretation and its related fields, they can contribute in-depth theoretical discussions and unique insights.

Sample Distribution: Ensure that the sample is highly diverse in terms of age, gender, cultural background, and other dimensions, to fully capture and reflect the unique perspectives and needs of a wide range of audiences and their specialized fields.

4. DISCUSSION

The purpose of this chapter is to analyse in depth the achievements and limitations of this study and to reveal the possibilities and potentials for future research. In-depth documentary analysis, visual analyses and in-depth interviews are the core pillars of this study, aiming to explore and reveal the deeper meanings and values of bronze motifs as a valuable ancient cultural heritage. This study has analysed the complex and multi-dimensional symbolic meanings of these motifs and successfully revealed their cultural and historical connotations. At the same time, the study also focuses on how the uniqueness of the artistic style of bronze patterns, which is visually distinctive, influenced and shaped the direction of subsequent artistic development. In addition, the study analyzes in depth the profound impact of bronze motifs on subsequent cultures, revealing their key roles and functions in the process of cultural exchanges and social evolution, thus revealing the precious value of these motifs as living fossils of history.

With the help of comprehensive visual element analysis and in-depth interviews, this study opens a new dimension in exploring ancient civilization, not only deepening our understanding of the intrinsic meaning of bronze motifs but also providing a solid theoretical basis for a more comprehensive strategy of cultural heritage preservation and transmission. We observe that these motifs not only visually reflect the power structure, belief system and aesthetic taste of ancient societies, but also serve as a key medium for the fusion of cultural heritage transmission and modern creativity, contributing extremely valuable resources for current design innovation activities.

However, there are limitations to this study that should not be underestimated. Given the limitations of time, resources, and access to data, we were not able to analyze all the bronze motifs thoroughly and comprehensively, which may have led to bias in our findings. Secondly, in analyzing the symbolism of the motifs, although we tried our best to be objective and fair, subjective bias could not be avoided, which may have affected the accuracy of the research results to a certain extent.

There is still much potential and room for expansion in this area of research. Secondly, we should broadly expand the scope of the samples, integrating bronze ornaments from different geographic regions, historical periods, and several types, which is aimed at deepening the dimension of the research and enhancing the universality and breadth of the conclusions obtained. In addition, along with the continuous evolution of technology, the use of digital technology in the field of antiquities preservation and academic research has become increasingly popular. In the future, through the adoption of such advanced technologies, we will be able to analyze and display the motifs on the bronzes in a more in-depth and detailed manner, thus opening new concepts and strategies for the inheritance and renewal of cultural heritage.

5. CONCLUSION

In this study, we are committed to exploring the cultural connotations of bronze motifs from both the broadest and deepest perspectives and through the establishment of a comprehensive research framework, we aim to reveal the multidimensional cultural values and meanings hidden behind these historic motifs. The goal of this research is not only to focus on the artistic analysis of the motifs, but also to explore them as the bearers of history and culture, to explore how the motifs mapped the ideology, religious concepts, and power structures of ancient societies.

Through detailed research and analysis, we reveal the depth and complexity of these motifs in terms of their artistic expression, symbolism, and cultural inheritance. In addition, we also focus on the use of bronze motifs in the present day, actively exploring the possibility of integrating them as traditional cultural symbols with modern aesthetics. This study opens a new way to explore the cultural connotations of bronze decoration, provides valuable insights and inspiration for scholars in related fields, and demonstrates a high academic reference value. It is expected that this study will ignite more individuals' interest in traditional motifs and in-depth exploration, thus actively promoting the inheritance and prosperity of excellent traditional culture.

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