



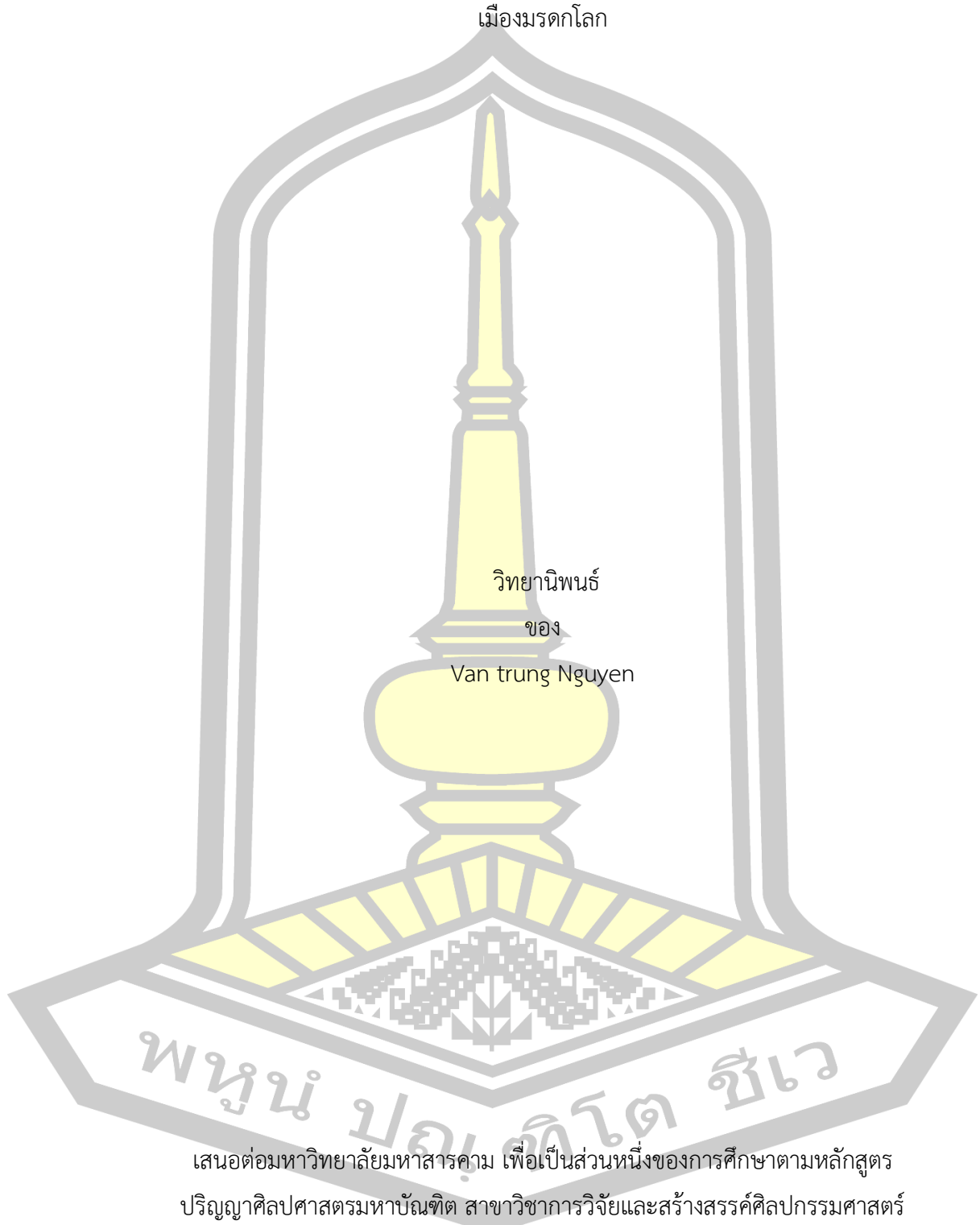
Thanh Ha Pottery at Hoi An, Vietnam : The Social Life of Things and Community of Practice in the Context of World Cultural Heritage City

Van trung Nguyen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
August 2023

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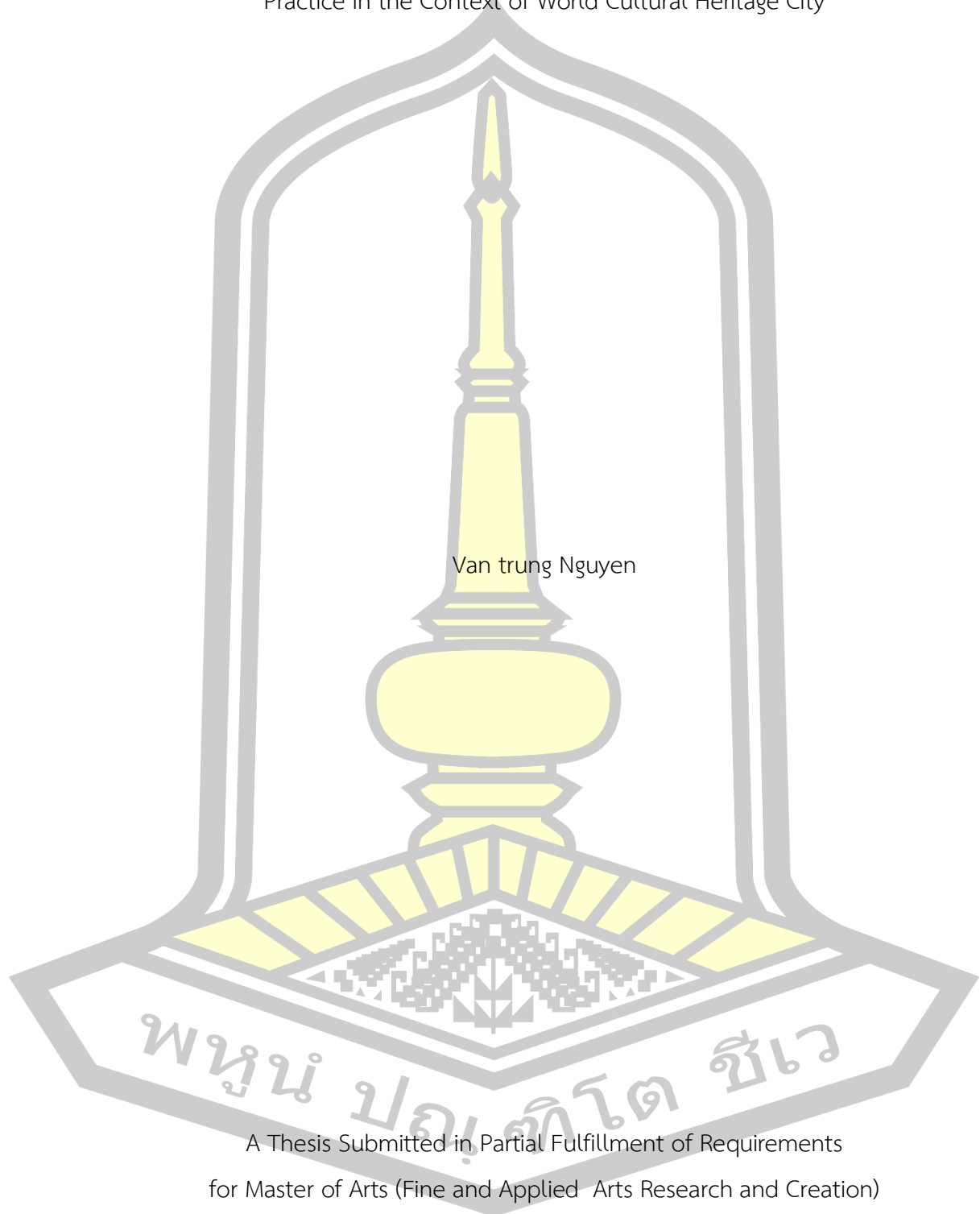
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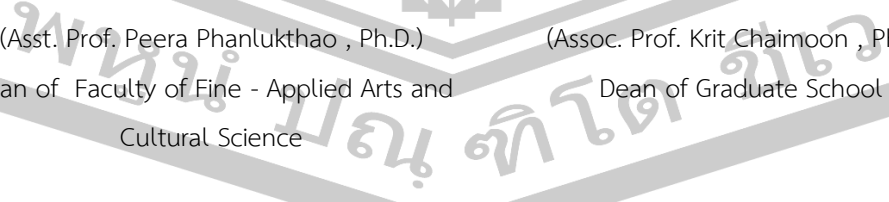
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ABSTRACT

Thanh Ha pottery is associated with Thanh Ha pottery village in Hoi An, Vietnam, which has been around for more than 500 years of establishment and development. Experiencing many ups and downs in history, however, its values in the lives of people and society here always remain strong and unchanged.

The topic that I researched "Thanh Ha Pottery at Hoi An, Vietnam: The Social Life of Things and Community of Practice in the Context of World Cultural Heritage City" wants to describe in detail about the type of raw pottery in the locality, namely: Thanh Ha pottery village in Hoi An. To see the history of the shape and development of this type of pottery through the periods in history. From there, you can see the cultural life of the craft village as well as the process of producing and consuming ceramic products here.

Under the lens of a researcher, I will clarify activities in the community before and after Hoi An was inscribed on the UNESCO World Heritage List in 1999, in order to see the changes in community activities in order to the purpose of adapting to the current life of Thanh Ha pottery village before the development and change of Hoi An, when this city is considered a World Cultural Heritage city.

Currently, when the Covid-19 epidemic is causing the economies of all

countries around the world to fall into a serious crisis. Particularly for the tourism industry in general and the tourism business in Hoi An in particular, this time has become more and more serious. Tourism-dependent craft villages are more difficult than ever. The study and preservation of cultural values and practical activities in the craft village are very necessary in this period, so in my opinion this topic is very necessary for development, this will be a valuable source of material. useful for future activities when the economy and business recover after the global pandemic ends.

Keyword : Thanh Ha Pottery, The Social Life, Community



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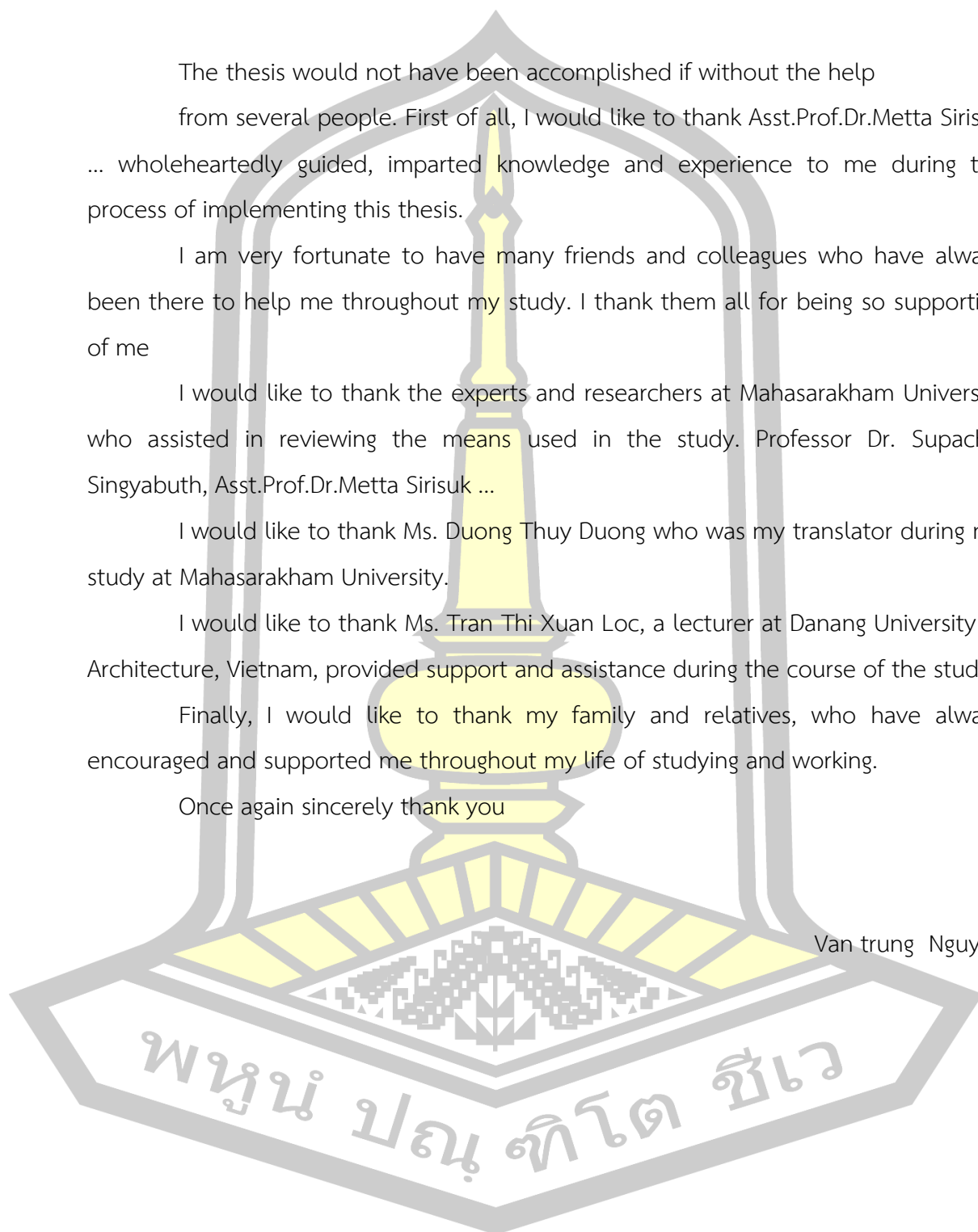
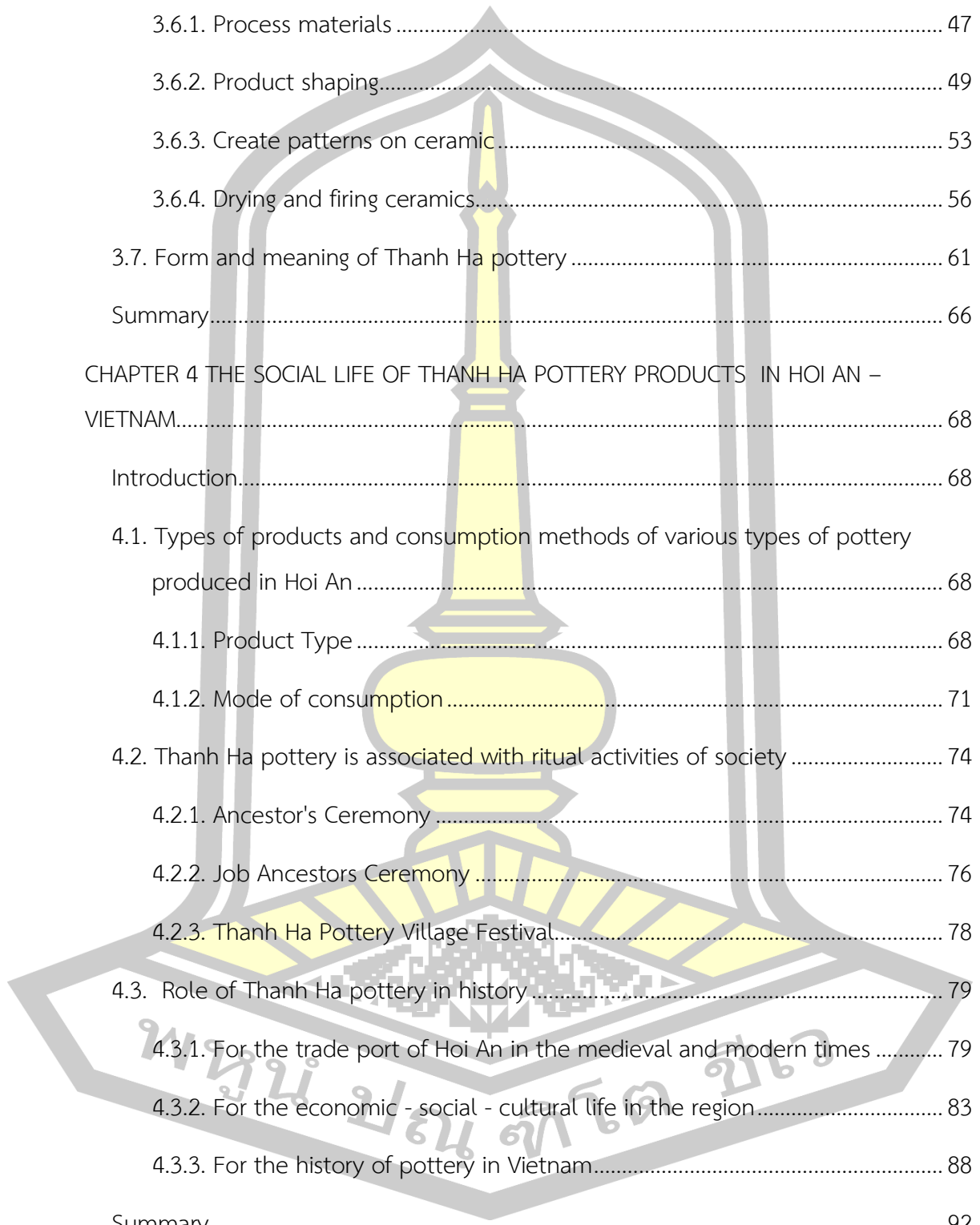


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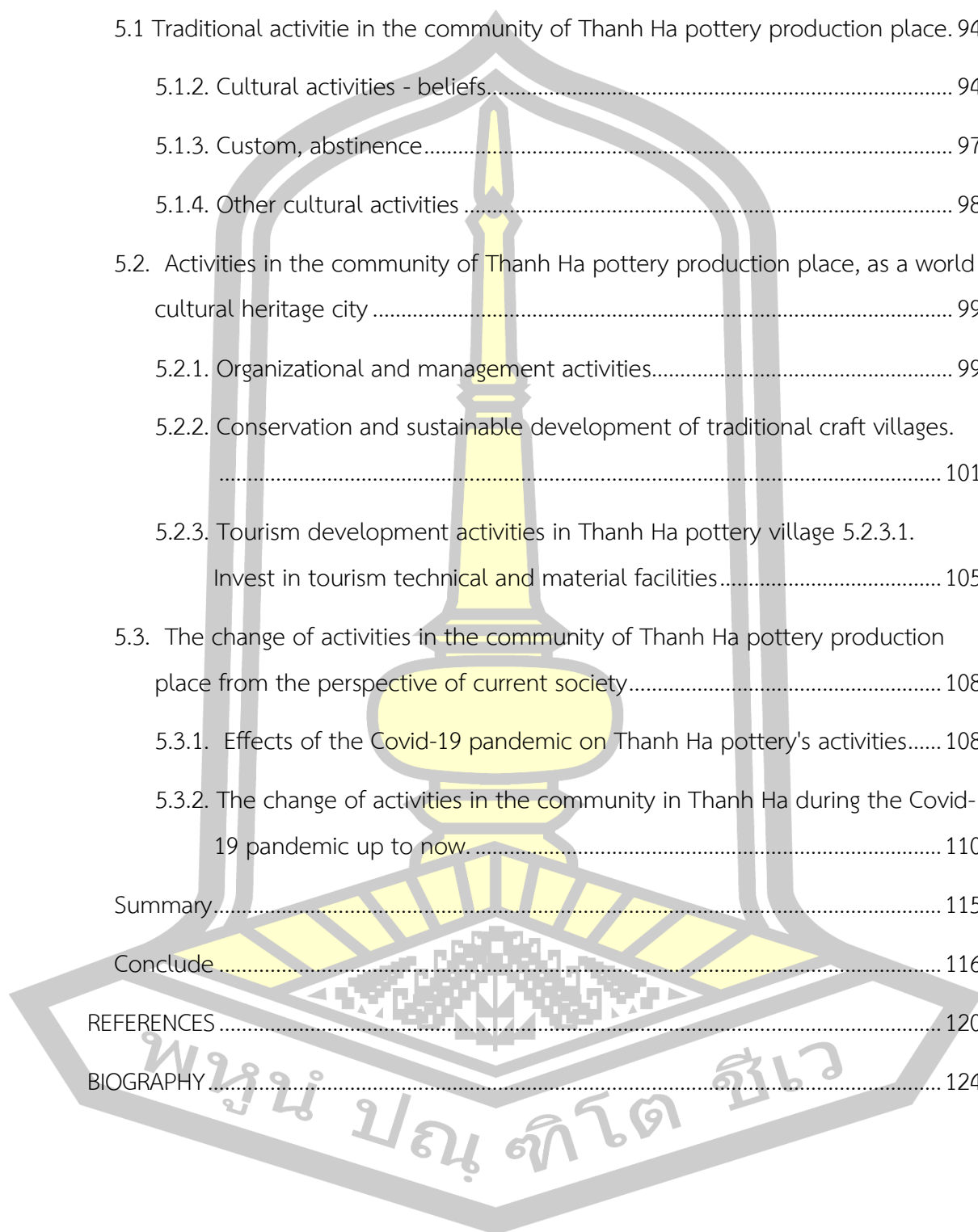
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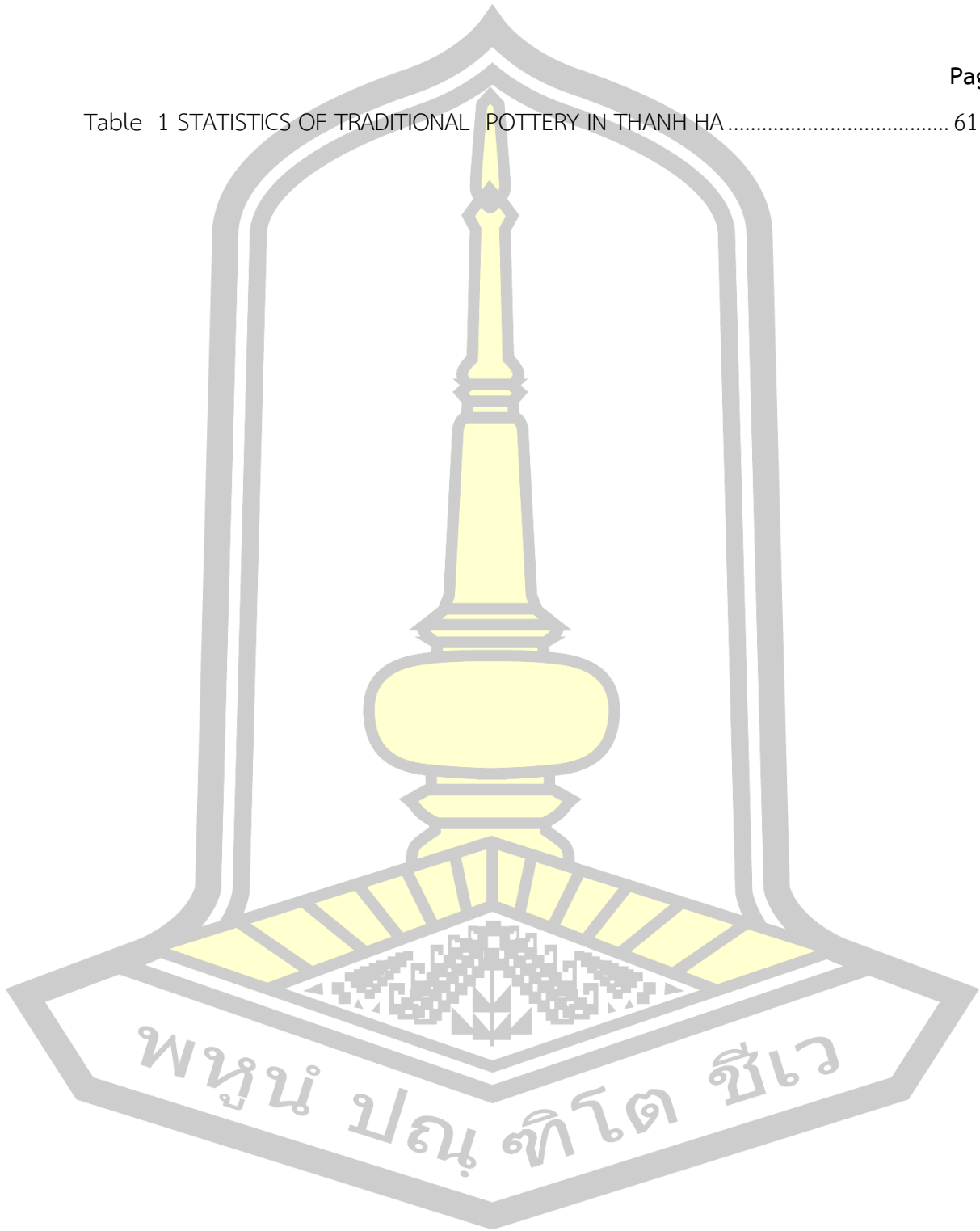


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CHAPTER 1

INTRODUCTION

1.1. Background of Research

Hoi An was historically a trading port located on the banks of the largest river in the province, had a period of the most prosperous development in Southeast Asia, attracting merchant ships from many Southeast Asian countries and many Western countries. here to exchange, buy and sell goods.

Thanh Ha Pottery belongs to Thanh Ha Pottery Village in Hoi An, Vietnam. This is a traditional craft village in Hoi An, formed in the early 16th century. It has a history of more than 500 years of establishment and development.

Experiencing the ups and downs of history, until now, Thanh Ha pottery village in Hoi An is a long-standing, highly specialized craft village, but still preserves its tangible and intangible cultural values traditions, especially the folk knowledge about the profession.

Thanh Ha pottery is mostly produced by hand, the shaping is done by hand on the turntable, not glazed. Thanh Ha pottery is smooth, durable, light, and sounds very clear when you tap on it.

Thanh Ha pottery has unique aesthetic and technical characteristics compared to other ancient pottery products such as rustic processing techniques, female artisans are the main workforce, using raw clay on the banks of the Thu Bon River locally and unleavened.

To better understand Thanh Ha pottery before money, it is necessary to give an overview of Hoi An city, the Hoi An heritage site where this traditional village was born.

Hoi An is a land with a long history. This is the place where the mark of Sa Huynh culture is distributed from the middle of the Thu Bon River to the downstream area. The researchers believe that following the Sa Huynh culture is the Champa culture. The Kingdom of Champa until after the 16th century still held some

remaining authority in the Ninh Thuan and Binh Thuan regions of the Central South today, until the first half of the 19th century belonged to Vietnam.

As a unique type of traditional Southeast Asian port town in Vietnam, rare in the world, Hoi An has kept almost intact more than a thousand architectural monuments such as streets, houses, assembly halls, communal houses and pagodas, shrines, clan churches, ancient wells, ancient tombs. Hoi An Ancient Town has been recognized as a UNESCO World Heritage Site since 1999. This is a place that attracts a lot of tourists from Da Nang - Hoi An.

In terms of religion compared to other cities of Vietnam, Hoi An has very distinct historical and geographical features. The land here has a long history and is a meeting place for many cultures. The first feature that can be noticed in Hoi An culture is diversity. When Hoi An became a busy international trading port, it received many new residents from many different cultures. This helps Hoi An to have a multi-layered, multi-layered and diverse culture, which manifests itself in all forms of intangible culture such as customs, folklore, cuisine, and festivals. In Hoi An, intangible culture is still alive and compatible with the form of material culture, besides the custom of worshipping ancestors, the people also have the custom of worshipping Ngu Tu Gia Duong. In particular, in Chinese families, instead of worshipping Tao Quan in the kitchen, they set up the temple to worship Tao Quan in the courtyard space, next to the temple to worship the god Thien Quan four blessings.

Regarding religion, there are many different religions in Hoi An such as Buddhism, Roman Catholicism, Protestantism, Cao Dai. But Buddhism still occupies the majority. Many families in Hoi An do not follow Buddhism but still worship Buddha and are vegetarian.

Regarding traditional festivals in Hoi An today, many types are still preserved such as the festival to honor the village lord, the festival to commemorate the ancestors of the profession, the festival to celebrate the saints, the festival of religious beliefs teacher. The most important are communal festivals in urban suburban villages. On the occasion of the full moon of January and July every year, the people of Hoi An organize the Long Chu festival at the communal houses.

Since 1998, the Hoi An government started organizing the Old Town Full Moon Festival every 14th night of the lunar month. This unique idea comes from the wish of Polish architect Kazimier Kwiatkowski, who has spent a lot of effort in preserving the two heritage sites of Hoi An and My Son. *Nguyen, P. (2004) (1st ed., p. 18).*

Regarding the administrative structure of Hoi An, there are currently 4 communes (Cam Ha, Tan Hiep, Cam Thanh are located on the left bank and Cam Kim on the right bank of the Thu Bon river) and Hoi An ancient town has 9 wards: Cam An, Cam Chau, Cam Nam, Cam Pho, Cua Dai, Minh An, Son Phong, Tan An, Thanh Ha...

Thanh Ha Pottery Village is located in Cam Ha Commune, on the left bank of the Thu Bon River, about 3km west of Hoi An city center. Pottery production is concentrated in Nam Dieu hamlet, Thanh Ha village. Since ancient times, the folk of Quang Xue have reflected the vibrant development of Thanh Ha pottery craft through the folk song: *"The fire is bright and bright. Thanh Ha brick kiln is here"*. Thanh Ha pottery industry soon developed in Hoi An due to the geographical location that converged enough supporting factors for pottery production. The process of formation at the beginning and development to the present day of Thanh Ha pottery according to this study is divided into the following timelines.

Champa period:

Pottery in the Champa period started from the 2nd to the 15th century, the land of Hoi An at that time was called Lam Ap street. Dai Chiem Haikou (Cua Dai) and Chiem Realo (Cu Lao Cham) became important stops on the international maritime route. Linyi Street is a developed trading port, attracting many Arab, Persian, and Chinese merchant ships to trade and exchange. The main export goods at that time were silk, pearls, tortoiseshell, gold, agarwood, fresh water.

With the ruins of Cham architecture, Cham wells and Cham statues (the statue of Thien Tien Gandhara, the statue of the male god of fortune Kubera, the statue of the elephant god.) and pieces of Chinese pottery, Dai Viet, Middle and Near East from the 2nd to 14th centuries, and famous pieces of colored glass and jewelry from the Middle East and South India. were discovered. These documents further

clarify the hypothesis that there was a Lam Ap street (Champa period) before Hoi An (Dai Viet era), there existed a Champa port with a prosperous maritime trade.

In Hoi An, from prehistoric residents to residents of the Sa Huynh culture, to the Cham community, through archaeological relics, it has clearly reflected the level of production, both in terms of the demand for pottery huge over the years. And from the Cham architectural works, we also know about the strong development of architectural pottery (Brick, tile .) at this time in Hoi An. *Nguyen, C. (2000) (1st ed., p. 164).*

At Hoi An Museum of Cultural History, exhibits include: 18 pottery artifacts with all kinds of pottery pieces, Cham bricks, pottery patterns. Prominent is the statue of Grandhara dancer and the statue of fortune god Kuberra, which are carved delicately and delicately bearing the mysterious Champa culture. In this period, there were no pottery artifacts produced in Thanh Ha.

Dai Viet period:

From the 15th to the 19th centuries, the land of Hoi An shaped the activities of Dai Viet residents. At the beginning of this period, besides reclaiming and establishing agricultural farming villages, the Vietnamese in Hoi An also flexibly created all kinds of occupations suitable to the natural and social conditions of each land. Thanh Chau village with the exploitation of bird's nest. Vong Nhi and De Vong fishing villages with fishing and seafood processing. Kim Bong carpentry village, Thanh Ha pottery village with craft and construction. Hoi An village, Cam Pho with trade.

