

# Guidance on the Design of Cultural and Creative Products of Zhuxian Town Woodblock New Year Paintings from the Perspective of Cultural Symbols

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## Abstract

This study provides theoretical and practical guidance for designing cultural and creative products based on Zhuxian Town woodblock New Year paintings. Researchers used qualitative and quantitative methods: Literature research: Gather the main ideas of cultural symbol theory and art design theory from related writings; Theory: Study the artistic meaning and symbols of Zhuxian Town woodblock New Year paintings using cultural semiotics. Analysis of cultural symbols and design elements provides data and a theoretical foundation for future research.

The research results show that: 1) Incorporating cultural symbols of Zhuxian Town woodblock New Year paintings into the design of cultural and creative products can reflect the profound heritage of traditional culture and give the products modern artistic value and 2) Through in-depth exploration of the artistic connotation and symbolic meaning, the design works can accurately convey the auspicious meaning. Cultural and creative products inspired by Zhuxian Town woodblock New Year paintings utilize the design concept of "equal emphasis on inheritance and innovation" to deconstruct and innovate artistic styles based on cultural symbols while also combining diverse design forms to revitalize the traditional New Year painting style within a modern aesthetic context. This design provides the product with a unique cultural charm and adds vitality and innovation to the cultural and creative industry.

**Keywords:** Cultural and creative products, Cultural symbols, Woodblock new year paintings, Zhuxian town

## How to Cite

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## Introduction

With the vigorous development of the cultural and creative industries, creative products with profound cultural values are playing an increasingly important role in the market (Dou, 2022). As an important cornerstone of human social development, the essence of culture lies in carrying and conveying meaning through symbols and signs. Anthropologist Clifford Geertz once pointed out that culture is a mode of meaning conveyed through symbolic symbols. This symbolic system realizes communication and understanding between people and promotes the continuous construction of lifestyles and attitudes toward life (Dou, 2017). In today's world, sharing culture and creating styles still rely on cultural products, which carry behaviors and symbols that help express these ideas (Hao & Xiong, 2011). Therefore, studying the application path of cultural symbols in creative product design is not only an innovative exploration of traditional cultural inheritance but also provides new perspectives and possibilities for the development of cultural and creative industries.

China, as an ancient country with a long history, has nurtured countless unique cultural symbols that have witnessed the historical progression of mankind from ignorance to civilization. Zhuxian Town Woodblock New Year Paintings, located in Kaifeng City, Henan Province, as a precious heritage of Chinese folk culture, have been passed down for thousands of years, carrying rich cultural symbols and profound aesthetic value. It is one of the oldest intangible cultural heritages in China (Wu, 2022). Zhuxian Town Woodblock New Year Paintings absorb the essence of national culture, inherit and promote traditional ethics and morality. Secular social life deeply inspires its creative materials, gradually forming a unique symbol system. Painters use cultural symbols skillfully, rely on the common cognition and tacit understanding of social members, and use symbolic artistic symbols to convey multiple social information and deep connotations (Li, 2020).

This study takes cultural semiotics as its theoretical basis, deeply analyzes the artistic characteristics and cultural connotations of Zhuxian Town woodblock New Year paintings and explores the deep connection between traditional culture and modern design through the symbolic extraction and reshaping of its elements. It also looks at how Zhuxian Town woodblock New Year paintings express art and meaning in cultural products, finds ways to include them in creating cultural products, and suggests new ideas to help the cultural and creative industry grow, bringing fresh energy to the traditional art of Zhuxian Town woodblock New Year paintings and ensuring they continue to thrive today.

### Research Objectives

1. To study the woodblock prints of Zhuxian Town as a guideline for the development of cultural products.
2. To design cultural souvenir products inspired by the woodblock prints of Zhuxian Town.
3. To evaluate satisfaction with the design of cultural souvenir products derived from the woodblock prints of Zhuxian Town.

### Research Questions

How to effectively integrate the cultural symbols of Zhuxian Town woodblock New Year paintings into the design of modern cultural and creative products?

### Research Hypothesis

Incorporating the cultural symbols of Zhuxian Town woodblock New Year paintings into the design of cultural and creative products can effectively enhance the cultural value and market competitiveness of the products.

