



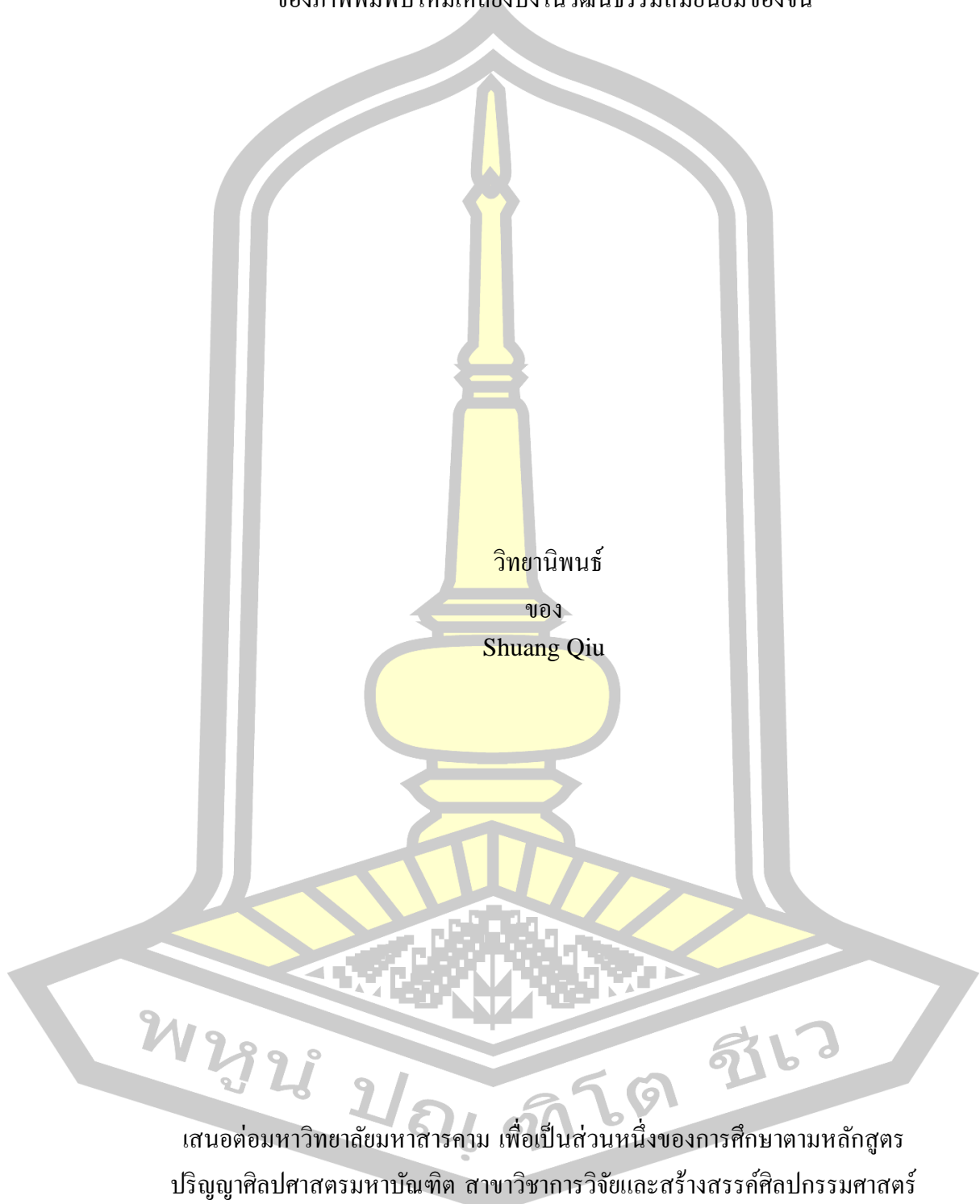
The Design and Application of Trendy Toys Incorporating the Traditional Cultural Identity of Liang Ping New Year's Prints in Chinese Popular Culture.

Shuang Qiu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
March 2025

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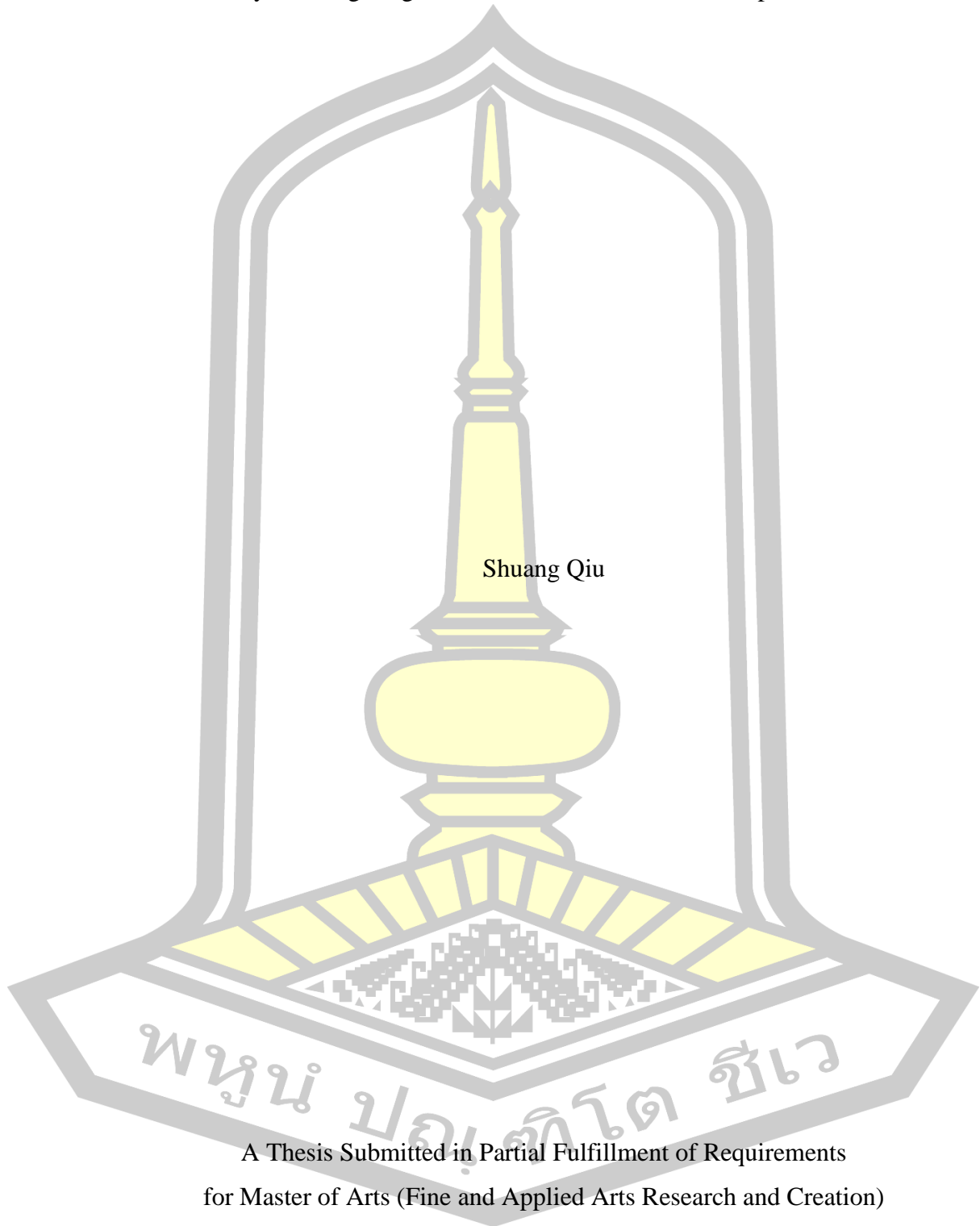


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ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

มีนาคม 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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March 2025

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

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DEGREE	Master of Arts	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

This title "Trendy toy design incorporating the traditional cultural identity of Liangping New Year's Paintings in the context of Chinese pop culture" explores the integration of Liangping woodblock New Year paintings, a traditional Chinese art form, with trendy toys. As trendy toys evolve from consumer products into cultural symbols, they reflect modern aesthetics and cultural identity. By incorporating the unique artistic value of Liangping woodblock New Year paintings into trendy toys, and combining innovative design and functional optimization with the interactivity and market demands of trendy toys, this fusion builds a bridge between traditional culture and modern design, enhancing cultural identity and market appeal. This research will focus on the following three research objectives: 1. To study the development and current status of trendy toys within the context of Chinese popular culture. 2. To analyze the cultural identity of Liangping New Year's Paintings and its potential application in trendy toy design. 3. To design incorporate trendy toys that are culturally identified with Liangping New Year's Paintings, in keeping with contemporary Chinese pop culture.

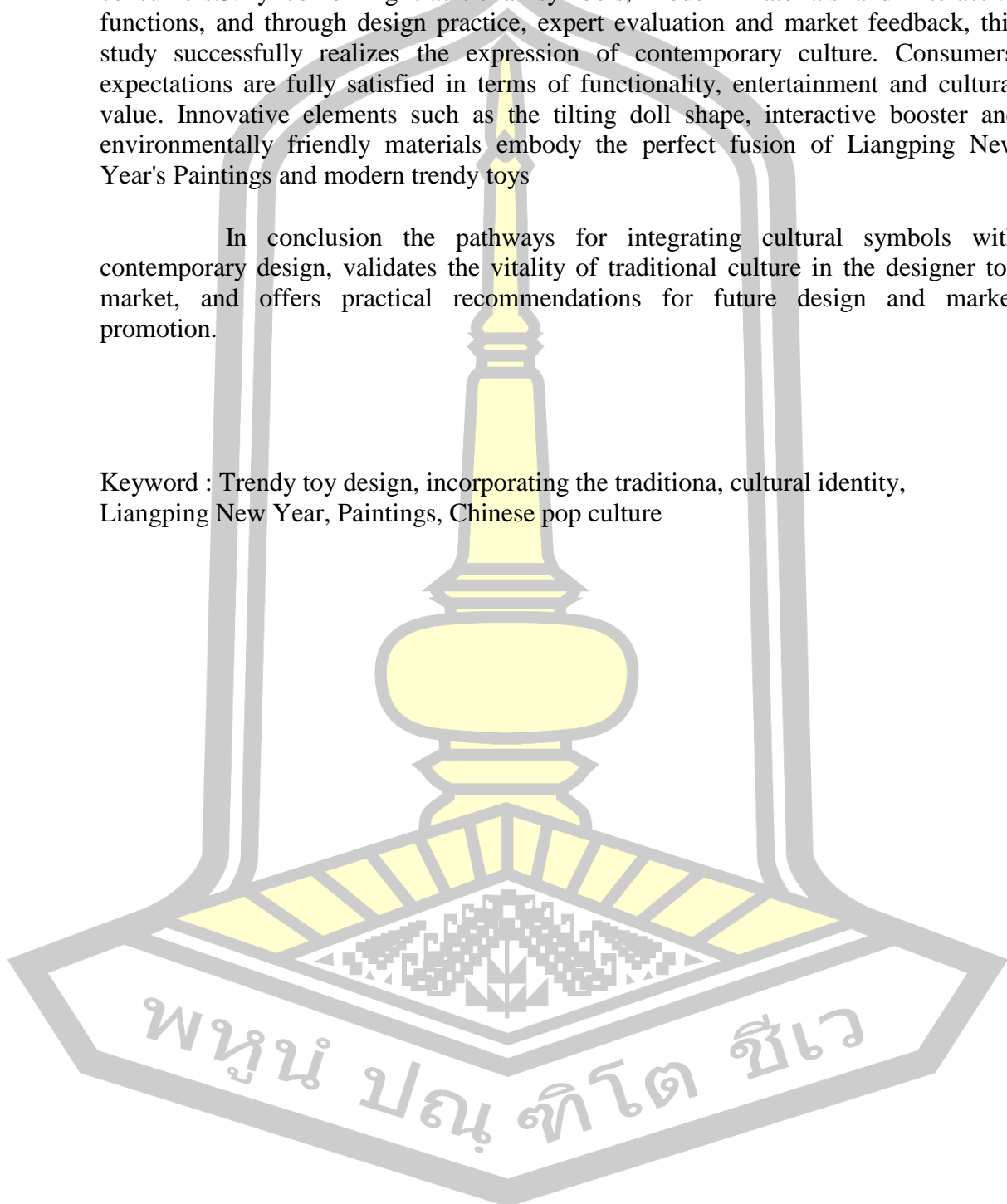
The research adopts an applied research method that combines literature review, field visits, and design practice. Through interviews with inheritors of Liangping woodblock New Year's paintings, discussions with professionals in the trendy toy industry, and market surveys on trendy toys, original data were collected. This data enabled an in-depth analysis of the cultural identity and artistic characteristics of Liangping woodblock New Year's paintings, extracting design methods suitable for integration with trendy toy market products.

The research results indicate: 1. The rise of China's trendy toy market has been driven by the "national trend" and growing cultural confidence, thanks to the booming development of Chinese pop culture. Consumer demand for toys is increasingly focused on cultural depth and unique design, not only the pursuit of entertainment value, but also the cultural connotations carried by the product. 2. By analyzing the cultural connotation and artistic characteristics of Liangping New Year paintings, it is found that its themes such as door gods and auspicious symbols

highlight the strong local traditions, while the bright colors and unique patterns contain rich design inspirations. Through modernized reinterpretation, the cultural depth and visual innovation can be organically integrated to better meet the needs of consumers.3.By combining traditional symbols, modern materials and interactive functions, and through design practice, expert evaluation and market feedback, this study successfully realizes the expression of contemporary culture. Consumers' expectations are fully satisfied in terms of functionality, entertainment and cultural value. Innovative elements such as the tilting doll shape, interactive booster and environmentally friendly materials embody the perfect fusion of Liangping New Year's Paintings and modern trendy toys

In conclusion the pathways for integrating cultural symbols with contemporary design, validates the vitality of traditional culture in the designer toy market, and offers practical recommendations for future design and market promotion.

Keyword : Trendy toy design, incorporating the traditiona, cultural identity, Liangping New Year, Paintings, Chinese pop culture



ACKNOWLEDGEMENTS

As I complete this thesis, titled "The Design of Liangping Woodblock New Year Pictures in Trendy Toys under the Context of Pop Culture," my heart is filled with deep gratitude. The completion of this work represents not only a milestone in my personal academic journey but also the culmination of unwavering support and encouragement from many mentors, friends, and family members. With utmost sincerity, I extend my heartfelt thanks to everyone who has contributed to this endeavor.

First and foremost, I wish to express my deepest gratitude to my graduate student advisor Assoc.prof.Dr.Arkorn Sangiamvibool. From the selection of the topic, framework construction, data collection, to the final writing and revisions, every step of this process has benefited immensely from their wisdom and dedication. Their rigorous academic approach, profound scholarly insights, and compassionate guidance have not only set a benchmark for my academic pursuits but also provided me with tremendous inspiration and motivation. I will forever hold this mentorship close to my heart.

I am also deeply thankful to the School of Fine Arts and Applied Arts for providing an excellent learning environment and abundant academic resources. The school's library, laboratories, and a variety of academic lectures and seminars have been invaluable platforms for broadening my perspectives and deepening my understanding.

During the field research process, I was warmly received and generously supported by the local residents, artisans, and cultural workers of Liangping District in Chongqing, China. Their life stories, artistic traditions, and cultural insights have enriched my study with vivid and authentic primary materials. Without their trust and assistance, the depth of my research would not have been possible. To all those who participated in the research, I extend my deepest respect and heartfelt thanks.

Lastly, I want to express my gratitude to my family and friends. Throughout the long journey of study and writing, your understanding, encouragement, and companionship have been my most steadfast support. In moments of frustration or exhaustion, it was your smiles and kind words that rekindled my determination to move forward. This selfless love and unwavering support have been indispensable to the successful completion of my studies.

In summary, the completion of this thesis is the result of the collective efforts

and support of many. I am acutely aware of the immense value of every bit of help and the profound significance of every act of encouragement. Carrying this gratitude in my heart, I will continue to move forward and grow in my future academic endeavors.

Shuang Qiu

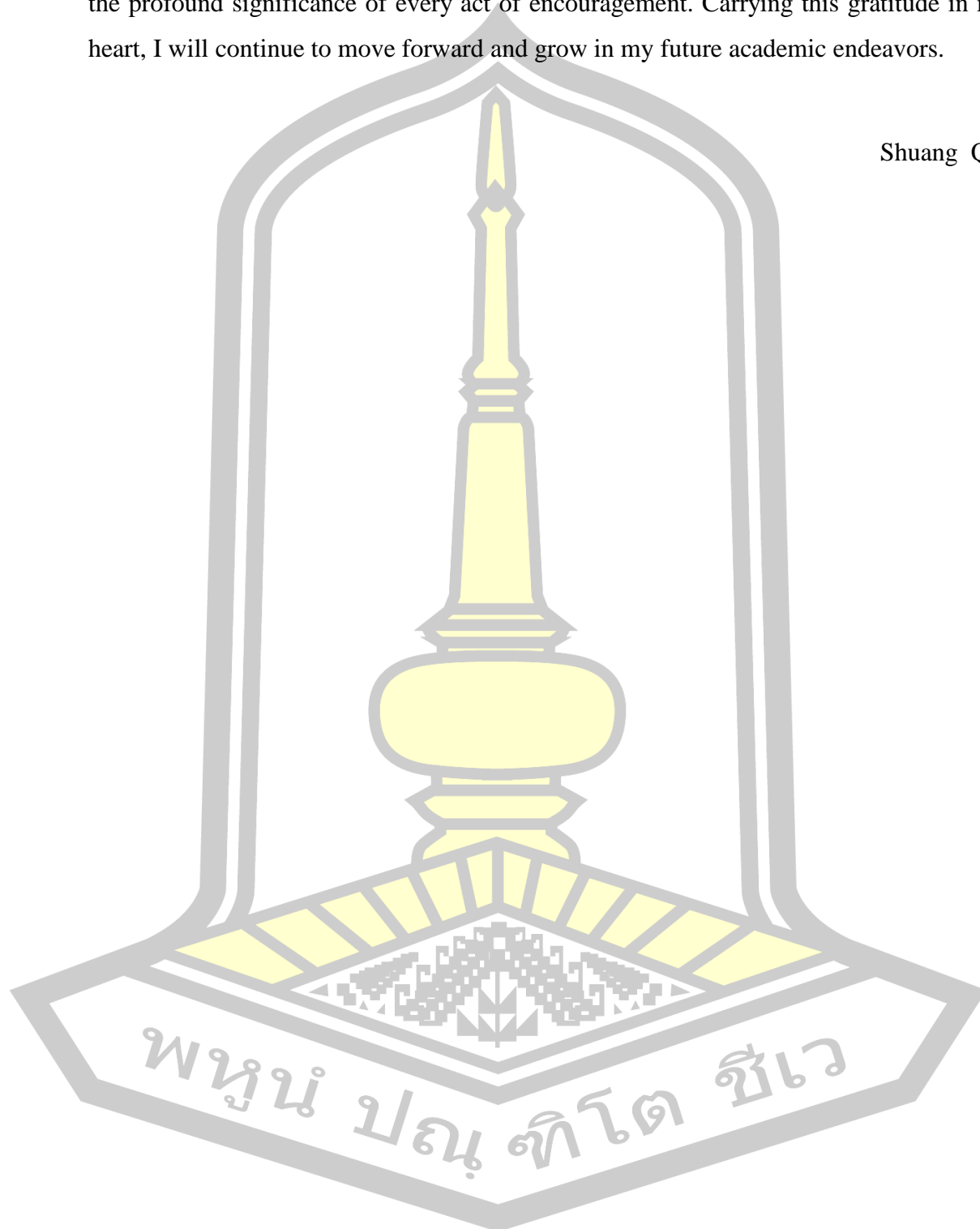
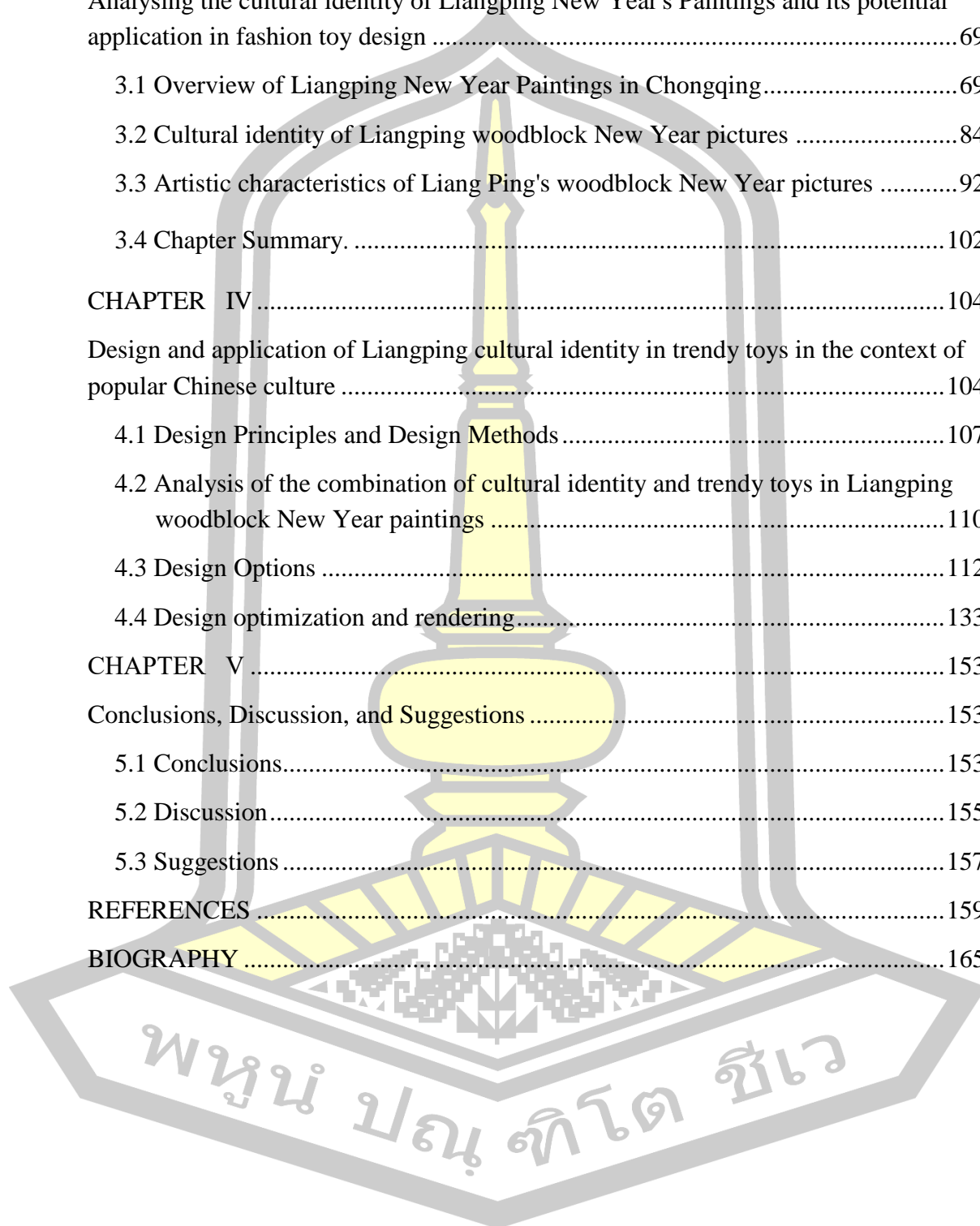


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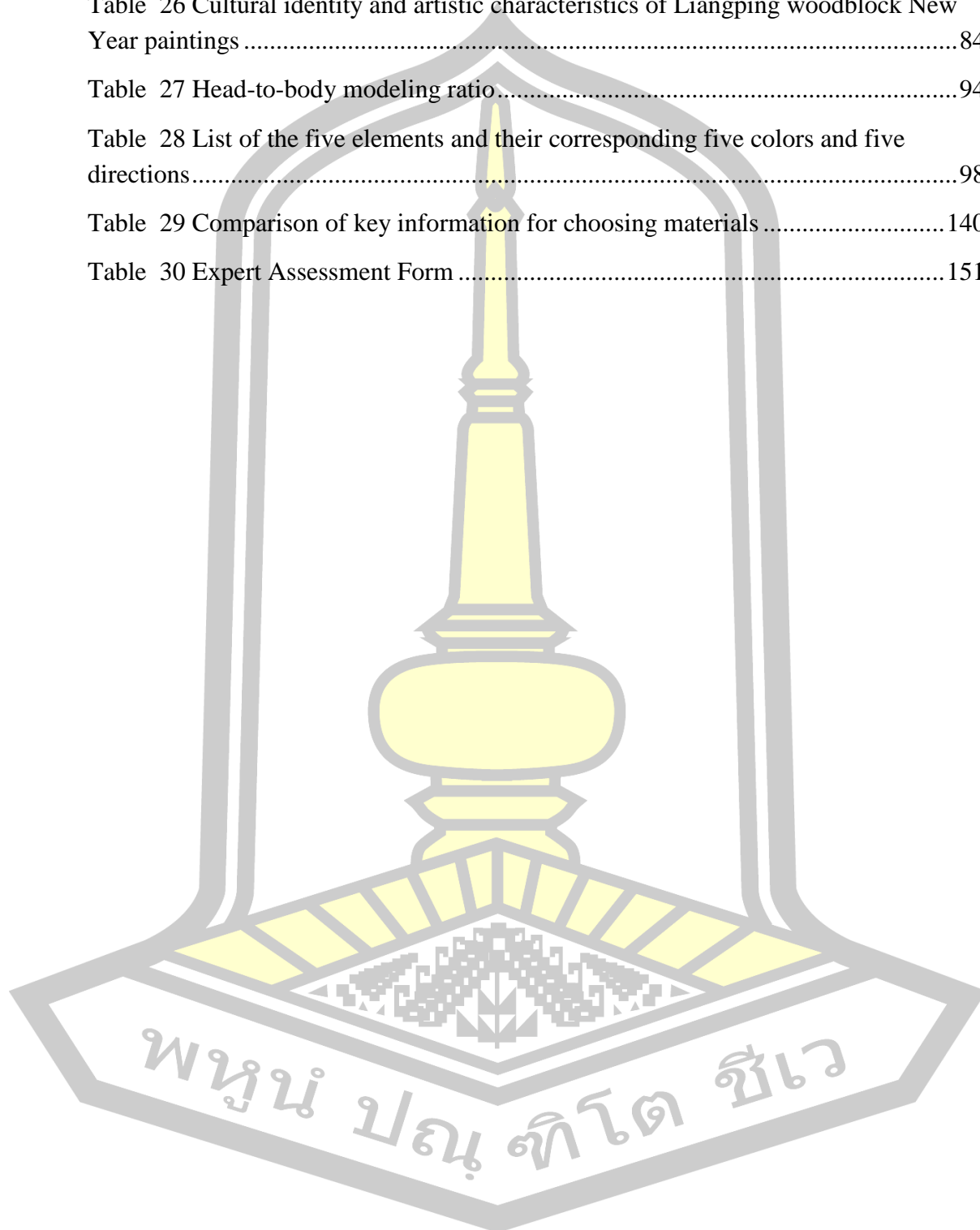
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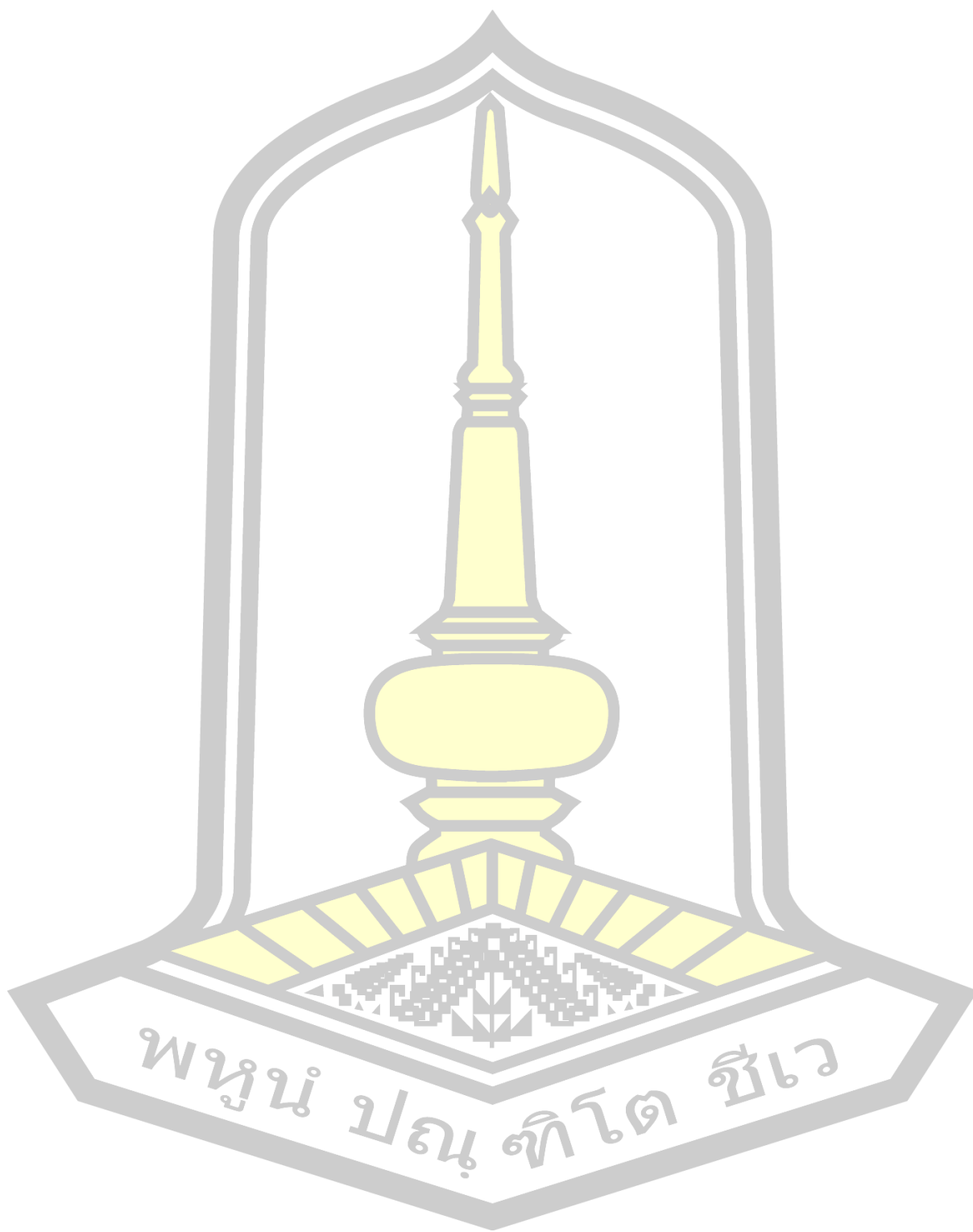
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CHAPTER I

Introduction

1.1 Background of Research

Since the 1990s, the rapid development of China's market economy and the increasing degree of commoditisation have led to pop culture following the trend of becoming an important object of consumption in people's daily lives, with increasingly complex and diversified ways of expression. People born between 1995-2009 have grown up with the popularity of the Internet, smartphones and tablet computers, and these technologies have fully penetrated their lives. Young people in this period have become the main consumer force in today's society. Due to their different upbringing, their values and consumerism are significantly different from previous generations, with more emphasis on spiritual and emotional needs. Their admiration for trendy culture has become an important reflection of the lifestyle of the current era.

Trendy toys, as an emerging cultural phenomenon, have risen rapidly in this context and become an important part of global pop culture. Trendy toys are not only entertainment and consumer goods, but also an important carrier for artistic creation, cultural expression and identity. The design of trendy toys usually combines contemporary pop culture elements, such as animation, street art, music and film, to form a novel and individual visual language and cultural symbols. Trendy toys have attracted a large number of young consumers, who see them not only as collectibles, but also as part of their personal expression and cultural identity. Trendy toys attract a large number of young consumers with their unique design and limited edition, and become part of their individual expression and cultural identity. These toys reflect the aesthetic preferences and cultural attitudes of modern consumers through their unique design, limited release and combination with contemporary cultural elements. Especially among young people, the collection and exchange of trendy toys has gone beyond material consumption and become an important social and cultural activity. By purchasing and displaying trendy toys, young consumers not only show their personal taste and cultural attitude, but also establish contact with like-minded groups, forming a new cultural phenomenon. The rapid development of the trendy toys market not only reflects the modern society's demand for personalised and diverse culture, but also demonstrates the close connection between pop culture and consumer culture. The designers of trendy toys are usually artists, designers and independent brands, who incorporate their personal artistic styles and creative ideas into the modelling and decoration of the toys, making each toy a unique work of art. These designs often incorporate elements of contemporary pop culture, such as anime, street art, music and film, to form a novel and individual visual language and cultural symbols. Trendy toys reflect the aesthetic preferences and cultural attitudes of modern consumers through their unique designs, limited distribution and integration with contemporary cultural elements. By purchasing and displaying trendy toys, young consumers not only display their personal taste and cultural attitudes, but also establish connections with like-minded groups, forming a new cultural phenomenon. Therefore, the study of trendy toys not only reveals contemporary cultural trends, but

also provides insight into the consumer culture and identity construction of modern society.

The history of trendy toys in China can be traced back to Hong Kong, China. At the end of the 20th century, the pop culture of Europe, America and Japan gradually covered Hong Kong, and the Beatles' tours started a wave of bands in Hong Kong, which caused young people in Hong Kong to imitate each other. Designer Michael Lau (Liu Jianwen) will be in this pop culture to create a unique art toys, his dolls and toys are showing the avant-garde trend modelling and trendy spirit. Up to now, well-known trendy toy IPs include Bearbrick, Kaws, Takashi Murakami's Mr. DOB, Molly, etc. In December 2020, Bubble Mart, a leading company in the trendy toy industry that has been in existence for 10 years, was listed in Hong Kong, which means that the trendy toy industry has moved from niche to mass and entered a brand new stage of development. Trendy toys represented by blind boxes have the widest audience in China. During the Double 11 period in 2021 alone, Bubble Mart's online sales exceeded 270 million yuan. Despite the popularity of trendy toys, incorporating traditional cultural elements into their design is still a relatively new area of exploration. Currently, combining traditional art with modern pop culture has gradually become a trend in the design field, which not only helps to pass on traditional culture, but also brings new vitality to trendy toy design. The combination of traditional culture and modern design can give trendy toys deeper cultural significance and uniqueness, and improve their artistic value and market appeal.

The '14th Five-Year Plan for the Development of Cultural Industries' issued by the Ministry of Culture and Tourism on 6 May 2021 proposes to promote the innovative development of cultural industries. Among them, 'optimising the supply of key cultural industries' is reflected in the creative design industry as one of the specific contents: 'aiming to promote the interface between creative design and modern production, living and consumption needs, and to give full play to the role of creative design in empowering the relevant industries of the national economy. The plan stresses the importance of rooting in the fertile soil of Chinese culture, integrating the spirit of Chinese aesthetics into creative design, and fostering creative design enterprises with specialised features and branding, while strengthening the cultivation and support of young designers.' With decades of economic and social development and technological advances in the country, the sales of foreign brands in the country have fallen back, and consumers' cultural consumption has begun to return to local brands, and cultural needs have gradually increased in people's daily lives. How to break through the circle limitation and inherit and promote our traditional culture to a greater extent has become an issue worthy of deep thinking. Although China has a long history and rich cultural resources, there is still a lack of work in promoting culture through industrial forms.

In recent years, China has vigorously promoted the cultural industry, which has fuelled the rapid development of the cultural industry. People's identification with traditional Chinese culture has increased significantly. In fact, as early as 2016, the documentary film *I Repair Cultural Relics in the Forbidden City* brought fire to the Forbidden City's cultural and creative products, and the sales of the Forbidden City's cultural and creative products in online shops increased dramatically, and even appeared to be difficult to find one thing. After the Forbidden City, the National Museum of China has also opened its own online shop for cultural and creative

products. Toy designs centred on Chinese elements have become a new trend in the market. Against this backdrop, the wind of the national trend has arisen in various design fields, which is an unprecedented opportunity for traditional folk art. The so-called national trend is to use the essence of traditional Chinese culture to create a design that meets the contemporary trend market. This is an unprecedented opportunity for traditional Chinese culture. The young artist Wenna has been noticed by the world for her unique style of traditional mythological paintings, creating images of ‘immortals’ in the tone of Chinese culture. Her recent work ‘Chinese Dream’ cleverly combines traditional Chinese cultural elements with the Snoopy story, allowing more people to appreciate the modern expression of Chinese aesthetics.

In the field of clothing design, various forms of national trend clothing, such as sneakers in Dunhuang colours and sweatshirts with lion motifs, have driven consumers to discover and understand the outstanding traditional Chinese culture. The popularity of the national trend can be said to be the right place at the right time, there are too many elements that can be mined from China's thousands of years of history, and the combination of these elements with modern pop culture such as Chaojiao will surely lead to new sparks.

At present, there are already some Chaojiao companies trying to combine traditional culture with Chaojiao. For example, Bubble Mart's Molly Palace Ryu Beast series, the Shaanxi History Museum's collaboration with S2TOYS on the ultra-activated daily blind box for Tang Dynasty ladies, and Luo Yunchuan's design team's design derived from the Classic of Mountains and Seas. Chinese traditional culture is profound and profound, and the folk art images that are deeply rooted in people's hearts are even more numerous, but there are not many cases of using non-heritage traditional cultural images as trendy cultural IPs, and they are not mature enough, so there is still a lot of room for China's original IP images to be tapped.

The research of this paper will choose Chongqing Liangping woodblock prints as the research object. Liangping woodblock prints are unique in the southwestern region of China, with high cultural and historical values. Liangping woodblock prints, together with Liangping Bamboo Curtain and Liangshan Lantern Opera, are known as the ‘Three Greatest Things of Liangping’. 20 May 2006, Liangping woodblock prints were approved by the State Council to be included in the list of the first batch of national intangible cultural heritages. It has attracted a lot of attention from the society, through reading the existing literature on the basic research of Liangping woodblock prints and visiting the studios of the non-hereditary bearers. Liangping woodblock prints are different from the elegant and delicate Yangliuqing of Tianjin, the colourful and bright Mianzhu of Sichuan, and the bright and active Yangjiabu of Shandong in terms of art form. It shows a simple, rough, wild, thick and heavy original beauty, and its modelling, composition and colouring are all unique. The regional characteristics of Liangping woodblock prints are obvious, and it absorbed the focal point perspective method in Western painting to ‘open the face’ of the characters, making the works more vivid and three-dimensional. At the same time, it is closely related to myths and opera stories, integrating elements of traditional opera costumes and adding the artist's own creativity, presenting a combination of Chinese and Western characteristics.

Incorporating the elements of Liangping woodblock prints into the design of trendy toys can not only inject new cultural connotations into trendy toys, but also promote and disseminate local culture in the context of globalisation. However, the research and practice in this field is still in its infancy and there are many shortcomings. Many designs often remain on the surface when integrating traditional cultural elements into trendy toys, lacking deep understanding and expression of cultural connotations, resulting in designs that are formal and difficult to arouse deep cultural resonance.

The integration of traditional culture into trendy toy design has become a new trend in the market, but there are certain shortcomings in the current practice. Many design attempts, though creative, fail to deeply explore the potential value of traditional culture or find a proper balance between cultural transmission and modern aesthetics. These shortcomings indicate that more systematic research is needed to explore how to effectively integrate traditional cultural elements into trendy toys in order to enhance the cultural depth and market competitiveness of toys. Currently, the integration of traditional cultural elements into trendy toy design is gradually becoming a trend. This not only helps the inheritance of traditional culture, but also brings new vitality to trendy toy design. The combination of traditional culture and modern design can give trendy toys deeper cultural significance and uniqueness, and improve their artistic value and market attractiveness. For example, some designers have created products with both modern aesthetics and rich cultural connotations by integrating traditional Chinese patterns, motifs and stories into toy design. However, research and practice in this field are still at an early stage, and there are many shortcomings. Firstly, the depth of cultural integration is insufficient, and many designs tend to stay on the surface when integrating traditional cultural elements into trendy toys, lacking a deeper understanding and expression of cultural connotations, resulting in a design that is superficial and difficult to cause deep cultural resonance. Secondly, it is an important challenge to realise the innovation and practicality of the design while maintaining the traditional cultural characteristics. It is often difficult to find the best balance between the two in existing research and practice. Finally, although the integration of traditional cultural elements can enhance the uniqueness and cultural value of trendy toys, their market acceptance and commercialisation prospects are not yet clear, so how to maintain the cultural characteristics in the design while meeting the market demand is an issue that requires in-depth research. This study will adopt the concept of cultural identity as a theoretical framework to explore how to optimise Liangping woodblock print elements in trendy toy design by enhancing consumers' identification with traditional culture. Cultural identity refers to an individual's or group's perception and recognition of their own cultural belonging and value in a specific cultural context. By enhancing cultural identity, consumers' acceptance and preference for traditional cultural elements can be improved, leading to a better integration of tradition and modernity in design. This study aims to explore the unique cultural connotations and artistic values of Liangping Woodblock Prints through in-depth research and analysis, and on this basis, to propose an innovative solution to integrate these elements into trendy toy design. Through online and offline questionnaire surveys, we gained an in-depth understanding of consumers' knowledge and preference for trendy toys in different age groups, which provided empirical support and theoretical guidance for the optimisation of the design scheme.

Ultimately, a series of innovative design strategies are proposed to improve current design practices and promote the wide application of traditional culture in modern consumer products.

In summary, the study of trendy toys, as an important manifestation of modern popular culture, not only helps to understand the current trend of cultural consumption, but also, through the in-depth study of Liangping woodblock prints, it can explore the ways in which traditional culture can be reborn in modern design, so as to enhance the sustained vitality and influence of culture. By integrating the traditional cultural characteristics of Liangping Woodblock Prints into trendy toy design, we expect to provide new paths and possibilities for the modern application of traditional culture, and at the same time inject new vitality and creativity into the trendy toy market.

1.2 Research Objective

1.To study the development and current status of trendy toys within the context of Chinese popular culture.

2.To analyze the cultural identity of Liangping New Year's Paintings and its potential application in trendy toy design.

3. To design incorporates trendy toys that are culturally identified with Liangping New Year's Paintings, in keeping with contemporary Chinese pop culture.

1.3.Research question

1 What are trendy toys? How did it emerge in the context of Chinese pop culture? What are the current market demand and user groups?

2 What are the cultural identities of Liangping Woodblock Prints? How can the cultural identity of Liangping Woodblock Prints be effectively integrated into the design of trendy toys?

3 How is the development of Chinese traditional elements in trendy toys in China's trendy toys market at present? How effective are the elements of Liangping woodblock prints in the design of trendy toys?

1.4. Definition of Terms

1.Trendy Toys

The trendy toys referred to in this research are modernized products that integrate traditional art and cultural elements through innovative expression via contemporary design and interactive features. These toys reinterpret and preserve cultural heritage, such as folklore, symbolic motifs, and artistic rituals, by employing design techniques like cartoonization, anthropomorphism, and modern production technologies such as 3D printing. Trendy toys attract a diverse consumer base with their unique aesthetic value, functionality, and entertainment appeal. They serve not only as collectible art pieces but also as everyday consumer goods.

2.Trendy Toy Design

‘Trendy toy design’ in this research refers to a creative and innovative design approach that combines traditional cultural elements with modern aesthetics to create toys that are interactive, engaging, and adaptable to the marketplace. This design approach emphasises the preservation and modernisation of cultural heritage through artistic reinterpretation (e.g. cartooning and anthropomorphism), while incorporating modern technologies such as advanced materials, environmentally friendly practices and 3D printing. Trendy toy design aims to enhance user engagement, emotional

connection and cultural identity, transforming toys into cultural vehicles that appeal to different consumer groups and meet modern market demands.

3. Liangping New Year's Paintings

Liangping Liangping New Year's Paintings are one of the traditional Chinese folk art forms originated in Liangping County, Chongqing, China. As a kind of New Year's paintings with local characteristics, Liangping woodblock prints are known for their unique artistic style and deep cultural connotations (Zhou Yaqi, 2015). Liangping woodblock prints are not only a visual art form, but also an important carrier of local folk culture and historical memory. The integration of the artistic and cultural values of Liangping New Year's Paintings with trendy toy design in this study successfully realises the modern transformation of traditional art, attracts the attention and love of young groups, and provides a new path for the protection and inheritance of this traditional art.

4. Guochao

Guochao is a cultural phenomenon and fashion trend that combines traditional Chinese cultural elements with modern fashion trends. The term originates from China and literally means 'national trend', and in this study 'Guochao' mainly refers to the reinterpretation of traditional culture through modern design and creativity, so that it can be revitalised in contemporary society (Zhao Yixuan, 2022). Traditional cultural symbols, historical allusions, and folk art are integrated into modern trendy products. Such a phenomenon can reflect both the unprecedented prosperity of Chinese culture and the confidence of the countrymen in traditional culture.

