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**THE WOODEN TOY VISUAL ARTS IN
VIETNAM**

Major: The Theory and History of Art

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SUMMARY OF THE DOCTORAL THESIS IN FINE ARTS

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LIST OF WORKS BY THE AUTHOR

1. Pham Nhu Linh (2006), “Trang An,” which won the first prize in design, the LOTUS PRIZE organized by the Fine Arts & Woodworking Association in conjunction with the Ministry of Culture, Sport and Tourism of Ho Chi Minh City, *the Ministry of Culture, Sport and Tourism of Ho Chi Minh City*.
2. Pham Nhu Linh (2022), “Shaping wooden toys and educating children's visual perception,” *Art Education, Issue 40 – 2022, pp.74-78*
3. Pham Nhu Linh (2022), “Toys in Vietnamese culture,” *Journal of Culture, Issue 2 (60) -2022, pp.*

PREAMBLE

1. The reason for choosing the topic

Toys made of wood are referred to as wooden toys (the main material is wood and has a combination of supports from some other materials). Wooden toys serve as amusement, physical growth, intellect, psychological equilibrium, and educational roles for players, including aesthetic education. Wooden toys contain the qualities of safety, durability, and environmental friendliness that are found in products that are either handcrafted or delicately and intricately manufactured by industry. In addition to usability (function), wooden toys must be appealing to the eye in order to improve entertainment value, education, and visual appeal, as well as make it easier for users to play them.

One of the earliest art forms is the wooden toy visual arts. Points, lines, colors, shapes, spaces, materials, and other visual aspects are used to create visual relationships and influence players with visual and tactile inspirations.

Wooden toys have a long history in Vietnam, and they are still being developed today. Wooden toys satisfy modern society's production requirements and needs, such as the availability of raw materials from nature, and are in keeping with the creative trend of producing green, clean, natural, safe, and durable items. It could be stated that the development of product lines made of natural materials, such as wooden toys, is a form of therapy to help balance the spiritual life of a technological society, in which each individual, whether an adult or a child, is often drawn to games and technology toys, which take them away from natural space. Wooden toys assist to reconnect people's close and intimate interactions, as well as people's relationships with nature, which

are increasingly becoming isolated and immersed in virtual worlds. As a result, wooden toys have both aesthetic and functional significance, reflecting the views, context, and progress of a community's economy, science, technology, culture, and society.

Toys in general, and wooden toys in particular, are becoming increasingly sophisticated and complex, stimulating the physical development and thinking capacity of players at a time when production technology has advanced greatly and the cultural level has risen, meeting the increasing aesthetic needs of players. Wooden toy items are steadily improving in terms of quality, manufacturing technology, application value, as well as attractive form and design at reasonable pricing.

In-depth study in the field of producing and shaping wooden toys is currently lacking in Vietnam. The design of wooden toys is fairly limited, according to the source of materials referring to the theoretical basis of toys and the visual arts. Vietnamese documents are distributed in a few pieces on media sites, and there are relatively few Vietnamese translations. This is a major source of concern, particularly for wooden toys, according to a design expert and lecturer who teaches art design and product shaping.

Researchers will find it tough and advantageous to choose this new research direction because there are few past research efforts. In general, looking at wooden toys through the lens of visual art will help to improve the artistic value of a product type that is closely associated with people's cultural activities in general, and Vietnamese people in particular.

2. Research purpose and tasks

2.1. General purpose

Research on aesthetics, visual arts elements in wooden toy making, and criteria for developing this art form in Vietnam.

2.2. Specific research tasks

Research of the topic's overview, the theoretical basis of the visual arts of wooden toys, and the topic's history.

Analysis of the expression of shaping elements of wooden toys in Vietnam.

In order to provide solutions for the development of contemporary Vietnamese wooden toys, assessing and establishing the value features of the visual arts of wooden toys.

3. Subjects and scope of research of the topic

Research subjects:

Shapes, blocks, colors, layouts, and materials are all visual language aspects in the craft of making wooden toys.

The thesis limits toys for players aged 13 to 18 years old in order to determine the visual art of wooden toys directed at specific target audiences.