### Literature Review

From ancient times to modern times, the content of New Year pictures usually reflects people's perception and expectations of life, current affairs and nature in a specific social environment. They convey their beautiful wishes as New Year pictures with symbolic meanings and express people's pursuit of the living environment at that time through design techniques such as symbols and metaphors (Dou, 2017). As communication scholar Schramm said: "Human communication characteristics are different from those of other animals. Symbols enable information to be continuously transmitted and continued." Symbols play an important role in the process of information transmission. As a tool for humans to process, store and transmit information, symbols not only carry cultural connotations but also express deep-level exchanges of emotions and values (Gong, 2019).

Cultural symbols are an important carrier that reflects the traditional cultural characteristics of a specific region. They not only represent the unique spiritual outlook of a country, nation or region, but also reflect the geographical and social characteristics of different ethnic groups. As a symbol of national characteristics, Chinese traditional cultural symbols contain rich metaphors and symbolic meanings and deeply reflect China's unique historical and cultural heritage. These symbols not only carry the spirit of traditional culture but are also one of the core functions of design elements. From the perspective of cultural semiotics, cultural symbols are regarded as an important medium for human identity, emotional communication and cultural inheritance (Wang, 2024). Zhuxian Town woodblock New Year paintings use traditional Chinese mascots and symbols to convey people's emotions

and wishes through homophonic meanings or auspicious symbols. Its unique New Year painting themes and content not only carry the profound connotation of folk culture but also expresses people's spiritual pursuit of a better life (Yan, 2011).

With the vigorous development of the cultural and creative industries, intangible cultural heritage has gradually become a source of innovation and has been integrated with cultural and creative products, stimulating new vitality and creativity (Yang, 2017). On May 20, 2006, Zhuxian Town woodblock New Year paintings were included in the first batch of national intangible cultural heritage lists by the State Council of China, marking the unique status of this traditional art form in the modern cultural and creative industries. Cultural and creative products are not only material entities that meet the needs of modern people but also a concrete expression of intangible culture. The core lies in "creativity", and the key lies in the organic combination of cultural connotation and appropriate carriers, as well as goal-oriented creative thinking (Zhao, 2021). In the design process of cultural and creative products, art designers not only need to have superb creative ability but also need to deeply understand and master the traditional cultural symbols used. Art designers are required to comprehend the cultural connotation behind the symbols and reveal their historical implications and cultural values. Only through the continuous exploration, extension and reconstruction of these symbols can we fully display the regionality, timeliness, humanity and national spirit contained in traditional cultural symbols, thereby giving the works stronger expressiveness and vitality and better meeting modern aesthetic needs (Li, 2020).

Some scholars believe that the inheritance and innovation of Zhuxian Town woodblock New Year paintings should adhere to several important principles: First, the artistic characteristics and traditional production techniques of Zhuxian Town woodblock New Year paintings must be preserved, which is the core of their unique charm; second, the works should contain profound historical and cultural connotations and beautiful implications so that they can resonate with the public; finally, as a festival cultural consumer product, Zhuxian Town woodblock New Year paintings should be recognized by the market. Only with wide recognition of the market can its continued circulation and development be ensured (Cai, 2013). Some scholars have closely studied the features of folk art and taken elements from it to create cultural and creative products, with the goal of spreading and promoting culture (Yao & Liang, 2021). Other scholars, based on the study of the background implications, aesthetic colors and material craftsmanship of Zhuxian Town woodblock New Year paintings, adopted the design method of deconstruction and reconstruction to conceive cultural and creative products that not only meet the aesthetic needs of consumers but also have both

functionality and cultural spirit (Yang, 2020). Additionally, some scholars have identified key elements for designing cultural and creative products by analyzing the development of woodblock New Year painting styles and integrating them with Western modern art expression forms. They innovatively process traditional elements and employ both intentional and symbolic expressions to infuse new vitality into these products (Jin, 2011).

### Research Methodology

This study uses a combination of qualitative and quantitative analysis to comprehensively explore the application path of Zhuxian Town woodblock New Year paintings in cultural and creative product design. The specific research steps are as follows:

1. Through systematic literature research and content analysis, the following three aspects are studied in depth: (1) the driving factors for the development of cultural and creative products of Zhuxian Town woodblock New Year paintings; (2) the characteristics of cultural symbols in Zhuxian Town woodblock New Year paintings and the meaning they convey; (3) the current application status and potential paths of Zhuxian Town woodblock New Year paintings in the cultural and creative industries.

