

Research on the Design Aesthetics of Innovative Development in Folk Toys

Li Zeng^{1*}

¹ Inner Mongolia University of Science and Technology, School of Architecture and Art Design, Baotou, China

Email Address

905071628@qq.com (Li Zeng)

*Correspondence: 905071628@qq.com

Received: 22 March 2025; **Accepted:** 20 April 2025; **Published:** 7 May 2025

Abstract:

This article aims to explore and analyze the design aesthetics of innovative development of folk toys, as well as how these aesthetics reflect and preserve cultural heritage in various regions. Through case analysis of folk toys from three different cultural backgrounds in China, Japan, and India, this study reveals the uniqueness of folk toys in terms of form, color, material selection, and manufacturing techniques. In addition, this article also explores how modern design concepts can be integrated with traditional aesthetics, and the implications of this integration for contemporary toy design.

Keywords:

Folk Toys, Design Aesthetics, Cultural Heritage, Modern Design Concepts, Traditional Aesthetics

1. Introduction

Under the background of globalisation and technological progress, the mutual influence between folk toys and trendy toys has gradually emerged, which is not only reflected in product design, but also profoundly affects marketing strategies and consumer behaviour. [1] Folk toys, as the carrier of the traditions and history of each culture, are not only children's play tools, but also a cultural expression, carrying educational significance and historical memory. For example, Chinese paper-cutting and mud-man-figures, Japanese puppets and kites, etc. These toys with national characteristics have gradually been known and appreciated by consumers all over the world in the globalised market, and have become a bridge of cultural exchange. [2] Compared with the traditional nature of folk toys, trendy toys pay more attention to innovation and the application of technology. With the development of science and technology, such as the application of AR and VR technology, smart toys and interactive video games have become new favourites in the market. [3] These toys have quickly attracted the attention of the younger generation worldwide by providing immersive experiences and interactive gaming environments. The rapid iteration and high technological content of trendy toys make them highly competitive in the market. [4]

2. Research Origins

Under such market demand and technical background, the combination of folk toys and trendy toys has become a trend. By integrating the design elements and cultural connotations of folk toys into the innovating the traditional Chviation process of trendy toys, not only can the cultural characteristics be preserved and inherited, but also the market appeal of the toys can be increased. [5] For example, these concepts of yin and yang and the five elements to the design of modern strategy games, or applying traditional Indian pattern designs to the appearance design of modern smart wearable devices are all manifestations of the combination of culture and innovation. As global consumer demand for culturally diverse and personalised products increases, trendy toys with ethnic and cultural characteristics are becoming increasingly popular. [6] Consumers do not only care about the entertainment and technicality of toys, but also pay more attention to their cultural implication and educational value. This trend has prompted toy manufacturers to adjust their design and marketing strategies, giving more consideration to how to convey cultural values and educational significance through toys.

The interaction between folk toys and trendy toys marks a profound change in the toy industry. This change is not only an integration at the product level, but also an interaction at the level of culture and market strategy. By studying this phenomenon, we can better understand how cultural products can adapt and lead the trend in the globalised market, and how to maintain the vitality of culture through innovation, providing new perspectives and strategies for the development of the global toy industry. This not only helps toy manufacturers and designers to integrate tradition and modernity in product development, but also provides global consumers with more choices with educational and cultural values. [7] In the long run, this trend of integrating culture and innovation will continue to drive the development of the toy industry, making it an important platform for global cultural exchange, while also opening up new markets and growth points for toy manufacturers.

3. Historical and Cultural Background of Folk Toys

3.1. Clay Sculpture and Paper Cutting in China

Clay sculpture and paper-cutting are an important part of traditional Chinese folk art, which carry rich historical and cultural values and are loved by people.

The history of clay sculpture can be traced back to ancient times, and it was initially used as clay puppets in religious ceremonies and rituals to drive away evil spirits or pray for peace. During the Tang and Song dynasties, the art of clay sculpture became more secular and began to appear in markets and temple fairs, and its forms became more diversified, including various scenes of life such as figures and animals. During the Ming and Qing dynasties, clay sculptures were further developed, especially during traditional folk festivals such as the Spring Festival, where they were used as decorations or toys to signify good fortune. [8] Representative clay sculptures include Tianjin's Clay Man Zhang and Shanxi's Fenyang Clay Sculptures, which are known for their vivid images, bright colours and local characteristics.