Spatial scope: The thesis on researching wooden toys in Vietnam is understood as all wooden toys appearing in Vietnam, including traditional wooden toy sets that still exist to this day, wooden toy sets manufactured and designed in Vietnam (created by Vietnamese production facilities and Vietnamese designers), wooden toy sets made in Vietnam according to foreign designs, and foreign wooden toys present in Vietnam.

Time scope: In this case, as an industrial product, wooden toys

are inextricably linked to the market economy. As a result, examining the origins and development of wooden toys must take place in the framework of Vietnam's industrialization and modernization, as well as those of other countries around the world. In a similar vein, the thesis focuses on the study of wooden toys in Vietnam, mostly from 1986 to the present.

4. Research questions and hypotheses

4.1. Research questions

- Question 1: What historical, cultural, and aesthetic aspects influence the growth and formation of the wooden toy visual arts in general, and wooden toys in Vietnam in particular?
- Question 2: From 1986 to the present, what are some important achievements and expressions of visual arts in wooden toys in Vietnam?
- Question 3: What are the values and characteristics of Vietnamese wooden toys that can be leveraged to help the country thrive in the future?

4.2 Research hypotheses

Hypothesis 1: Because the growth of wooden toys has coincided with cultural exchange, wooden toys in Vietnam are similar to wooden toys around the world in many ways. However, a few of traditional wooden toys that have survived to this day reflect the imprint of Vietnamese culture, and while the number is small, they are still imbued with identity. Furthermore, because wood is a natural material that is easy to shape, wooden toys have great aesthetics and are always unique.

Hypothesis 2: Vietnamese society has been in a period of "renovation" and "opening up" for interchange and integration with the

international market since 1986, resulting in a significant shift in the country's development setting following the war. The gradual acceleration of the industrialization and modernization processes has had an impact on society's understanding of creative values, aesthetic values, education, and the economy of play culture, potentially opening up a new business: *the wooden toy industry*. As a result, the aspects of artistic expression of wooden toys will be increasingly motivated to be more diverse and appealing.

Hypothesis 3: Wooden toys in Vietnam not only stimulate children's imaginations, but also contribute to the development of a new generation of wooden toys capable of creating new values through the development of increasingly better and more sophisticated toys made of wood that combine industrial and modern elements. Furthermore, indigenous factors play an important role in the process of inheriting and accumulating the aesthetic value of traditional wooden toys, as new contents of imported toys are constantly incorporated to suit the culture and beliefs of the resident community in each land, combined with local materials, resulting in a distinct national and modern identity of wooden toys in Vietnam.

5. Research methods

The main research method is Fine Arts, which combines interdisciplinary approaches (Arts, Cultures, Ethnology, Sociology, etc.) with specific research techniques such as meta-analysis, fieldwork, comparison, statistics, investigation, in-depth interview, and other majors in Applied Fine Arts (Design Studies, Product Design Design, etc.).

6. New contributions of the thesis

Scientifically: The thesis begins by identifying wooden toy items that not only ensure the function of a toy but also exist with its own beauty as a work of visual art and a cultural product from the standpoint of fine arts joining other multidisciplinary studies. As a result, the thesis helps to systematize and improve the theoretical and practical foundations in the field of shaping Vietnamese wooden toys.

Practically: The thesis helps to raise aesthetic awareness and perception by clarifying the reciprocal relationship between aesthetic values and cultural, educational, economic, and commercial values, as well as fostering the development of the wooden toy manufacturing business.

7. Thesis structure

Preamble (8 pages), conclusion (6 pages), references (8 pages) and appendices (96 pages). Thesis content: Chapter 1: *Overview of the research situation, as well as the theoretical and practical basis of the wooden toy visual arts* (36 pages); Chapter 2: *Expression of content and art form in shaping wooden toys in Vietnam* (50 pages); Chapter 3: *Characteristics, values, and development orientation of the shaping wooden toy art in Vietnam* (34 pages).

