



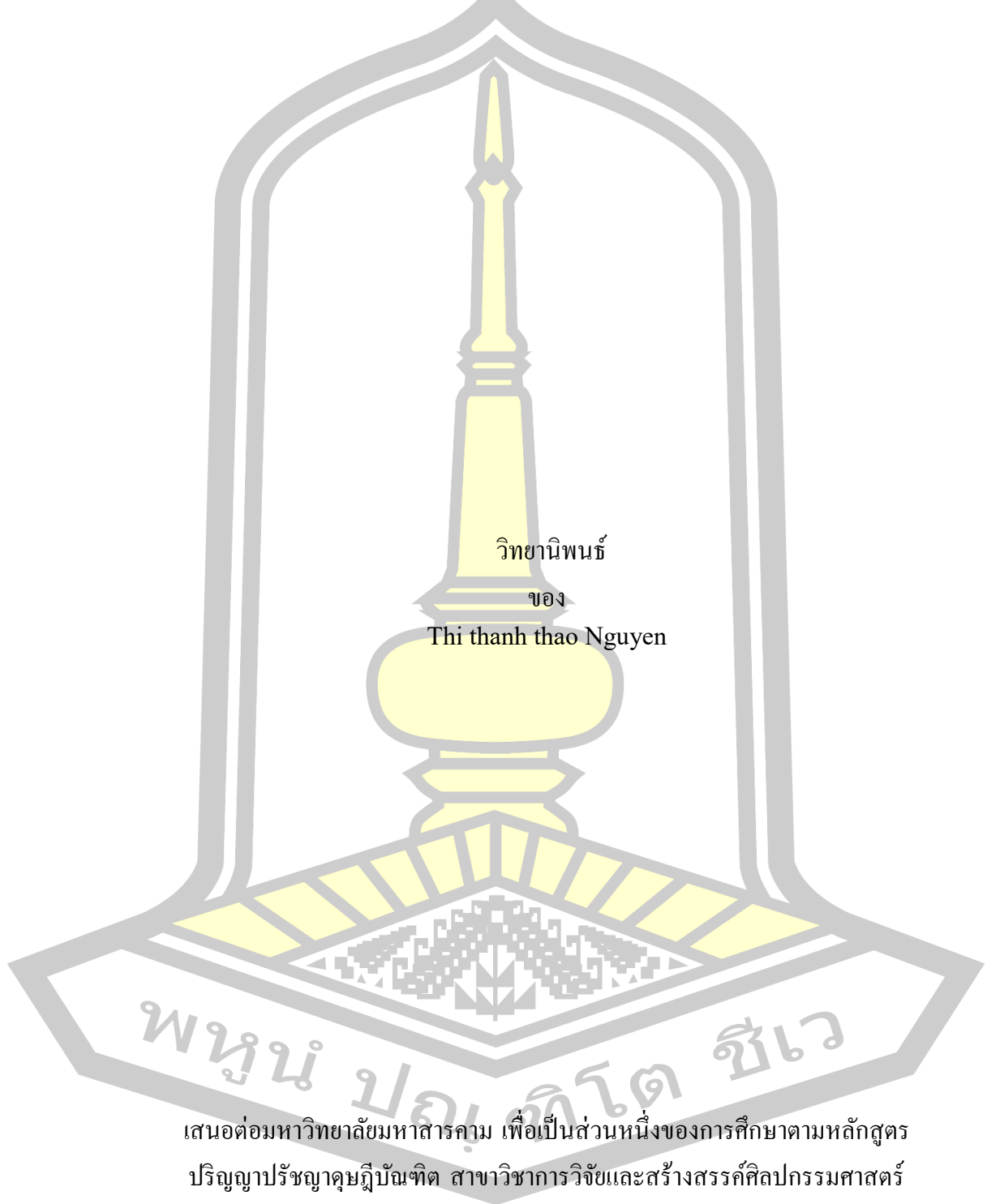
Traditional Lantern of Hoi An, Vietnam: Cultural Identity and Invention of Tradition
in the Context of World Cultural Heritage City.

Thi thanh thao Nguyen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
July 2023

Copyright of Mahasarakham University

โคมไฟแนวประเพณี ของเมืองสอยอัน : อัตลักษณ์วัฒนธรรมและการประดิษฐ์ประเพณีในบริบท
ของเมืองมรดกโลก