5. Cultural Identity

Cultural Identity refers to an individual's or a group's cognition and recognition of their own cultural belonging and value in a specific cultural context. Cultural identity covers language, religion, customs, art, historical memory and other aspects, and is people's self-knowledge and emotional attachment to their own culture. Through cultural identity, individuals and groups can clarify their own cultural position, feel a sense of belonging and security, and maintain cultural continuity and uniqueness in social interaction. Cultural identity involves not only the internalisation and identification of individuals with cultural elements, but also their self-positioning and cultural choices in cultural exchanges and conflicts. With the acceleration of globalisation, cultural identity is facing new challenges and changes. In the process of intermingling and choosing between different cultures, people have to maintain the uniqueness of their own cultures while actively adapting to and integrating into the multicultural environment. Cultural identity is a dynamic process that evolves and reconfigures itself as time develops and society changes.

6. Traditional Cultural Identity

'Traditional cultural identity' in the context of this research refers to a collective understanding, a sense of belonging, and an acceptance of cultural values, practices and symbols that are deeply rooted in the historical, social and environmental context of a community. It is expressed through distinctive artistic expressions, rituals and common heritage that reinforce the unity of a group and differentiate its cultural practices from others.

Liangping woodblock prints embody this definition, condensing the spirituality, local craftsmanship and folklore of the Liangping community. The unique raw materials (e.g., bamboo paper), production techniques (e.g., the 'open-face'

technique), and ceremonial uses (e.g., door god paintings) are integral to the expression and preservation of the cultural identity of the Liangping area.

7.Chinese Pop Culture

In this research, "Chinese Pop Culture" refers to a dynamic and evolving cultural phenomenon that blends traditional Chinese cultural elements with modern, global influences. It is characterized by its commercialization, symbolization, diversification, and rapid dissemination, driven by media, the internet, and social platforms. Chinese Pop Culture reflects the growing cultural confidence and identity of contemporary Chinese society, particularly among younger generations. It encompasses a wide range of cultural products, such as trendy toys, music, fashion, and entertainment, that not only meet the demands of consumerism but also serve as a medium for cultural expression, identity, and innovation. Through the re-creation of traditional cultural symbols and their integration into modern designs, Chinese Pop Culture plays a significant role in both preserving and reshaping Chinese cultural heritage in the context of globalization.

8.Incorporating Traditional Cultural Identity into Trendy Toy Design

In this research, 'integrating traditional cultural identity into the design of Chaozhou toys' refers to the integration of traditional cultural elements with a deep cultural background into the design of modern Chaozhou toys, as a way to pass on and innovate traditional culture and to make it meet the needs of the contemporary consumer market. This design process transforms traditional cultural symbols, artistic styles and customs, such as the god of the door theme, auspicious patterns and bright colours of Liangping New Year's Paintings, into the form of modern Chaojiao, and at the same time, through cartooning, anthropomorphism and interactive design and other innovative methods, the traditional culture is more modernized, to meet the needs of the younger generation of consumers for interactivity and fun. In this way, traditional culture can be revitalised and consumers' sense of cultural identity enhanced.

1.5. Scope of Research

1.5.1 China Trendy Toys China Trendy Toys Market

In recent years, the trendy toys market will continue to maintain a rapid growth trend. At present, China's trend toy market is huge, with a wide variety of trend toys, of which Chinese cultural elements in trend toy design products can be broadly divided into the following categories:

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class	product name	design element	Production company / brand
Traditional cultural elements	Clay sculpture of Peking Opera facial mask blind box	Beijing Opera Facial Masks	The clay figure zhang
	The Terracotta Warriors doll series	Terra-Cotta Warriors	POP MART Bubble Mart
	Dragon and phoenix ornaments	Dragon and phoenix totem	52TOYS
Ancient myths and legends	Which zha magic child series blind box	Which zha	TOP TOY
	Sun Wukong Q version of the doll	Sun Wukong	Hot Toys
	Chang'e and the Jade Rabbit blind box	Chang'e, jade rabbit	Chicken rainbow
Festival culture	New Year Tang costume doll	Spring Festival, Tang suit	Toycity
	Dragon boat assembled toys	Dragon Boat Festival, dragon boat	LEGO LEGO
	The Mid-Autumn Festival moon cake blind box	Mid-Autumn Festival, moon cakes	52TOYS
Folk art and craft	Paper-cut style doll	kirigami	Bubble matt
	Shadow play blind box	leather-silhouette show	ArtToyz
	New Year picture doll blind box	New Year art	Robster
Modern culture integration	Hanfu fashion doll	Hanfu, China-fashion	TOYSOUL
	The Forbidden City cultural and creative tide play	Palace Museum cultural relics	Palace Museum cultural creation

Table 1 China Trendy Toys China Trendy Toys Market

Source: This study collates

The research object of this study focuses on the consumer group of trendy toys, so this research area is in the Chengdu region. As one of the cultural centres in Southwest China, Chengdu not only has remarkable achievements in traditional culture preservation and innovation, but also excels in the national trendy toys market, becoming an important gathering place for trendy toys enthusiasts and consumers. Therefore, choosing Chengdu as the research location can better reflect the actual situation of the trendy toy market and the real needs of consumers.

1.5.2 Liangping Woodblock Prints in Chongqing

1 Liangping District is located in the north-eastern part of Chongqing Municipality, bordering on Sichuan Province. Liangping District has five national non-heritage items, including Liangshan Lantern Opera, Liangping Woodblock New Year Paintings, Liangping Laizi Gongs and Drums, Liangping Bamboo Curtains, and Liangping Laier Tunes, and 15 items on the municipal protection list, making it the hometown of China's folk culture and arts;

2. Liangping Museum: Located in the new town of Liangping, Chongqing, the Liangping Museum is a speciality museum that displays the history, culture and intangible cultural heritage of Liangping, with the history chapter and the non-heritage chapter as the two main exhibition halls of the museum. The history section is divided into six units, introducing Liangping's historical development, products, and important historical events, phenomena and figures in Liangping's history with scenes and objects. There are 92 pairs of Liangping woodblock prints in the exhibition hall, including 33 pieces of precious cultural relics. The collection of Liangping woodblock prints is complete, including excellent works such as 'The God of Handsome Gate', 'Five Sons to the Top', 'Adding Officials to the Dukes', 'A Togetherness' and so on.

3 'Dehetai' Woodblock New Year's Paintings Workshop: Dehetai' is the only existing woodblock print workshop in Liangping District, located in Pingjin Town in the southwestern part of Liangping District, Chongqing. It was founded by the local Xu family. Currently, Xu Jiahui is the sixth generation of Liangping woodblock prints inheritor, but he is the third generation of 'Dehetai' woodblock print workshop inheritor.

1.5.3 Time

Chongqing Liangping woodblock prints originated during the Jiajing period of the Ming Dynasty and have a history of more than 300 years. During the field visit to Liangping, according to the former Director of Culture, in the 1980s, the state began to collect and organise the intangible heritage in a salvage way, therefore Liangping County had organised a salvage class of Liangping woodblock prints on the topic of collation and creation, and since it was directly based on the Liangping woodblock prints as the subject matter, the representative works of them are also included in the scope of the study of this paper. Therefore the research time is (1989-present).

The origin of trendy toys in China can be traced back to Hong Kong, China in the 1990s. In 1999, Hong Kong designer Michael Lau pioneered the trend, which brought trendy toys to prominence. With the passage of time, trendy toys have gradually formed a large-scale development in Mainland China. Therefore this research is based on (1999-present).

1.5.4 Other

The design of the combination of trendy toys and the traditional elements of Liangping Woodblock New Year's Paintings should fully explore the unique connotation of traditional culture, and show its fashion sense and collection value with modern materials and production technology. Based on this, the design concept can be summarized by selecting the image of the god of door in Liangping Woodblock New Year's Paintings, and transforming it into a form of trendy toys that the younger generation is familiar with and loves.

In terms of material selection, eco-friendly resin is a very suitable base material. It is lightweight and highly malleable, and can perfectly display intricate details, while meeting the contemporary pursuit of environmental protection and sustainability. In addition, the use of composite materials can bring unique tactile and visual effects. For local decoration, recyclable metal materials such as aluminum or copper can be added, and carving or hollowing techniques can be used to enhance the high-end texture and cultural weight of the work, while UV printing technology can present traditional elements on the surface of the toys with high precision, preserving the cultural characteristics and demonstrating the innovation of craftsmanship. The final design of trendy toys can adopt anthropomorphic traditional images. The head of the toy is designed to be exaggerated and decorative, incorporating the characteristics of Liangping woodblock print "open face", while the body is modularized to enhance the interactivity and personalization of the toy, and at the same time, through the matte resin main body and local accessories, the overall design is more fashionable and has a collector's value.

Each toy can also be equipped with a limited edition identity, such as with a laser anti-counterfeiting QR code. Users can scan the QR code to learn the cultural story behind the toy's design, increasing the cultural communication value of the toy. This kind of design not only satisfies the pursuit of uniqueness and fashion sense of

hip toy lovers, but also enhances the recognition and influence of traditional art in the global market through cultural innovation.

1.6. Research Methodology

The applied research path adopted in this study systematically explores the traditional cultural identity value carried by Liangping woodblock prints and its innovative potential in the field of modern trendy toy design and application. The specific research methods are meticulously planned as follows:

Literature Review Method: Extensively collect and carefully collate literature and news reports on the trend of trendy toy design, the history, cultural significance and existing research results of Liangping Woodblock Prints, and carry out in-depth analyses and syntheses in order to build a solid theoretical foundation and background framework.

Field research and interviews: The professional team went to Liangping District, Chongqing to conduct fieldwork, adopt the fieldwork method, go into the non-heritage workshop, face-to-face interviews with the intangible cultural heritage inheritors of Liangping woodblock prints, related industry workers and local residents, to obtain first-hand information directly, and comprehensively grasp the essence of its culture and the current market situation.

Market Demand Research: We carefully designed and implemented a market research programme, including but not limited to online questionnaire surveys, in-depth interviews with target consumer groups, market trend analysis and other diversified means, to accurately grasp the current trend of the toy market in the consumer's preference for and demand for toys incorporating elements of traditional Chinese culture, in order to provide a solid data support and scientific basis for the subsequent design and market positioning of the product.

To this end, we have selected the following key research subjects and organisations to conduct detailed surveys and interviews:

1.6.1 Study Population Groups

1. **National-level inheritors of Liangping woodblock prints and paintings:** The national-level inheritors of Liangping woodblock prints and paintings are one of the core research objects of this study. These inheritors are not only the direct inheritors and practitioners of this art form, but also the guardians of the traditional skills and cultural connotations. Through in-depth interviews with the inheritors, we can obtain first-hand information about the origin, development history, technical characteristics and cultural connotations of Liangping woodblock prints. Their professional insights and personal experiences can provide valuable references for us to understand the unique artistic value and cultural significance of Liangping woodblock prints.

2. **Liangping Museum Staff:** As an important institution for preserving and displaying Liangping woodblock prints, the staff of the Liangping Museum has an in-depth understanding of the art form's historical background, collection, and exhibition displays. Through interviews with museum staff, we were able to learn about the collection, preservation, and exhibition of Liangping woodblock prints, as well as the museum's specific measures and experiences in promoting and passing on the art form. This information helps us to fully grasp the status and influence of Liangping woodblock prints in modern society.

3. **Old Local Residents:** Older local residents are an important part of the cultural ecology of Liangping woodblock prints, and their life experiences and

personal memories retain a wealth of information about the art form. Through direct telephone communication and face-to-face dialogue interviews, we can obtain specific details about the actual application of Liangping woodblock prints in folklore, their folkloric functions, social acceptance and inheritance methods. The oral histories of the old residents can supplement the inadequacy of the official records and provide a more vivid and delicate cultural description.

4. Liangping Cultural Centre and Other Related Units: Liangping Cultural Centre and other related cultural units play an important role in promoting and publicising local traditional culture. Through research and interviews with these units, we can learn about the policies and practices of local governments and cultural organisations in protecting, passing on and promoting Liangping woodblock prints. The working experience and strategies of these units can provide inspiration and reference for us to explore the modernised application of traditional culture.

5. Trendy Art Lovers and Trendy Toy Players: Trendy art enthusiasts and trendy toy players are the main consumer groups of trendy culture, and their views and preference tendencies have an important influence on trendy toy design. Through interviews with these groups, we can understand their understanding and views of trend culture, as well as their preferences and needs when choosing trend toys. This information is an important reference value for us to study the application of Liangping woodblock prints in trendy toy design, which helps us to better combine traditional cultural elements with modern aesthetic demands in the design process.

6. Trendy Toy Designer: Trendy toy designers, as artists and creators who specialise in designing and producing trendy toys, their work provides valuable materials and unique perspectives for the study. These designs not only deeply reflect the aesthetic preferences and life attitudes of contemporary young people, but also reveal how they interact and dialogue with traditional culture through the cultural medium of trendy toys. It is especially worth mentioning that the design of trendy toys integrating non-heritage culture not only successfully promotes the harmonious symbiosis between traditional cultural elements and modern trends, but also explores the dual value in both commercial and cultural fields, opening up a brand new path for the protection, inheritance and innovative development of non-heritage culture.

7. Trendy toy consumer groups: The age range of the trendy toy consumer group is mainly concentrated between 18 and 40 years old. Consumers in this age group usually have high acceptance and interest in emerging culture and art forms, as well as a certain degree of economic strength and spending power. Through the questionnaire survey, we will find out in detail consumers' perception of trendy toys, purchase motives, preferences and attitudes towards the application of traditional cultural elements in trendy toy design in different age groups. Special attention will be paid to the opinions of the young group (18-30 years old), because they are not only the main consumer group of trendy toys, but also an important force leading the development of trendy culture.

1.6.2 Sample of the research

Liangping New Year Paintings: In this research, after reading the literature and fieldwork, we learnt that the two main themes of Liangping New Year Paintings, namely, door gods and operas, have been compiled into atlases, and four atlases have been compiled in total: Atlas of the Five Sons, Atlas of the Door God of Raising the Whip, Atlas of the Door God of Handsome Flag, Handsome Hat and Handsome

General, and Mythological Opera Atlas. Through the statistics of the atlases, it can be seen that the proportion of door gods in the subjects of New Year's paintings accounted for 77%, which shows that the people love the door gods, and the image of the door gods has become the people's 'spiritual image'. In addition to the largest number of door gods, they are also the most abundant in terms of subjects and forms, and the most representative of the longest period of time. Three out of the four atlases are of the god of the door, while the only one rich in content and subject matter, 'Mythological Opera Atlas', are almost all works of the Republic of China, all in the form of Qingzhang, the production process is not as elaborate and diverse as that of the god of the door. Although there are other works with other themes in Liangping, such as 'Harmony to the auspiciousness', 'Unicorn sends the son', 'to increase the number of officials' and so on, but the existing quantity and quality can not be compared with the three major themes of the God of the Gate. Therefore, among the old Liangping New Year paintings, door god themes are the most important and the most central, and also reflect the public's general love for door god themes and their general belief in them.

1.6.3 Instrumentation

1. Video (Camera Recording Equipment), Audio Recording, Field Laptop Computer

2. Observation Recording Form

Interview Record Sheet

Questionnaire

Satisfaction Assessment Form

The use of a 5-point Likert scale is a common and effective way of allowing participants to express varying levels of agreement or disagreement. A 5-point Likert scale was used for each question:

1. How much do you accept the use of traditional cultural elements in trendy toys?

2. Do you think the artistic style and elements of Liangping woodblock prints add to the appeal of trendy toys?

3. Can the incorporation of elements of Liangping woodblock prints in trendy toys effectively convey the charm of traditional Chinese culture?

4. Would you buy trendy toys with design elements of Liangping Woodblock Prints?

5. To what extent do you think the incorporation of Liangping woodblock print elements into trendy toy designs will enhance the cultural value of the toys?

These questions are designed to assess consumers' acceptance, perceived value, and purchase intention of traditional cultural elements in modern trendy toy designs, thus helping the researcher to gain a deeper understanding of the potential of Liangping woodblock print elements in the trendy toy market and their cultural communication effects.

1.6.4. Data Collection

1. Literature Survey

Liangping New Year Paintings: At the Liangping Museum, you can systematically collect works related to Liangping woodblock prints through online exhibitions and field visits. The online exhibition provides the historical background, production process and detailed introduction of different types of Chinese New Year

paintings, while the field visit allows you to have a deeper understanding of the origin and development of Chinese New Year paintings, the characteristics of the items, the cultural connotation and the protection and inheritance of Chinese New Year paintings.

Trendy toys: Through the media of electronic networks and libraries, books, journals and theses are collected in books, periodicals and theses that are applicable to this paper to draw reference from the relevant domestic and foreign excellent literature and are sorted out and categorised after reading them, thus facilitating the analysis and exposition of the research background of this paper, in particular, the reference and integration of domestic and foreign research on the research status of toys, research results and classic design cases.

2.Questionnaire Survey

A hierarchical analysis of the product design of woodblock print trendy toys is carried out in the form of a network questionnaire, which provides statistics on the audience, preference and limiting design factors of trendy toy products, summarises the experience from the data, and carries out the product design practice to assist in the completion of the product design scheme.

3.Interviews

Through conducting interviews with the staff of Liangping Museum, national-level inheritors of Liangping woodblock prints, and local old residents

Through direct telephone communication and face-to-face dialogue interviews, to obtain information about Liangping Woodblock Prints.

4. Case study method

Through the collection and collation of current toy design cases that highlight Chinese traditional cultural elements in the sales of toy brands on the market, the actual examples are analysed through specific theories to find out the common characteristics and attributes behind each case, which are used to argue and summarise the value, characteristics and design performance of the integration of Chinese traditional elements into toys.

1.6.5 Data Analysis

After collecting literature and fieldwork to collect information about the works of New Year paintings and the history, craftsmanship, cultural connotation and protection and inheritance behind them. At the same time, we have deepened our understanding and research on Liangping New Year's Paintings by combining the theoretical book 'Cultural Identity' with academic literature such as 'Chinese Woodblock Integration Series'.

For the field of trendy toys, we have extensively collected and organised relevant and excellent literature at home and abroad, covering the current status of toy research, achievements and classic design cases, which provides a rich reference basis for the research background of this paper.

In order to accurately grasp the market demand, we designed and distributed an online questionnaire covering a diversified group of potential consumers, and deeply analysed their knowledge, interest and purchase intention of Liangping New Year paintings and trendy toys. This research not only revealed the preferences of the target audience, but also clarified the constraints to be considered during the design process, laying a solid data foundation for the product design.

Based on the above comprehensive research and analysis, we carefully conceived and drew the initial sketch of the product, cleverly integrating the cultural essence of Liangping New Year's Paintings with modern aesthetic trends. Subsequently, through expert evaluation and collection of audience feedback, we continuously optimised the details of the product design to ensure that the final product not only meets the market expectations, but also deeply embodies the unique charm and cultural value of Liangping New Year paintings, a product that confirms that this research provides new paths and possibilities, and at the same time injects new vitality and creativity into the trendy toy market.

1.6.6 Research presentation

1.Design trendy toys featuring traditional Chinese New Year paintings and summarise the principles and methods of creative design. Propose effective inheritance and development strategies.

2.Publish academic papers to enrich research results in related fields.

3.Promote the cultural dissemination and development of woodblock print New Year's paintings

1.7 Literature Review

1 Liangping Woodblock Prints: Historical development stage of Liangping woodblock prints and yearbooks

The history of woodblock prints has a long history, is China's unique folk art, the Qing Dynasty is the golden age in the development of folk woodblock prints, more than dozens of origins appeared, with the 'four great masters of New Year's Paintings' more famous.

Liangping used to belong to the eastern part of western Sichuan, and was a rich county in eastern Sichuan, known as 'the granary of eastern Sichuan'. The mountainous area has many bamboo forests and is famous for its bamboo paper. The development of Liangping woodblock prints also began with paper making, and the prints were made with locally produced paper, which has heavy colours and is not easy to fade.

Liangping woodblock prints are one of the three major types of New Year's Paintings in the southwest of China and the only woodblock prints in Chongqing Municipality, which is a national intangible cultural heritage with a history of about three hundred years (Cao Chunyun, 2019). Liangping woodblock prints adopt bold artistic modifications and romantic expressions. They are based on the themes of exorcising demons and monsters and happiness, auspiciousness and historical stories. They are complete and full in composition, simple and smooth in shape, vivid in expression in detailed carving, and strong in overall colour contrast. In the process of development, it combines the traditional ideas of China and the influence of Western culture, and gradually becomes a highly decorative folk artwork, which has far-reaching cultural origins, historical and academic value (Li Jingjing, 2017). The original workshops of Liangping woodblock prints disappeared after the liberation, and the historical documentation of 'Liangping New Year's Paintings' is missing, and some of the existing textual information is based on the oral accounts collected from interviews and collated into a text. Liangping woodblock prints were originally produced on red paper with ink printed single patterns and deities to meet the needs of the people's weddings, funerals and marriages, in the late Qing Dynasty is the most brilliant period of development, with the farmers of Chongqing climbing the slope of

the rustic, rugged, simple, generous temperament, unique in China's folk New Year's paintings in the culture. The distinctive mark that distinguishes it from other regions is that it absorbs the focal point perspective in Western painting, 'opens the face' for the characters, and the regional characteristics are obvious, and its development has gone through three stages.

(1) Origin

Liangping District is located in the northeastern part of Chongqing Municipality. According to 2012 statistics, there are 34 ethnic minorities in the district, which covers an area of 1,892.13 square kilometres. The Shuangguitang (also known as 'Fuguo Temple' and 'Wanzhushan'), which enjoys the reputation of being one of the key temples in the country, is located here, and has a flourishing incense burner, with many people travelling to and from the north and the south.

According to legend, Liangping woodblock prints originated in the Jiaping period of the Ming Dynasty, when the designs of gods and goddesses were pasted on the wall for the purpose of folk customs and rituals, and evolved to become woodblock prints when they were top-printed to meet the needs of marriages and burials. According to the Records of Liangshan County, 'On the 23rd and 4th days of the Lunar New Year, the house was swept and the night "sacrificed to the community".' (Kong Lingjun, 2016) Legend has it that the god of the stove can play up to heaven about the size of good and evil on earth, so prayers are to be made on New Year's Eve. Ancestors are worshipped with pigs' heads, chickens, and fish to welcome the God of Zao. Firecrackers are set off, and young and old members of the clan gather to drink a cup of wine, known as the 'New Year's celebration'. Reunion is the theme of the New Year, the resignation of the old and the welcoming of the new is the prospect of future life, and the sound of firecrackers is the peace of the year, because the annual festival is a folk custom inherited by China for thousands of years, and the New Year festival is highly valued by the majority of the people, so sticking up New Year's paintings on the New Year's Eve, praying for elimination of calamities and refuge, and fulfilling the sense of rituals of the people once a year are a kind of folk custom demanded, and are passed down from one generation to another.

'Yuanxing No.' (formerly known as Brush Workshop) is a business name, as the earliest New Year's paintings workshop in Liangping, since the red paper brushing and printing, to the production of New Year's paintings, the production of a set of production, production, production, production, production, production, production, production, production, production.

As the earliest New Year painting workshop in Liangping, from the red paper brushing and printing to the production of New Year paintings, it integrated the production and opening up the market as a whole. At that time, the engraving tools were simple, set in black and red, limited by the conditions of the times and the limited technical level, but the colours were bright and clear at a glance.

(2) Prosperity

During the Qing Dynasty, Liangping woodblock prints sold well in Southeast Asia and were quite developed. In the first year of the Jiaping period of the Qing Dynasty (1796), the production of woodblock prints began to diversify from a single one, for example, the 'Xinli Horn' founded by Xu Weichen began to popularise the use of overprinting, which required a single woodblock print to be printed.

A woodblock New Year's picture needs to be overprinted at least five times, and up to a dozen times, and a variety of artistic techniques are used flexibly. With the evolution of social customs and the development of printing technology, in its heyday, Liangping woodblock prints were also popular for a while, holding up half the sky of the local people's source of livelihood, so much so that from the street to the end of the lane, a town is to produce woodblock prints as a family business, every family has opened a woodblock prints workshop, to the family as a unit, drawing the drafts, carving woodblock, busy and happy. At the beginning of the twentieth century, an average of more than one million pictures could be produced annually, which were exported to the Central Plains, and in the 1930s and 1940s, they were collected by western museums and became famous overseas.

(3) Decline

With the social turbulence and change in the special period, in the rolling wheel of history, woodblock prints handmade

The artisans were scattered and dispersed, and then gradually declined in the mid-1920s. After many movements in the context of the times, Liangping woodblock prints faced survival and almost extinction. Fortunately, after the adjustment of cultural policy, Liangping woodblock prints as intangible cultural heritage was included in the salvage object and has been put on the agenda ever since. Through the unremitting efforts of all forces and the full support of the government, the existing one hundred old Chinese New Year paintings have only come into existence after the joint collaborative efforts of many parties and the visits of staff to Pingjin and other places to collect the old Chinese New Year paintings since 1978 (Hu Yuxiang, 2014). Time has changed, and after the organisation's rescue, Liangping woodblock prints are still in a self-sustainable artistic life

the dilemma of being unable to sustain the artistic life of the art. A large number of varieties of these paintings are hard to find, and the ones that have been preserved intact after restoration have been covered with the dust of the times and are stored in the Liangping Woodblock Print Museum. Due to the arrival of the electronic age, the image of the draft, drawing, colouring is no longer the traditional woodblock prints process, no need to carve and chisel, a colour plate, printing technology can quickly reproduce the new New Year's paintings, low cost, more in line with the market price of the public's expectations. The shrinkage of the traditional woodblock print consumer market, resulting in that generation of aging craftsmen, but also with their traditional crafts together with the disappearance of the original scarcity of the younger generation of craftsmen forced to make ends meet, have put down the home of the carving and chiselling woodblock and binary Xuanpaper, leaving behind belongs to the traditional woodblock prints of the era of the imprints of the only a few museums requisitioned collection.

2. Craftsmanship and Materials of Liangping Woodblock New Year Paintings

(1) Binary Paper

The paper used for Liangping woodblock prints is usually locally produced 'Er Yuan paper'. According to the description of local craftsmen, the reason for the name 'Er Yuan Paper' is that the material and process of making 'Er Yuan Paper' is different from that of traditional paper. The local traditional paper is called 'Yiyuan paper', which is named after the traditional paper, or 'gunpowder paper'. The production process of Yen paper is meticulous and tedious, and the same process is

repeated at least twice as compared to Yen paper (gunpaper), and more time and effort is spent to make the paper detailed and well-proportioned. The papermaking process of binary paper is all done by hand, using the local 100-mile bamboo forest as the raw material of self-produced white bamboo in the next year, and made through more than ten processes, which requires very complicated skills, and in order to do a good job, it requires years of experience and conscientious and down-to-earth masters (Zhou Yixin, 2019).

(2) Drawing

The drawing of woodblock prints is not done directly on the woodblock to be engraved, but on a separate piece of burlap paper.

Instead, the draft is made with a pencil on a separate piece of burlap paper, which is conducive to later modification, and can then be adjusted and modified at any time according to the arrangement of the picture and on the basis of the original composition, so as to ultimately obtain a satisfactory draft. The content of the picture determines the overall composition, according to the needs of the theme of the picture, the position of the picture, the proportion of the arrangement, the subjective nature of the drawing is very prominent. Finally, using the white drawing technique, the previous pencil sketch is sketched. Then comes the overdrawing. The overdrawing is done with a translucent paper, which is laid flat and overlapped with the outlined and shaped white drawing to obtain a new backup drawing, which is the final drawing used for engraving. Generally, the composition is very full, with less white space, emphasising visual tension (Jiang et al., 2021). In the case of Men Shen New Year paintings, for example, when the main content of the picture is exaggerated and there is a blank space at the bottom of the picture, the artist will add one or two images of children at the bottom of the picture to add a full and rich visual impression. In addition to this, adding details to the clothes, crowns, hats, and weapons of the door god is also a means of filling in the blanks of the frame, such as the whip, when the artist is painting the draft.

(3) Engraving

The thickness of woodblock prints ranges from 1 to 3 centimetres, and different thicknesses of plates are used for carving according to the size of the prints needed for different subjects. The wood used to make Liangping woodblock prints is mainly pearwood, and according to the local museum, the traditional woodblock prints are commonly made of pearwood, wrought wood, oak, and so on. The materials used for the woodblock prints must be very delicate, and the moisture and fibre of the wood must be examined. After entering the 21st century, local woodblock print inheritors usually use pearwood as the first choice for carving woodblock. Pear wood is most suitable for cutting and sawing when it maintains a certain degree of humidity, pear wood absorbs water evenly, easy to carve fine lines, not dry and jammed, only in the case of wood with a certain degree of moisture, easier to split, so in general, pear wood should be cut and carved with different tools when it is wet. In addition, pearwood this kind of wood has fine and solid fibre, does not fall off the wadding, does not split, and because pearwood comes with excellent natural attributes, fine grain, uniform wood, moderate hardness, is very suitable for carving line board. The pearwood raw material used in the production of woodblock prints is first transported back to the workshop from other places, and then processed and handled by the artistes before they can enter the carving work.

(4) Size

There are many common sizes, and the printing needs of different subjects are different, so the sizes are cut by themselves on the processed paper, and according to the subject matter, they can be classified into more than ten types, such as half-top, full-top, and water-top, etc. For example, the subject matter of the God of the Door, the most suitable size for the water-top is the water-top. The richness of the colours in the picture is also differentiated according to the size, ranging from a 5-colour tray with half colours to a 7-colour tray with all colours, and so on.

(5) Pigment

The wisdom of the working people is great, in the matching of colours, there is a motto of 'red with green, tender, and red with yellow, joyful'. Folk New Year's paintings are very particular about colour matching, and there is a saying that 'more colour is not messy, less colour is not single'. Liangping woodblock New Year's paintings are mainly based on handmade vegetable pigments and mineral pigments, and they are divided into soft colours and hard colours, which are generally low in purity and saturation, while the hard colours are high in saturation and rich in colour, and the soft colours are generally added by vegetable dyes. Soft colours are generally vegetable dyes added to pastel colours, while hard colours are made from mineral pigments. In addition to the distinction between soft and hard colours, emphasis is also placed on the contrast between warm and cold colours. In addition to forming a contrast between the main colour and the other colours of the colour block, it is also necessary to control the harmony between warm and cold in the picture.

Carving plate overlay colour one colour per plate, local inheritors use pigment, they grow it themselves, boil it with plants, get inspiration from those plants that can extract pigment, besides upholding the tradition, they also need to research and innovate, try methods that were not available before, and explore new possibilities, in order to achieve the effect that the colour will remain unchanged for a hundred years, from which the wisdom of the ancients also has to be admired.

Due to the historical problems, the records about the method of making pigments are lost, and no one knows how people made the pigments bright and colourful in the past.

No one knows how to make the pigment to achieve the steady effect of bright colour without being abrupt, and to take into account the eye-catching effect of natural beauty, and the local inheritors are constantly trying to find out the method of preparing the pigment. Nowadays, Tibet has become a treasure trove for the purchase of raw materials for mineral pigments. The inheritors buy the powdered mineral raw materials, take them back to their studios, apply the ingredients, and then process them. The pigments used after a special careful mixing, stable and elegant colours, long-lasting and difficult to see, framed and stored, can go through the vicissitudes of life without discolouration. Nowadays, we can see that the existing old New Year paintings in Liangping Museum still have vivid colours, clear pictures and strong and simple.

3.The Kernel of Emotions in Liangping Woodblock Prints: The physical appearance of woodblock prints actually hides the humanities, geography, history, etc. behind this pattern, and carries the ideological field and value orientation behind the material civilisation (Yuan Duo, 2016). In ancient times, people were confined to the knowledge of the unknown world, as well as in the underdeveloped science and

technology, human beings have limited ability to develop the real thing, so they attributed all the things that could not be explained by their cognition to the existence of demons and ghosts. The reason why people hold grand ceremonies during major festivals such as New Year's festivals is because they believe that through this pious heart of sincerely praying to the heavens, they can make the gods who bless all living beings hear their heartfelt voices, and thus obtain the favour of the heavens, and obtain a peaceful and well-being life in which the winds and rains flow smoothly (Cao Chunyun, 2019). This activity of attributing things good or bad, good or evil in black and white to the gods reflects people's ideological value system, the degree of understanding of this world, and expresses people's good wishes of praying to the gods and goddesses, obtaining goodness, and resolving disasters. Therefore, the types of ghosts and gods created from the images of ghosts and gods in theatre novels, myths and legends, and folklore are used as prototypes. Door God New Year's Paintings are the most heavily inked examples of woodblock prints, with the largest number and the longest circulation, and it is customary to post door gods from south to north of China, such as Qin Qiong Yuchi Jingde. In comparison, although there exist other figures in pictorial images, most of them depict such figures in pictorial images to be used as the image of the Door God, and the non-Door God's New Year's Eve pictorial images are relatively few in terms of the subject matter on which representative ones are selected for creation, usually relying on traditional pictorial images for their creation.

4. Expressions of Liangping Woodblock New Year Paintings: As an important representative of traditional Chinese folk art, Liangping woodblock prints show strong local cultural characteristics and artistic beauty with their unique graphic styles and expressive forms. Among these forms of expression, symmetry, exaggeration and distortion are the main features, which give the pictures distinctive visual effects and profound cultural connotations.

Symmetry

1). Symmetry is one of the most significant artistic features of Liangping woodblock prints. This symmetry is not only reflected in the composition of the patterns, but also in the use of colours and the overall layout. The symmetrical composition usually adopts the forms of left-right symmetry, top-bottom symmetry or radial symmetry, which makes the picture present a balanced and harmonious beauty. Symmetrical patterns are widely used in Liangping woodblock prints for the representation of figures, animals, plants and other subjects, and the symmetrical layout enhances the stability of the pattern and its ornamental qualities.

The use of symmetry also reflects the concepts of 'mediocrity' and 'harmony' in traditional Chinese culture. Symmetrical composition is not only a formal symmetry, but also a symbolic balance and harmony. For example, in some Chinese New Year paintings, the dragon on the left and the phoenix on the right, the lotus on the left and the peony on the right, through symmetrical combinations, convey the good wishes of good luck and prosperity.

2). Exaggeration

Exaggeration is another important form of expression in Liangping woodblock prints, which highlights the theme and enhances the visual impact by exaggerating and distorting the image. The technique of exaggeration is often used in the depiction

of characters and animals, which gives them a strong expressive and infectious power. Characters often have big heads, small bodies and exaggerated features to highlight their expressions and demeanour and enhance the vividness and interest of the picture. For example, the image of the door god in New Year's paintings is usually painted with a tall and powerful face, highlighting its function of driving away evil spirits and keeping the peace.

The exaggerated form of expression not only increases the artistic charm of the New Year paintings, but also reflects the unique creativity and bold imagination of folk art. By means of exaggeration, Liangping woodblock prints are able to convey rich information and strong emotions within a limited picture space, making a deep visual impression on the viewer.

3). Transformation

Metamorphosis is a common artistic technique in Liangping woodblock prints, which gives new forms and meanings to the realistic images by reshaping them. The techniques of distortion include not only stretching, twisting and compressing the form, but also adjusting the proportion and changing the posture. For example, in a New Year's painting, the arms of a figure may be stretched to show the flexibility of its movements, and the form of an animal may be distorted to highlight its vigour and dynamism.

The technique of distortion makes Liangping woodblock prints full of fun and imagination, breaking the boundaries of reality and creating unique artistic effects. This kind of distortion is not only a change in form, but also an innovation in connotation, which gives new vitality and expressiveness to the image by recreating it. The artistic technique of metamorphosis also reflects the unique understanding and interpretation of life by folk artists, who express their yearning and love for a better life through exaggeration and metamorphosis.

5. Trendy Toys

1). Concept of Trendy Toys: The development of trendy toys can be traced back to the 1920s of the 20th century. At that time, many toys featuring cartoons, comics and film characters began to appear, such as Mickey Mouse and Superman. After this, the toy industry went through decades of development and many new product forms appeared, such as Twisters and Blind Boxes, which also became part of trendy toys (Liu, Jia Yun, 2021).

Trendy toys are different from ordinary children's toys, in people's traditional impression, toys are used to relieve children's boredom and puzzle, but as they grow older, toys will take up a smaller and smaller proportion in children's mind. The main consumers of trendy toys are young people between 18 and 35, in the early days, trendy toys were called 'art toys', this is the designers will be art factors are introduced into the trendy toys, and the designers inject their own ideas into it (Lu Zheng, 2019). The design of trend toys in general trend culture is based on animation, film and television works, games and other artistic images derived from the toy with entertainment properties and collection value. Trendy toys, on the other hand, are represented by hand puppets with artistic images, incorporating more artistic and trendy elements. For example: Disney's various IP series, Marvel series, Astro Boy series and so on. At the same time, trendy toy products also have collection value, because of its own artistic value and collection value, with the improvement of the

public consumption level, trendy toy products will be more and more popular (Li Dan, 2014).

Trendy toy market shows a trend of continuous growth. With consumers' love for trendy culture, more and more brands and manufacturers are entering the trendy toy market and launching a variety of new and interesting products. At the same time, the rise of e-commerce platforms has also provided a broader channel for the sale of trendy toys. At present, trendy toys have become a large-scale industry, involving toy manufacturing, design, sales and other aspects of the market share and sales are also increasing. Globalisation With the development of globalisation, the trendy toy market will also increasingly involve international competition and cooperation (Zhu Xuanyu, 2022). International brands and manufacturers will participate in the trendy toy market, which will bring more choices and opportunities. Personalised consumers are increasingly pursuing personalised products, and the trendy toys market will develop in this direction. In the future, trendy toys will be more interactive and personalised to meet consumer demand for unique and interesting products. Technological development with the development of technology, the trend of the toy market will continue to integrate technological elements. In the future, trendy toys will pay more attention to the combination of AR, VR and other technologies to bring consumers a richer and more interesting experience.

2).Characteristics of Trendy Toys: As an emerging cultural phenomenon, designer toys (Designer Toys or Urban Vinyl Toys) are rapidly rising globally with their unique artistic value and wide audience. Unlike traditional toys, Vinyl Toys are not only entertainment items for children, but also creative carriers and collectibles pursued by artists, designers and collectors. Trendy toys are characterised by their unique design, limited edition and high artistry. Firstly, the design of trendy toys is usually led by well-known artists or designers, who incorporate their personal artistic style and creative concepts into the shape and decoration of the toys, making each toy a unique work of art. These designs often incorporate elements of contemporary pop culture, such as anime, street art, music, and film, to form a novel and individual visual language (Xu Hanpeng, 2021).

Trendy toys are characterised by an obvious limited edition. In order to ensure the uniqueness and collectability of each toy, manufacturers usually adopt a limited release, and even in some cases, each toy has a unique number. This limited edition not only enhances the scarcity and market value of the toys, but also increases the collector's desire to buy and collect. At the same time, trendy toys are made of a variety of materials, including plastic, resin, metal and fabric, etc. The use of different materials gives toys different textures and visual effects, increasing their artistic expression (Zhang Hongtao, 2022).

Trendy toys are also highly interactive and participatory. The design of many trendy toys not only considers the ornamental aspect, but also focuses on the interactive experience with users. For example, some toys can be personalised by assembling and colouring, so that users can experience the fun of creation in the process of playing. This interactivity enhances the emotional connection between the user and the toy, making the toy not just a static display but a dynamic artistic experience.

The community culture of trendy toys is also one of its important features. Fans and collectors of trendy toys have formed a huge community through exhibitions, communication platforms and social media. They share collecting tips, exchange design concepts, and enhance their connections and interactions with each other through various activities (Yang Yue, 2022). This community culture not only promotes the development of the trendy toy market, but also promotes the spread and influence of trendy toy culture.

Overall, trendy toys have become an important part of contemporary pop culture due to their unique design, limited edition, high artistry, interactivity and rich community culture. It not only meets people's demand for personalisation and artistry, but also promotes the development of toy design and art creation in continuous innovation. As a cross-border fusion art form, trendy toys not only reflect the multicultural and aesthetic trends of modern society, but also provide new paths and possibilities for the modernisation and innovation of traditional art.

3). Consumer Groups of Trendy Toys: The consumer groups of trendy toys mainly include art enthusiasts, designers, collectors and young followers of trendy culture. These consumer groups choose to consume trendy toys mainly because of their unique toy attributes, artwork attributes and collector's attributes, which satisfy their multifaceted needs and interests.

Toy Attributes

As toy attributes, trendy toys attract many young people and followers of trendy culture. These toys usually have unique and novel designs that incorporate elements of contemporary pop culture, such as anime, street art, music and film, forming a unique visual language and cultural symbols. For young people, trendy toys are not only toys, but also a fashion statement and expression of personality. By purchasing and displaying these toys, they can show off their aesthetic tastes and cultural attitudes. In addition, many trendy toys are interactive and playable, and can be assembled, coloured or matched with other accessories, making toys not just static decorations but a dynamic entertainment experience.

Artistic Attributes

Trendy toys have significant artistic attributes, attracting a large number of art lovers and designers. These toys are usually designed by well-known artists or designers, incorporating their unique artistic style and creative ideas, making each toy a unique work of art. For art lovers, trendy toys are not only objects of appreciation, but also carriers of artistic creation and appreciation. Buying trendy toys is not only about owning a piece of art, but also about supporting and participating in the creation and development of contemporary art. These toys are often of high calibre in terms of design, materials and craftsmanship, and are able to satisfy the art lover's quest for aesthetics and quality.

Collectible Attributes

Trendy toys attract many collectors as collectible attributes. The limited edition and unique design of trendy toys make them highly scarce and collectible. Each trendy toy is usually individually numbered and produced in limited quantities, which not only increases its market value but also enhances its status in the collector community. By purchasing, exchanging and displaying these toys, collectors not only

satisfy their personal collecting interests and hobbies, but are also able to gain a sense of achievement and social recognition in the process of collecting. In addition, the continuous development and appreciation potential of the trendy toys market has made some people regard them as a means of investment, and gain economic benefits through collection and trading.

To sum up, the consumer group of trendy toys chooses to consume these products because trendy toys have the attributes of toys, artworks and collectibles, which satisfy their diverse needs in entertainment, art appreciation and collection and investment. Trendy toys are not only simple entertainment products, but also a kind of cultural symbols, art creations and collectibles, carrying consumers' personality expression, aesthetic pursuit and collection enthusiasm. Such diversified attributes make trendy toys popular in contemporary society and form a huge consumer market and cultural phenomenon.

6. Trendy toy design: The study of the design principles of trendy toys emphasises that the aesthetics meets the trend of the times, and the products meet the emotional needs, and secondly pays more attention to the enrichment of the cultural connotation of trendy toys, and the design of trendy toys in the current market is often just a simple attachment of the cultural elements to the surface of the toys, which lacks an in-depth and reasonable cultural integration. This also shows that the trend of toy design should not only meet the needs of users.

With the development of social economy and the diversification of consumer demand, the design of trendy toys is gradually developing in the direction of more diversification and depth. Product interaction fun is also proposed in the trend toy development and design to maintain the IP heat and extend the IP life cycle by enhancing the interaction between the trend toys and the IP and strengthening the stickiness between the trend toy IP and the consumer group. According to the research topic of this paper, Liangping woodblock prints into the design of trendy toys also need to consider whether to meet the needs of the target users, not only the external shape of the aesthetic feeling, the inner contains the cultural heritage, but also should have the toy interaction when the playability and fun, to the player's emotional experience of the creation of surprises and continuity, which is essential.

In the study of the design method of trendy toys, we summarise the classics and refine the patterns and modelling: the pattern and modelling extraction techniques in the design mainly include following the shape, abstracting and simplifying, and transforming the space. Following the shape keeps the traditional elements and increases the recognisability; abstract simplification uses modern design language to reconstruct the traditional elements and adapt to modern aesthetics; and changing the space is to adjust the design according to the function and carrier. The object of this research, Liangping New Year's Paintings, as a folk culture and art, should be combined with people's daily life to protect and inherit in a more effective way. So adapting to the society and extracting cultural characteristics: cultural characteristics are the differentiated performance that distinguishes different individuals, and through innovative development the strengths of traditional culture can be carried forward to more accurately convey the cultural connotations and spiritual kernel.

7. Development Stages of Chinese Popular Culture: The emergence and development of Chinese popular culture has benefited from the social transformation,

and has been constantly changing along with the development of social economy and technology level, showing different characteristics in different periods.

Since 1949, each stage of Chinese society has had its own representative popular costumes, such as the "Lenin suit" and "Zhongshan suit" in the early years of New China's establishment, and the military civilian clothes of the Cultural Revolution; in the 1970s, popular culture was led by Hong Kong and Taiwan pop songs, popular novels and film dramas. In the 1970s, popular culture began to appear with Hong Kong and Taiwan pop songs, popular novels and film dramas as its forerunners; since the 1990s, with the rapid development of the market economy and the increase in the degree of commodification, popular culture has become an important consumer object in people's daily lives, and its ways of expression have become increasingly complex and diversified, and the popular culture since then can mainly be divided into the following six points: first, popular culture that is closely related to daily life and has been recognised by the general public, and second, popular culture that is formed through modern media, such as newspapers, newspapers and television. First, popular culture that is closely related to daily life and is recognised by the public, second, popular culture that is spread through modern media such as newspapers, magazines, films and TV dramas, third, advertisements and brand symbols related to commodities, fourth, popular culture that is related to domestic and foreign traditional cultural contents and is presented in a new form, fifth, the emergence of a large number of new lifestyles, such as wedding photographs, body shaping, etc., and sixth, the emergence of popular culture out of the interests of groups under the Internet context.