Paper cutting is another folk art form with a long history and is said to have originated in the Han Dynasty, when it was used for rituals and decoration. In the Song Dynasty, the art of paper-cutting became more popular and was commonly used in celebrations such as weddings and festivals for blessings and decoration. The art of

paper-cutting is known for its delicacy and variety of motifs, with common motifs such as animals, flowers, and stories of people, etc. Each of these motifs has its own specific meaning, such as the fish (yu) representing the yearly surplus, and the lotus flower representing purity and innocence. [9] Paper-cutting has different styles in different regions, such as the window flower in Shanxi and the Enshi paper-cutting in Hubei, etc. Each style has its own unique local characteristics and techniques.

Clay sculpture and paper-cutting are not only art forms, but also embodiments of the wisdom and aesthetic sentiments of the Chinese people. They build a bridge between tradition and modernity and are not only valued at home, but also gradually understood and appreciated by people around the world. [10] The inheritance and development of these art forms not only preserves the roots of national culture, but also promotes cultural exchanges and integration, making Chinese traditional folk art more colourful.

3.2. Japanese Puppets and Kites

Japan's puppet theatre and kites are both unique elements of its traditional culture, with deep historical backgrounds and cultural significance.

Puppet theatre in Japan is known as Bunraku and dates back to the early 17th century in Osaka. Bunraku is characterised by the performance of theatre through the manipulation of complex puppets, which are usually operated by three manipulators, who are responsible for the head and body of the puppet, the right hand and the left hand. The scripts of Bunraku are mostly based on Japanese history and folktales, such as Tadashi Zao and Heike Monogatari, which reveal deep emotions and complex human nature through the virtuosity and dramatic expression of the puppeteers. Bunraku is not only a form of entertainment, but also an important expression of traditional Japanese cultural and artistic values, and is regarded as one of the national treasures of Japan. [11]

Kites also have a long history in Japan, dating back as far as the Nara period (710-794). Japanese kites are usually made of bamboo and paper and come in a variety of shapes and decorations with local characteristics. In Japan, kite flying is not only a children's game but also a leisure activity for adults, especially during traditional festivals such as New Year's Day and Children's Day, when kites are used to pray for health and happiness. Kites from different regions are distinctive in their design and decoration; for example, Edo kites from Tokyo are known for their beautiful paintings and intricate structures, while Shinshu kites from Nagano are famous for their huge size and bright colours. [12] Kites in Japan are not only a display of art, but also imply people's reverence for nature and respect for tradition.

Puppet theatre and kites, as an important part of Japanese culture, not only demonstrate the Japanese people's love and pursuit of art, but also reflect the historical changes and cultural characteristics of Japanese society.

3.3. Clay Toys and Muppets in India

Clay toys and muppets are an important part of the country's colourful traditional handicrafts, which not only reflect India's folk art but also showcase its deep cultural and historical heritage.

Clay toys have a long history in India and their origins can be traced back to ancient civilisations, especially in the Indus Valley civilisation where clay toys have been

found. These toys are mostly animal figures, such as bulls, elephants and horses, which have important religious and symbolic meanings in Indian culture. The techniques and styles of making clay toys have evolved over time, especially in places like West Bengal and Tamil Nadu, where clay toys are known for their fine craftsmanship and vibrant colours. These toys are not only play items for children, but are also often used in festive decorations and religious ceremonies to signify blessings and celebrations.

Muppets also have a rich history and cultural significance in India. Indian puppetry, known as “Kathputli”, meaning “puppet”, originated in Rajasthan and dates back more than 1,000 years. This traditional art form is an important means of social and cultural communication through the use of puppets to tell folk tales, epic sagas or social issues. Muppets are made primarily of wood and fabric, and their costumes are often brightly coloured, reflecting the traditional Indian style of dress. Puppet theatre is particularly popular in rural India, not only as a way of entertaining the public, but also as an important tool for education and cultural transmission. [13]

Clay toys and muppets are not only representative of Indian handicrafts, but also an expression of India’s cultural diversity and artistic creativity. These traditional artefacts retain their unique status and value in contemporary India and are not only cherished locally, but are also gaining international attention and appreciation. These traditional art forms provide a glimpse into the historical changes, religious beliefs and social structure of Indian society, and also reflect people's aspirations and pursuit of a better life.