In the 15th century, the Vietnamese from the North, mainly in Thanh Hoa - Nghe An - Ha Tinh came here, brought the pottery profession of the Northern residents, absorbed the techniques of the indigenous Champa people and especially, with the development of The development of the international commercial port city of Hoi An, brought with it the immigration of Chinese and Japanese people... Pottery of Vietnamese residents in Hoi An soon formed and developed strongly, becoming a famous traditional craft village. language in Central - Vietnam. That is the pottery profession in Thanh Ha village and people in the Quang region call it Thanh Ha - Hoi An pottery village. *Nguyen, C. (2000) (1st ed., p. 164).*

Since the 17th century, Hoi An's residential community has been supplemented with Chinese, Japanese and some other countries' merchants coming to do business and live, creating an accumulation of culture and professional experience from many places. . With internal resources and interference, Hoi An quickly developed, creating momentum to form the bustle and prosperi.

Nguyen Dynasty until the 2000s:

Under the Nguyen Dynasty, Thanh Ha was a commune-level administrative unit consisting of the hamlets of Nam Dieu, Hau Xa, An Bang, Thanh Chiem, Dong Na, Ben Tre, Tra Que, Con Dong, Bau Oc, Trang Keo and Cua Heating.

From the 17th to 18th centuries, Thanh Ha pottery products mainly produced civil wares and utensils for the Nguyen Lord. The pottery villager said that Thanh Ha artisans were once invited to Hue by the Nguyen kings to make products for the royal life and were awarded the rank of Nine products and Bat products. Thanh Ha pottery village flourished in the 17th and 18th centuries and became one of the main items provided to merchants from all over the world who came to trade in the port town of Hoi An. *Tran, D. (2008) (1st ed., p. 35).*

In addition, the development of the port town of Hoi An in the 17th and 18th centuries led to a great demand for construction and household pottery products and at the same time sold to other localities in the domestic and international markets. Export to other country.

Thanh Ha pottery is one of the items favored by foreign traders, especially the Japanese. The popularity of Thanh Ha pottery village is shown specifically through pottery exported to Japan in the first half of the 17th century.

In "Phu Bien Tap Luc" by Le Quy Don it is written: "Since the 17th century, Hoi An has exported a number of pottery and carpentry goods. The CoChi(Giao Chi)¹ pottery that the Japanese adore, including Thanh Ha pottery from Quang". In this regard, Japanese archeology professor Hasabe Gakuji wrote: "[Japanese] merchant ships came to Vietnam to buy raw silk, silk goods, spices, and groceries, and also bought a large amount of pottery. Vietnamese ambassador. This can be

¹ (Chinese: 交趾) is the name of a place name of a part of Vietnam's territory in history, from the Hung Kings to the Northern colonial periods. Giao Chi is also used to call the ancient Vietnamese.

demonstrated by the many intact relics that are still preserved in Japan today”. *Hoi An Traditional Crafts – Hoi An Monuments Conservation Management (2008) (p. 372).*

In the 18th century, Thanh Ha pottery village was a place specializing in the production of containers to serve the lives of urban people at the trading port. At the same time, it was also an urban-style craft village formed to produce living tools to serve the daily life of people in the foreign residential area in Hoi An, a large consumption area at that time. , of the Palace of Quang Nam, of the naval bases. If the pottery village was formed in the 17th century, it is very likely that Thanh Ha's products were transported to Japan via the Hoi An trading port on Chau An boats.

The period of resistance against the French:

At the end of the 18th century, Vietnam entered a period of turmoil, serious recession, constant war, civil war, invasion of Manchu, trade stagnation, and crop failure. Handicraft industry, pottery production villages declined, at the same time the penetration of Chinese and Western pottery into Vietnam was imported by the Hue court.

At the end of the 19th century, Vietnam was invaded by France again, European pottery entered Vietnam, and Qing Dynasty pottery flooded in, which greatly influenced the development of Vietnamese pottery under the Nguyen Dynasty strong, retreating into ordinary household appliances.

The period of resistance in Ky Hung - Tam Ky, the period of deadlocked pottery. By the middle of the 19th century, Hoi An's foreign trade economy rapidly deteriorated due to unfavorable causes such as: The sedimentation and displacement of rivers and sea mouths - The limited economic policy of the feudal court – The development of marine traffic technology by steam mechanics went far beyond sailing. And Hoi An - Cua Dai gradually gave way to the emergence of the port of Da Nang - Cua Han.

By the second half of the 20th century, because of war, modernization, and strong competition of plastic and metal household appliances, the consumption of pottery and pottery weakened. In the early 80's and 20th century, crockery was no longer made, pottery was still produced but consumed in moderation. Many potters

switched to making bricks and tiles, the hand sharpeners, the elderly kilns gradually quit their jobs, and the young people were not interested in pottery. Those who came to Nam Dieu from 1990 - 1997 met with the exhaustion and exhaustion of a famous pottery profession, there were only 7 pottery households, 7 rotations, about 50 potters, most of which were over 50 years old. *Tradition & Traditional Craft Village Dat Quang – Folklore Association of Da Nang City (p. 68).*

During this period, the pottery activities declined, mainly still producing household items. Fine arts and decorations were born, but the designs were still not diverse. Still using the methods of engraving and perforation to make, the pottery color is still the traditional brown or red color. In the years 1997 - 1998, many potters who were passionate about their profession tried to find solutions to restore production. Some potters made a new type of commodity product a “Con thoi”², absorbed the technique of shaping ceramics by molding, creating fine art ceramics that were accepted by the market.

2000s to date:

The period since Hoi An was recognized by UNESCO as an Intangible Cultural Heritage of the World (December 4, 1999) is a turning point for the strong revival of Thanh Ha pottery. Since then, the Hoi An city government at that time invested in restoring the pottery profession in Thanh Ha, set up a route to visit Thanh Ha pottery village in 2001 which attracted a large number of visitors, opening up the direction of marketing and consumption. product on site. Thanh Ha pottery has been known and used more by businesses and people. From those steps, Thanh Ha pottery industry has led to overcome the crisis, the number of pottery-making households has gradually increased, attracting many workers, the products are widely consumed in the country and exported.

² "Con Thoi" or also known as "Tò he". This is a product made from clay, through the process of incubation to retain moisture. After that is the stuffing stage, beating the soil until it is cooked, and then starting to mold each "Tò he" by hand very meticulously.

After molding the product shape, people use sharp sticks to draw decorations so that it is eye-catching, then cut holes. The hole must be cut so that when blowing in, the sound emitted must be loud and clear.

After finishing the molding process, the "Tò he" is brought out to dry and then put in the kiln for about 20 hours. You can leave it in its rustic, rustic look or apply a layer of emulsion paint, red polish for customers to choose.

Pottery is most prosperous in terms of tourism development in Hoi An. In 2000, art pottery flourished with various types of contemporary compositions and mainly composed art sculptures with themes. Pottery and earthenware products are diverse in types and decorative arts.

In terms of pottery making in this period, it is still molded by hand or clawed with a turntable, the turntable has been improved to use a mechanical motor, the firing method has changed many times, using a traditional kiln combined with a kiln industry with higher productivity.

The unchanged feature of Thanh Ha pottery products is that there is no glaze, Thanh Ha pottery today not only produces household pottery but also has developed very strongly decorative pottery products for interior and exterior decoration, handicrafts, souvenirs for tourism business, ect.

In summary: Thanh Ha pottery is associated with Thanh Ha pottery village in Hoi An, Vietnam, which has a history of more than 500 years of establishment and development, despite experiencing many fluctuations and ups and downs in history, but the values its importance in the life of people and society has not been lost, but on the contrary, it has become more and more developed today, linking old values and new faces in the period of international integration and development.

Through this research topic, we aim to outline in a relatively comprehensive way the history of formation, development and artistic value of Thanh Ha pottery under the influence of historical factors, war, politics, social reform. association, international integration, thereby affirming the cultural identity and connection of Thanh Ha pottery to people and society, reflecting the cultural, material and spiritual life of local people in Hoi An, Vietnam. Thereby promoting the traditional beauty as well as affirming the position and role of Thanh Ha pottery in Hoi An, Vietnam. Contributing to bringing the cultural identity of the traditional craft village to the world.

This research will find solutions, offer practical activities and new applications for Thanh Ha pottery in daily life, associated with the context of conservation and development of traditional craft village cultural tourism in Hoi An - Vietnam today.

This study will find out the change of practices in the production, use and consumption of Thanh Ha pottery before and after Hoi An was recognized by UNESCO as an Intangible Cultural Heritage of the World. Clarifying the influence of practical activities on the development of Thanh Ha pottery in Hoi An Vietnam in the context that Hoi An is a world cultural heritage city.

1.2. Purpose of Research

- 1.2.1. to study the history of Hoi An and Thanh Ha pottery village in Hoi An.
- 1.2.2. To analyze the social life of things
- 1.2.3. To analyze the community practices of Thanh Ha pottery at Hoi An in the context of World Cultural Heritage City

1.3. Purpose of Research

- 1.3.1. What is the history of Hoi An and the formation and development of Thanh Ha pottery village in Hoi An?
- 1.3.2. How has the social life of the community living in Hoi An affected the change of Thanh Ha pottery in historical periods?
- 1.3.3. What is the difference in the change of practices in the production, use and consumption process of Thanh Ha pottery before and after Hoi An was recognized by UNESCO as an Intangible Cultural Heritage of the World? Clarifying the influence of this issue on the development of Thanh Ha pottery in Hoi An Vietnam.

1.4. Definition of Terms

1.4.1. Hoi An, Vietnam :

According to this study, Hoi An is a city directly under Quang Nam province, Vietnam.

According to Wikipedia, "Hoi An Ancient Town is an ancient town located downstream of the Thu Bon River, in the coastal plain of Quang Nam province, Vietnam, about 30 km south of Da Nang city. Thanks to favorable geographical and climatic factors, Hoi An was once a busy international trading port, a meeting place

for Japanese, Chinese and Western merchant ships during the 17th and 18th centuries.

With outstanding values, at the 23rd session at the end of 1999 (December 4), the United Nations Educational, Scientific and Cultural Organization (UNESCO) recognized Hoi An ancient town as a heritage site. world cultural heritage, based on two criteria:

Hoi An is an outstanding physical expression of the combination of cultures over time in an international trading port.

Hoi An is a typical example of a traditional Asian port town perfectly preserved.

1.4.2.Thanh Ha pottery village in Hoi An

In this research sense, “Thanh Ha pottery village in Hoi An” is located about 4km west of Hoi An ancient town, on the left bank of the Thu Bon river originating from the Central Highlands. Thanh Ha is the name of the commune. According to the current administrative division, zone 6, Cam Ha commune, Hoi An city, Quang Nam province.

1.4.3. Thanh Ha Pottery

In this research sense, “Thanh Ha Pottery” are products using raw clay in the locality of Hoi An. Most are produced by hand, the styling is done by hand on a wooden turntable, the surface is not enamelled. "Thanh Ha Pottery " after finishing has a smooth surface, high durability, lightness, sounds very clear, has red or brick yellow color.

1.4.4. The Social Life of Things

In this sense, "The Social Life of Things" is the study of the impact and change of the social, economic and cultural context in historical periods since Thanh Ha pottery was formed and developed. developed through each specific period, according to clearly divided historical milestones.

1.4.5. Community of Practice

In this sense, “Community of Practice” is the study of human activities in the community of Thanh Ha pottery village in Hoi An.

Those activities have many elements. For example: How to use materials, Divisions of labor, Methods of practice and transmission, Methods of trading and consuming products...

The research objective is before and after Hoi An was recognized by UNESCO as an Intangible Cultural Heritage of the World to see how the Community of Practice has changed.

1.4.6. World Cultural Heritage City

In this research sense, Hoi An city is a typical historical-cultural relic, a typical scenic spot with outstanding global cultural value inscribed in the List of World Heritage by UNESCO. In particular, outstanding universal value is the expression of special cultural and natural meanings of the world's cultural and natural heritage, of national and international importance to current generations. and future.

1.5. Scope of Research

1.5.1 Research area

Hoi An city in Quang Nam province, located 30km south of Da Nang city.

Thanh Ha pottery village in Hoi An - Vietnam, located in Cam Ha commune. This place is about 3km west of Hoi An ancient town.

1.5.2 Time

Research on history formed through historical milestones

Champa period: From the 2nd century to the 15th century

Dai Viet period: From the 15th to the 18th century

The period of resistance against the French: the beginning of the 19th century and the end of the 20th century

2000s to date:

The period since Hoi An was recognized by UNESCO as an Intangible Cultural Heritage of the World (December 4, 1999)

1.6. Research Methods

This research is Qualitative methodology, as following

Population and Sample

Groups of people in the community in historical periods

People of Hoi An (Insiders)

Government officials: interviewing and synthesizing documents, deciding that Hoi An is a national historical and cultural heritage and a world cultural heritage.

Contemporary Artisan Group: Interview with artisans of Thanh Ha craft village to know more about the development and change process of the research object.

Group of domestic and foreign tourists

Group of business people

Research and development team

1.6.2 Instrumentation

Motion picture (cameras, video recording equipment)

Voice record

Field notebook

Interview form

1.6.3 Data Collection

Field work data collection

Interview: Interviewing and collecting opinions of artisans, tourists, and local people on the basis of practical field documents, Thanh Ha pottery has undergone various stages in the history of the period when there were changes in nature. Designs, colors, styles of composition to the way of manufacturing are more and more modern to catch up with the development of society.

Observation: Participatory Observation and Nonparticipative Observation.

Documentary data collection

Collect material data at libraries in Hoi An, consult textbooks, book libraries, and electronic libraries from many sources, from single studies to articles on pottery. On that basis, synthesize and evaluate to draw out the basic values, characteristics and applications of Thanh Ha pottery in Hoi An.

Data synthesis

This study is qualitative and the writing method used is descriptive analysis combined with pictures and diagrams. After data collection by field survey and in document overview, I divided the data into groups:

- Data related to research subjects including historical factors, context and social life, culture, traditional rituals, modern rituals, undertakings, policies, cultural heritage , etc., related to pottery in Thanh Ha

Data on research ideas including cultural identity, tradition and modernity, variation of research object through historical periods of style, image and representation, consumption and everyday life. date, product manufacturing process, etc.

- The overview data about the research model is the research articles close to the topic on the screen, using the research method and results obtained in similar research to evaluate and develop further in this study.

1.7. Literature Review

In Vietnam, it is divided into 3 regions: the North, the Central and the South. Speaking of famous pottery and pottery villages in the 3 regions, there are several types as follows: Bat Trang pottery in Hanoi, Chu Dau and Canh pottery in Hai Duong, Lai Thieu pottery in Binh Duong, Phu Lang pottery in Bac Ninh, Dong Thanh pottery in Quang Ninh, Thanh Ha pottery in Hoi An, Thai Den Muong Chanh pottery in Son La, Van pottery in Van Paint in Binh Dinh.

To research the topic of Thanh Ha pottery in Hoi An, I have read a number of documents, theses, published books or scientific articles on this type. There are many useful lessons found to help in conducting research on my topic.

In "*Brown crockery in Phu Lang - Truong Thi Minh Hang - Doctoral thesis in culture 2005*" research on a type of brown earthenware pottery through a specific

production area in Phu Lang pottery village in Bac Ninh, research This research gives me a lot of information about production techniques, specific characteristics of production areas, product categories, modes of communication and areas of consumption, especially roles and direct influences. continuity of pottery products here to the lives of people in this locality.

In *"Traditional Vietnamese pottery art and industrial art in pottery - Phan Thanh Son - Master's Thesis 2005"* research on the traditional characteristics of Vietnam's pottery art, from which to distinguish clearly. is Vietnamese culture and art, what is foreign culture and art, affirming the unique artistic and traditional features of Vietnamese pottery convincingly and gaining a worthy position in the richness of the world. variety of pottery art in the world.

In *"The artistic value of decorative patterns on Hoa Lam household pottery - Hoang Hai Yen - Master Thesis 2011"* research on the processing technology from the past to present of Hoa Lam pottery in Vietnam, This study sheds light on the artistic value of this pottery in the past and at that time

In *"Pottery mosaic in interior decoration pottery painting design - Nguyen Le Quyen - Master thesis 2016"* an overview of pottery materials in pottery mosaic application in decoration in Vietnam. This study can show the content of the application of pottery mosaics in Vietnam from traditional to modern. The study also told me more about the benefits of applying pottery mosaics to decorate many spaces in the interior.

Or a research project on Thanh Ha pottery in Hoi An in *"The value of Thanh Ha pottery art in Hoi An - Quang Nam - Tran Thi Xuan Loc - Master thesis 2014 "* focuses on the characteristics of art and patterns on Thanh pottery products. Ha, based on ancient pottery artifacts found at home and abroad, products from which the characteristics of Thanh Ha pottery are applied to industrial product design following the modernization trend of Vietnam. period at that time.

Those are some research dissertations on pottery types in Vietnam that I have collected and researched over the past time. However, for the type of Thanh Ha pottery in Hoi An - Vietnam that I am researching, I need a lot of other information, more specifically, related to Hoi An and Thanh Ha pottery:

In *"Study of Hoi An Ancient Town- From Historical Archeological Perspective - Kikuchi Seiichi 2010"*. The book outlines the whole process of formation and development of Hoi An ancient town, including Thanh Ha pottery village, and outlines the discoveries of pottery, terracotta and Hizen pottery in Central Vietnam.

In *"Vietnamese pottery from earthenware to porcelain - Tran Khanh Chuong 2004"*. The book is the author's article about Vietnamese pottery including: brown flower pottery, celadon pottery, Lam flower pottery, tricolor glaze, Bien Hoa pottery, Saigon pottery... In addition, the book is also a note-taking experience. The author's about pottery in life, pottery in architecture, pottery in art exhibitions, pottery from traditional to modern, etc.

In *"Vietnamese traditional pottery - Bui Van Vuong 2010"*, an overview of the origins of Vietnamese ancient pottery through antiquities. The book shows the beauty of designs, patterns, enamel colors... of each type of ancient and modern pottery in some regions of Vietnam such as Bat Trang, Chu Dau, Bien Hoa, and Lai Thieu.

In the books *"Bat Trang Pottery XIV-XIX centuries - Phan Huy Le, Nguyen Dinh Chien, Nguyen Quang Ngoc 2014, Bat Trang Pottery XIV-XIX centuries by Phan Huy Le 1992. Overview of Vietnamese pottery - Tran Quoc Vuong . Vietnamese pottery - Nguyen Van Y 1982"*, is a joint research on technical and artistic pottery, is a reference source for the thesis, but these studies have not gone into depth Research on modern professional pottery techniques chemistry for new applications on pottery today.

In *"Vietnamese pottery profession needs to preserve and promote valuable communication systems - Pham Quoc Quan, Pham Quy Hop 2005"*, the book introduces each line of Vietnamese pottery, each line of pottery has its own characteristics. and have nice private. Also because the traditional life and history of Vietnamese pottery has a place in the world, it must exist and promote.

In *"Porcelain signed in the Nguyen Dynasty - Tran Duc Anh Son 2008"*, it was mentioned about the fine art of signed porcelain. Porcelain signed in the Nguyen Dynasty, signed porcelain in the Nguyen Dynasty. Artistic characteristics of porcelain inscriptions in the Nguyen Dynasty.

In "*Vietnamese pottery, a special tradition - Joh Guyv Joh Stevenson 1996*", the book depicts the characteristics of Vietnamese pottery throughout its development, from the past to the present, the rustic beauty after through the lines, shapes and special lines of men mentioned in the book.

In "*Vietnamese ancient occupations - Vu Tu Trang 2007*" Light gave birth to ancient occupations in the North, Central and South regions. The profession of cremation in Ca Mau, pottery making in Hon Dat, weaving of the Mon people. In the article "Potter craft and pottery village" introduces the unique features of each pottery village: Bat Trang in Hanoi), Tho Ha in Bac Giang, Muong Chanh in Son La) Thanh Ha in Hoi An.

In "*Hoi An Faifo Residents in History - Nguyen Chi Trung*" the author writes, collects, and systematizes the research results of generations, domestic scientists, and colleagues. With a life of nearly 30 years, including 20 years of continuous work in Hoi An, the author has provided a comprehensive description of the life of Hoi An people as well as the local customs, shops and culture of the village. rugged. This is a life of the book for the people of the Study as I Read.

In "*Traditional Crafts and Villages of Quang Land - Folklore Association of Da Nang City*" a list of traditional trades and villages in Hoi An, which briefly describes the history of formation and development of craft villages, However, this is a general organization, it is not possible to delve into the details of a craft village tool that can guide to the details related to production, changes in life through the historical periods of the village. especially Thanh Ha pottery village has not been updated.

In "*Hoi An Tradition - Nguyen Chi Trung, Tran Van An, Nguyen Duc Minh, Tran Anh editor 2008*". The book outlines the characteristics of society in Hoi An and writes about many traditional craft villages in Hoi An such as Kim Bong carpentry, Tra Que vegetable growing, silk weaving, mat weaving, lantern craft... and pottery. Thanh Ha. In the content of research on Thanh Ha pottery, the book introduces only the shape of the craft village and household pottery products, not an in-depth study of the activities carried out at the main inspection site.

In addition to copying the work of domestic and foreign authors, resources are available on websites such as: en.wikipedia.org; dulich24.com.vn; quannam.gov.vn;

hoianworldheritage.org.vn; ... to back to much information about Thanh Ha pottery in Hoi An, is a reference source for the thesis.

Since Hoi An was inscribed on the UNESCO World Heritage List in 1999, Hoi An has made many new strides in the tourism business. Protect and maintain documentation of licensed craft villages for special local interest.

As a lover of Hoi An's background culture, I am very interested in local art pottery. In searching and researching from different sources about Thanh Ha pottery in Hoi An, it was found that the documents mostly describe the origin, culture, and signals of Hoi An. These documents on craft villages are general and general in nature, but do not really delve into the study of a particular craft village or product.

There are also some topics about Thanh Ha pottery in Hoi An but interested in the art of pattern and its application to decorative products in today's life.

The topic that I researched "Thanh Ha Pottery at Hoi An, Vietnam: The Social Life of Things and Community of Practice in the Context of World Cultural Heritage City" wants to describe in detail about the type of raw pottery in the locality, namely: Thanh Ha pottery village in Hoi An. To see the history of the shape and development of this type of pottery through the periods in history. From there, you can see the cultural life of the craft village as well as the process of producing and consuming ceramic products here. Under the lens of a researcher, I will take the landmark when Hoi An was inscribed on the UNESCO World Heritage List in 1999 to clarify the activities in the community before and after this milestone to see the changes over time. to adapt to the present of Thanh Ha pottery village before the development and change in the context that Hoi An is a World Cultural Heritage city.

Currently, when the Covid-19 epidemic is causing the economies of all countries around the world to fall into a serious crisis. Particularly for the tourism industry in general and the tourism business in Hoi An in particular, the port has become a tragedy. Tourism-dependent craft villages are more difficult than ever. The study, preservation of cultural values, practical activities in the craft village are very necessary in this period. Therefore, in my opinion, this topic is very necessary

for development. This will be a useful resource for future activities when the economy and business are restored during the global pandemic.

1.8. Concept, Theory and Conceptual framework

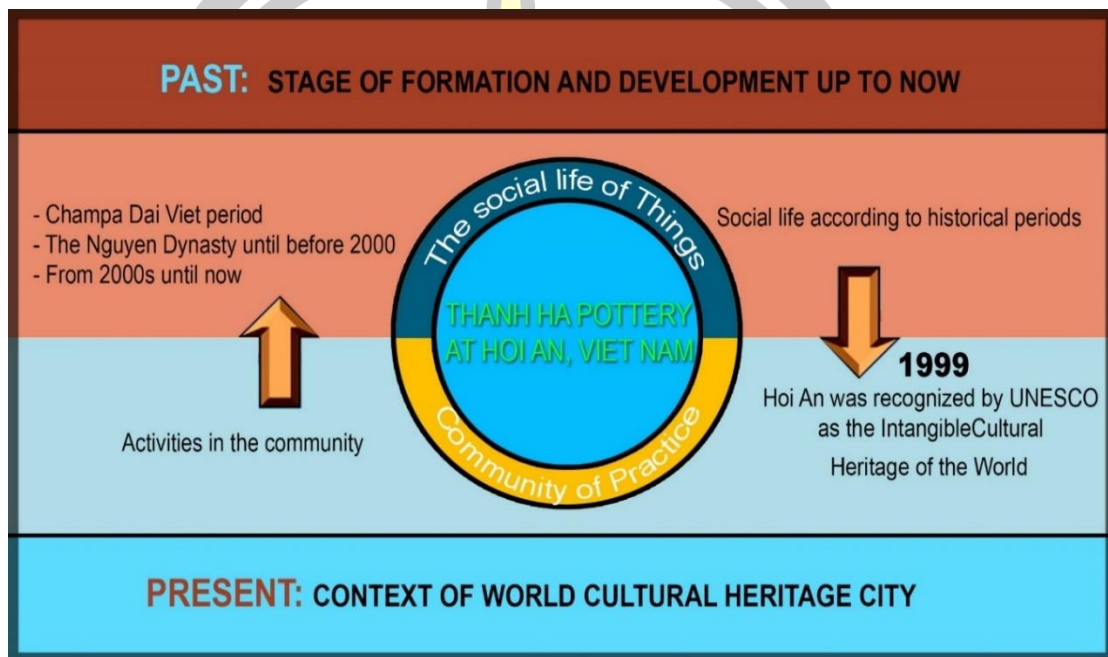


Figure 1 Conceptual framework

1.9. Benefit of Research

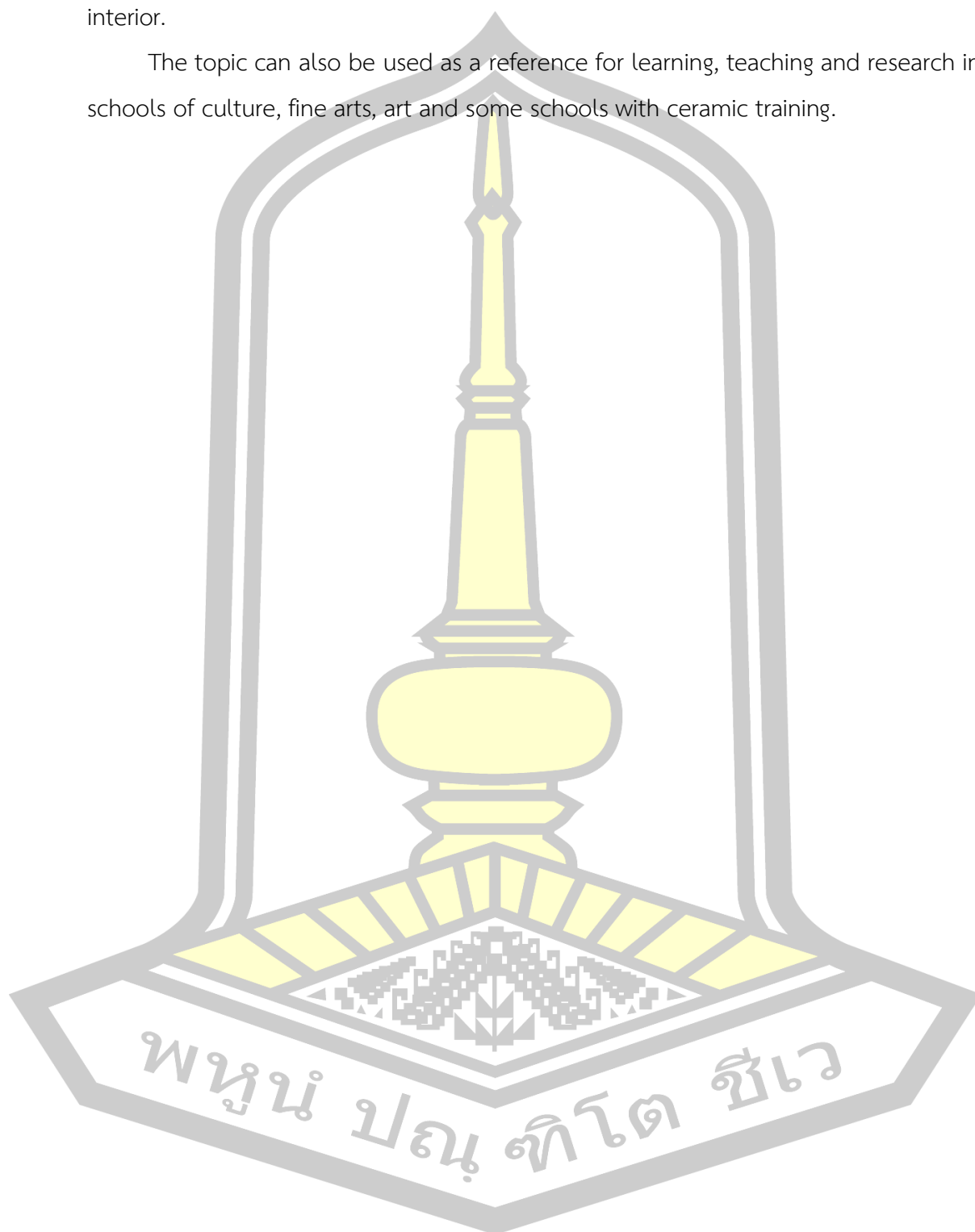
The topic, affirming the cultural value of Thanh Ha pottery through historical periods, the formation and development of Thanh Ha pottery through the imprints in the works that have been and are existing in the land of Hoi An until the present day.

On the basis of traditional art, the inheritance and development of Thanh Ha pottery in Hoi An clearly shows the exchange and transformation of cultures into a separate artistic value in Thanh Ha pottery.

The new contributions of the topic are to affirm the position and role of Thanh Ha pottery on the panorama of Vietnamese ceramic art, the topic can contribute to its application in economic development, tourism promotion, bringing the cultural identity of the traditional craft village to the world.

The topic contributes more data to researchers and artists of architecture and interior.

The topic can also be used as a reference for learning, teaching and research in schools of culture, fine arts, art and some schools with ceramic training.



CHAPTER 2

THE PROCESS FORMATION AND DEVELOPMENT OF THANH HA POTTERY VILLAGE AND THE ANCIENT TOWN OF HOI AN - VIETNAM AS A WORLD CULTURAL HERITAGE CITY.

Introduction

This chapter clarifies the content of the first research objective. In this chapter, to study the formation and development of Hoi An ancient town before and after being recognized as a world cultural heritage. To study the history of formation and development of Thanh Ha pottery as well as introduce the general features of this type of pottery.

2.1. The process of formation and development of the ancient town of Hoi An - Vietnam before being recognized as a world cultural heritage.

Hoi An has historically had many different names: Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, Faifo, ect. which was a trading port located on the banks of the largest river in the province, had a period of development. reached the highest ranking in Southeast Asia, attracting merchant ships from many Southeast Asian countries and many Western countries to come here to exchange, buy and sell goods.

Hoi An ancient town is connected to the East Sea through Cua Dai, to the south by Duy Xuyen district, to the west by Dien Ban, 20km from Da Nang to the north. From the 17th century onward, Hoi An traded with Da Nang via the Co Co River. Later, the river was filled up. Going to the west, both by river and by road are rich villages connecting with Truong Son forest rich in forest products.