2. Using a structured interview outline, in-depth interviews were conducted with five inheritors of Zhuxian Town woodblock New Year paintings, with a focus on understanding their goals and design needs in the development of cultural and creative products, as well as their views on the inheritance and innovation of traditional art.

3. 100 tourists who visited Kaifeng Museum, "A street of woodblock New Year pictures" in Zhuxian Town, Kaifeng City and "QiFeng GuYuan" were selected as research samples, and a structured questionnaire was used to investigate their attitudes and evaluations on the design of cultural and creative products. The survey data were statistically analyzed by calculating the mean and standard deviation to extract the core feedback opinions of the target group. The evaluation results not only validate the successful integration of Zhuxian Town woodblock New Year painting art with modern cultural creative products but also highlight the vitality and unique value of traditional culture in contemporary design.

### Research Results

1. Extraction of cultural symbolic elements from Zhuxian Town woodblock New Year paintings





The researchers conducted in-depth research on Zhuxian Town woodblock New Year paintings, excavated and identified cultural symbolic elements suitable for integration into

product design, and extracted and innovated them based on their characteristics. Based on the analysis of the characters in the New Year paintings, digital technology was used to extract symbolic elements from the two dimensions of "form" and "meaning". The extraction of "form" focuses on the explicit characteristics of the characters, such as shape and posture, and retains the visual art characteristics of the New Year paintings; the extraction of "meaning" focuses on cultural implications, and by extracting auspicious symbolic elements as auxiliary decorations, the design is given a deeper cultural connotation. By strengthening the expression of "meaning", the artistic value of the pattern is enriched, and the product is given auspicious and beautiful meanings, realizing the modern transformation of traditional art, and giving cultural and creative products unique cultural charm and market appeal.







### 1.1 Extraction and redesign of image symbol elements

The design of the image symbols will be based on the five classic Zhuxian Town woodblock New Year paintings, "Zhong Kui", "Qin Qiong · Jingde", "Great Prosperity and Good Fortune", "Bao Hua Ping" and "Lian Nian You Yu", focusing on their modern significance and blessing symbolic connotations, and focusing on extracting core character elements such as door gods and New Year painting dolls, adopt a minimalist cartoon style for innovative design. These classic images with profound cultural heritage will be visually updated and innovatively transformed to adapt to contemporary aesthetic trends while retaining the essence of traditional culture. In the design process, through the re-deconstruction and redesign of traditional New Year painting elements, the existing product design model is optimized to make it more in line with the aesthetic and usage needs of modern consumers. The transformed symbols will be effectively used in the design of Zhuxian Town woodblock New Year painting cultural and creative products, which can not only present the charm of traditional culture but also have a modern sense and affinity, meeting the dual requirements of artistry and practicality. Ultimately, the design will not only promote the innovative development of Zhuxian Town woodblock New Year painting culture but also realize its inheritance and revival in the contemporary context.

**Table 1** Extraction and redesign of image symbol elements

Title	Symbolic elements	Element extraction	Redesign	Symbolism
"Zhong Kui"				Although Zhong Kui looks ugly, he is upright, selfless, and hates evil. He can subdue demons and drive away evil. People often hang it above the gatehouse in the backyard, hoping that it can ward off evil spirits and protect peace, reflecting the psychological and spiritual wishes of the people.
"QinQiong · Jingde"				"QinQiong · Jingde" is a military general door god, brave and majestic, strong and sturdy, holding weapons and wearing armor. It has the meaning of suppressing evil spirits, guarding the gate and praying for blessings and good luck.
"Great Prosperity and Good Fortune"				The Chinese people regard the rooster as a lucky bird that wards off evil and is a god that protects the house. In ancient times, there was a custom of painting a rooster on the door during the Spring Festival. "Ji (鸡)" and "Ji (吉)" are homophonic, which means good luck and contains the wishes of wealth, prosperity and happiness.



Title	Symbolic elements	Element extraction	Redesign	Symbolism
"Bao Hua Ping"				Two innocent and lively children, dressed in new clothes and wearing colorful ribbons around their waists, each holding a vase, jumping and hopping with joy. The "peony flower" in the painting represents prosperity and wealth; the "vase" represents peace, wealth, good fortune and happiness. The New Year painting sets off the festive atmosphere of the Spring Festival.
"Lian Nian You Yu"				A lively and lovely boy is holding a big red carp. "Fish" corresponds to "Yu (余)", which means surplus every year and a rich life. The whole picture is auspicious, festive and full of vitality, reflecting the Chinese working people's love and unremitting pursuit of a better life.