Chapter 1

OVERVIEW OF THE RESEARCH SITUATION, AS WELL AS THE THEORETICAL AND PRACTICAL BASIS OF THE WOODEN TOY VISUAL ARTS

1.1. Research overview

1.1.1. Domestic literature on toy and wooden toy research, as well as interdisciplinary studies

The topic deals with some related concepts in *the Vietnamese Dictionary*; *the Popular Fine Arts Dictionary* of Dang Thi Bich Ngan; *Children's Toy Textbook* (2015) by Pham Thi Loan; *Toys and Children* (1962) by Pham Van Cuong, Nguyen Thi Le; *The Game History* of Thai Phong Minh, which add some theoretical bases on the research topic.

Regarding the wooden toy visual arts, the thesis references the *Textbook of Visual Arts* by Dang Thi Bich Ngan and Dang Duy Lam; Researcher Pham Do Nhat Tien in the field of design in the book titled *Industrial Fine Arts*; Researcher Nguyen Hong Hung in the book titled *Principles of Visual Design*; and Artist Uyen Huy in the book titled *Visual Arts & Basics*; as well as the so-called book *Fundamentals of Design Methodology* by Researcher Le Van Huy, a rare document that has been disseminated to many generations of industrial designers.

1.1.2. Documentary abroad on the history of toys, the research on toys, and the craft production of wooden toys

Antonia Fraser's book titled *A History of Toys* (1966) can be considered one of the earliest studies on the history of toys; Chen Guotai (Marvin Chen, Hong Kong) published *Chinese Toys* (2017) which can be considered the first book on the history of Chinese toy development;

Russkaa Igruska - Russian Toys - Russisches Spielzeug (Russian, English and German versions, 1974) describes Russian folk toys; *German Fine Arts Crafts Book (Erzgebirgische Holzkunst aus Olbernhau, 1981)*; Tony Stevenson & Eva Marsden introduced *Rocking Horses* (1999) about a traditional European wooden toy craft, most notably the traditional rocking horse; *Century of the Child: Growing by Design, 1900-2000, The Museum of Modern Art*, and *Museum of Childhood: A Book of Childhood Things* are the explore a long history through the Museum's collections of vintage toys; *Swedish Wooden Toys I* (2014) describes the longstanding Swedish toy industry, reflecting Scandinavian design and craftsmanship traditions that create a traditional, national identity.

Theoretical research on toys are still scarce, focusing solely on children's perspectives and pedagogy, or on the concept of toys based on play and games from a cultural standpoint. The thesis seeks to conduct in-depth research in order to provide a theoretical understanding of the notion of wooden toys as well as the wooden toy visual arts in Vietnam.

1.2. Theoretical basis of the topic

1.2.1. Some concepts related to the topic

1.2.1.1. Concept of Visual Arts

Visual is a method of creating art using the language of shapes, colors, emotion, space, and layout.

Arts evoke the imagination, necessitating the development of technical abilities, between art and craft, between beauty and purpose, through which one can clearly grasp a people, a nation, and a civilization, as well as perceive their history.

Visual Arts are the art of employing lines, colors, and shapes to create distinct, vivid, and emotive images on a plane/space using a variety of mediums and materials.

1.2.1.2. Concept of Play, Toys and Wooden Toys

Play is a verb indicating leisure or leisure activity.

Toys are special objects for entertainment and education, with simple shapes, attractive colors and beautiful designs.

Toys in which there are two sides, the subject who creates the toy and the subject who uses the toy.

The thesis begins by introducing the concept of Visual Arts toys, which are employed throughout the thesis: Toy is an abstract term that refers to all objects (or means) that serve human wants and are intended to satisfy a material or the human spirit in specific situations. As a result, when categorizing toys, they can be categorized by gender/age/use function/property; by traditional and modern time; by the demands of play activities; by educational/mobility/entertainment purposes, and so on.

The term "wooden toy" is a shorthand for "toys made of wood." Wood is the primary material, although it can be blended with a few other materials.

The wood is usually soft, easy to work with, doesn't splinter, and isn't poisonous. Paint coating is a form of paint that retains the color of wood while also being environmentally friendly and safe.