Hoi An trading port was formed in the 16th century, was most prosperous in the 17th and 18th centuries, gradually declined from the 19th century, until it was only a once-glorious city. In terms of longevity, Hoi An does not last long. The size of a city in its days of prosperity was not great either. However, in other respects, Hoi An has a remarkable position and role and has its own characteristics, creating a unique

appearance and historical - cultural values. While most other ancient cities, through the changes of history and harsh conditions of nature, have been destroyed, or completely renovated in modern style, leaving only a few days on the ground. fragmentary relics, Hoi An is preserved quite intact. It can be considered that this is the only case in Vietnam and also a rare case in the world.

There are still quite intact the harbor relics, old towns, linked houses, family churches, pagodas, temples, Chinese assembly halls, Japanese and Chinese tombs, and the most unique. bridge named Japan Bridge. Diverse architectural forms, customs, and festivals have reflected a path of development, integration and interference to create a unique cultural nuance of Hoi An, a harmonious combination of elements and elements. endogenous and exogenous.



Figure 2 Map from 1686 showing the location of Thanh Ha, Hoi An, Vietnam

(source: <http://hoian.gov.vn> – update, 12/1/2015)

Because of those values, in 1985, the Ministry of Culture and Information issued a decision to recognize this as a national cultural relic and zoned protection for the ancient town of Hoi An.

Hoi An Ancient Town today is a special example of a traditional port town in Southeast Asia. Most of the houses here have traditional architecture dating from the 17th-19th centuries. In the heart of the old town are religious and belief architectural works that demonstrate the formation, development and decline of this port town. There are many imprints of cultural interference and mixing here. Assembly halls, temples bearing traces of the Chinese are located next to Vietnamese houses and some houses with French architectural style. In addition, Hoi An also preserves a rich and diverse intangible culture.

Many relics are still intact such as the harbor, the old town, ethnic churches, temples, shrines, Chinese assembly halls, Japanese tombs and especially the symbol of Hoi An - Chua Cau (Pagoda). It shows that Hoi An still retains the cultural and architectural features of countries that have trade relations with this trading port such as Japan, China, the Netherlands, the Ministry of Portugal, France, and Italy.

With these outstanding values, at the 23rd meeting on December 4, 1999 of the United Nations Educational, Scientific and Cultural Organization (UNESCO) recognized the ancient town of Hoi An as a cultural heritage world according to two criteria:

Hoi An is a typical example of a traditional Asian port town perfectly preserved.

Hoi An is an outstanding physical expression of the combination of cultures through the ages in an international trading port.

2.2. The importance of the event that Hoi An ancient town - Vietnam is considered to become a world cultural heritage city.

In the 20 years Hoi An has been honored by UNESCO as a Cultural Heritage of Humanity, the authorities and people here have protected and preserved almost intact this typical cultural heritage. Hoi An has been and is a typical model in Asia in doing well in heritage conservation, associating with the connection between history and the present.

Unlike many world cultural heritages listed by UNESCO, Hoi An has nearly 100,000 residents with tens of thousands of families living in the heart of the heritage. It is the ancient houses and cultural lifestyle of the ancient Hoi An people that are the living entity of this heritage and no one else, it is the Hoi An people who are the owners of the relic and they are the ones who hold the part. heritage soul.

As a living heritage, the Hoi An government has managed the ancient town not only by heritage law but also by conventions and regulations with its own characteristics.

Hoi An has well implemented the socialization of management and conservation of relics. Along with state capital, local people have spent tens of billions of dong to repair privately owned monuments.

In addition to investing in renovating and embellishing relics from capital sources, the culture, sports and tourism sectors have coordinated with local authorities to propagate and guide people in the region to raise their awareness of protecting cultural heritages. culture, combining activities of preserving and promoting heritage values with generating income for local people where the heritage is located, so that local people can benefit from the heritage.

From 1999 up to now, 424 monuments have been invested and supported in renovation with a total capital of nearly 153 billion VND; in which the central capital is nearly 38 billion dong, the Hoi An city budget is over 90 billion dong, the rest is foreign funding and socialization.

In addition, annually, more than 200 permits are granted to relic owners in the Old Quarter to self-renovate and repair houses or relics with an investment of between VND 500 million and VND 1 billion per house or relics.

Talking about the achievements achieved in Hoi An in the work of preserving and promoting heritage values over the years, it is impossible not to mention the field of international cooperation. The Canadian Ambassador Fund supports the restoration of the vestibule and the rear of the Confucius Temple.

The US Ambassador Fund supports the restoration of Hy Hoa Temple. The American Association of Asia has sponsored and brought many precious antiques in

Along with that, international cooperation programs have been carried out quite continuously with the help of Japan. A number of training courses, guiding the restoration and preservation of monuments have been held. The Japanese side has sent experts to directly restore a number of ancient architectural works here.

In addition, many national and international seminars and scientific researches are regularly organized to seek and expand methods of preserving, preserving and promoting sustainable heritage. Hoi An has shared with heritage cities in the region and the world many valuable experiences in both preserving and promoting cultural heritage values.

The results of the management and conservation of relics in Hoi An over the years have been highly appreciated, awarded by UNESCO the "Special achievement in preserving Kim Bong-Hoi An carpentry village", the award. "Cooperation to restore old houses in Vietnam".

In particular, Hoi An World Cultural Heritage has become an attractive brand for domestic and international tourists, becoming an important resource to bring the city's economy, culture and society to great development. . The speed of economic and tourism development in Hoi An has increased rapidly, the economic, cultural and social life of Hoi An people has been changed and improved markedly.

In recent years, Hoi An's trade, service and tourism industry accounts for over 70% of the city's total economic structure. From 1999 to now, the average tourism development rate has reached 15%-20%. Particularly in the last 5 years (2013-2018), the number of visitors to Hoi An has nearly tripled. In 2018, Hoi An welcomed nearly 5 million visitors for the first time. In the first 6 months of 2019, there were about 3 million visitors to Hoi An, an increase of 15.62% over the same period. Hoi An continues to affirm its position on the tourist map as an outstanding destination of Vietnam and the world with nearly 30 honorary titles.

Although Hoi An has achieved achievements in the conservation and promotion of heritage values, the heritage still faces risks and challenges, such as the impact of the environment, the speed of urbanization, the tourism development... this has a strong impact on the integrity, cultural values and landscape of the old

town... Therefore, the preservation and development of Hoi An World Cultural Heritage always needs the cooperation of the government and society as a whole.

Besides helping the local economy and society develop, tourism has created many opportunities for the community, especially in improving livelihoods and reducing poverty. In Cam Thanh commune, nearly 1,000 households have directly benefited since the coconut forest developed tourism. Through the business activities of accommodation services, selling souvenirs, dining, transporting visitors ... the lives of many households have improved markedly, many families and elderly people were mainly old. Waiting for the support of the city, now I can live well thanks to a stable income from swimming in baskets and taking guests to explore the coconut forest. Mr. Nguyen Hung Linh - Chairman of Cam Thanh Commune People's Committee affirmed that, although "born late after giving birth", Cam Thanh nipa palm forest tourism has made great progress, especially when the trend of green and ecological tourism is becoming more and more popular. become a trend, favored by many tourists. Tourism not only creates livelihoods and incomes for people, but also contributes to preserving and promoting cultural and ecological values, changing public awareness about sustainable tourism development.

Cam Thanh and Thanh Ha Pottery Village are just two of many Hoi An villages that have benefited from tourism since Hoi An Ancient Town was recognized as a World Cultural Heritage Site by UNESCO.

Statistics show that, if in 1999 Hoi An welcomed less than 200,000 visitors, by 2018 this number has increased to nearly 5 million (25 times more), the average annual growth rate is nearly 20%. , tourism. Tourism, trade and services have become the main economic sectors, accounting for over 70 years of the city's total economic structure. Hoi An tourism activities are no longer confined to the old town but have expanded to the surrounding areas around the city, including Dien Ban and Duy Xuyen; spread to the South and to the West of the province. More and more tourist attractions "follow" the Hoi An brand, even though they are located in Dien Ban, Duy Xuyen, and Thang Binh.

2.3. Thanh Ha Pottery Village in Hoi An - Vietnam.

2.3.1. Location and history of Thanh Ha pottery village

Thanh Ha Pottery Village is located about 4km west of Hoi An Ancient Town, on the left bank of the Thu Bon River originating from the Central Highlands. As of 2016, there are only 23 pottery families in the village, although in the past there were many families making pottery due to various reasons. These families quit their jobs and switched to jobs with higher incomes. like bricking...

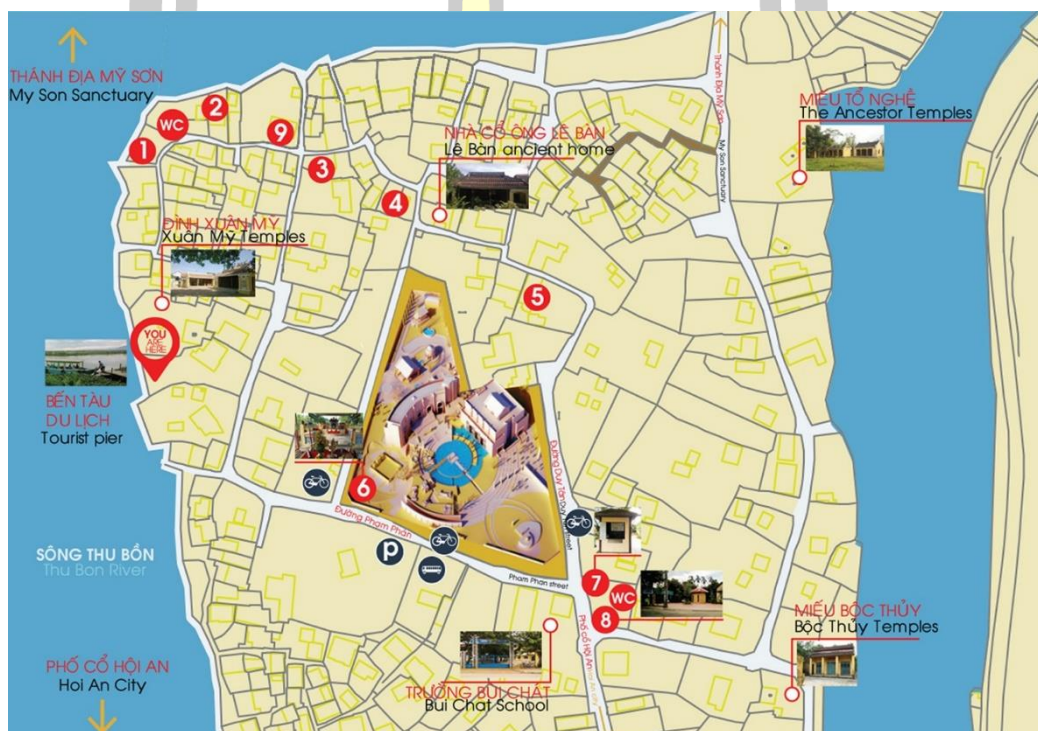


Figure 3 Map of Thanh Ha vilage

(source: <http://hoian.gov.vn> – update, 12/1/2015)

Thanh Ha is the name of the commune. According to the current administrative division, zone 6, Cam Ha commune, Hoi An city. Quang Nam Province. Before 1945, the village was called Nam Dieu hamlet, Thanh Ha commune. In 1936, the commune had 14 hamlets, of which only Nam Dieu and Thanh Chiem hamlets were engaged in pottery making, with about 20 families doing the job. During the

resistance war against the French to recapture Vietnam (1946-1954), the villagers had to evacuate to areas such as Tam Ky, Que Son, Thang Binh, and continued to maintain pottery production, but until about In 1954, only 15 families remained.



Figure 4 Thanh Ha pottery village
(Source: Fieldwork on November 4,2021)

About the history of Thanh Ha land, formerly, this land belonged to the kingdom of Champa (in the village, there is still a stone statue belonging to the Champa period). In the 15th century, Dai Viet attacked Champa, this kingdom fell and its name was erased. In the 16th century, Dai Viet took place a civil war, the first time forming the political situation that in Vietnamese history is often called the Northern dynasties (Le- Trinh) and the Southern dynasties (Nguyen), later divided into *Dang Trong*³, *Dang Ngoai*⁴ took the Gianh River as the boundary line. Lord Nguyen took Phu Xuan as the capital of the Dang Trong government, since then Hoi An area has been under the control of Lord Nguyen. In order to promote trade and trade relations with foreign countries, Lord Nguyen built a special area for foreigners to settle in Hoi An,

³ *Dang Trong*, or Nam Ha : is the name of the territory of Dai Viet controlled by Lord Nguyen, determined from the Gianh River (Quang Binh) back to the South.

⁴ *Dang Ngoai*, or An Nam: the Kingdom of Dong Kinh (Tunquin, Tonqueen, Tonquin, Tonkin, Ton Kin...) is the name of the Dai Viet territory controlled by Lord Trinh, determined from the Gianh River (Quang Binh province) to the North. The capital of Tonkin was Thang Long (also known as Dong Kinh, Kinh Ky or Ke Cho).

and at the same time in 1602, built Quang Nam town to supervise commercial activities here. 5km from Thanh Ha Pottery Village to the west.

About the process of forming Thanh Ha pottery village, the genealogy book "Thanh Chiem" - Nguyen Viet tam pedigree genealogy" of the Nguyen Viet family living in Thanh Ha said: "People from the northern Thanh Hoa region came here with Southern progress of Lord Nguyen Quang Nam. Therefore, it is possible that the village was formed around the middle of the 16th century. At first, the inhabitants of Thanh Chiem pottery-making village, about 2km northeast of Nam Dieu, but later because they had to find clay, they gradually moved to the land. as it is today" *Nguyen, C. (2000). (1st ed., pp. 57,58)*. In Nam Dieu, there is currently Nam Dieu ancestral tomb where the great-grandfather of the profession is worshiped - the first person to open the pottery profession, the year engraved on the porch column is "August sand day in Tu Duc year 21" (1868). On the other hand, in the Quang Nam province section of the book *Dai Nam Nhat Thong Chi*, it is written: "Pottery: there is a house making this craft in Thanh Chiem village, Dien Phuc province" *Pham, T., & Dao, D. (1998). (2nd ed., p. 22)*. Proves that in the 16th century there was a pottery making profession here.



Figure 5 Chinese ceramics dating from the 17th – 18th centuries

(Source: Fieldwork – Museum of Commercial Ceramics – Hoi An, November 4, 2021)

The genealogy of the Nguyen Viet family records the event in 1802. However, although no trace of a pottery kiln has been found at the Thanh Chiem site, Chinese ceramics dating back to about approx. 17th century and Hizen porcelain dating from the 17th century. Thus, the date written in the genealogy and the archaeological date are not too far apart. In another family, they also worship their ancestors who are originally from Thanh Hoa, so on this point they are also in agreement. Therefore, it is possible that Thanh Ha pottery village was formed in the 17th century, which means that this may be the place where Vietnamese pottery dating from the 17th century was found in Japan. On the other hand, traditional pottery production techniques can be learned through studying pottery making techniques found in Hoi An.



Figure 6 Hizen porcelain dating from the 17th – 18th centuries

(Source: Fieldwork – Museum of Commercial Ceramics – Hoi An, November 4, 2021)

Regarding traditional festivals, at present, in Nam Dieu, there is an ancestral temple of the village. Every year, the people of the pottery village hold a Spring festival on January 10 to worship their ancestors, hoping for the gods, the ancestors and the ancestors to give them a peaceful new year and the development of the craft village. The Pottery Village Festival, a cultural and spiritual activity of the Thanh Ha - Hoi An resident community, is always lively and full of folklore with many traditional rituals performed by artisans and people in the village. perform.

Right from the early morning, the main sacrifice ceremony with the procession of the deity went through all the streets. The formation of unicorns, monks, bowls of sound, ritual staff, palanquins, palanquins and ceramic incense burners and more than 100 men and women, old and young, went from Nam Dieu temple to Thanh Chiem communal house to offer sacrifices. This is a place where residents worship, honor and admire the merits of the ancestors. In the liturgy of the Ancient Committee, the ceremony is presided over by the elders and operated according to traditional rituals, praying for the peace of the country and the people, a peaceful home, a bountiful harvest, and gratitude for the merits of the ancestor. The words of posterity have also evoked the pride that generations of villagers from Nam Dieu, Thanh Chiem, and Boc Thuy... hope for. Immediately after the end of the ceremony, the people of Thanh Ha village mostly "wear cloth clothes and flower scarves" and invite visitors to enjoy the festival with many unique folk games such as carrying her back to the palace, excellent merchants, and competitions. pottery, making children blow terracotta, cooking rice with clay pots, pot smashing contests, blindfolded drumming, ect.

2.3.2. General features of Thanh Ha pottery

Thanh Ha pottery village is a traditional craft village in Hoi An, formed in the early 16th century when the first clans migrated from Thanh Hoa to Thuan Hoa. Thanh Ha pottery has unique aesthetic and technical characteristics compared to other ancient pottery products such as rustic processing techniques, female artisans are the main workforce, using raw clay on the banks of the Thu Bon River. , unglazed, mainly produces civil ceramics.

Thanh Ha pottery is mostly produced by hand, the shaping is done by hand on the turntable, not glazed. Thanh Ha pottery is smooth, durable, lightweight, and sounds very clear when you tap on it.

In general, Thanh Ha traditional pottery products are rustic because there are no patterns, no elaborate glaze, serving the daily needs of daily life in the countryside from rice jars, rice jars, salt shakers, and jars. lime eaten betel nut, the cradle of traditional Chinese medicine, the sarcophagus containing the remains, or in the lapis lazuli lamp, in the oil plate for lighting the lamp, in the rice cooker with fish stock are all boldly rustic.

Summary

Hoi An is a city in Quang Nam province with many old quarters built in the 16th century and still exists almost intact to this day. In ancient Western documents, Hoi An has many different names: Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, Faifo, ect.

Hoi An has long been known as one of the famous cultural heritages in the central coastal region recognized by UNESCO as a world cultural heritage. In addition to cultural values through diverse architecture, Hoi An is also known as an attractive new destination with craft villages bearing traditional values such as Tra Que vegetable village, Kim Bong carpentry village.

Among them is Thanh Ha Pottery Village which is very attractive to tourists with its unique ancient house design and a long and diverse and rich culture from time immemorial.

Thanh Ha pottery industry soon developed in Hoi An due to its geographical location with all the factors supporting pottery production. At the beginning of the 20th century and earlier, Nam Dieu was close to where there were clay reserves such as An Bang, Thanh Chiem (Thanh Ha - Hoi An) hamlets, and Thanh Chiem (Dien Ban) hamlets. On the other hand, Nam Dieu is an island, north, west and south, bordering Lai Nghi and Thu Bon rivers and located near provincial road 607, not far from National Highway 1A, so it is very convenient for receiving raw materials and exchanging goods. by road and water. Nam Dieu - Thanh Ha is close to Hoi An ancient town, so there are many Thanh Ha pottery products consumed in this port

town. Currently, Nam Dieu's advantages and location are attracting a lot of tourists to visit, research, buy and sell products.

During the Nguyen Dynasty, Thanh Ha was a commune-level administrative unit, including hamlets of Hau Xa, An Bang, Nam Dieu, Thanh Chiem, Dong Na, Ben Tre, Tra Que, Con Dong, Bau Oc, Trang Keo, and Cua Suoi. Pottery, brick, tile, lime, river fishing, farming are the traditional occupations of Thanh Ha, but pottery making has made Thanh Ha village famous throughout the Central region.

Currently, Thanh Ha pottery village has 23 pottery-making households, including 5 traditional pottery-making households with 6 pottery-peg turntables, 4 pottery kilns, 13 blower-making households, 5 handicraft pottery households and at least 3 professional pottery dealer, 95 potters. In which, 8 skilled artisans aged 70 years and older are holding experience in making crockery, folk knowledge in traditional pottery making by turntable, and pottery firing in gourd kilns. This is the intangible heritage that is being conserved. Annual production capacity reaches 216 million pottery products of all kinds, nearly 1 million yin and yang tiles, fish scale tiles.

If the North of Vietnam is proud to have Phu Lang and Bat Trang ceramics, Thanh Ha is the pride of the people of Quang in pottery, with a history of nearly 500 years.

Thanh Ha Pottery Village, besides the meaning of an economic activity that brings a source of life to people, also has a cultural meaning, a place to preserve the traditional cultural values of the inhabitants of the pottery village. Craft villages are both a factor creating cultural identity and at the same time the most concentrated expression of that cultural identity. The products of the pottery village are both the crystallization of material labor and the crystallization of mental labor, created by the talented and creative hands of the potters. Each product contains in it the characteristics of the craft village, so they are not just mere goods but also become cultural products of high artistic value. Thanh Ha Pottery Village is an economic, social, cultural and religious environment. It preserves the quintessence of traditional arts and techniques in the entire production process and is passed down from generation to generation. Talented artisans and products bearing the village's identity

are also very important. Not only that, the customs and abstentions of the craft village are still maintained up to now. The forms of religious activities still attract the large participation of pottery village residents and residents who do not make pottery but have a common form of religious activities. The preservation of these traditional cultural values of the pottery village on the one hand enriches the values of the craft village, on the other hand, shows the distinct nuances of the locality and of the craft village compared to other craft villages



CHAPTER 3

THE DEVELOPMENT PROCESS OF THANH HA POTTERY IN HOI AN – VIETNAM

Introduction

This chapter clarifies the content of the first research objective. In this chapter, to study in detail about Thanh Ha pottery in Hoi An through specific historical periods through the study of the development process, production process, form, meaning and purpose of the application of Thanh Ha pottery through the periods.

3.1. Pottery of the Champa period

3.1.1. Development process

Champa was an ancient country that existed independently continuously through the periods from 192 to 1832. The border area of Champa at its widest expansion corresponds to present-day Central Vietnam, stretching from the Hoanh mountain range. Son, Quang Binh in the north to Binh Thuan in the south and from the East Sea to the western mountains of present-day Laos.

Through a number of names Lam Ap, Panduranga, Champa on the land now belongs to Central Vietnam. Champa culture is influenced by Indian and Javanese cultures, has developed brilliantly with the artistic peaks of Dong Duong style and My Son style, but many monuments of temples and pagodas and stone sculptures. , especially the linga-shaped artifacts, which still exist to this day, show the influence of Hinduism and Buddhism as the two main religions of the owners of the ancient Champa kingdom.

Champa flourished in the 9th and 10th centuries and then gradually weakened under the pressure of Dai Viet dynasties from the north and wars with the Khmer Empire. In 1471, Champa suffered a heavy defeat to Dai Viet and lost most of its northern territory to Dai Viet. The remaining territory of Champa was divided into small states, and then continued to be gradually annexed by the Nguyen lords and

in 1832 the whole kingdom was officially annexed to Vietnam under the reign of King Minh Mang.

Pottery in the Champa period started from the 2nd to the 15th century, the land of Hoi An at that time was called Lam Ap street. Dai Chiem Haikou (Cua Dai) and Chiem Realo (Cu Lao Cham) became important stops on the international maritime route. Linyi Street is a developed trading port, attracting many Arab, Persian, and Chinese merchant ships to trade and exchange. The main export goods at that time were silk, pearls, tortoiseshell, gold, agarwood, fresh water.

With the ruins of Cham architecture, Cham wells and Cham statues (the statue of Thien Tien Gandhara, the statue of the male god of fortune Kubera, the statue of the elephant god...) and pieces of Chinese ceramics, Dai Viet, Middle and Near East from the 2nd to 14th centuries, and famous pieces of colored glass and jewelry from the Middle East and South India... were discovered. These documents further clarify the hypothesis that there was once a Lam Ap street (Champa period) before Hoi An (Dai Viet era), there existed a Champa port with a prosperous maritime trade.

In Hoi An, from prehistoric residents to residents of Sa Huynh culture, to the Cham community, through archaeological relics, it has clearly reflected the level of production, both in terms of the demand for ceramics. huge over the years. And from the Cham architectural works, we also know about the strong development of architectural ceramics (Brick, tile...) in this period in Hoi An. *Nguyen, C. (2008). (1st ed., pp. 164).*

At Hoi An Museum of Cultural History, exhibits include: 18 pottery artifacts with pottery pieces, Cham bricks, and pottery patterns. Prominent is the statue of Grandhara dancer and the statue of the god of fortune, Kubera, which are carved delicately and delicately bearing the mysterious Champa culture. In this period, there were no pottery artifacts produced in Thanh Ha.

3.1.2. The purpose of production and application in life

Champa is a country *di nong vi ban*⁵, small-scale economy is the foundation, family farming is mainly self-sufficient. In order to ensure their lives, the people of Champa, with their ancient traditions, grow their own vegetables and raise livestock. To serve life as well as production, it is required that handicrafts really develop.

It is true that traditional occupations and occupations with special needs are given more attention. Here are some crafts such as: First, in weaving people have begun to know how to grow cotton, jute, and spinning or dyeing has been very popular. Especially, while sewing cloth, the Cham people do not use wooden plumes even though the material is not lacking, instead they are made of potteryplumes.

However, when going into the study of pottery making of Champa in this period, it was not special and did not receive much attention because they mainly produced items to be used in daily life.

Regarding ceramics, brick production appeared, with very good firing techniques. While most houses and palaces are made of wood, brick is mainly used in religious buildings. There are also patterns on the bricks that are carefully selected by customers, the special thing is that sometimes the composition of the bricks is not only clay, but they also mix with an organic compound, making the bricks porous, easy to drain, and have good drainage. clearly visible in the towers at My Son Hoi An. In the same way, they create a sticky mortar, but that is just a hypothesis given to explain how the towers at My Son Hoi An were built.

Many documents show that, *My Son*⁶ started construction in the 4th century. Over the centuries, My Son sanctuary was supplemented with large and small spiers. Every time the Champa kings ascended the throne, they would come

⁵ *di nong vi ban*: Take farming as the basis.

⁶ My Son Sanctuary is located in Duy Phu commune, Duy Xuyen district, Quang Nam province, about 69 km from Da Nang city and near Tra Kieu ancient citadel, including many Champa temples, in a valley about 2 km in diameter, surrounded by mountains. This used to be the place to organize sacrifices of the Champa dynasty. My Son Sanctuary is considered one of the main centers of Hinduism in Southeast Asia and is the only heritage of its kind in Vietnam.

here to worship and hold worship. In addition, My Son holy land is also the cultural center of believers of the Champa dynasty and the burial place of kings, royal princes and powerful priests.

In the process of studying Sa Huynh culture to the Cham Pa community in the southernmost region of Central Vietnam, it has attracted many in-depth researchers about the typical features of this culture, including the understanding, Research on burial rites of ancient residents with many types of burial customs (burial customs with jars) is very rich in burial methods, diverse in shapes of jars and jars, thereby reflecting Vivid people of this period began to care about the world of the dead. The custom of burying the dead in jars and jars made from terracotta ceramics is one of the typical features of the culture of this period. *Nguyen, C. (2008). (1st ed., pp. 171).*

3.2. Ceramics of the Dai Viet period

3.2.1. Development process

From the 15th to the 19th century, the land of Hoi An shaped the activities of Dai Viet residents. At the beginning of this period, besides reclaiming and establishing agricultural farming villages, the Vietnamese in Hoi An also flexibly created all kinds of occupations suitable to the natural and social conditions of each land. Thanh Chau village with the exploitation of bird's nest. Vong Nhi and De Vong fishing villages with fishing and seafood processing. Kim Bong carpentry village, Thanh Ha pottery village with craft and construction. Hoi An village, Cam Pho with trade.

In the 15th century, Vietnamese people from the North, mainly in Thanh Hoa - Nghe An - Ha Tinh came here, brought the pottery profession of the Northern residents, absorbed the techniques of the indigenous Champa people and especially, with the development of The development of the international commercial port city of Hoi An, which led to the immigration of Chinese and Japanese people, ect. Pottery of Vietnamese residents in Hoi An soon formed and developed strongly, becoming a famous traditional craft village. language in Central

- Vietnam. It is pottery in Thanh Ha village and people in the Quang region call it Thanh Ha - Hoi An pottery village. *Nguyen, C. (2008). (1st ed., pp. 164).*

Many evidences show that, at the end of the 15th century and the beginning of the 16th century, the ancestors of eight tribes (Nguyen Viet, Nguyen Van, Nguyen Duc, Vo Van, Bui, Wei, martial arts) were ancestors of Thanh Ha village. , originally from Thanh Hoa, came here to settle down.

Thanh Ha pottery appeared in the middle of the 16th century, now people who follow the pottery profession in the village can no longer remember the date of their village's birth. According to the elderly surviving artisans in the village such as 80-year-old Le Trong and 86-year-old Nguyen Chuc, they only know that the forefather of the craft village is a native of Dang Ngoai, the first inhabitants to come here. career here. Initially, they made them build a pottery kiln in Thanh Chiem hamlet, not Nam Dieu hamlet, then they found the neighboring land better, suitable for making pottery materials, so they moved in and named Nam Dieu. Dieu. South is south, Dieu is kiln. Nam Dieu hamlet, Thanh Chiem is located in Thanh Ha pottery village. Legend has it that, at first, the ancestors chose Thanh Chiem hamlet (now block 6, Thanh Ha ward) where there were many clay materials and near the river to start the pottery profession. But then, because the banks of the Thu Bon River moved to the south, so at the latest in the early 19th century, the ancestors moved to Nam Dieu hamlet. And in 1868, the temple of Mr. To pottery was built here. *Hoi An Monument Conservation Management. (2008) (1st ed., p. 372).*

In fact, Thanh Ha village is very large in Hoi An, including 13 hamlets - hamlets: Thanh Chiem, Hau Xa, An Bang, Boc Thuy, Nam Dieu, Bau Sung, Bau Oc, Trang Keo, Cua Suoi, Be Tro, Dong Na , Tra Que, Con Dong. In which, at this stage, there was only one hamlet - hamlet doing pottery - brick, tile, at first in Thanh Chiem, An Bang, which was located on the bank of a river, with all favorable factors for making rapids. Later, the river was filled up (there are traces of Roc Gom with a lot of pottery waste lying on both sides of this Roc Gom), so the crafting area was moved to Nam Dieu hamlet to this day. The hamlets - hamlets mainly do farming, tending vegetables, crops or fishing on rivers and sea (fishing nets) and trading.

However, the profession of making pottery - bricks, tiles became most famous at this stage associated with the name of Thanh Ha pottery village.

Through the development of the craft village, the production area of crockery and pottery has also spread to Xuan My (now block 5, Thanh Ha ward), An Bang hamlet (now block 4, Thanh Ha ward), but today in Thanh Ha, pottery production is only in Nam Dieu.

Since the 17th century, Hoi An's residential community has been supplemented with Chinese, Japanese and some other countries' merchants coming to do business and live, creating an accumulation of culture and professional experience from many places. . With internal resources and interference, Hoi An quickly developed, creating momentum to form the bustle and prosperity in Hoi An Urban - Trade Port for many centuries later.