8.Cultural Consumption Trends in the Context of Chinese Pop Culture: In the context of Chinese pop culture, cultural consumption trends show a series of unique changes and characteristics. Since the reform and opening up, along with the process of marketisation and the wave of globalisation, a large number of Western pop culture elements have entered China, which have had a profound impact on local culture (Zhang Weimin, 2023). Changes in music, film, television and fashion have gradually shaped China's unique pop culture. Especially the rise of the younger generation (Post-90s and Post-00s), who grew up in an environment with superior material conditions and easy access to information, have a strong curiosity and acceptance of new things, and have become the main force of cultural consumption and leaders of trendy culture. This generation pursues personalised and diversified cultural products, and is no longer satisfied with traditional standardised commodities, but prefers commodities that reflect their personal style and attitude (Zhang Bo, 2023). This trend has driven the development of customised and niche products, prompting the design and production of cultural products to focus more on creativity and differentiation.

The rise of digital consumption is another important trend. With the popularity of the Internet and mobile devices, forms of online shopping and digital content consumption (e.g., e-books, music, and video streaming) have dramatically changed people's consumption habits (Pan Lusheng and Tang Jialu, 2012). Emerging channels such as e-commerce platforms, social media and live streaming with goods provide new paths for the promotion and sale of cultural products. In this environment, social media has become a driving force in cultural consumption that cannot be ignored (Liang Snap, 2022). Through sharing and interaction on the platform, consumers are able to quickly access and disseminate information, and Netroots and key opinion

leaders influence consumers' purchasing decisions through social media, forming a new marketing model that enables cultural products to quickly become popular and a phenomenal consumption trend.

At the same time, as China's national strength and international status have increased, national cultural self-confidence has increased significantly, more and more consumers have begun to pay attention to and value local culture, and the application of traditional cultural elements in modern design has been welcomed. Cultural self-confidence has promoted the revival of local culture and the integration of traditional culture with modern popular culture. The younger generation's increased sense of national identity is also reflected in their interest in and love for traditional cultural products. The reproduction and innovation of traditional art forms and non-heritage cultural products in modern design are widely recognised and supported, which provides a good market environment for the application of traditional cultural elements in modern consumer products (Han Yali, 2021).

The trend of market segmentation and customised consumption is also becoming increasingly obvious. The cultural consumption market is gradually showing segmentation characteristics, and consumer groups of different ages, occupations, regions and interests have different needs and preferences for cultural products. In response to these segments, companies can develop products that are more precise and in line with specific needs, improving market competitiveness. Consumers' demand for personalised and customised products is growing, and the design and production of cultural products are increasingly focusing on interaction with consumers and providing customised services to meet individual needs. Customisation not only increases the added value of products, but also enhances consumer engagement and satisfaction.

In the context of Chinese pop culture, cultural consumption trends are characterised by youthfulness, personalisation, digitalisation and localisation. Understanding these trends is an important guide for exploring the application of Liangping woodblock prints in trendy toy design, which provides a broad space for the modern transformation and innovation of traditional culture. By combining traditional cultural elements with modern design, it can satisfy consumers' demand for cultural identity and emotional resonance, enhance the market competitiveness and cultural influence of products, and achieve the organic unity of protection, inheritance and innovation of traditional culture.

9. Application of Liangping woodblock prints in modern design

As an important representative of traditional Chinese folk art, Liangping woodblock prints have distinctive artistic characteristics and profound cultural connotations (Dai Ru, 2023). Its application in modern design can not only achieve the protection and inheritance of traditional culture, but also inject new creativity and vitality into modern design. Through the extraction of elements, style reproduction and innovative design of Liangping Woodblock New Year's Paintings, traditional art and modern design can be effectively integrated to form unique cultural products.

The application of Liangping woodblock prints in modern design begins with the extraction and reuse of its elements. The colours, lines, patterns and themes in the New Year paintings are all unique artistic elements with distinctive visual effects and cultural significance. In terms of colour, Liangping woodblock prints are dominated by bright red, yellow and green, which symbolize auspiciousness and festivity (Yu

Xingze, 2019). In modern design, these colours can be applied to various product designs, such as fashionable clothing, household goods and packaging design, which can convey the visual impact of traditional culture and enhance the attractiveness of products (Zuo Hanzhong, 2006). In terms of lines and patterns, the simple lines and vivid patterns in New Year's paintings can be used as decorative elements in modern graphic design, product design and spatial design, giving modern works the flavour of traditional art. In terms of theme, the traditional stories, folk activities and auspicious symbols in the New Year paintings can be transformed into thematic inspirations for modern design, creating works with cultural depth and emotional resonance (Tan Hong and Tan Chao, 2017).

The style reproduction of Liangping woodblock prints is an important way of its application in modern design. The artistic style of the New Year's paintings, including composition, presentation and overall aesthetics, can be reproduced and transformed in modern design through digital technology (Lv Pintian, 2007). Modern designers can use computer software to digitise elements of Liangping woodblock prints and recreate them with modern design concepts. For example, in the design of trendy toys, the traditional figures in the New Year's paintings can be transformed into toy characters, retaining their typical features while incorporating modern aesthetic and functional needs. Such a design not only retains the essence of traditional art, but also meets the aesthetic and usage habits of modern consumers, and has high market acceptance.

Wanlu et al. (2020) The innovative design of Liangping woodblock prints is the key to its modern application. The innovative application of traditional cultural elements lies not only in the reproduction of form, but also in the innovation of content and meaning. Designers can innovatively apply the elements of Liangping woodblock prints on the basis of respecting traditional cultural connotations through modern design techniques and creative expressions (Wang Kun, 2013). For example, the auspicious patterns and symbols in the New Year's paintings can be combined with the cultural hotspots of modern society to create works with a sense of the times and topicality. This can not only attract the attention of young consumers, but also spread and promote traditional culture (Xia Jie, 2009).

Specific application cases include applying the elements of Liangping woodblock prints in the fashion field, such as in clothing design, using the colour and pattern of New Year's paintings for creative collocation to create fashionable items with a Chinese style; in home design, applying the elements of New Year's paintings to the design of wallpaper, carpets and decorations to create a modern home space rich in the traditional cultural atmosphere; and in brand packaging design, using the visual elements of New Year's paintings and cultural stories to enhance the cultural connotation and brand value of the products (Shan Xiaotong, 2009).

The application of Liangping woodblock prints in modern design can effectively realise the modern transformation of traditional culture through element extraction, style reproduction and innovative design. In this way, traditional art not only takes on a new vitality in modern society, but also provides rich creative resources for modern design and promotes the development of cultural industry. Such integration and innovation not only helps the protection and inheritance of traditional culture, but also injects new vitality and inspiration into modern design, realising the organic combination of tradition and modernity.

Comprehensively, the above literature, the existing literature shows that the integration of trendy toys and traditional culture has become an important direction for academic research and market practice. As a cross-border art form, trendy toys are not only popular among young consumers, but also gradually become an important medium of cultural communication and identity through their unique design and cultural expression. However, current research is still deficient in the depth of cultural integration, the balance between design innovation and practicality, and market acceptance.

Existing research and practice tend to stay on the surface when integrating traditional cultural elements into trendy toys, lacking full exploration and expression of the deeper connotations of traditional culture. This results in designs that have certain cultural symbols, but fail to trigger deep cultural resonance and recognition among consumers. Secondly, how to achieve innovation and practicality of design while maintaining traditional cultural characteristics is a major challenge in research. Existing research mostly focuses on formal innovation, but the exploration of functionality and user experience is relatively insufficient, making it difficult to fully meet the needs of modern consumers. In addition, although the introduction of traditional cultural elements enhances the uniqueness and cultural value of trendy toys, their market acceptance and commercialisation prospects need to be further verified and expanded.

To address these issues, this study proposes specific methods and strategies for integrating the traditional cultural elements of Liangping Woodblock Prints into the design of trendy toys by systematically sorting out the historical background, artistic characteristics and cultural connotations of Liangping Woodblock Prints and combining them with the actual situation of the trendy toy market. Through online and offline questionnaire surveys, we will gain an in-depth understanding of the perception and preference of consumers of different age groups towards trendy toys, and provide empirical support and theoretical guidance for the optimisation of the design scheme.

1.8 Concept, Theory and Conceptual framework

This study focuses on the fusion of the traditional cultural identity of Liangping woodblock prints and the design of trendy toys, exploring innovative design paths by analysing the unique characteristics of trendy toys and their extensive market demand in the context of Chinese pop culture. Through fieldwork and visits to the inheritors of Liangping woodblock prints and related experts, the study systematically comprehends their cultural identity and artistic characteristics, and extracts the core elements that are applicable to the design of trendy toys. The combination of these elements with trendy toy design not only preserves the deep cultural heritage, but also gives toy products the unique charm of modern aesthetics and fashion trends.

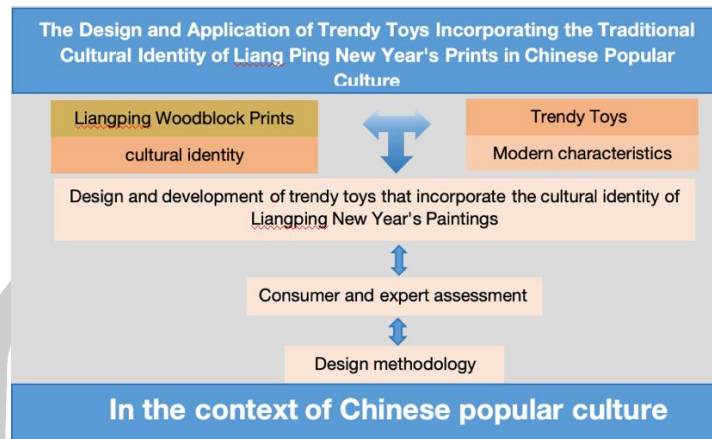


Figure 1

1.9. Chapter structure

Chapter 1 Introduction

Chapter 2 the development and current status of trendy toys within the context of Chinese popular culture.

Chapter 3 Analysing the cultural identity of Liangping New Year's Paintings and its potential application in fashion toy design

Chapter 4 Design and application of Liangping cultural identity in trendy toys in the context of popular Chinese culture

Chapter 5 Conclusion

1.10. Benefit of Research

1).Research value for trendy toy design

Integrating the elements of Liangping New Year's Paintings into the design of trendy toys not only innovates the design theory and practice, but also enhances the cultural value and market attractiveness of the products by extracting and transforming their unique artistic symbols, enabling the modern expression of the traditional culture, and also studies the market demand and consumer preferences, providing precise guidance and new cases and perspectives for design and market strategies.

2). Value for the protection and inheritance of Liangping New Year paintings

By integrating Liangping New Year's Paintings with trendy toy design, it not only successfully realises the modern transformation of traditional art and attracts the attention and love of the young group, but also studies the artistic and cultural value of Liangping New Year's Paintings in-depth, and provides a new path for the protection and inheritance of this traditional art. At the same time, this integration process promotes close cooperation between the inheritors and experts to jointly explore and promote the artistic value of Liangping New Year Paintings, and injects new vitality into its sustainable development in modern society.

3).Value for the Integration of Chinese Traditional Culture into Trendy Toy Designs

The integration model demonstrates the harmonious symbiosis between traditional culture and modern design, promotes cultural diversity and inclusiveness, carries forward national culture and national spirit, and opens up a new path for the modern dissemination and innovative development of traditional culture.

CHAPTER II

The Development and Status of Trendy Toys in the Context of Chinese Pop Culture

As a typical representative of contemporary cultural and creative industries, trendy toys have gained rapid development in recent years under the impetus of China's popular culture, gradually forming a unique artistic style and market ecology. With the increasingly significant trend of personalization and diversification in cultural consumption, trendy toys have not only become a carrier for the young generation to express their individuality and emotions, but also an important way for the innovative application of traditional cultural elements. In this context, an in-depth study of the development and current status of trendy toys in Chinese popular culture not only helps to understand their evolution path and influence as cultural products, but also provides theoretical support and practical experience for exploring the innovative application of traditional culture in modern design. This chapter will lay the theoretical foundation for the subsequent research by combing through the relevant literature on the development history, design style, cultural background and market status of trendy toys.

2.1 Chinese Popular Culture

1. Definition and Characteristics of Chinese Popular Culture

Chinese popular culture has experienced rapid development in the decades after the reform and opening up, gradually forming multi-level and diversified forms of cultural expression. Popular Culture (PCC) is usually defined as a cultural form accepted and participated by the general public, which covers entertainment, art, fashion, consumer culture, etc., with strong dissemination and commercial attributes (Dong Ling, 2020). In China, popular culture is both a product of the fusion of local traditional culture and the needs of modern society, and a result of the mutual collision and intermingling of foreign and local cultures in the context of globalization (Li Dan, 2014). The formation of this cultural form not only profoundly affects people's daily life and aesthetic interest, but also provides a new development direction and creative inspiration for the field of

The commercialization of Chinese popular culture is one of its most prominent manifestations. Commercialization refers to the fact that the production and dissemination of cultural content is driven by the market economy, and its main goal is to obtain economic gains. In the context of the rapid development of cultural and creative industries, the close connection between popular culture and the market makes cultural products show a high degree of market orientation in design, production, and dissemination (Cheng Hui, 2019). For example, trendy toys, as a cultural and creative product, depend on the audience's consumption habits and fashion needs for their market-oriented development and dissemination, and designers grasp consumer preferences through market research to ensure the market competitiveness of their products (Guo Yannan, 2019). This highly commercialized

feature makes pop culture products have a strong appeal and spread widely among all social classes.

The process of symbolization allows cultural content to be widely disseminated and accepted through symbolic forms. In his study on the history of decoration, Alois Liegel (2016) points out that symbolization is an important means in decorative arts, which conveys specific cultural meanings through symbolic representations. The process of symbolization is particularly evident in modern popular culture, for example, in the design of trendy toys, designers extract representative symbolic elements from traditional culture and give these symbols new cultural meanings through reinterpretation and representation (Cao Chunyun, 2019). In this way, traditional cultural symbols are able to survive and spread in a new cultural context, meeting the needs of modern consumers for cultural expression.

In the context of globalization, Chinese popular culture has not only absorbed a large number of foreign cultural elements, but also formed unique cultural expressions through localized transformation and re-creation (Yang Huizi, 2017). This process of diversification enables popular culture to accommodate a variety of different cultural symbols and contents, forming diverse cultural products. For example, the design of trendy toys not only incorporates traditional Chinese art symbols, such as New Year's paintings and ceramic patterns, but also absorbs popular foreign cartoon images and modern technological elements, thus forming a design style with cross-cultural characteristics (Dai Yuzhu, 2019). The diversified cultural background makes pop culture more widely adaptable and able to find audiences in different cultural groups.

With the popularization of the Internet and social media, the channels and methods of cultural communication have undergone profound changes, enabling popular cultural content to be widely disseminated and accepted at an extremely fast pace (Jiawen Hu, 2020). For example, the design and sale of trendy toys are often promoted through social media, and designers can interact with consumers through social platforms to better understand the needs of their audience and make design adjustments (Liu Yang and Zhao Shuang, 2021). This interaction and participation makes pop culture products closer to consumers' needs and enhances the influence of cultural products.

Cultural identity is one of the important functions of popular culture, through the identification and recognition of specific cultural symbols, consumers can find self-positioning and identity in cultural products (Hu Nan, 2018). This cultural identity function is especially obvious in the design of pop culture products, for example, by integrating the symbols of traditional New Year's paintings into trendy toys, which not only inherits the spirit of traditional culture, but also gives modern cultural significance, so that young consumers can resonate with traditional culture while enjoying the products (Feng Jicai, 2010). At the same time, popular culture also assumes a certain function of guiding cultural values. Through the design and dissemination of cultural products, designers can convey positive and healthy cultural values to the audience, which in turn will have a positive impact on society (Jin Yuanpu, 2010).

The dynamic character of popular culture allows it to constantly adapt to social change and development. Gombrich (2001) mentioned in the *History of Art Development* that art and culture are always looking for new forms in constant change

and evolution to cope with new social environments and cultural needs. Pop culture is no exception, and its content and form are constantly updated with the changing times. For example, in the design of trendy toys, designers not only pay attention to the reuse of traditional cultural symbols, but also combine the elements of modern technology and digital art, which makes the products more in line with the aesthetic interests and usage habits of contemporary consumers (Liu Yang, 2022). This dynamic development makes popular culture always in the process of continuous evolution and can continuously meet people's demand for updated cultural content. (Figure 1)



Figure 2 Qiu Qi Jing Science Fiction and Fantasy Art Exhibition Re-opening
source:<https://bj.chinadaily.com.cn/a/202411/22/WS6740499fa310b59111da5010.htm>

1

The development of Chinese popular culture faces challenges and opportunities in a multicultural context. Li Gang (2019) points out that the multicultural context not only brings about the richness of cultural content, but also poses challenges to the maintenance of the bottom line of cultural values. Especially in the process of designing and disseminating cultural products, how to avoid the tendency of pandering and vulgarization, and how to ensure that cultural products can still convey positive cultural values while meeting the needs of commercialization is a major issue that pop culture needs to face (Qi Huaile & Liu Yanhong, 2020). Therefore, the development of popular culture not only needs to be innovative and integrated in form, but also needs to adhere to the bottom line of culture and value orientation in content to ensure that it has a positive guiding effect on society. The definition and characteristics of Chinese popular culture are expressed in terms of its high degree of commercialization, symbolization, diversification, dissemination and dynamism. These characteristics make popular culture show great influence in contemporary society, not only becoming a common form of entertainment and consumption, but also an important part of the cultural creative industry. Through the re-creation of traditional cultural elements and the integration of modern consumption needs, pop culture not only continues the historicity of culture, but also meets the aesthetic and emotional needs of modern people through innovation and symbolization (Dong Ling, 2020; Feng Jicai, 2010; Dai Yuzhu, 2019). However, in the face of the complex background of multiculturalism, popular culture also needs to maintain innovation while adhering to the bottom line of cultural values in order to

achieve sustainable development and provide positive and rich content for the spiritual and cultural life of society (Li Gang, 2019).

2. Historical development of popular culture in China

The historical development of Chinese popular culture has been a process of gradual evolution in line with social change and economic growth, from its germination at the beginning of the 20th century to its full-blown prosperity today, embodying the intertwining and fusion of tradition and modernity, of internal and external culture. The beginnings of Chinese popular culture can be traced back to the early development of urbanization and modernization in the early 20th century. During that period, along with the social upheavals of the late Qing Dynasty and early Republican period, the emergence of urban lifestyles gradually changed the media and forms of cultural communication. From the beginning of the 20th century, modern communication media such as movies, newspapers, and theatre gradually replaced traditional raps and commentaries as important vehicles of popular culture (Feng Jicai, 2010) (Figure 2)



Figure 3 Newspapers, theater, and film in the early 20th century

Source: This study collates

Between the 1950s and 1970s, the development of popular culture was limited by political turmoil, but this period also laid the foundation for later cultural outbursts. After the founding of the People's Republic of China, the production and dissemination of cultural products were strictly controlled due to the particular nature of the political environment, and pop culture was almost entirely replaced by cultural forms centered on socialist realism during this time. During the Cultural Revolution, revolutionary model operas and red songs became the only legitimate forms of cultural entertainment, and cultural diversity was greatly suppressed. However, at the same time, some traditional folk art forms were emphasized and utilized, becoming one of the main tools of propaganda (Wang Kun, 2013).

It was after the reform and opening up of China in the 1980s that Chinese pop culture took off in the true sense of the word. With the reopening of China and the gradual establishment of a market economy, foreign cultures began to enter China in large numbers, and movies, music, and fashion were all influenced by European, American, and Japanese culture. During this period, popular culture began to spread widely for the first time in the modern sense, and Hong Kong and Taiwan music, martial arts novels, and romance dramas became an important part of popular culture, and gradually cultivated a generation of audience's cultural consumption habits (E. H. Gombrich, 2001). At the same time, domestic artists and creators began to try to combine traditional culture with modern elements to create new types of cultural products adapted to the needs of contemporary audiences. As mentioned by Alois

Liegel (2016), in the process of transformation of culture, the change of decorative style and the re-creation of cultural elements is a necessary path for cultural renewal. The 1990s was another important stage in the development of Chinese pop culture. During this period, with the popularization of television, TV variety shows, popular TV dramas and advertisements became the main forms of pop culture. Pop music and idol dramas from Hong Kong and Taiwan had a great influence on mainland youth and became the iconic symbols of pop culture in that era (Dai Yuzhu, 2019). The pop culture at this stage bears obvious traces of foreign culture, but it has also begun to be gradually localized and interacts deeply with traditional culture in the context of globalization. At the same time, the commercialization of pop culture began to accelerate, and consumerism gradually became one of the driving forces of culture, which directly led to the production and rapid updating of a large number of pop culture products to meet the growing consumer demand (Cheng Hui, 2019).

After entering the 21st century, especially after 2000, the rise of the Internet has completely changed the trajectory of Chinese popular culture. The Internet has not only changed the way culture is disseminated, but has also profoundly influenced the mode of cultural production and consumption. Online novels, online dramas, and online games have risen rapidly and gradually become an important part of popular culture. Social media platforms such as microblogging, WeChat, and Jitterbug (Figure 3) have become important channels for cultural dissemination, realizing the widespread dissemination of cultural content and community-based interaction through short videos, live broadcasts, and other forms. These emerging platforms provide a broad stage for the rapid dissemination of cultural products, and also make the production and consumption of popular culture characterized by fragmentation and instantaneity (Hu Jiawen, 2020).



Figure 4 Social media platforms Weibo, WeChat, Jitterbug
Source: This study collates

Especially after 2010, with the improvement of social consumption level and the encouragement of cultural industry policies, the pop culture industry has entered an unprecedented prosperous stage. Trendy toys, national tide brands and cross-border cultural and creative products have become an important medium for the younger generation to pursue individual expression and cultural identity (Gao Yue, 2016). For example, traditional cultural symbols such as Liangping woodblock prints have been widely used in trendy toys, fashionable clothing, and home decoration by combining them with modern design, successfully realizing the modern transformation and revival of traditional culture (Hu Nan, 2018). This trend of cultural integration not only makes traditional culture revitalized, but also enhances the younger generation's sense of identification with local culture.

The Chinese government's emphasis on and promotion of the cultural industry has also played a key role. A number of opinions issued by the State Council (2014) on promoting the integration and development of cultural creativity and design

services with related industries, explicitly proposed to promote the development of cultural and creative industries and the deep integration of culture and economy. Under such a policy orientation, cultural and creative industries have become an important force in promoting the development of popular culture, and museums, art galleries and other organizations around the world have integrated traditional cultural symbols into modern life by developing cultural and creative products, making them more in line with the aesthetics and needs of modern people (Cheng Hui, 2019). For example, by combining modern design concepts, cultural and creative products inspired by Liangping woodblock prints have not only preserved the artistic charm of traditional culture in form, but also entered the daily life of the public through symbolization and commercialization, and have become sought-after cultural products by consumers (Guo Yannan, 2019)

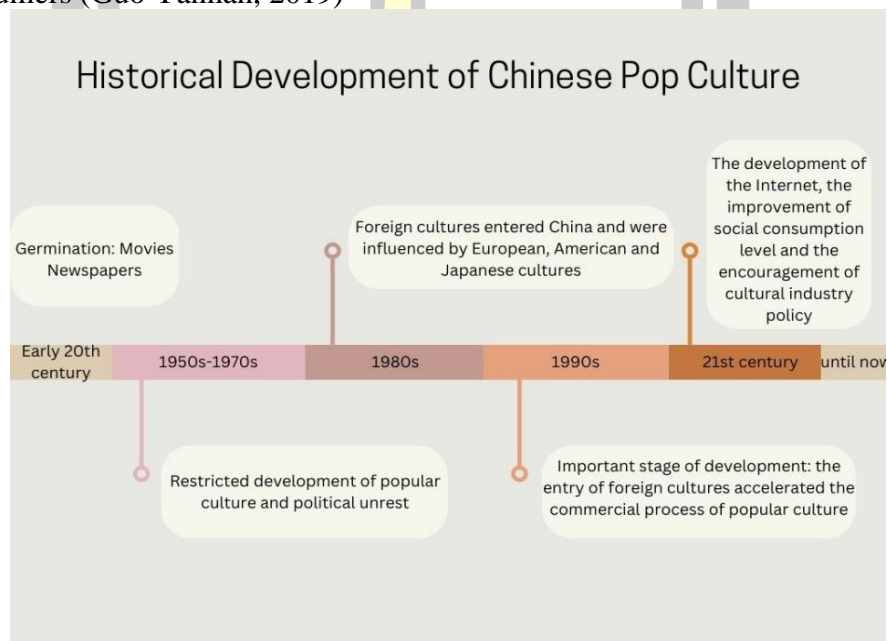


Figure 5 Historical Development of Chinese Pop Culture

Source: This study collates

3 The Evolution of Chinese Pop Culture

The historical development of Chinese pop culture has gone through several important stages, from germination to development, and then to today's maturity and prosperity, with each stage reflecting its unique characteristics of the times. In the early 20th century, Chinese pop culture began to germinate, and was influenced by Western culture, but had not yet formed a systematic business model and cultural industry. In the 1980s, with the deepening of reform and opening up, culture was gradually opened up, and all kinds of Western music, movies and fashion culture came into China, laying the foundation for the development of local pop culture. In the 1990s, pop culture gradually entered the stage of commercialization, and the rapid popularization of mass media and means of advertisement and propaganda shaped the core features of pop culture - commercialization and commodification, emphasizing the importance of commercialization and commodification, and emphasizing the importance of the publicity of pop culture. -commercialization and commodification,

emphasizing symbolization and branding, so that pop culture began to play an important role in the economic market.

Entering the 21st century, the booming development of the Internet and digital media has provided a new vehicle for Chinese popular culture, which has rapidly ushered in the prosperity of the Internet era. The popularization of social media platforms and short videos has provided new ways for popular culture to spread, allowing cultural products to spread quickly and interact with audiences. Consumers have become active participants in pop culture, and through sharing and commenting, users are able to shape their own cultural identity and express their personal attitudes in the process of cultural consumption. Driven by the Internet, popular culture has gradually evolved from entertainment consumption to a link of social communication, and has become an important means for young people to express their individuality and form group identities.

In recent years, the rise of “national wave” marks a new peak in the development of Chinese pop culture. The “national trend” is not only a fashion trend, but also a reflection of the cultural confidence and national pride of China's young generation (Liu Yang, 2022). By combining traditional cultural elements with modern design, national wave products have gradually taken their place in the globalized cultural environment and become an important manifestation of China's cultural soft power. This cultural phenomenon indicates that with the development of China's economy and society, the younger generation increasingly wants to find self-identity in consumption, and express their recognition and praise of their own national culture through national trend products. This trend has prompted pop culture to evolve and deepen in the direction of cultural identity and value transmission while remaining commercialized and modernized.

In this development trend, the development of popular culture is not only a consumer behavior of entertainment, but also a process in which consumers search for identity and value resonance in cultural contents (Yang Yue, 2022). For example, in some well-known trendy brands and cultural products, designers have conveyed cultural contents rich in Chinese temperament and spirit to the younger generation by incorporating traditional Chinese elements, such as dragons and phoenixes, auspicious clouds, embroidery and other cultural symbols. This design concept not only makes national trend products have unique national characteristics, but also makes young consumers more interested in and identify with traditional culture through the re-creation of cultural symbols. This mode of extracting elements from traditional culture and combining them with modern pop design makes pop culture increasingly assume the function of cultural inheritance and innovation, and becomes a way for consumers to realize cultural identity in commodity selection and consumption behavior.

The development of Chinese pop culture is also increasingly dependent on globalized cultural exchanges and the use of technological means. For example, many national wave brands have realized rapid brand dissemination and extensive consumer participation through social media platforms, such as Jittery and Xiaohongshu. These platforms enable consumers to interact with the brands through liking, commenting and sharing, and consumers are no longer just passive recipients, but co-creators and disseminators of culture. This social interaction enhances the sense of participation and belonging to popular culture, enabling consumers to find identity and form a

means of self-expression through cultural symbols such as national wave products and trendy toys.

The development of trendy toys, in particular, is a manifestation of the flourishing of pop culture among young consumers. As a product integrating entertainment, culture and art, trendy toys have gradually become an important part of the cultural and creative industry. In recent years, the trendy toys market has shown a rapid growth trend, with expanding market demand, and its main consumer group is Generation Z (i.e., the young group born after 1995). This group has a higher pursuit of personalization, artistry and cultural connotation, and they prefer those trendy products with cultural symbols or symbolic meanings. As a result, the design of trendy toys is diversified, with designers drawing inspiration from traditional Chinese culture, such as integrating elements of Liangping woodblock prints into the design of toys, which makes these toys both entertaining and rich in cultural connotations.

The emergence of the “national trend” phenomenon further reflects the potential and possibility of combining popular culture with traditional culture. In the design of trendy toys, designers have extracted representative symbols and elements from traditional culture, such as New Year's paintings, blue and white porcelain patterns, and opera characters, etc., and combined these symbols with the form of modern toys to give them new vitality. This fusion of modernity and tradition not only caters to the current needs of young people for individualization and cultural identity, but also reflects the inclusiveness and innovation of Chinese culture.

During the development of trendy toys, changes in market demand and consumer preferences have gradually influenced the design direction of products. generation Z consumers are not only concerned about the entertainment of toys, but also have higher demands on their cultural value. They want toys to have a certain cultural depth and storytelling, rather than just being pure entertainment products. This phenomenon has prompted designers to pay more attention to the cultural symbols and connotations of the products when designing trendy toys. For example, in recent years, some well-known trendy toy brands have launched trendy toys based on archaeological artifacts and historical figures through cooperation with museums and cultural institutions. These toys not only draw on traditional cultural symbols in their shape and design, but also add a rich cultural background introduction in their packaging and manuals, increasing the cultural thickness of the product and the sense of consumer participation.

To summarize, Chinese pop culture has undergone remarkable development and evolution in recent years, gradually evolving from mere entertainment consumption to cultural inheritance and innovation. The rise of national trend marks the confidence and maturity of Chinese pop culture, which not only represents the cultural choices of the young generation, but also embodies the regeneration and recreation of Chinese culture in modern society. As an important expression of pop culture, trendy toys have successfully found a balance between cultural heritage and market demand by combining traditional culture with modern design, and have become an important carrier for consumers to express their individuality and find cultural identity. In the future, the development of Chinese pop culture will continue to rely on the interaction between globalization and localization, maintain the vitality of cultural innovation, and provide the younger generation with more products and experiences with cultural depth and modern interest.

2.2 Trendy toys

1 Overview of Trendy Toys

Trendy toys, also known as art toys or designer toys, or “ChaoYou” for short, was first created by Hong Kong, China designers, and emerged in the street culture of the United States, and the most rapid development in Japan. Chiu Chow is the integration of art, design, sculpture, painting, trends and other elements into a toy. Chiu Chow is mostly presented as an independent IP image with trendy attributes, and it is mostly ornaments or sculptures, which lacks interactivity and practicability, but has light luxury attributes and artistic attributes.

In a broader sense, the term “chao yu” is literally short for trendy toys. In the narrow sense, the concept of “Chiu Chow” originated from an original cartoon “Gardener” in a Hong Kong (Figure 5), China trend magazine in the late 20th century. 1998, Hong Kong designer Michael Lau (Liu Jianwen) began to use his own characters as prototypes, mixing street culture and sports together, creating a four-panel comic book series “Gardener”. The Gardener series of figures that came out of this comic caused a huge response when they were sold, and the trend of toys began to emerge. Michael Lau is regarded as the “godfather of trendy toys”.



Figure 6 Michael Lau and his “Garden Man” design.

Source <https://zhuanlan.zhihu.com/p/153291715>

The rise of trendy toys cannot be separated from the wide recognition of its audience. So, what exactly makes young people so obsessed with trendy toys? Collection, since ancient times, is a hobby unique to human beings. In recent years, under the impetus of the all-people's house economy, tide play has gradually become a new type of collection sought after by young people in the new era, breaking through the sub-dimensional wall and rapidly entering the public eye. This undoubtedly heralds the arrival of the era of the all-network trendy toys. In 2019, at Sotheby's Hong Kong spring auction, a piece of hip toy called “THE KAWS ALBUM” (Figure 6) was sold at a price of HK\$115.9 million, which broke the auction record of KAWS works. With the evolution of the times, these cutting-edge, coolest and masterful creations have become the trend-setting wind vane of society. Hand-me-downs, dolls, puzzles and other trendy toys have greatly inspired contemporary young people's passion for collecting, and many top stars at home and abroad have also made trendy toys their collections. This spontaneous promotion by celebrities makes the public willingly accept the grass. Not only the network media comprehensive coverage, offline art exhibitions, a number of auction houses have also started the “trendy toy” mode.



Figure 7 THE KAWS ALBUM”

Source <https://baijiahao.baidu.com/s?id=1629797712906558775&wfr=spider&for=>

Trendy toys, refers to toys and collectibles created by artists and designers. The concept originated in Hong Kong, China and quickly influenced the rest of the world, including the United States and Japan. Especially in countries where street culture is prevalent, designer toys began to emerge in the United States and Japan at the beginning of the 21st century, and KAWS, the pioneer of designer toys, was born.

KAWS creator Brian Donnelly began his toy creation journey in 1999 when he partnered with the Japanese brand Bounty-Hunters. Soon after, he launched the popular KAWS COMPANION series based on the Mickey Mouse character, and KAWS has since set a unique trend that continues to thrive today.

In addition to KAWS, there are other important players in the trendy toy world. For example, since August 2001, MEDICOM TOY Japan has developed and marketed the Be@rbrick, which is made of PVC (polyvinyl chloride) and ABS (engineering plastics), while limited edition products may be made of other materials such as metal, wood, ceramic or flocking. Be@rbrick's head is unique, featuring rounded ears, a rounded nose, and slightly bulging cheeks and lips, while the body is simple, with a straight back and a slightly bulging belly. The overall design is both simple and movable, providing considerable play value. Be@rbrick's marketing strategy is divided into two main categories: blind boxes and limited edition co-branding, with limited edition co-branding collaborations with other brands accelerating its market expansion. Collectors like to display these co-branded block bears as decoration in their homes, which has made more people start to pay attention to the trendy toys.



Figure 8 Brian Donnelly and his hipster Kaws.
Source <https://zhuanlan.zhihu.com/p/194240706>

In 2010, the POP MART brand came out of nowhere, opening a door to China's trendy toy market. POP MART (Figure 8) mainly focuses on the blind box series, in which most of the trendy toys are delicate and cute character models. As a trendy cultural entertainment brand, POP MART is committed to the discovery of global artists, IP incubation and operation, as well as the promotion of trendy toy culture. The famous Molly and Pucky figures are designed by Kenny, the designer of Bubble Mart, followed by Dimoo designed by Ayan, Labubu designed by Long Jiasheng, and SKULLPANDA PLANET designed by SKULLPANDA himself.



Figure 9 POP MART 10th Anniversary Gift Box and 15 IP Styles
Source <https://www.popmart.com.cn/home>

2 Development of Trendy Toys in China

Trendy toys are toys and collectibles created by artists and designers. After the birth of the concept of trendy toys since Hong Kong, China, not only affects Hong Kong, China, the trend of the wind has been blowing to the other side of the ocean, especially in the street atmosphere of the United States and Japan. 21st century the United States and Japan trend of toys began to sprout, a large number of designers began to appear, the same period of time, trend of toys the originator of the modeling characters - KAWS also appeared in line with the times. -KAWS, the originator of trendy toys in the same period, also appeared in line with the times.

In 1999, KAWS creator Brian Donnelly, in collaboration with the Japanese brand Bounty-Hunters, began creating toys, and soon launched KAWS' popular COMPANION series, based on the image of Mickey Mouse, which set off a trend that is still going strong today. The trend of KAWS is still going strong today. In addition to KAWS, Be@rbrick has been developed and marketed by MEDICOM TOYS since August 2001, and is made of PVC (polyvinyl chloride) and ABS (engineering plastics), with a limited number of other materials such as metal, wood, ceramic, and flocking. Be@rbrick resembles a bear with block-like arms and legs and a robotic appearance, while the head shows rounded ears, a rounded and bulging nose, slightly bulging cheeks and lips, and no eye or mouth molding or decorations, and the body is very simple, with a straight back and a bulging abdomen. Be@rbrick's (Figure 9) marketing is divided into two lines: blind boxes and limited edition co-branding, and limited edition co-branding with other brands makes it break through faster, and collectors will put their co-branded bears in their homes as embellishments and decorations, prompting more people to learn about the trendy toys.



Figure 10 Be@rbrick

Source www.xiaohongshu.com/

With the continuous growth of China's economy and rising consumption levels, especially after 2008, the demand for trendy toys in the Chinese market has gradually expanded. During this period, local designers and brands of trendy toys began to appear in China, marking the transition of the trendy toy industry from imitation and borrowing to independent design and production. Designers began to try to combine local cultural elements with trendy toys, utilizing traditional cultural symbols as design materials to create trendy toys with Chinese characteristics. For example, Li Dan (2014) pointed out in his study that the design of trendy toys based on traditional festivals is a new kind of interpretation and re-creation of traditional Chinese culture, which, through design and storytelling, makes these toys not only entertaining, but also culturally educational.

In recent years, the combination of trendy toys with traditional culture has become one of the most important trends in the development of trendy toys in China. Designers are increasingly drawing inspiration from traditional Chinese culture, incorporating cultural symbols such as Liangping woodblock prints, blue and white porcelain, and ethnic minority crafts into toy design, making trendy toys an important vehicle for modernizing the expression of traditional culture. For example, Dai Yuzhu (2019) studied the application of traditional Chinese culture in modern product design, pointing out that by combining traditional cultural elements, such as the cultural and creative products of the National Palace in Taipei, with modern design, it is possible to revitalize these cultural elements with new vitality and market value. Chinese designers of trendy toys have adopted a similar approach, making local traditional culture popular again with young people in a modern, fashionable way, and this innovative design path has greatly promoted the localization of trendy toys.

The development of trendy toys in China has also benefited from the government's policy support for the cultural and creative industries. In 2014, the State Council issued several opinions on promoting the integration and development of cultural creativity and design services with related industries (Figure 10), explicitly encouraging the development of cultural and creative industries, and promoting the in-depth integration of culture and the economy (State Council, 2014). The introduction of this policy has provided a favorable policy environment and support system for the development of new cultural creative products such as trendy toys. Based on the promotion of the policy, museums and cultural enterprises around the world have joined the development of trendy toys to attract consumers, especially the

younger generation of cultural consumers, by designing products with cultural connotations, and these products have brought new economic growth points to the industry chain while passing on culture (Cheng Hui, 2019).



Figure 11 The State Council issued an opinion on promoting cultural creativity and design services

Source https://www.gov.cn/zhengce/content/2014-03/14/content_8713.htm

Trendy toys not only contain western cartoon and street art styles, but also integrate traditional Chinese folk art and modern pop elements. This diverse design style reflects the openness and inclusiveness of trendy toys. For example, Guo Yannan (2019), in studying the application of Zhuxianzhen woodblock print elements in the design of cultural and creative products, pointed out that combining the visual symbols of traditional woodblock prints with modern trendy design can give products unique cultural connotations and modern aesthetics. This design technique is also widely used in trendy toys. By modernizing the traditional cultural elements, designers have preserved the traditional spiritual core while conforming to modern aesthetics, which enhances the market competitiveness of the products.

Social media platforms such as Jieyin, WeChat, and Weibo have become an important channel for the display and promotion of trendy toys. Through live streaming and short videos, designers and brands are able to quickly connect with consumers, showcase new products and get market feedback (Liu Yang, 2022). The interactivity and wide reach of social media make trendy toys not only a commodity but also a social currency - consumers demonstrate their taste and identity by owning and sharing these limited edition toys, which to a certain extent further promotes the development of the trendy toy market. In terms of cultural consumption psychology, trendy toys are popular with Generation Z consumers. Qi Huaille and Liu Yanhong (2020) point out that Generation Z consumers show a strong need for personalization and community identity in the consumption of trendy toys and other products. They are willing to buy and collect trendy toys to reflect their own taste and values, and this consumer psychology provides a strong impetus for the market of trendy toys. Through in-depth research on audience groups, designers launch toy products that meet young people's aesthetics and cultural identity, and enhance the uniqueness and attractiveness of the products through limited edition, customization and theming, which makes trendy toys a kind of consumer product that not only has a collector's value, but also has a social and cultural symbolic significance. The combination of

trendy toys with other cultural industries, such as fashion, film and television, music, etc., has become a highlight of the trendy toy market in recent years. For example, cooperation with famous movie and television IPs to launch co-branded toys not only expands the audience of trendy toys, but also enhances their cultural influence and market value by combining popular movie and television characters with the design of trendy toys (Zhang Hongtao, 2022). This kind of cross-border cooperation allows trendy toys to have a greater voice in the field of cultural creativity, and synchronizes its cultural and commercial value. The development of trendy toys in China is a process from introduction to innovation, reflecting the deep fusion of traditional culture and modern popular culture. Starting from the initial borrowing of overseas culture, trendy toys have gradually found their own path of development through localization and innovative design, becoming an important way for contemporary young people to express their individuality and cultural identity. With the support of government policies, the promotion of social media and the fusion of various cultural elements, trendy toys are not only a kind of cultural commodities, but also an important part of the cultural and creative industry, and the cultural connotations and artistic values behind them provide new possibilities and broad development space for the modern transformation of Chinese pop culture. (Table 2 China Trendy Toy Development Summary Table) (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

developmental stage	Time	Main features	Representative brands/activities
infancy	Before 2000	The concept of trendy toys has not been popularized, and is dominated by simple toys and the introduction of more exotic cultures.	No obvious brands, mainly imported toys

Introduction and start-up phase	2000-2010	With the spread of global trend culture, trend toys are gradually entering the Chinese market, and some designer-oriented works have appeared.	Introduction of brands such as Bearbrick and Kidrobot
Localization Exploration Stage	2010-2015	Local designers are starting to dabble in trendy toys, trying to combine traditional culture with trendy elements.	POP MART was founded.
Fast Development Stage	2015-2020	The market for trendy toys has expanded rapidly, with the rise of the blind box economy and the formation of a specialized trendy toy collecting community and culture.	Bubble Mart, Twelve Beasts, Toys for Tots
Cultural integration and innovation stage	2020-present	Trendy toys are gradually integrating deeply with traditional culture, and more and more brands are trying to integrate traditional art symbols into their designs, emphasizing the combination of cultural heritage and modern design.	Bubble Mart x Forbidden City Co-branding

Table 2 China Trendy Toy Development Summary Table
Source This study collates

2.3 China Trendy Toys Market

1 Consumer Groups of Trendy Toys

Post-95, i.e. Generation Z, is the main consumer group in the hip game industry, which will account for 38.4% of the consumption in 2020. Generation Z refers to people born between 1995 and 2009, i.e. those who were born after 95 and up to the year 00 are called Generation Z. With the development of time and practice, the traditional consumer concepts have been completely subverted. With the development of time and practice, traditional consumption concepts have been completely subverted by Generation Z. New consumption habits and concepts have been introduced. New consumption habits, consumption concepts have been formed subconsciously, the future consumer market, this new consumer trend will become the new main trend. I believe that the main force of the future trend of toy consumers will be the Z generation.