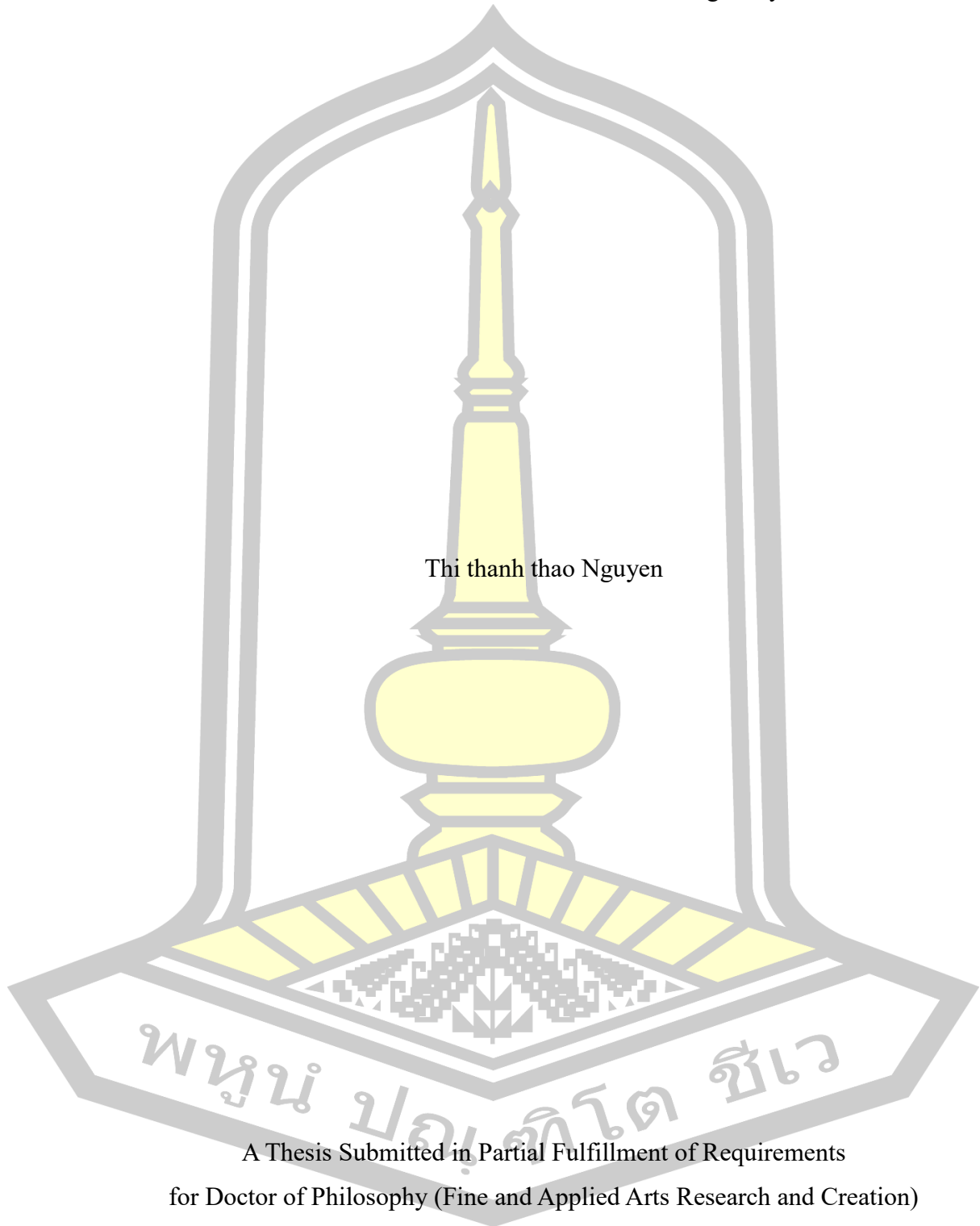


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

กรกฎาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Traditional Lantern of Hoi An, Vietnam: Cultural Identity and Invention of Tradition
in the Context of World Cultural Heritage City.



Thi thanh thao Nguyen

พหุบัณฑิตยศาสตร์
มหาวิทยาลัยมหาสารคาม

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

July 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Thi thanh thao Nguyen , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Maharakham University

Examining Committee

Chairman

(Assoc. Prof. Niyom
Wongphongkham , Ph.D.)

Advisor

(Prof. Supachai Singyabuth , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-
Ngiamviboon , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	Traditional Lantern of Hoi An, Vietnam: Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City.		
AUTHOR	Thi thanh thao Nguyen		
ADVISORS	Professor Supachai Singyabuth , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2023