3.2.2. The purpose of production and application in life

During this period, the pottery profession specialized in the production of all kinds of products associated with the daily needs of the people in the region, such as containers containing: jars of all kinds (wide or narrow mouth, large and small, from the smallest to the smallest to the largest). jar six), jars, jars, jars, cans, cans, jars (au two, em, alu), jars, jars, jars, ect. Types of cooking: Pot, braise, super, warm, pay, ect. Other living tools such as: lime vase, flower vase, mortar, roundabout, oil plate, apple man, ect. Architectural ceramics have: Brick (Building, paving), waiting/curved/yin-yang tile, roof tile, pipe tile, gutter, gutter, frame/cotton frame... And statues worshiping in folk beliefs and religions such as : god of wealth, god of wealth, god of horse, ect. *Nguyen, C. (2008). (1st ed., pp. 166).*

It can be said that in this period, when copper, aluminum, silver, or compounds (iron ore) , ect. Were rare and precious, while plastic and cement products were not available, pottery products became into common essentials and items and closely associated with the indispensable needs of people here.

“Thanh Ha still has bricks, bowls, pots

Cam Le aromatic medicine, famous for generations”

verses affirming the craft village in a geographical song of Quang Nam.

3.3. Pottery of the Nguyen Dynasty

3.3.1. Development process

Under the Nguyen Dynasty, Thanh Ha was a commune-level administrative unit including the hamlets of Nam Dieu, Hau Xa, An Bang, Thanh Chiem, Dong Na, Ben Tre, Tra Que, Con Dong, Bau Oc, Trang Keo and Cua Heating.

In the 17th-18th centuries, when the international trading port of Hoi An entered a period of strong development, it created favorable conditions for the development of the pottery village in the Thanh Ha area. With its location near the trading port and convenient waterway traffic, Thanh Ha pottery production area has the ability to develop into an area specializing in the production of ceramics and containers for transporting goods and cooking utensils for the people. local, contributing to the prosperity of Hoi An port at that time.

From the end of the 18th century to the beginning of the 19th century, the production area of Thanh Ha pottery village changed. From Thanh Chiem was moved to Nam Dieu because Thanh Chiem no longer had favorable natural factors for career development. Nam Dieu is a land that is close to the road, close to the river, and is extremely convenient for production activities as well as product exchange and development of pottery.

Not only is it recognized in documents with a professional level of production, the product becomes a local product. Under the Nguyen Dynasty, the strong development of Thanh Ha pottery village is also reflected in the fact that the labor force of the craft village is not only large but also talented, with many good and skilled workers recruited to work in the village. Hue and many others became statues and were conferred the rank of eight products and nine products. The statue (state handicraft) regime under the Nguyen dynasty was tightly organized and on a large scale. The statue of Long Tho, the statue of the Negoa, is the statue related to the profession of pottery - brick - tile. The tile-fired department has a very high number of workers, with 217 people. The Brick Building Department has 43 workers. The hometown of the workers at the brick-burning department and the brick-building department is Quang Nam.

This shows that the number of craftsmen working in brick-building and brick-burning in Quang Nam in general and Thanh Ha in particular are good and highly skilled workers, so they are exhibited in large numbers; thereby partly reflecting the quality of pottery- brick - tile production activities in the region.

Besides, in a number of ordinations in Thanh Ha village, the names of some highly skilled bricklayers were also ordained. For example, "a degree for Mr. Bui Phuoc Thanh, who is good at cooking tiles and lapis lazuli, for the chief of the nine products on June 29, year of Minh Mang 10"; "Beautiful Mr. Bui Phuoc Chau, who is well-versed in the craft of tile-cooking, was awarded the title of commissary of the nine products on December 24, the year of Thieu Tri 2"; "The identity of Mr. Vo Van Hoa stripped of the nine items of the statue on May 3, Tu Duc year 14". *(Indochinese Folklore Association - Uncle Ho's School of the Far East, Investigative documents on the Quang Nam countryside in the 1940s. Archives at the Hoi An Cultural Heritage Conservation Management Center)*

The development of pottery in Thanh Ha in this period is not only reflected in written documents but also in actual activities. From the end of the 18th century to the beginning of the 19th century, although the port town of Hoi An did not develop as strongly as two centuries ago, it still played the role of a major commercial center of Cochinchina, continuing to promote the tradition of trade. trade in natural conditions that are no longer favorable. Dai Chiem gate is still bustling with boats. Thu Bon River with its tributary is Cho Cui River and Vinh Dien River is still a convenient transportation system for traders. On the other hand, the 19th century was the period when Hoi An urban area was gradually expanding to the south. Most of the surviving architectural works were formed in the 19th century. Through this, it can be seen that in the 19th century Hoi An was still a very bustling place, still an abundant consumption market of pottery. Thanh Ha.

The 19th century also marked the development of Thanh Ha pottery craft when the Pottery Ancestral Temple - a religious institution of the inhabitants of the pottery village was built. This To Temple area consists of 4 different shrines, of which the earliest recorded construction is Thai Giam Temple built in 1836. The construction of the Ancestral Vocational Temple area shows that at this time

production activities as well as life. Pottery residents must really develop before the potters have the conditions to build shrines. Not only that, during this period a number of Thanh Ha household pottery products were also present in the complex of Hue monuments along with other localities such as Tho Ha (Bac Giang), Phuoc Tich (Hue), Bat Trang. (Hanoi) , ect. Through the way of requisition, donation and trade, these ceramics were imported into the imperial city of Hue. Particularly, Thanh Ha pottery products can be requisitioned. This further confirms that, in the 19th century, Thanh Ha pottery products are famous products, Thanh Ha pottery village can be compared with other famous pottery villages across the country.

3.3.2. The purpose of production and application in life

From the 17th to 18th centuries, Thanh Ha pottery products mainly produced civil wares and utensils for Lord Nguyen. Pottery villagers say that Thanh Ha artisans were invited to Hue by the Nguyen kings to make products for royal activities and were awarded the rank of Nine products and Bat products. Thanh Ha pottery village flourished in the 17th and 18th centuries and became one of the main items provided to merchants everywhere who came to trade in the port town of Hoi An. *Tran, D. (2008) (1st ed., p. 35).*

In addition, the development of the port town of Hoi An in the 17th and 18th centuries resulted in a great demand for construction and household pottery products and at the same time sold to other localities in the domestic and international markets. Export to other country.

Thanh Ha pottery is one of the items favored by foreign traders, especially the Japanese. The popularity of Thanh Ha pottery village is shown specifically through the pottery goods exported to Japan in the first half of the 17th century.

In "Phu Bien Tap Luc" by Le Quy Don it is written: "Since the 17th century, Hoi An has exported a number of pottery and carpentry goods. CoChi pottery (*Giao Chi*)⁷ that the Japanese love, including Thanh Ha pottery from Quang". In this regard, Japanese archeology professor Hasabe Gakuji wrote: "[Japanese] merchant ships

⁷ *Giao Chi* : is the name of a place name of a part of Vietnam's territory in history, from the Hung Kings to the Northern colonial periods.

came to Vietnam to buy raw silk, silk goods, spices and groceries, and also bought a large amount of ceramics. Vietnamese ambassador. This can be demonstrated by the many intact relics that are still kept in Japan today.” *Hoi An Monument Conservation Management. (2008) (1st ed., p. 372).*

In the 18th century, Thanh Ha pottery village was a place specializing in the production of containers to serve the lives of urban people at the trading port. At the same time, it was also an urban-style craft village formed to produce living tools for the daily life of people in the foreign residential area in Hoi An, a large consumption area at that time, of the Palace of Quang Nam, of the naval bases. If the pottery village was formed in the 17th century, it is very likely that Thanh Ha's products were transported to Japan via the Hoi An trading port on Chau An boats.

Unlike the 17th - 18th centuries, in the 19th century, the existence and development of Thanh Ha pottery village was recorded in a number of important official histories of the Nguyen Dynasty. In the early 19th century, Quang Nam was very famous for brick and tile products, which Thanh Ha was a local producer of quite a lot of these items. In 1803, to prepare for the construction of the temple, King Gia Long ordered all localities to bring local wood and stone materials to submit. *National History of the Nguyen Dynasty - Dai Nam Thuc Luc (2008) (1st ed., p. 522).*

This contributes to affirm that, in the previous centuries, brick and tile making in Quang Nam has been shaped and developed. In which, Thanh Ha, which is located near the port of Hoi An, is likely to become an area specializing in the production of brick and tile products to serve the construction needs of the port.

In the early 19th century, container products for the sugar industry continued to develop. Sugar and silk were two commodities that were bought a lot by foreign traders, but by the early 19th century, more sugar was bought than silk. It is estimated that 30,000 quintals of sugar are sold annually, mainly to China). In 1838, Quang Nam province transferred the quantity of granulated sugar to boats to sell abroad, totaling 1,315,000 kg. With such a large annual sugar output, the demand for containers is very large, requiring the pottery industry in localities, including Thanh Ha, to supply a large volume of products. *Thanh, T. (1961) (1st ed., p. 157).*

3.4. Pottery in the period of resistance against France

3.4.1. Development process

At the end of the 18th century, Vietnam entered a period of turmoil, serious recession, constant wars, civil wars, invasion of Manchuria, stagnation of trade, and crop failure. Handicraft industry, pottery production villages declined, at the same time the penetration of Chinese and Western ceramics into Vietnam was imported by the Hue court.

At the end of the 19th century, Vietnam was invaded by France again, European ceramics entered Vietnam, and Qing ceramics flooded in, which greatly influenced the development of Vietnamese ceramics under the Nguyen Dynasty, Vietnamese ceramics declined, no longer existed. strong, retreating into ordinary household appliances.

The period of resistance in Ky Hung - Tam Ky, the period of deadlocked ceramics. By the middle of the 19th century, Hoi An's foreign trade economy rapidly deteriorated due to unfavorable reasons such as: The sedimentation and displacement of rivers and sea mouths - The limited economic policy of the feudal court - The development of marine traffic technology by steam mechanics went far beyond sailing. And Hoi An - Cua Dai gradually gave way to the emergence of the port of Da Nang - Cua Han.

In the late 19th century and early 20th century, due to the impact of many historical factors, Hoi An port town lost its role as a commercial center, giving up its role to Da Nang city port. When the commercial activities of the port town no longer mean that Thanh Ha pottery village has lost a major consumer market.

By the second half of the 20th century, because of wars, modernization, and strong competition of plastic and metal household appliances, the consumption of porcelain and ceramics became weaker. In the early 80's and 20th century, crockery was no longer made, pottery was still produced but consumed in moderation. Many potters switched to making bricks and tiles, the masters broached, the elderly kilns gradually quit their jobs, and the young people were not interested in pottery. Those who came to Nam Dieu from 1990 - 1997 met with the exhaustion and exhaustion of a famous pottery profession, there were only 7

pottery households, 7 rotations, about 50 potters, most of whom were over 50 years old. *Tradition & Traditional Craft Village Dat Quang – Folklore Association of Da Nang City (p. 68).*

At this time, Thanh Ha pottery village gradually entered a dead end. The market for earthenware products is shrinking day by day. Life is changing day by day. People less need to use crockery, fragile items, instead, use aluminum and plastic items that are both light, convenient and easy to move. The once brilliant Thanh Ha pottery profession in this period sometimes seemed to be in danger of disappearing.

3.4.2. The purpose of production and application in life

During this period, the pottery industry was active, mainly still producing household items. Fine arts and decorations were born, but the designs were still not diverse. Still using the method of engraving and perforating to make, the pottery color is still the traditional brown or red color. In the years 1997 - 1998, many potters who were passionate about their profession tried to find solutions to restore production. Some potters made a new type of commodity product, which was a blower, absorbed the technique of shaping ceramics by casting. creating fine art ceramics that are accepted by the market.

3.5. Pottery from 2000 to present

3.5.1. Development process

The period since Hoi An was recognized by UNESCO as an Intangible Cultural Heritage of the World (December 4, 1999) was a turning point for the strong revival of Thanh Ha pottery. Since then, the Hoi An city government at that time invested in restoring pottery in Thanh Ha, set up a route to visit Thanh Ha pottery village in 2001 which attracted a large number of tourists to visit, opening up the direction of marketing and consumption. products on the spot. Thanh Ha pottery has been known and used more by businesses and people. From those steps, Thanh Ha pottery industry has led to overcome the crisis, the number of pottery-making households has gradually increased, attracting many workers, the products are widely consumed in the country and exported.

During this period, the tourism factor had many positive impacts on the activities of Thanh Ha pottery village, and it is the restoration and recent changes of the pottery village that also have an impact on tourism activities. Thanh Ha pottery village contributes to enriching tourism products of Hoi An. Because before, when craft village tourism has not been put into operation, tourists coming to Hoi An often only visit the old town, Cu Lao Cham, and beaches. With the introduction of craft village tourism, including Thanh Ha pottery village, it not only enriches the type of tourism, but also creates a connection between tourist attractions not only in Hoi An area but also in Hoi An. with My Son heritage (Duy Xuyen district - Quang Nam province). Currently, tourists from Hoi An on the Hoi An - My Son sightseeing route can go by boat along the Thu Bon River, and on this waterway, Thanh Ha pottery village is also a stopover for visitors. In addition, tourism to Thanh Ha pottery village also contributes to improving Hoi An tourism environment, bringing a quality eco-cultural tourism product.

3.5.2. The purpose of production and application in life

Pottery in this period flourished most in terms of tourism development in Hoi An. In 2000 and back, artistic ceramics flourished with all kinds of contemporary compositions and mainly composed art sculptures with themes. Pottery and earthenware products are diverse in types and decorative arts.

In terms of pottery-making in this period, it is still molded by hand or clawed with a turntable, the turntable has been improved to use a mechanical motor, the firing method has changed many times, using a traditional kiln combined with a kiln. industry with higher productivity.

The unchanged feature of Thanh Ha pottery products is that there is no glaze. Today's Thanh Ha pottery not only produces household ceramics but also has strongly developed decorative pottery products for interior and exterior decoration. , handicrafts, souvenirs for tourism business, ect.

Historically, Thanh Ha pottery has served the lives of Vietnamese people when the country was still poor. Some products are no longer in production because they are no longer relevant. But there are some products such as fish stock

and rice cooker that are still popular with some people because it is the earthy steam that gives the rice grains and braised fish a special delicious taste that modern kitchen tools cannot have been.

However, now Thanh Ha pottery has more designs, suitable for modern life with artistic colors: from flowerpots, Buddha statues, tea sets, ornamental pots, to he, ect. To products of different sizes. as large as a bottle of poison, an elephant pedestal, a jar. Multi-color with patterns and fine art motifs.

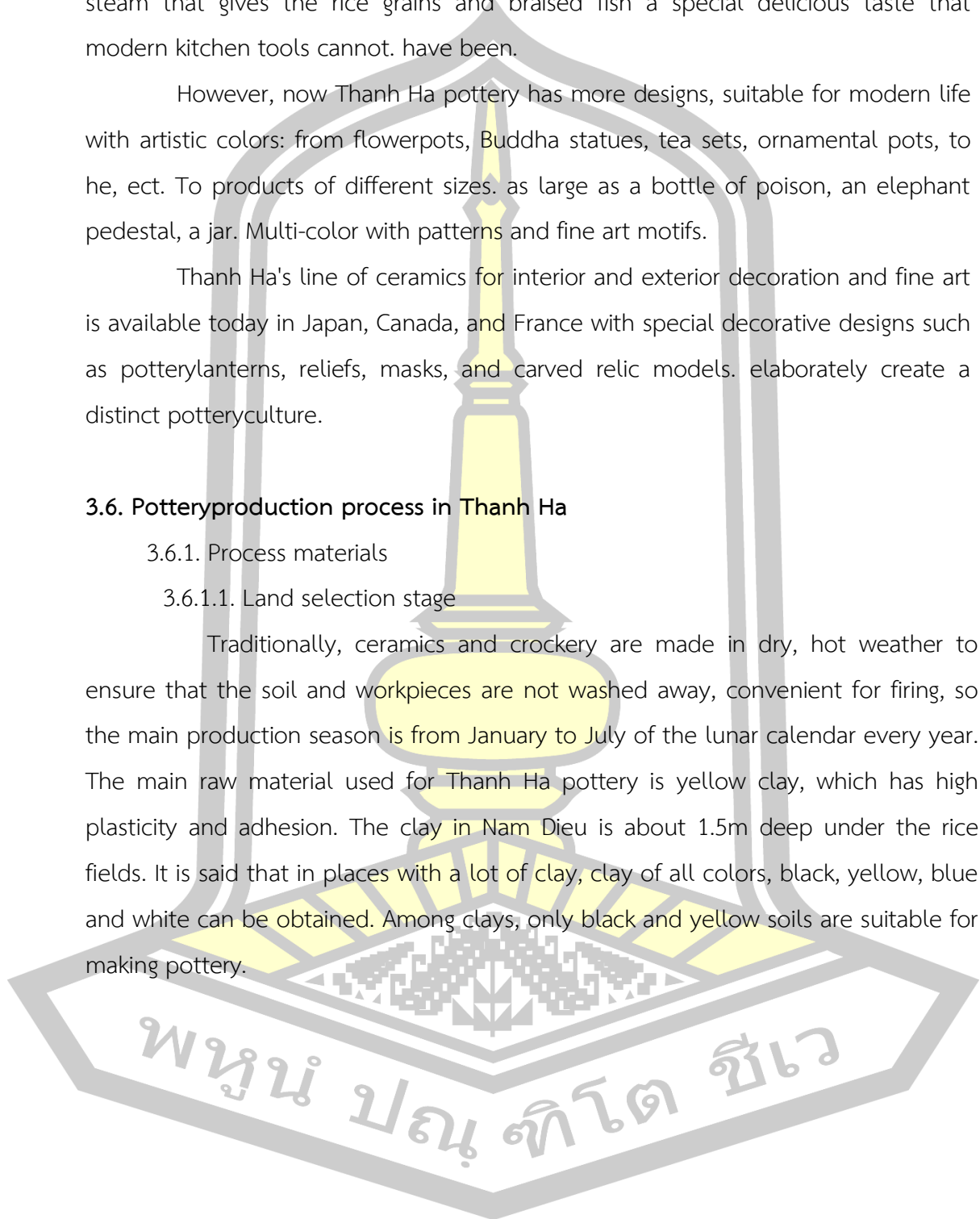
Thanh Ha's line of ceramics for interior and exterior decoration and fine art is available today in Japan, Canada, and France with special decorative designs such as pottery lanterns, reliefs, masks, and carved relic models. elaborately create a distinct pottery culture.

3.6. Pottery production process in Thanh Ha

3.6.1. Process materials

3.6.1.1. Land selection stage

Traditionally, ceramics and crockery are made in dry, hot weather to ensure that the soil and workpieces are not washed away, convenient for firing, so the main production season is from January to July of the lunar calendar every year. The main raw material used for Thanh Ha pottery is yellow clay, which has high plasticity and adhesion. The clay in Nam Dieu is about 1.5m deep under the rice fields. It is said that in places with a lot of clay, clay of all colors, black, yellow, blue and white can be obtained. Among clays, only black and yellow soils are suitable for making pottery.



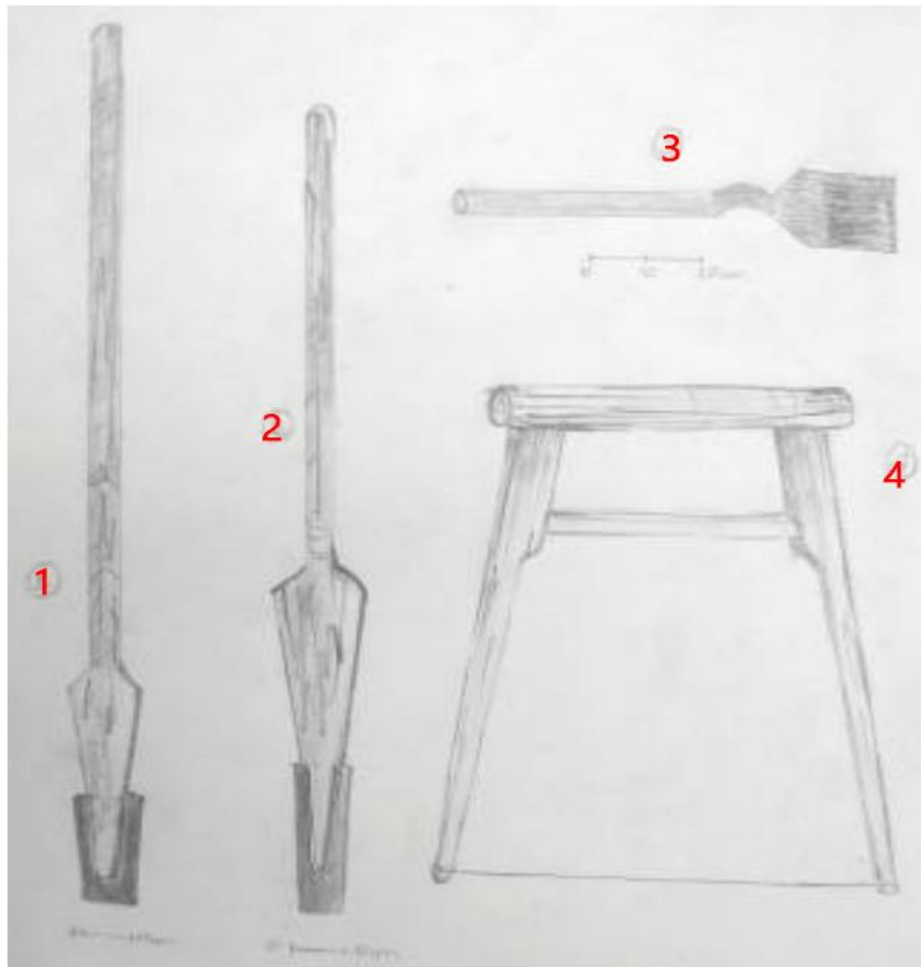


Figure 7 Clay tools

1. Tillage: tools for plowing the soil evenly 2. Clay pruning: tools for pruning the soil
 3. Slash: tools for cutting the ground 4. Cut the ground: tool to cut each piece of land
 (Source: Phan, D. (1991). *Hoi An and dang trong – Hoi An Ancient Town* (1st ed., p. 265). Vietnam: World Publishing House, Ha Noi)

Around the beginning of the 20th century, Nam Dieu's clay resources were exhausted, so potters had to buy land from Duy Xuyen, Dai Loc, Dien Ban, ect. Dien Ban district was about 10km away. This clay is golden brown, very good quality. According to local people, every day there are about 10 boats carrying clay for making pottery, the big boat (carrying about 2.5m³) is 140,000 VND, and the small boat (carrying about 1.5m³) is 100,000 VND.

The price of clay for making bricks is 120,000 VND for a large boat and 60,000 VND for a small boat. The quality of clay for making bricks is much worse than clay for making pottery.

3.6.1.2. Soil making techniques

According to calculations, a man to knead 1m³ of clay for making pottery takes two days and nights. When kneading, people use river soil but do not mix any impurities such as sand... As for clay to make bricks, it only takes a man 1 day to knead 2m³ of soil and of course not to mix impurities. put in.

Land preparation: the soil is unloaded, trimmed, slashed, cut and trampled, mixed 3 times for clean, flexible soil.

3.6.2. Product shaping

3.6.2.1. Tool

For kneading clay and shaping pottery, the following items are required:

Neel: tool for cutting clay into thin layers

Tongue: tool for kneading clay

Little table: turntable

The bell: a round steel pruning tool

Foot trimmer: long-shaped bamboo trimming tool

The sock: a tool made of wood

Wire cutter: wire cutter

Cold milk: pieces of seashells used to grind pottery surfaces

Fabric: a cloth made of twine from a tree wrapped around the hand

3.6.2.2. The process of making pottery

Thanh Ha potters have always shaped their products with a turntable. At the stage of posing, Thanh Ha uses the hand-swiping method. In the past, this work was usually done by women. They often use the turntable to create the original shape of the product, which is a common phenomenon not only in Thanh Ha, but

also in ancient pottery kilns, everywhere. Some previous researchers commented: "Women do this job very well, because they have more perseverance and skillful hands than men" *Nguyen, B. (1994) (3st ed., p. 21).*

Before the 2000s, Thanh Ha potters still shaped products in the traditional way, which was to polish ceramics and cool milk, then dry and bake.

Pottery sharpening: (forming workpiece): the pusher pushes the turntable and kneads the earth on the seat stuffed with dirt, the groomer sits next to the turntable, places the clay on the turntable (made of jackfruit wood, 60-100cm in diameter, attached with column, driven deep into the earth to keep it tight, it is placed next to the seat stuffed with earth), two hands are pressed into the clay to form a billet.



Figure 8 Brushing pottery with a turntable

(Source: Fieldwork on November 4, 2021)

Editing: the embryos are sun-dried to gradually dry, then the workers aim to dry (adjust the embryo's milk) to balance the embryos and then dry them to harden.

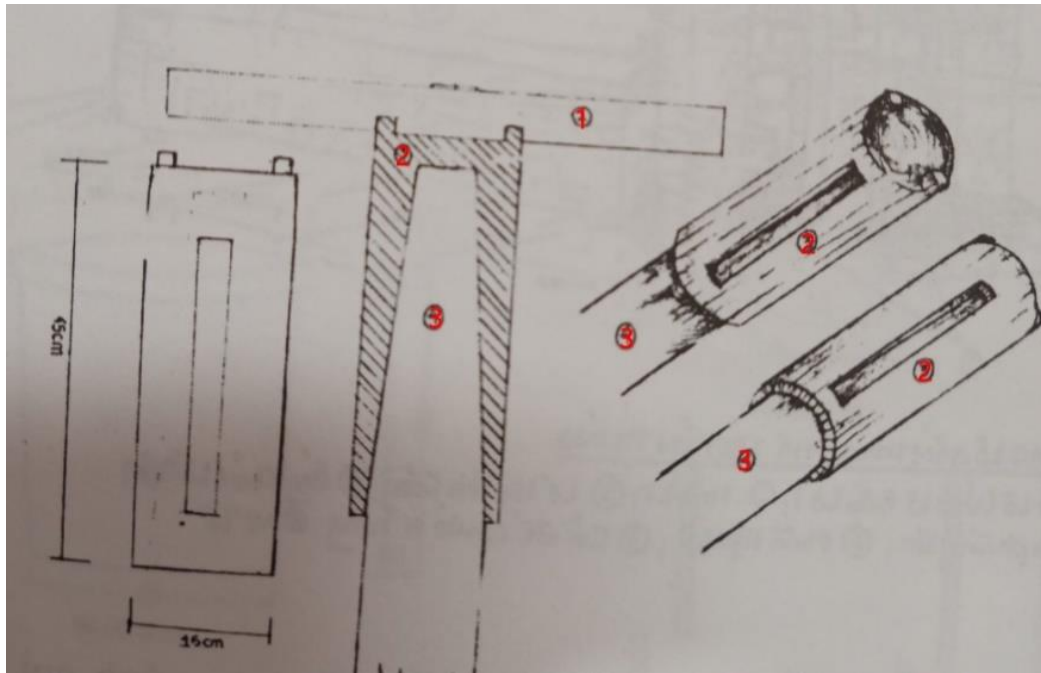


Figure 9 Foot turntable structure

1. Turntable: Table to turn when placing earth on top
2. Spindle ture: Shaft for fixing the turntable
3. Fixed latch: Latch to fix

(Source: Phan, D. (1991). *Hoi An and dang trong – Hoi An Ancient Town (1st ed., p. 267). Vietnam: World Publshing House,Ha Noi*)

The crockery jars come in many sizes, but all have a flared mouth, a neck, a shoulder, an oblong bottom, and a flat shape. Pots, pots, pans, super ceramics... have the same flared mouth, rounded rim, short waist, big belly, round bottom. Pottery, crockery without enamel, smooth bones, most of them have no pattern, especially a few types of crockery are decorated with embossed serrated edges, wavy lines on the neck and shoulders.

The method of shaping potteryis carried out as follows:

The potter sits on a chair higher than the turntable, uses his feet to turn the turntable, and strokes the ground to shape the product. Before that, the soil put on the turntable must be smooth, flexible, and rolled into a shuttle. The ball is bounced (ie thrown) to shorten and put in the middle of the turntable, called putting it in. Use two right fingers to measure and release incense (that is, pull the

soil to be flexible), then shape the product as a crockery, or ballast. The final step of the pottery shaping stage is to trim the gums, and to take advantage, to cut the legs, that is, to make the mouth and base of the rustic pottery really balanced. Each finished pottery core is removed from the turntable and placed in a basket to dry.

Today, Thanh Ha potters use a number of ways to shape pottery: be chak (laying each layer of earth in the shape of a skein on top of each other in the shape of a gum that is created), molding, molding, or printing molds.

Bang: pottery claws on the turntable are light, mainly by men. The craftsman has just molded and pulled to shape the product. The squeaking method reduces the movement of placing the ground on the turntable, which the shaping method cannot necessarily be ignored.

Molding: It takes a good craftsman to perform the method of shaping and molding pottery products. This method is mainly for creating single, unique products or often prototyping.

Print mold: Wooden or plaster. The mold is placed in the center of the turntable, pinned. Use smooth clay to make the puppet mold, throw it into the center of the mold to firmly grip the legs, scrape the soil on the rim, turn the turntable and handle the scissors to create the product.

The technique of casting by mold is currently being used most in Thanh Ha pottery village, the mold is made of plaster, there are many types from simple to complex. The simple mold consists of only two gills. The complex type is often composed of many gills depending on the shape of the pottery product to be created. To create a mold, you must have a core. The core must be the same as the product that needs to be made, in other words, the core is the sample of the product. Samples must be about 15%-17% larger in size than rustic pottery products according to the degree of shrinkage of the soil when solid and dry. On that core, the craftsman creates two-layer molds (inner mold, and outer mold) with plaster. Casting pottery products (unglazed pottery bones) is quite simple, just pour the refined clay solution into the mold completely. Wait for the slurry to form a layer on the inside of the mold, then pour out the excess solution.

When pouring molds, you must pay attention to two things: that is, anti-stick coating in the mold before pouring the clay solution, checking the ratio in the solution and if it is caustic soda, the required concentration is not guaranteed. The water in the lake solution should not be more than 26% ie the ratio of 1 water to 3 soil. After pouring the mold, the time to remove the mold depends on each type of large or small product, thick or thin potterywall. Some molded products have to wait 2 hours before removing the mold, but some only take 10 minutes.

The advantage of the mold method is to create products that are uniform, identical, very fast, and anyone can do it. After all, it does not develop all the creativity of the craftsman, on each product when creating technical designs.



Figure 10 Mold forming method

(Source: Fieldwork on November 4, 2021)

3.6.3. Create patterns on ceramic

To have a pattern on the product, the Thanh Ha potter uses the carving method. The method of decorative carving on Thanh Ha pottery products is quite rich, which can be divided into three main types

3.6.3.1. Relieve

The craftsman molds earthen seals (size depends on the decorative array), engrave patterns on the face of the seal, and then bake it. The seal will act as a pattern maker. When printing, people just need to bring this terracotta seal through the ashes, then rub the ground (plasticized) on the face of the seal and then "seal" on the surface of the product. Use a sharp knife to fine-tune the textures and smooth the "legs" of the sculptures so that they adhere to the wall of the product, then dry and wait for firing.

3.6.3.2. Engraving

This method is simple and less labor intensive than the embossing method. The craftsman uses a thin bladed knife, the tip of which comes in many sizes and styles: pointed, obtuse, or square. The product, when polished, or molded, is left for a day or two, so that the potterybone is not too dry, or too wet, it can be manipulated. Use a knife to "go" contours, seals, carve flower patterns, zebra shapes, decorate fringes (in walls, steps, product edges) etc. Some small details such as fish scales, animal scales, bird feathers, if they are too small to be "printed" by terracotta molds, people also use this method to make the engraving sharper and clearer.