As the aborigines of the Internet, the Post-95s are gradually becoming the main force of Internet users. The rapid development of the Internet has directly or indirectly influenced the Post-95s, with online shopping, social platforms, online entertainment, mobile payment, etc. shaping the consumption and lifestyle of the Post-95s in every aspect. the Post-95s are in pursuit of entertainment and trends, and are keen to share their lives and express themselves. In terms of socialization, Post-95s are willing to try diversified social modes, and the collection and sharing of trendy toys is also one of them. “Post-95 young people are full of curiosity, and their sense of instant gratification shows the importance they attach to the current life, and they are more willing to spend money and buy new experiences in different fields or things. China's trendy toys market will grow from 10.8 billion yuan in 2017 to 34.5 billion yuan in 2021. Among them, in the structure of China's trendy toys market in 2021, blind boxes will account for the largest share of 28%, followed by hand-made dolls at 23%. Emerging white-collar workers are the first consumer of trendy toys, accounting for 50.6% of the respondents. New white-collar workers are characterized by high income and high consumption, fast pace of life and high work pressure, so Chaozhou games have become a “small fortune” for them to release pressure and feel a better life; Gen Z students are the second major consumer of Chaozhou games, accounting for 22.5% of the interviewees. Generation Z students are the second spending power, accounting for 22.5% of the respondents. Generation Z students of the post-95 and post-00 generations like to chase trends and are willing to spend a lot of money on their interests. “Chiu Chow is an interest label for self-expression” and a fashionable way of life for them to spend their time; the senior middle class is the third consumer force of Chiu Chow, accounting for 13.8% of the respondents. The senior middle class pursues quality life and spiritual enjoyment, and tends to consume rationally. For them, ChaoYou can be used as a collection and investment, as well as a small hobby for spiritual enjoyment. (ผลิตพลาด! ไม่พบแหล่งการอ้างอิง)

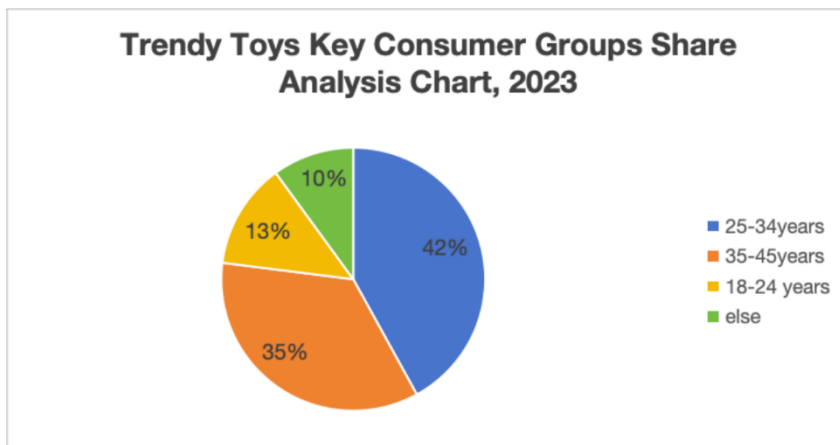


Table 3 Tide Play's Major Consumer Groups Share Analysis Chart 2023
Source This study collates

2 Market Status of Trendy Toys

According to the data of “Blind Box Adult Social Tool”, in 2020, there are more than 200,000 consumers spending more than 20,000 yuan on blind boxes, and some people even spend millions of dollars to buy blind boxes. The global trendy toys market size is to continue to maintain high double-digit growth, the global trendy toys market size from \$8.7 billion in 2015, grew to \$19.8 billion in 2022, a compound annual growth rate of 22.8%, and is expected to market size will grow to \$44.8 billion in 2024, the compound annual growth rate of 17.7% from 2022 to 2024. It can be seen that the trend of the toy industry both in China and the world are hidden huge consumption level.(ผิตพลาด! ไม่พบแหล่งการอ้างอิง)



Table 4 Global Trendy Toys Market Size Forecast 2015-2024
Source <https://www.zhihu.com/question/40929884/answer/1017227622>

The price ranges of various trendy toys show significant differences, and at the same time, the purchasing power of consumers also varies. In terms of the awareness of trendy toys, half of Gen Z knows more about trendy toys; only a small portion of Gen Z doesn't know about the industry; it is clear that Gen Z knows more about the trendy toy industry as a whole, and that the trendy toy industry can be a direct target for Gen Z. In terms of purchasing frequency, 57.1% of Gen Z do not buy trendy toys

regularly, while only 25.9% of Gen Z have never bought them. (Table 5 Purchase Frequency Statistics of Chinese Domestic Consumers) In terms of price acceptance, Generation Z's price acceptance for trendy toys generally ranges from 101-500 RMB, accounting for 31.6%; however, the acceptance of high price is also shown in Generation Z, with about 20% accepting more than 500 RMB. (Table 6 Purchase Frequency Statistics of Chinese Domestic Consumers) (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

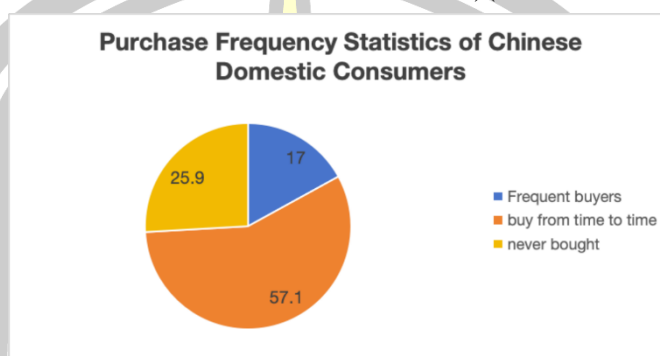


Table 5 Purchase Frequency Statistics of Chinese Domestic Consumers
Source This study collates

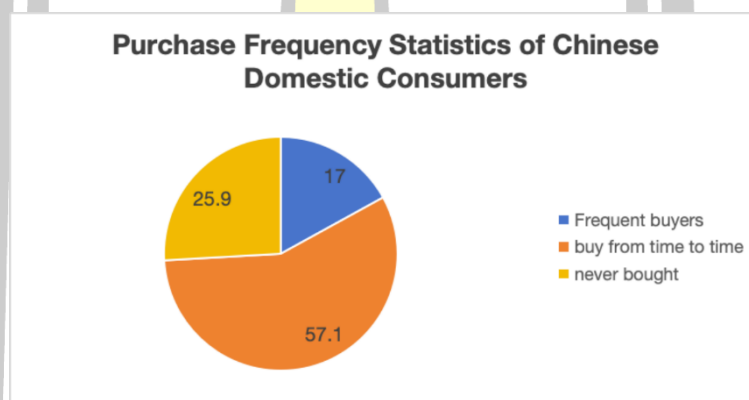


Table 6 Purchase Frequency Statistics of Chinese Domestic Consumers
Source This study collates

From a comprehensive point of view, along with the birth of the Internet, Generation Z pursues social identity and self-realization, and is willing to pay for knowledge and everything they like. The emerging consumption concept will become the mainstream of the future market, and enterprises should cater to the consumption characteristics and concepts of Generation Z to formulate a suitable development strategy. From the data, it is easy to find that the contemporary consumer group for trendy games is mainly dominated by Generation Z, whose consumption of single product price range is mainly between 50-500 yuan, accounting for nearly 60% of the population. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

3. Survey on public preference and demand (descriptive statistical analysis)

In order to understand the public's fondness for the combination of Liangping New Year's Paintings' cultural elements and trendy toys and their demand characteristics, this study conducted a detailed data collection and descriptive

statistical analysis of different player groups by means of questionnaire surveys. The target group of this survey is the public who have certain consumption intention and collection hobby for trendy toys, and the sample size is 500 people. The questionnaire was designed to cover the basic characteristics, consumption behaviours and cultural preferences of the player groups, in order to comprehensively explore the players' needs and attitudes towards the cultural elements of Liangping New Year's Paintings in the design of trendy toys.

Characterisation of the player base (Table 7 Descriptive Statistical Analysis Table of Player Group Characteristics)

characterisation	form	Percentage (%)
Age distribution	18-24 years	35
	25-34years	45
	35-44years	15
	45 years and over	5
Gender distribution	males	57
	females	43
educational level	Undergraduate and above	65
	three-year college	25
	High school and below	10
Occupational distribution	company employee	25
	freelancer	20
	schoolchildren	15
	Designer/Art Related	10
	other	30

Table 7 Descriptive Statistical Analysis Table of Player Group Characteristics
Source This study collates

In this survey, the main characteristics of the player group were derived by counting the basic demographic characteristics of 500 respondents. The main variables analysed include age, gender, education level and occupation, aiming to understand the structural characteristics of the current trendy toy consumer population.

(1).Age distribution

The age distribution of the respondents is as follows: 35 per cent for those aged 18-24, 45 per cent for those aged 25-34, 15 per cent for those aged 35-44, and 5 per cent for those aged 45 and above. This shows that the main consumer group of trendy toys is concentrated between 18-34 years old, especially the youth group of 25-34 years old occupies the largest proportion, showing the important position of this group in the trendy toy market. This result shows that the young group has high interest and consumption ability in trendy toys, and also provides a clear target audience for the design of combining Liangping New Year's Paintings and trendy toys. (Figure 17)

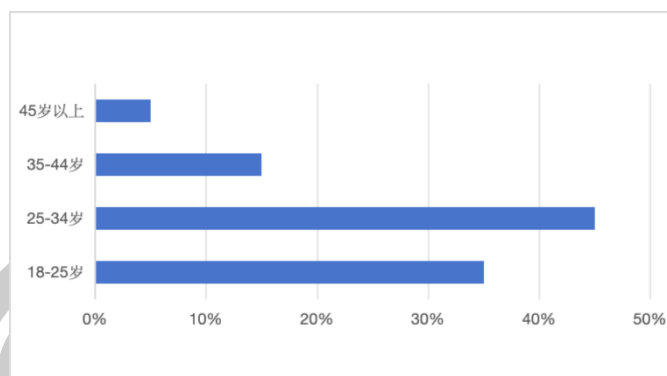


Table 8 distribution
Source This study collates

(2). Gender distribution

In terms of gender, the proportion of male respondents is 57% and the proportion of female is 43%. Although male players have a slight numerical advantage, the proportion of female players is also considerable. This means that the design needs of gender diversity need to be taken into account in the design of trendy toys in order to appeal to a wider group of consumers. Elements such as flowers and mythological figures in Liangping New Year's Paintings culture, which have high artistic expression and ornamental value, can be presented in softer and more delicate forms in the design to attract the attention of female players. (Table 9 Sex distribution) (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

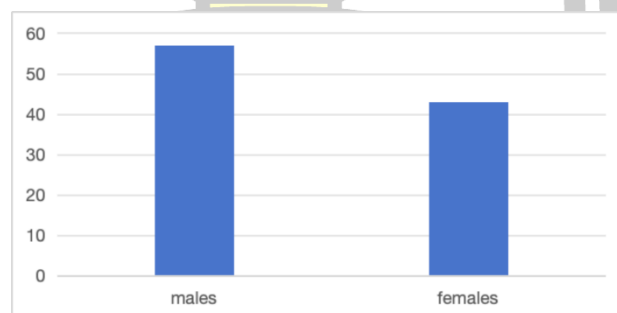


Table 9 Sex distribution
Source This study collates

(3). Education level

In terms of education level, 65 per cent of respondents have a bachelor's degree or higher, 25 per cent have a college degree, and 10 per cent have a high school degree or lower. This indicates that the consumer group of trendy toys generally has a higher education level and may be more inclined to accept products with cultural connotations and historical background. Therefore, integrating Liangping New Year's Paintings cultural symbols into trendy toys can effectively attract these consumers with cultural identity needs and aesthetic awareness. (ผิดพลาด!

ไม่พบแหล่งอ้างอิง)

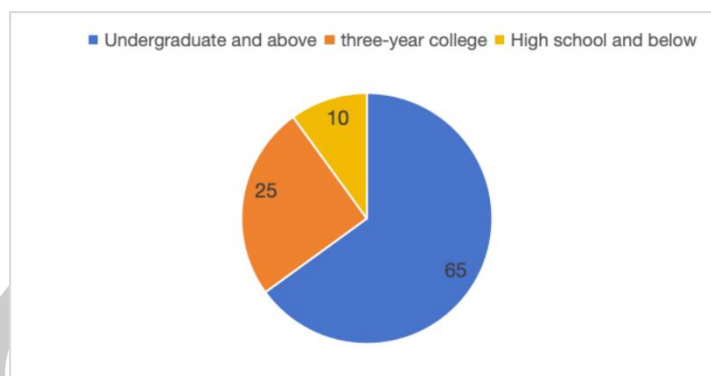


Table 10 Education level
Source This study collates

(4). Occupational distribution

In terms of occupational distribution, 25 per cent of respondents are company employees, 20 per cent are freelancers, 15 per cent are students, 10 per cent are designers or art-related practitioners, and the remaining 30 per cent are in other occupations. This result shows that freelancers, company employees and students constitute the main force in the consumption of trendy toys. Among them, freelancers and design-related practitioners are more receptive to cultural and creative products, which provides a base market for modernising and integrating the traditional symbolic elements of Liangping New Year's Paintings into trendy toy designs. (Table 11)

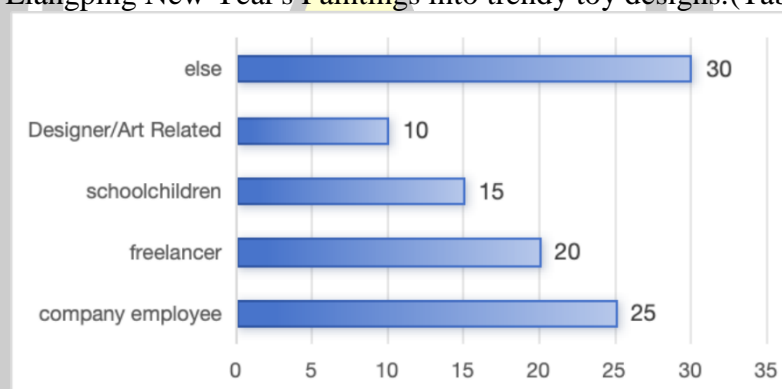


Table 11 Occupational distribution
Source This study collates

พหุ ประถมศึกษา

4 Consumer behaviour and preferences(ผลิตภัณฑ์ไม่พบแหล่งการอ้างอิง)

diagnostic property	form	Percentage (%)
Purchase frequency	once a month	28
	Quarterly	25
	half-yearly	15
	unscheduled	32
Consumption amount	\$100-300	37
	\$300-500	28
	\$500-1000	18
	More than \$1,000	17
Type of preference	Limited Blind Box	47
	Cartoonised traditional cultural elements	35
	Movie/game co-branded models	10
	Retro/Realistic Style	8
Acceptance of traditional elements	willingness to purchase	65
	willingness to try	25
	hold reservations	10
Attribute Type	Entertainment and fun	30
	Cultural value and educational significance	16
	collector's value	20
	Social attributes (display, discussion, etc.)	34
Expectations for the combination of trendy toys and traditional culture	design style	26
	content	20
	Functional Interaction	21
	Material Process	17
	cultural and educational significance	16

Table 12 Descriptive Statistical Analysis of Consumer Behaviour and Preferences
Table Source This study collates

In the analysis of consumer behaviour and preference, the study focuses on the frequency of purchase, amount of consumption, type of preference, and attitude towards traditional cultural elements of the player group to further understand the specific characteristics of the market demand.

(1). Frequency of purchase

Survey data show that 28 per cent of respondents said they buy trendy toys once a month, 25 per cent said they buy them quarterly, 15 per cent said they buy them once every six months, while 32 per cent said they buy them irregularly. This suggests that the consumption behaviour of trendy toys exhibits a certain periodicity, especially the monthly and quarterly consumption frequency is more significant. This

result suggests that product updates of trendy toys should be maintained at a certain frequency to meet consumers' regular purchasing needs. (Table 14)

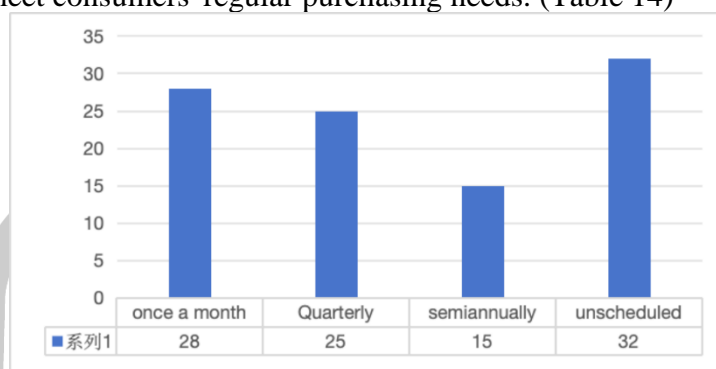


Table 13 Frequency of purchase
Source This study collates

(2). Amount of consumption

In terms of single consumption amount, 37% of respondents spend between RMB 100-300 each time, 28% spend between RMB 300-500, 18% spend between RMB 500-1000, and another 17% spend more than RMB 1,000. This shows that the market for trendy toys has a certain high spending power, and some players have a strong willingness to pay for limited edition and high quality products. Therefore, in the process of combining the cultural elements of Liangping New Year's Paintings with trendy toys, limited editions or high-end series can be considered to attract players with strong spending power. (Table16)

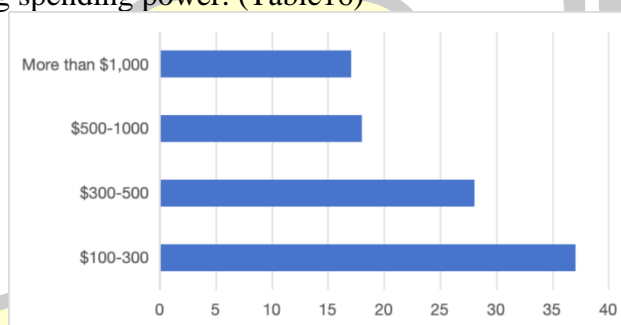


Table 14 Amount of consumption
Source This study collates

(3). Type of preference

In terms of toy type preference, 47% of respondents preferred limited edition blind boxes, 35% preferred cartoonish traditional cultural elements, 10% preferred co-branded models related to film, TV or games, and 8% preferred retro and realistic style toys. This shows that the blind box format is still the mainstream choice in the trendy toy market, while cartoonised traditional cultural elements also have high market acceptance. Therefore, cartoonising characters or patterns from Liangping New Year's Paintings and making them into trendy toys in the form of blind boxes is not only in line with the market trend, but also able to satisfy players' demand for cultural identity. (Table 18)

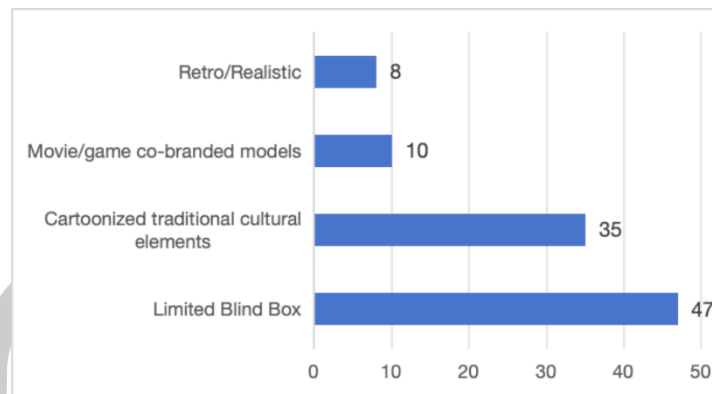


Table 15
Type of preference
Source This study collates

(4). Acceptance of traditional cultural elements

In the survey, 65% of respondents said they were willing to buy trendy toys that incorporate traditional cultural elements, especially products with strong local characteristics or unique artistic styles. 25% of respondents said they were willing to try them out if the design was unique and interesting, while only 10% of respondents had reservations about traditional cultural elements. This suggests that incorporating Liangping New Year's Paintings cultural elements into trendy toys has greater market potential. In particular, young consumers have a high level of acceptance of modern expressions of traditional culture, and they want to experience the fusion of history and modernity through this innovative design, which meets the demand for personalised consumption as well as the identification of cultural identity. (Table 20)

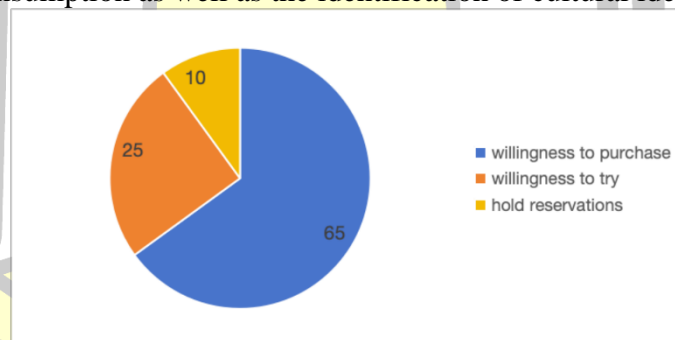


Table 16 Acceptance of traditional cultural elements
Source This study collates

(5) According to the analysis of the results of the survey on the characteristics of consumer demand for trendy toys, the types of attributes cover the four categories of 'entertainment and fun', 'cultural value and educational significance', 'collection value' and 'social attributes (display, discussion, etc.)', which account for 30%, 16%, 20% and 34% respectively. 'and 'social attributes (display, discussion, etc.)', accounting for 30%, 16%, 20% and 34% respectively. These data reveal consumers' preferences and needs when choosing trendy toys, reflecting the diversity of the trendy toy market and the characteristics of young consumer groups.

‘Social attributes (display, discussion, etc.)’ accounted for 34% of the total, which is the factor that consumers are most concerned about. This result shows that modern consumers, especially Generation Z, have a strong demand for social interaction. Trendy toys are not only an individual entertainment product, but also a medium for them to show their personal style and integrate into social groups. This preference reflects the young generation's strong desire for self-expression and a sense of belonging to a group in the age of social media. By displaying trendy toys and discussing them with others, consumers are able to find common interests in their social circles, which in turn strengthens their identity within a specific community. This is why displayability and social value are increasingly emphasised in trendy toy design, with designers enhancing the appearance and uniqueness of their products to make it easier for toys to generate discussion and resonance on social platforms.

Entertainment and fun’, which accounted for 30 per cent of the total, is also an important attribute of trendy toys, indicating that entertainment is still one of the core driving forces for consumers to buy trendy toys. The entertaining and fun nature of trendy toys is reflected in their unique design, diverse functions and interesting interactive forms. Entertaining design not only attracts young people, but also meets their needs for fun and relaxation in their busy lives. For example, the design of the tumbler style brings consumers a pleasant experience through its self-balancing feature and fun. When consumers are shopping for trendy toys, they are particularly attracted to products that are creative, fun and can bring joy to their daily lives.

‘Collectible value’ ranked third with 20 per cent, showing that some consumers are concerned about the collectible potential of trendy toys when shopping for them. These consumers often value the uniqueness, limited edition and cultural value of toys, especially those that incorporate traditional cultural symbols. The preference for collectible value reflects consumers' long-term investment perspective in trendy toys, as well as their recognition of the deep connotation of cultural products. The limited release of toys, unique cultural backgrounds and co-branded designs with artists or cultural organisations are all effective ways to increase their collector value. These toys are not only attractive in appearance, but also have a unique cultural heritage meaning in connotation, which makes them suitable for collection and display.

‘Cultural value and educational significance’ comes last with 16%, which, although relatively low, reveals the potential demand for cultural heritage in trendy toys. Consumers are not only looking for entertainment and decoration in toys, but also want to gain cultural experience and knowledge through these toys. Toys that incorporate traditional cultural elements such as Liangping woodblock prints allow young consumers to learn about the essence of traditional Chinese culture while being entertained. This cultural attribute makes trendy toys not only a carrier of cultural heritage, but also a cultural education tool, providing modern consumers with an easy and fun way to learn about culture. Therefore, despite the relatively low share of cultural value and educational significance, it is still an important segment of demand in the trendy toys market, especially among groups concerned with cultural heritage and spiritual connotation, with high appeal. (Table 22)

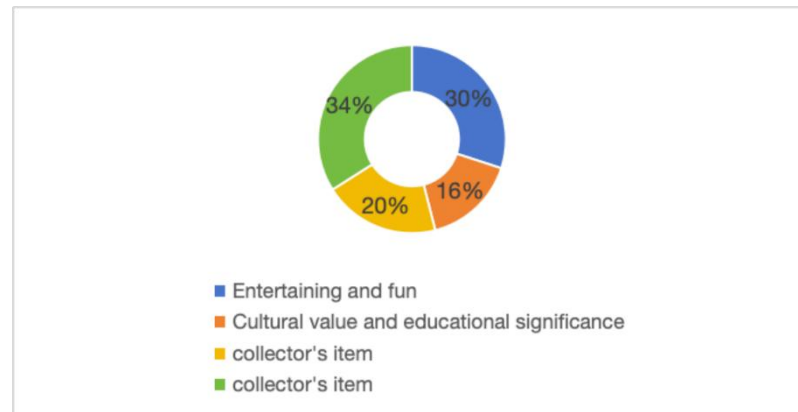


Table 17 According to the analysis of the results of the survey on the characteristics of consumer demand for trendy toys
Source This study collates

(6). Expectations for the combination of trendy toys and traditional culture

According to the results of the survey on the expectations of combining trendy toys with traditional culture, the types of attributes include 'design style', 'content expression', 'functional interaction', 'material craftsmanship' and 'cultural and educational significance', with 26 per cent and 16 per cent in each category respectively, 'material and craftsmanship' and "cultural and educational significance", with 26%, 20%, 21%, 17% and 16% respectively. These data reveal consumers' expectations and priorities when combining trendy toys with traditional culture, reflecting the importance of different attributes in modern trendy toy design.

The highest proportion of 'design style' is 26 per cent, indicating that consumers have very high expectations for the appearance and design of trendy toys. Especially in the context of combining trendy toys with traditional culture, the uniqueness and innovativeness of the design style is particularly important. Consumers want to see a design style that represents the essence of traditional culture and also has modern aesthetic features. This focus on design style reflects contemporary young people's need for cultural identity and personalised expression. When designing trendy toys, how to organically combine traditional cultural elements with modern aesthetics so as to make the products visually appealing is an important issue for designers. For example, the modernisation of traditional motifs and symbols, or the modernisation of New Year's Eve characters through innovative styling, can satisfy consumers' expectations of design style.

'Functionality and interactivity' came in a close second at 21 per cent. This indicates that consumers not only focus on the appearance of toys, but also have high expectations for their functionality and interactivity. In modern cultural consumption, interactivity has become an important means of enhancing user experience. By adding interactive features, trendy toys can bring deeper emotional connection to consumers. Through interactive features, consumers can have a rich sensory experience in the process of using the toys, thus enhancing the emotional interaction with the toys. In addition, interactive designs with traditional cultural backgrounds (such as passing blessings through dolls, interactive display of historical stories, etc.) can also effectively enhance the cultural added value of the product and meet the dual needs of consumers for functional interaction and cultural awareness.

The proportion of ‘content expression’ is 20 per cent, which shows that consumers are concerned about the content of toys. This means that consumers want trendy toys to convey visual appeal as well as in-depth cultural content. Especially when trendy toys are combined with traditional culture, the richness of the content and the way it is expressed play a key role in whether consumers can emotionally resonate with the toys. Consumers want the content of toys to reflect the core values of traditional culture, and through the pamphlets and cultural stories attached to the back of the toys, they can not only have an entertaining experience with the toys, but also understand the cultural meaning behind them. The importance of content expression is also reflected in the characterisation of toys. Through the re-creation of traditional characters or stories, toys can resonate with modern audiences and enhance their cultural transmission function.

The 17% attention to ‘material and craftsmanship’ reflects that some consumers have certain expectations for the material and craftsmanship of trendy toys, especially in the design of trendy toys involving traditional cultural elements. Traditional culture often reflects its value and deep cultural deposits through unique craftsmanship, such as carving, ceramics, embroidery and other traditional handicrafts. The use of high-quality and culturally symbolic materials in the design of trendy toys not only enhances the texture of the product, but also better conveys the essence of traditional craftsmanship and strengthens the cultural value and artistic sense of the product. For example, the use of environmentally friendly materials or the incorporation of some hand-carved details can make the toys have more distinctive cultural symbols and craft characteristics, to meet the consumers' pursuit of product quality and craftsmanship standards.

The proportion of ‘cultural and educational significance’ is 16 per cent, which is the lowest among the five attributes, but it is still an expectation of consumers when combining trendy toys with traditional culture. Especially for those consumers who want young people to learn more about and come into contact with traditional culture through trendy toys, cultural and educational significance is very important. By combining traditional culture with modern toys, toys not only become entertainment products, but also become an educational tool that can spread and pass on the core values of traditional culture among the younger generation. For example, by telling historical stories through trendy toys or adding cultural symbols and significance related to traditional festivals in the products, young people can learn and identify with traditional culture subconsciously in the process of entertainment. (Table 24)

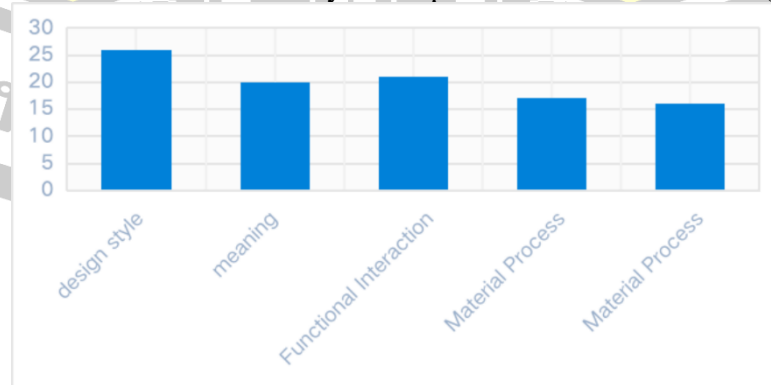


Table 18 Expectations for the combination of trendy toys and traditional culture
Source This study collates

5. Through the results of this research, conclusions can be drawn about the trendy toys market. Trendy toys have gradually evolved from a single entertainment function to a consumer product with rich cultural connotations and social interaction attributes. In recent years, along with the rise of the national trend and the importance of young people's cultural confidence, trendy toys have become a new form of cultural expression, carrying the unique charm of the fusion of tradition and modernity. This change not only shows the diversity and complexity of trendy toys, but also reflects the multiple demands of consumers for trendy toys in terms of function and connotation.

Trendy toys in the current market show a diversified development trend, consumer demand for trendy toys is not only limited to the uniqueness of their appearance, but also includes entertainment, interactivity, collection value and cultural attributes and other aspects. Especially under the impetus of the national trend, consumers have shown strong interest in trendy toys with traditional cultural elements, which means that trendy toys have transcended the traditional meaning of entertainment products, and have become a carrier for the inheritance and dissemination of culture. However, there are still some unmet needs and gaps in the current market. Although many trendy toys have begun to integrate traditional cultural elements, this integration is often not deep enough, and many products simply symbolise the traditional elements, while lacking in-depth excavation of their cultural connotations and innovative expression. In addition, the demand for interactive functions and cultural and educational significance has not been fully satisfied, consumers hope that trendy toys can not only provide an entertainment experience, but also through interactive ways to convey the cultural story and meaning, which is still relatively lacking in the existing market.

From the perspective of consumer demand, the trend of the trendy toy market shows that the younger generation has a strong demand for toys with cultural symbols and social functions. They not only pursue entertainment and novelty, but also want to express their individuality through toys, reflect their cultural identity, and even look for identity belonging in society. This trend makes trendy toys gradually become a medium spanning culture and entertainment, which not only meets modern people's immediate needs for entertainment and consumption, but also provides a modern way of expression for cultural heritage. Therefore, the design of trendy toys needs to be constantly innovated in order to meet modern aesthetic needs while at the same time deeply exploring and integrating traditional cultural connotations in order to win the favour of young consumers.

In addition, trendy toys that incorporate traditional culture have gradually become an important market segment. Against the backdrop of the globalised revival of traditional culture, young consumers have an increasing expectation for products that reflect cultural identity and historical heritage. This demand is not only a recognition of traditional cultural symbols, but also a call for the integration of cultural content with modern design. Therefore, the future development of trendy toys should carry out more in-depth exploration in design style, content expression, material technology and other aspects, so that the products can better integrate the value of traditional culture and the fun of modern entertainment.

In conclusion, this research shows that the trendy toy market is currently at a critical stage of diversification, with young consumers' demand for toys becoming increasingly diverse and in-depth. This demand is driving the market to gradually develop from single-use entertainment to cultural integration and emotional interaction. However, there are still gaps in the market that have not been fully satisfied, especially in terms of interactive functions, deep cultural expression and educational significance. Therefore, the future design of trendy toys should pay more attention to the modern application of traditional cultural elements, and through innovative design, make trendy toys become a powerful tool for cultural inheritance, identity and social interaction, so as to meet the diversified needs of modern consumers and promote the sustainable development of the trendy toy market.

2.4 Case Study on the Integration of Trendy Toys and Traditional Culture in

China

1 The concept of “national wave” culture and its development

The “National Wave” culture is a unique cultural phenomenon that has risen rapidly in China in recent years, which centers on the re-creation of traditional culture through modern design and fashion elements, to make it conform to the aesthetics and values of contemporary young people, and then form a new cultural trend. Guochao is a combination of “national” and “trend”, and its concept can be traced back to the revival and contemporary transformation of traditional culture, aiming to reintegrate traditional culture into the life of the younger generation in a fashionable and modern way. The emergence of national trend culture reflects the trend of China's younger generation to return to local culture in their consumption and cultural choices, and to show their cultural pride with confidence. National Wave Culture is not only an artistic expression and consumption choice, but also a redefinition and re-creation of cultural identity, national pride and cultural heritage.

The germination of national tide culture can be traced back to the aftermath of the 2008 Beijing Olympics, when cultural events and national-level extravaganzas began to emphasize the modern interpretation and dissemination of traditional culture. For example, the opening ceremony of the Beijing Olympics presented traditional Chinese elements through modern technology and art forms, an initiative that greatly stimulated attention and interest in Chinese culture at home and abroad (Li Jingjing, 2017). With sustained economic growth and increased national self-confidence, China has gradually transformed from a recipient and imitator of culture to a creator and disseminator of culture, and the national tide culture has sprouted and grown in such a context. (Figure 12)



Figure 12 Opening Ceremony of the Beijing Olympics
Source <https://zhuanti.cnjwang.com/yjlyayh/xwlb/201606/2123258.html>

Entering the 2010s, national trend culture has seen a period of rapid development. As China's consumer power and cultural and creative industries matured, local brands began to combine traditional cultural symbols with modern trends more often, creating fashion products with Chinese characteristics in a unique way. For example, many apparel brands have begun to use traditional cultural elements, such as celadon patterns and Chinese character motifs, in combination with contemporary fashion design to create “national trend” clothing that has both traditional connotations and modern aesthetics, and which are highly sought after by young consumers (Yang Yue, 2022). The rise of the national trend is not only reflected in the field of apparel, but also includes daily necessities, trendy toys, electronic products, cosmetics, and other industries. In these products, designers innovate traditional cultural elements to make them closer to the lifestyles and aesthetic interests of contemporary young people, retaining the essence of traditional culture while giving them a modernized appearance and use. The rise of national trend culture is also attributed to the popularization of the Internet and social media. On social media platforms, “national trend” products have been rapidly promoted and popularized, forming a social phenomenon and influencing a large number of young people. Through live broadcasting, short videos and social media, the national trend culture has quickly gained the favor of young consumers, who buy and use national trend products as a way to express their own cultural identity. In her study on the group of hipster gamers, Hu Jiawen (2020) mentioned that the younger generation pursues cultural identity and personalized expression in the consumption process. National trend products precisely meet this demand, and the design of the products usually incorporates a large number of elements with traditional Chinese characteristics, such as New Year's painting patterns and ancient literary symbols, etc. By modernizing the presentation, young people are able to experience the charm of traditional culture in their daily consumption.

In her study on the redesign of traditional Chinese cultural elements, Dong Ling (2020) points out that modern designers have made these elements popular again among young people by redesigning traditional cultural symbols and giving them characteristics that meet the aesthetics and needs of modern society. This process is not only a revival of traditional culture, but also a reshaping of cultural identity. By fashioning and rejuvenating traditional symbols, National Wave Culture reactivates the vitality of these symbols in contemporary society, so that they no longer remain only in history and museums, but enter people's daily lives in a modern and dynamic form. The State Council 2014 put forward a number of opinions to promote the integration and development of cultural and creative industries with related industries, encouraging the combination of cultural creativity and modern design, which provides a favorable policy environment for the rise of national tide culture. Under this policy orientation, governments and cultural institutions around the world have launched cultural and creative products themed on local culture, and many museums and cultural heritage sites have also begun to develop related cultural and creative derivatives, promoting the popularization and dissemination of National Tide culture. For example, the Taipei National Palace has launched a series of cultural and creative products that combine traditional cultural symbols with modern design, which are both in line with contemporary aesthetics and full of fun and practicality (Dai Yuzhu, 2019). These initiatives not only enhance the influence of traditional culture in

modern society, but also generate new interest in traditional culture among the younger generation.

Qi Huaile and Liu Yanhong (2020) point out that young consumers of Generation Z are extremely receptive to and have high purchasing power for national wave products, and they are happy to show their support and recognition of local culture by consuming national wave products. Many brands have further enhanced the appeal of national wave products through cross-border cooperation and limited edition. For example, local brands such as Li-Ning (Figure 13) and Anta have collaborated with famous artists and designers to launch limited-edition national wave series, which have been well received by consumers due to their unique design and cultural connotations, and have quickly triggered a rush of purchases in the market. The success of these local brands lies not only in the quality and design of their products, but also in the fact that they have deeply grasped the cultural psychology of contemporary young consumers, and through the cultural symbols of the national tide to meet their multiple needs for cultural identity, fashion and personality.



Figure 13 Chinese Brand “China Li Ning”

Source <https://pangjing.cn/pinpai-leida-2021-0829/>

In the context of globalization, China's cultural and creative industries have begun to pay more attention to the export of traditional culture while continuously absorbing outstanding cultural elements from abroad. National trendy products have successfully entered the international market by appearing in international fashion weeks or cooperating with overseas designers, demonstrating the unique charm of Chinese traditional culture. For example, Chinese trendy toy designs have not only gained widespread attention at home, but also gradually entered the international collection market, attracting a large number of foreign consumers through the recreation of traditional symbols by modern design techniques (Zhang Jian, 2015). The international development of the national tide culture not only enhances the influence of Chinese culture in the world, but also strengthens national pride and cultural confidence. Guochao culture is a deep fusion of traditional culture and modern trends, which has become a new cultural phenomenon through the re-creation of traditional cultural symbols to make them conform to the aesthetics and lifestyles of contemporary young people. The development history of National Wave Culture reflects the change in mentality of the Chinese young generation from revering foreign cultures to valuing local cultures, which is not only a change in the trend of cultural consumption, but also an enhancement of cultural identity and national self-confidence (Dong Ling, 2020). Through symbolization and fashionable means,

national wave culture has revitalized traditional culture and taken its place in modern society. With the support of government policies, the promotion of social media and the growth of market demand, the national tide culture is gradually maturing, not only loved by young people at home, but also gaining wide recognition and influence in the international market.

2. Case Study on the Integration of Trendy Toys and Traditional Culture

The latest progress of Sanxingdui archaeology and the cultural craze it has triggered have become a vivid case of fusion between trendy toys and traditional culture, highlighting the innovative intersection of modern consumer culture and ancient civilization. In this process, the Sanxingdui blind box and other related cultural and creative products have successfully combined ancient cultural elements with modern trendy toys, breaking the barrier between traditional culture and modern consumer products, and through creative design and storytelling expression, making history and culture come into the life of young people, greatly enhancing cultural confidence and national identity.

1). Symbolization and modern translation of traditional culture

The excavation of the Sanxingdui site has been called “six blind boxes in a row”, under which the traditional archaeological process has been given the mystery and surprise of “opening blind boxes” (Figure 14) in contemporary culture. Based on this archaeological achievement, the Sanxingdui Museum has launched a series of “Blind Boxes for Praying for Blessings”, which are inspired by the representative images of Sanxingdui cultural relics such as bronze Daliens and bronze masks with crowns and longitudinal eyes. Each magistrate has a unique “persona”, creating an “idol group” of the Bronze Age. This anthropomorphic design method enhances the emotional connection with modern young consumers, and makes these ancient cultural relics symbols presentable through modernization (Feng Jicai, 2010).



Figure 14 Sanxingdui Blind Box Diagram

Source <https://new.qq.com/rain/a/20210324A05DB300>

This design technique transforms traditional historical artifacts into trendy toys with interesting and collectible values with the help of the process of symbolization. As Alois Liegel (2016) points out, the change of decorative symbols is the process of continuous cultural renewal, and the Sanxingdui Blind Box, through the symbolic and anthropomorphic treatment of traditional symbols, makes these ancient cultural symbols not only inherited in modern society, but also able to be accepted

and loved by the majority of young consumers. By combining Sanxingdui cultural relics with the concept of idol groups in modern culture, the product not only continues the spiritual connotation of traditional culture, but also gives it a new vitality through modern popular narrative means.

2). Interactive design of trendy toys and archaeological experience

In addition to the Sanxingdui blind box, the “Lost Treasures” (Figure 15) archaeological blind box launched by the Henan Museum has also become a very representative case. This product combines the archaeological process with “removing the blind box”, and consumers hold the Luoyang shovel in their hands, and use a small brush to brush off the soil after “exploration and excavation”, as if they are experiencing the archaeological site. This interactive product design breaks the traditional static viewing mode and makes history and culture more vivid and interesting by allowing consumers to personally experience the archaeological process, which enhances the sense of participation and experience of cultural products (Dai Yuzhu, 2019).



Figure 15 Lost Treasures Blind Box Diagram

Source <https://new.qq.com/rain/a/20210324A05DB300>

This interactive experience design concept is in line with the current trend of young people pursuing personalized and experiential consumption. Through this innovative approach, archaeology, an ancient and slightly mysterious process in the eyes of ordinary people, is given new vitality, so that consumers are subconsciously exposed to historical knowledge and cultural information while enjoying the game. In her study of traditional cultural creative industries, Li Jingjing (2017) points out that the attractiveness and educational function of cultural products can be significantly improved by increasing consumer interactivity and participation. The hot sales of archaeological blind boxes reflect the effectiveness of this design concept and prove that integrating cultural experience into product design can greatly enhance the effect of cultural communication.

3). Emotional resonance and cultural identity of trendy toys

The Samsangdui Praying Magus series of blind boxes as well as the archaeological blind boxes of Henan Museum are popular not only because of their creative designs, but also because they successfully touch the emotional resonance of young consumers to traditional culture. Guo Yannan (2019), in her applied study of woodblock prints in Zhuxianzhen, mentioned that traditional cultural elements, if combined with modern design and trendy culture, can break down the gap between generations, enabling the younger generation to find emotional connections in these products. Through modernized design language, the cultural and creative products of Sanxingdui make the mysterious and peculiar culture of the ancient Shu Kingdom

become trendy products that can be touched and collected by consumers, and this transformation not only makes the cultural elements “come alive”, but also enhances young people's interest in and recognition of their own national history and culture.

In addition, Henan Museum's “Tang Palace Night Banquet” (Figure 16) series of blind boxes take the Tang Dynasty ladies as the design theme, and make these ladies into the “Tang Palace Night Banquet version of the ladies band”, which is an anthropomorphic and idolized design method that fits the modern popular idol group culture, making the product have a strong sense of the times and cultural entertainment. This kind of anthropomorphization and idolization design method fits the modern popular idol group culture, which makes the product have a strong sense of the times and cultural entertainment. In this way, the museum's cultural relics are no longer just remnants of history, but are endowed with images and stories that are easy for modern young people to understand and accept, thus making these relics more relatable (Wang Haiya, 2020).



Figure 16 Tang Palace Night Banquet Edition Ladies Band Blind Box Figure
Source <https://new.qq.com/rain/a/20210324A05DB300>

4). Trendy toys and increased cultural confidence

Against the backdrop of the rise of “national trend” culture, the success of cultural and creative products such as the Samsangdui blind box is also one of the manifestations of China's growing cultural confidence. In recent years, more and more museums and cultural institutions have begun to combine their collections and local characteristics with modern cultural creations, and by launching original IPs with local cultural symbols, they have made their cultural creations more culturally in-depth and attractive to the market. As Jin Yuanpu (2010) mentioned in the Introduction to Cultural and Creative Industries, the core of cultural and creative industries lies in transforming cultural symbols into products with market value, which is not only an innovative inheritance of culture, but also an important way to enhance cultural self-confidence.

The success of the Sanxingdui archaeology and cultural and creative products has not only made the younger generation interested in archaeology and history and culture, but also reflected people's recognition and love for traditional culture through the hot sales of cultural and creative products. In the context of globalization and modernization, through such cultural and creative products, China's ancient civilization has been able to return to the public eye in a new, more vivid and interesting way. Especially through the form of trendy toys, cultural relics are not

only witnesses to history, but also become part of modern people's lives, conveying the vitality and sense of the times of China's excellent culture.

5). Trendy toys in the cultural and creative economy

As an important category of cultural and creative products, the market performance of trendy toys also reflects the current booming trend of cultural and creative economy. According to the 2019 Museum Cultural and Creative Products Market Data Report, the online transaction scale of museum cultural and creative products has been growing in recent years. The cultural and creative products represented by the Palace Museum, through creativity and innovation, let the cultural relics “come out” from the museum's display cabinets, and successfully enter the mass consumer market by combining with the trend culture (Cheng Hui, 2019). Cultural institutions such as the Sanxingdui Museum and the Henan Museum have also explored new ways to bring their collections to young people and the market through trendy toys, injecting new vitality into the innovative development of the cultural industry. (Figure 17)

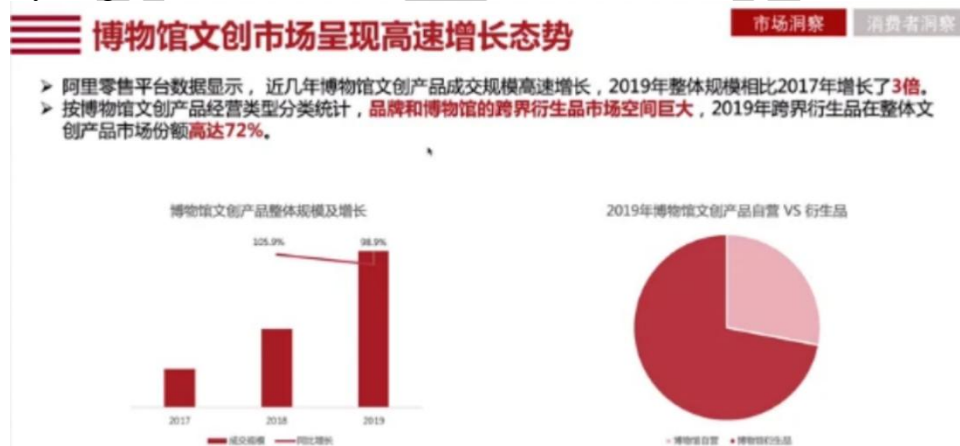


Figure 17 Museum Cultural and Creative Products Market Data Report

Source https://www.aliyun.com/benefit?utm_content=se_1019119770

The integration of trendy toys with traditional culture is a process of modern translation and commercialization of ancient cultural symbols for innovation. In cases such as the Samsangdui blind box, it can be seen that trendy toys successfully connect traditional culture with modern consumer culture through anthropomorphization, interactive experience design, and emotional resonance. This successful combination of culture and market not only enhances people's interest in traditional culture, but also provides a rich path of innovation for cultural and creative industries. Through this form, traditional culture is able to survive and spread with a new look in modern society, which not only meets the personalized needs of modern consumers, but also promotes the intergenerational inheritance of culture and the re-creation of value. The successful practice of trendy toys proves that through innovative design and marketing, traditional culture can be revitalized and regain the favor and recognition of the younger generation in the new era.