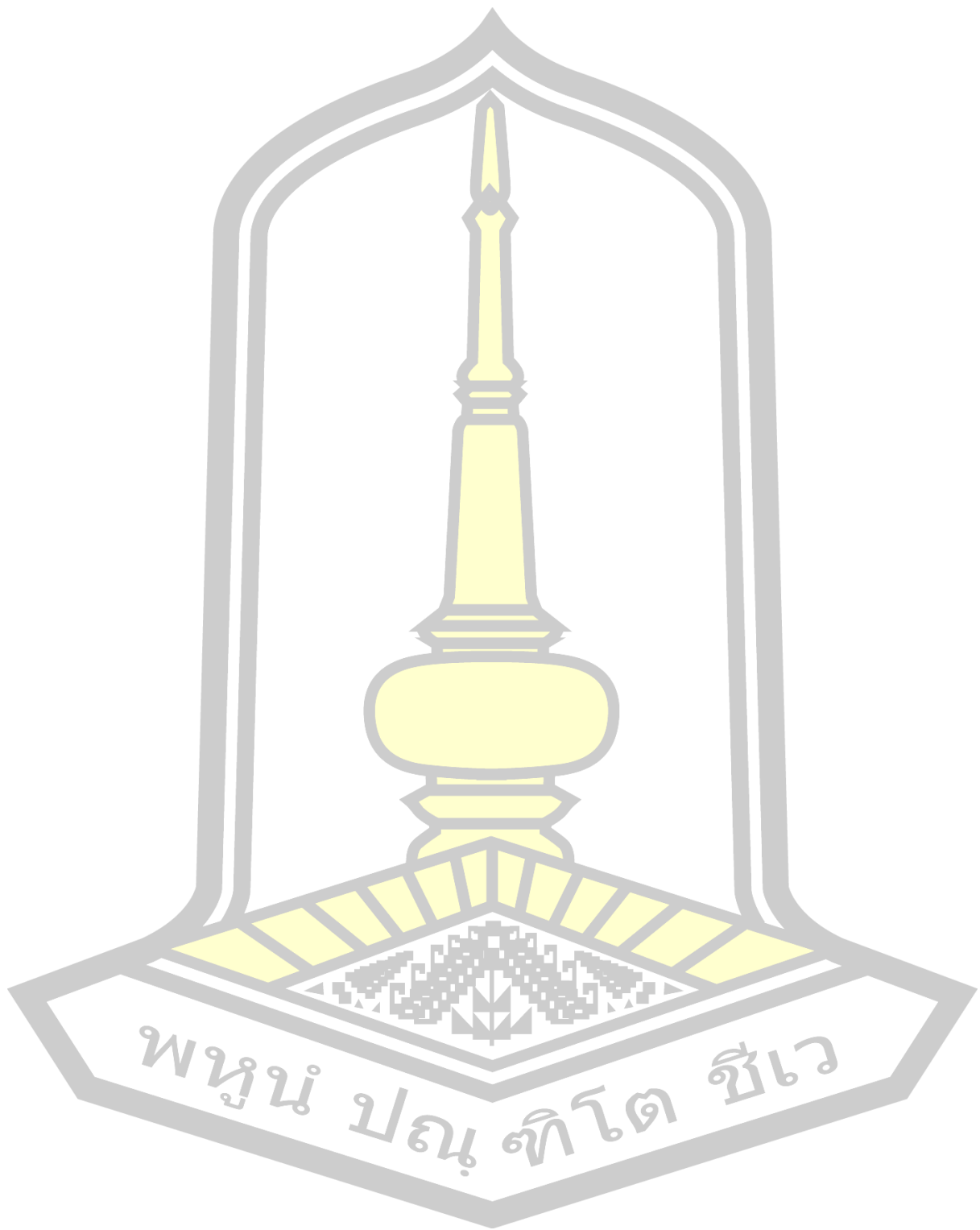
ABSTRACT

Traditional Lantern of Hoi An, Vietnam: The Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City is a qualitative study. There are four research objectives: (1) To study the historical, cultural, and social contexts of the former Hoi An area to the present; (2) To study traditional lanterns in the direction of cultural identity in the social life of Hoi An people before Hoi An was recognized as a World Cultural Heritage City; (3) To study traditional lanterns in the direction of traditional inventions during the process of Hoi An being recognized as a World Cultural Heritage City and (4) To study and the analyzing traditional lanterns in the festival Festival "Ancient town's full moon night."

The results indicated that Hoi An lanterns are traditional handicrafts that have existed for a long time. It appeared at the beginning of the sixteenth century, reflecting cultural integration and exchange. From the past to the present, cultural identity and the commercialization of culture appear in the context of both. The birth, survival, and influence of traditional lanterns on the material and spiritual lives of the local people. Create a cultural identity and become a work of art by showcasing artifacts from traditional elements related to Hoi An's current economy, culture, and society within the context of a city that is a UNESCO World Heritage Site.

Based on research papers, I discovered that this topic had not been studied before and has not been proven regarding the two concepts being used. This is an entirely new topic. Contributions to this topic contribute to promoting tourism, culture, and people in Hoi An in particular and Vietnam in general through the implementation of values. In addition, it promotes the concept of decorative art and lamp application by bringing unique artistic value through expression techniques, designs, colors, materials, decorative motifs, etc., the aesthetic feelings of the lantern - a special cultural symbol of Hoi An.

Keyword : Traditional Lantern, Hoi An World Cultural Heritage, Vietnam The Cultural Identity, The Invention of Tradition



ACKNOWLEDGEMENTS

Experiencing the process of studying and researching at Mahasarakham University - Thailand has left me with much helpful knowledge and many beautiful memories. This graduate thesis would not have been completed without the help of so many people.

First, I would like to sincerely thank Prof. Dr. Supachai Singyabuth for enthusiastically guiding and imparting valuable knowledge and practical experience to me in the past time and inspiring me in the research process, helping me have a deeper and more comprehensive insight into research as well as in life. Besides, the dedication and seriousness of the professor have motivated me to complete this thesis well.

Secondly, I would like to thank all the teachers who taught exciting research topics and useful subjects during my study in my doctoral program at Mahasarakham University. In particular, I would like to thank Asst.Prof.Dr.Metta Sirisuk for helping me with information and necessary procedures each semester.

I would like to thank the evaluation committee (Assoc. Prof.Dr. Niyom Vongponghom, Assoc. Prof.Dr. Arkom Sangiamriboon, Assoc. Prof. Pitak Noiwangklang) for commenting on my thesis in the TS1, and TS2 exams, and thank you for your valuable comments that have helped me to improve my thesis. In addition, I would like to thank Ms. Duong Thuy Duong, who worked as a translator for me during my research at Mahasarakham University.

The great fully to Danang Architecture University for connecting, facilitating, and supporting me throughout my study and research process.