4. Aesthetic Analysis of the Design of Folk Toys

4.1. Japanese Puppets and Kites

Folk toys are not only a tool for children’s entertainment, but also a cultural heritage and artistic expression. In traditions around the world, folk toys contain a unique formal aesthetic, which is not only reflected in the shape and colour of the toys, but also reflects each culture's deep understanding of form, function and symbolism.

The formal aesthetics of folk toys is reflected in the simplicity and functionality of their design. The design of many folk toys is very simple, such as Chinese clay figures and Japanese puppets, which often express the richest emotions and dynamics with the least number of lines and shapes. This simplicity of design not only makes the toys easy to handcraft, but also easy for children to play with and understand. In addition, these toys often have certain functionality, such as the ability to make sounds and move parts, etc. These functional designs increase the interactive and educational value of the toys. [14] The use of colour is an important aspect in the formal aesthetics of folk toys. The colours of folk toys are usually very vivid and symbolic, such as red is often used to symbolize joy and good luck, and green represents nature and life. These colours not only make the toys themselves more appealing, but also have educational significance, helping children to learn and understand the cultural environment around them. [15]

Furthermore, folk toys show a unique aesthetic in their choice of materials. Traditionally, these toys are mostly made of locally available materials, such as wood, clay, and fabric, which not only reflects the use of and respect for natural resources, but also makes each toy carry certain regional characteristics. [16] For example,

Indian ragdolls use local cotton cloth and natural dyes, while Japanese kites tend to use bamboo and handmade paper.

The formal aesthetics of folk toys is also reflected in their deep symbolic meaning and educational function. Many toys contain moral lessons, social norms or historical stories that educate children. For example, Chinese paper cuttings are often used to tell ancient mythological stories or express wishes for good luck, while Indian clay toys are used to teach the history and culture of a race. The formal aesthetics of folk toys are not just a visual treat, but also an important vehicle for cultural transmission and values education. [17] Through these toys, the aesthetic concepts, lifestyles and philosophical ideas of different cultures are perpetuated and spread, enriching the cultural diversity of mankind.

4.2. Use of colours

Folk toys and trendy toys have their own characteristics in the use of colours, reflecting the aesthetic preferences and design concepts of different cultural backgrounds and characteristics of the times.

The use of colours in folk toys often has deep cultural symbolism and traditional meanings. For example, red, yellow and green are commonly used in Chinese clay figures, and these colours symbolise festivity, imperial power and vitality respectively in Chinese culture. [18] Indian Muppet toys, on the other hand, like to use bright blue, red and yellow colours, which not only make the toys look lively, but also echo the traditional costumes and festive decorations of India. The use of these traditional colours not only increases the appeal of the toys, but also makes them a vehicle for passing on cultural and educational significance.

In contrast, today's trendy toys are more diverse and international in their use of colour, reflecting the diversity of modern aesthetics and globalisation trends. For example, popular designer toys such as Bearbrick and Funko Pop often use modern colour techniques such as clashing colours and gradient colours, as well as the application of new materials such as fluorescent colours and metallic colours to bring about colour effects. These designs not only pursue visual impact, but also reflect the modern consumer's pursuit of individuality and a sense of style. In addition, trendy toys also pay more attention to psychological effects in their colour choices, such as using cold tones to create a sense of technology, or warm tones to create affinity. [19]

Although the use of colours in both cases has its own focus, they both reflect the core role of colours in toy design, i.e. to enhance the attractiveness and expressiveness of toys through the matching and application of colours. Whether it is traditional folk toys or modern trendy toys, colour is an important bridge connecting creators, toys and users, and an important means to express cultural connotation, artistic style and emotional communication. Whether it is traditional folk toys or modern trend toys, the use of colour is an indispensable part of their design, through different colour combinations and applications, they not only show their respective cultural characteristics and the style of the times, but also enrich people's aesthetic experience and cultural life.

4.3. Materials and Processes

The evolution of materials and craftsmanship between folk toys and contemporary trendy toys vividly demonstrates the impact of technological advancement and cultural change on the toy manufacturing industry.