3. Analyzing the lack of research on trendy toys and traditional culture

Although the combination of trendy toys and traditional culture has achieved remarkable success and has been widely welcomed, there are still some shortcomings in the actual research and practice, which need to be emphasized and improved in the

future theoretical research and product development. The following is an analysis of the main shortcomings in the research on the combination of trendy toys and traditional culture.

1). Insufficient in-depth interpretation of cultural symbols

In the process of modernizing traditional cultural elements, the design of trendy toys often simplifies complex cultural symbols into a visual sign, making them easy to understand and accept, especially in symbolic and anthropomorphic designs. However, this symbolic treatment may, to a certain extent, weaken the deep connotation of traditional culture, making the cultural symbols superficial and shallow. Guo Yannan (2019), in studying the application of the elements of Zhuxianzhen woodblock prints, pointed out that the extraction and application of symbols need to be carried out on the basis of respecting their cultural connotations, or else it will result in the disconnection and distortion of cultural meanings. In many trendy toy designs, although the external symbols of traditional culture are incorporated, the communication of the cultural stories, values and symbolism behind them is often insufficient, resulting in consumers not being able to truly understand the deep cultural connotations represented by these symbols.

This kind of problem is obvious in many modern trendy toys, especially in the fast-developing cultural and creative market, where some designers pay more attention to market acceptance and product sales, while neglecting the deep excavation and interpretation of traditional culture. Therefore, in the future, in the process of designing trendy toys, it is necessary to better combine academic research and deeply excavate the historical background and cultural significance behind traditional cultural symbols, so that trendy toys can not only be used as a carrier for the display of cultural symbols, but also as a medium for spreading the deep value of traditional culture.

2). Contradiction between innovativeness and cultural heritage

As a kind of cultural and creative product, the design of trendy toys needs to find a balance between innovativeness and cultural heritage. In order to attract young consumers, designers often need to give traditional cultural symbols modernized and fashionable features, and such treatment enhances the attractiveness of the product while facing the challenge of cultural inheritance. Li Dan (2014) suggests that traditional cultural symbols, in the process of innovative application, may have their original cultural connotations weakened or even lose their cultural recognition due to excessive remodeling by designers. Many trendy toys, in order to meet the market demand, adopt exaggerated, cartoonized and other design techniques, which make the traditional cultural elements show the characteristics of entertaining and teasing, which to a certain extent may weaken the sense of cultural solemnity and historical value of these symbols.

Cultural heritage requires that traditional symbols be respected and preserved, while modernized trendy toy design requires that symbols must be creative and contemporary. Therefore, how to strike a balance between innovation and cultural heritage is a major challenge for trendy toy designers. Future research and design should be devoted to preserving the core value and spirit of traditional cultural symbols in the process of modernization and rejuvenation, so that these cultural elements not only have the attraction of the modern market, but also can take on the function of cultural education and inheritance.

3). Split cultural background and insufficient audience education

The design of trendy toys often focuses on the presentation of visual symbols, but lacks a complete presentation of the cultural background and historical lineage, which leads to the fact that some consumers' understanding of culture stays at the surface level, and they are unable to deeply perceive the essence of culture. Hu Jiawen (2020) found that trendy culture is simplified and entertaining in mass communication, and this characteristic is especially obvious in the design of trendy toys. Many traditional cultural elements in modern trendy toys are simplified into a single “selling point” without a full introduction of their cultural background.

This fragmented cultural presentation may lead to consumers' misunderstanding or one-sided perception of traditional culture. For example, although the Sanxingdui blind box has successfully attracted widespread public attention, it is often difficult to effectively convey the specific historical background of the Sanxingdui site, the uniqueness of the ancient Shu civilization and its position in Chinese history to the audience through the blind box product. This cultural background fragmentation and lack of audience education makes the trendy toys lack of wholeness and systematicity in the process of conveying culture.

4). Conflict between marketization and value orientation

As a cultural and creative product, the marketization of trendy toys is the key to its survival and development, but this marketization also makes some products focus too much on commercial profits and neglect the guidance and positive influence of cultural values. Qi Huaile and Liu Yanhong (2020) pointed out that with the blind box economy and the hot market of trendy toys, some products gradually tend to create scarcity to stimulate consumers' desire to buy through the way of limited edition and blind box, instead of focusing on the product's cultural connotation and artistic value. This over-commercialized tendency may make trendy toys lose their due social responsibility and educational significance in terms of cultural dissemination, especially in terms of cultural guidance and identity shaping for the younger generation.

The conflict between marketization and value orientation is also reflected in the lack of long-term cultural communication planning for some trendy toys, which are only sold quickly by virtue of the current hotspots, and fail to inject lasting cultural connotations and values into the product design. For example, although the limited edition of the blind box effectively enhances consumers' desire to buy, this short-term sales strategy often makes it difficult to cultivate long-term dissemination of cultural symbols and identity.

5). Insufficient Depth in the Integration of Diverse Cultural Elements

Currently, while trendy toys have started incorporating traditional cultural elements, there remains significant room for improvement in the depth and diversity of cultural integration. Dai Yuzhu (2019) argues that Chinese traditional culture encompasses a wealth of regional and ethnic elements, yet these diverse cultural resources have not been fully explored or integrated into trendy toy designs. Many trendy toys focus on a few well-known cultural symbols, such as artifacts from the Forbidden City, bronze ware, and Tang Dynasty court ladies, while overlooking other equally distinctive ethnic and regional cultural symbols. This results in a lack of diversity and originality in the cultural expression of trendy toys, leading to issues of uniformity and homogenization.

To address this issue, future research and practice should place greater emphasis on the diversity of cultural resources, exploring cultural symbols from different regions and ethnic groups to promote more diversified expression and innovation in trendy toy design. Additionally, designers should develop a deep understanding of the specific backgrounds and characteristics of various cultural elements, ensuring that their integration into trendy toys is complementary and cohesive, rather than merely superficial assembly.

Although the integration of trendy toys with traditional culture has achieved notable success in cultural innovation, market promotion, and consumer interaction, there are still significant shortcomings in areas such as the in-depth interpretation of cultural symbols, balancing innovation and heritage, presenting cultural contexts comprehensively, aligning commercialization with value orientation, and integrating diverse cultural resources. Addressing these issues requires collaborative efforts from designers, cultural researchers, and businesses. Through more profound cultural research, more balanced design philosophies, and more effective cultural communication strategies, trendy toys can transcend their role as mere cultural consumer goods to become vital mediums that bridge tradition and modernity and inspire confidence in national culture. (ผิวดลาด! ไม่พบแหล่งอ้างอิง)

trendy toy model	product example	A design approach that incorporates traditional culture	Analysis description
Symbolic element integration	Kite Theme Trendy Toys	Apply elements such as the image pattern of swallows in traditional Chinese kites to the toy modeling.	The use of symbols preserves the visual characteristics of traditional cultural symbols, realizes the contemporary expression of cultural symbols, and attracts consumers with a strong sense of cultural identity.
functional innovation	Zodiac Series Trendy Toys	The design is inspired by the Chinese zodiac and adds interest by adding a blind box format	Functional innovation strengthens the sense of interaction through the blind box mechanism and utilizes cultural symbols to make the product more attractive while remaining entertaining and surprising.

storytelling	Forbidden City Series Trendy Toys	Combined with the story of the Forbidden City culture, the use of palace costumes and characters to design toys	By recounting cultural stories and reinforcing consumers' emotional connection to history and tradition, toys become a medium for cultural transmission, not just a simple commodity.
multidisciplinary artistic expression	Tangka series hand puppet	Using the painting style and religious symbols from thangkas to design the appearance of the toy, preserving the essence of religious art.	Retaining the painting art style of Thangka in appearance ensures that the toys convey the spiritual connotation of religious culture and make the products have artistic collection value.
fusion of modern technologies	pop Mart×Terracotta Warriors of Qin Shi Huang	Combining 3D printing and fine engraving technology, the Terracotta Warriors are reproduced in historical images and trendy designs.	Through 3D printing and other modern technologies to enhance the fineness of the traditional image, moderate modernization, so that the product has both a sense of historical weight and modern trends.

Table 19 Trend toys: Product summary table
Source This study collates

This chapter analyzes the successful cases of combining traditional culture with trendy toys, such as Samsungdai Blind Box, Lost Treasures, and Tang Palace Night Banquet version of the Ladies Band, etc. Through the analysis of these cases, it is concluded that the combination of traditional culture and trendy toys is not a simple stacking of symbols, but rather, it is an in-depth cultural re-creation and modernized expression through the integration of symbols, functional innovations, storytelling presentations, diversified artistic performances, and the use of modern technology. re-creation and modernization of expression through symbolic integration, functional innovation, storytelling, multiple artistic expressions and the use of modern technology. These findings not only reveal the great potential of traditional culture in modern consumer products, but also provide important inspiration and guidance on

how to combine Liangping New Year's Paintings with trendy toys in this study. The research results provide a solid theoretical and design foundation for the next chapter. In Chapter 3, the focus will be on analyzing the cultural identity of Liangping New Year's Paintings in Chongqing and its potential application in trendy toy design. The case studies in this chapter provide inspiration for modernizing the design of Liangping New Year Paintings, such as how to express the visual symbols in the paintings in an innovative way, how to enhance the interactivity of the products through functionality and storytelling, and how to utilize modern technology to enhance the market adaptability of the products. Drawing on these cases, we will systematically explore the application methods of Liangping New Year's Paintings in trendy toys in the next chapter, aiming to realize the deep integration of traditional culture and modern consumer market, so as to create trendy toys with cultural depth and contemporary aesthetics.

2.5 Chapter Summery

In this chapter, the study discusses in detail the development and current situation of trendy toys in the context of Chinese popular culture. By tracing the historical context of trendy toys, we have learned that the rise of trendy toys is closely related to China's rapid economic development, social and cultural transformation, and the promotion of globalization. From the introduction of trendy toys from Europe, America and Japan at the end of the 20th century, to the rise of locally designed toys in China at the beginning of the 21st century, and then to the rapid development of 'national trend' culture in recent years, trendy toys have gradually evolved into a form of cultural expression that is deeply loved by young consumers. The design of trendy toys has transcended the simple category of entertainment products and gradually become an important carrier of cultural creativity and the conveyance of cultural values.

Driven by pop culture, the design style of trendy toys has also shown a diversified development trend, widely incorporating local culture, ethnic art and modern popular elements. In particular, under the influence of the 'national trend' culture, traditional cultural symbols have been given modern meanings and presented in the form of trendy toys, which not only brings traditional culture closer to young people, but also gives these cultural symbols a new vitality in the modern society. However, the current situation of trendy toys also reveals some problems, including superficial treatment of traditional cultural symbols, excessive commercialisation, and insufficient in-depth exploration of culture. These problems need to be further reflected upon and solved in future research and practice.

This chapter reveals the unique status and cultural significance of trendy toys in the context of Chinese popular culture through an analysis of the historical development, design characteristics and current market situation of trendy toys in China. In modern consumer culture, trendy toys are not only a popular commodity, but also a medium for cultural communication and an innovative expression of the fusion of traditional culture and modern design. The discussion in this chapter lays the theoretical foundation for the subsequent chapters on the design and development of the combination of Liangping woodblock New Year prints and trendy toys. The aim is to explore the application of traditional culture in trendy toys through modern interpretations, in order to promote the revitalisation and regeneration of traditional culture.

CHAPTER III

Analysing the cultural identity of Liangping New Year's Paintings and its potential application in fashion toy design

Liangping New Year's Paintings are an important folk art form in Chongqing, with deep cultural heritage and unique artistic style, carrying the emotions and historical memories of the local people. With the rapid development of cultural and creative industries, integrating traditional culture into modern design and conveying its cultural connotation in the form of trendy toys has become an important way of innovative cultural expression. This chapter will explore the potential application of Liangping New Year's Paintings in trendy toy design from the perspective of its cultural identity, aiming to give new life to Liangping New Year's Paintings by combining traditional art symbols with modern trendy culture, and to provide modern consumers with creative products with cultural depth and visual appeal. This modern translation of culture not only helps to promote local traditional culture, but also provides rich creative materials and unique cultural values for the design of trendy toys.

3.1 Overview of Liangping New Year Paintings in Chongqing

Since 2002, the Chinese Folk Association has initiated the “Chinese Folk Cultural Heritage Rescue Project” (Wang Kun, 2013). On May 20, 2006, Liangping woodblock prints, as one of the three major types of woodblock prints in the southwest of China, were approved by the State Council to be included in the first batch of national intangible cultural heritage lists. On June 1, 2011, the Law of the People's Republic of China on Intangible Cultural Heritage was formally implemented. On June 1, 2011, the Intangible Cultural Heritage Law of the People's Republic of China was formally implemented. In 2014, the State Council issued Several Opinions of the State Council on Promoting the Integration and Development of Cultural Creativity and Design Services with Related Industries (State Council, 2014). Compared with the Four Great Masters of New Year's Paintings, Liangping woodblock prints are less studied at present, but in their own right, the system is self-contained, with obvious regional characteristics, and has the potential to be further explored and researched. For example, the carving technique of Liangping woodblock prints draws on the carving techniques of Hui and Jinling schools; the colors are bright, contrasting, and full of changes, with a natural transition of gray tones; the composition applies the focal point perspective of Western paintings, which is virtual and real, near big and far small, and cleverly applies yin and yang. Liangping woodblock prints are bold in color and full in composition, showing the simplicity and boldness of the farmers in the mountainous areas of Chongqing and their rough temperament. Liangping woodblock prints are unique in the art form of “open face”, with obvious regional characteristics, which is unique in the Chinese folk New Year's paintings culture. Liangping woodblock prints are closely related to myths and opera stories. Drawing on traditional opera costumes, while adding their own original ideas, while inheriting the orthodox ideas, while absorbing foreign cultures, the East meets the West. During the Anti-Japanese War period, Liangping woodblock prints were

taken overseas and entered the European continent, or were collected by oriental art collectors, and at that time, they once became one of the large export items, with great cultural and historical value. (Figure 18)



Figure 18 Liangping New Year's Paintings

Source https://www.cq.gov.cn/zjcq/tcms/yhjp/202409/t20240913_13627863.html

1 Historical development stages of Liangping woodblock prints

The history of woodblock prints has a long history, is China's unique folk art, the Qing Dynasty is the golden age of folk woodblock prints in the history of the development of the golden age, the emergence of more than dozens of places of origin, to “four big names of the New Year's paintings” is more famous. Liangping used to be the eastern part of western Sichuan, a rich county in eastern Sichuan, known as the “eastern Sichuan granary” reputation. The mountainous area is full of bamboo forests, famous for bamboo paper, and the development of Liangping woodblock prints also started from paper making, with locally produced paper printed on which the colors are heavy and not easy to fade.

Liangping woodblock prints are one of the three major woodblock prints in southwest China, the only woodblock prints in Chongqing Municipality, and a national intangible cultural heritage with a history of about 300 years. Liangping Wooden New Year Paintings adopt bold artistic decoration and romantic expression. They are based on the themes of exorcism, happiness, auspiciousness and historical stories. The composition is complete and full, the modeling is simple and smooth, the details are vividly drawn, and the overall color contrast is strong. In the process of development, it combines the traditional ideas of China and the influence of Western culture, and gradually becomes a kind of highly decorative folk art, which has far-reaching cultural origin, historical and academic value. The original workshop of Liangping woodblock prints disappeared after the liberation, and the historical documents record “Liangping New Year Prints” is missing, some of the existing textual information is based on the interviews collected orally and organized into a text. Liangping woodblock prints were initially produced on red paper with single

patterns and deities printed in ink to meet the needs of the people's weddings and funerals, and the most brilliant period of development was at the end of the Qing Dynasty and the beginning of the Republic of China, with the rustic, rough, pure and generous temperament of the farmers who climbed up the slopes in Chongqing and made them unique in China's folk New Year's paintings culture. The distinctive mark that distinguishes these paintings from those of other regions is that they have absorbed the focal point perspective of Western paintings and have "open faces" for the characters, with obvious regional characteristics, and their development has gone through three stages.

(1) Origin

Liangping District is located in the northeastern part of Chongqing Municipality. According to 2012 statistics, there are 34 ethnic minorities in the district, which covers an area of 1,892.13 square kilometers. The Shuangguitang (also known as "Fuguo Temple" and "Wanzhushan"), which enjoys the reputation of being one of the key temples in the country, is located here, and has a large number of visitors from the south and the north. It is said that Liangping Woodblock Prints originated during the Jiajing period of the Ming Dynasty, when the designs of deities were pasted on the walls for the purpose of folk customs and rituals, and evolved to become woodblock prints when the designs of deities were top-printed later on. According to the Liangshan County Record, "On the 23rd and 4th days of the Lunar New Year, the house is swept and the night is 'sacrificed to the community' (Liangshan Local Records, 2018)." Legend has it that the God of the Vesta can go up to heaven to play the good and evil on earth, so prayers are to be made on New Year's Eve. Ancestors are honored with pig heads, chickens, and fish to welcome the God of the Vesta. Firecrackers are set off, and young and old members of the clan gather together to drink a cup of wine, known as the "New Year's Eve". Reunion is the theme of the New Year, saying goodbye to the old and welcoming the new is the outlook for the future, and the sound of firecrackers brings peace in the years to come. Because the annual festival is a folk custom inherited from China for thousands of years, the New Year festival is highly valued by the general public, and therefore, posting New Year's paintings on the New Year's Eve, praying for the elimination of calamities and refuge, and fulfilling the sense of rituals of the people once a year are a kind of folklore demand that has been passed down from generation to generation (Feng Jicai, 2010). "Yuanxing No." (formerly known as Brush Workshop) is the name of a business name, as the earliest New Year's paintings workshop in Liangping, since the red paper brushing and printing, to the production of New Year's paintings, integrating production and production and opening up sales. At that time, the engraving tools were simple, using black and red colors, limited by the conditions of the times and the limited technical level, but the colors were bright and clear at a glance. (Figure 19)



Figure 19 Map of Liangping County
Source: compiled by the author

(2) Prosperity

During the Qing Dynasty, Liangping woodblock prints were popular in Southeast Asia and were quite developed. In the first year of the Jiaqing period of the Qing Dynasty (1796), the production of New Year's Paintings began to diversify from a single one, for example, the “Xinli Horn” founded by Xu Weichen began to popularize overprinting, and a woodblock New Year's Paintings needed to be overprinted at least five times, and up to a dozen times, and flexibly used a variety of artistic techniques. With the evolution of social customs and the development of printing technology, Liangping woodblock prints in its heyday were also popular for a while, holding up half the sky of the local people's source of livelihood, so much so that from the street to the end of the alley, a town is to produce woodblock prints as a family business, every family has opened a woodblock prints workshop, with the family as a unit, drawing the drafts, carving woodblocks, busy and happy. At the beginning of the twentieth century, an average of more than one million woodblock prints were produced every year, which were exported to the Central Plains, and in the 1930s and 1940s, they were collected by western museums and became famous overseas.

(3) Decline

With the social unrest and changes during a particular period, the craftspeople of woodblock New Year prints were scattered and displaced by the rolling wheels of history, and the craft gradually declined in the mid-1920s. After undergoing many movements in the context of the times, Liangping woodblock New Year prints faced extinction. Fortunately, after adjustments to cultural policies, Liangping woodblock New Year prints, as an intangible cultural heritage, were included in the rescue targets and have since been on the agenda. Thanks to the unremitting efforts of all parties and the full support of the government, since 1978, through the joint efforts of various parties, staff have visited Pingjin and other places to collect old New Year paintings, resulting in the existing 100 old New Year paintings.

However, with the passage of time, the Liangping woodblock New Year paintings, after being repaired by the organization, are still in a dilemma of being unable to sustain their artistic lives on their own. It is difficult to find authentic versions of many New Year paintings, and those that have been restored and

preserved are covered in the dust of time and stored in the Liangping Woodblock New Year Painting Museum. With the advent of the electronic age, the traditional woodblock New Year painting process of image sketching, drawing and coloring is no longer necessary. Printing technology can quickly reproduce New Year paintings inexpensively, which is more in line with market expectations. The shrinking consumer market for traditional woodblock New Year prints has caused the aging generation of craftsmen to disappear along with their traditional craftsmanship. The already rare younger generation of craftsmen are forced to make a living, and have left behind the carved wooden boards and rice paper at home. The era of traditional woodblock New Year prints has left its mark, but only a few have been collected by museums.

2.The current situation of the “De Hetai” workshop for Liangping woodblock New Year pictures

The earliest origin of Chongqing Liangping woodblock New Year pictures is in Pingjin Town, Liangping County. Since the Qing Dynasty, Pingjin Town, Liangping County, has been a bustling place where “every family carves wooden blocks and every household paints pictures”. At that time, there were already more than 100 New Year picture workshops, with more than a thousand types of New Year pictures. About 45 million New Year pictures were produced each year. The more famous New Year picture workshops at the time were Dehetai, Xinlihao, Hengtaizheng, etc. Today, in the entire Liangping County, the only old workshop that has obtained the true transmission of the Liangping woodblock New Year's painting craftsmanship and can produce Liangping woodblock New Year's paintings using traditional handicrafts is Xu Jiahui's “Dehetai”. According to the author's field research, Xu Jiahui is the last remaining artisan in the workshop, in his forties. At present, the only two people who still make traditional handicraft woodblock New Year pictures in the “De Hetai” woodblock New Year picture workshop are Xu Jiahui and his wife Li Xiangrong.(Figure20)Since 1981, Xu Jiahui (Figure 22)has been learning the craft of making traditional woodblock New Year pictures because of his interest in it. At that time, Xu Dianlong, Xu Jiahui's fourth great-grandfather, once told him not to hope that making woodblock New Year pictures could earn a living, but to pass on the family's craftsmanship. In fact, at that time, there were very few tools and materials left for making woodblock New Year pictures. Xu Jiahui firmly believed that he could slowly restore the family's cultural heritage. Through his persistent research and practice, he gradually restored the craftsmanship of making woodblock New Year pictures from “De Hetai”. In the current era of globalization, with rapid economic growth and advanced printing technology, the cost of woodblock New Year paintings is high, and traditional handicrafts such as woodblock New Year paintings have gradually lost their market. Currently, the main buyers are only experts studying New Year paintings and people traveling to Chongqing. Sometimes some collectors who love New Year paintings will buy them, but these pure craftsmen can no longer make a living, and some craftsmen from that era have gradually changed careers. Woodblock New Year paintings, which are part of the intangible cultural heritage, have gradually attracted the attention of the state. The protection, development and development trend of this folk art has also gradually received financial support from some countries.



Figure 20 Xu Jiahui, the sixth-generation successor of Liangping woodblock New Year paintings
Source: compiled by the author



Figure 21 Xu Jiahui, the sixth-generation successor of Liangping woodblock New Year paintings
Source: compiled by the author

3. Content of Liangping woodblock New Year prints

(1). Genre classification

Liangping New Year pictures can be categorized into three main themes based on the subject matter of extant works: warding off evil and inviting good fortune, myths and operas, and good luck and wishes. These three themes reflect the diversity and depth of Liangping New Year pictures in meeting different social needs and cultural expressions, as well as the profound folk beliefs and cultural psychology behind their creation and use.

1) Expelling evil spirits and inviting blessings

The theme of “expelling evil spirits and inviting blessings” is based on the image of the door god, and is the most traditional and representative type of Liangping New Year picture. Judging from the number of works collected and collated, the door god New Year picture has the highest market acceptance and the production cost is relatively moderate, so it has become the type of New Year picture that is produced in the greatest quantity and preserved in the greatest quantity. The theme and image of the door gods originated from the ancient Chinese culture of warding off evil spirits. Their visual language is dominated by images of majesty and bravery, and they are intended to pray for peace and ward off evil spirits by being posted on doors. The widespread popularity of this type of New Year picture not only shows the people's high regard for the concept of “peace and good luck,” but also reflects the universal psychological need in traditional culture to express beliefs and wishes through image symbols.

2) Myths and operas

New Year pictures with mythological and operatic themes mainly depict classic stories and opera plots, with content mostly drawn from traditional Chinese

opera and folk legends. Existing New Year picture themes include “Lending an Umbrella on the West Lake”, “Presenting Pearls in the Garden” and “The Thief Leads the Way Out of the Pass”, covering a variety of subjects such as historical stories, love legends and adventures. With their vivid plots and delicate expressions, these kinds of New Year pictures have attracted the love of many consumers. New Year pictures with mythological and operatic themes are not only carriers of artistic expression, but also to some extent assume the functions of traditional culture education and story dissemination. Through these works, the creators of New Year paintings fix the familiar opera stories in a visual form on the screen, enhancing the popularity and appeal of the culture.

3) Auspicious and happy

The theme of “auspicious and happy” can be seen as a further extension of “driving away evil spirits and inviting blessings”. The themes of this type of New Year paintings focus more on expressing the wishes for happiness, prosperity and a happy life, and the content is mostly related to blessings and prayers. Existing New Year painting themes include “Qilin Sending the Child”, “Promotion to a Higher Rank” and “Harmony”. These themes convey blessings for a better life through symbolic symbols (such as the Qilin, official hat, reunion patterns, etc.), showing the people's strong pursuit of harmony and happiness. This type of New Year painting pays more attention to bright colors and simple composition in its expression, to cater to the people's aesthetic needs for joy and good luck.

(2) The format of Liangping New Year pictures

The format of Liangping New Year pictures is an important factor in determining their rank and quality, and it reflects the diverse characteristics of artworks in terms of their creation, use and cultural dissemination. According to their use, size and production process, the formats of Liangping New Year pictures can be divided into the following main types: Shuiquan and Shui liang; Tuohan and Tuoliang; and Qingzhang and Huajian. These different formats not only reflect the level of sophistication of artistic creation, but also their practical value in folk life.

1) Shui quan and Shui liang

Shui quan and Shui liang are the top-quality products of Liangping New Year pictures, and are usually used in important places such as the main entrance, the main hall or the living room of a house. These New Year pictures are relatively large in size, generally between 120 x 50 cm and 90 x 45 cm, and are the largest of all New Year pictures. The production process is also extremely complex, and usually requires the use of 12 to 13 printing plates for color printing. In order to reflect magnificence and dignity, gold and silver powder is applied to the surface of the print, which increases the visual effect and decorative quality of the picture. This type of New Year picture is often used to depict the image of the God of the Gate. The volume and details of the picture show the high-class and solemn feeling of the artwork, which can meet the needs for grandeur and auspicious meaning in places such as the front door or the main hall.

2) Tuo Ban and Tuo Liang

Tuo Ban and Tuo Liang are the most widely produced and used formats of Liangping New Year paintings. They are generally about 60 x 50 cm in size and are the most popular types of New Year paintings among the public. Compared with Shui Quan and Shui Liang, Tuo Ban and Tuo Liang have fewer printing plates, generally

six to nine plates, so the production process is relatively simple. This type of New Year picture is often posted in places such as single-door houses, teahouses and hotel lobbies, and covers almost all New Year picture themes, including door gods, auspicious patterns and opera stories. This type of New Year picture is both decorative and practical, which not only satisfies the people's needs for beautifying the environment and praying for blessings, but is also widely popular because of its moderate cost.

3). Qingzhang and Huajian

Qingzhang and huajian are a more refined type of Liangping New Year picture, measuring 70 x 35 cm. The themes of these pictures are mostly myths and opera scenes, and they are often used in more decorative applications, such as study rooms or small indoor spaces. Due to their smaller size, Qingzhang and Huajian prints have relatively few printing plates, usually four or five. The production process is simple, but it still maintains the artistic essence of New Year paintings. The content of Qingzhang and Huajian focuses on expressing complex narrative scenes and character emotions, so the visual presentation pays more attention to delicacy and vividness.

The diverse formats of Liangping New Year pictures fully reflect their complexity and adaptability within the folk art system. The large-format Shuiquan and Shuiliang are suitable for important occasions due to their magnificent craftsmanship and atmospheric composition, while the Tuohan and Tuoliang meet a wider range of consumer needs with their high flexibility and practicality. In contrast, the Qingzhang and Huazhan, with their delicate expressions and compact sizes, are the preferred forms of decoration and cultural expression in specific scenarios. This differentiation not only meets the needs of different consumer groups, but also provides a variety of possibilities for Liangping New Year paintings in artistic expression and cultural inheritance.

An analysis of the form of Liangping New Year paintings shows that their design concepts and craftsmanship have always been closely related to social needs and cultural environments. New Year paintings of different forms have their own characteristics in terms of use and expression, and together they constitute a rich and diverse artistic ecosystem of Liangping New Year paintings. This diversity of forms also provides an important reference and inspiration for contemporary designers when integrating traditional culture into modern art and merchandise. For example, combining the heaviness of the image of the great gatekeeper with the flexibility of the half-moon shape, we can further explore how to incorporate the formal characteristics of Liangping New Year paintings into the design of modern trendy toys, retaining the visual beauty of traditional culture while also meeting the contemporary market's demand for diversity and practicality.

(3).Liangping New Year Pictures Atlas Classification

Through field research and the collection of documentary materials on Liangping New Year pictures, this study systematically classifies and organizes the two major themes of Liangping New Year pictures: door gods and opera. A total of four atlases have been compiled: "Atlas of the Five Sons Entering the Imperial Examination", "Atlas of Whip-Wielding Door Gods", "Atlas of Door Gods with General's Banner, General's Hat and General's Armour" and "Atlas of Mythological Opera". The materials for these atlases mainly come from the Liangping Cultural Relics Management Office and the Three Gorges Museum, and reflect the diversity

and profound heritage of Liangping New Year paintings in terms of artistic style and cultural significance.

A statistical analysis of the atlases shows that the theme of door gods accounts for as much as 77% of the total, making it the most important creative theme. This phenomenon reflects the important position of door gods as the core of New Year painting culture, and also reflects the strong spiritual need of ordinary people for peace and good luck. As a folk visual culture symbol, the image of the door god has gradually become a symbolic symbol of popular belief after a long period of historical dissemination, carrying the hopes and wishes of “warding off evil spirits and welcoming good fortune” and “protecting the family and the home”. As the representative of Western Marxism, Louis Althusser, proposed, ideology embodies the imaginative relationship between the individual and his or her real environment. The study of ideology in the visual arts aims to reveal the allegorical meaning of the images in artworks and their relationship with social life. In Liangping New Year paintings, the image of the door god, with its distinctive visual symbolic characteristics, almost completely represents the people's belief in and imagination of the social value of “peace and good luck”.

There is a profound cultural logic and ideological force behind the spread and identification of door gods. By posting door gods, the people of Liangping not only express their yearning for a better life, but also subconsciously construct a sense of security and stability. As a symbol of good luck and peace, the door god condenses mankind's most primitive and realistic life aspirations. These aspirations are not only reflected in a spiritual sustenance, but also demonstrate the social function of traditional culture in conveying collective consciousness through visual symbols.

From a detailed analysis of the four pictorial atlases, it can be seen that the theme of door gods not only dominates in terms of quantity, but also shows richness and diversity in terms of subject matter, form and artistic expression. The history of the door god iconography spans a long period of time, and the style has evolved from the rough and simple of the early period to the delicate and refined of the late Qing Dynasty and the Republican period. The production process reflects a higher level of technical skill and artistic pursuit. In contrast, most of the works in the “Mythological Opera Iconography” were created during the Republican period. Although the themes are rich, they are not as sophisticated in terms of form and craftsmanship as the door god theme. Their visual expression focuses more on dramatic narrative content, lacking the concision and maturity of the door god theme in terms of formal language. In addition, although there are other themes in Liangping New Year paintings, such as “Harmony Brings Good Fortune”, “Qilin Sending the Child” and “Promotion”, the quantity and quality of these themes are far inferior to those of the door gods, and they have not formed a distinctive cultural symbol system like the door gods. Therefore, the theme of door gods is undoubtedly the core theme in Liangping New Year paintings, which not only reflects the deep belief of the public in the culture of door gods, but also reflects its important position in folk culture.

In summary, the door god in Liangping New Year paintings is not only an artistic expression, but also a visual symbol with a strong sense of social function and cultural identity. It carries a rich folk cultural connotation through symbolic image language, and has become an important spiritual sustenance and cultural expression in the daily lives of the people of Liangping. This cultural phenomenon not only

showcases the folk art traditions of the Liangping area, but also provides important perspectives and empirical materials for the study of the cultural ecology and social functions of traditional Chinese New Year paintings. At the same time, the central position of the door god theme also provides inspiration and reference for this research on how to use traditional cultural elements in modern trendy toy design. By combining the door god symbol, new ways of expression in contemporary visual design and cultural communication can be explored.












topic	wu zi deng ke	
time norm	Ch'ing or Qing dynasty (1644-1911)	Republic of China (1912-1949)
Water full, water two	 93*48cm	 91*47cm 90*47cm
full-time care	 56*55cm	
clear and orderly		 70*35cm
Toledo 2 Toledo 1/2	 48*47cm	 30*35cm

Table 20wu zi deng ke
Source: compiled by the author

topic	yang bian door god		
norm time	Water full, water two	full-time care	clear and orderly
Ch'ing or Qing dynasty (1644-1911)		 96*52cm	
early Republican dynasty (1912-1949)	 120*56cm	 70*35cm	
Republic of China (1912-1949)		 60*35cm  60*35cm	


<p>capitalist times (pre-1949)</p>			 <p>70*35cm 70*35cm</p>
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Table 21 yang bian door god
Source: compiled by the author



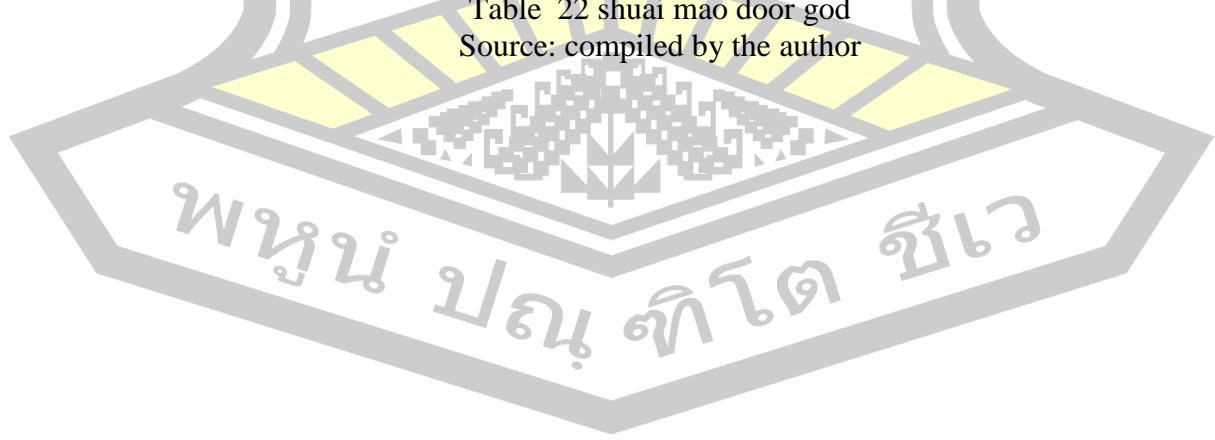
<p>topic norm time</p>	<p>shuai mao door god</p>		
<p>Republic of China (1912-1949)</p>	<p>Water full, water two</p>  <p>115*56cm</p>	<p>full-time care</p>  <p>93*56cm</p>	<p>clear and orderly</p>

Table 22 shuai mao door god
Source: compiled by the author





topic	shuai qi door god		
norm time	Water full, water two	full-time care	clear and orderly
Republic of China (1912- 1949)		 60*35cm	 70*35cm

Table 23 shuai qi door god
Source: compiled by the author




topic	shuai jiang door god		
norm time	Water full, water two	clear and orderly	
Ch'ing or Qing dynasty (1644- 1911)	 115*62cm	 early Republican dynasty (1912-1949) 70*35cm	
		 capitalist times (pre-1949) 70*35cm	

Table 24 shuai jiang door god
Source: compiled by the author









topic	mythological theater		
norm time	clear and orderly		
Republic of China (1912- 1949)	 <p>70*3 m5cm</p>		
Republic of China (1912- 1949)	 <p>70*35cm</p>	 <p>52*35cm</p>	 <p>38*20cm</p>
	 <p>60*35cm</p>	 <p>60*35cm</p>	 <p>60*35cm</p>
	 <p>60*35cm</p>		

Table 25 mythological theater
Source: compiled by the author

(4).Chongqing Liangping woodblock prints: a comprehensive analysis of cultural identity and artistic characteristics

Chongqing Liangping woodblock prints are an important part of Chinese folk art. Deeply rooted in the culture and history of the Liangping area, they combine local traditions, unique techniques and distinctive artistic forms to become an important means of visual communication and artistic expression. Liangping woodblock prints are mainly used for decoration, religious rituals and narrative expression. Their cultural identity and artistic characteristics complement each other, and together they constitute their unique artistic value and cultural significance.

From the perspective of cultural identity, Liangping woodblock prints not only reflect locality and folklore, but also carry ritual and religious significance. They are an important symbol of the collective memory and cultural sense of belonging in the Liangping area. The popularity of the theme of door gods reflects the people's strong desire for peace and good luck. The theme of mythological operas demonstrates the universality of culture through the visual presentation of classic stories, while the theme of good luck and wishes expresses the people's wishes for a better life. These elements make Liangping woodblock prints an important record of local history and social beliefs. Their production and use reflect the deep integration of traditional culture into people's daily lives.

From the perspective of artistic characteristics, Liangping woodblock prints display high artistic value in terms of composition, color, craftsmanship, and narrative expression. The composition is mostly symmetrical and full, which not only gives a sense of visual harmony, but also contains a profound cultural meaning. The colors are mostly bright tones such as red, yellow, and blue, which not only enhance the visual impact of the picture, but also convey symbolic meanings such as good luck and wealth. Liangping woodblock printing has a superb engraving process and a complex hand-printing process, which not only retains the unique texture of traditional craftsmanship, but also highlights the delicacy and layering of the artwork. In particular, its narrative expression, through vivid portrayals and detailed compositions of mythological and operatic themes, successfully recreates the storylines and character traits, enhancing the cultural depth and emotional resonance of the work.

Liangping woodblock printing's cultural identity and artistic characteristics complement each other, together forming its distinctive regional cultural symbols. As a concentrated expression of local culture, it not only carries the essence of traditional art, but also reflects the dual connotations of the people's spiritual beliefs and life pursuits. Its artistic characteristics provide a rich source of inspiration for modern design. For example, its bright colors, symmetrical composition, and meaningful symbols can all be transformed into design elements for modern trendy products. Its narrative and ritual nature also provides a valuable reference for the content expression of cultural products. Through the transformation and application of these characteristics, Liangping woodblock prints can not only be reborn in modern design, but also achieve a deep integration of tradition and modernity in cultural innovation. Through a comprehensive analysis of Liangping New Year Prints, this chapter will provide an in-depth understanding of its multiple social and artistic values by analyzing its cultural identity and artistic characteristics. At the same time, these studies also provide theoretical support and practical direction for exploring the

innovative application of Liangping woodblock prints in modern cultural products. Whether from the perspective of cultural heritage or the application of modern design, Liangping woodblock prints have demonstrated their strong vitality and contemporary significance, providing valuable experience and inspiration for the continuation and development of traditional culture in contemporary society.(ผิตพลาด! ไม่พบแหล่งการอ้างอิง)

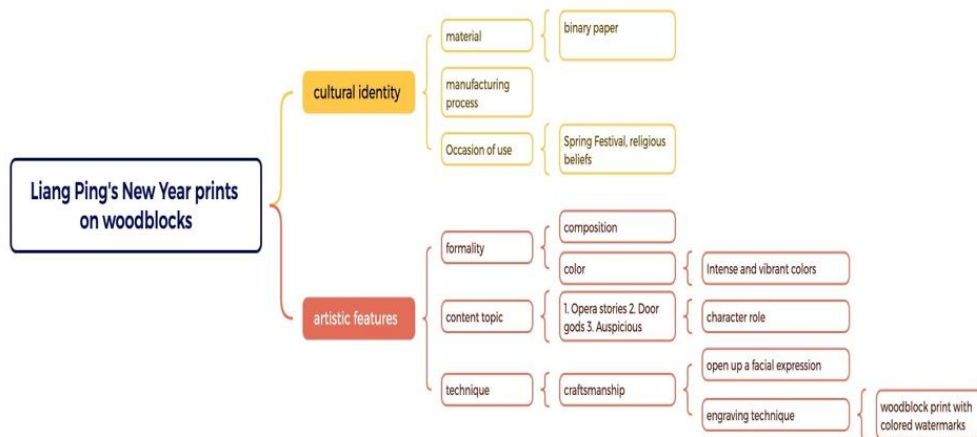


Table 26 Cultural identity and artistic characteristics of Liangping woodblock New Year paintings

Source: compiled by the author

3.2 Cultural identity of Liangping woodblock New Year pictures

As an important form of folk art in the Chongqing area, Liangping woodblock New Year paintings carry the profound spiritual connotations of Bayu culture and are an important symbol of local cultural identity. Cultural identity refers to a social group's understanding, acceptance and sense of belonging to its own cultural identity. In Liangping woodblock New Year paintings, this cultural identity is not only reflected in its unique artistic form and aesthetic characteristics, but is also rooted in the locality of the raw materials, the originality of the production process and the ritual nature of the occasions for use. These elements together constitute the distinctive cultural identity of Liangping woodblock New Year paintings, which sets them apart from New Year paintings from other regions and establishes their central position in local culture. The historical evolution, artistic style and cultural connotations of Liangping woodblock New Year paintings epitomize the Liangping people's strong sense of belonging and identity with their local culture. Not only are they a concrete expression of regional culture, they are also a symbol and vehicle for transmitting group cultural awareness. The following will discuss in detail the cultural identity of Liangping woodblock New Year paintings in terms of the materials, production process and occasions of use.

1. Local and unique raw materials

(1) Liangping is located on the watershed between the tributaries of the Yangtze and Jialing rivers. It has a warm and humid climate, abundant resources, and

has long enjoyed the reputation of “thousands of green bamboo leaves, and the fragrance of pomelos for 100 li”. Liangping is known as the “Shandong Fish and Rice Township”. Liangping is known as the “Tianfu” (Heavenly Land) for its unique natural conditions and abundant bamboo resources. It is rich in bamboo and has the largest natural bamboo sea in the southwest region, with more than 30 species of bamboo alone. This superior ecological environment not only provides a material basis for the prosperity of local agricultural civilization, but also creates unique conditions for the development of Liangping woodblock New Year paintings.(Figure 23)



Figure 22 Liang Ping, bamboo species

Source: compiled by the author

The abundance of bamboo resources in Liangping directly promotes the development of bamboo-related industries. The local people have long relied on bamboo to make daily necessities, such as bamboo baskets, bamboo sieves, and bamboo baskets. At the same time, bamboo handicrafts such as bamboo blinds woven from bamboo silk and hand-made bamboo paper are also widely used in people's lives. The “er yuan zhi” used for rubbing prints of door god paintings is a type of bamboo paper made by hand in Liangping using bamboo as the main raw material. This high-quality bamboo paper not only meets the needs of New Year painting production, but also becomes one of the important qualities that distinguish Liangping woodblock New Year paintings from those of other regions.

Pingjin Town, where Liangping's “Dehetai” New Year painting workshop is located, is adjacent to the West Mountain of the Lantianli Bamboo Sea, and is a concentrated embodiment of the use of bamboo resources. The abundant bamboo resources and prosperous bamboo ware workshops form part of Liangping's bamboo culture. From bamboo paper to bamboo tools, bamboo is inseparable from the production and life of the people. With the dual support of these natural and human conditions, the development of Liangping woodblock New Year paintings has been closely linked to bamboo culture.

According to research, the papermaking process in Liangping basically follows the “Cai Lun papermaking technique” recorded in “Tiangong Kaiwu”. According to papermaker Luo Yunfu, the papermaking process in Liangping involves a total of 72 complex procedures, and there is a saying in the folk tradition that “72 procedures are needed, and at the end, Guanyin blows on it”. Since the Yuan Dynasty, Liangping's “er yuan paper”, made from bamboo, has been famous throughout the Central Plains, and its quality is second only to that of rice paper. By the Ming Dynasty, the paper industry in Liangping had further flourished, with streets full of large and small “paper shops” and inns. The paper industry not only led to the rise of market towns such as Hucheng, Yuanyi, Pingjin, Lizhuang, Mingda, Longmen, and

Xinsheng, but also gave rise to a series of related industries such as lime firing, screen bed production, and paper pulp collection. According to the Liangping County Party History, in 1939 there were already more than 50,000 handmade paper workers in Liangping. It can be seen that the paper industry had already become an important economic pillar in Liangping County at that time, supporting generations of people.