1.2.1.3. The concept of "Wooden toy visual arts"

The term "wooden toy visual arts" refers to a method of creating wooden toy art that employs the language of shapes, colors, materials (feelings), space, and arrangement to reflect aesthetics, functionality,

technology, product engineering, ergonomics, and a variety of other concerns.

The thesis compares the differences between two concepts: wooden toy visual arts and the art of designing wooden toy products, as well as their relationship, in order to define the research hypothesis of wooden toy visual arts; at the same time, *Gestalt theory in visual arts* is applied with the belief that art enriches positive aspects and values in art.

Because it is the perfection of form, comprehensiveness, and truthfulness of content, the research determined that whether wooden toy visual arts or wooden toy product design all share the same core values of *the true, the good, and the beautiful*, which are considered the three qualities of every product/work of art.

1.2.1.4. The concept of visual language for wooden toys

The term "*language*" in relation to the visual arts is a system of signs used as a means to express and inform (about images of the visual arts).

The term "*visual*" is a method of artistic creation based on elements related to the visual arts.

The term "*visual language*" is a tool and means (points, strokes, shapes, arrays, blocks, colors, layouts) to build visual aesthetic images, reflecting and conveying thoughts and feelings of the creator of the visual arts.

The problem of visual consists of two parts of creative action: one is the visual aspect, and the other is the expressive aspect: the discovery of thoughts and emotions existent in the mind within and via the process of rendering the visual.

The visual language of wooden toys is shown through:

Shape and form: The term "form" refers to the overall concept of "object language" or "form function." The shape of the separate pieces combined into the form of the work is known as shape.

Block: space occupancy, is an important means of visual arts expression in wooden toys.

Space: it is the empty space around the object; a structural part of an object, a material in itself, similar to other solid materials.

Form and texture, volume and space, these general relations take on diverse expressions in wooden toys.

The layout of wooden toys is the explicit form factors of construction arranged in the principles of space organization to meet function in aesthetic harmony.

Color: has the ability to transform images because of aesthetic emotional activity (visual images cause visual associations).

Artistic material: Wood is an eco-friendly, safe, classic choice that still meets a modern aesthetic: surface texture, the property of the material expressed through the surface is part of the block language, and the relation of volume to its surface is inseparable.

The surface of wooden toys has two aspects: one represents the abstract content of a wooden toy block, and the other represents the natural surface formed by wood. Wood demonstrates uniformity in both shape and character, and the surface of wooden toys is visually pleasing depending on the creator's purpose to portray.

1.2.2. Classification of wooden toys

Toys are classified by purpose and mode of play.

1.2.2.1. Intellectual wooden toys: include educational wooden toys and motor wooden toys, in which education, training and brain development are given priority.

1.2.2.2. Recreational wooden toys: includes content on motor wooden toys and educational wooden toys, in which mobility and entertainment are prioritized.

1.2.3. Applied theories

1.2.2.1. Theory of art: a flat wooden toy must provide a total harmony between form and content.

1.2.2.2. Theory of design art and design methodology: in order to organically stick to their structures and functions, to meet the necessary modern beauty needs of people.

1.2.2.3. Cultural area theory: applied from historical, geographical and social perspectives as a basis to analyze the development of wooden toys in Vietnam.

1.2.2.4. Theory of cultural exchange and acculturation: to clarify the inheritance and acculturation factors of Vietnamese wooden toys, the influence of wooden toys in Vietnam since 1986; the difference creates a distinct identity for Vietnamese wooden toys.

Some interdisciplinary theories to explain more completely about visual language and artistic values wooden toys include ethnology, aesthetics, pedagogy, art culture, psychology of art, and art morphology.

1.3. Brief history of wooden toys

1.3.1. The stages of development of wooden toys in the world

1.3.1.1. Early days: Thousands of years have passed, and very little has changed. The majority of ancient wooden toys were handcrafted (crafts); these are rudimentary representations of practical equipment

such as sticks, axes, bows, and dolls, designed to teach survival skills and the value of family, as well as to entertain.

1.3.1.2. The golden age of wooden toys: because of better living conditions, the passage of child protection laws, the growth of social life, the precision engineering sector, and the possibility of mass manufacturing supplies to satisfy this increasing demand.