Finally, I would like to thank my family, parents, and loved ones who have always loved, supported, and helped me care for my children to focus on my studies and work with peace of mind.

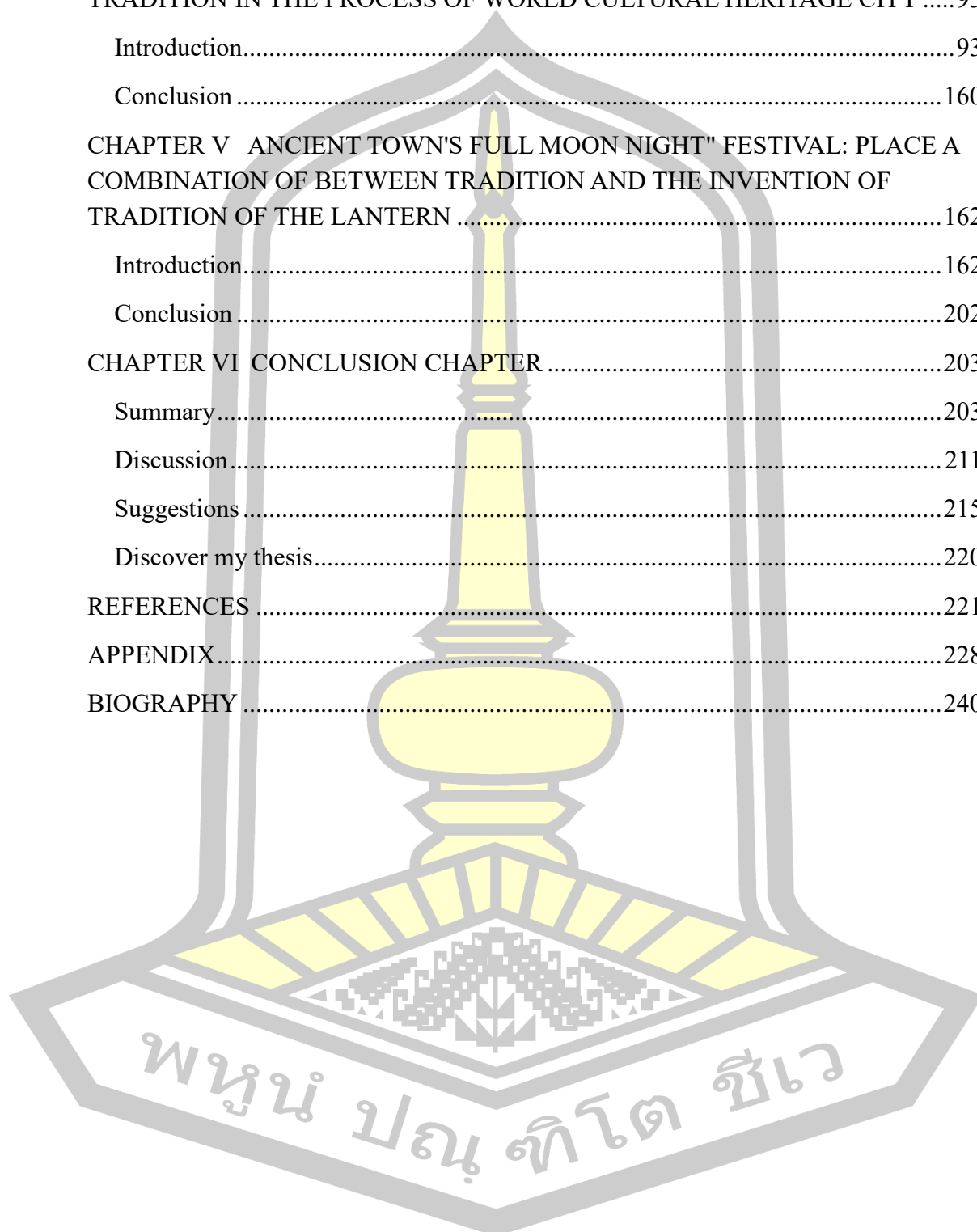
Once again, thank you all very much!

Thi thanh thao Nguyen

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLE.....	I
LIST OF FIGURE.....	J
CHAPTER I INTRODUCTION.....	1
1.1 Research Background.....	1
1.2 Research Objectives.....	12
1.3. Research Questions.....	12
1.4. Definition of Terms.....	12
1.5. Concept, Theory and Conceptual framework.....	13
1.6. Research Methodology.....	14
1.7 Data Collection.....	15
1.8 Scope of Research.....	17
1.9 Literature Review.....	17
1.10 Benefit of Research.....	25
1.11 New Knowledge after Research.....	26
CHAPTER II HISTORICAL, SOCIAL AND CULTURAL CONTEXT OF HOI AN.....	28
Introduction.....	28
Conclusion.....	60
CHAPTER III TRADITIONAL LANTERNS IN THE DIMENSION OF CULTURAL IDENTITY OF HOI AN BEFORE WORLD CULTURAL HERITAGE CITY.....	61
Introduction.....	61
Conclusion.....	91