During the period of agricultural civilization, paper was not only an important means of livelihood, but also a key means of production. The development of the papermaking industry in Liangping created favorable conditions for the industrialization and marketization of New Year pictures. The paper used for Liangping New Year pictures is based on “two yuan paper”. It is made by steaming the paper (the “two yuan paper” is bundled and steamed for about two hours to make it less brittle and shrinkable, and after drying, the paper is beige in color), dragging glue (alum and ox glue are brushed on the “two yuan paper with alum and glue to enhance color adhesion), powdering (making fine powder from white clay and brushing it onto the paper with glue to create a glossy surface), shaping (drying, trimming the edges and pressing into shape), and other processes. This paper is thick and has a glossy luster, which prevents the colors from bleeding through. It is the ideal material for printing New Year pictures. An adequate supply of materials ensures that Liangping New Year pictures can be mass-produced, and this gives them a cost advantage.(Figure24)

Mr. Zhang Daoyi, an arts and crafts artist, spoke highly of the important role of Liangping paper in woodblock New Year pictures at the “Western Art Forum” on June 24, 2011. He pointed out that the New Year pictures printed on Liangping paper, which has undergone special processing, have a rich and simple color, and are full of the elegance of literati paintings. This characteristic is not only not found in traditional northern woodblock New Year paintings, it is also rare in the south, fully demonstrating the distinctive regional characteristics of Liangping New Year paintings. The use of Liangping bamboo paper not only makes its New Year paintings unique in artistic expression, but also gives this art a profound local cultural connotation.



Figure 23 Binary paper used by “Dehotai”

Source: compiled by the author

2.The uniqueness and inheritance of the production method

As an art form, New Year paintings have two attributes: “On the one hand, they have the same technical and technological attributes as other handicrafts, and on the other hand, they have their own unique artistic attributes.” (Zhu Junxian, 2011) In terms of market division of labor, New Year pictures became an important social industry, and its industrialized business model was an important driving force.

Liangping woodblock New Year pictures also began to change from being for personal use to being goods that satisfied market demand at this time. In 1536, in order to meet the needs of the people for weddings and funerals, the first brush paper workshop for printing red paper appeared in Liangping Pingjin Shop (equivalent to the current town). By the Ming and Qing dynasties, there were already 20 to 30 New Year picture handicraft workshops in the two large towns of Pingjin and Yuanyi, each occupying half of the streets in the two towns, and they were called “Half-Street Handicraft Workshop Street”. Seasonal production had become year-round production, and the scale of New Year picture production in Liangping had greatly increased. At that time, the more famous New Year picture workshops in Pingjin were “DeheTai”(Figure26), “Fengxiangyun”, “Yuanxinghao”, “Xinlihao”, “Zhengxinghao”, “Hengtaizheng”, etc. There were more than 30 New Year picture workshops throughout Liangping, with small ones employing 20 to 30 artists and craftsmen, and large ones employing 40 to 50, employing hundreds of people in total. During the heyday of “De He Tai”, the workshop had more than 100 carvers, painters, brush-painters and handymen, not only producing thousands of pictures a day, but also outsourcing the processing of New Year pictures. During the reign of Emperor Kangxi of the Qing Dynasty, branch workshops were set up in Yichang, Shashi, Hankou and other places, and New Year picture products were sold to Shaanxi, all parts of the southwest and the Yangtze River basin.

During the heyday of Liangping New Year pictures from 1913 to 1934, millions of pictures were produced each year. “The gradual extension of the scope of woodblock New Year picture production in one place, the continuous increase in production quantity, and the continuous expansion of product sales have resulted in the formation of a central production area.” (Mei Qing, 2006) Liangping also became an important New Year picture production center in the southwest. The demand for New Year pictures in folk customs promoted the formation of the New Year picture industry, and the formation of the New Year picture industry further spread this custom. Driven by the market and demand, the management level of New Year picture production also improved. In the traditional New Year picture industry, “the random development trend of self-reliance and self-destruction coexists with a multi-faceted social management and control model, and the two driving forces of industrialized management and the bearing of the humanistic spirit coexist.” (Zhang Shishan, 2006) In terms of industry management, with the expansion and rise of New Year picture production, during the reign of Emperor Qianlong of the Qing Dynasty, the Liangping New Year picture industry established a guild called the “Meige Association”. Every year on the 16th day of the sixth lunar month, the association would hold a ceremony to worship the master Mei Ge, discuss and decide on matters related to the guild, and elect the total value and the year's value. At that time, the New Year picture industry was classified as the printing and dyeing industry, and it was rumoured that the master of the printing and dyeing industry was Ge Hong. The “Meige Association” was a folk chamber of commerce, an important form of organization for economic activities in traditional society. This advantage at the level of organization and institutionalization is of great significance for the effective management and development of an industry in market competition: first, it can reduce excessive competition and unfair competition among enterprises and maintain a normal market order; second, it can reduce the transaction costs and transaction

risks of each enterprise member within the organization and reduce unnecessary cost; third, it can gain a market advantage through unified external sales promotion and standardized quality standards. Liangping's "Meige Association" has some religious characteristics on the one hand, and the nature of a modern industry association on the other, which has played a positive role in promoting the production, sales and dissemination of Liangping New Year pictures.



Figure 24 Main entrance to the "Dehotai" workshop
Source: compiled by the author

3.usage method

1)"red paper"

Traditional Chinese New Year woodblock prints evolved from "door couplets" that drove away the "year". This reflects that the main function of traditional New Year woodblock prints was originally to pray for blessings and attract wealth, followed by aesthetics and decoration. The folk sacrificial function of traditional New Year woodblock prints was greater than their artistic aesthetic function. In the course of its development, New Year paintings gradually became an important form of folk art, and an artistic expression of the history, life, beliefs and customs of Chinese society. "The history of Chinese New Year paintings is the process of the gradual accumulation and development of their many folk functions." (Zhang Shishan, 2006) Through continuous evolution, people gradually expanded from religious needs to artistic needs. In an agricultural civilization, folk customs and ideas are an important force for social stability and development. There is a folk proverb about New Year paintings: "A year with fish and meat is not a year; it is only a year when New Year paintings are hung." Hanging New Year paintings became as important to spiritual life as material life (fish and meat). According to the Liangshan County Annals (ten volumes, engraved in the 20th year of the Guangxu reign in the Qing dynasty), "On New Year's Eve, the door gods are replaced, and spring scrolls are hung." New Year paintings satisfied the custom of people expressing their wishes for the New Year through "images".

As an important representative of Chinese folk art, the development of Liangping woodblock New Year paintings is inextricably linked to religious culture. Folk art is an important medium for the spread of religion. With the help of figurative and intuitive sensory images, religion can penetrate into people's lives and have a wide range of influences. In the development of Liangping woodblock New Year paintings, religious culture has provided its spiritual core and has also become an important support for its continuation over the centuries.

The themes and content of Liangping woodblock printed paper bear many similarities to New Year pictures from other regions of the country, with the common themes of praying for blessings and avoiding misfortune. For example, the “Eight Treasures” pattern is a typical auspicious pattern found on one of the surviving Liangping woodblock printed papers. This pattern is deeply influenced by Buddhism and Taoism: the “eight treasures” in Buddhism are auspicious objects that are worshipped in front of the Buddha and Bodhisattvas, while the “eight treasures” in Taoism come from the legendary magic weapons of the Eight Immortals, including the banana fan, sword, cypress board, flower basket, gourd, etc. These religious symbols have created a special artistic symbol system, making “red paper” a classic example of the combination of religious culture and art.

2)The God of the Door - an expression of spiritual desire

Door God is one of the most representative subjects in Liangping woodblock prints. In ancient times, people believed that the door was a guarantee of home security, thus giving rise to the worship of the Door God, through which they hoped to ward off evil spirits and protect their homes. (Li Houze,2011) The origin of the door god can be traced back to the primitive worship of ghosts and gods, and its image has evolved through the ages, from Shentan and Yubi in the early days to Zhong Kui later on, and then to Qin Qiong and Yuchigong, the military generals of the Tang Dynasty, and so on, and it has gradually become one of the most popular gods in the folklore.

The images of door gods in Liangping woodblock prints are rich and varied, showing the evolution of connotations from warding off evil spirits to praying for blessings and good fortune. For example, in the Liangping woodblock prints “Raising the Whip” and “Standing on the Sword and Axe”, the image of the door god holding a weapon shows the majesty of guarding the house. In the picture of “General”, the general is holding lucky objects such as jade ruyi and gold knighthood, which have gone beyond the simple function of driving away evil spirits, and have been given more significance of praying for a better life.(Figure27)

With the changing needs of society, the image of the door god has also been enriched. In Liangping woodblock prints, door gods of civil officials and door gods of praying for good fortune have gradually become popular to satisfy people's wishes for promotion and wealth, more children and more happiness, and prolonged life. For example, the door deities in the “Adding Officials and Promoting Dukes” and the “Five Sons to the Academy” are no longer the mighty images of the guardians, but are full of affinity and are specially designed to express the meaning of good luck and pray for blessings. It can be seen that the changes in the themes of the door gods not only reflect the integration of religious beliefs with daily life, but also the yearning and pursuit of a better life of the people of Liangping.



Figure 25 The General's Door God Figure

From the evolution of the themes of door gods, we can see the far-reaching influence of religious culture in Liangping woodblock prints. The connotation of religious symbols gradually expands from a single evil warding to a variety of spiritual trusts, showing the transformation from deity worship to humanization and living. This transmutation in artistic thought not only demonstrates the richness of religious culture, but also highlights the unique value of Liangping woodblock prints in artistic expression and spiritual inheritance.

3) “Open face.” Ceremony

The technique of “open face” in woodblock prints has shown a rich variety of visual styles and forms of expression in different periods, and such changes have been influenced by multiple factors such as region, culture and history. The shape and color of the “open face” varied according to the type of the painting. For example, in terms of shape, the “open face” technique of Yangliuqing (Figure 28) New Year Paintings has changed from the early Qing Dynasty to the late Qing Dynasty in terms of the position of the strokes, showing the evolution of the characteristics of the times; in terms of color, although most of the “open faces” of the New Year Paintings show a similar effect, the “open face” of the Mianyang prints has changed from the early Qing Dynasty to the late Qing Dynasty. In terms of color, although most of the “open face” paintings show a similar effect, the color of the Mianyang (Figure 29)prints is darker, which is in harmony with the overall tone of the picture, while the tone of the yearbooks in the Sichuan and Chongqing regions is more intense than that of other regions. This difference in color and shape reflects the unique styles of different regions in the creation of new year paintings.



Figure 26 Yang Liuqing, Nurturing the Infant (partial)

Source: compiled by the author



Figure 27 Peach Blossom Garden, Heavenly Officials' Blessing (partial)
Source: compiled by the author



The most distinctive feature of Chongqing Liangping New Year Paintings is the treatment of the facial effects of the characters, and the ritual of opening the face is carried out after the printing of the New Year Paintings. The sacred image of the deity in the door god is well humanized. And this kind of treatment reflects people's spiritual desire to avoid bad luck. According to the beliefs of the primitive people, the local people in Liangping believe that they have a special connection with a particular deity, and usually they believe that if they worship a certain deity, they can get the protection of its power, so the primitive totemic beliefs are connected with people's inner expectations. In Liangping woodblock prints, there are many totem myths, and they believe that their ancestors come from some kind of animals or plants, and a kind of mysterious power enters into people's vision, so the storylines in the paintings are full of mystery, which reflect the oldest ancestor worship of this nation, for example, the generals and door deities are originated from the folklore stories. The blush treatment in Liangping New Year Paintings reflects people's spiritual desire to avoid evil and good fortune. Both male and female characters in the stories have red printed on their faces to symbolize the totemic meaning of driving away evil. In addition to the functionality of this expression, there is also the component of spiritual desire, especially in the door god paintings, the majestic image of the gods is well expressed, and the mysterious atmosphere is multiplied.

Most of the ethnic groups in Southwest China have the custom of “sending souls”, which is related to people's living habits. In folklore, everything is divine, and the characters in the New Year paintings are no exception. Liangping New Year Paintings are influenced by local folklore, and the folk have the custom of honoring ghosts and sacrificing to ghosts, and the tradition of invoking souls by sorcerers, and the folk New Year Paintings artists are similar to folk sorcery when they apply blushes. As a non-cultural heritage, Chongqing Liangping New Year paintings have a high aesthetic value and are an indispensable part of the study of folklore and folk customs, and are precious in terms of art.

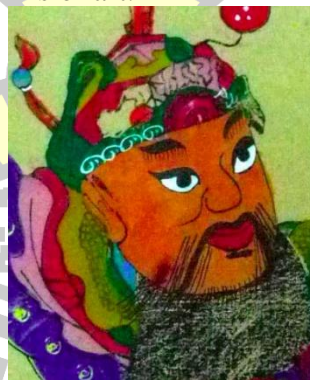


Figure 28 The Mental Schema of Open Faces in Liangping New Year Paintings

Source: compiled by the author

Liangping New Year Paintings vividly express the cultural identity of the region, embedding spiritual beliefs, ancestor worship, and folklore into visual art. The “opening the face” (Figure30) technique exemplifies the interplay between ritual and creativity, creating a tangible connection between the divine and the human. This ritualistic and symbolic practice resonates deeply with the local community's shared cultural memory and spiritual aspirations, strengthening their collective identity.

3.3 Artistic characteristics of Liang Ping's woodblock New Year pictures

1. Basic content

The contents of Liangping woodblock prints are rich and varied, covering subjects such as exorcism and blessing, good luck and good fortune, as well as myths and operas, which show the people's beliefs in life and cultural psychology.

Exorcism and blessing: The theme of door god is the core content of Liangping woodblock prints, which conveys the folk beliefs of exorcism, avoidance of evils and protection of peace through the expression of the image of the majestic door god. The “Door God with Whip” is one of the most representative subjects in Liangping New Year Paintings as it shows the image of bravery with its powerful posture and strong lines.

Auspiciousness: These themes, such as “The Unicorn Delivering a Son” and “The Officials' Advancement”, are more often used to express the people's pursuit of a happy life, and convey the meaning of praying for good fortune and good fortune by means of allegorical images and symbols.

Myths and Operas: works based on folk tales and traditional operas, such as “Borrowing an Umbrella from the West Lake” and “Giving Pearls in the Garden”, demonstrate the entertaining and narrative nature of folk culture through delicate plot depictions and distinctive image portrayals.

Liangping New Year's Paintings are different from Sichuan Mianzhu woodblock prints in the way of artistic treatment of color painting, but using woodblock overprints as the main, local slightly painted expression method. For example, the artist in the characters open like, the five senses of the modeling is unique: the distance between the two black eyeballs will be pulled very close, like a “pair of eyes” (Figure 32), but the two eyes look at each other but gleaming, so that the character image extraordinarily formidable, as well as, the characters of the five senses, such as the upper edge of the eyebrow or the eye, sideburns, hair, the inner part of the hand-painted brush strokes of ink and black color, while at the same time in the The lower edge of the two outer, outlined several parallel ink lines. This thick and thin, sparse and dense staggered line, surface combination, forming a three-dimensional sense of the middle tone, strong contrast, rich in distinctive rhythmic rhythms. Usually, after the folk artist's face is printed with flesh color or white powder, when it will be dry, he will use a pen to apply two red or simply use his finger instead of a brush, dip it in boiled red and then a little white wine, and quickly wipe it. In this way, the color of the whole picture of the face can still jump out in strong contrast.



Figure 29 The Mental Schema of the Open Face
Source: compiled by the author

In the production process of Liangping New Year paintings, the technique of “opening the face” (Figure 33) is especially crucial, and is usually done by experienced local artists. Its main purpose is to emphasize the three-dimensionality and divinity of the characters' five senses, and at the same time, through this ceremonial step of “inviting the gods to move in”, it gives a strong folk flavor and a sense of ceremony to the New Year paintings.



Figure 30 “The General and the Gate God”, Tu Guofa edition.
Source: compiled by the author

This expression not only enhances the visual impact of the picture, but also reflects people's psychological hopes of avoiding bad luck. The use of blush originates from the primitive belief of the local people, who believe that they can obtain shelter and power by worshipping the gods. This belief combines totem worship with psychological expectations, giving Liangping woodblock prints unique mythological narratives and storylines.

2 Formal style

(1) Characteristics of modeling

The composition of Liangping woodblock prints is mainly characterized by symmetry and fullness, and the layout of the picture is stable and full of tension. Whether it is a single image or a complex scene, the picture often focuses on the symmetry and balance between left and right, for example, (Figure 34) the left and right guards in the theme of the door god correspond to each other, which symbolizes the harmony of yin and yang and also increases the sense of visual solemnity. In addition, Liangping New Year Paintings often use a full picture arrangement in the composition, avoiding the appearance of blank areas, so that the whole work appears to be full and infectious. This form of composition not only enhances the visual effect

of the picture, but also reflects the pursuit of harmony and perfection in traditional culture.



Figure 31 the God of the Axe Gate
Source: compiled by the author



Figure 32 the God of the Axe Gate
Source: compiled by the author

In “Dehetai” works, the majesty and sturdiness of the door god is emphasized by filling the whole picture with the figure. The ratio of the head to the body of the god is enlarged. The ratio of the head to the body of the god in “Dehetai” works is usually 1:2 or 1:3, compared to the ratio of 1:4 or 1:5 in traditional Chinese New Year's paintings, which is often used to emphasize the honest and generous nature of the god and his squareness and thickness like a mountain. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)



head-to-body ratio	1:2	
	1:3	

Table 27 Head-to-body modeling ratio

Source: compiled by the author

The facial expression of the god of the door in the “Dehaihe” painting is rather more joyful and vivid, giving people a sense of closeness and simplicity. The proportions of the head of the god are obviously exaggerated in the overall structure, and other lines of the face besides the five senses are omitted, which means that the modeling of the five senses of the face becomes the focus of the picture. The neck of the god of the gate is treated as having no neck, and is uniformly shaped in the form of a national character, making the head full and atmospheric and reflecting the god of the gate's dignity and majesty. (Table28).



Figure 33 Facial modeling of the god of the door

Source: compiled by the author

In Chinese door god paintings, door gods are mainly divided into the categories of Taoist heads, handsome generals, civil officials, and fairy girls and children. The author will now organize and collect the “Dehetai” door god modeling category classification, and each category of representative of the differences in the costumes of the door god for specific analysis.

Exorcism category: “Dehetai” door god paintings have the function of exorcism. Zhongdao image of the initial fierce and hideous, early in the “a book of million” in the door god Zhao Gongming wrinkled eyebrows and leopard eyes, gnarled face, riding a tiger, hand holding a whip and mace, in the form of leaping up, looking angrily as if in the detection of demonic whereabouts. This early version of the door god is ancient and completely different from the later versions. The image of Zhao Gongming in “A Book of Ten Thousand Profits” (ตีดพลาด: ไม่พบแหล่งการอ้างอิง) is similar to the stylized description of Zhongdao, both holding a whip and mace, which can be seen in the Ming Dynasty period when the imperial court in the New Year's Day has Zhongdao and the God of Fortune, reflecting the image of exorcism category of the door god in the Ming Dynasty later in addition to catching ghosts and warding off evil spirits of the primitive customs, but also with the God of Fortune the same auspicious symbols of welcoming good luck and good fortune, and then exorcism and decapitation of demons of the door god gradually evolved into the image of the military generals and general culture of the door god is very different from. It is very different from the general Wen Men Shen. Can be seen in the modern door god painting works “whip” in the Zhongdao beard, dressed in red robe, blue robe, waist tie jade belt, posture was leaping up, hat wings swinging, sash fluttering, holding the whip will be mace dance, have to subdue the momentum of the demons and monsters. The left hand lifts up the corner of the coat, and its dynamics are influenced by the opera, and there is a trace of imitating the movements of the characters in the opera.



Figure 34 a book of million”
Source: compiled by the author

Handsome Generals: “Dehetai”, the image of the door god in “Handsome Generals” refers to the traditional door gods of Qin Qiong and Yuchigong. The white face is Qin Qiong and the red face is Yuchigong. This door god painting is mostly pasted on the entrance door, with a tall and sturdy figure, standing in an opposite posture, clad in armor, wearing a brocade robe, and wearing cloud-head boots. Hands on a jade plate, holding a Yuanbao, wine, Ruyi and other symbols of good luck, carrying a soldier flag, respectively, “will”, “Shuai” characters, the wind, presenting a formidable situation. In the “Standing Axe Door God”, the Wu Door God is wearing armor and holding an axe and battle-axe in front of him. There are five young children at the bottom to add a festive atmosphere to the picture.

Civilian Category: The Civilian Door God, also known as the God of Fortune, in Mr. Bo Songnian's Chinese Door God Paintings refers to the Taoist religion, which honors the three elements of the earth: heaven, earth, and water, one of the three officials of the heavenly officials. The civil official door god is often posted on the second door of the house, and the civil official door god is dressed up as a prime minister in the “Kakan Jin Jue”, with one hand on the Ruyi and the other holding a weapon facing each other, and his face is kind and kind-hearted. Here to add a point, the use of weapons of the door god is also a delicate, according to Xu Jiahui introduction, only the dynasty door god can be equipped with a sword, so in the Liangping door god paintings, only the “whip”, “Shuai will be the door god”, “plus official Jin Jue” can be equipped with a sword to protect the son of God. Compared with the Handsome General Door Deity, the Civilian Door Deity has a more rounded body, more color blocks in its clothes, more ornate decorative patterns, and a more decorative picture, which highlights the dignity and opulence of the Civilian Door Deity, and brings out a festive atmosphere. It implies promotion and rising in rank.

In addition to the differences between the above three types of door gods, in some of the lower part of the door god paintings are accompanied by the image of children. The children are all wearing flowery clothes and holding lotus flowers, ruyi and bows in their hands. The children are holding lotus flowers, ruyi and bows in their hands, symbolizing peace, wealth and good fortune. The children in the “Gate God with Standing Axe” are lively and vivid, wearing red and green flowery clothes of different sizes, full of cheerfulness in a solemn atmosphere.

(2) Color

Chongqing Liangping Wooden New Year Paintings have strong and vivid colors with rich symbolic meanings, and color is one of the important visual elements in the creation of Chongqing Liangping Wooden New Year Paintings. The artists of the woodblock prints are bold and careful in the use of colors, using a lot of primary and contrasting colors, and the overall color organization is orderly, strong and brilliant, but at the same time not losing the harmony and unity.

Liangping woodblock prints in Chongqing are very delicate in their use of color, with the best raw materials being the most characteristic way of creation, and the colors are so vivid and contrasting that they can be preserved for many years without fading, which is also a wonderful thing about their colors. After more than 300 years of development, Liangping woodblock prints have their own color style. From the analysis of color configuration, the common colors used in Liangping woodblock prints in Chongqing include boiled red (sumac red), danhuang, magenta green, Buddha green, vermilion, erhong (similar to pink), peach red, big blue, and erhong blue, etc. As the colors used in the creation of Liangping woodblock prints are very sharp and contrasting, they can be preserved for many years. Because of the amount of Guanyin clay used in the creation of the New Year paintings and the differences in the techniques used by the New Year painters in the production of the pigments, a variety of colors are formed, such as magenta green, emerald green, dark green, light yellow, pink, light blue and light purple. The strong color contrasts between boiled red and dark green, and between reddish yellow and vermilion red, confirm the color motto of “red with green is tender; red with yellow is joyful,” which has been passed down by Liangping woodblock print painters in Chongqing, and the colors are vivid and saturated, vividly and skillfully setting the festive mood of the Chinese New Year.

Human cognition of color is based on social productivity and socio-economic culture, and people's cognitive awareness of color will gradually improve with the continuous development of society. With the gradual maturity of people's cognitive awareness of color, Western modern scientists discovered the “three primary colors” and its related principles, while in traditional Chinese culture, people from the most primitive doctrine of yin and yang and the five elements of the five elements of color system belonging to the Chinese folk art excavated, that is, we commonly known as the “five elements of color”. Specifically, the “five elements of color” are green in the east for wood, white in the west for gold, red in the south for fire, black in the north for water, and yellow in the center for earth. (คิดพลาด! ไม่พบแหล่งอ้างอิง)

พหุ ประถมศึกษา

五行	土	金	木	火	水
The Five Elements	Earth	Metal	Wood	Fire	Water
五色	黄	白	青	赤	黑
The Five Colors	Yellow	White	Blue (or Green)	Red	Black
五方	中	西	东	南	北
The Five Directions	Center	West	East	South	North

Table 28 List of the five elements and their corresponding five colors and five directions

Source: compiled by the author



Figure 35 Five-color view of Liangping woodblock prints

Source: compiled by the author

3 Process and specifications

In terms of production process, Liangping New Year Paintings use a combination of woodblock engraving and hand-painting, and its production process is delicate, mainly divided into steps such as engraving, printing, and hand-painting and color filling. The inheritors of the engraving technique need to learn and practice the technique for a long time before they can master this exquisite craft. During the engraving process, artists will use unique carving knife skills to carve the pattern on the wooden board, and then use different colors of pigments for printing and hand-filling, which ultimately presents a colorful and full of patterns of art works. This combination of woodblock engraving and hand-painting techniques gives Liangping New Year's Paintings a distinctive three-dimensional feel and a strong handmade artistic character.

1). Selection of materials

The production of Liangping woodblock prints begins with the selection of materials. (ผิตพลาด! ไม่พบแหล่งการอ้างอิง) The wood used for carving is usually pear wood or linden wood, which is fine textured, hard and durable. These woods have the advantages of fine grain, not easy to deform, easy to carve, etc., and are very suitable for fine carving. The quality of the selected wood directly affects the difficulty of the

carving process and the quality of the final product of the New Year's Paintings, so the selection of wood is a crucial step in the process of making New Year's Paintings.



Figure 36 Pearwood boards for “Dehotay”.
Source: compiled by the author

2). Engraving of plates

Engraving is one of the core steps in the craft of Liangping woodblock prints, which requires high skill and rich experience. The engraver first draws a sketch of the New Year's picture on a wooden board, a process that requires a full understanding of the pattern, including the proportions of the figures, the smoothness of the lines and the harmony of the overall composition. Once the drawing is completed, the artist begins the carving process, which requires different types of carving knives for carving details and polishing large surfaces. The carving technique is extremely demanding and requires a steady hand to ensure that the lines and layers of the design are smooth and distinct. During the carving process, the artist will use a combination of shallow and deep carvings to enhance the three-dimensionality and expressiveness of the picture, depending on the different parts of the pattern. (ฝึกพลาด! ไม่พบแหล่งการอ้างอิง)

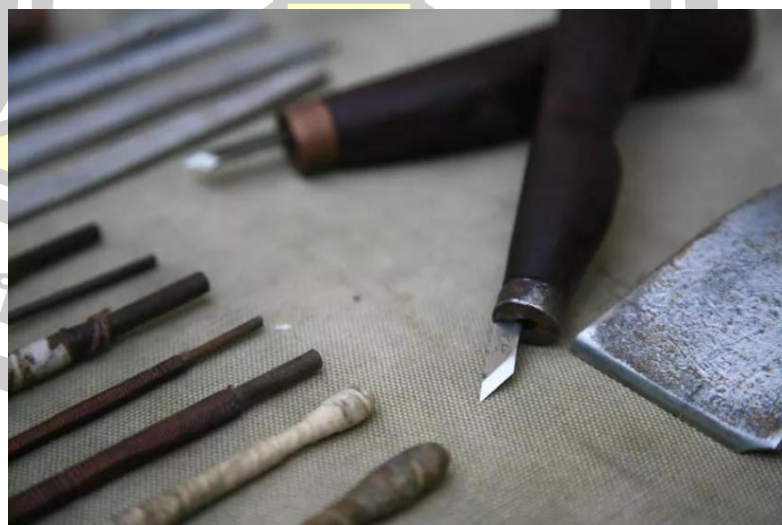


Figure 37Liangping Woodblock Print Carving
Source: <https://www.sohu.com>

3). Printing process

When the engraved woodblock is used for printing, it is necessary to apply the modulated pigments evenly to the surface of the engraved plate. The pigments are usually made of mineral or vegetable pigments, which are brightly colored and have strong durability. The printing process requires the artist to lay the rice paper flat on the engraving plate and then use a special brush to gently press it so that the pigments are evenly transferred to the paper. During this process, the artist's technique needs to be kept smooth and even to ensure that each section is fully colored.

The printing process usually involves multiple printings, with each color needing to be engraved and printed separately. (ผิพลาต! ไม่พบแหล่งการอ้างอิง) In other words, each woodblock can only print parts of one color. If the New Year painting contains multiple colors, it is necessary to carve multiple corresponding woodblocks and print the colors one by one in sequence. This multi-plate overprinting process not only tests the carving skills of the carvers, but also their ability to control the color matching and overprinting accuracy. The multi-plate overprinting of New Year's paintings has rich layers and bright colors, presenting a unique artistic effect.



Figure 38 Liangping Woodblock Print Carving

Source: <https://www.sohu.com>

4). Hand coloring

After printing, hand coloring is an important step to increase the expressive power of the New Year's paintings. This process requires the artist to further modify and enhance the color of the whole picture, usually by using a brush to carefully hand-paint the parts that are not full of color after printing. The colors used for color filling are still mainly mineral or vegetable pigments, which not only give the New Year's paintings a bright hue, but also keep them colorfast for a long time.

Hand coloring requires a high degree of patience and skill, especially in the details of facial expressions of the characters, clothing patterns, etc. Hand coloring can make these details more vivid and make the picture full of vitality. During the process, the artist will also add and outline some details that cannot be printed by engraving, making the whole New Year's picture more complete and exquisite. (

ผิพลาต! ไม่พบแหล่งการอ้างอิง)



Figure 39 Liangping woodblock prints hand-colored
Source: <https://www.sohu.com>

Analysis of the demand potential of the Liangping New Year picture culture in the trendy toy market

As a representative of China's traditional folk art, Liangping New Year's Paintings have a high degree of cultural identity that matches the needs of the trendy toy market. According to the data, China's trendy toys market has reached 34.5 billion RMB in 2021, and Generation Z consumers, who dominate the consumer group, show a strong preference for cultural depth and symbolic meaning. The core cultural identity of Liangping New Year's Paintings is reflected in the prayers for peace and good luck, which is a natural complement to the emotional connection in the consumption of trendy toys. The symbolic character of Liangping New Year's Paintings represented by the God of Door is able to satisfy young consumers' demand for personalization and cultural identity through visual design. Through symbolic refinement and cultural reproduction, Liangping New Year's Paintings can realize the translation from traditional art to modern trendy toy symbols, thus stimulating market interest and enhancing cultural added value at the same time.

As an important form of traditional Chinese folk art, Liangping New Year paintings embody a profound cultural identity and unique artistic characteristics, and their symbolic images of gods and goddesses, auspicious symbols and narrative images are highly compatible with the visual expression needs of the trendy toy market. From the perspective of cultural identity, Liangping New Year's Paintings are rooted in the culture of BaYu, containing the traditional beliefs of praying for good luck and welcoming good fortune, driving away evil spirits, and at the same time, integrating the compositional methods of western art, forming a unique regional cultural identity. These profound cultural connotations and symbolism not only satisfy the psychological needs of the younger generation for traditional cultural identity, but also inject deep emotional value and cultural kernel into the trendy toys, enhancing their market attractiveness.

The artistic characteristics of Liangping New Year paintings provide a rich source of inspiration for the design of trendy toys. First, the bright red, yellow, blue and other highly saturated colors have a strong visual impact, which meets the

preference of the trendy toy market for bright colors and personalized designs. Secondly, the symmetrical compositions and rich and detailed carvings commonly found in New Year's paintings can be applied to the surface decoration of toys through modernization and translation, increasing the artistic collection value of the products. In addition, the narrative images in Liangping New Year's Paintings, which are based on operas and myths, can be used in the design of trendy toys to restore classic stories through a variety of forms to meet consumers' demand for cultural depth and product storytelling.

Combined with the characteristics of the trendy toy market, the elements in Liangping New Year's Paintings can be designed and applied in various ways. For example, the theme of the Gate God can be simplified into a modern trendy toy IP image and a blind box series can be launched to attract young consumers with its distinctive shape and cultural symbols; the themes of opera and mythology can be designed as limited edition collectible toys to enhance cultural communication through cross-border co-branding marketing; and auspicious motifs, such as the unicorn sending off a son or a step by step, are suitable for the launch of customized models during festivals and celebrations, to cater to the demand for cultural consumption. By integrating the symbolic elements, storytelling and visual features of Liangping New Year's Paintings, the trendy toys can not only realize the in-depth combination of culture and market, but also inject new vitality into the traditional art and promote its inheritance and innovation in the modern society.

3.4 Chapter Summary.

As an important folk art form in Chongqing, Liangping New Year's Paintings have significant potential for application in the trendy toy market in terms of their cultural identity and artistic characteristics. Through an in-depth study of the classification, cultural identity and artistic characteristics of Liangping New Year paintings, its unique value and design direction in the modern market can be clarified. The subject matter content of Liangping New Year paintings is mainly divided into three categories: exorcism and blessing, myth and opera, and auspiciousness. Among them, the theme of door god occupies the most important position, not only the largest number, but also the most profound cultural significance of the category, this symbol of peace and guardianship of the cultural symbols to cater to the needs of modern consumers for spiritual security. Secondly, mythological and operatic themes are characterized by vivid storytelling and entertainment, which can provide narrative background and design inspiration for trendy toys, while auspicious and wishful themes satisfy consumers' desire for a better life through the richness of symbols such as the unicorn delivering a son and the promotion of a government official.

The cultural identity of Liangping New Year Paintings is mainly reflected in three aspects: raw materials, production techniques and occasions of use. Liangping New Year paintings are made of local special paper and natural pigments, and the regionality of this material enhances its cultural uniqueness; the production process is complex and delicate, including multiple procedures such as carving, coloring, and clay brushing, which fully demonstrates the mastery of traditional skills; as festive decorations, the New Year paintings are closely integrated with folkloric activities, which makes them symbols of the local culture and an important manifestation of the

cultural sense of belonging of the inhabitants. In terms of artistic characteristics, Liangping New Year Paintings show the formal characteristics of full composition, smooth lines and bright colors, the subjects cover a wide range of folklore and beliefs, and the techniques incorporate the combination of carving and painting, forming a unique artistic style. These characteristics give Liangping New Year paintings a strong visual impact and cultural transmission ability, which lays the foundation for their application in trendy toy design.

In the trendy toy market, the cultural symbols and artistic features of Liangping New Year paintings are loved by modern consumers. For example, through the symbolic integration of the theme of the god of the door, the art of “open face” can be transformed into the facial design of toys, so that the product has a distinctive cultural recognition; with the help of the rich color language of New Year's Paintings, the traditional auspicious colors are combined with the modern aesthetic needs, so as to enhance the visual attractiveness of the toys. At the same time, combining with modern production technology, such as 3D printing and fine engraving technology, it can ensure the artistry of the product while realizing efficient production. In addition, the storytelling themes in Liangping New Year's Paintings, such as “Stealing the Immortal Herb” and “Double-locked Mountain”, can provide a narrative backdrop for the toys, and appeal to the emotional resonance of consumers through the telling of traditional stories. These designs not only meet the modern market's demand for personalization and cultural depth, but also provide a new path for the modern expression and industrial promotion of traditional culture.

In summary, the cultural identity and artistic characteristics of Liangping New Year's Paintings have a broad application prospect in the trendy toy market. By combining its traditional symbols with modern design, a win-win situation of cultural heritage and market demand can be realized. In the future, in the design of trendy toys, further exploring the cultural connotation of Liangping New Year's Paintings and combining modern technology with consumers' psychological needs will help to promote the innovative development and internationalization dissemination of traditional culture, and inject new impetus into the development of cultural industry.



CHAPTER IV

Design and application of Liangping cultural identity in trendy toys in the context of popular Chinese culture

This chapter will explore in depth how to integrate the cultural identity of Liangping New Year's Paintings into the design and development of trendy toys in the context of Chinese pop culture, detailing the process of design practice, expert evaluation and feedback, design optimization and effect demonstration, as well as research conclusions and recommendations. Through actual design and evaluation, the possibility of applying traditional cultural elements in trendy toys is explored, aiming at modernizing the expression and market promotion of traditional culture. The content includes design practice, expert evaluation and feedback, design optimization and effect demonstration, and finally the conclusion and future suggestions of this research.

This study builds a design framework combining Liangping New Year's Paintings and trendy toys mainly based on cultural identity theory. Cultural identity theory focuses on the sense of belonging and value identification of individuals or groups to a specific culture, and emphasizes the strengthening of cultural connections between groups through cultural symbols and practices. Althusser's ideology theory further expands the connotation of cultural identity by pointing out that visual symbols, as an important carrier of ideology, can evoke an individual's sense of emotional belonging to a culture and collective identity through specific social contexts (Althusser, 1971). Based on the core symbols of Liangping New Year's Paintings - the image of the god of the door, the auspicious patterns and the language of colors - this study explores the inheritance and innovation of traditional culture in the modern trendy toy market through the modernization and transformation of symbols.

Liangping New Year's Paintings have unique advantages in the establishment of cultural identity. The image of the door god in the theme of "driving away evil spirits and bringing good fortune" is widely circulated among the people, which is the spiritual trust of local residents for peace and good luck. Door gods not only have the beauty of visual art, but also carry the religious beliefs and cultural symbols of traditional folklore, making them an important part of Liangping people's collective memory and cultural identity. In this study, the theme of the God of Door is selected and integrated into the design of trendy toys, retaining its core cultural symbols, such as the art of "open face" and the bright red and gold color scheme, thus continuing the cultural connotation of the New Year's Paintings in the design, and giving the toys not only ornamental value but also cultural significance.

Cultural identity theory emphasizes the symbolic role of cultural symbols in social life. The production process and use scene of Liangping New Year paintings have distinctive local cultural characteristics. New Year paintings are posted at the entrance of families during the Spring Festival for the purpose of driving away evil spirits and welcoming auspiciousness and good fortune. This cultural practice establishes an emotional connection between the individual and the collective through visual symbols. In this study, the design retains the traditional rituals of New Year's

paintings by modernizing and reconstructing the image of the Door God, while enhancing its interactivity with modern consumers. By combining the design of the door god's tilting shape with the function of rotating the blessing words, the toy has the function of cultural transmission in addition to entertainment. This enhanced interactivity not only allows consumers to experience the temperature of traditional culture in the process of using the toy, but also further strengthens their identification with the cultural symbol.

Cultural identity theory also emphasizes that the reproduction process of symbols must take into account the authenticity of traditional culture and the adaptability of modern context. In the design practice of this study, the original authenticity of the cultural symbol of the New Year's Paintings is ensured through in-depth exchanges with the carving inheritors; at the same time, design innovations are made in combination with the aesthetic demands of modern consumers for trendy toys, such as the use of environmentally friendly materials and digital carving processes, so that the products combine the texture of traditional art with the sophistication of modern design. This combination satisfies the intrinsic needs of cultural identity and expands the adaptability of traditional cultural symbols in the modern market. This study applies the theory of cultural identity to realize the in-depth integration of Liangping New Year's Paintings and trendy toy design. By retaining the core characteristics of traditional cultural symbols and combining them with the modern market demand for innovative design.

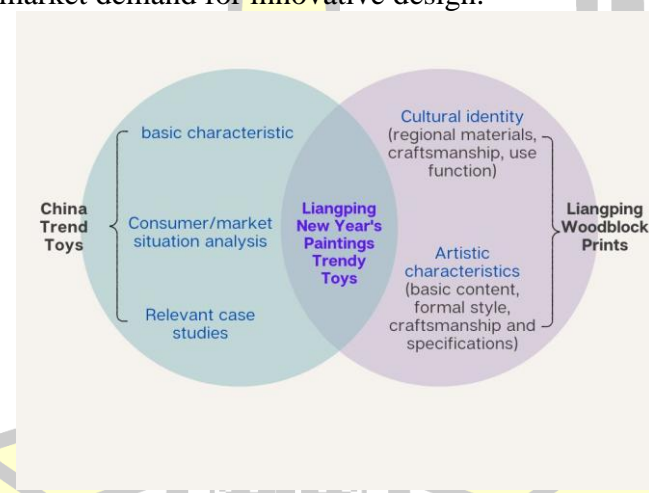


Figure 40 Liangping Woodblock Print Design Concept Framework
Source: compiled by the author

This research combines the traditional cultural characteristics of Liangping woodblock prints with the design of trendy toys, and explores the path of innovative design through an in-depth examination of the development of the trendy toys market in the context of Chinese pop culture, as well as its basic characteristics and extensive market demand. In the course of the research, through field visits to the inheritors of Liangping woodblock prints and experts in related fields, we systematically sorted out the cultural qualities (including material, craftsmanship, function and spirit of regional characteristics) and artistic characteristics (covering basic content, formal style, craftsmanship and specifications) of Liangping woodblock prints. On this basis, the core elements applicable to the design of trendy toys are extracted. The combination

of these traditional elements with the innovative design of trendy toys not only continues the deep cultural heritage, but also gives the toy products the unique charm of modern aesthetics and fashion trends, successfully realizing the ingenious fusion of tradition and modernity.

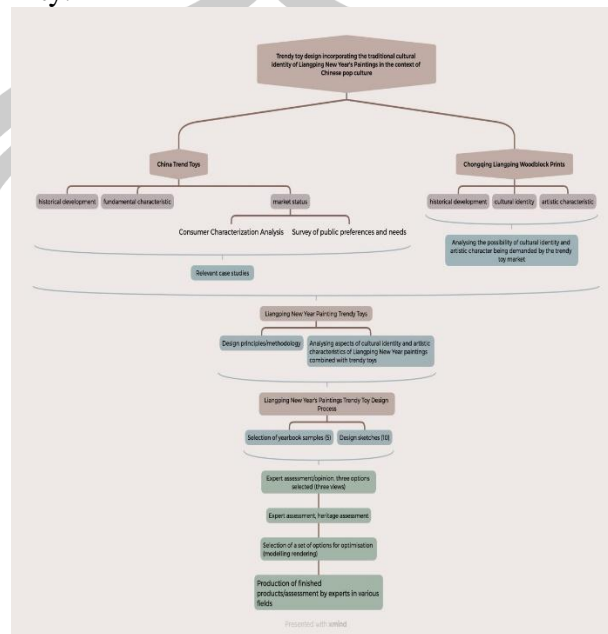


Figure 41 Design Flowchart
Source: compiled by the author

In this study, the current situation of China's trendy toys market is investigated to analyze players' characteristic preferences and consumers' demands, while the cultural identity and artistic characteristics of Chongqing Liangping Woodblock Prints are discussed in depth. The study aims to screen out the cultural identity and artistic characteristics that meet the market demand of trendy toys and apply them to the design of trendy toys with the theme of Liangping Woodblock New Year's Paintings. In Chapter 4, the principles and methods of trendy toy design are first summarized through literature research, and then the cultural identity and artistic characteristics of Liangping Woodblock Prints in Chongqing are analyzed in the way of combining them in trendy toy design. Liangping New Year Paintings carry a strong local culture and folk beliefs, and their core cultural features are concentrated on the themes of exorcism and good luck, especially the theme of the door god. This theme is not only the main content of Liangping New Year Paintings, but also an important reflection of popular cultural identity. The image of the door god symbolizes guardianship and peace in traditional culture, and is a concrete expression of local cultural memories and beliefs. In addition, the ceremony of "opening the face" in Liangping woodblock prints is also of great cultural significance. Through the exaggerated treatment of the character's features and the use of symbolic blushes, it gives the god of the door god divinity and majesty, and at the same time, enhances the atmosphere of the festival. Based on the integration of the above cultural and artistic features, this study selected five door god figures as design samples, initially designed ten sketches, and invited experts to evaluate them and solicit opinions. On this basis, three sets of design proposals were selected and further refined and optimized.

Subsequently, non-geneticists and experts in the field of trendy toys were invited to evaluate them in terms of consumer demand, the degree of preservation of traditional culture and the fit of popular aesthetics. In the end, based on the evaluation results, one of the solutions was selected for rendering and optimization, and the finished design of the Liangping Woodblock Print-themed trendy toys was completed. Finally, experts were invited again to conduct a comprehensive evaluation and draw conclusions from the study. Through a systematic design and evaluation process, this study explores the innovative path of combining traditional culture with modern trendy toys.

4.1 Design Principles and Design Methods

This part will discuss in detail the design ideas of Liangping New Year's Paintings Chiu Chow Toys, starting from the design principles, combining cultural heritage, innovation and market demand, and proposing a design direction with practical operability. By clarifying the design principles, it ensures that the product can retain the core connotation of traditional culture while meeting the trend of modern market and consumer preferences.