1.3.1.3. The development stage of the wooden toy industry: The toy industry began to develop (in Germany, the early twentieth century). The establishment: British Toy Manufacturers Association (1944) and the annual Toy Fair organized in Brighton; Toy Safety Standards (July 1989) and Toy Regulations (January 1990) of the European Toy Association; Free Trade Agreement and Industrial Incentives (1980). Moving from the West to the East, China has become the world's largest toy exporter.

1.3.1.4. The decline stage of wooden toys: New materials, new technologies, and new playing methods are all contributing factors. Modern toys are gradually replacing wooden toys around the world.

1.3.2. Formation and development stages of wooden toys in Vietnam

1.3.2.1. Early days: Traditional Vietnamese wooden toys include royal toys and folk toys.

1.3.2.2. The period of war and subsidies before 1986: Poverty, misery, and conflict had an impact on wooden toys, which were subjected to the same constraints as the global toy business. Toys were possibly the most opulent of all, both literally and metaphorically.

1.3.2.3. From 1986 to present: Because of the open-door approach, wooden toy producers have caught up with modern trends and

breathed fresh life into their products, making them better and more beautiful.

Sub-conclusion

For objective reasons, there aren't many toys, and gathering statistics on wooden toys is challenging. Toys were formerly considered a luxury, but they are now considered a need. The global expansion of the wooden toy industry is in line with 21st-century technologies, demonstrating that wooden toys are an unavoidable part of society's evolution. The issue that has to be investigated is how Vietnam wooden toys have been and continue to be involved in this flow.

Chapter 2

EXPRESSION OF CONTENT AND ART FORM IN SHAPING WOODEN TOYS IN VIETNAM

2.1. The expression of visual form

2.1.1. Visual expression in wooden toys

Shaping a wooden toy in its most basic form oozes charm and attractiveness, stimulating both the player's soul and the product's ability to grab the eye through its appearance and drawings on the surface. The law of simplicity, as applied to wooden toy visual arts, states that we perceive everything in its simplest form in our minds. Toys are created using natural scientific knowledge. Minimalism is the apex of the visual arts in the world of wooden toys.

2.1.2. Expression of blocks in wooden toys

Blocks in wooden toys have the ability to create *Directional Shapes* like lines.

Wooden toys are three-dimensional works of art, with dimensions and weights that stimulate the senses and encourage interaction. When playing, the player reacts creatively and openly, reflecting the dynamic of artistic discovery and enhancing the value of experiences. *Wooden toys that stream all three of those art channels, as well as colored blocks and play space, are available.*

The variable combination of elements, either joints or assemblies, that make up the wooden toy characteristic. The fact that its developers must consider the aesthetic effect of moving, changing shapes is a distinguishing feature.

2.1.3. Expression of colors in wooden toys

Unique color fields provide specific aesthetic impacts before a solid stroke expression. Color has been utilized to symbolize ideas in wooden toys, adding complexity to metaphors and strengthening the work's substance and significance, as well as color perception and division. The player can use the ratio to help them improve their look.

2.1.4. Expression of layout in wooden toys

The arrangement of shaping wooden toys is a constant enhancement of the product's shape; the consistency of the displays will result in excellent recognition accuracy in terms of meanings and semantics. Unity, main side, emphasis, minimalism, tension, proportion, stylization, and rhythm are some of the principles used in wooden toy visual arts.

2.1.5. Expression of wood material

Some folk toys, such as those made of wood or bamboo, demonstrate the creator's skill and impart folk knowledge, visual aesthetics, and a humanistic ambition. Some royal toys are constructed of

wood, bamboo, ivory, paper, and other materials, and are engraved or printed in the royal manner, similar to how drawings are produced on dó paper.

Industrial wood products and modern technology are helping to develop the market, although natural organic materials are still favored. When materials interact, they produce emotions that impact shapes in many ways.