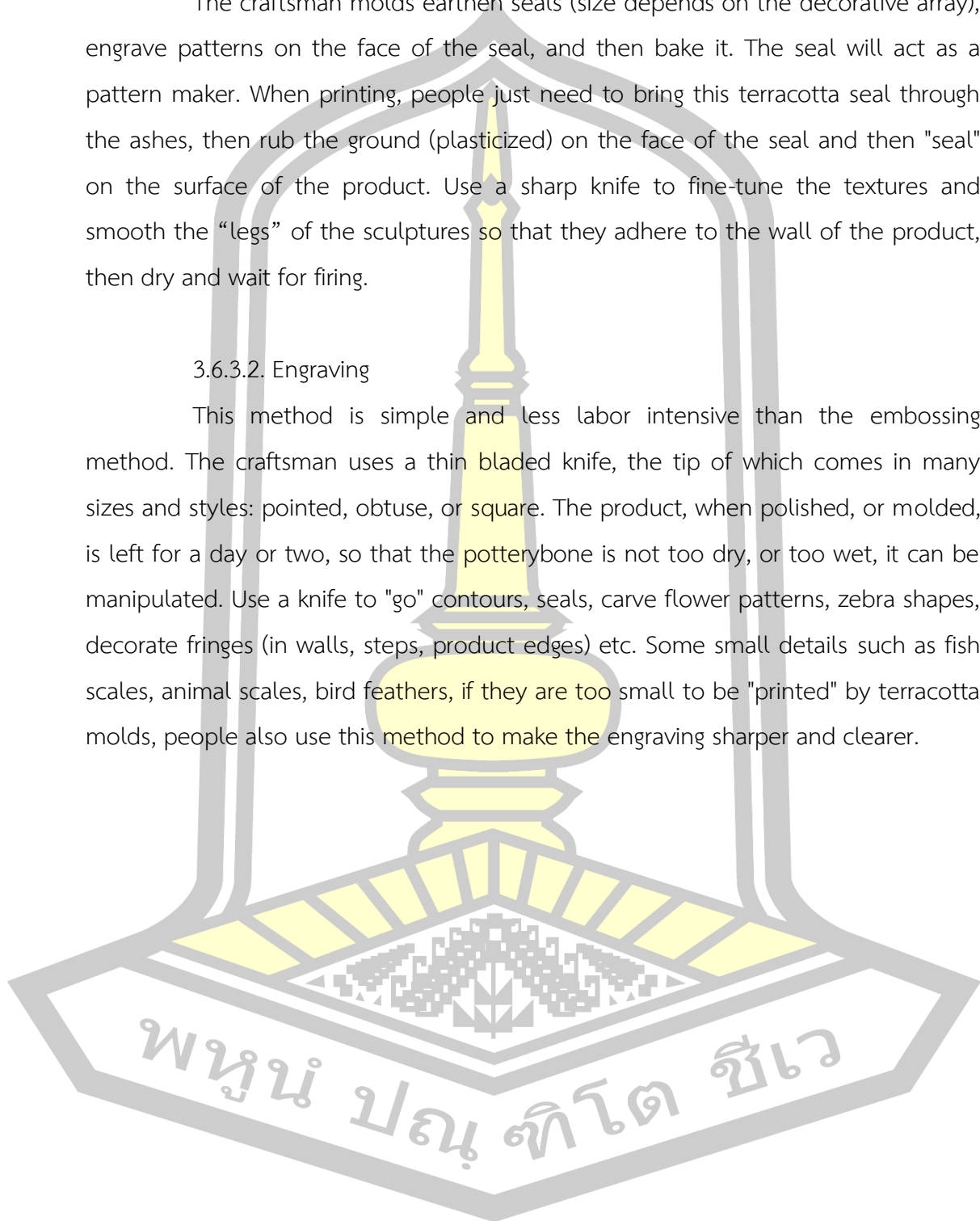




Figure 11 *Embossed pattern & Engraving pattern*

(Source: Fieldwork on November 4, 2021)

3.6.3.3. Break through:

In most villages and white crockery production establishments such as Bat Trang, Dong Nai, Mong Cai, etc., this decoration is done simply by printing molds (on wooden molds or plaster). But the Hoi An people, until 2000, still made pottery by hand. People use this decoration on product parts with relatively wide, flat, smooth surfaces (mainly ornamental pots, pedestals, flower vases, incense tubes, incense burners, etc.)

The carving project of Thanh Ha pottery is quite rich. Each project is designed and arranged by the craftsman himself within the allowed shaping framework. In parts that are "tangled" such as the neck of the jar, the shoulder of the pedestal or the base of the pot, the workers often make stylized floral motifs.

After finishing the decorative manipulations by carving, the surface of products of this type is coated with a layer of ash and mud glaze and then dried to wait for firing.



Figure 12 Patter punching method
(Source: Fieldwork on November 21, 2021)

3.6.4. Drying and firing ceramics

3.6.4.1. Drying stage:

People usually dry under the eaves or in the sun for about 3 days. However, sometimes people stack them next to the kiln for drying. Depending on the type of product, people use different pieces of shell to grind the pottery surface when the product is dry



Figure 13 Drying stage
(Source: Fieldwork on November 21, 2021)

3.6.4.2. The firing stage:

Potterykiln structure: The kilns in Thanh Ha formerly consisted of four types: green kilns (used for firing crockery, high firing temperature (above 1,1000C), high requirements for firing techniques, fire guidance, and fire regulation. , firing time), red kilns are used to bake unglazed ceramics, smaller in size and scale than green kilns, structure, technical requirements, low firing temperature not as high as green kiln, kilns used to fire small-sized workpieces and blowers , tile-fired brick kilns .

The plan of the green kiln is rectangular, brick wall, clay pot roof, about 3m high, 5-6m wide, 4-5m long, with 2 doors for firewood in front, 3 doors/way (pine box) wind, fire) in the back, 3 vents on the roof (one main, two vents). The red furnace is smaller than the green one, about 2-3m high, 2m wide, 3m long, including 3 or 2 doors, one in the roof. The time of firing a batch of crockery lasts 7 days, firing a potterykiln is 5 days and all have to go through the general process of un (plumping large firewood, heating the kiln), pinching (small pinching, increasing the heat to complete the workpiece). Products).



Figure 14 Green furnace (clay kiln)

Source: Fieldwork on November 21, 2021)

Before 1954, Thanh Ha had 6 pottery kilns. In which, a number of pottery kilns are currently located on the bottom of the Thu Bon River due to changes in flow. The size of those kilns is about 6m x 4m x 2.5m. Such a kiln, 5 men took about 40 days and nights. Once built, the potterykiln can be used for about 3 years, then

repaired to continue using. Small pottery kiln, furnace size 3.5m x 2.4m x 2.4m. This type of kiln took about 30 days to build by 5 men. Used for about 5 years, then repaired and continued to use. The furnace is made of bricks and clay.

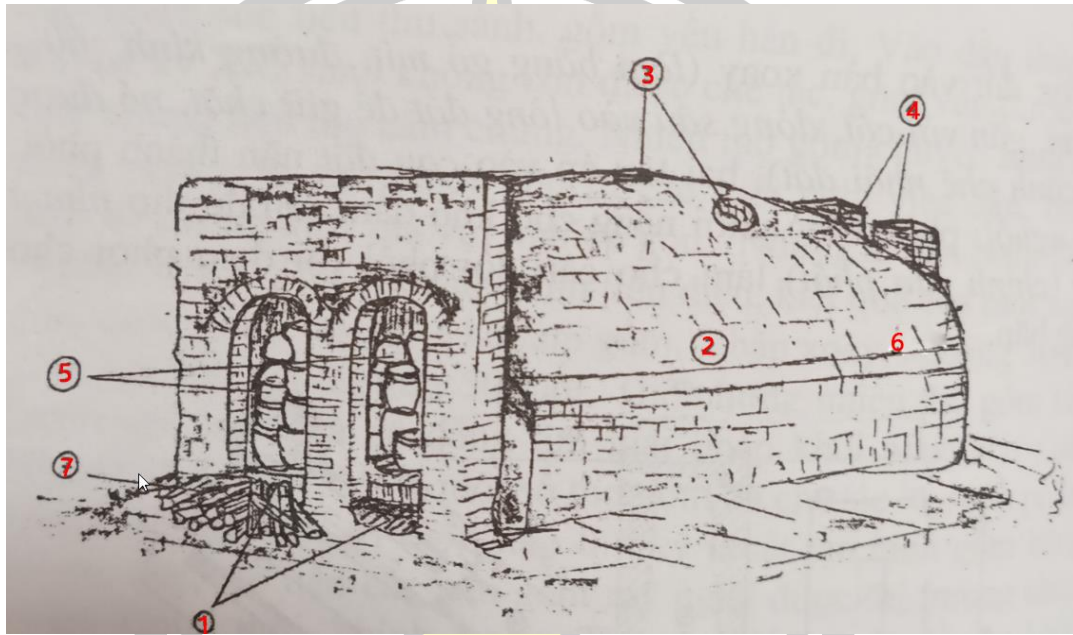


Figure 15 Traditional Thanh Ha pottery kiln structure

1. Oven door
2. Furnace body
3. Hole for light
4. chimney
5. Pottery ingot
6. The back of the furnace
7. Firewood to prepare for burning

(Source: Phan, D. (1991). *Hoi An and dang trong – Hoi An Ancient Town* (1st ed., p. 272). Vietnam: World Publishing House, Ha Noi)

The structure of the current pottery kiln consists of a wood-burning door (door), a heating room, on which one floor is a firing room, the ground floor of the pottery room slopes slightly upward. There are 3 smoke paths connected to the chimney. A pottery kiln is usually shared by 4 families, because the families take

turns using the kiln, so they do not have to make the mark of the kiln on the product.

Furnace: The kiln requires 6-7 people, the person carrying the pho (ingot), handing it over to the kiln, 2 men loading the kiln (1 main, 1 auxiliary, they are also in charge of firing the pottery). Observing the entire process of this stage, it can be seen that the furnace is an art. The first rule of loading the oven is that the goods must be lined up from the inside first and then gradually back to the oven door.

The second rule is to maximize the space of the oven. To do that, the worker has to line up the small in the big one, the small one in the big one. Just like that, the products are arranged in turn from the bottom to the top of the oven in straight rows, one row close to the other to make use of the area.

The art of furnaces is closely related to the burning of furnaces. If the products are lined up, it will create lines, directions, and slots for the fire to flow from the door to the smoke so that each product receives an even and sufficient amount of heat. If the fire is not uniform, the product will be alive, or sizzling due to lack of fire, or cracked due to aging.

Fuel: Mainly using firewood as fuel for pottery, in addition to using dried coconut leaves, dried coconut tree trunks. In the past, kilns used dried forest firewood such as amaranth, chestnut, and bamboo to burn the kilns. Recently, because the Government banned forest exploitation, furnace workers used willow firewood (cassava), each time they needed 5-10m³ firewood.

Burning pottery: In the first 12 hours, use a small amount of firewood, the next 12 hours put a large amount of firewood into the kiln and burn. If starting to bake from 4 pm, it will be done by about 4 pm the next day. After that, cover the door and put firewood, the next day about 3 people will proceed to take out the products. When placing products in the kiln for firing, it is generally recommended to place small sized products inside the corner, and large sized products near the firewood mouth. On the other hand, if you use coal pellets to burn, it will take about 3,000 tablets

In order to have a fire, there must be three elements: combustible, oxygen and heat source. If one of the above factors is missing or the above factors

are not enough, the fire will not occur. Different substances have different ignition temperatures. Water fire and pulse are the necessary and sufficient conditions to make an earthen embryo turn into a product that lasts with time. The heat of fire is the criterion for classifying terracotta-ceramic-pottery products. Terracotta products (raw clay): 600-700°C, the highest is 900°C; crockery products (red): 1000-1100°C (brown or white crockery); pottery products (green): 1280-1350°C.

Hard crockery can also be divided into brown crockery (because the pottery bone is made of ordinary clay) and white crockery (because the pottery bone is made of white clay). In fact, there is not much difference between white porcelain and porcelain in terms of fire (in the kiln) but mainly in clarity. Although they are mainly made of white clay, the difference between white clay and porcelain is that the bones of porcelain and earth have been completely bonded, and the handle marks are visible in the light.

However, it must have kaolin, rhinestones and calcination at temperatures above 1300°C to become optically transparent porcelain. Burned to the point where the fire is still crockery; or porcelain fired at the same level of fire as porcelain, it is still only crockery due to the lack of kaolin and rhinestones in the bone composition. The noun "ceramics" or "porcelain", in fact refers to the products between crockery and porcelain when the raw materials and the calcination meet the standards of porcelain but not yet transparent. Depending on the firing time and temperature, the color of Thanh Ha pottery can range from pink, yellowish pink to red, brick brown and jet black.

Unloading the kiln: is the last step, and also the hardest part in the whole pottery making process. The unloading of the kiln does not require highly skilled workers, but it also needs people with long experience to avoid economic losses and injuries to the unloader.

The person unloading the oven must have heat-resistant equipment such as gloves, boots, clothes, hair must be covered (except eyes). The furnace unloading tools are hammer and ax. On average, after unloading a pottery kiln, the quantity of poor quality goods accounts for about 15 to 20%, while damaged, broken, distorted and cracked goods account for about 5 to 10%.

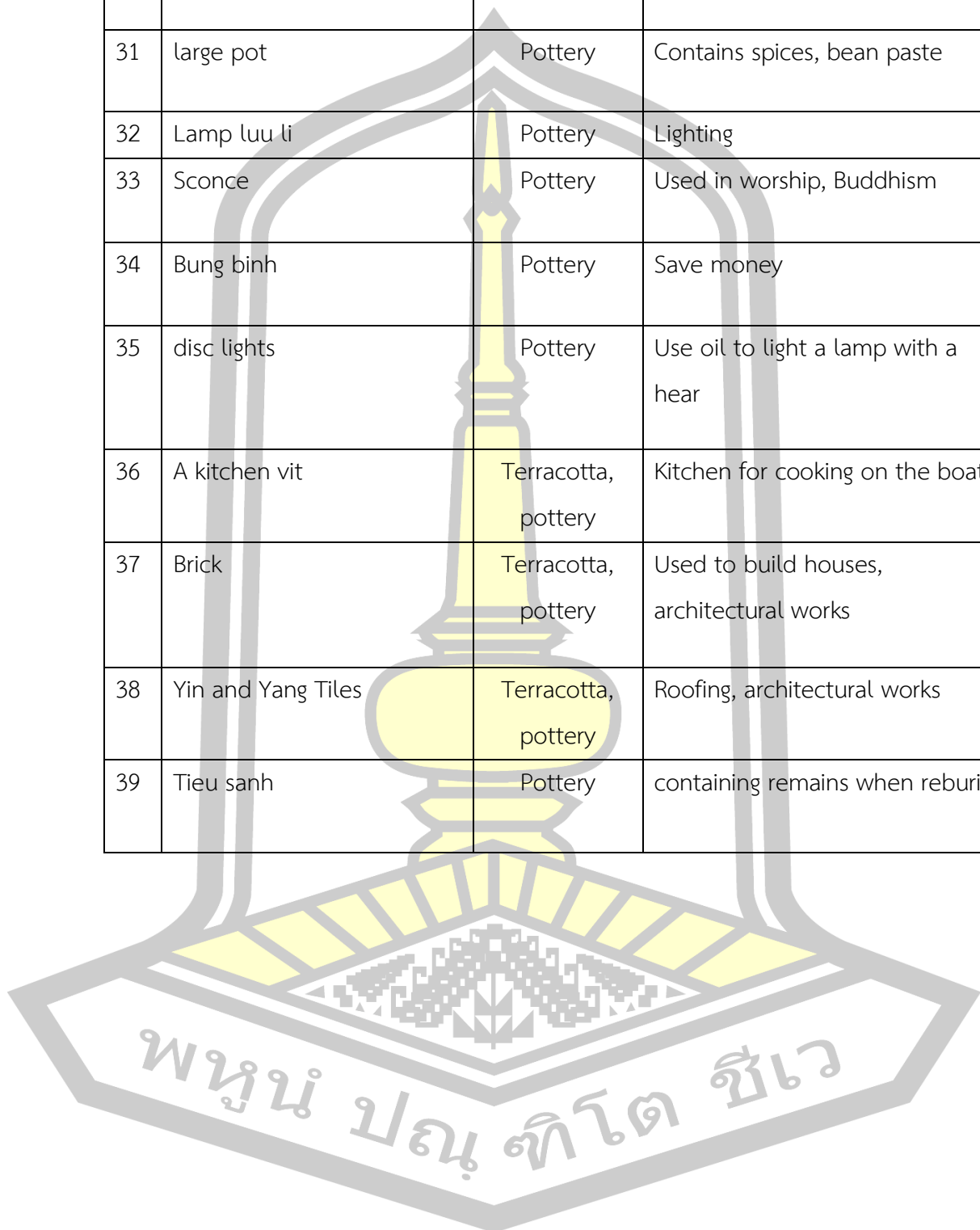
3.7. Form and meaning of Thanh Ha pottery

Table 1 STATISTICS OF TRADITIONAL POTTERY IN THANH HA

TT	Product's name	Material	Usage function
1	Hu 7 rong	Terracotta	Contains rice, flour, water, fish sauce
2	Thap (Diem) 7	Terracotta	Contains rice, flour, water, fish sauce
3	Hu 6 rong	Terracotta	Contains rice, flour, water, fish sauce
4	Thap (Diem) 6	Terracotta	Contains rice, flour, water, fish sauce
5	Hu 5 rong	Terracotta	Contains rice, flour, water, fish sauce
6	Thap (Diem) 5	Terracotta	Contains rice, flour, water, fish sauce
7	Hu 4 rong	Terracotta	Contains rice, flour, water, fish sauce
8	Thap (Diem) 4	Terracotta	Contains rice, flour, water, fish sauce
9	Long long	Terracotta	Contains rice, flour, water, fish sauce
10	Thap (Diem) 3	Terracotta	Contains rice, flour, water, fish sauce
11	Lon choai	Terracotta	Contains rice, flour, water, fish sauce
12	Lon mam	Terracotta	contains fish sauce
13	Binh Chap	Terracotta	Contains fish sauce, salt, and soy sauce

14	Hu tu 1	Terracotta	Used to filter sugar in the sugar industry
15	Hu tu 2	Terracotta	Contains fish sauce, salt, and soy sauce
16	Hu Bau	Terracotta, pottery	Store beans, salt, soy sauce, fish sauce
17	Thap (Diem) 3	Terracotta, pottery	Contains fish sauce, salt, and soy sauce
18	Hu Bau	Terracotta, pottery	Contains fish sauce, salt, and soy sauce
19	Thap (Diem) 1	Terracotta, pottery	Contains fish sauce, salt, and soy sauce
20	Au suot	Terracotta, pottery	contain woven fabric
21	basin	pottery	contain liquid
22	small pots	pottery	contain liquid
23	lime pot	Terracotta, pottery	contain betel nut lime
24	Coi	Terracotta, pottery	Use seasoning
25	kettle	Terracotta, pottery	Use to cook water
26	water bottle	Terracotta, pottery	Using herbal decoction
27	pot	Pottery	Used to store water, incubate silk, weave silk
28	pot	Pottery	Use to cook rice, cook vermicelli
29	Small pot	Pottery	Use to cook rice, cook vermicelli

30	pot	Pottery	Use fish stock, brown sou
31	large pot	Pottery	Contains spices, bean paste
32	Lamp luu li	Pottery	Lighting
33	Sconce	Pottery	Used in worship, Buddhism
34	Bung binh	Pottery	Save money
35	disc lights	Pottery	Use oil to light a lamp with a hear
36	A kitchen vit	Terracotta, pottery	Kitchen for cooking on the boat
37	Brick	Terracotta, pottery	Used to build houses, architectural works
38	Yin and Yang Tiles	Terracotta, pottery	Roofing, architectural works
39	Tieu sanh	Pottery	containing remains when reburied



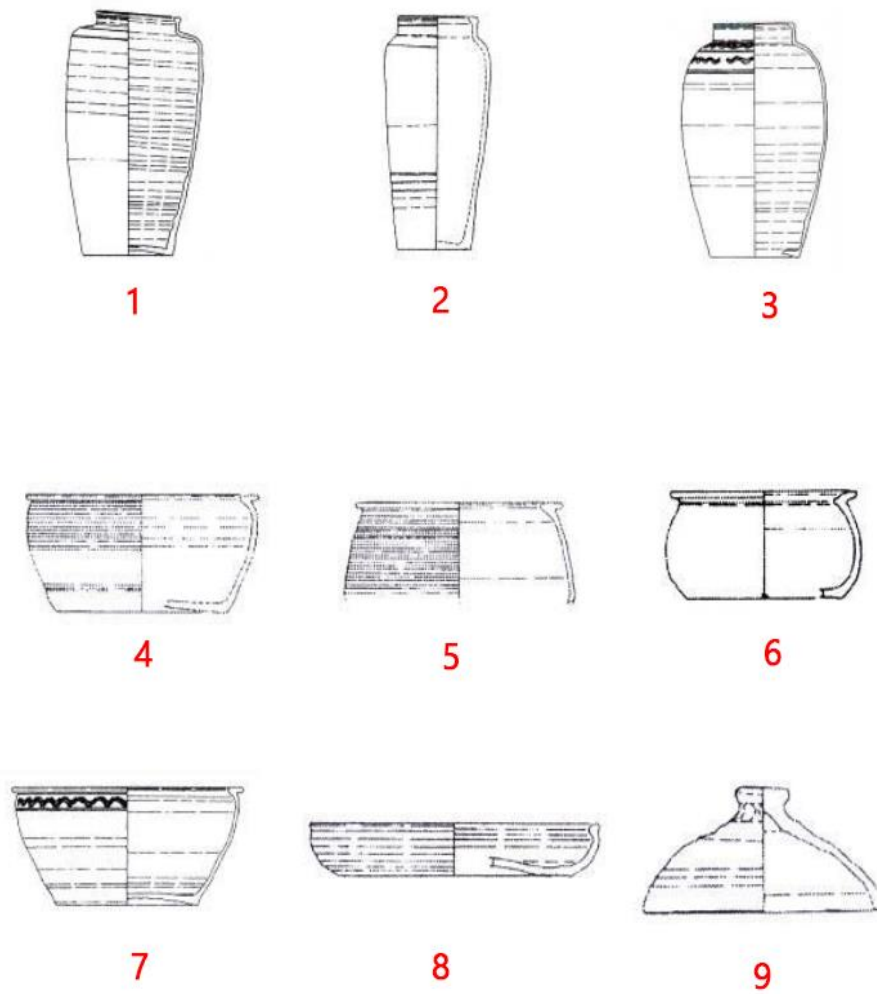


Figure 16 Some types of pottery produced
in the central region excavated in Hoi An

1,2,3. Long body pottery vase

4,5,6. Bowl

7. Large bowl

8. Shallow bowl

9. Lid cover

(Source: Phan, D. (1991). *Hoi An and dang trong – Hoi An Ancient Town* (1st ed., p. 277). Vietnam: World Publishing House, Ha Noi)



1



2



3



4



5



6

Figure 17 Some tools for making pottery

- | | |
|------------------------|------------------------------|
| 1. Soil spreader | 4. Soil Razor |
| 2. Land use tools | 5. Earth scraping ring |
| 3. Earth cutting tools | 6. Slippers in the courtyard |

(Source: Fieldwork at Hoi An Cultural Heritage Conservation Management Center)

Summary

Pottery produced in Thanh Ha village are not only utensils but also artifacts that record life, emotional thinking, aesthetic aptitude as well as the development of production techniques and the development of society. In different periods, the art of pottery bears the imprints of the times, creating its own unique, rich and rich potteryart characteristics imbued with national identity.

Enjoying terracotta pottery art is enjoying the beauty of shapes and lines of sculpture, close to the sculptural language with the feature of not using colored enamel. In other words, the beauty of terracotta pottery in Thanh Ha - Hoi An lies in its strong, rustic shape, through the artistic vibes of the hands and the aesthetic of the craftsman - the artist. – created it directly, through the use of rich geometric patterns and designs on the shapes and the transformation and light-catching of those geometric patterns. The spongy, raw material of the product has been a very good background for the decorator's direct and arbitrary design. Looking at ancient terracotta pottery with diverse and precise geometric patterns gives us more admiration for the scientific and aesthetic thinking of his father hundreds of years ago.

Before the application of machinery and scientific technology, the production of pottery in Thanh Ha village was made by women's hands. They use the turntable to sharpen the ceramic, the direction of the turntable is to the right. The rotation of the turntable is a characteristic of potterytechnology in Vietnam. According to the analysis results of Vietnamese pottery dating back to the 17th century found in Hoi An, all ceramics that can be rotated are molded while turning to the right. That means that Thanh Ha's pottery technique is most likely derived from the technique of making fired pottery in the 17th century.

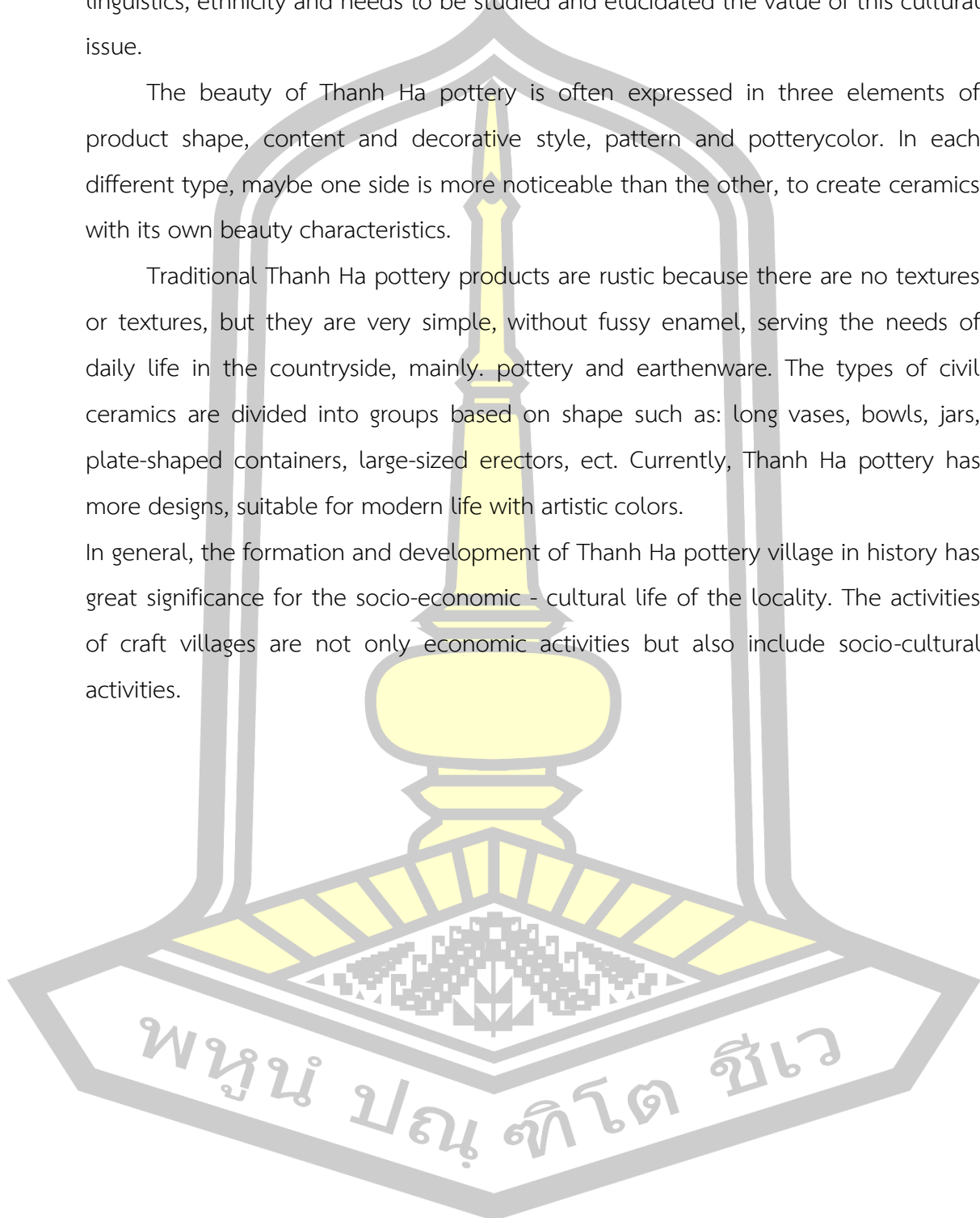
Over the years, Thanh Ha potters have also created and kept a mass of specialized words for pottery. Potters have classified clay pots by arithmetic: jar 6 (made from 6 earthenware), jar 5, jar 4, ect.or based on the characteristics of use of the product, name it as a transparent bowl (container bowl). woven bobbin). To distinguish the product status, potters rely on the color shown on the crockery to name it, for example: indigo brick (product is indigo blue, there is a light red circle in

the middle)... This specialized word system provides a lot of rich information on linguistics, ethnicity and needs to be studied and elucidated the value of this cultural issue.

The beauty of Thanh Ha pottery is often expressed in three elements of product shape, content and decorative style, pattern and pottery color. In each different type, maybe one side is more noticeable than the other, to create ceramics with its own beauty characteristics.

Traditional Thanh Ha pottery products are rustic because there are no textures or textures, but they are very simple, without fussy enamel, serving the needs of daily life in the countryside, mainly pottery and earthenware. The types of civil ceramics are divided into groups based on shape such as: long vases, bowls, jars, plate-shaped containers, large-sized erectors, ect. Currently, Thanh Ha pottery has more designs, suitable for modern life with artistic colors.

In general, the formation and development of Thanh Ha pottery village in history has great significance for the socio-economic - cultural life of the locality. The activities of craft villages are not only economic activities but also include socio-cultural activities.



CHAPTER 4
THE SOCIAL LIFE OF THANH HA POTTERY PRODUCTS
IN HOI AN – VIETNAM

Introduction

This chapter clarifies the content of the second research objective. In this chapter, the social life of Thanh Ha pottery is analyzed by clarifying the types of products and consumption methods of Thanh Ha pottery produced in Hoi An. At the same time, analyze the short ritual activities associated with pottery in Thanh Ha and see the role of Thanh Ha pottery through the periods in history.

4.1. Types of products and consumption methods of various types of pottery produced in Hoi An

4.1.1. Product Type

Characteristics of Thanh Ha pottery products are red pottery and brown earthenware. Pottery products are not glazed. Red ceramics are pottery products with red or brick yellow color, fired at a temperature below 1000°C, which villagers often call red ware. Brown earthenware is a product with an incipient earthy bone, smooth and firm adhesion, the product is dark brown or dark red, which is called green ware by the villagers. Unglazed brown earthenware is a popular product in people's lives and many kilns in our country produce this product. However, now in Thanh Ha, crockery is no longer produced as in previous years. In a pot of pottery, the potter can obtain some crockery products when these products are placed in places exposed to a lot of fire. Thanh Ha pottery products are quite diverse in types, from pots, pans, jars, ovens, kettles, cups, statues, models,... Based on the function of the product, pottery products can be classified. Thanh Ha into the following groups:

4.1.1.1. Household pottery group

Household ceramics group includes products that serve the daily needs of people. Includes products used for storage, cooking and products that are

production tools of some traditional crafts. Jars, all kinds of jars, dipsticks, cans, are products used to store water, fish sauce, rice, flour, etc. Products used for cooking include stoves, kettles, pots and pans, etc. super, etc. Products used for production in a number of traditional crafts such as jars used for incubating silk, bobbins used in weaving, or straws used to filter sugar in canopies (sugar) cake).