1.Design Principles of Liangping New Year's Paintings and Chiu Chow Toys

The design principles of Liangping New Year's Paintings and Chiu Chow Toys include cultural heritage, innovation and market adaptability, which provide scientific and systematic guidance for the design, so that the products can take into account the cultural depth and market acceptance.

1) Cultural inheritance

As a kind of folk art with a long history, Liangping New Year's Paintings carries rich cultural connotation and national emotion. Chiu Chow toys should pay attention to the cultural heritage of the New Year's paintings in the design process, to ensure that the artistic symbols, cultural significance and spiritual value of the New Year's paintings are fully reflected in the toys.

Symbol retention and cultural connotation: the design should retain the representative symbols in Liangping New Year paintings, such as dragons, phoenixes, fish, flowers and other patterns. These symbols have distinctive national characteristics and cultural symbolism, and are the core content of the art of New Year's paintings. By retaining these symbols, the design can effectively convey the traditional cultural essence of the New Year's paintings and allow consumers to feel the rich folk atmosphere in the toys.

Use of color and expression of meaning: Liangping New Year paintings are full of bright colors and rich in meaning, for example, red symbolizes good luck and gold represents wealth. In the design of Chaojiao toys, the use of such traditional colors should be continued to highlight the symbolism of cultural symbols, so that consumers can get a strong visual perception of culture. At the same time, the use of color should be combined with modern aesthetics, supplemented by some popular elements to enhance the visual impact and market appeal.

Cultural story and emotional resonance: In order to enhance the cultural depth of the product, the design should focus on the excavation and presentation of the cultural story behind Liangping New Year's Paintings. By giving the toy a cultural background story, it is not only an object, but also a carrier of culture and emotion, which can create emotional resonance with consumers. By telling the folk legends or

historical stories in Liangping New Year paintings, consumers can have more emotional connection to the toys and have a deeper understanding of the cultural connotations behind them.

2). Innovation

On the basis of retaining the cultural heritage, innovation is the key to the design of Chaojiao toys. Innovation is not only embodied in the use of modeling and materials, but also includes the modernization of design concepts to make the toys unique and fashionable.

Innovation in modeling and design methods: When designing Liangping New Year's Paintings Chao Play Toys, innovation should be reflected in the diversification of modeling and expression methods. For example, through cartoonization, anthropomorphism and other techniques, the traditional characters in Liangping New Year Paintings can be transformed into toy characters with a modern sense, so as to make them closer to the aesthetic interests of young consumers. By giving the characters modern identities and personality traits, these traditional symbols can be made more vivid and interesting, in line with the trend of contemporary trendy toys.

Diversity of materials and processes: Innovation is also reflected in the choice of materials and processes. For example, materials such as metal and ceramics can be introduced on top of traditional soft rubber and plastic to increase the texture and uniqueness of the product. For limited or special design editions, mixed materials or high-end processes can be considered to enhance the collection value of the toys.

Digital technology and interactivity: Combining modern digital technology is also an important aspect of innovation. For example, by adding AR interactive features, consumers can interact with the toys through their cell phones or tablets to enhance their entertainment and sense of technology. This design not only attracts technology lovers, but also increases the added value and market competitiveness of the toys.

3) Market adaptability

The ultimate goal of designing Liangping New Year's Paintings Chiu Chow toys is to make the product successful in the marketplace, so market adaptability is a part of the design principles that cannot be ignored. Market adaptability requires that the design must be in line with consumer demand and market trends, to ensure that the product has a wide range of appeal and competitiveness.

Target Group Analysis and Product Positioning: The main consumers of Chao Play toys are young people aged 18 to 34, a group that pays attention to cultural connotation as well as pursuing personalization and a sense of fashion. Therefore, the design should be aimed at this target group, focusing on the uniqueness and cultural depth of the product, to ensure that the toys can stand out in similar products. At the same time, multi-grade products, such as basic models and limited editions, can be launched for different consumer levels to meet the needs of different consumer groups.

Market Trend and Cultural Integration: Currently, the "National Wave" cultural craze is on the rise, and young consumers are showing strong interest in modern products with traditional cultural elements. Therefore, when designing Liangping New Year's Paintings toys, we should take this market trend into consideration and create "national wave" products with distinctive cultural characteristics by giving the products unique cultural symbols and story backgrounds, so as to attract consumers' attention.

Diversified sales and promotion strategies: In order to enhance market adaptability, the design should also consider the sales and promotion strategies of the product. For example, the product can be sold online and offline, and publicized on social media platforms to enhance the product's exposure and topicality. At the same time, with the help of co-branding cooperation, limited edition and other ways to create scarcity and uniqueness, to attract the attention of collection enthusiasts and cultural followers.

The design principles of Liangping New Year's Paintings Chiu Chow toys should be centered on three major aspects: cultural inheritance, innovation and market adaptability. By preserving and innovating the symbols, colors and cultural stories of the New Year's paintings, and combining them with modern design techniques and market trends, the products can convey deep cultural connotations while meeting the design style and market demand of contemporary trendy toys. These principles provide a clear direction for the product design, ensuring that the application of Liangping New Year's Paintings cultural elements in trendy toys is both culturally valuable and market competitive.

2.Liangping New Year's Paintings Trendy Toy Design Design Methods

Based on clear design principles, the specific design methods for Liangping New Year's Paintings trendy toys include four aspects: element extraction, image reshaping, interaction design, and materials and processes. These methods ensure that the design process is systematic and creative, so that the product has both cultural value and is in line with the modern trend of trendy toy design.

1)Element Extraction

Element extraction is the first step of Liangping New Year's Paintings trend toy design. By extracting the representative patterns, symbols and colors in Liangping New Year paintings, it can provide cultural foundation and creative materials for toy design.

Selection of patterns and symbols: Designers should extract the most culturally representative patterns and symbols from Liangping New Year paintings, such as dragons, phoenixes, fishes, flowers, mythological figures and so on. These symbols have unique national cultural characteristics and can effectively convey the traditional cultural essence of the New Year paintings. In the extraction process, attention needs to be paid to the integrity of the symbols and original imagery to ensure that the cultural connotation of the symbols is not weakened.

Color extraction and application: The color of Liangping New Year paintings is an important part of its artistic expression. Designers should extract the symbolic colors of the New Year paintings, such as red, gold, green, etc., and apply these colors to the design of toys in order to maintain cultural consistency. At the same time, some contemporary popular color elements can be added appropriately according to modern trend aesthetics to enhance the visual effect.

2).Image remodeling

Image remodeling is the process of transforming the extracted elements of New Year's paintings into specific images of trendy toys. In this process, designers need to redesign the traditional symbols to make them conform to modern aesthetics and the qualities of trendy toys.

Cartoonization and anthropomorphization: In order to attract young consumers, designers can adopt cartoonization and anthropomorphization design

techniques to transform the characters and animal images in Liangping New Year's Paintings into trendy toys with a modern sense and affinity. For example, traditional mythological characters can be given modern professional identities, such as “guardian of the city's gods” or “icons of the times”, to enhance the fun and fashion sense of the characters.

Character personalization: In the process of image reinvention, designers should also give each character a unique personality and story background, such as different costumes, facial expressions, actions, etc., in order to increase the diversity and attractiveness of the character. Through character personalization, the emotional connection between consumers and toys can be enhanced, making toys not only an object, but also a cultural carrier with vitality and story.

3).Interaction design

Interaction design is an important means to enhance the entertainment and user experience of trendy toys, by increasing the interactivity of the toys, making them more in line with the needs of modern consumers.

Movable joints and replaceable accessories: In the design of toys, movable joints and replaceable accessories can be added to enable consumers to freely adjust the posture of the characters or replace the accessories, thus increasing the playability and interactivity of the toys. This design not only enhances the entertainment of the toy, but also improves the personalization and diversity of the product.

Digital Interaction and AR Technology: Combining modern digital technology with AR (Augmented Reality) technology, consumers can interact with the toys through their cell phones or tablet devices. For example, scanning a specific pattern on the toy can show the background of the story or character animation of the New Year's Eve painting on the screen. This design not only increases the fun of the toys, but also provides consumers with a new cultural experience, making the toys a cultural communication carrier that combines digital and reality.

4.2 Analysis of the combination of cultural identity and trendy toys in Liangping woodblock New Year paintings

The cultural identity theory provides an important theoretical framework for this study, which is used to analyze the cultural characteristics and artistic characteristics of Liangping New Year paintings and their adaptability in the trendy toy market. The cultural identity theory emphasizes that individuals establish an emotional connection with the group through the transmission of symbols and practices, thus forming an identity of cultural belonging (Althusser, 1971). This theory can effectively interpret how Liangping New Year paintings, as symbolic symbols of traditional culture, have been modernized through design and meet market demand. (ผิดพลาด! ไม่พบแหล่งการ

อ้างอิง)



Figure 42 tumbler shape
Source This study collates

From the perspective of cultural characteristics, Liangping New Year paintings carry rich local culture and folk beliefs. Its core cultural characteristics are reflected in the themes of exorcism and good fortune, especially the theme of the door god, which is both the main content of the New Year's paintings and an important manifestation of popular cultural identity. The image of the door god symbolizes guardianship and peace in traditional culture, and is a concrete expression of local cultural memories and beliefs. This symbolic cultural characteristic is in line with the “relationship between visual symbols and social life” emphasized in the theory of cultural identity.

In addition, the ritual of “opening the face” in Liangping woodblock prints also has important cultural significance. Through the exaggerated treatment of the features of the characters and the application of symbolic blushes, it endows the god of the door with divinity and majesty, and at the same time increases the festive atmosphere. By applying this ritualistic technique to the design of trendy toys, such as incorporating replaceable blush patches or dynamic “open face” interactive links into the toys of the God of Door, consumers can experience the fun and sense of participation in traditional crafts and deepen their understanding of the cultural connotations.

Through the re-creation of these symbols and rituals, such as adding the shape of the god of the door, the interactive design of the “open face” and the interactive function of the blessing words to the trendy toys, it can strengthen the consumers' emotional identification with traditional culture, thus enhancing the spreading power and influence of culture. Such design not only continues the cultural value of New Year's paintings, but also renews its vitality through modernization.

In terms of artistic characteristics, Liangping New Year Paintings show a distinctive folk art beauty with its unique form, content, technique and style. Their full and symmetrical forms, bright and contrasting colors, and exaggerated but vivid figures fully embody the visual appeal and cultural symbolism of traditional New Year paintings. This visual expressiveness is regarded as a key means of symbol transmission in cultural identity theory, which establishes the cultural symbolism of symbols through artistic features. This study takes traditional auspicious colors as design elements and uses modern technology to reshape the artistic features of New Year's Paintings so that they meet the aesthetic needs of modern consumers while retaining the cultural depth and uniqueness of traditional art.

Market demand, on the other hand, is an important direction for the modernized expression of traditional cultural symbols. The theory of cultural identity shows that an individual's identification with culture is an important influence on his or her consumption decision. Research data show that modern consumers' demand for trendy toys focuses on entertainment, interactivity and cultural value, which is highly compatible with the cultural connotation and artistic characteristics of Liangping New Year paintings. This study proves through design practice that integrating the cultural symbols of Liangping New Year's Paintings into the shape, color and functional design of trendy toys can effectively satisfy consumers' pursuit of product personalization and cultural depth. The added function of blessing words on the blush beads not only meets the interactive demand, but also provides consumers with emotional satisfaction and a sense of cultural identity, and this kind of design based on symbolization and functionality is more likely to stand out in the competitive market.

On the whole, based on the analysis of cultural identity theory, the cultural characteristics and artistic features of Liangping New Year Paintings are their core values, and through the modernization and transformation of symbols, the inheritance and innovation of traditional culture can be realized while meeting the market demand. This study shows that the modern design of cultural symbols needs to be combined with the modern market demand through the innovative expression of artistic features and optimized functional design on the basis of retaining the cultural connotation, so as to achieve a win-win situation of cultural inheritance and market-oriented promotion. This analysis not only provides theoretical support for the application of Liangping New Year's Paintings in trendy toys, but also provides a reference for the modernized design and market promotion of other traditional cultural elements.

4.3 Design Options

In this study, after reading the literature and fieldwork, we learned that the two major themes of Liangping New Year paintings, namely, the god of door and the opera, accounted for 77% of the total number of subjects in the paintings through the statistics of the charts, which shows that the people love the god of door and the image of the god of door has become the people's "spiritual image". In addition to the largest proportion of the number of door gods, the subjects and forms are also the most abundant, and the most representative across the longest period of time. Three of the four atlases are of the god of the door, while the only one rich in content and subject matter "mythological opera atlases" are almost all works of the Republic of China period, in the form of all the Qingzhang, the production process is not as elaborate and diverse as the god of the door. Although there are other themes in Liangping, such as "harmony to the auspicious", "unicorn sends a son", "to increase the number of officials", etc., but the existing quantity and quality can not be compared with the three major themes of the gods. Therefore, among the old Liangping New Year Paintings, the theme of the Gate God is the most important and the most central, and it also reflects the public's general love for the theme of the Gate God and their general belief in it. Therefore, this study will utilize the character images of the door god in the design.

Door god is the god of door guards. Both Chinese folklore and Chinese Taoism believe that the door god is able to drive away evil spirits, subdue demons and subdue the house, and to calm down the family, and the portraits of the door god are posted every year, which has become a revered deity by the general public. It has become the main way for the general public to honor the gods and worship their majesty. In Chinese folklore, the category of New Year's paintings that occupies the most popular market is the door god category. It is not only the subject matter with the longest history, but also has the widest influence, and has become a model of Chinese woodblock prints.

The main works of the Men Shen category are The main works of the door god category are “Standing Axe Door God”, “Raising Whip”, “Five Sons Dengke” and so on. Door god woodblock prints are the longest history of Liangping woodblock prints, because they symbolize warding off evil spirits, good luck and good fortune, they are also the most popular woodblock prints. Because it symbolizes good luck and good fortune, it is also one of the most popular choices for people to put up during the festive seasons every year.

Based on the selection made by Xu Jiahui, a national-level inheritor of Liangping woodblock New Year paintings from the "Dehetai" workshop, the five chosen door god works currently boast the highest sales, the largest number of buyers, and the best preservation conditions.

1.General Door God:qinqiong

Qin Qiong and Yuchigong are two outstanding images of generals and gate deities in Liangping woodblock prints. These two historical and cultural symbols have important symbolic meanings in traditional Chinese folklore and New Year customs, representing protection, bravery and prosperity. (คิดพลาด! ไม่พบแหล่งอ้างอิง)

Qin Qiong, also known as Qin Shubao, was a distinguished general of the Tang Dynasty. His image in Liangping woodblock prints often portrays him with a dignified and heroic demeanor. Typically, he is depicted wearing intricate armor, holding a weapon such as a spear or halberd, signifying his role as a defender of peace and justice. His calm yet commanding presence embodies the virtues of loyalty and courage, making him a revered figure in door god traditions.



Figure 43 General Door God:qinqiong
Source This study collates

2.General Door God:weichigong

Yuchi Gong, also known as Yuchi Jingde, was another renowned general of the Tang Dynasty, celebrated for his martial prowess and unyielding spirit. In the Liangping New Year paintings, he is often illustrated alongside Qin Qiong, creating a dynamic duo that exudes strength and vigilance. Yuchi Gong is frequently shown with darker facial features, symbolizing his boldness and resolute character. His portrayal includes a fierce expression and a large weapon, emphasizing his role as a guardian against evil spirits. (ผัดพลาต! ไม่พบแหล่งการอ้างอิง)



Figure 44 General Door God:weichigong
Source This study collates

3.Zhao Gongming, the God of Wealth

Zhao Gongming, the God of Wealth The exact year of creation cannot be verified, but the style of the image suggests that it is a work of the Ming dynasty. In the painting, the God of Wealth, Zhao Gongming, with his leopard eyes, full beard, riding a black tiger, and holding a whip in his hand, fills the painting with the image of the God of Door, and in the upper left corner is written “A Book of Ten Thousand Profits,” (ผัดพลาต! ไม่พบแหล่งการอ้างอิง) which implies the meaning of earning ten thousand pounds of family wealth. The style of the painting is simple and old-fashioned, and there are no bright red colors or auspicious decorative treasures in the picture. Instead, the image of the god of the door symbolically expresses people's inner aspirations.



Figure 45 Zhao Gongming, the God of Wealth

Source This study collates

4.Civil Door God: Promotion and Rank Advancement

The Civil Door God: Promotion and Rank Advancement, also known as the Heavenly Official, is different from the Martial Door God, who holds a sword in his majestic hand. (ผิดพลาด! ไม่พบแหล่งอ้างอิง) In this image of the Republic of China period's "promotion of officialdom", the God of the Gate of Wen holds the Ruyi in one hand and the sword in the other, dressed in gorgeous brocade, the Ruyi is a metaphor for everything goes well, and the meaning of prosperity, the sword is a symbol of power, which is a metaphor for rising higher and higher, and the gorgeous robes are a metaphor for adding more flowers to the cake. All the decorations of Wen Men Shen are paving the way and accompanying the theme of the official, making the whole theme that is rich and unified.



Figure 46 Civil Door God: Promotion and Rank Advancement
Source This study collates

5.Martial Door God: "Whip-Raising Door God"

Martial Door God: "Whip-Raising Door God" stands symmetrically holding a weapon in his hand, his body is in the shape of a bow, and beside him, a flag-suited child holds a "kui", which signifies that he is the first to take the lead, and delivers auspiciousness and wealth. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

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Figure 47 Martial Door God: "Whip-Raising Door God"
Source This study collates

Sketch based on the above collected information of the 5 door gods, the above summarized design methods and design principles:

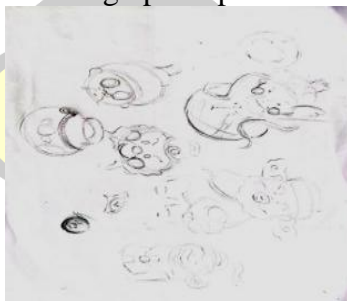


Figure 48 sketch1



Figure 49 sketch2



Figure 50 sketch3



Figure 51 sketch4



Figure 52 sketch5

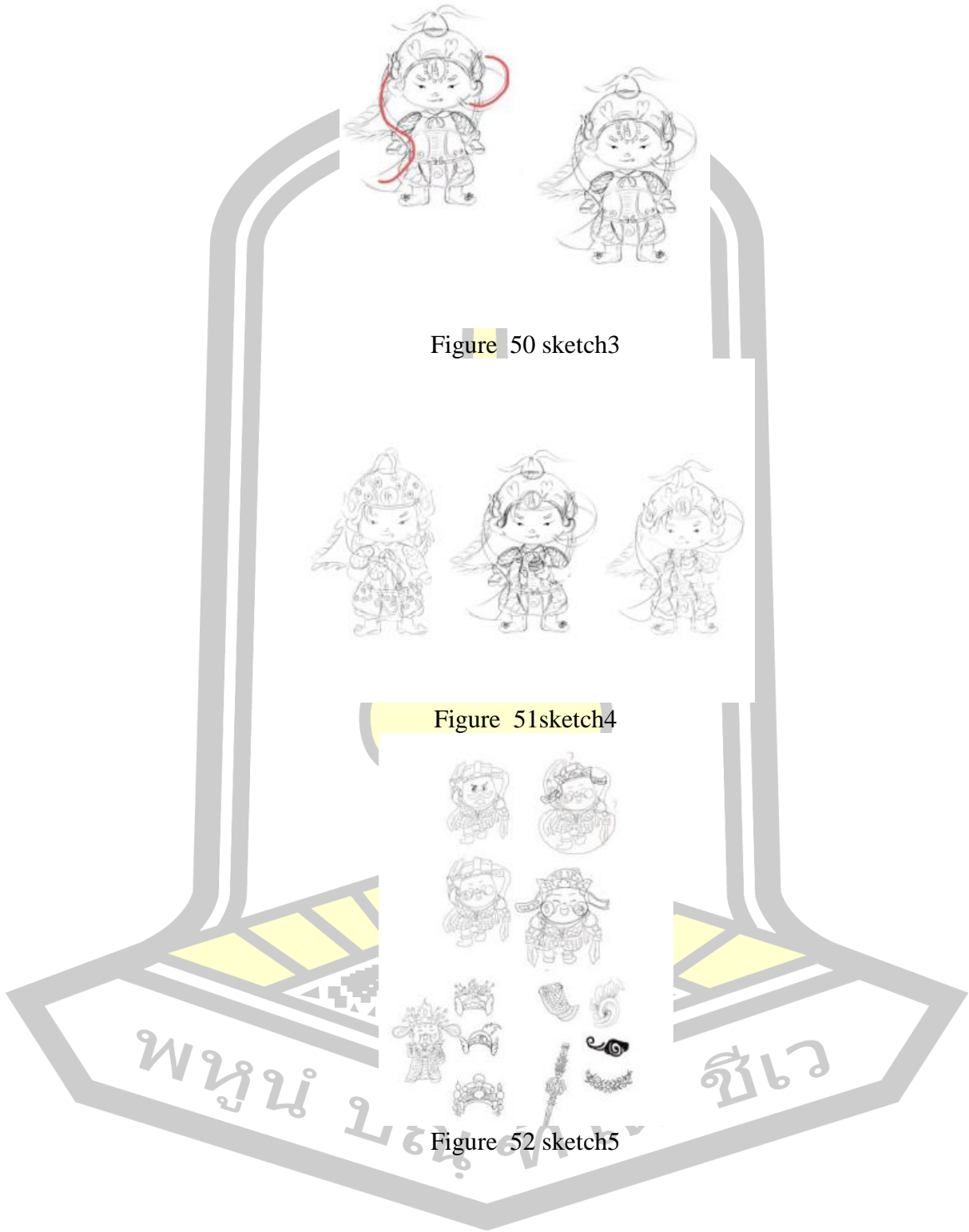




Figure 53 sketch6

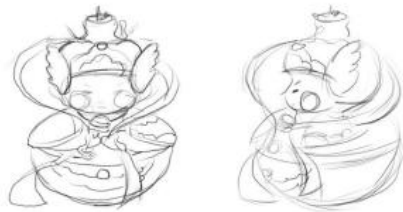
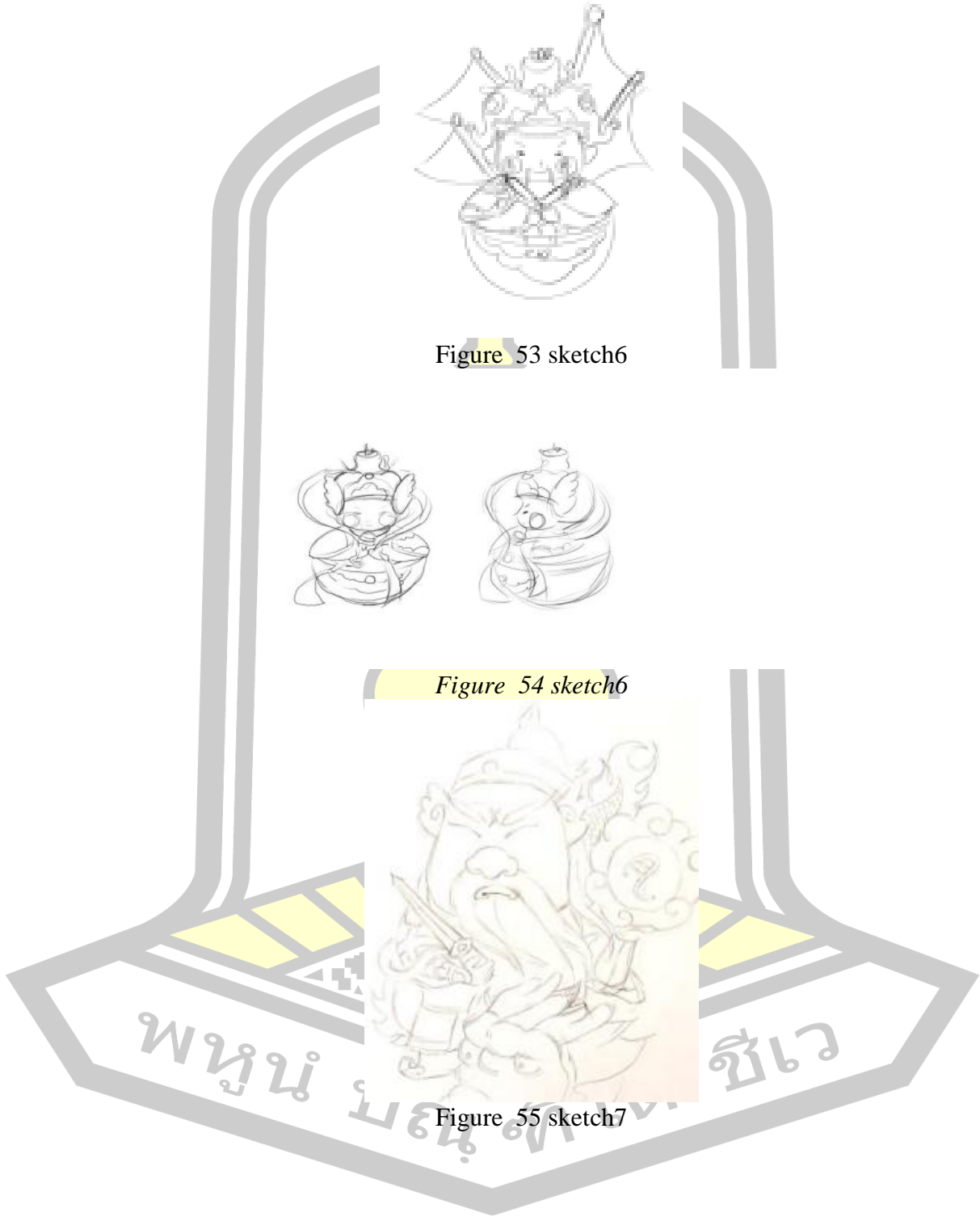


Figure 54 sketch6



Figure 55 sketch7



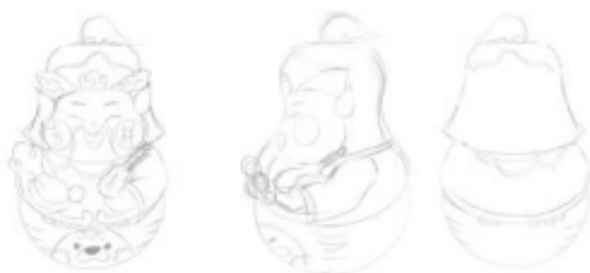


Figure 56 sketch8



Figure 57 sketch9





Figure 58 sketch10

By inviting Mo Shaoping, an expert in New Year's Paintings, to evaluate and screen the design sketches, this study makes full use of the expert's professional knowledge and rich experience in the field of New Year's Paintings, and provides scientific guidance for the optimization of the design. As an authority in the field of New Year's Paintings, Mo Shaoping (ผัดพลาด! ไม่พบแหล่งการอ้างอิง) has an in-depth understanding of the cultural characteristics, artistic styles and symbolic connotations of New Year's Paintings, and by evaluating the sketches, she was able to accurately determine whether the design retained the essence of Liangping's New Year's Paintings as well as the accuracy of the cultural symbols. During the evaluation process, she focused on the following aspects of the design sketches:

She emphasized the performance of the sketches in terms of cultural heritage, especially whether they were faithful to the traditional elements of Liangping New Year Paintings, such as the “open-face” features, the color scheme and the detailed decoration. These elements not only reflect the artistic essence of Liangping New Year paintings, but also carry deep cultural significance. Mo Shaoping made specific suggestions on the use of these elements in the design to ensure that the design was not only visually innovative, but also resonated on a cultural level.

She focused on the innovative expression of the sketches. By analyzing the modern design techniques in the sketches, she pointed out which design elements could breathe new life into the product while maintaining the traditional style. For example, for the interactive design in the sketches, she believes that it not only improves the entertainment of the product, but also strengthens the emotional

connection between consumers and the product. This interactivity provides new possibilities for the dissemination of the culture of New Year's Paintings.

Mo Shaoping also assessed the market potential of the sketch. She took into account the characteristics of the contemporary trendy toy market and screened which designs in the sketch could better meet the needs of modern consumers. For example, the limited edition and collector's value designs in the sketch fit the current market demand for personalized, high value-added products. Her feedback provided a clear direction for the design in terms of market positioning and promotion strategies.

Through this expert evaluation, the design sketches of this study have been optimized in all aspects of cultural heritage, artistic expression and market adaptability. This not only provides substantial improvement suggestions for the trendy toy design of this study, but also proves the important value of expert participation in design development, further strengthens the combination of design theory and practice, and lays a solid foundation for subsequent design development.



Figure 59 New Year's Paintings Expert Mo Shaoping
Source This study collates

This study also invited Zheng Bo, the mastermind of the trendy toy brand TOY CITY, to evaluate and screen the design sketches, providing practical and market-oriented guidance for the design proposal from an industry perspective. As an experienced practitioner in the trendy toy market, Zheng Bo is not only familiar with toy design trends, but also has keen business insights. His participation in the design optimization injected a modern understanding of trend culture and market-oriented considerations into the design sketches.

During the evaluation process, Zheng Bo focused on the following aspects for analysis and suggestions:

He paid attention to the market potential and consumer appeal of the design sketches. He pointed out that the main consumer groups in the trendy toy market are young people, especially Generation Z, who prefer products with emotional resonance and personalized design. Therefore, he suggested that the design sketch should add fun and modernity while retaining the traditional elements of Liangping New Year's Paintings. For example, the scarcity and interactivity of the product should be enhanced through limited edition and blind box forms, which not only meets the collection needs of consumers, but also enhances the competitiveness of the product in the market.

Zheng Bo emphasized the enhancement of the functionality of toys. He believes that modern trendy toys are not only carriers of visual art, but also need to be interactive and entertaining. He suggested introducing dynamic elements in the

design, such as moving parts or sound and light effects, to enrich the consumer experience. In addition, he suggested that AR or APP functions can be combined to increase the digital interactive attributes of toys, which is highly compatible with the current technological development and consumer trends. He offered valuable suggestions from the perspective of branding. He emphasized that by giving toys unique cultural connotations, brand image and product added value can be enhanced. For example, the brand story can be told around the cultural symbols of Liangping New Year's Paintings to establish an emotional connection between the brand and consumers, thus standing out in the fierce market competition.

Zheng Bo's (ศัลพลาด! ไม่พบแหล่งการอ้างอิง) assessment not only provided practical guidance for the optimization of the design proposal, but also further verified the feasibility and market potential of combining traditional culture with trendy toys. His involvement highlights the important role of industry experts in the design process. By introducing market demand analysis and consumer trend insights, the design proposal was made more realistic, laying a solid foundation for the commercialization of the design and development of this study.



Figure 60 Zheng Bo, the mastermind of the trendy toy brand TOY CITY
Source This study collates

This study also invited Yu Huiquan, a Chongqing production craftsman, to participate in the evaluation and screening of the design sketches, providing professional advice on the cultural heritage and production techniques of the design scheme. Yu Huiquan, as the inheritor of Liangping New Year's Paintings, has a deep understanding of the historical background, cultural connotations and production techniques of New Year's Paintings. His participation not only strengthens the cultural identity of the design proposal, but also ensures the feasibility of the proposal in terms of technique and the authenticity of the traditional craftsmanship.

During the evaluation process, Yu Huiquan put forward guiding opinions in the following aspects:

1. Accurate communication of cultural elements

Yu Huiquan focused on whether the use of traditional New Year's Paintings elements in the design sketches was faithful to the original works. He pointed out that Liangping New Year's Paintings are characterized by distinctive lines and strong colors, and that the “open face” technique, auspicious patterns, and far-reaching compositions are important symbols of New Year's Paintings. In the sketch evaluation, he emphasized the preservation and presentation of these traditional elements, and suggested that the recognition of the traditional auspicious patterns be further strengthened in the styling design to convey the unique cultural connotation of Liangping New Year Paintings.

2. Possibility of realizing the production process

Yu Huiquan made a professional assessment of the realization of the design proposal. He pointed out that the production process of Liangping New Year's Paintings is complicated, including engraving, printing and hand-painting, etc. In particular, the application of engraving process in modern design needs special consideration. Therefore, he suggested that traditional carving techniques and modern manufacturing technologies, such as 3D printing and laser engraving, could be combined in the design to preserve the texture of traditional craftsmanship and enhance production efficiency.

3. Product materials and handmade details

As a craftsman, Yu Huiquan made valuable suggestions on the materials and details of the products. He believes that the choice of material is crucial to restore the texture of Liangping New Year paintings. He suggests using wood or composite material as the main structure to imitate the texture of traditional New Year's paintings, as well as hand-painted colors and surface texture engraving in the detail treatment to enhance the artistry and cultural infectivity of the toys.

4. Integration of tradition and modernity

Yu Huiquan paid special attention to how the design proposal could incorporate modern elements while preserving traditional culture. He suggested that the traditional New Year's painting symbols could be transformed into a visual language favored by young consumers by adding popular design styles, such as cartoonish treatment and blind box forms. In addition, he suggested enhancing the interactivity of the product with the help of modern technology, such as adding dynamic parts or digitalized functions, to meet the consumer demand in the trendy toy market.

Yu Huiquan's (คิดพลาด! ไม่พบแหล่งอ้างอิง) involvement in the design sketches provided both cultural and technological safeguards. His suggestions not only ensured the depth of cultural identity of the design, but also enhanced the feasibility and market competitiveness of the design through the combination of traditional craftsmanship and modern technology.



Figure 61 Chongqing Production Craftsman Yu Hui
Source This study collates

In the process of meticulous screening of the sketches by the experts, they put forward many valuable opinions. After thorough consideration and synthesis, we finally selected three sets of the most promising and creative drafts from the many proposals. Subsequently, we carried out in-depth optimization work for these three sets of proposals, striving to further enhance their overall effect and artistic value on the basis of retaining their original merits. Through continuous adjustments and refinements, we expect that these three optimized proposals will be more in line with

market demand and aesthetic standards, laying a solid foundation for the next creative process.

1.The early masterpiece of Liangping woodblock prints “A Book of Ten Thousand Profits” vividly depicts the image of Zhao Gongming, the god of wealth: he is wringing his eyes like a shield and leopard, with a gnarled beard, riding on a black tiger in a majestic manner, holding the whip in his hand, and the posture of the god of the gate is perched on the left side of the picture, full of the good significance of earning a ten thousand fortune. In modern design interpretation, this classic image has been given a cute treatment, cleverly transformed into the image of a lively and cute little boy. The boy is holding a Yuanbao, which symbolizes the auspicious meaning of ten thousand riches; he is wearing headphones with modern fashion elements, which is a clever fusion of ancient and modern elements; what's more worth mentioning is that Mahjong, a unique form of entertainment in Southwest China, has been skillfully integrated into the design, which is a detail that not only adds interest to the overall modeling, but also makes the work closer to modern life and revitalizes the image. This detail not only adds fun to the overall shape, but also makes the work closer to modern life, and glows with new vigor and charm.

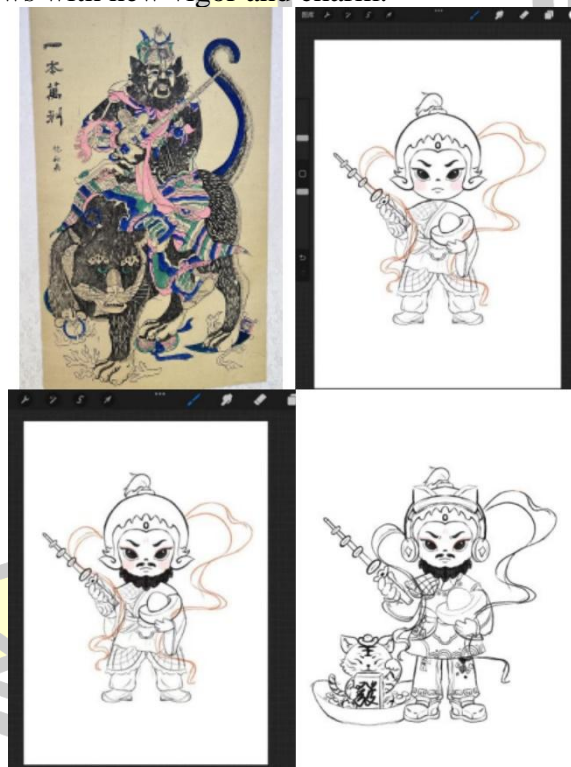


Figure 62 sketch Zhao Gongming doll sketch

Source This study collates

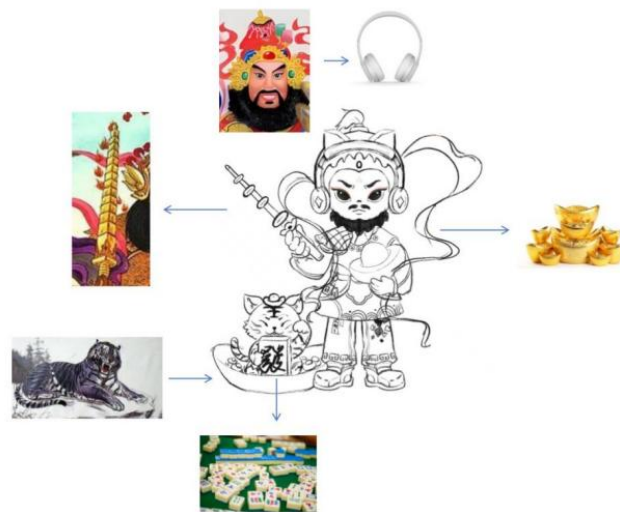


Figure 63 Zhao Gongming doll Zhao Gongming Doll Design Ideas
Source This study collates

2.Liangping New Year's Paintings of Generals and Commanders Door Gods with its unique charm vividly demonstrates the folk's deep worship and admiration for heroes and figures. In this classic work, the white-faced Qin Qiong and the red-faced Yuchigong, two famous generals of the Tang Dynasty, are incarnated as the door gods guarding the peace and good fortune of thousands of households. In our trendy toy design, we have retained the classic image features of these two heroes, while skillfully transforming them into the image of a young boy, adding a touch of playfulness and cuteness. The well-designed fan piece on the helmet not only retains the traditional symbolism of purging evil and guarding the home, but also adds to the toy's animation and fun. The shoulder armor design is symmetrical and delicate, skillfully integrating the element of door god and highlighting the heroic spirit. The Yuanbao in his hand symbolizes good fortune, adding a sense of luck and blessing to the toy. The bud-shaped pants design is not only fashionable, but also gives the toy a new vigor and charm while inheriting the classics.





Figure 64 Liangping New Year's Paintings of Generals and Commanders Door Gods doll sketch

Source This study collates



Figure 65 Liangping New Year's Paintings of Generals and Commanders Door Gods doll sketch

Source This study collates



Figure 66 Liangping New Year's Paintings of Generals and Commanders Door Gods doll Design Ideas
Source This study collates

3 In the third set of designs, three representative images of the God of Door are selected: one is the God of Wen from “The Officials”, who is gentle and elegant, symbolizing a smooth career path and a high promotion; one is the God of Wu from “The God of Whip”, who is heroic and powerful, symbolizing the expulsion of evil spirits and protection of the family and the country; and the other one is the God of Fortune, Zhao Gongming, who is full of redness and holds a Yuanbao from “A Book of Ten Thousand Prosperity”, symbolizing the prosperity of wealth and good fortune. The three images of the god of wealth are designed as a whole. These three images of the God of Door are designed in the style of a tilting doll, which not only increases the fun of the toy, but also implies that all challenges in life can be solved and that a positive mindset can be maintained at all times. The tumbler design also makes the toy highly interactive, so players can gently push them to enjoy the fun of the tumbler's swaying. More uniquely, we have added a blush bead design on the face of each tilting doll, which is carefully engraved with blessings, such as “Step by Step”, “Good Luck”, “Fortune”, etc., which adds to the charm of the toy. The beads are carefully engraved with blessings such as “Step by Step”, “Good Luck”, “Rolling Fortune”, etc., which not only add a sense of sophistication to the toy, but also imply good wishes. These beads can also be rotated freely, corresponding to the characteristic of “open face” in Liangping New Year's Paintings, so that the toy exudes the flavor of traditional culture when played with.



Figure 67 Sanshin's Unbreakable” Trendy Toys doll sketch

Source This study collates

1) Civil Door God: Promotion and Rank Advancement

The Civil Door God: Promotion and Rank Advancement doll design combines traditional majesty and dignity with modern affinity, and through cartoonization, it retains the essence of traditional culture while adding the appeal of a modern toy. In terms of styling, the official's hat retains the traditional style and incorporates modern decorations, while the red ribbon and the word “Cheer Up” symbolize good luck, success and a positive spirit. The unique design of the blush beads and the blessing words increase the interactivity and cultural depth of the doll. The addition of a robot arm symbolizes modern technology and progress, making the Wenmen Shen doll both traditional and modern. The design of the hand holding the Yuanbao and the scroll symbolizes wealth and wisdom respectively, reinforcing its multiple roles in traditional culture. The overall color selection of traditional red, gold and blue not only meets the aesthetics of traditional culture, but also attracts the attention of modern consumers, making the Wenmenshen doll a unique toy with both traditional cultural heritage and modern fashion elements.

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Figure 68 Civil Door God: Promotion and Rank Advancement doll Design Ideas
Source This study collates

2) Martial Door God: "Whip-Raising Door God"

Martial Door God: The design of "Whip-Raising Door God" retains the traditional sense of majesty and enhances its symbolic meaning of protecting the family and warding off evil, and at the same time, through cartoonization and anthropomorphization, it is more in line with the aesthetics of modern trendy toys, attracting young consumers and children. In the design, the head incorporates elements similar to an ancient Chinese official's hat, combined with gold and red detailing to convey the symbolism of authority, good fortune and wealth; the fine dragon pattern in the armor design symbolizes bravery and strength, preserving the traditional artistic characteristics of Liangping New Year's Paintings. In addition, the blush beads on the face not only add a sense of cuteness and humor, but also incorporate the "open face" feature of the New Year's Paintings and auspicious blessings, as well as being interactive. At the same time, the dumbbell element in the design symbolizes health and strength, and the lock element symbolizes safety and protection, enriching the cultural connotation of the door god. The whole image emphasizes the sense of dynamics through ribbons and other elements, which enhances the visual appeal. In terms of materials and colors, traditional New Year's colors such as red, gold and blue are mainly used, which not only retain the traditional cultural characteristics, but also meet the modern aesthetic standards.



Figure 69 Martial Door God: "Whip-Raising Door God" doll Design Ideas
Source This study collates

3) Zhao Gongming, the God of Wealth

In the design of Zhao Minggong, the God of Door, we retained his traditional image element of "A Book of Prosperity" and made it more friendly and approachable through cartoonization. At the same time, we incorporated the tiger element to give him power and majesty, which increases the fun of the modern trendy toys. The design also cleverly adds Ruyi, symbols with the word "Fortune" and several auspicious patterns, symbolizing good luck, smoothness, wealth and good fortune, giving the toy a profound cultural meaning. The specially added guitar element reflects the combination of music and modern culture, making the door god toy closer to modern life. In terms of color usage, the combination of traditional colors such as red, blue and gold is in line with traditional cultural symbols and also has a strong visual appeal. In addition, the blessing words on the blush beads enhance the interactivity and cultural connotation of the toy, so that consumers can feel the good blessings and symbols when playing with the doll. The whole design retains the traditional characteristics and incorporates modern elements, which is loved by young consumers.



Figure 70 Zhao Gongming, the God of Wealth doll Design Ideas
Source This study collates

After completing the initial design of the Liangping New Year's Paintings Trendy Toys, we invited a number of experts in heritage and design design designers to evaluate the design in order to ensure that the product achieves the best results in terms of cultural heritage, innovation and market adaptability. The third program was finally selected



Figure 71 Site Map of Heritage Assessment
Source This study collates



Figure 72 Site Map of Heritage Assessment
Source This study collates

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cultural identity	artistic characteristic	Trendy Toys Market Demand
<p>Modernized Interpretation of the Traditional Door God Image: The design of the Whip-raising Door God (Martial Arts Door God) and Wen Door God not only retains the core cultural elements of the Door God in the traditional Liangping New Year's Paintings, such as the symbols of guardianship and blessing, but also makes it more in line with the aesthetics and interests of contemporary young people by modernizing the design, such as by adding the elements of tigers, Ruyi, and guitars. This kind of design is not only a respect for traditional culture, but also a new interpretation of traditional culture in modern society, which helps to enhance young consumers' sense of identity and belonging to traditional culture.</p> <p>Cultural transmission in interactive experience: By adding rotatable blush beads on the toys and giving them blessing languages, such as "good luck" and "peace and happiness", consumers can understand and feel the charm of traditional culture more deeply in the process of interacting with the toys, thus enhancing cultural identity. In the process of interacting with the toys, consumers can understand and feel the charm of traditional culture more deeply, thus enhancing cultural identity.</p>	<p>Inheritance of the artistic style of Liangping New Year paintings: The appearance design of the toys retains the "open face" feature of Liangping New Year paintings and the vivid blush bead decoration, which are the unique artistic features of Liangping New Year paintings. By incorporating these elements into the design of the trendy toys, it not only gives the toys a distinctive artistic style, but also ensures the inheritance and development of the art of Liangping New Year paintings.</p> <p>Modernization application of traditional symbols: On the basis of retaining the traditional symbols, new interpretations and applications of traditional symbols are made through modernized design techniques and elements, such as tigers and guitars. This kind of design not only preserves the essence of traditional art, but also makes it more in line with the aesthetic demand of modern society.</p>	<ol style="list-style-type: none"> 1. Conform to young consumers' aesthetics: By modernizing the interpretation of the traditional image of the God of Door, as well as adding modern elements and symbols, the toys are more in line with the aesthetics and interests of young consumers. This design not only attracts the attention of young consumers, but also meets their demand for fresh, interesting and personalized toys. 2. Enhance interactivity and fun: Through the design elements such as the tilting doll design and the rotatable blush beads, the interactivity and fun of the toys are increased. This design not only improves the entertainment of the toys, but also meets the consumers' demand for interactive experience of the toys. 3. Cultural depth excavation and presentation: In the design of toys, the deep connotation and meaning of traditional culture are deeply excavated and presented. This kind of design not only makes the toys have deep cultural connotations, but also satisfies the consumers' demand for cultural depth and uniqueness.