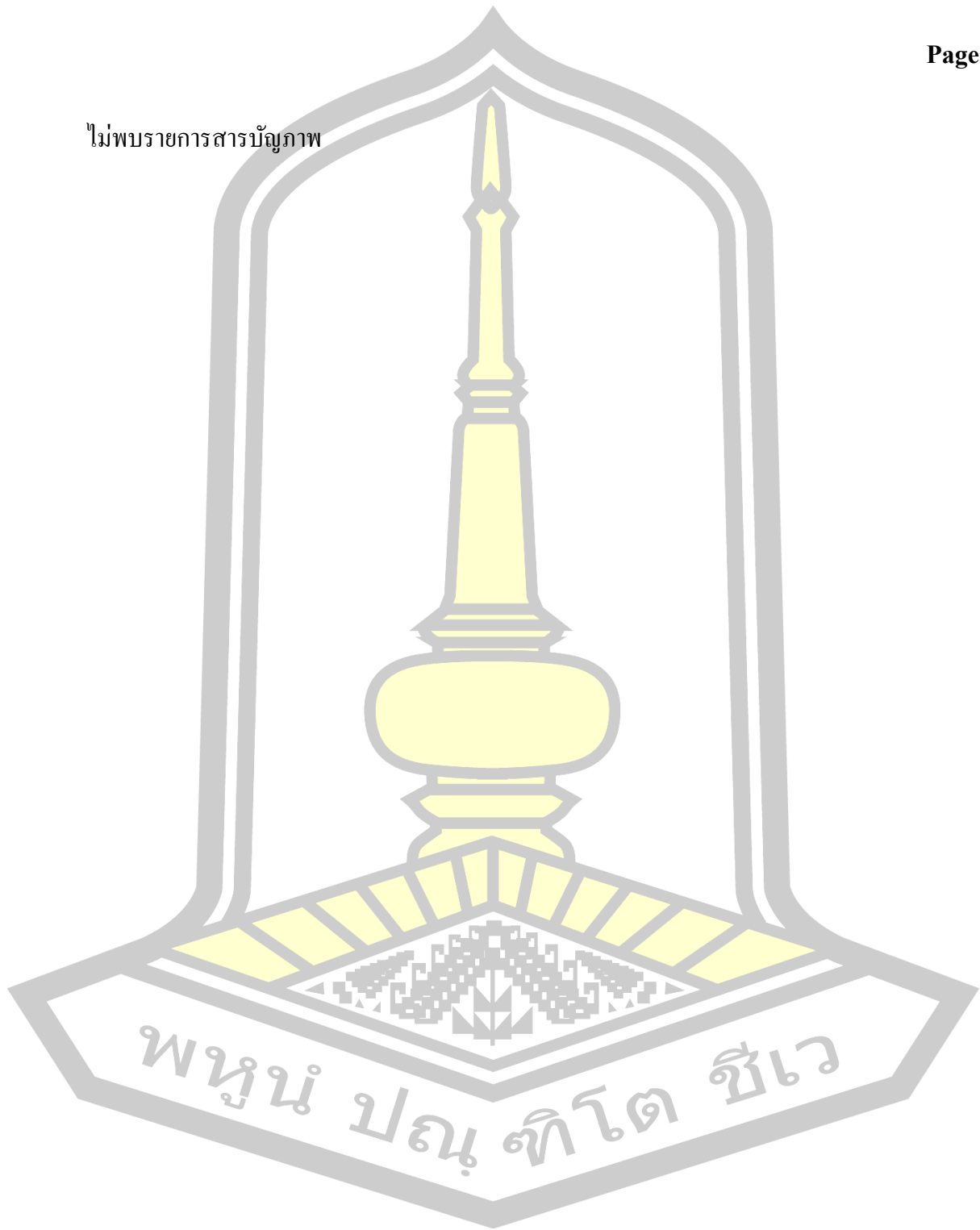
CHAPTER IV TRADITIONAL LANTERNS IN DIMENSION OF INVENTION OF TRADITION IN THE PROCESS OF WORLD CULTURAL HERITAGE CITY	93
Introduction.....	93
Conclusion	160
CHAPTER V "ANCIENT TOWN'S FULL MOON NIGHT" FESTIVAL: PLACE A COMBINATION OF BETWEEN TRADITION AND THE INVENTION OF TRADITION OF THE LANTERN	162
Introduction.....	162
Conclusion	202
CHAPTER VI CONCLUSION CHAPTER	203
Summary.....	203
Discussion.....	211
Suggestions	215
Discover my thesis.....	220
REFERENCES	221
APPENDIX.....	228
BIOGRAPHY	240