Source: Author
















1.2 Extraction and redesign of symbolic elements

Symbolic symbols refer to the relationship between a symbol and its representation object, which is usually formed through the agreement of social collective identity (Ma, 2023). In Zhuxian Town woodblock New Year paintings, there are many symbolic elements with profound meanings and beautiful spiritual and cultural symbols. These symbols not only carry the wisdom of traditional culture but also deeply reflect people's expectations and yearning for













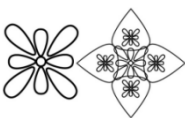









happiness, prosperity and auspiciousness. In this design, symbolic symbols from classic New Year paintings such as "Fu Lu Shou", "Harmony and two immortals", "Yao Qian Shu, Ju Bao Pen", "Tian Di Quan Shen", "Kirin Delivering a Child", "Lian Nian You Yu", "Bao Hua Ping" and "Zao Jun Shen" were selected. Through the extraction and transformation of symbols, these patterns were redesigned to present the unique artistic style of Zhuxian Town woodblock New Year paintings. The transformation of these symbols not only makes them more in line with modern aesthetic needs, but also retains a strong auspicious meaning, giving cultural and creative products a profound cultural heritage and aesthetic value. At the same time, these transformed symbols reinterpret cultural connotation of Zhuxian Town woodblock New Year paintings through new design languages, making them more modern and fuller of vitality. This design innovation not only meets the dual needs of modern consumers for beauty and meaning but also enables the traditional symbols of Zhuxian Town woodblock New Year paintings to radiate new vitality and broad cultural significance in the contemporary context.

Table 2 Extraction and redesign of symbolic elements 1

Element Name	Symbolic elements	Element extraction	Element Transformation	Symbolism
Kirin				Hope your son will become a successful person
Cash cow				Money and Prosperity, Good luck
Dragon				Wealth and good fortune
Fish				Abundance every yea, Affluent life
Treasure bowl				Bringing in wealth and fortune

Source: Author

Table 3 Extraction and redesign of symbolic elements 2




Element Name	Symbolic elements	Element extraction	Element Transformation	Redesign	Symbolism
Peony					Wealth and splendor
Lotus					Peace and unity
Osmanthus					Very wealthy, Good luck
Ruyi					Wealth
Peach					Longevity

Source: Author

2. Illustration design

During the design process, traditional elements are organically integrated with modern illustration styles, and cultural symbols and backgrounds related to the New Year are cleverly integrated. With delicate brushstrokes, rich color levels, and exquisite composition techniques, traditional patterns are given a new visual vitality. Flat decorative patterns are used around the main image of the illustration, and line designs with a sense of rhythm and rhyme are incorporated to further enhance the layering and dynamic expression of the picture, highlighting the artistic tension and expression of the pattern. The overall design not only retains the profound heritage of traditional culture, but also realizes innovative expression through modern design language, making the work have both cultural connotation and visual appeal.

Table 4 Illustration design

NO.	Name	Design	Illustrate
1	"Five Blessings Come to the Door"		<p>In the design, two innocent and lively children are dressed in traditional costumes, with flowing ribbons tied around their waists. They each hold a vase that symbolizes abundance and auspiciousness, standing on a cornucopia filled with gold, silver and jewelry. The overall composition is filled with a festive and joyful atmosphere. The picture is surrounded by traditional Chinese patterns with beautiful meanings, such as bats that symbolize blessings, cloud patterns that imply auspiciousness, and pine and cypress that represent longevity. These elements not only enrich the visual level of the picture but also deepen the cultural connotation and symbolic meaning of the pattern.</p>
2	"The Door God Has Arrived"	 	<p>The characters in the illustrations are all standing on drums, showing their power and majesty. As the core element of the picture, the drum not only carries the profound traditional cultural connotation, but also symbolizes the spirit of unity, endeavor and celebration. Red lanterns symbolizing good luck are hung on both sides of the characters, and the eye-catching word "Fu (福)" is written on the lanterns, further setting off the festive and peaceful atmosphere. The picture is dotted with traditional Chinese patterns with beautiful meanings, such as cloud patterns symbolizing auspiciousness and ancient coins representing wealth. These elements are cleverly integrated into the composition, conveying good wishes for happiness and well-being.</p>