Most of these household pottery products are traditional pottery products of Thanh Ha, including red pottery and brown earthenware. Most containers such as jars have a flared mouth, a waist, a bulging shoulder, an oblong bottom, and a flat shape. As for cooking utensils such as pots, pans, pans, pots and pans, the kettle has a low height, a flared mouth, a rounded rim, a short and narrow waist, a swollen belly, and a round bottom.

This product group is mostly not decorated with patterns, except for a few products such as jars 5 and 4 with narrow mouths decorated with patterns around the neck and shoulders with the popular design being a floating serrated border or border is just floating.

Based on archaeological documents, it can be seen that some Thanh Ha pottery products produced from the 17th century are still produced by potters. These are flat bottom pots and some kind of pot. On that basis, based on current usage, one can guess how to use these products in the 17th century. This indicates a long continuity in the production of some household pottery products. Tradition of Thanh Ha potter.

In general, at present, this group of pottery products in Thanh Ha is no longer produced much. Some products are no longer produced by potters such as jars, bowls, double hats, tu jars, horizontal gourd jars, transparent bowls, jars, etc. The traditional household products that the pottery village still produces are usually roundabout to store money, pay for coal, spice mortars or round bottom pans of all kinds used for cooking in restaurants.

4.1.1.2. Household pottery group

This group includes products serving religious activities of residents such as incense burners, altar lamps, statues of God of Fortune, statues of Phuc Loc Tho,

statues of Tho land, Mr. Tao, burning pots, filial pots, ect. products belonging to the group of worship ceramics are both traditional products of Thanh Ha such as incense burners, altar lamps, sarcophagi, etc., which are shaped by traditional techniques; both belong to the line of fine art ceramics shaped by molding such as statues of God of Wealth, Earth, Ong Tao, incense burner, etc. Not only limited to the production of simple products for worship such as incense burners. incense sticks, lampstands,..., the production of products that are statues of gods has a profound meaning, contributing to improving the cultural content of Thanh Ha potteryproducts. Currently, traditional worship potteryproducts such as incense burners and lampstands are no longer produced

4.1.1.3. Decorative potterygroup, souvenir

This group of ceramics includes products such as statues (the statue of a young woman in the Central Highlands, the Statue of Liberty, the Apsara dancer, ect.), potterywall lamps (fan turning lights, decorative lamps with Phuoc, Loc characters, etc.) Life, lamps carved with geometric patterns, ect.), pots (buffalo-shaped pots, frog-shaped pots, ect.), flowerpots (old town flowerpots, country vases, ect.), tissues images (Church pagoda, Thien Mu pagoda, My Son tower, ect.), all kinds of blowers (set of 12 animals, children blowing buffalo herding children) , ect. Products of this group of ceramics are shaped by molds, especially those that are blown and shaped by hand. There are also cases of shaping according to traditional techniques and then decorating and embossed pattern projects. All kinds of statues, potterywall lamps, pots, flowerpots, ect. Are used in interior and exterior decoration of restaurants, hotels, and cafes with many decorative themes such as mouse weddings and people. , geometric patterns, ect. Products are blowers, model products are both decorative and souvenir products for tourists.

The blown products are of two types, raw and coated with a thin layer of lacquer after firing. Decorative patterns on blown products are usually simple with water waves, circles, spirals, etc. Although this type of product is made simply, it also shows some cultural themes. Traditional as the theme of 12 animals, other animals such as turtles, fish, or children herding buffaloes.

Besides these products, Thanh Ha potters also produce souvenir products according to market needs and tastes of tourists. For example, before the 22nd Seagame, Mr. Wei Trung produced the Golden Buffalo pottery statue to sell to tourists and this product was popular with Vietnamese tourists. Or heart-shaped boxes to serve on Valentine's Day. The production of these products not only reflects the adaptation of Thanh Ha potters to market demands, but also contributes to diversifying product types and enriching Thanh Ha's pottery product collection.

Although Thanh Ha decorative and souvenir pottery group are new products that have appeared recently, these products are not only rich in types but also diverse in topics. The aesthetics of each product are always elaborated by the potter, so that the products made are not only quality but also beautiful in shape. The expansion of types in this group of ceramics has both contributed to solving the deadlock in the source of consumption of pottery products, thereby maintaining and revitalizing pottery production activities; at the same time create more jobs and improve the lives of potters

4.1.1.4. Group of building materials

This group includes products of yin and yang bricks and tiles, but only produces tile and brick blanks. These products are manufactured to serve the needs of renovation of construction works in Hoi An ancient town and the vicinity of the old town as well as some other places where there is a need to build new religious and religious works. threshold. The yin-yang tile also has many different sizes, such as 16.6cm long, 16cm wide, 3cm high, 0.6cm thick, but there are also 23cm long, 27cm wide, 4cm high, 1.3cm long.

4.1.2. Mode of consumption

Previously (60s of 20th century and earlier), potters in Nam Dieu sold their wares in two forms. It is direct retail to the people of neighboring hamlets in Nam Dieu area and wholesale to pottery traders. This group of pottery traders are mostly from Nam Dieu hamlet, acting as an intermediary force to distribute pottery and

crochery products throughout the markets in Hoi An town, the surrounding areas of Hoi An, Da Nang and a small town. central provinces. The merchants bought the products of Thanh Ha potters and sold them in two ways, thereby forming two groups of merchants with their own consumption methods. One is carrying pottery to markets in Hoi An and the vicinity of Hoi An to sell. The second is to transport pottery by boat to the western regions of Quang Nam and some central coastal provinces. According to some potters, their ancestors used to go to Quang Binh and Quang Tri by boat to sell pottery like the family of Mr. Nguyen Du, Mr. Can, Mr. Le Tu, Mr. Nguyen Viet Biet, ect. The south only goes to Binh Son - Quang Ngai because this is the consumption market of Chau O ceramics. There are also some rich pottery families, they both produce pottery and have gourds to trade, such as Mrs. Loan and Ms. Phu's. The main payment method that pottery traders pay to producing households is immediate payment or payment after the products are sold. With the form of payment after selling the product, the merchants are charged additional interest on the loan. Sometimes the merchants pay the producer with items equivalent to the value of the purchased ceramics such as rice, honey, fish sauce, spices, etc. These items are obtained by the potterymerchants by giving them away. exchange with people in the mountains of Quang Nam or Quang Binh, Quang Tri, etc. Due to this period of time, the means of transport were not developed much, so the main means of transport for pottery merchants were to transport ceramics to places of consumption. The distant tree is the elected boat. As for the places near the inner city of Hoi An, the sellers mainly carry the burden to the markets. But from the 60s onwards, people sold pottery by more means such as trains, trucks, motorbikes.

Pottery sellers in Nam Dieu acted as intermediaries in exchanges between Thanh Ha and other places. They sell pottery in many places, in those places they buy agricultural, forestry and seafood products, especially rice, fish, fish sauce, etc. and even potteryproducts in Chau O which Thanh Ha does not produce. as crochery jars for themselves to use or sell, or to repay debts to potters to use during rainy and flood months *Truong, V. (2004) (1st ed., p. 17)*. Not only that, the pottery sellers also play an intermediary role in absorbing the cultural values of residents in other regions or experience in potteryproduction. For example, in the case of Mrs. Loan

selling pottery and learning how to make a statue of Mr. Tao in Phuoc Tich pottery village.

At present, basically, pottery producers and traders in Thanh Ha still pay and consume according to the traditional method. Some people still go directly to production households to buy retail products. The form of wholesale for traders in the market still takes place. The form of trading in pottery by gourd is no longer available, but a new form of consumption has appeared, which is contract manufacturing establishments with ordering units. Finished products are packed, transported by road or rail to shippers and receive money via bank transfer. This form is mainly applied to fine art pottery products. As for the blown products, due to the characteristics of mainly serving tourists, the consumption method of this product is also quite diverse. Potters directly retail to tourists when visiting the pottery village, or wholesale to merchants in Hoi An city to buy and redistribute to retailers to resell to tourists in the ancient town. Since 2001, Hoi An Culture and Sports Center also regularly buys blowers from production households as gifts for tourists visiting the pottery village. The place to buy and distribute products is Mr. Wei Trung's house. The fact that the production households sell pottery products directly to tourists has opened up a new consumption market for producers right in the area where the profession operates, thereby showing the role of buying the original products of the village. Pottery traders in the past have gradually decreased, but more and more people directly or indirectly consume Thanh Ha pottery products.

In general, the production and consumption activities of Thanh Ha pottery village are carried out according to a strict process from the first stage when the product is not yet formed to the last stage when the product is sold on the market. Covering all these production and consumption activities are the relations of production between potters, between producing households and between producers and consumers. In addition to traditional production techniques and products, Thanh Ha potters have also promptly adapted to the market, improved techniques, innovated product designs to create new changes in maintaining production activities

of the pottery craft, thereby contributing to preserving the values of the pottery village

4.2. Thanh Ha pottery is associated with ritual activities of society

Along with the development of pottery, the residents of Thanh Ha pottery village also established traditional religious relics of the hamlet and of the craft village, which is the pottery ancestral temple in Nam Dieu hamlet (now in block 5, Thanh Ha ward) includes the temple of the Ancestor of pottery with the worship of Tho god and the Ngu Hanh Tien Nuong (built in 1868), Thai Giam temple (built in the Thieu Tri period), Am Linh temple (built in Thanh Thai's reign), and a temple. Oread.

Here, every year, three major sacrifices are held, namely the ancestor ceremony and the craft ancestor's ceremony on the 9th - 10th day of the first lunar month to open a new year of production, also known as the spring sacrifice and the Thanh Ha pottery village festival. On the 9th - 10th day of the 7th lunar month, also known as the autumn festival, the thanksgiving ceremony ends a year of production.

4.2.1. Ancestor's Ceremony

On the 10th of January (tháng Giêng⁸). To prepare for the sacrifice ceremony, on January 6, the village elders met at Nam Dieu Temple, mobilizing the villagers to contribute money for the ceremony; elected a three-person priesthood: the chief priest is a prestigious elder in the village, whose age is not incompatible with the lunar year where the sacrifice takes place and two deacons called left and right; assigning people to write sacrifices, buy gifts, be in charge of gongs, drums, etc. In the early morning of the 10th day of the first lunar month, many potters, bricks and tiles, as well as people in Nam Dieu hamlet (block 5, because during the ceremony there are sacrifices to the emperor, the village's sage, so people who don't make pottery here still participate) gather at the To shrine to take care of the worship of the ancestors. Before the ceremony, the villagers prepare the offerings,

⁸ Tháng Giêng: is another way of calling the first lunar month. Accordingly, the word "Giêng" is derived from the word "Chinh" in Chinese. The Chinese often call the lunar month Chinh Nguyet, but when the word "Chinh" is changed to Nom, our ancestors have the rhyme "leng". The word "moon" also means "month". So the calling January is derived from that.

buy the offerings, arrange the offerings in the altars, the elders are the chief priest, the chorus, and the deacon to check and urge everything at the same time. Traditional dress is ao dai and turban, the ceremony band is also available. Everyone is busy to finish the preparations before 8 o'clock. At about 8-9am, the sacrifice ceremony takes place sequentially at 5 incense altars namely Troi and Earth, Job Ancestor, Thai Giam, Am Linh, Son Tinh, each sacrifice takes place about 40 minutes and ends at 11-12 o'clock



Figure 18 Ceremonies of pottery ancestorTuong performance and unique and diverse cultural and artistic activities

(Source: <http://hoian.gov.vn>)

The ground offering table is located outside the yard of Am Linh temple, facing the southwest, consists of two floors, the upper floor is placed with offerings of incense, flowers, fruit, cake, wine, tea, sticky rice, salty food, and a plate of vegetables. Lang boiled a cup of female fish sauce to sacrifice to Man Nuong (it is said that the landowner of the Cham people - the forerunner of Thanh Ha land), a boiled chicken... Especially, in this incense project, there is also a Long chu (made of bamboo). bamboo ribs covered with paper in the shape of a dragon boat) to collect all the uncleanness of the village. Downstairs, there are offerings to the departed souls such as thin porridge, salted rice, brain seeds, gold and silver honeysuckle. At the beginning of the sacrifice ceremony, gongs and drums are played, music is played, then the chief priest comes to stand in front of the incense burner, two deacons stand on either side to perform the ritual rituals: controlling offerings,

washing hands, offering incense and bowing in the order of sacrifice is nun, asia, and joint offering under the leadership of another elder. In the smoke of incense, literature is sung to report to Heaven and Earth, to become the land of the gods who rule over the other worlds for a year, those who unexpectedly die, pray to the gods and spirits. bless the pottery village people a new year of peace, luck, successful production. When the culture is finished, it will be turned into gold. After that, the chief priest added some offerings to Long chu, respectfully burned incense to send them off, and prayed that Long Chu would take away all bad omens and pray for luck for the villagers for the whole new year. Long chu is carried to the river by young men in the village in the constant sound of gongs. When they reach Thu Bon river, people push it to float far away or burn it, if burned, try to burn it down because they believe there is a then the bad luck will be erased and everything in the year will be peaceful. Meanwhile, at the table of worshipping spirits, the chief priest performs the final ritual of turning gold, scattering salted rice for the spirit, and then bowing to end the ceremony in 3 rounds of gongs, drums and awls (with 3 separate hours). *Hoi An Monuments Conservation Management Center - Hoi An festival rituals, Hoi An . (2008) (p. 119).*

4.2.2. Job Ancestors Ceremony

It takes place on the same day as the ceremony of the Patriarch. This is the main sacrifice because the ancestor plays an important role for potters and the village's pottery industry. The main offerings for the ancestors are whole chickens, pig's head, other processed salty foods and gold and silver paper money. The ceremony also takes place in the order of preliminary, asia, common sacrifice and the accompanying rites mentioned in the sacrifice to heaven and earth (except for the ritual of sending off Long chu, scattering salted rice). Because this part of the sacrifice has the sacrifice of the Ancestors, Tho Than, Ngu Hanh, the ancestors of the village, of the pottery profession, the objects of the sacrifice are quite a lot of gods related to the pottery profession, namely Thien Cong (heaven-worker). , Cuu Thien Huyen Nu (the goddess is considered to be the ancestor of many professions), Lich Dai Tien Su, Ngu Hanh Tien Nuong (according to the concept of Eastern philosophy

are five goddesses representing the origin of all things). Objects and also closely associated with pottery are Kim: metal, Wood: wood, Thuy: water, Fire: fire, Tho: earth), Earth god and the ancestors of the village, etc. In the respectful space of the great ceremony, the sacrifice, the pottery villagers pay tribute to the gods of the profession, admire the merits of the predecessors of the pottery village who have helped and built the pottery industry, supporting posterity to develop the profession. At the same time, I pray for blessings for a new year of good, peaceful and lucky production. *Hoi An Monuments Conservation Management Center - Hoi An festival rituals, Hoi An . (2008) (p. 121).*

According to the village elders, the present sacrifice ceremony is much different from that of about 50, 60 years ago. At that time, the shrine sacrifices were funded by the rice sales of the village fields and the money for incense offerings from the kiln owners and pottery-making household heads, so they did not contribute. At the same time, the scale and rituals of the ceremony are also more complete than today, before the main festival takes place, people often tell the fairy in the afternoon of the previous day and invite the team of boi singing to perform on the nights before and after the sacrifice ceremony. make the atmosphere of the holiday more vibrant.



Figure 19 Ceremonies of pottery ancestor

The main sacrifice at Nam Dieu temple is to show gratitude for the merits of previous generations and to teach descendants in future generations

(Source: <http://hoian.gov.vn>)

In general, the pottery ancestor ceremony is a traditional cultural and religious activity showing the close combination of village culture and beliefs with professional beliefs. The present ceremony has many differences compared to the 50 and 60 years ago, but in general, it still basically preserves the traditional ritual and reflects boldly a large-scale community and professional religious activity. This ritual contributes to enriching the cultural and spiritual life of Hoi An people. Therefore, this ritual is always promoted and maintained periodically, and also organized for tourists to visit when this ceremony takes place. Helping visitors to have a comprehensive understanding of the daily life of Thanh Ha pottery people.



Figure 20 Ceremonies of pottery ancestor
Clay modeling and pottery making contest through talented and skillful hands
(Source: <http://hoian.gov.vn>)

4.2.3. Thanh Ha Pottery Village Festival

The Ancestral Sacrifice Ceremony on the 9th - 10th of the 7th lunar month is also held according to the order and rituals of the ancestral sacrifice ceremony in the early spring, but with another purpose of gratitude to the artisans who contributed to the construction of Thanh Ha pottery village. Since the years of the 16th century, thank heaven and earth, craft ancestors, gods, and spirits for a year of production, consumption, peace and luck. The festival not only shows cultural beauty but also educates the next generation to protect and preserve the fine traditional values of the craft village.

The two main activities in the two days of the Thanh Ha Pottery Village Festival are the ceremony and the festival, which are divided and held on the 9th and 10th of the 7th lunar month.

The ceremony part: held in the afternoon of the 9th day of the 7th lunar month is usually the worshipping ceremony, the procession of the pottery ancestor's palanquin from Lum Ba Dang temple to Nam Dieu temple area on the morning of the 10th day of the 7th lunar month. Then, perform the ritual sacrifice at 9 am of the same day.

The festival: Held on the 10th day of the 7th lunar month, it includes various activities of emulation between organizations and individuals such as: pottery polishing, pottery making, pottery display, molding competition, etc. Cook rice in pots, race boats on the Thu Bon river

4.3. Role of Thanh Ha pottery in history

4.3.1. For the trade port of Hoi An in the medieval and modern times

situation and the policy of encouraging foreign trade development of the Nguyen Lords have created favorable conditions for the international trade port of Hoi An to be born. and prospered. The strong development of this trading port began at the end of the 16th century and it was not until the early 20th century that its role ceased completely. In the 17th century, next to the trading port of Hoi An, there appeared a number of areas that had a close relationship with this trading port, that is, Thanh Chiem palace, the naval base of the Lord. Nguyen and Thanh Ha pottery making area. The appearance of Hoi An international trading port has created favorable conditions for the development of pottery villages of Thanh Ha village. Because this place is located very close to the trading port, and has favorable conditions for the development of pottery, it is likely to develop into a specialized production area to serve the consumption needs of the port town. On the contrary, the development of Thanh Ha pottery village is also one of the factors contributing to the prosperity of Hoi An port town.

From the end of the 16th century, traders from other countries came to Hoi An trading port more and more. To facilitate the development of trade, Lord Nguyen

allowed the Japanese and the Chinese to set up trading streets, and to allow merchants from other countries to set up shop. A new neighborhood for foreigners has formed in the port area next to the villages of Vietnamese and Hoa Minh Huong. The strong development of the port town along with the immigration of a large number of residents requires great consumption needs. A series of service-related activities were born to serve the needs of the urban population at this time. Based on archeological documents, it can be seen that the living standard of the inhabitants of this area is quite high. They use pottery bowls and bowls originating from China and Japan, but for daily necessities such as cooking and storage, they use ceramics and crockery. At this time, the Thanh Ha pottery kiln located to the west of Hoi An port town, about 3 km from the foreign residential area, is one of the places to provide home appliances to serve the needs of people's life. port town. Products used for cooking such as pots, pans, pans, kettles,...; Products used for storage such as jars, jars, cans, jars, pots, etc. are essential products in the daily life of any resident. Meanwhile, Thanh Ha pottery is a line of household pottery with containers and cooking utensils, close to the port town, so it becomes the main source of these products. The use of products used to store and cook from Thanh Ha pottery kilns of residents of Hoi An port town is to ensure their own consumption needs. Once the essential conditions in their lives are ensured with the availability of goods and fast shipping, it will help them feel more secure, focusing on economic development. The assurance of necessary tools in daily life also reflected the development face of the city at that time. Round bottom pots are used to cook food, flat bottom pots are used to wash dishes, long body pots are used to store fish sauce, wine, sugar, etc. It seems that at any time in history, these items Pottery appliances still play a large role in the daily life of any class of residents, from rural to urban areas, from Vietnamese to foreigners.

Not only providing all kinds of ceramics such as bowls, pots, cooking pots, etc. To serve urban residents, but Thanh Ha pottery village also indirectly leads to the strong development of export activities at the port town. Hoi An when providing tools used to store export goods. Archaeological excavation results in Japan have proved that a large number of containers were loaded up from Hoi An

port to bring to Japan. These are the jars and jars that many believe were used to store sugar - an important and major export item of Cochinchina during the medieval period. The sugar here is of very good quality, the traders buy and sell it at a very profitable price, so in many shipments they store a lot of sugar. Every year, the amount of sugar exported is very large, so the number of corresponding containers supplied to the market is also quite large. The crockery jars and jars contain liquid quite well, both ensuring the taste and purity of the product contained. In long-term shipments, traders pay close attention to product quality after transportation. Therefore, these containers can meet the requirements. Not only producers but also traders also have a great demand for this item, which has created an opportunity for Thanh Ha pottery kiln to develop this type of product to serve the needs of sugar export. . Not only containing sugar, these containers can be used to store honey, incense, etc. Products that need good preservation to ensure the taste. Although they are not directly exported goods, some Thanh Ha pottery products have actively participated in the export process of goods at Hoi An port town. Thanh Ha pottery kiln is very close to the port town, so both producers and traders are very convenient when ordering products to serve their needs. Moreover, the quality of Thanh Ha pottery is as good as other places. Therefore, it is understandable that Thanh Ha pottery products have been selected. The state benefits from tax on sugar exports, sugar producers profit from selling their products, and the potter Thanh Ha profits from selling sugar containers to traders and producers. Thus, the strong development of sugar export activities at the port of Hoi An has brought great benefits not only to the government and the people, in which the Thanh Ha pottery kilns are an indirect factor. Export activities develop, the port town is increasingly prosperous, but the indirect role of Thanh Ha pottery village in this prosperity is not small.

The strong development of the commercial port town of Hoi An, the urban face was formed, civil and religious works were built, creating favorable conditions for Thanh Ha pottery kilns besides the production of utensils. Household appliances also produce construction materials to serve the needs of the city. Many records of foreign traders describe Hoi An city at that time as a city, houses were close together

and built with brick walls and tiled roofs. The religious works still in the old town are also recorded as being built during the prosperous development of the commercial port of Hoi An. So part of those building materials can be derived from Thanh Ha pottery kilns. By the early 19th century, in the official history of the Nguyen Dynasty, bricks and tiles were also recorded as products of Quang Nam. Thanh Ha products have contributed to the appearance of Hoi An ancient town in the medieval and modern times.

Born and flourished under the influence of the formation and development of Hoi An trading port, but also the development of Thanh Ha pottery village also brought prosperity to this trading port. It is not only the face of the city that is shaped, the essential needs in the daily life of the townspeople are guaranteed, but also provides a large source of goods to serve the export needs of a number of agricultural and forestry products. The development of Thanh Ha pottery village and the commercial port town of Hoi An have a close relationship with each other and support each other. It is a reciprocal and reciprocal relationship. Thanh Ha pottery village was born and developed partly from the needs of Hoi An port town, on the contrary, it is the development of pottery village that makes the trading port more and more developed and prosperous. Not only Thanh Ha pottery village but also a number of other pottery villages born under the strong development of urban areas are also in a similar situation. But why is it that when there are some pottery villages, when the prosperity of the trading port passes, the pottery village also collapses, as in the case of the pottery village of My Xuyen (Hue), while the pottery village of Thanh Ha does not? Obviously, the development of Thanh Ha pottery village under the influence of Hoi An trading port is huge, but this is not all. Before this trading port was born, Thanh Ha pottery village probably appeared. The trading port played the role of a large and abundant consumption market for the pottery village, but Thanh Ha potters knew how to take advantage of their favorable conditions to find new directions when the trade port of Hoi An declined. . Because although Hoi An trading port is no longer prosperous, it still exists, this place is still an important place for Quang Nam province, the demand for export has disappeared, but the demand for consumption and construction still continues. continue to take place. Maybe the

connection between Thanh Ha pottery village and Hoi An city is no longer the same as before. Over the centuries, today, the core of the city still exists, Thanh Ha pottery village is still standing there despite many events and difficulties. When the prosperous time passed, Hoi An city still quietly existed, Thanh Ha pottery was still present in almost every family living in that urban area, the urban construction continued to take place. The city still needs the products of Thanh Ha pottery village to maintain its activities.

Thus, the development of Thanh Ha pottery village during the medieval period was associated with the prosperity of the commercial port town of Hoi An. Thanh Ha Pottery Village is part of the spatial structure of the commercial port town of Hoi An. The distribution of craft villages plays a very important role in explaining the spatial structure of this prosperous trading port. With the trade port of Hoi An, Thanh Ha pottery village is a place specializing in the production of containers to serve the lives of urban people in the trading port of the 17th - 18th centuries. At the same time, Thanh Ha pottery village is also a city-style craft village. The town was formed to produce living tools to serve the daily life of people in the foreign residential area - a large consumption area at that time, the Quang Nam town and the naval base of the country. Lord Nguyen. *Kikuchi, S. (2010) (1st ed., p. 180)*. On the spatial axis from the administrative base of Lord Nguyen (Thanh Chiem town), through Thanh Ha pottery village, to the port town of Hoi An and then the naval base of Lord Nguyen, all form the complex. economy, politics and military of Lord Nguyen in Dang Trong. Thanh Ha Pottery Village - was born and was strongly influenced by the prosperity of Hoi An trading port, but also contributed to that prosperity.

4.3.2. For the economic - social - cultural life in the region

The birth and development of Thanh Ha pottery village throughout its history has had a great impact on the socio-economic life of the people in the region, most directly the inhabitants of the pottery village. Right from the moment they set foot on the land of Dang Trong, the ancestors of the pre-sage tribes of Thanh Ha village knew how to exploit the advantages of natural conditions, terrain,

and traffic to develop industries and serve the needs of daily life. his life. Wherever people live, they must eat, drink, and live and they need tools to serve these needs. Therefore, the birth of Thanh Ha pottery village with a line of household products has met the living needs of local residents for hundreds of years. At a time when other convenient products such as plastic and aluminum had not been born and dominated, ceramics were considered as the optimal tool that could meet all human needs. From utensils for cooking, storage, other tools used in daily life or tools for some other handicraft industries, Thanh Ha pottery village can produce. Thus, Thanh Ha pottery village plays an important role in ensuring the supply of tools for the daily life of residents in Hoi An and neighboring areas in Quang Nam province. Thanh Ha pottery products are present in almost all markets in Quang Nam province, contributing to ensuring the quantity of goods to meet the needs of residents.

Thanh Ha village in the past and Thanh Ha ward today are areas with a fairly dense population. The land resources here are quite abundant, but the land for agricultural production is not much. People live by many different occupations such as fishing, growing crops, making pottery, etc. Therefore, the birth of Thanh Ha pottery village and maintaining its existence for hundreds of years has contributed to solving the problem. employment for a basic labor force. The genealogical data of the pre-sage clans of Thanh Ha village shows that their descendants have worked in pottery for many generations. Because in this profession, heredity is very evident. From his life, father, son, grandson, it seems that in every generation, there are people who make pottery. Pottery did not require workers to have a lot of land - an important material for production under the feudal system. They can produce on their own or work as hired labor for other households. Pottery for them can be the main occupation but it can also be a side job in their leisure time. But they chose pottery to bring in income for the family. Currently in the pottery village, although the number of households making pottery is not as many as before, it also contributes to creating jobs for some laborers. Currently, the pottery industry has 23 households with 69 employees engaged in production. Some people have changed careers before but have now returned to pottery. Because they think that if they make

pottery, they will be able to live close to their family, moreover, the income from pottery today has also improved a lot. Even the elderly and children who are classified as unable to work can still work with pottery. It is the production of blown sub-products. Elderly people who have gone through the process of sticking with the profession for decades, although no longer sitting by the turntables to sharpen ceramics, can still continue to stick with the profession by molding children. Children take advantage of their free time and summer vacation to play with their children to help their families. Because molding does not take too much effort and does not require high technology while shaping, and it has income, so this job is also contributing to creating jobs for many workers in the pottery village. Not only creating jobs for laborers who are children of the pottery village, the fact that this craft village continues to be maintained and has recently developed steps has also attracted labor force from other localities to work here. . Mr. Le Tuan's establishment currently has workers from other localities. Even some young people whose parents and grandparents were formerly pottery villagers but have now moved to another place, and when they return to visit their homeland, they also help out. Thus, whether they are main or secondary workers, to some extent, Thanh Ha pottery village has also contributed to creating jobs for certain workers.

The formation and development of Thanh Ha pottery village plays an important role in diversifying the economic structure of Thanh Ha village. The economic structure of Hoi An is quite diverse with a full range of industries. Besides the traditional agricultural and fishery economy, the prosperous period of Hoi An trading port has contributed to the birth of a number of handicraft, service and trading industries. The presence of Thanh Ha pottery village enriches the local handicraft industries. Before the 17th century, the economic structure of Hoi An was still agriculture and fishery, and handicrafts at this time appeared but were only a side job, supporting agriculture, but without specialization. The strong development of Thanh Ha pottery village since the 17th century along with a number of other handicraft industries has been a factor promoting the separation from agriculture of a number of handicraft industries, including Thanh Ha pottery village. The degree of specialization in the production of all kinds of products has begun to reflect the

nature of the industry. Currently, the continued existence of Thanh Ha pottery village not only shows the diversity of the economic structure but also contributes to the economic transformation towards industrialization. The recent recovery of craft villages has contributed to creating opportunities for service activities in craft villages to develop. Services of providing raw materials for production, services for product consumption and also services for tourism. From the craft village, a number of services are being formed, making the economic structure of the village today not only with handicraft as the main thing, but also with services and tourism. This combination, more or less, brings positive impacts, contributing to improving the lives of craft village residents.

Besides, in the economic structure of the region, there is a relationship between pottery and a number of other occupations. Especially, the same professions are located within the pottery village. It is a close connection in the exchange of products between residents who do pottery, brick, tile, lime making, and river fishing. In the past, this relationship took place regularly, but now there has been a change. Because when household ceramics are no longer convenient, people who make bricks, tiles, limes, and river fishers no longer buy pottery products to make household items. But on the contrary, the potters do not have time to go shopping for food, so they often buy fish from local river fishermen to eat. Although the relationship is only one-way, it hasn't gone away. Not only that, the production of a number of products that are tools of other industries such as a cup used to filter sugar (sugar processing industry), a bobbin to hold thread (weaving), etc. also reflects the relationship between crafts. In addition to the relationship with a number of other industries, now that Thanh Ha pottery village has developed a type of craft village tourism, between Thanh Ha pottery village and a number of other craft villages, this type has also been developed such as Tra Que vegetable village, Kim Bong carpentry village, also have a relationship with each other in supporting tourism development.