LIST OF TABLE

Page

ไม่พบรายการสารบัญภาพ



LIST OF FIGURE

	Page
Figure 1 Vietnam map with the location of Hoi An.....	29
Figure 2 Some types of ceramic tombstones in Sa Huynh culture in Hoi An	32
Figure 3 Some Cham statues in Khuong My style in the VIII and IX centuries.	33
Figure 4 Da Nang - Hoi An railway: The railway built by the French connects	34
Figure 5 Merchant boats: Western boats, Chinese boats,	35
Figure 6 Chaya Shinroku's painting: "Giao Chi Quoc, trading in the sea chart," 1624.	37
Figure 7 The bustling trading port of Hoi An in the 16th - 17th centuries	40
Figure 8 Hoi An ancient town in 1930.....	41
Figure 9 Hoi An River Wharf at the end of the 18th century	42
Figure 10 Panoramic view of the old town of Hoi An.....	43
Figure 11 House number 77 Tran Phu (one of the oldest houses in Hoi An)	44
Figure 12 Ancient house in Hoi An.....	45
Figure 13 Church of the Tran family on Tran Phu - Hoi An street	49
Figure 14 Between weekdays and holidays, the triple gate Phuoc Kien Assembly Hall is distinguished by lanterns.....	50
Figure 15 The French took pictures of the Covered Bridge (Hoi An) at the beginning of the 20th century.	51
Figure 16 Hoi An Ancient Town was recognized as a National Historical-Cultural Relic on March 19, 1985.....	52
Figure 17 Hoi An architectural monuments, past and present, are associated with ancient lanterns combined with modern ones.....	53
Figure 18 Some types of antique lamps are hung in ancient houses in Hoi An.....	67
Figure 19 Fish lanterns and butterfly lights for sale on the Mid-Autumn Festival of the Vietnamese people in the past.....	72
Figure 20 Lanterns in the ancient Mid-Autumn Festival atmosphere of Vietnamese people.....	73

Figure 21 Round lanterns with small bamboo frames, rounded, written in Chinese characters, are hung at Cau Pagoda - Hoi An	74
Figure 22 Lanterns shaped like peaches and pomegranates	74
Figure 23 Some decorative forms of hexagonal lamps are hung at ancient architectural monuments in Hoi An.	75
Figure 24 The lantern has a bent iron frame, a body made of glass or clear paper, and a quadrangular shape that gradually decreases to the bottom.....	76
Figure 25 Some forms of egg-shaped lanterns with glass materials and metal bodies are carved and turned into leaves at Phuoc Kien Assembly Hall	76
Figure 26 Lanterns of the Tran family church (21 Le Loi – Hoi An)	78
Figure 27 Hexagonal lanterns, peaches, quadrilateral lanterns, hanging in the ancient house of Phung Hung.....	80
Figure 28 An interior corner of Tan Ky's ancient house	82
Figure 29 Hexagonal lanterns with wooden frames are hung symmetrically on both sides in front of the entrance of Tan Ky's ancient house.....	82
Figure 30 Restored hexagonal lantern hanging symmetrically on both sides of the main space (living room) in the ancient house of Tan Ky-Hoi An	83
Figure 31 Tan Ky - An old house that preserves many cultural and historical values.	83
Figure 32 Unique architecture of Tan Ky ancient house	84
Figure 33 Hexagonal lights at Quan Cong Mieu at Ong Pagoda - Hoi An.....	85
Figure 34 Phuoc Kien Assembly Hall is a place where many ancient lanterns are kept, including egg-shaped lanterns, glass materials, and hexagonal lanterns.	86
Figure 35 Phuoc Kien Assembly Hall with egg-shaped lanterns made of glass.....	87
Figure 36 Bamboo round lamps are hung symmetrically on both sides of the main altar of Covered Bridge - Hoi An.....	88
Figure 37 Image of two young children taking the lead carrying a wedding lantern in the old wedding in Hue	90
Figure 38 Hoi An Ancient Town is recognized as National Historical-Cultural Monument on March 19, 1985.....	94
Figure 39 The UNESCO World Heritage Committee recognized Hoi An Ancient Town as a World Cultural Heritage on December 4, 1999.	95
Figure 40 Hoi An Ancient Town was recognized by UNESCO as a world cultural heritage in 1999.....	96