Figure 73 Expert assessment
Source This study collates

The design of this Liangping New Year's Paintings trendy toys has fully considered the three aspects of cultural identity, preservation of artistic characteristics and meeting the market demand for trendy toys. Through modernized design techniques and elements, a new interpretation and application of traditional culture is made, which not only preserves the essence of traditional art, but also makes it more in line with the aesthetics and needs of modern society. This design approach not only contributes to the inheritance and development of traditional culture, but also meets consumer demand for fresh, interesting and personalized toys.

4.4 Design optimization and rendering

Based on design practice and feedback from expert evaluations, we have further optimized the design of the trendy toys, striving to strike a balance between cultural heritage, innovative expression and market adaptability. The design optimization includes both schematic optimization and rendering presentation to ensure that the final product is both artistic and culturally valuable, as well as popular in the modern marketplace.



Figure 74 "Sanshin's Unbreakable" Trendy Toys doll
Source This study collates



Figure 75 Martial Door God: "Whip-Raising Door God" doll
Source This study collates



Figure 76 Civil Door God: Promotion and Rank Advancement doll
Source This study collates

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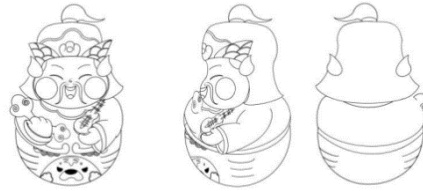


Figure 77 Zhao Gongming, the God of Wealth doll Design Ideas
Source This study collates

The application of colors in the design also takes into full consideration the characteristics of the New Year paintings. In the overall design of the doll, we continued the use of bright colors such as red, gold and blue in Liangping New Year's Paintings, which are traditionally associated with auspiciousness, prosperity and protection, and can evoke the resonance of traditional Chinese culture in consumers. At the same time, in terms of color matching, we combined with modern aesthetics, through the soft transition color and contrasting colors, making the doll visually more in line with the aesthetic preferences of modern consumers, with stronger market competitiveness.



Figure 78 color card
Source This study collates

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Figure 79 color card
Source This study collates



Figure 80 Civil Door God: Promotion and Rank Advancement doll three views
Source This study collates



Figure 81 Martial Door God: "Whip-Raising Door God" doll three views
Source This study collates

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Figure 82 Zhao Gongming, the God of Wealth doll three views
Source This study collates

Rendering: the use of stable diffusion to generate three-dimensional 3D rendering of the overall details of the modifications



Figure 83 Martial Door God: "Whip-Raising Door God" doll 3D effect diagram
Source This study collates



Figure 84 Civil Door God: Promotion and Rank Advancement doll 3D effect diagram
Source This study collates



Figure 85 Zhao Gongming, the God of Wealth doll 3D effect diagram
Source This study collates

In this study, we have chosen the character of Wen Guan Men Shen, who, as a symbol of integrity, wisdom and loyalty, will be crafted into a trendy toy. In this design process, we are committed to giving it a more friendly image, aiming to bring this traditional cultural symbol into the public's view in a more vivid and friendly way, which not only enhances its acceptability, but also profoundly spreads the spiritual value of the God of Civilian Officials. Through this creative transformation, we expect to revitalize the ancient cultural heritage and connect it with modern life. The zbrush software is used to further optimize the modeling and rendering of the image of the God of the Door.



Figure 86 Modeling Renderings 1
Source This study collates

First try Adjusted the face, adjusted the bottom of the tumbler, communicated with the toy designer, and cut the bottom flat for better stability.



Figure 87 Modeling Renderings 2

Source This study collates

The second adjustment. Adjusted the bottom of the tumbler. Talked with the toy designer to cut the bottom flat for better stability.



Figure 88 Modeling Renderings 3

Source This study collates

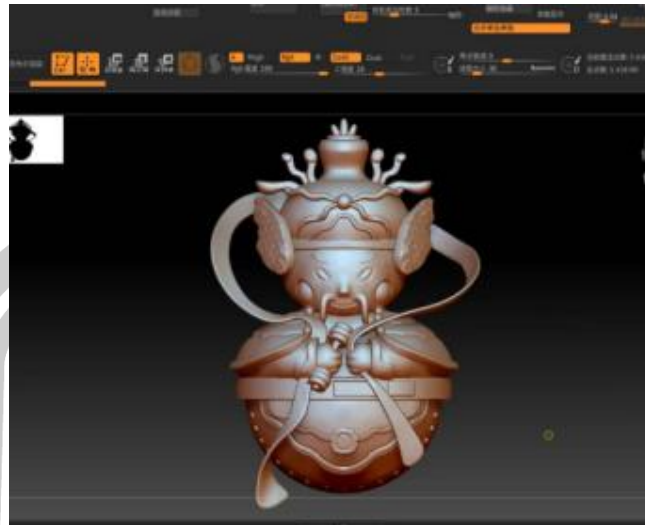


Figure 89 Modeling Renderings 4
Source This study collates

Finished product production

The problems of process selection are specified as follows:

(a) Currently, the mass production costs of each material, in descending order, are as follows: soft plastics < resins < hard plastics

(b) Determine the process according to the size: soft plastic is suitable for small-sized toys.

(c) According to the size to determine the process: small-sized toys are suitable for soft plastic, large-sized toys are suitable for hard plastic and resin.

(d) According to the size to determine the process: small size toys are suitable for soft plastic, large size toys are suitable for hard plastic and resin.

(e) According to the detailed degree of modeling: resin or hard plastic can be used for higher precision, and soft plastic can be used for lower precision.

(f) According to the level of detail: resin or hard plastic can be used for high precision models, while soft plastic can be used for low precision models.

(g) According to the planned production to decide: generally speaking, the mass production of more than 4000-5000 can use resin or hard plastic, and the lower precision can use soft plastic.

Hard plastic. Resin can be used when the output is 3000-1000. For quantities smaller than the above two, soft plastic is the best choice.

(h) According to the demand of the production object to choose: simple display class can use any kind of material. Need

Avoid using resin if you need to play with it in your hand.

	PVC	AB.S	resinous	soft plastic
accurate	High	High	Handmade	Feeling Coarse
Mould Price	3000+	3000+	800+	5000+
transparency	Low	High	Ultra High	Very Low
production capacity	Large	Large	Small	Large

Table 29 Comparison of key information for choosing materials
Source This study collates

It can be seen that in the physical production process, it is necessary to combine the production cost of the trend of toys and the general environment of the market development. Soft plastic can be used as the material for Liangping New Year's Paintings. The main reason is: soft plastic in the cost of cheaper, suitable for a small number of products on sale, product quality issues are also more control, and can be based on the model itself to repair the problem; soft plastic produced by the finished product is also durable and not easy to damage the characteristics of the soft plastic by the cost of the advantages of the packaging is also very high degree of adaptability, only a bag and a head card; if you need to increase the movability, can also be based on the soft plastic material. If there is a need to increase the mobility, it can also be partially movable according to the material characteristics of soft plastic.

Production Process:Prototyping

Trendy toys from the design prototype to become a product requires a long and delicate spraying and processing. After the completion of the modeling and factory production communication, the research and production of product prototypes will be used pvc steel mold injection molding process, according to the designer and manufacturer of the consultation (Figure 2), decide to use what price of soft plastic as raw materials, at this stage of the semi-finished products, we collectively referred to as the "body" that is, does not contain any decorations, clothing, accessories of the main body. (Figure 3)



Figure 90 The creation of a body
Source This study collates



Figure 91 The creation of a body produce
Source This study collates



Figure 92 The creation of a body produce
Source This study collates

Plain coloring

The coloring of toys is divided into spraying and hand-painting. Spraying refers to the use of oil-based paints to color a large area of the object through a spray gun, and then spraying the details in a masking manner. Hand painting refers to the use of water-based paint through the hand-painted way to complete the work. Compare the two. Spraying is more even in coloring. The effect is more inclined to mass production products, but the cost is high, time-consuming, and has higher requirements for the spraying site and climate at the time. The cost is higher and time consuming, and there are higher requirements for the site and the climate at the time of painting. On the contrary, compared with spraying, hand coating is less expensive, less time-consuming, and less demanding on the site environment, temperature and climate. In contrast, compared to spraying, hand coating, in addition to low cost, short time consumption, and lower requirements for the site environment, temperature and climate, also has the uniqueness of each product. In summary, the use of hand-coating hand-coating ensures reliability in terms of production capacity and quality, as well as a more favorable product price. Due to the hand coating method, we can use either water-based or oil-based paints. We can use either water-based or oil-based paints, in this case Spanish AV vallejo water-based paint, brushes, coloring dishes and other auxiliary tools. Up to here, there is a crucial role for the toy to go from the plain to the product. It is essential to ensure uniformity of color, consistency of color, and refinement of detail. That is, using a small amount of uniform modulation of pigments, drawing many times, first big and then small, brushes and brushes are cleaned diligently operating principles for processing. Uniform modulation of

pigments means to assess the overall workload, modulate the proportion of colors in small amounts, and then proceed with the process after the desired color is achieved. After the expected color is achieved, a large amount of equal modulation is carried out. It is worth noting that although waterborne paints solidify more slowly in the air, they are not as easy to apply as waterborne paints. It is important to note that although waterborne paints solidify slowly in the air, it is still necessary to seal the mixing bowls in plastic bags each time you complete a painting job for further use at a later date. be used at a later stage.

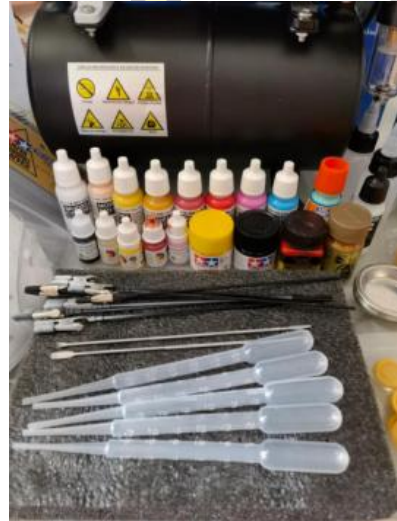


Figure 93 Production Tools
Source This study collates



Figure 94 Production Tools
Source This study collates

Drawing a small amount of paint several times and striking first and then a small amount refer to treating the vegetal body treated with water-additive clay as being able to hang colors, but it is not suitable to apply the paint too thickly, thus affecting the firmness of hanging colors. However, it is not suitable to apply the pigment too thickly, which will affect the firmness of the color. The overall painting starts with The first time to make sure the pigment can cover every corner, basically cover the white color of the body. The first time to ensure that the pigment can cover every corner, basically covering the white color of the body itself as the basis for judgment; the second layer of painting in the first layer of the basis for covering, to ensure that the The second layer of painting on the basis of the first layer to cover, to ensure that the color is uniform, not flooding the bottom color is good.



Figure 95 coloring process
Source This study collates

The coloring of vectors follows a detailed drawing method with large blocks of color, small blocks of color, and outlining. This treatment can ensure that between different colors will not appear to cover, the phenomenon of anti-color, but also to the overall shape and color have a clear Unity

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Figure 96 Final product
Source This study collates

Post-production of materials and publicity

The packaging design of the Chiu Chow Door God series is based on red as the main color, with gold patterns that have strong Chinese traditional cultural symbolism. The overall style is elegant and festive, conveying the imagery of good fortune and prosperity. The front of the package is centered on the three images of the God of Gate, with the outlines of the God of Wen, the God of Wu and Zhao Ming Gong outlined in golden lines, creating a visual effect that combines the classical with the modern, maintaining the traditional flavor of the God of Gate in New Year's Paintings, but with a modern and minimalist sense of design. The central character of "Gate God" is in the form of a square seal, which enhances the sense of visual centrality and has the symbolic meaning of authority and blessing.

The package design also adds the common traditional blessing phrase "peace in and out" and uses Hanyu Pinyin as a supplementary logo, which makes the whole design closer to the aesthetics and cultural comprehension of modern young consumers, and meets the demand for modernization of traditional culture in the current trendy culture. Visually, the combination of these elements presents a strong oriental color and festive atmosphere, making the package itself a work of art with ornamental value and increasing the collection value of the goods. In addition, the unfolding of the package shows the ingenuity of the structural design. The unfolding of the six sides not only ensures the stability of the whole, but also has the corresponding design pattern and blessing text on each side, and this omni-directional visual presentation makes the package highly aesthetic and decorative from all angles. The overall red and gold color scheme also greatly enhances the high-end sense of the

package, making the series of Chaojiao, whether in the personal collection or as a gift for festivals, has a high value of cultural symbols and market attraction.

The overall design of the package is centered on the cultural theme of “protection, guardianship and blessing”, and through the combination of delicate patterns and elements rich in traditional cultural imagery, the whole series of Chaojiao Door God is not only a simple trendy toy, but also an artistic commodity with the significance of cultural inheritance, which strengthens the emotional connection between the product and the consumer and makes it more unique and attractive in the market. It enhances the emotional connection between the product and consumers, making it more unique and attractive in the market.



Figure 97 Product Packaging Design
Source This study collates



Figure 98 Product packaging effect diagram1
Source This study collates



Figure 99 Product packaging effect diagram2
Source This study collates



Figure 100 Product packaging effect diagram3
Source This study collates

พหุ ประเด็น โท ชีเว



Figure 101 Product packaging effect diagram4
Source This study collates

In this Chiu Chow design, we have also designed cards to go with the Door God Chiu Chow. The design of the health talisman is inspired by the symbols of talismans in traditional Chinese culture, which are believed to have the symbolism of blessing health, dispelling illnesses and eliminating disasters in folklore. This design not only strengthens the sense of cultural symbols of the Chao toy itself, but also adds the functionality of praying for blessings to the Chao toy, making it not only a toy, but also a cultural carrier that carries good wishes and blessings.



Figure 102 Product Identity Card
Source This study collates



Figure 103 Martial Door God: "Whip-Raising Door God" doll Product Identity Card
Source This study collates

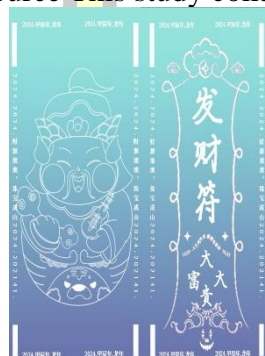


Figure 104 Zhao Gongming, the God of Wealth doll Product Identity Card
Source This study collates



Figure 105 Sanshin's Unbreakable Trendy Toys doll Product Identity Card
Source This study collates



Figure 106 Product packaging card physical picture
Source This study collates



Figure 107 Product packaging card physical picture
Source This study collates

Final Product Experts Evaluate

In the product optimization phase, this study invited experts from several fields to evaluate the design options, and a total of 10 experts participated in this evaluation. They were from the following fields:

Cultural heritage field: including Yu Huiquan, the inheritor of Liangping New Year's Paintings, and Mo Shaoping, a folk art research scholar, to provide guidance on the retention of the product's cultural elements and traditional craftsmanship.

Trendy toy design field: Zheng Bo, Toy City's manager, and a team of trendy toy designers were invited to evaluate the products from the perspective of market demand, design trends and user experience of trendy toys.

Craftsmanship and Manufacturing: Three engineers from the toy manufacturing industry analyzed the craftsmanship, material selection and production feasibility of the products.

Children and Consumer Safety: Two children's product safety experts tested and optimized the products from the perspectives of durability, feel and safety performance.



Figure 108 Liangping Woodblock Prints Trendy Toys
Source This study collates



Figure 109 Consumer Assessment
Source This study collates

realm	Expert status	Content of the assessment	Optimization Recommendations
Optimization Recommendations	1. Xu Jiahui, Liangping New Year Painting Inheritor	The degree of restoration of the elements of New Year's paintings, the carving process, the depth of cultural connotation expression	Optimized carving and coloring process, combining traditional and modern techniques
	2. Folk art researcher Mo Shaoping	The expression and inheritance of traditional cultural symbols in products	Emphasize the symbolic nature of the cultural symbols of New Year's paintings and enhance the expression of cultural elements
Trendy toy design field	3. Zheng Bo, Manager of Toy City	Market demand, design trends, user experience	Optimize tactile and visual design to enhance the emotional connection between users and toys
	4. Tide Play Designer Team	Interactivity of toys, innovativeness of modeling design	Introducing interactive designs such as blush bead spinning and blessing displays
Processes and Manufacturing	5. Toy Manufacturing Engineer A	Complexity and feasibility of the product manufacturing process	Use of 3D printing technology combined with traditional processes to improve productivity and refinement
	6. Toy Manufacturing Engineer B	Material selection and cost control	Recommended environmentally friendly ABS plastic and water-

			based paint as materials, taking into account the cost and environmental performance.
	7. Toy Manufacturing Engineer C	Production process optimization and quality control	Enhance product structural stability and optimize production processes to ensure consistency
Area of child and consumer safety	8. Child product safety expert A	Corner treatment and drop resistance	Rounded corners to ensure drop resistance to international standards
	9. Child product safety expert B	Non-toxicity of materials and product durability	Tests and ensures that all materials comply with EN71 and ASTM F963 international toy safety standards.
Marketing	10. Marketing consultant C	Product Market Positioning and Promotion Strategy	Enhance the high-end feel of packaging design and increase market exposure through social media

Table 30 Expert Assessment Form
Source This study collates

By synthesizing the opinions of many parties, this study has optimized the product in the following key aspects:

The inheritor, Yu Huiquan, suggested optimizing the carving and coloring process to more realistically reproduce the artistic effect of Liangping New Year paintings while maintaining a delicate handmade feel. The team of engineers suggested combining 3D printing technology with traditional carving techniques to improve production efficiency and ensure the precision of each product detail.

The toy designer team emphasized the need for trendy toys to appeal to consumers, especially young consumers and children, in terms of tactility. The surface of the optimized product is coated with a soft matte finish, and embossed textures are added in places to enhance the tactile level. Hand tests show that the optimized product has significantly improved grip comfort and finesse.

The team of engineers recommends the use of non-toxic and environmentally friendly materials, such as ABS plastic with water-based paint, while ensuring that the materials comply with international toy safety standards (such as EN71 and ASTM F963). In addition, metal or wood elements are used in some products to add texture in order to enhance the collector value of the toys.

Child safety experts conducted rigorous tests on the products' structural stability, edge treatment, and drop resistance. The optimized products have rounded corners without edges, and the outer coatings are abrasion- and scratch-resistant, in line with international safety standards. Durability tests showed that the product remained intact after simulating multiple uses and drops.

Value Interpretation and Significance

By integrating the face-opening technique, traditional colors and auspicious patterns from Liangping New Year's Paintings, the optimized trendy toys not only retain strong traditional cultural characteristics, but also resonate with modern consumers in terms of visual language. This reproduction of cultural symbols not only conveys the cultural connotation of “peace and good luck”, but also evokes consumers' emotional recognition of traditional art.

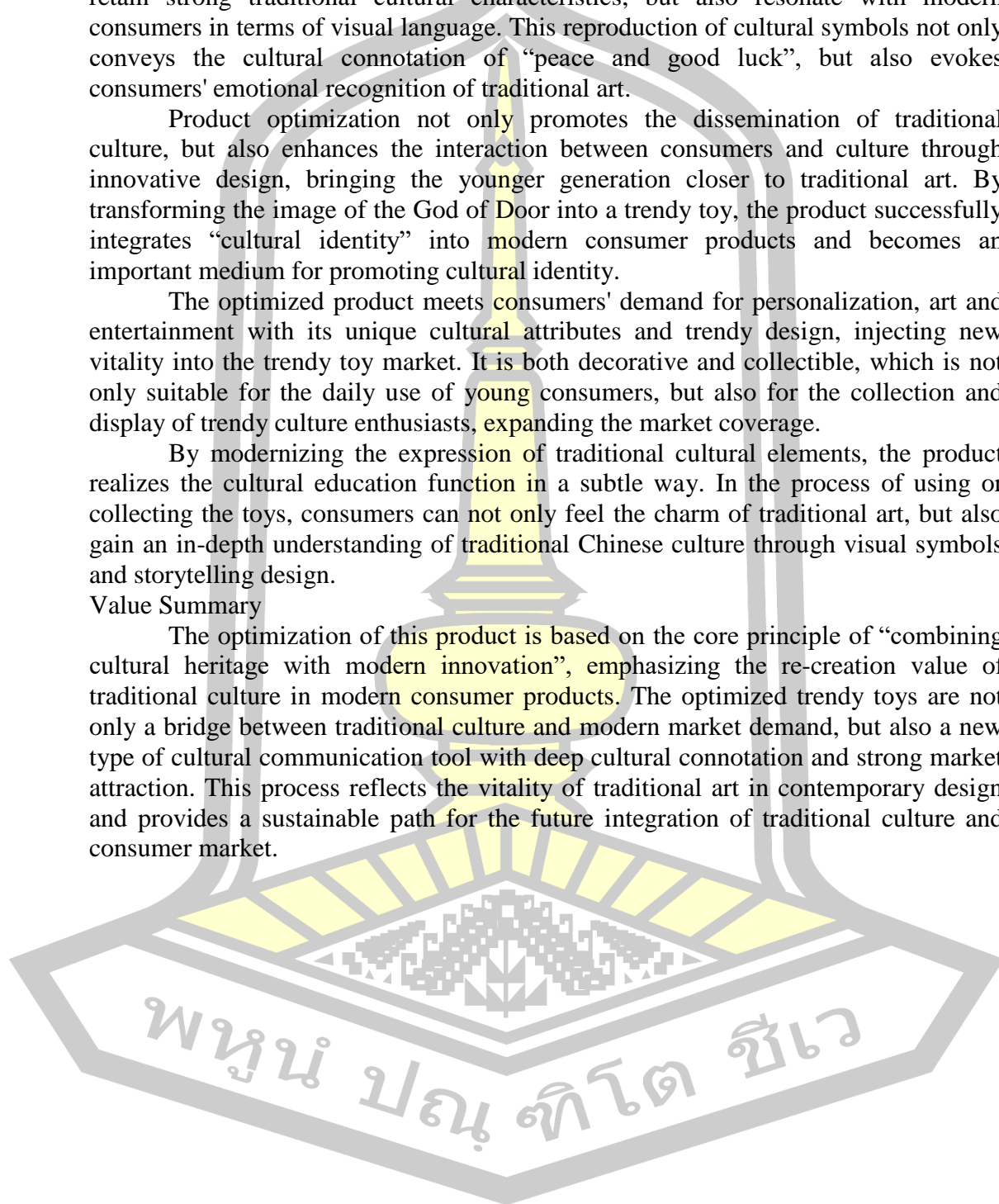
Product optimization not only promotes the dissemination of traditional culture, but also enhances the interaction between consumers and culture through innovative design, bringing the younger generation closer to traditional art. By transforming the image of the God of Door into a trendy toy, the product successfully integrates “cultural identity” into modern consumer products and becomes an important medium for promoting cultural identity.

The optimized product meets consumers' demand for personalization, art and entertainment with its unique cultural attributes and trendy design, injecting new vitality into the trendy toy market. It is both decorative and collectible, which is not only suitable for the daily use of young consumers, but also for the collection and display of trendy culture enthusiasts, expanding the market coverage.

By modernizing the expression of traditional cultural elements, the product realizes the cultural education function in a subtle way. In the process of using or collecting the toys, consumers can not only feel the charm of traditional art, but also gain an in-depth understanding of traditional Chinese culture through visual symbols and storytelling design.

Value Summary

The optimization of this product is based on the core principle of “combining cultural heritage with modern innovation”, emphasizing the re-creation value of traditional culture in modern consumer products. The optimized trendy toys are not only a bridge between traditional culture and modern market demand, but also a new type of cultural communication tool with deep cultural connotation and strong market attraction. This process reflects the vitality of traditional art in contemporary design and provides a sustainable path for the future integration of traditional culture and consumer market.



CHAPTER V

Conclusions, Discussion, and Suggestions

5.1 Conclusions

This study focuses on the fusion of the development of Chinese trendy toys with traditional culture, and explores in depth its potential in cultural heritage and innovation. The study adopts a comprehensive research method combining literature review, field research and design practice. A wealth of primary data was collected through interviews with Liangping Woodblock Printing non-hereditary inheritors, visits to professionals in the field of trendy toys, and a systematic survey of the trendy toy market. The study analyses in depth the cultural identity and artistic characteristics of Liangping woodblock prints, and refines design methods applicable to the trendy toy market. These results lay a solid foundation for realising the innovative combination of traditional culture and modern trend, and the specific findings are as follows:

1. Conclusions on the Development and Current Status of Trendy Toys within the Context of Chinese Popular Culture.

With China's rapid economic growth and consumption upgrading, the trend of trendy toys market shows a rapid development. In recent years, the interest of the younger generation of consumers in trendy toys has continued to grow, and trendy toys have transformed from children's toys in the traditional sense to an important medium for adult consumers to express their individuality and seek cultural identity.

In China's trendy toys market, cultural identity and emotional resonance have gradually become an important driving force for consumers' purchasing decisions. In particular, toys with local cultural characteristics not only satisfy consumers' demand for personalized expression, but also arouse their pursuit of cultural belonging and emotional support. With the further integration of pop culture and traditional culture, more and more trendy toy designs have begun to draw on traditional Chinese cultural elements, such as New Year's paintings, paper cuttings and calligraphy, thus forming a unique system of cultural symbols.

At present, the consumer groups of Chinese trendy toys are characterized by diversity. The younger generation, especially the post-90s and post-00s, is the main consumer group in this market. They pay more attention to the uniqueness and cultural connotation of products and pursue personalized and differentiated consumption experience. At the same time, the age range of players is gradually expanding, and more and more adult consumers are joining, making the market demand increasingly diversified.

This study finds that successful trendy toy designs are often able to innovate while retaining the essence of traditional culture. Designers need to balance the inheritance of traditional culture and the innovation of modern trends in this process, which is also the main challenge facing the current trend toy design.

To sum up, China's trendy toy market is characterized by diversification, culturalization and individualization. Consumers' identification with and demand for traditional cultural elements are increasing. The incorporation of traditional culture in the design of trendy toys not only enhances the cultural value of the products, but also

injects new vitality and innovation potential into the market. This provides an important inspiration for the future design direction of trendy toys: designers need to incorporate local cultural characteristics in their products to meet consumers' needs for cultural identity and emotional resonance, while realizing the ingenious fusion of tradition and modernity in order to maintain the uniqueness of the design and market competitiveness.

2. Conclusions on the Cultural Identity of Liangping New Year's Paintings and Its Potential Application in Trendy Toy Design.

Liangping New Year's Paintings vividly embody the cultural essence and regional characteristics of Liangping in Chongqing. Deeply rooted in BaYu culture, they reflect the spiritual beliefs, folklore, and life aspirations of the local people. Themes such as blessings, exorcism, mythology, and auspicious symbols highlight traditional values of protection, peace, and prosperity. Among these, the Door God theme stands out as a cultural symbol of guardianship and good fortune, holding significant importance in traditional culture while resonating deeply with modern audiences.

The vibrant colors, symmetrical compositions, and exquisite craftsmanship of Liangping New Year's Paintings make them both visually striking and culturally profound. The "open-face" ritual and meticulous carving techniques add unique artistic value, while the use of local materials and natural pigments further emphasizes their regional identity. These artistic attributes provide a rich source of inspiration for contemporary design.

The symbolic meaning and visual appeal of Liangping New Year's Paintings align closely with the demands of the trendy toy market. The Door God theme can be simplified into design elements for modern trendy toys, while theatrical and mythological motifs offer potential for narrative-driven and story-focused products. Auspicious symbols, such as "Qilin Delivering a Child," can be incorporated into festival-oriented designs, combining cultural depth with consumer needs to create products that are both culturally meaningful and marketable.

Research indicates that young Chinese consumers, particularly Generation Z, exhibit a strong demand for cultural authenticity and meaningful designs. Liangping New Year's Paintings, with their profound cultural identity and symbolic elements, effectively meet these needs, serving as a foundation for innovative trendy toy designs. Such toys can transcend their role as entertainment products to become cultural carriers, promoting Liangping's heritage in forms that align with modern lifestyles.

To seamlessly integrate Liangping New Year's Paintings into trendy toy designs, it is essential to focus on bold color applications, rich storytelling, and innovative forms. Adding interactive features and collectible qualities can further enhance the appeal of these products in the market. The symbolic and decorative elements of the paintings offer extensive opportunities for creating visually impactful and culturally significant designs.

By reinterpreting the cultural and artistic elements of Liangping New Year's Paintings through modern design, trendy toys can bridge the gap between traditional heritage and contemporary consumer culture. This approach not only revitalizes an important form of folk art but also provides a sustainable model for cultural

preservation and innovation, paving the way for the global recognition and promotion of Liangping New Year's Paintings in modern markets.

3. Conclusions on Incorporating Trendy Toys Culturally Identified with Liangping New Year's Paintings into Contemporary Chinese Pop Culture.

This design successfully integrates the cultural identity and artistic characteristics of Liangping Woodblock New Year Paintings into modern trendy toys. By preserving traditional elements such as the Door God theme, auspicious patterns, vibrant colors, and the “open-face” artistic ritual, the toys reflect a deep cultural heritage while incorporating contemporary aesthetics. Through innovative approaches like cartoonization, anthropomorphism, and interactive features such as rotating blush beads engraved with blessings, the traditional cultural symbols are modernized, making the toys more appealing to a young and diverse consumer base. This modernization respects tradition while precisely aligning with current market demands.

Additionally, the toys enhance user engagement and entertainment value through interactive designs like tilting mechanisms and symbolic blessings, meeting consumer preferences for interactive and fun products. These unique design elements not only make the toys more enjoyable but also deepen the cultural and emotional connection between users and the products.

In terms of materials and craftsmanship, the design combines eco-friendly materials, traditional techniques, and modern production technologies such as 3D printing, ensuring sustainability and high quality. This combination achieves the dual objectives of cultural preservation and market adaptability. The final products not only meet the aesthetic and functional expectations of contemporary consumers but also promote traditional cultural values. The toys serve as both collectible art pieces and everyday consumer items, broadening their market appeal while strengthening users' cultural identity.

Beyond entertainment, these toys convey rich cultural meanings, subtly enhancing users' emotional connection to Chinese heritage. Through innovative design, the toys become cultural carriers, showcasing the unique charm of traditional art and folklore to consumers.

The study demonstrates that traditional cultural elements can be revitalized through modern design practices, creating products that bridge cultural heritage with contemporary consumer needs. These trendy toys not only preserve and innovate upon Liangping Woodblock New Year Paintings but also contribute significantly to cultural transmission and identity reinforcement. In a rapidly evolving consumer environment, this design approach offers a valuable model for integrating traditional culture with modern markets and opens new pathways for the sustainable development of the cultural and creative industries.

5.2 Discussion

This study focuses on integrating Liangping New Year's Paintings into trendy toy design, proposing a design path that modernizes traditional cultural symbols while addressing contemporary consumer demands. The findings align with the “Guochao” (national trend) phenomenon, which highlights the growing acceptance of traditional cultural elements in modern consumer markets. Specifically, younger consumers, particularly Generation Z, place increasing importance on cultural identity and authenticity when choosing products. Building on this trend, the study goes further by

not only incorporating the artistic and symbolic essence of Liangping New Year's Paintings but also enhancing cultural participation and emotional resonance through interactive and modern design.

The findings contribute significantly to the discussion on balancing cultural preservation and marketization. As Yang Yue (2022) suggests, the core cultural spirit of heritage must be maintained in the process of commercialization. This study demonstrates that cultural innovation and market demand are not inherently contradictory. For example, the use of tilting doll forms and interactive blessing messages illustrates how traditional cultural symbols can be dynamically revitalized while preserving their essence. Unlike previous approaches that focus on the static preservation of cultural heritage, this study emphasizes the importance of dynamic innovation in making cultural heritage adaptable to modern markets, ensuring its continued relevance and appeal.

This study expands on Gombrich's (2001) semiotics theory, which views traditional art as a symbol of cultural memory. Through the modernization of key elements of Liangping New Year's Paintings—such as the Door God, operatic themes, and auspicious symbols—this research not only continues the cultural memory function of these symbols but also enriches them with interaction and entertainment value in modern consumer culture. The design process shows that traditional symbols can better meet diverse consumer demands through formal innovation and technological empowerment, revitalizing cultural symbols in a contemporary context.

The research offers a differentiated perspective from the design concepts of mainstream trendy toy brands like Bubble Mart. Traditional trendy toy designs tend to focus more on the trendiness of imagery and market commercialization while paying less attention to the deep expression and transmission of cultural symbols. By precisely extracting and reinterpreting the symbolic elements of Liangping New Year's Paintings, this study achieves a balance between cultural richness and commercial appeal. The resulting dual-attribute design concept integrates cultural education and heritage with market-driven innovation, offering a new framework for exploring the cultural depth of future trendy toy designs.

Compared to existing research, this study not only consolidates the theoretical consensus on the integration of traditional culture with modern design but also proposes a new model that unifies cultural heritage, artistic expression, and market demand. This model transcends simple symbolic representation by incorporating interactive design and storytelling, ensuring that cultural products evoke emotional resonance while maintaining commercial viability. The findings demonstrate that traditional culture can be preserved and innovated upon through modern design practices, paving the way for the sustainable development of the cultural and creative industries.

The study also offers practical guidance for designers and marketers. For instance, bold color applications, innovative forms, and interactive features can effectively modernize traditional cultural symbols while enhancing their appeal in trendy toy markets. Furthermore, the symbolic and decorative richness of Liangping New Year's Paintings provides extensive opportunities for creating products that are visually striking and culturally meaningful. The use of eco-friendly materials and modern production technologies, such as 3D printing, ensures sustainability and

scalability, making the designs adaptable to evolving consumer and environmental demands.

In summary, this study explores how traditional cultural elements can be modernized through design innovation, creating products that bridge cultural heritage and contemporary consumer culture. By combining the artistic and symbolic richness of Liangping New Year's Paintings with modern design approaches, this research contributes to the revitalization of traditional art forms and provides a sustainable model for their integration into global markets. The findings not only reinforce theoretical discussions but also provide an actionable framework for future research and practical applications in the cultural and creative industries. This approach demonstrates the potential of trendy toys to act as cultural carriers, promoting traditional heritage in ways that align with modern lifestyles and consumer values.

5.3 Suggestions

1. Suggestions in the field of cultural inheritance

This study suggests that a sense of cultural identity can be enhanced by refining and modernizing regional cultural symbols, such as the “god of the door” and “auspicious patterns” in Liangping New Year paintings. Cultural industry organizations can use this approach to develop cultural and creative products with regional characteristics, such as incorporating traditional motifs into daily necessities or trendy commodities, to revitalize traditional culture among young consumers. Combine the cultural characteristics of Liangping New Year's Paintings with other regional cultures to create cultural and creative products with fusion characteristics. Through cultural dialog with the international market, the global influence of Liangping New Year paintings can be expanded, while enhancing cultural soft power.

2. Suggestions for the field of design and innovation

The design of the tumbler shape and interactive blessing words applied in this study can be borrowed by designers for enhancing the interactivity and emotional value of toys. For example, designing rotatable or deformable toys further enriches the user experience. This method of enhancing interactivity is suitable for brands launching limited edition hip toys.

Modern technologies such as 3D printing and augmented reality (AR) are recommended to enhance the visual expression and detail presentation of traditional cultural elements. For example, the Liangping New Year's Paintings decoration is produced through 3D printing to make it more three-dimensional and refined, thus enhancing the artistic sense and collection value of the tide toy products. Develop a personalized Chaojiao design system based on user preferences, so that consumers have more autonomy in choosing product patterns, colors, materials and so on. This not only improves the user's sense of participation, but also strengthens the product's market competitiveness.

3. Suggestions for marketing areas

According to the market research data of this study, trendy toy consumers have a high demand for interactive functions and expression of cultural elements. It is recommended that companies closely integrate traditional culture with trendy toy market demand when developing products. For example, develop a limited edition blind box series that utilizes cultural stories and design narratives to strengthen consumers' emotional identity. With the help of social media platforms (e.g. Jittery

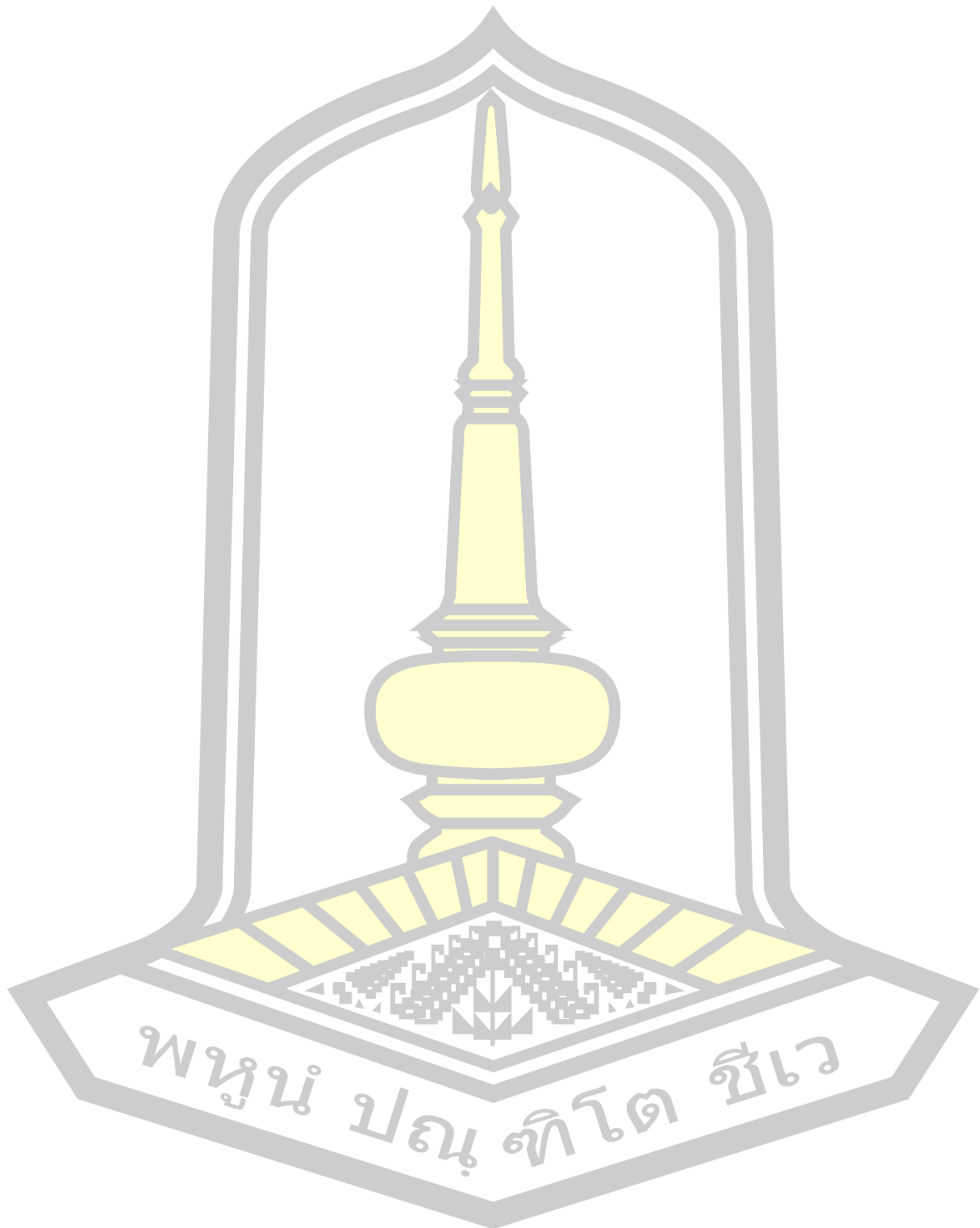
Voice, Xiaohongshu, etc.) and short-video marketing, promote Chaojiao products with traditional cultural characteristics. At the same time, cross-border cooperation with fashion brands or famous IPs enhances the market attention and consumer appeal of the products. Incorporate the historical story of Liangping New Year's Paintings into brand promotion and utilize cultural narratives to strengthen the brand image, so that the products not only have commodity attributes, but also carry cultural connotations. This method is suitable for brands to enhance their premium capacity.

4. Suggestions for the field of education and communication

It is recommended that future research explore the educational potential of integrating traditional cultural elements into Chaojiao design. Educational institutions and museums could leverage Chaojiao products as tools for cultural dissemination, using interactive and entertaining designs to engage young audiences and foster interest in traditional culture. Developing cultural popularization courses that incorporate Chaojiao design is advised. These courses could include DIY toy-making activities, enabling students to learn the techniques and cultural significance of traditional New Year's paintings while cultivating their creative design skills. Such initiatives could enhance the accessibility of traditional culture and inspire innovation among the younger generation.◦



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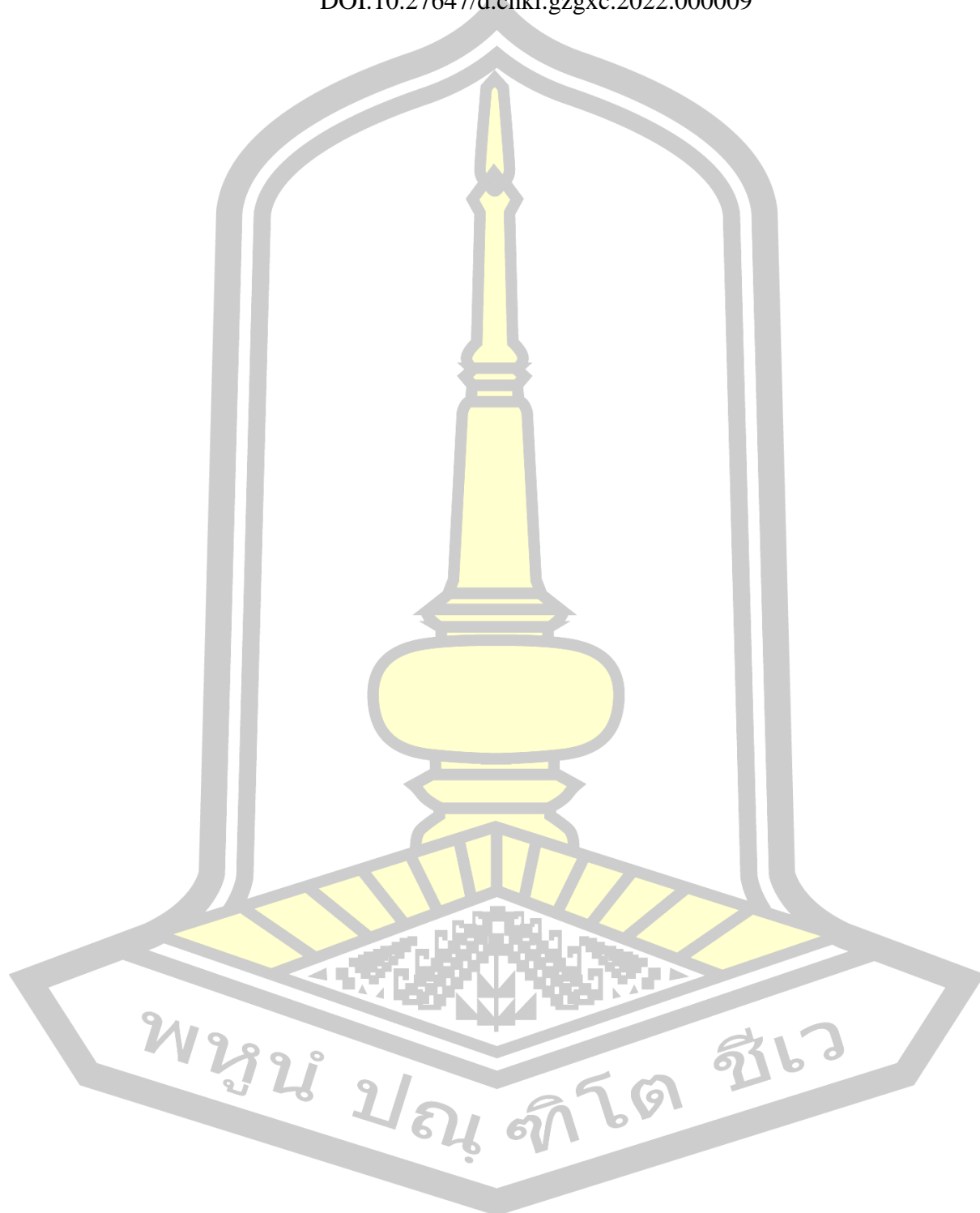
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