NO.	Name	Design	Illustrate
3	"Year after year of abundance"		<p>In the picture, a smiling child sits on the back of a large carp with a gold coin in its mouth, symbolizing the auspiciousness and joy of the New Year. In traditional Chinese culture, carp symbolizes wealth and soaring, while gold coins represent wealth and prosperity. The combination of the two conveys the beautiful expectation of abundance and happiness in the New Year. The red firecrackers hanging on both sides of the picture, with their bright colors and traditional symbolic meaning, strengthen the festive atmosphere and cultural spirit.</p>
4	"Great Prosperity and Good Fortune"		<p>In the picture, a festive doll sits on a rooster, holding a branch of money that symbolizes wealth and good luck. The overall composition is full of dynamism and auspicious meanings. In traditional Chinese culture, the rooster symbolizes brightness, diligence and auspiciousness, implying the vigor and hope of the new year. The cornucopia of gold, silver and jewelry piled under the rooster's feet symbolizes the gathering and abundance of wealth, carrying people's expectations for wealth, success and happiness.</p>

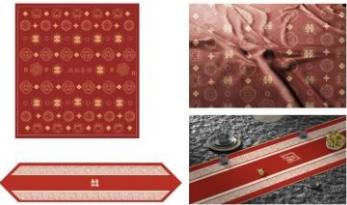


Source: Author

3. Design of cultural and creative products of Zhuxian Town woodblock New Year paintings




As the most important traditional festival in China, the Spring Festival contains rich cultural connotations, emphasizes the meaning of peace, auspiciousness and getting rid of the old and welcoming the new, carries people's expectations and blessings for the new year, and is also the period with the highest commercial value. The cultural and creative products of Zhuxian Town woodblock New Year paintings adhere to the design concept of "equal emphasis on inheritance and innovation", combining the culture of Zhuxian Town woodblock

New Year paintings with the traditional elements of the Chinese Spring Festival, and are committed to creating New Year household items and holiday gifts with distinct regional characteristics and modernity. During the design process, by cleverly integrating the profound traditional cultural heritage with modern fashion elements, it not only highlights the unique charm of traditional art, but also incorporates modern aesthetics and practicality, meeting the dual pursuit of cultural values and personalized needs of contemporary young and highly culturally literate consumer groups. These products can not only effectively meet the emotional needs of consumers during the Spring Festival but also provide new consumption opportunities for the continuation and innovation of traditional culture.

**Table 5** Zhuxian Town Woodblock New Year Painting Cultural and Creative Product Design

NO.	Product Name	Product Images	Illustrate
1	Tablecloth and Table Runner		The tablecloth design extracts and recreates symbolic symbols from the Zhuxian Town woodblock New Year paintings, such as peony, lotus, osmanthus, Ruyi, fairy peach, etc., and displays them in form of repeated composition, symbolizing "five blessings", implying peace, wealth, auspiciousness, happiness and longevity.
2	Placemat		The pattern design of the placemat extracts auspicious symbols such as "Kirin", "Dragon", "Money Tree" and "Fish" from the Zhuxian Town woodblock New Year paintings. After redesign, they are integrated into the placemat, symbolizing prosperity, wealth, longevity and auspiciousness.
3	Spring Festival couplets and "Fu(福)" character		The Spring Festival couplets and the character "Fu(福)" combine the auspicious pattern elements in the Zhuxian Town woodblock New Year paintings with the blessing words in Spring Festival couplets, which can give the work new cultural connotations while conveying good wishes.



NO.	Product Name	Product Images	Illustrate
4	Red envelope		<p>The design of the red envelope incorporates traditional symbols with beautiful meanings and is combined with modern aesthetic needs.</p> <p>It not only inherits rich cultural connotations but also focuses on practical usage functions.</p>
5	Calendar		<p>The design of the calendar is centered on the main visual image of the characters.</p> <p>Through the contrast of bright colors and blank areas, the symbolic patterns in the New Year pictures are highlighted, while making the text part clearer and easier to read.</p>
6	Postcard		<p>The design of the postcard combines traditional Zhuxian Town woodblock New Year paintings with a modern design concept. By extracting and redesigning the symbolic elements of New Year paintings, it gives these classic patterns a new visual experience.</p>

Source: Author

**Table 6** Target consumers’ evaluation results on the design of Zhuxian Town woodblock New Year paintings cultural and creative products n=100