The formation and development of Thanh Ha pottery village with construction materials, including yin and yang tiles, also became one of the indirect causes promoting the birth of a profession with a long history. In Hoi An, it is the

profession of yin and yang tile roofing. Along with the strong construction demand at Hoi An port town and the adequate supply of raw materials, the yin and yang tile roofing profession has left many imprints in the economy. On the old roofs of Hoi An today, we can still see traces of Thanh Ha pottery with yin and yang tiles and traces of yin and yang tile roofing with sturdy tiles, but behind it is a sweat and effort of many roofers made their mark on it.

Recently, the tourism factor has had a lot of impact on the activities of Thanh Ha pottery village, it is one of the opportunities leading to the revival of the craft village. And it is the recovery as well as the recent changes of the pottery village that also have an impact on tourism activities. Thanh Ha pottery village contributes to enriching tourism products of Hoi An. Because before, when craft village tourism has not been put into operation, tourists coming to Hoi An often only visit the old town, Cu Lao Cham, and beaches. With the introduction of craft village tourism, including Thanh Ha pottery village, it not only enriches the type of tourism, but also creates a connection between tourist attractions not only in Hoi An area but also in Hoi An. with My Son heritage (Duy Xuyen district - Quang Nam province). Currently, tourists from Hoi An on the Hoi An - My Son sightseeing route can go by boat along the Thu Bon River, and on this route, Thanh Ha pottery village is also a stopover for visitors. In addition, tourism to Thanh Ha pottery village also contributes to improving Hoi An tourism environment, bringing a quality eco-cultural tourism product.

Thanh Ha Pottery Village, besides the meaning of an economic activity that brings a source of life to people, also has a cultural meaning, a place to preserve the traditional cultural values of the inhabitants of the pottery village. Because the development history of Thanh Ha pottery village is associated with the cultural development history of the residents here. Craft villages are both a factor creating cultural identity and at the same time the most concentrated expression of that cultural identity. The products of the pottery village are both the crystallization of material labor and the crystallization of mental labor, created by the talented and creative hands of the potters. Each product contains in it the characteristics of the craft village, so they are not just mere goods but also become cultural products of

high artistic value. Thanh Ha Pottery Village is an economic, social, cultural and religious environment. It preserves the quintessence of traditional arts and techniques in the entire production process and is passed down from generation to generation. Talented artisans and products bearing the village's identity are also very important. Not only that, the customs and abstentions of the craft village are still maintained up to now. The forms of religious activities still attract the large participation of pottery village residents and residents who do not make pottery but have a common form of religious activities. The preservation of these traditional cultural values of the pottery village on the one hand enriches the values of the craft village, on the other hand, shows the distinct nuances of the locality and of the craft village compared to other craft villages.

In general, the formation and development of Thanh Ha pottery village in history has great significance for the local socio-economic life. The activities of craft villages are not only economic activities but also include socio-cultural activities. The values that the pottery village has brought will be the driving force for the craft village to continue performing its role in the coming time.

4.3.3. For the history of pottery in Vietnam

From the 15th century until about the beginning of the 20th century was the period when earthenware and crockery had a strong development. The improvement of crockery kilns, the proficient use of earthenware and crockery materials according to the needs of the large rural market have made crockery and earthenware very developed. Besides, after 1572, when China lifted the embargo, Vietnamese glazed ceramics no longer had the opportunity to participate in the world commercial pottery market. is considered as the most beautiful development period with a series of pottery villages appearing. Thanh Ha pottery village was born during the period when crockery and earthenware flourished, so it can be considered as one of the manifestations of the development of Vietnamese pottery in this period. The rise and fall of pottery villages, including Thanh Ha pottery village, throughout history also reflect the characteristics of the history of Vietnamese pottery.

The formation and development of Thanh Ha pottery village associated with the flourishing of a medieval trading port town has determined the characteristics of the pottery village, thereby enriching the birth forms of the village. pottery in the entire history of the pottery village. Almost all pottery villages were born from economic needs combined with favorable conditions to form the profession, but the form of expression is different. There are villages that specialize in producing high-class products to serve the rich or for export, but there are also villages that simply serve consumer needs. Some pottery villages are located near commercial ports, urban areas or large centers, there is often a close relationship between the pottery village and these places, but the birth of these pottery villages is often independent. less affected by the development of these entities. Thanh Ha pottery village was born and developed under the strong influence of the development of an international trading port, so the specialization of the craft village also comes from this condition.

Through the technique of making pottery, it can be seen that Thanh Ha pottery village has a significant position in the entire pottery technology system of Vietnam. The manufacturing process of the products all have common features that show the characteristics of the production process of traditional Vietnamese ceramics. Although in recent years, Thanh Ha pottery village has begun to apply the molding method in shaping some products, but basically, all stages in the production process of the pottery village are carried out according to traditional method. From working the earth mainly by human power with manual tools, to the hand shaping combined with a turntable and firing with traditional kilns that reflect the characteristics of Thanh Ha pottery village in the history of the pottery village. Vietnam.

In Thanh Ha pottery village, to make crockery products such as vases and jars, the clay is very fine, while the earthenware used for cooking is mixed with a little sand. The pottery is polished on the turntable. The turntable used is a slow turntable with the turntable rotation direction to the right. Kilns are potting kilns - one of the most commonly used traditional pottery kilns. The method of putting ceramics into the kiln is done from the outside to the inside and does not require

the use of a kiln. The firing temperature of earthenware and earthenware is also different. The method of unloading the kiln is similar to some other kilns. This shows that it is possible that when going into the details of each stage, each village will have different points, but in general, the basic elements in the production process Export, the pottery villages do the same. The fact that Thanh Ha pottery village still exists and still preserves traditional production techniques is something not every pottery village can do under the pressure of scientific and technological progress. Therefore, for the history of Vietnamese pottery, the phenomenon of Thanh Ha pottery village has become a valuable source of information to learn about traditional pottery production techniques not only of Vietnam but also of Southeast Asia.

The technique of producing ceramics with a turntable in Thanh Ha pottery village is not an isolated phenomenon. Ceramics are polished on the turntable and the rotation of the turntable to the right in Thanh Ha pottery village is typical of pottery technology in Vietnam. "Where there is a turntable and pottery is made with a turntable, one can find traces of the turntable left on the pottery whether the pottery is covered with a layer of 'coat', polished or decorated with thick patterns. no matter how dense". Han, V. (1982) (3rd ed., p. 49). Observing Thanh Ha pottery as well as some pottery villages in the central region of the 17th century, one can see that the inside surface of the product is very clear, but through this turntable, one can deduce it. guess the direction of rotation of the turntable is from left to right, not from right to left. Kikuchi, S. (2010) (1st ed., p. 228). The world, Hanoi.. Turning the turntable to the right is a fairly common pottery technique in our country, because besides Thanh Ha pottery village, some other pottery villages such as Chau O, Phuoc Tich, Phu Lan, Huong Canh, Bat The direction of rotation of the turntable is similar. Therefore, it can be seen that one of the characteristics of pottery making techniques in Thanh Ha pottery village is also a feature of traditional Vietnamese pottery techniques. And this technique has continued from the time this pottery village was born until now.

Not only the production technique but also the variety of products of Thanh Ha pottery village also show the position of this village in the system of Vietnamese

pottery villages. Thanh Ha products are mainly household items for daily life, Thanh Ha's rustic pottery lines in historical interactions become rare objects. Thanh Ha does not have high-class ceramics. Utensils used for storage or cooking have their own distinct processing techniques. The vases, jars, jars, jars, used to contain are made from the earth put together. Clay to shape the workpiece does not add additives and is not placed directly on the turntable, but through another turntable, if there is no turntable, the potter will spread sand on the surface of the turntable and then place the clay slab go up. These products also have unique shape features such as flared mouth, waist neck, bulging shoulders, tapered bottom and flat bottom. Meanwhile, products such as pot, super, warm, often have low height, flared mouth, rounded rim of the mouth, short and short waist, big belly, round bottom. These products are used for cooking, so sand is added to the soil composition. For products of small size, the shaping is done from the earthen lumps, not the soil, and this earthen lump is placed directly on the turntable. When shaping is complete, the product is bottom cut with a wire cutter. Compared with other regions, the usage of these products is basically the same, and some products still retain their usage from the 17th century to the present, such as pots, flat bottom pots, etc. Like Therefore, the preservation of types as well as shapes and features of Thanh Ha pottery products along with the differences in production techniques of product groups contribute to explaining some of the characteristics of traditional pottery products.

Not only in Vietnam but even some Southeast Asian countries, the role of women in making pottery is very important. In the process of making a pottery product, women often perform the process of sharpening the ceramic. Depending on the place, this stage can be done by women or men, but in most traditional Vietnamese pottery villages such as Chau O, Phuoc Tich, Bat Trang, Tho Ha, etc. The work of shaping pottery. also done by women. The production of pottery from women's hands can be considered as the traditional way of making pottery in our country. Therefore, the shaping of pottery in Thanh Ha is also done by women, which is a common feature in the method of pottery making, it represents the continuation of the craft village from the pottery regions in the North, by Thanh potters. Ha is native to this region. The profession transmission in Thanh Ha is also

carried out according to the female line, ie from mother to daughter, from grandmother to granddaughter. This factor shows the matriarchal nature in professional activities and has closeness to the Cham people. In the pottery village of the Cham people today, pottery making is also done by women and the profession is also transmitted by the female line. Is it because women are skillful, meticulous, etc. so they have to take on this job or is there another reason? Since ancient times, the Model element has had a profound influence on the lives of Vietnamese residents. This element is not difficult to recognize in a number of cultural phenomena.

In general, Thanh Ha pottery village has an important position in the history of Vietnamese pottery, especially from the perspective of production techniques. From the basic factors in the production process to the division of labor with the great role of women, it shows the characteristics of this craft village. The existence and preservation of many traditional elements in the production stage of Thanh Ha pottery village is a vivid evidence that contributes to explaining the problems related to traditional ceramics not only of Vietnam but also of Vietnam. and traditional Southeast Asian pottery.

Summary

In general, the material life of pottery products in Thanh Ha is quite diverse and unique. From the classification of product types to the basic elements in the production process, the division of labor with the great role of women shows the characteristics of this craft village.

The existence and preservation of many traditional elements from production to ritual activities in the society of Thanh Ha pottery village is a vivid evidence that contributes to explaining the cultural and spiritual values associated with Thanh Ha pottery village. regarding the village community. Cultural and religious institutions are not only an essential part of the pottery village, but through these institutions contribute to the appearance of Thanh Ha pottery village in a diverse and complete manner.

The development of Thanh Ha pottery village during the medieval period was associated with the prosperity of the commercial port town of Hoi An. Thanh Ha Pottery Village is part of the spatial structure of the commercial port town of Hoi An. The distribution of craft villages plays a very important role in explaining the spatial structure of this prosperous trading port. With the trade port of Hoi An, Thanh Ha pottery village is a place specializing in the production of containers to serve the lives of urban people in the trading port of the 17th - 18th centuries. At the same time, Thanh Ha pottery village is also a city-style craft village. The town was formed to produce living tools to serve the daily life of people in foreign residential areas, a large consumption area at that time, Quang Nam town and the naval base of the country Lord Nguyen. On the spatial axis from the administrative base of Lord Nguyen through Thanh Ha pottery village, to the port town of Hoi An and then to the naval base of Lord Nguyen, all form an economic, political and military complex. the Nguyen Lord in Cochinchina.

Thanh Ha Pottery Village - was born and was strongly influenced by the prosperity of Hoi An trading port, but also contributed to that prosperity. The formation and development of Thanh Ha pottery village in history also has great significance for the local socio-economic life. The activities of craft villages are not only economic activities but also include socio-cultural activities. The values that the pottery village has brought will be the driving force for the craft village to continue performing its role in the coming time. Besides, Thanh Ha pottery village has an important position in the history of Vietnamese pottery, especially from the perspective of production techniques. From the basic factors in the production process to the division of labor with the great role of women, it shows the characteristics of this craft village. The existence and preservation of many traditional elements in the production stage of Thanh Ha pottery village is a vivid evidence that contributes to explaining the problems related to traditional ceramics not only of Vietnam but also of Vietnam. and traditional Southeast Asian Pottery.

CHAPTER 5

PRACTICE ACTIVITIES IN THE COMMUNITY OF THANH HA POTTERY - VIETNAM, IN THE CONTEXT OF THE WORLD CULTURAL HERITAGE CITY

Introduction

This chapter clarifies the content of the third research objective. In this chapter, the community activities of Thanh Ha pottery are analyzed through the analysis of traditional activities in the community at the Thanh Ha pottery production site before and after Hoi An city is considered a cultural heritage world. To Analyze the change of activities in the community where Thanh Ha pottery is produced from the current perspective by analyzing the impact of the global pandemic covid - 19 on Hoi An itself as well as Thanh Ha pottery village to see adaptation as well as changes in community activities here.

5.1 Traditional activitie in the community of Thanh Ha pottery production place

5.1.2. Cultural activities - beliefs

5.1.2.1. Beliefs

Like residents of other traditional craft villages, residents of Thanh Ha pottery village also preserve many unique and long-standing religious and professional activities. Since ancient times, the potters - bricks - tiles in Thanh Ha have worshiped the same ancestor. Together, they built a shrine to worship the craft ancestors in Nam Dieu hamlet. According to the concept of craftsmen, the Craftsman is the god who gave birth to the profession and has the right to decide on activities related to the profession. So are the potters in Thanh Ha. They consider the Job Ancestor to be the god who plays a decisive role in the success and failure of the annual production of the profession. According to an elderly potter in the village, “The ancestor who loves someone will bless him or her to bake into good pottery, if not, it will damage all products after firing”. *Truong, H. (2004) (1st ed., p. 20)*. That's why there is a phenomenon that if the kilns encounter something unlucky to make

the pottery unsuccessful, the kiln owner has to buy a sin offering to the craft's ancestors.

Besides worshipping the ancestor, the potters also worship gods who play a role in controlling the peace in the village and in their lives such as Thanh Hoang (the god who governs the land of the hamlet), Ngu Hanh fairy queen. , Am Linh (those who were unjustly killed), Son Tinh bi nu (gods of mountains and water - the gods who created raw materials and accessories for pottery) or Bach Ma Thai Giam. These gods were all coordinated in the sacrifice ceremony of the ancestors. In the villages of Nam Dieu hamlet, people, including the majority of potters, built a shrine to worship the fairy goddess Ngu Hanh, but now there are two shrines in the pottery village of Trung Luong and Trung Hoa. The Five Elements are the five basic elements of human life: Metal (metal), Wood (trees), Water (water), Fire (fire), and Earth (earth). The people of the pottery village consider these 5 factors to be the 5 materials and means that are closely associated with the production life of potters, so they think that besides the craft ancestors, these are the 5 gods that have a great dominant role. in their daily life as well as in their production. *Hoi An Monuments Conservation Management Center. (2008) (p. 76).*

5.1.2.2. Folk knowledge

Not only maintaining forms of religious activities, through a long production process, Thanh Ha potters have accumulated a lot of production experience. These experiences have been handed down through generations and become valuable folk knowledge not only for pottery but also for the intangible cultural heritage treasure of Hoi An. These experiences are many and rich in each stage of production. The potters who have worked for a long time are the ones who keep the most know-how. In the pottery village, there are currently 8 potters aged 70 and over, who are considered as the artisans of the pottery village. According to the experience of most potters, the choice of clay greatly affects the quality and color of potteryproducts. Therefore, yellow clay is a type of clay with high plasticity and adhesion, ensuring potteryproducts with good strength as well as beautiful potterycolors. To know the plasticity of the soil, the worker cuts off a piece of soil and then uses a long cart,

bends it, and connects the two ends of the earth together. If the soil is not cracked, it means the soil is flexible. Yellow and plastic soil are two important contributing factors for soft pottery embryos and beautiful pottery colors. The earthworker has to knead and press the ground to make it smooth and flexible, to remove all impurities because if the soil is not flexible and contains many impurities, it is easy to break and crack when sharpening the workpiece. Pottery clay should not be left for more than a year because this will lose all its binder.

Pottery soil must remove impurities and do not add any materials. But according to some potters, pots and pans used for cooking need high strength, so to produce these products, clay is mixed with sand so that when the product is baked, it is hard, limiting the situation. cracking during cooking.

When shaping pottery products, potters must put a balance turntable to smooth it gently, if the turntable is tilted, when the turntable runs, it will vibrate, the hand sharpening is uneven, causing the workpiece to be broken or cracked. Experienced broachers think that when they start to broach, the pusher pushes the turntable very hard, and the broacher also exerts a strong force on the ground so that the workpiece can be created easily. When the workpiece has its original shape, the pusher pushes more lightly, and the sharpener also uses lighter force so as not to break the workpiece.

In the firing of crockery products, kilns often spread crushed stone flat on the kiln floor before loading the ingot and firing. This is done to increase the temperature of the kiln, the workpiece is cooked evenly because when fired, the crushed stone will absorb heat, making the furnace temperature increase. But if the kilns spread the stone unevenly, the depressions will be the focus of a lot of fire, the great heat concentrated in one area, deforming the product.

Not only that, when firing pottery and pottery, the craftsman also observe the color of the fire exiting at the door to guess whether the ingot fired in the kiln is finished or not. When the smoke at the door is purple, the heating temperature in the furnace is very high, the embryo is almost ripe. When the fire turns red, the workpiece is finished. And when the fire turns green, the heat is too high, and the product is burned. Furnace workers also know the quality of the product after

heating by smelling the smoke at the door. If the smoke is fragrant, the product quality is good, and if the smoke has a strong odor, the product is unevenly cooked and cracked due to the furnace not venting.

In addition, when firing crockery, the kilns can also identify the quality of the product while firing by placing a probe at the door. Om is fireproof at the door of maturity, depending on the color of the bram after the finished product, the potter can guess whether the quality of the product is good or bad. If you have a dark lipstick color (full body red, with a small red vermilion circle), skin probe (full body red), brick indigo (light red circle on the forehead), indigo eye (with a red circle on the face). red circle in the tron), indigo (blue, shiny skin) or catch all (the whole body is blue), the product after firing is very good. But if you braise the body green (light indigo), black indigo, the product that has just been baked will be broken and burned. *Truong, H. (2004) (1st ed., p. 18,19).*

These experiences and folk knowledge play a great role in transmitting the potter's profession to apprentices. Because apprentices not only learn how to produce products in each stage, but also are taught experiences to apply in the production process. These experiences must be gradually accumulated by the potter during his career, so the longer those who stick with the profession, the accumulated experience in the profession also increases.

5.1.3. Custom, abstinence

In addition to the folk knowledge in pottery production activities and various forms of religious activities, Thanh Ha potters also preserve many customs and abstinence in pottery production activities.

In order to pray for the gods to support the potter's production activities, in the first batch of pottery in the year, the potter must buy offerings to the ancestors at his kiln to pray for the ancestors. A blessing job for the whole year to do well.

In the past, after the women learned the craft of grooming, their parents had to buy gifts including incense, fruit and a boiled chicken to go to the shrine to report to the ancestor that their children had become a profession. Parents pray to the Vocational Group to bless their children with a smooth, good job without

accidents. Even in the ceremony of the Patriarchate, the novice groomers also burned incense to make vows and introduced the ancestors, and starting from this day, they have become true groomers.

Like some other professions, in pottery production, potters also have some abstinence to ensure that the production is not hindered. These abstinences occur mainly in the firing of ceramics. Because this is the stage that determines whether the potter's labor is properly compensated or not. So they do some abstinence. In the process of stacking pottery into the kiln, women who are menstruating, those who have had a miscarriage or those who have just moved the graves of the dead are not allowed to enter the kiln. Because the potters think that these people are carrying uncleanness, if they go to the kiln, it will reduce the efficiency of the kiln. In case of encountering uncleanness, the production activities of the potter encounter obstacles, the batch of pottery is not of good quality, the potters must buy offerings to make offerings to the ancestors at the kiln in order to remove all the uncleanness. these misfortunes.

5.1.4. Other cultural activities

In addition to the above customs and beliefs, the pottery makers in Thanh Ha also have a rather special and outstanding cultural activity, which is the singing of Boi during Tet holidays. This is a form of cultural activities that contributes to creating a distinctive feature for Thanh Ha pottery village. Some other craft villages in Hoi An also have special festivals associated with their profession, but almost no craft village has a form of living that is both entertaining and has profound human values like singing. Boi in Tet festival of potter Thanh Ha. This activity started in the mid-20th century when Mr. Quynh - one of the village's potters founded the Boi singing team. The actors of the Boi singing team at that time were also potters like Mr. Trong, Mr. Khiem's father, etc. The potters often held Boi singing in the days before and after the annual worshipping ceremony. However, this singing team only operated until 1975 when it was interrupted due to unfavorable economic conditions. In 2004, along with the re-development of the pottery profession and the improvement of the people's economic life, the Boi singing team was restored, chaired by Mr. Le

Trong. The revival of the singing team and the successful debut performance in the spring of the year Giap Than (2004) were applauded and enthusiastically supported by many people in Nam Dieu hamlet. Tuong plays such as Quan Cong pho Nhi Tau, Han So Tranh Hung, Nguyen Trai Biet Phi Khanh, etc. are not only a form of festive activities in the Ancestral sacrifice festival of the residents of Thanh Ha pottery village, but through Thanh Ha potter has contributed to propagandizing and educating the local people about aesthetics and morality. The re-operation of the Boi singing team shows that Thanh Ha potters are not only professional craftsmen who breathe life into the soil, making them beautiful and meaningful objects, but also artists who are not specializes in actively restoring local traditional cultural values. Over a long period of time, Thanh Ha potters also created and kept a mass of words specialized in pottery. These special words are formed based on many different characteristics. For example, based on the number of clay pots needed to shape the crockery jars, potters have classified the crockery pots and identified these products as jar 6 (made from 6 earthenware), jar 5, jar 4,.. Or based on the color shown on the skin of the crockery that distinguishes the state of the product such as indigo brick, indigo brick,... If it is based on the function of the product, call it. By name, there are products such as bobbin (bowl for weaving cloth),... These specialized words are not merely the names that potters use in their production activities but also Contains information about different languages and ethnography

5.2. Activities in the community of Thanh Ha pottery production place, as a world cultural heritage city

5.2.1. Organizational and management activities

As a craft village related to handicraft production, since its inception, all activities of Thanh Ha pottery village have been under the general management of the state. Under the feudal period, Thanh Ha pottery village was under the strict management of the central feudal government and the local organizational apparatus. Locally, the potters are governed by a dual-power system of state administration with the village head/mayor and the village's self-governing organization.

In addition, due to the economic conditions, the inhabitants of the pottery village also established a spectrum of pottery professions. These organizations directly manage the activities of the pottery village. The potter had to fulfill his obligations to the state. A worker must annually pay the State a certain number of products (or pay in lieu of money). In return, the worker will be exempted from personal tax, military and labor obligations. Although the pottery village is now just a unit at the hamlet/village level, it is still under the strict management of the state apparatus as well as professional organizations.

Currently, Thanh Ha pottery village is also under the state management of various levels of government and a number of specialized agencies. All activities and resources related to the pottery village are under the general management of the People's Committee of Hoi An city. Under this general management is the management role of the units under the City People's Committee. At present, all traditional craft villages in Hoi An, including Thanh Ha pottery village, are closely related to specialized units including the People's Committee of the ward where the pottery village exists (here the People's Committee of Vietnam). Thanh Ha ward), Culture and Information Office, Cultural Heritage Conservation Management Center, Culture and Sports Center, Chamber of Commerce - Tourism, Department of Economics. Each unit performs a specialized task related to the craft village. It is the Department of Culture and Information that manages culture. All cultural activities related to craft villages are managed and operated by this agency. The Cultural Heritage Conservation Management Center manages the conservation of tangible and intangible cultural heritage related to the pottery village. This work includes activities such as making scientific records for relics, records of recognition of artisans in craft villages, conservation and restoration of degraded relics,... Cultural and Sports Center has the task of managing in terms of promoting the values of the craft village such as setting up sightseeing routes to the pottery village, implementing art performance activities of pottery sharpening, etc. The pottery village management unit in terms of commercial and tourism is the Chamber of Commerce - Tourism. The Department of Economics plays an important role in the management of the pottery village in Thanh Ha as well as other traditional craft villages, performing the management of

industrial, agricultural and vocational promotion activities. Investment policies to restore, support the development of craft villages, open vocational training classes, etc. Are all responsible for this unit, in order to ensure the activities of the pottery village. Besides, the People's Committee of Thanh Ha ward is the unit most directly interacting with the pottery village, performing management not only in terms of population but also other administrative activities. In addition, in the pottery village, there is also a potteryvillage professional group, although it is not in the system of state management organizations, but the role of this organization in the craft village is also quite important. The group is responsible for administering a number of activities related to tourism in the craft village. The assignment of management tasks by the units in each separate field contributes to the formation of a strict management mechanism for activities related to the pottery village, ensuring that the craft village not only maintains its operations. effectively, but also promote their own values.

5.2.2. Conservation and sustainable development of traditional craft villages.

The formation and development of craft villages play a very important role, not only creating jobs and increasing income for people in their leisure time, but also contributing to the value of local industrial production. promoting the process of economic restructuring and rural labor restructuring towards industrialization and new rural construction. On the other hand, talking about Vietnamese craft villages is referring to the place where precious traditional cultural capital is kept and preserved, the development history of Vietnamese craft villages is associated with the cultural development history of the nation. elements that create a unique culture of the nation. Besides, the fact that Vietnamese fine arts products go to the world, this is a very important channel to promote the image of the country and people of Vietnam, contributing to attracting tourists.

Therefore, the policy of preserving and sustainable development of craft villages of the Party and State of Vietnam has been responded and actively implemented by many localities, including Hoi An city. With the orientation to become a city of culture and tourism in the near future, traditional craft villages are

becoming an important driving force for the city to develop rural industry. Among the existing and operating craft villages in Hoi An city, Thanh Ha pottery village is a potential craft village, fully converging all the factors to successfully develop the craft village model. In Hoi An, the local government has cooperated with Hoi An City Center for Cultural Heritage Management and Conservation to take many measures to promote this content:

About management: Due to the characteristics of craft villages belonging to an administrative unit, where people have been living, doing business, buying and selling, is a heritage site, sightseeing tours of domestic and foreign tourists. abroad, therefore, unlike other heritage sites, the management of Hoi An ancient town must be organized in many fields; from the social and order management of a ward-level administrative unit, to the urban and business management of a tourist resort, to the management and conservation of a heritage site. Therefore, with the attention and direction of the Party Committee and Hoi An government, the synchronous coordination of sectors, the management of the old town has brought about a remarkable effect, the value of the heritage site is recognized. As a result, the economy of Hoi An people in general and craft villages in particular has improved significantly in recent years.

Along with the appropriate management policies and mechanisms, the Hoi An government also promotes advocacy work. In order for the people - the owners of the relic together with the state to preserve the heritage of their ancestors, over the years, the management agencies have constantly propagated and mobilized people to participate in preserving the heritage. Depending on the areas of management, specialized agencies have advised the City to organize propaganda activities and provide information to residents and visitors about heritage values so that people can understand the value of the heritage. more about the value of craft villages and contribute to preserving them. Propaganda in schools through extracurricular activities of students is also interested in schools. The team of heritage conservation collaborators was established in June 2011 including the leaders of the blocks, the leaders of the neighborhood in the heritage area with the direct management of the Center for Management and Conservation of Cultural

Heritage, which is an organization Through these collaborators, the management, propaganda and mobilization of people to preserve the heritage are also more effective and closer.

Regarding support policies in conservation: In order to create favorable conditions for people in the restoration of relics, Hoi An has advocated directing specialized branches to survey the status of relics, investigate conditions and repair needs of the relic owners and a plan to develop a master conservation project in order to take advantage of funds from the central and provincial governments, to provide maximum financial support to the relic owners when there is a need. repair demand. The rate of funding depends on the value and location of the monument (exhausted alley or main road frontage), but the support rate is from 40% to 75%. In addition, the policy of regular support in the restoration of the yin and yang tile roof system of the relic is also of interest to the City. Every year, hundreds of relics in the Old Quarter need to be restored, in which the repair of the traditional yin and yang tile roof system accounts for a large proportion of the total cost of restoring a relic. Therefore, the timely and regular support in terms of funding from the Hoi An government has helped people get a secure source of funding to restore the traditional tile roof system, limiting the arbitrary change of the species. The roof system of the monument is made of modern materials, contributing to preserving the intact value of the monument, while preserving the overall landscape of the old town.

Traditional materials in the restoration of monuments are also paid great attention by the Hoi An government. Traditional craft villages such as Kim Bong carpentry, Thanh Ha pottery... are cared for by the government and created favorable conditions for promotion. Traditional craft villages are preserved not only for the purpose of developing community-based tourism services, but also as production bases, a source of traditional materials for the restoration of local monuments.

Regarding the implementation of renovation: With the funds collected from tickets to visit the old town, from the support of the Central, Provincial and other funding sources, every year, the People's Committee of Hoi An city assigned the Hoi

An Cultural Heritage Conservation Management Center to repair dozens of valuable relics. The restoration work is carried out scientifically from the research and preparation stages as well as during the renovation process with the participation of many branches and experts in the fields of architecture, archeology, history, while also involving local community representatives. Therefore, the relic after restoration not only ensures the authenticity but also brings economic and social efficiency.

For relics that cannot afford to be repaired or slightly degraded, through survey and investigation work, the Center has made a list to have a plan to be proactive in management work, specifically flood and storm prevention, the work of supporting to limit the risk of further deterioration of the monument. The prevention of storms and floods in the past time has brought practical effects, more than 60 degraded relics are checked and supported every year and have stood firm through storms in Hoi An area, ensuring safety for tourists. life and property of the people living in the monument.

In addition, the management agencies provide technical support and orientation for craft villages to diversify their products, focus on producing items of artistic value, suitable to the tastes of tourists. guest. The plan to organize a traditional craft village festival with many exhibitions, trade shows, skills contests and motivational activities to promote love of the job and stimulate creativity for young workers is organized every year.

There are regularly activities to raise people's awareness about the conservation and preservation of the relics of the craft village, educating the people on the awareness that each person in the village has a duty to preserve and preserve the relics. , preserving the craft village space here so as not to be commercialized and lose the landscape of the craft village.

The achievements achieved in the past time in the work of preserving and developing the values of craft villages in Hoi An are a determination and constant effort of the authorities at all levels, of the people of Hoi An, and the driving force behind. Sustainable tourism development, local economic development today.

5.2.3. Tourism development activities in Thanh Ha pottery village 5.2.3.1. Invest in tourism technical and material facilities

To restore the craft village, Hoi An city has established a project to restore and develop Thanh Ha pottery traditional craft village in association with tourism activities, period 2004 - 2007 and approved by the People's Committee of Quang Nam province at Decision No. 3461/QD-UB, dated 4/8/2004. After 7 years of implementing the planning and investment projects, the city has focused on investing in building infrastructure for craft villages and has basically completed the main work items with a total budget of 7 billion dong. Besides, mobilizing residents in the locality to invest billions of dong in building factories in the center of craft villages, restoring ethnic churches, embellishing trees and gardens. In addition, with other capital sources, the city has focused on investing in embellishing relics and embankments to prevent erosion of craft villages. The above works have contributed to changing the face of the craft village and creating favorable conditions and environment to attract people to invest in developing production - business and providing tourism services. Therefore, the project to restore and develop Thanh Ha traditional pottery village in association with tourism activities has achieved some initial results.