2.2. Expression of content

When there is a specific aesthetic content, the expression of content is a wooden toy that effectively entertains. The higher the level of artistic content, the higher the level of amusement. On the contrary, it merely adds to people's exhaustion. The study content that influences the player's mind with valuable thoughts, images, insights, memories, and emotions is known as the expression of the research content.

2.2.1. The expression of intellectual wooden toy content

Wooden toys with simple visual arts aid in the development of both the mind and the motor system. Another important characteristic of open-ended toys and smart wooden toys is product intelligibility. Toys that are simple and natural without instructions have existed for a long time because everyone understands them and because toys still contain inherent laws that must be obeyed based on prior understanding of society and people.

To improve the artistic value of smart wooden toys, Vietnamese wooden toy manufacturers are progressively paying attention to every detail of shaping and handling materials. Wooden toys from Vietnamese brands such as Legend of the Hanoi Tower, The Small T, and Maztermind are common.

2.2.2. The expression of the content of wooden toys for entertainment (kinesthetic)

The universe of wooden toys is the manifestation of man's inherent forces as a result of his fascination with the world of objects. People focus on social and personal relationships, and people (including adults and children) need to be entertained in general with all elements of life, including aesthetic aspects, and adults and children's hobbies and passions for wooden toys are limitless. There are parallels in that domain of art and play, where people have the ability to develop holistically.

2.2.3. The expression of educational wooden toy content

In order to explore the topic of wooden toys, a thesis that mentions the educational theory of toys is required. In order to get a better understanding of the reality of the research subjects, the study performed a number of questionnaires. Giving players the ability to create something unique has sparked a lot of creativity, according to the majority of observers.

2.2.4. The expression of wooden toy content in terms of cultural & economic aspects

The advancement of social scientific, cultural, and artistic research goes hand in hand with the reform of the economy and political system, with the study of arts and social sciences serving as a foundation for stimulating maximum creativity in the creation of wooden toys.

2.3. Achievements and limitations in Vietnamese wooden toy visual arts today

2.3.1. Some achievements: Concentrating on the creation of shapes, emphasizing substance and very precise forms of expression, and

reducing exterior forms to create new forms: minimalist form, rich colors, technical technology, etc.

2.3.2. Some limitations: Spontaneous development is based on economic benefits, market necessities, and cultural, educational, and safety considerations. Intellectual property and copyright registration are both expensive and time-consuming processes. And, perhaps most importantly, wooden toys must bear a conformance stamp. The home entertainment market has developed as a result of technological advancements.

2.3.3. The cause of limitations: Lack of a playing cultural foundation, a lack of designs, a lack of visual arts for wooden toys, independent innovation, and intellectual property rights for own items Allow your intellect to expand and your creativity to grow. There isn't a distinct wooden toy industry.

Sub-conclusion

Wooden toys demonstrate the benefits of skilled labor, aesthetics, and creativity, all of which have been fine-tuned to make each toy more vivid and delicate. Aside from the creative development of visual arts, wooden toys are distinct art forms and an aspect of visual arts.

It is necessary to come up with creative development orientation proposals and positive ways to develop Vietnam's wooden toy manufacturing industry to reach a high level and quality in visual arts in order to overcome the existing limitation in the production of wooden toys, namely that there is no contradiction between the technological content and the artistic value.

Chapter 3

CHARACTERISTICS, VALUES, AND DEVELOPMENT ORIENTATION OF THE SHAPING WOODEN TOY ART IN VIETNAM

3.1. Characteristics of wooden toy visual arts in Vietnam today

3.1.1 Universality of wooden toys

Most historic and modern wooden toys have the same form, name, or play throughout place and time, as a result of acculturation; many distinct locations also play with the same toy.

When it comes to synergies, we reject integration due to compulsion, yet we must embrace it because we are politically shackled, etc. They attempt to assimilate the Vietnamese people, inadvertently having a profound cultural influence on many aspects of life. Despite the fact that Vietnamese wooden toys have bold shaping elements from human civilizations when wooden toys were developed in Vietnam, each region of the North, Central, and South had distinct differences. The first distinction is the appearance of bamboo, a typical tropical material that is well suited to the lives of Vietnamese people. Following that, it can be argued that during the development process and from 1986 to the present, wooden toys in Vietnam have had a significant impact on the shaping aspects of European art through the processes of reception, interference, and Vietnameseization.