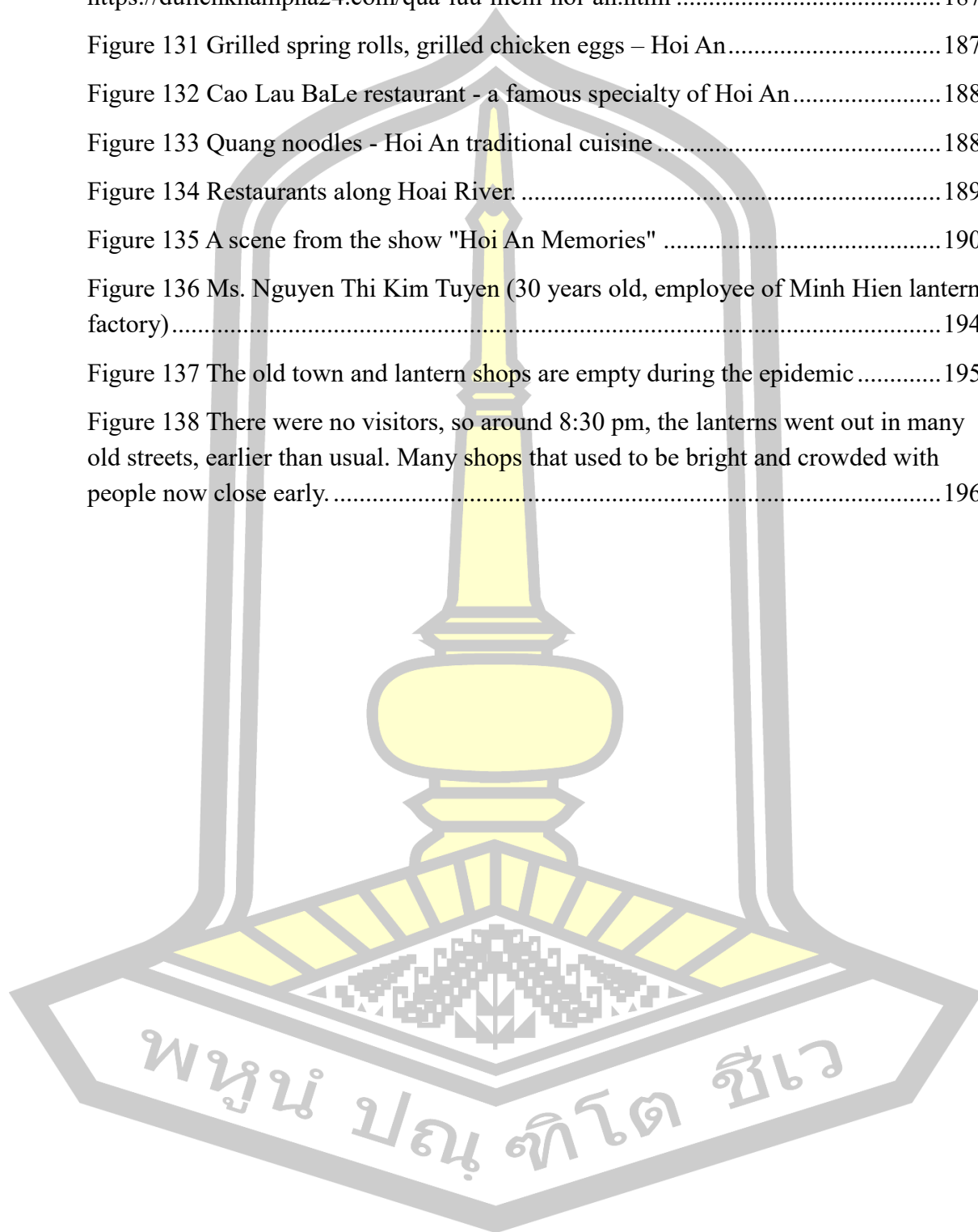
Figure 41 Artist Huynh Van Ba.....	97
Figure 42 Mr. Huynh Van Ba was awarded the title of excellent artisan by the President of the Socialist Republic of Vietnam on June 14, 2010	98
Figure 43 Mr. Vo Dinh Hoang brought the Dé lantana Hoi An lantern brand to OCOP.	101
Figure 44 City leaders Hoi An gives lanterns to officials, and the people of Thanh Hoa City.....	103
Figure 45 Hoi An art lantern show.....	106
Figure 46 Bamboo and rattan lanterns with different designs by artisan Huynh Van Ba (not foldable).....	108
Figure 47 Garlic and round lanterns are the two basic types of lights that are most popular and used by people.....	110
Figure 48 Round bamboo lanterns	111
Figure 49 Bamboo lantern in reverse garlic style	111
Figure 50 Garlic-style bamboo lantern	112
Figure 51 Bamboo lantern in the shape of a filling	112
Figure 52 Umbrella-style bamboo lantern	113
Figure 53 Diamond-style bamboo lantern (aka inverted triangle lantern).....	113
Figure 54 Triangle-style bamboo lantern (inverted diamond).....	114
Figure 55 Papaya-style bamboo lantern.....	114
Figure 56 Frying saucer-style bamboo lantern with decorative flowers and leaves ..	115
Figure 57 Bamboo lantern in the shape of a "bánh ú"	115
Figure 58 Iron lantern in the shape of a blooming lotus.....	116
Figure 59 Hoi An lanterns with many brilliant colors	118
Figure 60 Artist is painting lanterns	119
Figure 61 Decorative silk lanterns with various themes.....	120
Figure 62 Embroidery patterns on lanterns.....	121
Figure 63 3D-printed patterns, colorful flowers, and leaves	122
Figure 64 3D printed textures: Hoi An City Post Office	122
Figure 65 3D printed motifs: Banh Tet, a traditional dish of Vietnamese New Year.	122

Figure 66 Shimmering lights at night emanating from traditional lanterns in vibrant colors.....	124
Figure 67 The light of the lanterns illuminating the whole Hoai River wharf.....	124
Figure 68 Bamboo has been sharpened and dried in the sun in front of Mr. Huynh Van Ba's lantern factory.....	126
Figure 69 Two wooden ends connect bamboo slats, also known as lamp holders	127
Figure 70 Hole drilling machine bamboo slats	127
Figure 71 Artist Huynh Van Trung is creating the shape of a lantern	128
Figure 72 Tool used to wrap the threads to shape the lantern.....	128
Figure 73 Stage cut and paste fabric.....	128
Figure 74 stage make decorative tassels	129
Figure 75 Finished product packaging.....	130
Figure 76 Mr. Huynh Van Ba's lantern factory at 15A Phan Dinh Phung - Hoi An ..	130
Figure 77 Artist Huynh Van Trung – Son of Mr. Huynh Van Ba.....	131
Figure 78 Papaya-shaped iron frame	132
Figure 79 The worker is wrapping the artificial yarn	133
Figure 80 Iron lantern with fabric stickers in flowerpot style	134
Figure 81 Some types of iron lanterns knitting artificial fibers.....	134
Figure 82 Wooden lantern frame	135
Figure 83 Wooden lanterns simulate military-pulling lights	137
Figure 84 Hoi An rattan lantern	138
Figure 85 Some samples of Thanh Ha ceramic lanterns - Hoi An.....	139
Figure 86 Using machines to modernize production lines.....	140
Figure 87 The image of lanterns decorated inside and outside with many red colors in a restaurant in Hoi An at night.....	141
Figure 88 Bamboo lanterns are filaments in the shape of a filling, hanging in front and in the street food space of Hoi An Cuisine.....	142
Figure 89 Red lantern hanging in Quan Thang ancient house - Hoi An.....	143
Figure 90 Colorful carp-shaped full moon lanterns are hung along the street.....	143
Figure 91 The restaurant space "Kitchen Nha Xu Quang" uses a combination of lantern designs that combine light with yellow and red colors as accents.....	144