Product Name	Mean ( $\bar{x}$ )	Standard Deviation ( $S.D.$ )	Evaluation Level
Tablecloth and Table Runner	4.85	0.33	Highest
Placemat	4.75	0.43	Highest
Spring Festival couplets and “Fu (福)” character	4.89	0.35	Highest
Red envelope	4.87	0.31	Highest
Calendar	4.72	0.48	Highest
Postcard	4.78	0.44	Highest

Source: Author

Table 6 shows the evaluation results of the target consumers on design of cultural and creative products of Zhuxian Town woodblock New Year paintings. The results show that tablecloths and table flags ( $\bar{x}$  = 4.85,  $S.D.$  = 0.33), placemats ( $\bar{x}$  = 4.75,  $S.D.$  = 0.43), Spring Festival couplets and "福" characters ( $\bar{x}$  = 4.89,  $S.D.$  = 0.35), red envelopes ( $\bar{x}$  = 4.87,  $S.D.$  = 0.31), calendars ( $\bar{x}$  = 4.72,  $S.D.$  = 0.48), and postcards ( $\bar{x}$  = 4.78,  $S.D.$  = 0.44) all received the highest rating.

The evaluation results fully demonstrated the successful practice of combining Zhuxian Town woodblock New Year paintings with modern cultural and creative products, and at the same time highlighted the vitality and value of traditional culture in contemporary design. All products received the highest level of recognition, and experts unanimously agreed that they performed well in many aspects: first, they successfully conveyed the cultural value and emotional connotation of Zhuxian Town woodblock New Year paintings; second, they cleverly integrated traditional art and modern design language, which not only met consumers' dual needs for cultural attributes and practical functions, but also demonstrated strong market promotion potential. This design strategy not only effectively enhanced consumers' sense of identity but also provided a practical and feasible practical path for the revitalization and inheritance of Zhuxian Town woodblock New Year paintings, fully demonstrating the potential of cultural and creative products to achieve a balance between meeting consumer needs and spreading traditional culture.

### Conclusions

The image and symbol system of Zhuxian Town woodblock New Year paintings, as the core expression of this art form, not only demonstrates its unique artistic value, but also is an important symbol of its cultural identity. These images and symbols are full of profound metaphors and symbolic meanings and convey rich emotional connotations through exquisite visual language. In design process, researchers selected "peony", "lotus", "osmanthus", "ruyi" and "fairy peach" to symbolize "five blessings", which respectively symbolize peace, wealth, auspiciousness, happiness and longevity, carrying people's infinite expectations and wishes for a better life. At the same time, elements such as "Kirin", "dragon", "money tree" and "fish" symbolize prosperity, wealth, longevity and auspiciousness, expressing people's desire for happiness and prosperity. These symbols are not only symbols of traditional culture, but also a source of inspiration for creative design. They have gone through the changes of the times, accumulated deep cultural memories, and gradually become closely linked to contemporary life, becoming a cultural symbol full of vitality. In the design of modern cultural and creative



products, these symbolic symbols have been innovated and extended through artistic processing and redesign. In the design of tablecloths, table flags and placemats of Zhuxian Town woodblock New Year paintings, traditional symbols are cleverly integrated into design elements, giving the products a modern and fashionable feel. The process not only enables these products to inherit traditional culture but also meets the dual needs of contemporary consumers for fashion and practicality, showing the perfect integration of traditional culture and modern design.

As an important intangible cultural heritage, Zhuxian Town woodblock New Year paintings contain rich cultural symbols and profound aesthetic value. In the design of cultural and creative products, the key lies in the refinement, simplification and innovation of its artistic characteristics. The extraction and innovation of the cultural symbols of Zhuxian Town woodblock New Year paintings is not only a modern translation of traditional art forms, but also an excavation and expression of its deep cultural connotations. Through the organic combination of formal aesthetics and cultural significance, these symbols have gained new vitality, which not only inherits the essence of intangible cultural heritage but also meets the needs of contemporary consumers for the integration of culture and design and opens up a new path for the dissemination and innovation of traditional culture. This redesign and innovation of cultural symbols not only provide traditional art forms a new vitality but also promotes the dissemination and recognition of Chinese traditional culture in modern society and demonstrates the wide application potential and profound cultural value of Zhuxian Town woodblock New Year paintings in the contemporary cultural and creative industry.