Traditional folk toys often use locally available natural materials such as wood, clay, fabric and paper. For example, Chinese mudmen Zhang mainly use fine yellow clay, which is shaped and carved by hand with details before being painted; Indian cloth puppets use cotton and wool, which are hand-stitched and painted with intricate designs. The choice of these materials is not only limited by geography, but also closely related to local cultural traditions. In terms of craftsmanship, folk toys emphasise handicrafts, and each toy contains rich humanistic emotions and unique artistic styles, reflecting deep local culture and craftsmanship. [20]

In contrast, contemporary trendy toys show significant modernisation and technological features in terms of materials and craftsmanship. Modern toys widely use new materials such as plastics, synthetic resins and silicone, which are not only less costly but also easy to mass produce. For example, popular trendy toys such as Bearbrick and Funko Pop are usually produced by injection moulding process using ABS plastic, which ensures uniformity and durability of the toys. In addition, modern toy manufacturing has introduced high-tech manufacturing technologies such as 3D printing and laser cutting, which have not only improved production efficiency, but also made the design of toys more elaborate and personalised.

This shift from natural to synthetic materials and from handcraft to automated production reflects not only technological progress but also changes in market demand and consumer attitudes. Modern consumers are paying more and more attention to the aesthetics, novelty and personalisation of toys, and modern manufacturing technology is able to meet these demands. At the same time, the development of this technology also promotes the innovation of toy design, making toys not only children's play products, but also become a collection and display objects in the adult world. The evolution of materials and technology from folk toys to trendy toys not only demonstrates the progress and maturity of technology, but also reflects the deepening and expanding of people's demand for toys' cultural values and functions. This process not only enriches the types and functions of toys, but also makes toys a cultural bridge connecting the past and the future, tradition and modernity.

5. Integration of Modern Design Concepts and Traditional Aesthetics

5.1. Application of modern technology

In contemporary design, the fusion of folk toys with modern design concepts and technology shows a unique path of innovation, and this fusion not only gives new life to traditional toys, but also promotes cultural heritage and innovation.

Firstly, modern designers have introduced modern design concepts on the basis of retaining the traditional aesthetics of folk toys, which has led to the reinterpretation and expansion of the form, function and meaning of toys. For example, traditional puppets and ragdoll toys have been redesigned by modern designers to be not only more simple and modern in form and more in line with modern aesthetics in colour, but also to incorporate modularity and interactive design, which improves the educational and entertainment value of the toys. [15]

In terms of the use of materials, modern technology has enabled designers to use more environmentally friendly and long-lasting materials to create toys. For example, traditional clay toys can now be made using biodegradable plastics or recycled

materials, which not only reduces the impact on the environment, but also enhances the durability and safety of the products. In addition, some high-tech materials such as silicone and lightweight alloys have also been introduced into toy design, making toys lighter and safer while maintaining the tactile feel and warmth of traditional toys. [21] The use of 3D printing technology is particularly prominent in manufacturing technology. This technology allows designers to rapidly prototype and realise high-precision replicas of complex designs. This not only speeds up the design-to-production process, but also makes personalisation possible. [22] For example, one-of-a-kind folk toys can be customised to meet specific consumer needs, or consumers' personal stories and elements can be incorporated into toy designs to increase the emotional value and collectability of the toys.

In addition, the integration of digital technology has brought new ways of interacting with traditional toys. Through the integration of sensors and microcomputers, traditional static toys have been transformed into smart toys that can interact with and learn from children. For example, traditional ragdolls are able to respond to children's touch and sound by providing educational content and interactive games through built-in touch sensors and sound modules, and this design greatly enhances the educational function and entertainment experience of the toys. [23]

Under the influence of modern design concepts and technologies, folk toys not only retain their traditional cultural values and aesthetic features, but also introduce modern materials and manufacturing technologies to improve the functionality and interactivity of the toys. This fusion not only makes folk toys more in line with the needs of modern consumers, but also opens up a new way for the inheritance and innovation of traditional culture.

5.2. Modern interpretation of traditional elements

In the context of globalisation and modernisation, the design of folk toys is undergoing a profound change. By combining modern design concepts with traditional aesthetics and modern interpretation of traditional elements, designers have revitalised these toys with a long history, and at the same time provided a unique cultural experience for modern society. Modern designers have preserved the traditional shapes and patterns of folk toys, and through simplification and abstraction, they have made these toys more in line with modern aesthetics. For example, a traditional Chinese clay figure may be simplified into geometric shapes and lines in a modern design, retaining its expressive and costumed features, but presented in a more contemporary and minimalist style. This design not only makes the toys more in line with the decorative style of modern homes, but also allows the traditional art to be conveyed to the younger generation in a novel way. [23]