Production facilities: In the center of the craft village, 10 establishments have been attracted to invest in the production and trading of souvenir products, traditional ceramics and high-class ceramics for interior decoration. A number of traditional small-scale pottery kilns and improved kilns are supported in construction to help people feel secure in their jobs.

a. Traffic system:

- The road traffic system has been completely concreted. In the center of the craft village, the internal roads (1m, 2m wide) are kept intact and paved with red bricks produced by the craftsmen in the craft village.

- The waterway transportation system has also been upgraded. Craft villages interact with the outside world mainly by means of road and waterway. There is a pier in the craft village area to serve tourists.

b. Communication system: in the center of the craft village, which has been invested and upgraded, most households in the craft village have invested in cable television systems, telecommunications systems and the internet to serve the communication process. of the craft village.

c. Public works: There is a stop to welcome guests before entering the craft village, 03 public toilets to serve visitors.

d. Irrigation works: Along with many investment activities in infrastructure of craft villages, such as: building embankments to protect the village, building drainage ditches, sidewalks, trees... has created momentum for tourism development. calendar.

5.2.3.2. Mechanism and policy of tourism development

If there are only the above basic conditions, it is difficult for community tourism in Thanh Ha pottery village to flourish without the direction and attention of local authorities and relevant leading agencies in the field. tourism development in general and community tourism in general.

One of the biggest advantages of Thanh Ha pottery village is that it becomes a part of the overall heritage of Quang Nam province - "one destination, two heritages", with typical models of community tourism in Cu island. Lao Cham, or Tra Que vegetable village, Bay Mau Cam Thanh coconut forest, etc., along with the growing type of homestay tourism. Therefore, tourism is identified as the key economic sector of the province. Accordingly, the province has issued many guidelines and policies for tourism development, including community-based tourism to orient tourism development in the right and sustainable directions.

Mr. Nguyen Van Dung - Chairman of Hoi An City People's Committee also said: "The People's Committee of the city and branches develop programs, schemes and plans on the development of accommodation facilities and management. and exploit the tourism potential in the area. On that basis, prioritizing investment in developing tourism infrastructure for the sea - island - village area, focusing on preserving and promoting the ecological - humanistic values of each locality, associated with promoting develop forms of eco-tourism and community-based

tourism in these areas, creating conditions for people to participate in and benefit from tourism” *Do, D. (2015) - (1st ed. p. 17).*

From that policy, the government has encouraged the community to build a homestay model and homestay clusters, especially in craft villages and ecological villages; at the same time, encouraging and linking tourism program organization with community services to create jobs, attract labor and improve income in the community. According to Mr. Truong Hoang Vinh - Hoi An City Cultural Heritage Management and Preservation Center added: "Hoi An city has approved the investment project to build Bay Chau area right next to Thanh Ha pottery village to become a cultural heritage site. become a resort, homestay, etc. because the destination of the craft village is quite small, it is difficult to upgrade and repair. Meanwhile, in the pottery village area, there are only 2 small homestays, and there are no good accommodation or tourist services around to serve tourists, etc.”

In addition, the government also continues to focus on developing community-based tourism, small business models, and supporting and encouraging policies suitable to the development needs of each locality.

The city government has also propagated, popularized, and raised the community's awareness in the conservation of all types of natural resources, because this is a precious capital to generate profits; at the same time, conduct activities to support training, fostering and improving professional skills so that the residential community is really the subject of on-site tourism activities.

To promote practical policies on vocational training and labor training, and to build long-term sustainable human resources in rural areas. Stemming from the point of view of creating a new differentiating advantage, creating a competitive capacity for existence and sustainable development, Ms. Thuy - Head of the City's Chamber of Commerce and Tourism said: "Small, friendly models, spread, derived sustainably from fields, skills, rivers. Is a tool that can "live well" for local people in the competitive tourism stream, most of which are businesses and corporations such as Currently".

Through an interview, Mr. Tran Van Nhan - Deputy Head of Hoi An Tourism & Commerce Department added: "Besides developing traditional products,

Thanh Ha pottery village captures tourists' tastes like designs. Beautiful, sophisticated, compact. And importantly, pottery development is associated with conservation work." Since 2001, when the route to visit craft villages in Hoi An was born, Thanh Ha pottery village has become a familiar address for tour makers, domestic and foreign tourists. Visitors come here to make their own favorite products. In particular, some older tourists come to the pottery village to learn a trade, for them as a return to the cultural traditions of the Eastern people.

Tourism development policies, especially community-based tourism, and the attention of all levels are a great motivation for the people and authorities of Thanh Ha pottery village to strive to join hands in developing tourism. history, improve living standards, and at the same time preserve traditional cultural values.

5.3. The change of activities in the community of Thanh Ha pottery production place from the perspective of current society

5.3.1. Effects of the Covid-19 pandemic on Thanh Ha pottery's activities

According to the Hoi An Cultural Heritage Department, *"In Thanh Ha pottery village, since 2000, Hoi An has had a policy to restore the pottery village by opening four more traditional kilns and transforming brick kilns into brick kilns. tunnel to improve the environment. With capital sources, Hoi An has also invested about VND 7.5 billion to improve the environmental landscape, roads, embankments to prevent erosion... Vocational training classes, classes to improve design skills, model improvement Code and contest activities, product introduction are also organized, attracting many artisans and workers in the craft village. Up to now, the city has organized 8 pottery training classes for nearly 100 students in Thanh Ha craft village, of which 2 students were trained in Bat Trang glazed ceramics, 2 students learned the craft of making ceramics. Hoi An specialties from industrial clay and a class for young people who are being trained to create models of souvenir products. As a result, the work of vocational training, job transplanting and new product development has been gradually restored and brought into full play".*

In addition, the City People's Committee has also focused on investing in completing infrastructure, promoting the implementation of programs to support

production development for establishments in the craft village such as supporting equipment, machinery, organizing visits to learn production experience in the northern provinces, Binh Duong, Tay Ninh...; focused on promotion, job demonstration, brand building and was recognized as a collective trademark for Thanh Ha ceramic products. On average, every year, the number of visitors to Thanh Ha pottery village increases significantly, over 300,000 visitors/year, the revenue is from 7 to 10 billion VND (in 2018 alone, it increased to 16.5 billion VND), of which the revenue is from 7 to 10 billion VND. income from ceramic production accounted for 50%. Craft village workers not only earn income from selling products, but also from craft demonstrations, which are extracted from ticket sales. But from a cultural and tourism perspective, that effect is not only Measured by the amount of money earned, it is from the effects of cultural depth, from the pervasive and sympathetic influences of tourists near and far. According to researchers, traditional craft villages are evaluated. It is a tourist product that attracts many tourists because it provides them with vivid knowledge of ancient industrial activities in the quiet and peaceful countryside that is not easy to find in industrialized countries. as well as about the unique wonder of the products, of the production process from the skillful hands created by ordinary workers on the spot.

From March 2020 to February 2022, severely affected by the Covid-19 pandemic, Thanh Ha pottery village in Hoi An is empty of domestic and foreign tourists to visit, shop, most of the establishments The production and wholesale of products of the craft village, which has a tradition of 500 years, is also closed and quiet. After four generations of working with ceramic turntables and polishing the soil, Mr. Nguyen Ngu (85 years old) thoughtfully shared: *“Thanh Ha carpentry ceramic products show the rich history, culture and people of Quang. If there were no tourism activities associated with production, perhaps the craft village would not have developed as strongly as it is today. However, because of the Covid-19 epidemic, tourists do not come as much as before, even I make pottery in moderation because the goods cannot be sold.”* Or another share from Ms. Nguyen Thi Van - Head of Economic Department of Hoi An City: *“The craft villages related to tourism services are now very difficult. All ticket sales are now closed.”*

At the time when the Covid-19 epidemic was not complicated, the pottery village was still open in the hope of earning a little extra income from visitors, but almost the people of the craft village are no longer patient to welcome tourists. During the field trip, I went to the familiar places that I used to visit every time I came to this place, but they all locked the door. Through the area of Thanh Ha pottery village, the ticket salesman shared: *"There are no guests, so the change money is not prepared enough. These days, no one comes to visit, but if there is, there are very few."* From the Terracotta Park turn each alley, most of the pottery shops are closed, the kilns are silent, the villagers are silent. The main occupation is the production of shuttlecocks of the type that needs to be kept, to reserve for the holidays, this period is really a difficult time for the people of Thanh Ha pottery village in particular and the trade and tourism activities of the craft village of Hoi An. Generally speaking.

5.3.2. The change of activities in the community in Thanh Ha during the Covid-19 pandemic up to now.

Unable to sit and wait for support, the people of Thanh Ha pottery village in Hoi An also had to manage and find other ways to make a living during the epidemic. As Mr. Le Quoc Tuan's family in Thanh Ha pottery village is an example. Previously, his family specialized in making ceramic products for restaurants, hotels, coastal and riverside resorts, now switched to making practical items related to life ... in the time of Covid-19. He picked up the terracotta herbal steamer and looked at it for a long time, partly to explain the use of the new product, as well as to *"show off"* the acumen of the villagers who turned a threat into an opportunity. . *"This herbal vaporizer is selling well. This epidemic season, everyone wants to have one to scent the house. In the past I sold to restaurants and hotels a pot of fish stock, now I switch to orchid pots. Because of the epidemic, I have to change products and then sell them at a discount to get money in and out,"* he said.

Faced with difficulties in output, pottery establishments in the village have converted to online sales. Village artisans share handicrafts, offer for sale online and connect with buyers in need. This shift in sales methods is also an inevitable trend in

global trade today. Villagers shared that since the 4th outbreak of the epidemic, tourists rarely come to visit, the number of products sold on the market has also decreased markedly. This year's New Year (2022), due to the congested tourism industry and sparse number of visitors, Mr. Xe's ceramic production facility has actively balanced the number of items, focusing on the production of items such as pots and pans. Living supplies for sale at local markets. Items such as pots and pans cost 40,000 - 60,000 VND, which is enough for the family to go through the epidemic season.

Redirecting online business is also an option of Son Thuy Ceramic Factory. Ms. Tran Thi Tuyet Nhung - the owner of the production facility said that in the past, on average, her factory welcomed more than 1,000 tourists on a tour to visit the field every day. But since the absence of customers due to the epidemic, her ceramic production facility has actively introduced and sold products via facebook, zalo, etc. Thereby attracting a relatively large number of customers. On average, each month her establishment makes 50-60 glazed ceramic products, which are sold through the website, fanpage and zalo, depending on the quality, the ceramic work costs 200,000 VND to 2 million VND. However, the transition from traditional to online sales in the pottery village is only temporary. Experts say that, in the long-term, to convert the sales method from traditional to online form requires fundamental changes in product lines, skills of employees, and business administration level. business. For effective online transactions.

Village artisans share handicrafts, offer for sale online and connect with buyers in need. This shift in sales methods is also an inevitable trend in global trade today. Although facing many difficulties, the profession does not *"sleep peacefully"*. Inside the gate of the craft village, the artisans of the pottery village are still diligently producing and trying to overcome this epidemic. Artisan Le Quoc Tuan - owner of a production facility in Thanh Ha pottery village said that difficulties caused by the Covid-19 epidemic have pushed the craft village to find another way to survive. In which, many production facilities have actively shifted to exploiting the domestic market and looking for output through online trading channels. To attract customers, Mr. Tuan regularly updates items with many designs and materials, along

with public product price announcements on social networks for customers to refer to. *"Sometimes you have to accept to sell at a "softer" price than before, but it's fun to sell, even if you make a small profit, it's important to maintain jobs for family members to get through the epidemic season,"* said Mr. Tuan.

Along with the policy of opening up to international tourism under new normal conditions from March 15, 2022, Da Nang International Airport - Vietnam has reopened international routes with a number of countries. Thanks to that, along with many international delegations who booked tours through companies, many famtrip and presstrip groups also visited Hoi An ancient town.

The opening ceremony of the National Tourism Year - Quang Nam 2022 with the theme "Green tourism destination" was officially held at Hoi An Memories Island, Hoi An city, Quang Nam province on the evening of March 26, 2022. This is a typical national-level cultural, economic, social and tourism event, as well as the largest annual tourism event of the tourism industry, organized by the Ministry of Culture, Sports and Tourism and the Provincial People's Committee. Quang Nam coordinated the organization.

On April 5, 2022, Hoi An welcomed a group of 126 US nationals. It can be said that this is the first truly Western group of tourists to come to this heritage site since the outbreak of the Covid-19 epidemic in early 2020.

On April 7, 2022, Hoi An welcomed 50 more German tourists, organized by Mien A Dong Tourism Company. Before that, there were many delegations of famtrip, presstrip representing travel companies, newspapers and bloggers from Korea, Thailand... to survey a series of destinations in Quang Nam.

Since the beginning of the year, Hoi An tourism brand has continued to spread strongly when in turn entered the top 10 most hospitable destinations in the world in the Traveler Review Awards 2022, leading the top 10 most hospitable cities in Vietnam according to the list of the world's most hospitable destinations. Vote from "booking.com". In addition, Hoi An is also present in 3/7 suggested tours for international visitors when coming to Vietnam in 2022 of the long-standing newspaper The Times (United Kingdom).

The atmosphere in many destinations across the city such as Bay Mau coconut forest, Tra Que vegetable village, especially Thanh Ha pottery village is also more vibrant with the increase of domestic tourists.

Ms. Ngo Thi Huyen Tran - Vice Chairman of Cam Thanh Commune People's Committee said that the number of domestic visitors to Cam Thanh since the Lunar New Year and especially after the opening ceremony of the National Tourism Year 2022 continues to increase. The number of visitors and guests staying in the past 2 weeks is about 10,000 people, an average of about 800 visitors/day, much higher than during Tet (about 500 people/day).

According to statistics, the total number of tourists staying in the province in the first quarter of 2022 is estimated at 207 thousand arrivals (up 21.4% over the same period), of which international visitors are estimated at 4 thousand arrivals (increasing 23.5 times). %. The total number of visitors served by travel agencies was estimated at 4.3 thousand (up 16.5%).

Ms. Pham Thi Linh Chi - Chairman of the Quang Nam Homestay & Villas Association said: "After international tourism opened, from the end of March, a number of accommodation establishments in the city have welcomed a guest. Few retail customers of American and British nationality... returned. The good news is that tourists who have booked longer days, instead of 3-4 days as before, now extend the tour to a whole week. Guests instead of going for 2 people go with a family group".

In which, from April to July 2022, there will be events and festivals such as Korean Cultural Days in Quang Nam, Hoi An 2022; The first regional traditional craft festival; Fashion show "Peaceful Sky", Hoi An Sea Festival – summer feelings; Tourism program and coastal festival of Cu Lao Cham - Legendary green island, Art and culinary path "Convergence of colors".

Mr. Nguyen Van Son - Chairman of Hoi An City People's Committee said that the activities of the National Tourism Year 2022 with the theme "Quang Nam - A green tourism destination" is an opportunity for Hoi An to gradually recover and develop. tourism development.

Besides, Hoi An also has programs and plans with specific steps and jobs. *"The city will restore better, higher quality services; build a number of new products*

based on cultural and ecological foundations; investment in infrastructure in service of tourism; do well in tourism promotion; ensure good political security, social order and safety and prepare conditions to welcome international guests," said Mr. Son.

On April 22, 2022, in Hoi An City, the workshop on rural tourism and Hoi An craft villages: Adapting to the new situation, organized by the People's Committee of Hoi An and the University of Economics (Hue University) was held. coordinated organization, under the financial support of the Australian Alumni Support Fund (AAGF), under the Program Australia and Vietnam to develop human resources (Aus4Skills). With the goal of making a policy of "selecting rural areas and craft villages for post-Covid-19 tourism development".

In the context of the Covid-19 pandemic causing serious impacts to the global tourism industry and Vietnam's tourism, a research team including: Dr. Hoang Thi Dieu Thuy (University of Economics, Hue University) , Dr. Pham Thi Duyen Anh (University of Queensland, Australia) and Dr. Le Tuan Anh (School of International Management, Sydney, Australia) have implemented a research project "Improving adaptability to changes" due to the Covid-19 epidemic of tourism-dependent small business households in rural areas of Quang Nam province", funded by AAGF of Aus4Skills.

The project is implemented in two years 2020 - 2021 and Hoi An is where the research team chooses to implement the project.

Specifically, the research team has carried out the main activities including: surveying domestic tourists to learn about the change in tourists' behavior and attitudes and their needs in order to help Small businesses dependent on tourism have more information about the market. Information exchange (through interviews and surveys) with tourism-dependent small business households in the study area to assess the socio-economic impacts of the Covid-19 epidemic, practice their current predicament and adaptation; exchange information (through interviews, collect secondary data) with representatives of relevant management agencies at commune, district and Hoi An levels to find out the current situation and support of local authorities, thereby proposing solutions and policies in the future.

Attending the workshop were nearly 60 delegates including representatives of functional sectors of the province and Hoi An city, representatives of travel businesses, tourism experts from Hanoi and Da Nang and representatives of 38 households. People do tourism activities in Thanh Ha pottery village, Tra Que vegetable village, Kim Bong carpentry village and Cam Thanh ecological village.

The presentations provided an overview of the changes of tourism business households and tourists under the impact of the pandemic; provide suggestions to help rural tourism business households and Hoi An craft villages capture information about tourism recovery plans and visitor behavior to serve them better.

Summary

Traditional activities at the community where Thanh Ha Pottery are produced has undergone more than 500 years of establishment and development, here still preserve traditional activities such as worshipping job ancestors, worshipping also gods who have a role governing peace in the village. these activities are held at the beginning of the new year.

Not only can traditional religious activities be maintained, but in Thanh Ha, production processes are also preserved. These experiences have been passed down through generations and become valuable folk knowledge. value not only for pottery but also for the intangible cultural heritage treasure of Hoi An.

In addition to the activities of Thanh Ha pottery village, there are other activities such as management organization, conservation and development activities of the local government not only with the goal of creating jobs and increasing income for the villagers profession, promote the process of economic restructuring, labor structure, on the other hand want to preserve and preserve precious traditional cultural capital, development history of Vietnamese craft villages, promote the image of the country. Vietnamese people, contributing to attracting tourists. Specific jobs have been carried out such as investing in tourism technical facilities, having specific policies and regulations for the development of craft village tourism.

In the current period, under the impact of the covid-19 pandemic, activities at Thanh Ha pottery village have changed a lot. During the pandemic, craft villages

were affected economically when there were no tourists to visit, and trading activities also stalled because the transportation stage was limited by the government's policy on travel restrictions. It is these factors that make the life of craft villagers extremely difficult. However, with supportive policies from local authorities as well as changing business activities of craft villagers, business establishments in Thanh Ha pottery village have partly overcome the difficult period this scarf.

Immediately after Hoi An was established a new status after the covid-19 pandemic, the Hoi An government was determined to bring tourism in Thanh Ha pottery village back by opening the door to tourism and supporting craft villagers with policies. Specific books such as organizing seminars to give solutions to adapt to the new situation after the covid-19 pandemic, or organizing the opening and organizing of national tourism year activities here, and many other activities. other motion. Looking at the difficulties caused by the covid-19 pandemic, there are remarkable results from the people in Thanh Ha pottery village's proactive adaptation to the new situation with the support of the local government. really a good sign for the return of Hoi An economy in general and of Thanh Ha pottery village in particular.

Conclude

Pottery is a very popular and close item in the life of Vietnamese people. At all times, in every family, it is always present and effectively serves life, from food to eat, drink, and container to products for spiritual life such as decorative statues, vases of flowers. , reliefs, ceramic paintings; serving beliefs such as incense burners, lampstands..., and also for national architectural works such as embossed bricks, perforated bricks, tiles..., both now and in the future, even though there are many other materials. the place of pottery in life will not be replaced or diminished.

Terracotta pottery in Thanh Ha is one of the oldest types of ceramic civil wares and is the basis of other pottery developed in Hoi An. Born nearly 500 years ago, but to this day it is still a product serving many facets of people in Hoi An - Quang Nam and surrounding areas. In addition to its utilitarian meaning, Thanh Ha

pottery is also enjoyed as a complete work of art. It has its rightful place in Thanh Ha Terracotta Park Museum and other museums, many researchers write articles to introduce and praise Thanh Ha pottery and give specific examples of its praise.

Like other pottery villages across the country, in the process of its formation and development, Thanh Ha pottery village also experienced ups and downs and fluctuations. In the 17th and 18th centuries, when the international trading port of Hoi An entered a period of strong development, it was a favorable condition for the development of Thanh Ha pottery village. With its location near the trading port and convenient waterway traffic, Thanh Ha pottery production area has the ability to develop into an area specializing in the production of pottery and containers for transporting goods and cooking utensils for the people. local, contributing to the prosperity of Hoi An port at that time. Some products of Thanh Ha pottery village produced in these centuries are still produced today. This shows that there is a continuation of Thanh Ha pottery products from the 17th century to the present. From the 19th century to 1963, it was a period with many imprints in the history of existence and development of Thanh Ha pottery village. During this period, Thanh Ha pottery village was listed in a number of official histories of the Nguyen Dynasty as an official recognition of the position of the pottery village. Although the decline of the port town of Hoi An has an impact on the consumption market of the pottery village, it is not because of that that this village also perishes, but on the contrary, Thanh Ha potters have promoted the advantages of the village. expanding the area of consumption, bringing the pottery profession to strong development. The war happened, the introduction of modern tools became a big obstacle for the production activities of the pottery village, the pottery village entered a difficult period. However, from the war, from the difficulties, the pottery village was still not extinguished, but there were transformation steps marking the peak development, the change in the quality of the pottery village. From producing only household products, potters have turned to manufacturing military products, the scale of production has increased to a higher level when the pottery ward was born and Thanh Ha pottery village made enamel. ceramic. But after 1963, when the pottery trade by boat ended, it also meant that Thanh Ha pottery village entered a

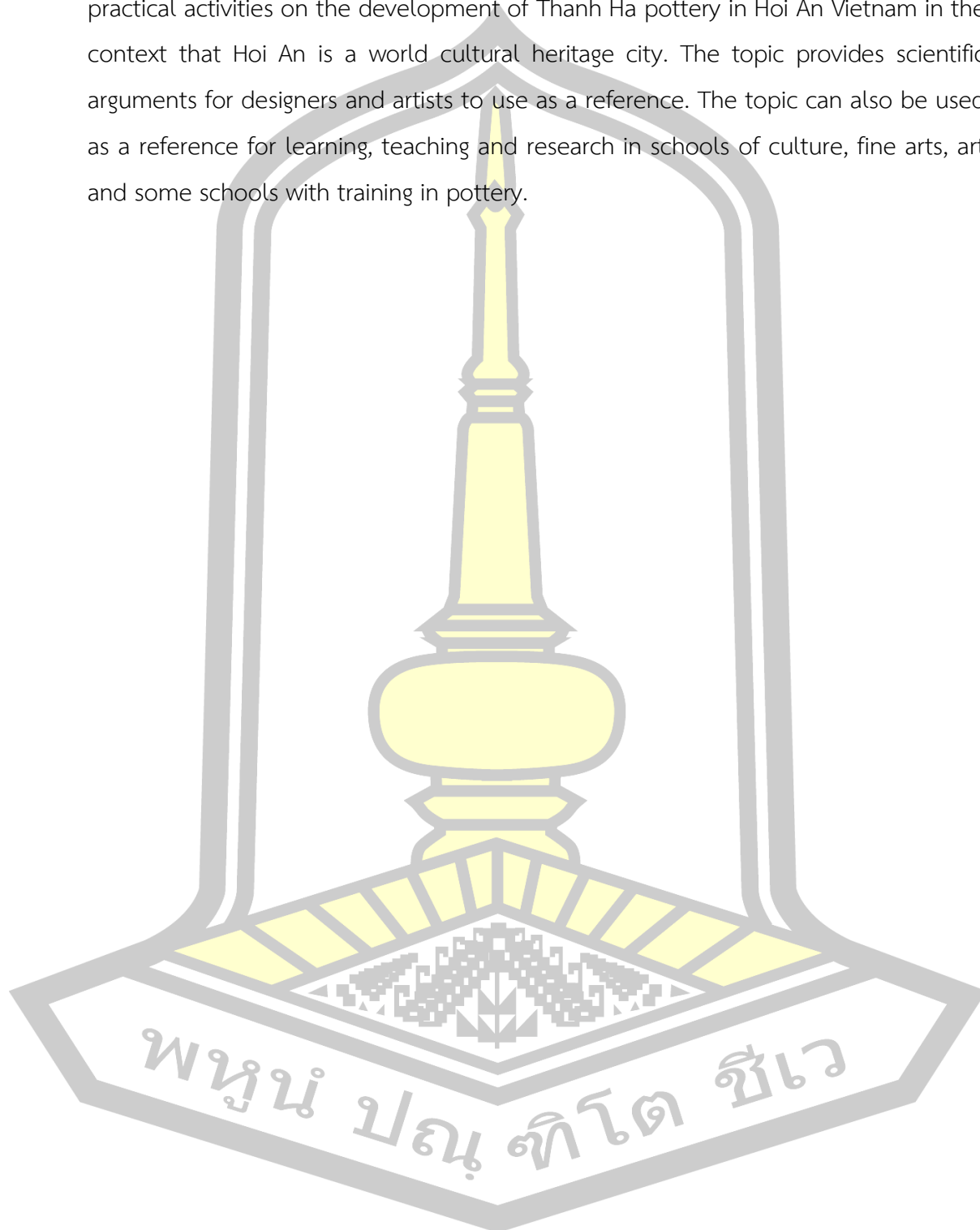
recession, the consumption market only took place in the countryside. Production activities were also limited because the war was still raging fiercely at this time. After the liberation day, Thanh Ha pottery village really fell into a serious crisis when it lost the consumer market, production was weak, and labor was in short supply. In the 80s - the early 90s, the pottery village was in danger of being wiped out when only 7 production households remained. But with the intense vitality of a hundred-year-old craft village and the effort to stick to the craft of the remaining pottery households and the effects of the times, Thanh Ha pottery village has been revived with new directions. Go positive. From 2000 to now, under the influence of tourism activities along with the attention and investment support from the government, Thanh Ha pottery village - Hoi An has prospered. Faced with the new requirements of the market, Thanh Ha pottery village has changed to adapt to the new situation, but not because of that, the core, the tradition of the craft village has also changed. Thanh Ha pottery village still retains its distinct elements, production techniques, and traditional products. Thanh Ha Pottery Village today still retains its inherent values

part of enriching the material and spiritual values in the life of Hoi An residents in general, and Thanh Ha in particular.

Regarding production and consumption, the activities of Thanh Ha pottery village are carried out according to a strict process from the first stage when the product has not yet formed until the last stage when the product is sold on the market. Covering all these production and consumption activities are the relations of production between potters, between producing households and between producers and consumers.

Research thesis *“Thanh Ha Pottery at Hoi An, Vietnam: The Social Life of Things and Community of Practice in the Context of World Cultural Heritage City”* completed on the basis of analysis, comparison, statistics and synthesis of specialized ceramic documents and other relevant documents. The characteristics from the process of forming Hoi An land in general and the development of pottery in Hoi An in particular, demonstrate the exchange and transformation of cultures in Quang Nam. The study found the change of practices in the production, use and consumption of Thanh Ha pottery before and after Hoi An was recognized by

UNESCO as an Intangible Cultural Heritage of the World. Clarifying the influence of practical activities on the development of Thanh Ha pottery in Hoi An Vietnam in the context that Hoi An is a world cultural heritage city. The topic provides scientific arguments for designers and artists to use as a reference. The topic can also be used as a reference for learning, teaching and research in schools of culture, fine arts, art and some schools with training in pottery.



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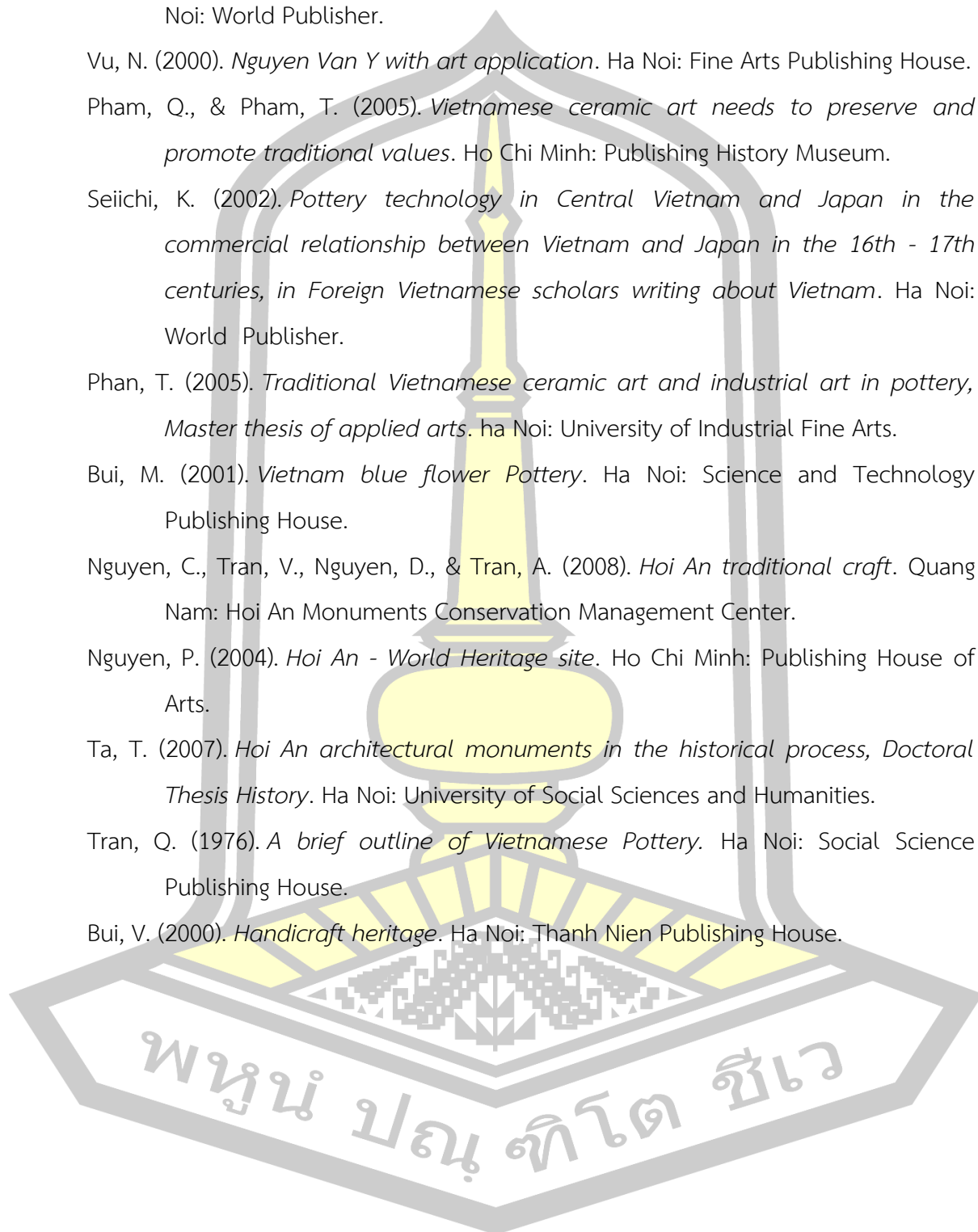


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