### Discussion

As an important representative of China's intangible cultural heritage, the artistic language and cultural symbols of Zhuxian Town woodblock New Year paintings contain profound regional cultural connotations. In the design of cultural and creative products, by refining cultural symbols and using modern design language to transform them into functional and artistic product forms, it can not only convey its unique cultural charm but also promote the enhancement of local identity. The effectiveness of this design strategy verifies the view put forward by (Waijittragum, 2024) that local identity comes from the unique cultural characteristics, traditions and sense of belonging of a specific geographical area or community.

With the help of the semiotic theory of (Ma, 2023), the researchers conducted an in-depth analysis and interpretation of the symbolic elements in Zhuxian Town woodblock New Year paintings. From a semiotic perspective, these symbolic elements not only convey

profound cultural connotations but also accurately touch the emotional resonance and inner needs of consumers. (Disatapundhu, Chengyou, & Waijittragum, 2024) pointed out that hero worship is a deep-rooted cultural custom in human history, from ancient mythological figures to modern military heroes. These characters have played a key role in motivating and encouraging individuals to face major challenges. Therefore, the symbolic elements of this study are selected from "Zhong Kui", "Qin Qiong" and "Jingde" in the door god New Year paintings. They are brave military generals and door gods, wearing armor, holding weapons and are mighty and majestic. These figures symbolize the power to guard the house, ward off evil spirits, and protect the door. This study focuses on the in-depth excavation and re-creation of the cultural resources of Zhuxian Town woodblock New Year paintings, aiming to make it an important medium for spreading the unique cultural symbols of Zhuxian Town woodblock New Year paintings through the design of cultural and creative products. This research path is highly consistent with the view proposed by (Gong, 2019) that "the integration of art design and traditional culture is increasingly becoming the core direction of the future cultural and creative industries."

In the conception stage of product design, the researchers referred to the viewpoint of combining art and technology to convey ideas proposed by (Waijittragum, 2023) and decided to bridge the gap in the inheritance of traditional culture by developing cultural and creative products for the Spring Festival. Based on this, the study decided to combine the New Year culture with the profound cultural connotation of Zhuxian Town woodblock New Year paintings, focusing on the innovative design of two categories: New Year household items and New Year gifts. The researchers referred to the viewpoint proposed by (Zhang, Disatapundhu, & Waijittragum, 2024) that the process of extracting, simplifying and reconstructing cultural elements into modern designs achieves a balance between tradition and innovation, and that design should effectively combine practicality with cultural expression. In the design process, we focus on in-depth exploration of the art of Zhuxian Town woodblock New Year paintings from a cultural dimension, extracting its classic elements and decorative patterns, and giving these traditional symbols new vitality through innovative design. Through diversified design forms, the traditional artistic style of New Year paintings is integrated with modern aesthetic trends to create cultural and creative products that have both cultural heritage and modern practical value.

Research shows that combining traditional symbolic elements with modern design concepts can not only highlight the unique charm of cultural heritage but also inject innovative vitality into the cultural and creative industry and provide a sustainable path for the

inheritance and development of traditional art in the contemporary context. In designing cultural and creative products based on Zhuxian Town woodblock New Year paintings, the primary focus should be on extracting and innovating cultural elements. By reconstructing traditional symbols and integrating modern language design, the organic integration of cultural heritage and contemporary aesthetics can be achieved. In the design process, it is necessary to closely combine practical scenarios, seek a balance between functionality and cultural connotations, and explore diverse styles, such as minimalism, retro, and cartoons to meet the diversified needs of different consumer groups. Through narrative design techniques, the classic stories and auspicious symbols in the New Year paintings are cleverly integrated into the products to strengthen emotional expression and cultural resonance, thereby enhancing consumers' sense of identity and participation. In addition, a series of products are developed around the core theme to build a brand matrix to enhance market competitiveness and brand influence. In terms of craftsmanship and material selection, modern technologies such as laser engraving and digital printing are combined, and environmentally friendly materials are used, taking into account visual beauty and sustainable development concepts. At the same time, consumers are encouraged to participate in design co-creation, and potential needs are explored through customized services to inject emotional value and market vitality into the products. These strategies not only effectively protect the cultural value of Zhuxian Town woodblock New Year paintings but also inject new vitality into them, promoting their inheritance, innovation and wide dissemination in the modern cultural and creative industry.

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