Modern designers are also experimenting with new eco-friendly materials to replace traditional materials in favour of sustainability. For example, toys that were originally made with wood or clay may now be made with recyclable plastic or biodegradable materials. This not only reduces the impact on the environment, but also makes the production of toys safer and healthier. The use of technology is another important aspect of the modern interpretation of traditional toy elements. By integrating electronics, traditional toys are made interactive and functional. For example, traditional ragdolls can engage in dialogue or educational games with children

through built-in sensors and interactive software, making toys more than just an object of play, but also a tool for education and interaction. [24]

Modern design also emphasises versatility and modularity, allowing toys to be used in a wider variety of ways and to have a longer lifespan. For example, a well-designed wooden toy can be used not only as a child's toy, but also as a home decoration or an art collection for adults. Through the application of these modern design concepts and technologies, traditional folk toys have been redefined and reinterpreted, not only preserving their cultural roots, but also making them more in line with the needs and aesthetics of modern society. This fusion not only provides new possibilities for the inheritance of traditional culture, but also opens up new channels for global cultural exchange and understanding.

5.3. Design Strategies for Cultural Sustainability

In a study exploring the influence of folk toys on trendy toy design, this chapter aims to propose a series of solutions with a view to achieving a creative dialogue between tradition and modernity. Through an in-depth analysis of the existing literature, we identify several key strategies that not only facilitate the interaction between the two, but also ensure that such exchanges respect tradition while catering to the aesthetic needs and technological expectations of modern consumers.

Methods of integrating traditional elements with modern design concepts are particularly critical. As demonstrated in the study of the communication path and artistic transformation of Huaibin clay sculptures, the new media era offers unprecedented opportunities for the communication of folk art. [25] Taking advantage of this, designers can reinterpret folk toys through digital means and make them appear in a new form in the public eye. This not only increases the accessibility of folk toys, but also gives them new life and relevance.

Further, the use of deep learning techniques plays an integral role in this process. A hybrid architecture based on CNNs and visual converters, similar to the one proposed by Bujagouni and Pradhan (2024), can be used to analyse and learn the design elements of folkloric toys, which in turn generates a toy design that retains traditional features while conforming to modern aesthetics. The application of this technique not only accelerates the design process, but more importantly, it is able to bridge the gap between innovation and tradition, making the integration of the two more natural and organic. Understanding and utilising consumers' horizon of expectations is also one of the strategies that cannot be ignored. As Terry et al. (2024) found in their study of the tasting room customer experience, delivering a compelling customer experience is key to boosting sales. [28] The same logic applies to the field of toy design. Designers need to delve deeper into the preferences and expectations of their target consumer groups, incorporating these insights into the design process to ensure that the final product resonates and meets market needs.

Finally, in order to ensure the success of this cross-generational dialogue, it is important to adopt an open and inclusive approach to the relationship between innovation and tradition. This means pursuing novelty and uniqueness while maintaining respect for the culture and history behind folk toys. Raising public awareness of the value of folk toys through education and publicity campaigns can further strengthen the emotional connection between consumers and these traditional artefacts. By adopting the above strategies, we can effectively build a bridge between the rich tradition of folk toys and the innovative design of trendy toys. This not only

helps to protect and pass on the precious cultural heritage, but also brings new inspiration and motivation to modern toy design, realising a win-win situation in terms of cultural and commercial value.

6. Conclusions

In today's rapidly developing globalisation, folk toys are not only a tool for children to play with, but also a carrier of the traditions and history of various cultures. Understanding the design aesthetics of folk toys can help us better understand the characteristics and values of different cultures.

Through such a research framework and content arrangement, this paper hopes to provide designers, cultural scholars, as well as the majority of toy makers and consumers with valuable insights to promote the protection and inheritance of traditional culture. At the same time, it also provides a new source of inspiration for modern design and promotes the innovative development of the design field.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