3.1.2. Inheritance of Vietnamese wooden toys

The thesis considers that Vietnamese wooden toys are inherited in the wooden toy system from the macro to the micro level, from the global to the internal wooden toy system in the country.

The issue is figuring out how to effectively express national style on industrial items. It is clear that it is not restricted to costly decorations or distinct manifestations of common ethnic motifs. It is a way for achieving aesthetic effect in accordance with psychological qualities, self-conscious habits and interests, and the nation's attractiveness. It is the historical crystallization of color relationships, proportions, mass, and space, among other things, that have been produced according to the nation's measure.

Finding those stable relations is obviously not a simple problem.

3.1.3. Scientific, artistic, and applied characteristics of the Vietnamese wooden toys

The simplicity of the features, from color to shape to function, best fits all of the player's needs. This isn't simplicity in the sense of monotony; rather, the structure's simplicity has been viewed to reflect every mature consideration regarding usage, adaptability, and compatibility. harmonize and work in harmony with the environment; There are subtle assessments concerning anthropometry, psychophysiology, art, manufacturing technology, and other topics in the simplicity of lines, shapes, and colors, ranging from simple to sophisticated, expressing human life and aesthetic values.

Wooden toys, with their essential principle of self-moving shape, also organically adjoin the line dividing "*spatial art*" from "*space-time art*." Typically, Chú Tễu (a typical puppet in Vietnamese water puppetry) is a wooden toy that interacts with the player and the observer with the art space; it is an independent artistic phenomena with a synthetic element.

Wooden toys from Vietnam are works of art, traditional wooden toys, and souvenirs. Vietnamese wooden toy visual arts is a harmonic blend of Vietnamese craftsmen's brains and inventive hands.

Vietnamese wooden toys are more in tune with nature, including natural components and imbued with a passion for the visible world, life, and wet rice civilization, as well as the concept of agricultural culture and its development. The ancient corridor evolves into a system, resulting in a basic but engaging toy with a variety of visuals and visual linguistic signals. The Vietnamese have transmitted meanings such as the desire for a full and prosperous life, as well as the good intentions of adults for the young generation's future. It's a creative break from the limits of wooden toys designed just for the sake of play.

3.2. The value of creation of wooden toy visual arts

3.2.1. The value of wooden toys in terms of culture and art

Culture and spirit are conveyed through wooden toy visual arts. The significance of wooden toys as a cultural emblem is first stressed, and they contain a wealth of aesthetic, humanistic, and spiritual elements that symbolize the crystallization of ideals from hundreds of years of history, as well as the nation's soul, lifestyle, and practice. Even the smallest wooden toys bring certain values about world perception as well as reflect the culture of the community in which the player is the subject, and each wooden toy has been associated with each person's childhood, and at the same time reflects their values of life, their cultural environment, and their educational environment.

Wooden toys have also played an important role in molding Vietnamese culture, whether deliberately or unconsciously, shaping their

character and nurturing their souls through the vicissitudes of history. People develop life habits, thinking habits, and other life values as a result of their play.

3.2.2. The value of wooden toys in terms of aesthetic education

Because they are well-designed, innovative goods that allow players to utilize their imaginations, artistic wooden toys provide players with enjoyment and long-term play value. The sound in wooden toys aids in the development of hearing, while new music aids in the development of the senses and the soul. Color and wonderful harmony accompany the song.

Electronic toys encourage passive play, whereas wooden toys encourage active play. They encourage cognitive growth as well as the development of motor skills, physical fitness, and gross motor development. Wooden toys are gentle, charming, and delicate, as well as simple to use and clean.

New understanding of toys has become a shaping trend combined with Western educational theory to create a generation of educational wooden toys.

3.3 Development orientation of Vietnamese wooden toy visual arts

3.3.1 Access to science, technology, techniques and modern trends of wooden toys in the world

To be able to grasp the trend of sustainable development of wooden toys, it is necessary to understand the law of movement, prosperity, and decline.

In comparison to modern toys, which are expensive and detrimental to the environment, the development of wooden toys is a

strategy to solve the problem of economic value and environmental problem. The inexpensive price and ability to recycle, reuse, and preserve is quite high (Reduce-Reuse-Recycle).

The 21st century is the future of smart wooden toys.

Wooden toys promote positive interactions, which are important for the development of motor, linguistic, and social skills, as well as cognition, intelligence, and personality.

3.3.2 Inheritance and promotion of traditional values to create a unique identity for wooden toys in Vietnam

Inheriting and promoting traditional values to preserve the identity and develop in the direction of modern technology. Start-up ideas from traditional craft villages, economic development, creation of modern wooden toys from folk toys; wooden toy-making programs with the participation of artisans, or through workshops, museum exhibitions, accompanying preschools, elementary and middle schools, through practical and useful experiential activities, together with the school, build a dynamic and effective space for experience and play.

The aesthetic form and value of wooden toy visual arts come from the creation of artisans, artists and designers. They create aesthetic values that are relevant to the times while preserving the national spirit. Visual arts make wooden toys about logical thinking, science, and technology that will eventually lead to the beautiful; Aesthetics with love will take us to America; and the result will be a broader, more vivid, and more beautiful aesthetic with a whole visual metaform *oriented to the true and good*.

Sub-conclusion

Wooden toys, as works of art with a harmonious beauty, help to meet not only cultural and spiritual demands, but also to improve people's aesthetic preferences. Wooden toys have now become a combination of ornaments and keepsakes. Many people are familiar with and fond of the toys, which have become a representation of regional culture, a typical symbol or identity of the country.

Wooden toys are a type of smart toy that, while constructed of wood, will carry "language" in the form of a "whispering voice" to inspire players to utilize their imagination and foster a holistic development process.

In terms of education, kindness, safety, and sustainability, wooden toys are unrivaled. Simultaneously, by being modern, wooden toys can enhance play, increase education, and, when paired with artificial intelligence, become close friends.

CONCLUSION

Wooden toys have long held a prominent position in the toy category, not only because of their lengthy history and classic texture with a nostalgic or innovative touch, but also because of natural materials, environmental protection and durability, versatility, and, most importantly, artistic worth.

In general, wooden toy visual arts in Vietnam and around the world are the outcome of inheriting and adapting traditional wooden toys. As a result, the aesthetic value of wooden toy visual arts is influenced by the nationalization movement in visual arts, which blends the technical aesthetic of industrial items. Inheritance and evolution of wooden toys are influenced by indigenous characteristics, which are mixed with local materials to produce a particular identity for Vietnamese wooden toys.

Wooden toys are an image and visual art element that represents originality, technique, and creative talent, as well as artistic culture, generating a source of beauty, new creations, and having simple shapes and elegant and appealing colors, with the end result being a well-finished product.

From 1986 till now, with what appears to be a little history, the creation of wooden toy visual arts in Vietnam has been a long-term legacy of the country's cultural and creative capital, with a striking resemblance to international wooden toys. Through the convergence of traditional and current visual languages, this also illustrates the interaction between visual arts and wooden toys.

In the near future, the thesis' modest first findings have also demonstrated that the country's restoration successes from 1986 to now are one of the most essential conditions and prospects for the development

of wooden toys. To make toys in a market economy, innovation is required to increase aesthetic value and quality, while also fulfilling the demands and tastes of consumers and players, employing modern woody materials fit for modern living. This emphasizes the importance of conserving and developing wooden toys in order to enhance public awareness.

In the near future, the thesis' modest first findings have also demonstrated that the country's restoration successes from 1986 to now are one of the most essential conditions and prospects for the development of wooden toys. Toys produced in a market economy must also be innovative in order to improve aesthetic value and quality by employing modern-day wooden materials while also catering to the demands and preferences of players. This emphasizes the importance of preserving and developing wooden toys in order to enhance societal awareness. The state must, in particular, provide legislative corridors to mobilize resources as well as specialized solutions to increase the quantity and quality of wooden toys while also increasing inventiveness and production capacity./.