- [1] Philip Kotler. Marketing Management, 16rd ed; Citic press group: Beijing, China, 2022; pp.34-68; ISBN: 978-7-5217-4221-3.
- [2] Ma, L.M. The Folklore Characteristics of Beijing's Folk Toys. *Art Magazine*, 2004, 06, 116-121, DOI: 10.13864/j.cnki.cn11-1311/j.2004.06.030.
- [3] Yang, T. Research on Early Childhood Intelligent Education from a Comparative Perspective: Progress and Prospects. *E-Education Research*, 2023, 44(10), 112-120, DOI: 10.13811/j.cnki.eer.2023.10.015.
- [4] Wang, D. Exploration of Pop Mart Marketing Strategy. MA thesis, Qingdao University of Science and Technology, Qingdao, 2022.
- [5] Zhang, Y. Folk aesthetic features in the styling of Japanese trendy toys. *Folk Art*, 2020, 05, 124-129.
- [6] Zhu, X.Y. Research on Creative Design of Opera Theme "Beijing Flavor" Trendy Play. MA thesis, National Academy of Chinese Theatre Arts, Beijing, 2023.
- [7] Feng, Y.Q. Innovative Design of Shandong Folk Art Images Based on Trendy Culture. MA thesis, Shandong University, Jinan, 2024.
- [8] Hong, Y.Y. The artistic characteristics of Zhunanzhai clay sculpture in Chengxian County. *Journal of Xinjiang University of the Arts*, 2009, 7(01), 29-32.
- [9] Yang, H.Z. Intangible Cultural Heritage and Cultural Creative Product Design. MA thesis, Chinese National Academy of Arts, Beijing, 2018.

- [10]Zhao, H.; Yu, J. Research on the Integration and Development of Rural Tourism and Cultural Creative Industries under the New Normal. *On Economic Problems*, 2015, 04, 50-55. DOI: 10.16011/j.cnki.jjwt. 2015.04.011.
- [11]Li, C.F. Traditional Japanese Folk Art Skills - Puppet Show and Terminology (Part 2). *Foreign Language Research in Northeast Asia*, 2006, 05, 36-37. DOI: 10.16838/j.cnki.21-1587/h.2006.05.021.
- [12]Zhang, S.P. Research on Chinese Kite Art. MA thesis, Nanjing Normal University, Nanjing, 2014.
- [13]Jiang, Z.H. On the Relationship between Animated Media and Anti Narrative State in Animation.MA thesis, Xi'an Academy of Fine Arts, Xi'an, 2022.
- [14]Zhai, Z.S.; Zhang, P.X. Specific proposals for standardizing the functions of museum buildings. *Chinese Museum*, 2002, 03, 60-64.
- [15]Zhao, N. Application and Implementation of Folk Toy "Lihou Tiger" in Mascot Design. *Modern Decoration(Theory)*, 2016, 06, 9-10.
- [16]Cheng, A. Research on the Shape and Innovative Design of Sculpture Animals in Changsha Kiln. MA thesis,Hunan Normal University, Changsha, 2016.
- [17]Liu, Q. Research on the Innovative Development of Rabbit King Craft Culture in the Context of New Media. MA thesis, Shandong University of Art&Design, Jinan, 2024.
- [18]Shang, R.R. Research on the Design of Tourist Souvenirs Based on the Traditional Great Ah Fu Image. MA thesis, Shenyang Aerospace University, Shenyang, 2012.
- [19]Lu, X. The application of graffiti art in trendy toys. *Art Education Research*, 2014, 11, 82-83.
- [20]Liu, Y. Research on the Inheritance of Taiping Mud in Huashan Village, Zhenjiang. MA thesis, Jiangxi University of Finance and Economics, Nanchang, 2024.
- [21]Wang, L. Research on the Modern Design of Traditional Chinese Folk Toys. MA thesis, Chongqing University, CQU, Chongqing, 2009.
- [22]Zhu, Y.Q.; Shi, J.F.; Wng, L.L.; Zhong, L.W. Development Status of 3D Printing Technology. *Manufacturing Technology & Machine Tool*, 2015, 12, 50-57.
- [23]Wang, J.; Wu, Y.H. Reflection and innovation path of STEAM education application in the era of "Internet plus". *Journal of Distance Education*, 2016, 35(02), 90-97. DOI: 10.15881/j.cnki.cn33-1304/g4.2016.02.012.
- [24]Xia, C.C.; Yuan, Z.W. Redesign Strategies for Folk Toys in Contemporary Context: A Case Study of Huaiyang Mud Dog. *Shanghai Arts & Crafts*, 2024, 02, 56-57.
- [25]Zhang, R. The dissemination path and artistic transformation of Huaibin clay sculpture under the perspective of anticipation. *Journalism Lover*, 2024, 06, 67-69. DOI: 10.16017/j.cnki.xwahz.2024.06.004.



© 2025 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)