Figure 92 Lanterns hang on the trees outside and decorate the interior stairs of the villa “Que” - Hoi An	144
Figure 93 Lanterns are decorated in the interior bedroom space Of Villa Que – Hoi An	145
Figure 94 The fillings style bamboo lanterns and improved umbrella-style lanterns hang on the premises with waiting chairs next to Hoai River	146
Figure 95 Paintings with the theme “Night streets 1,2,3” inspired by Hoi An Lanterns by artist Tran Huynh Cong Huy	147
Figure 96 Hoi An traditional lanterns with many different designs, colors, and sizes	149
Figure 97 Unique gifts for APEC delegates - 11/2017, in Da Nang with the theme of lotus, old town, writing, and people of Hoi An.....	150
Figure 98 Logo registered for exclusive protection of the collective trademark of Hoi An lanterns by author Le Van Luyen - a local painter	151
Figure 99 Hoi An lantern in your Graduation Project from Fine Arts University Nguyen Thi Yen Ly, with the topic "Hoi An Ky," is taken as the title for the Artbook. This is also a work for the Vietnamese Feeling Contest - Creative Festival 2016	152
Figure 100 This photo of Hoi An helped Martin Bagg win a camera worth more than 10 million VND.	153
Figure 101 Photo of an older woman sitting at a lantern shop in Hoi An, Vietnam.	153
Figure 102 The bride and groom in Vietnamese ao dai take wedding photos next to colorful, shimmering lanterns	154
Figure 103 Tourists take pictures with lanterns	154
Figure 104 The Nguyen Tieu Festival at Phuoc Kien Assembly Hall	156
Figure 105 Pictures of decorative hanging lanterns on the occasion of the Lunar New Year – Spring of the Tiger 2022	157
Figure 106 Visitors pray and release lanterns on the Hoai River On the occasion of Vu Lan's filial piety	158
Figure 107 Painting of Mid-Autumn Festival customs in Vietnam.	159
Figure 108 Thien Cau Dance - Mid-Autumn Festival in the year of the Tiger year 2022 in Hoi An.....	159
Figure 109 Moonlight in Hoi An "Ancient Town's Full Moon Night" festival with the light of lanterns	164

Figure 110 Lanterns are used to decorate Hoi An every full moon. The tourism hub also lights up lanterns on weekends.....	166
Figure 111 Full moon rice tray of local people.....	167
Figure 112 Mid-Autumn Festival in Hoi An is listed on the National List	169
Figure 113 The flower garlands represent a wish for peace and luck.....	171
Figure 114 Two young women are selling lanterns at Cau Pagoda, Pho Hoi.....	172
Figure 115 The ticket-selling point is to take a boat ride on the Hoai River to drop off flower lanterns garlands and see the old town at night.....	173
Figure 116 Boating activities on the Hoai River and dropping flower lanterns garlands are very bustling.....	173
Figure 117 The actors are chanting Bai Choi.....	175
Figure 118 Playing Cards Bai Choi	176
Figure 119 Interview with Ms. Ly from the left – the actress chants Bai Choi.....	177
Figure 120 Mr. Jordan Redstone and his girlfriend with a surprise birthday present at the Bai Choi festival.....	178
Figure 121 Prof. Dr. Supachai Singyabuth had exciting experiences in Hoi An and won a prize in the art game Bai Choi.....	179
Figure 122 Activities Chinese chess play	180
Figure 123 Thousands of tourists flock to Hoi An ancient town (Quang Nam) to experience Old Town Night, which takes place on the evening of the 14th lunar month. This is an outstanding tourism product, bearing its imprint of Hoi An World Cultural Heritage City.	180
Figure 124 Visitors are delighted with lanterns of different sizes, colors, and designs	182
Figure 125 The shop areas selling lanterns are crowded with visitors to see the lights	183
Figure 126 The old lady selling To He contributes to preserving the culture and traditions of Hoi An ancient town.	183
Figure 127 Nhasilk silk scarf shop in Hoi An ancient town	184
Figure 128 Pictures of tourists coming to enjoy the artist's calligraphy paintings	185
Figure 129 Sculptures made from dried bamboo stalks.....	186

Figure 130 lacquered wooden vase Source: Retrieved from: https://dulichkhampha24.com/qua-luu-niem-hoi-an.html	187
Figure 131 Grilled spring rolls, grilled chicken eggs – Hoi An.....	187
Figure 132 Cao Lau BaLe restaurant - a famous specialty of Hoi An.....	188
Figure 133 Quang noodles - Hoi An traditional cuisine	188
Figure 134 Restaurants along Hoai River.....	189
Figure 135 A scene from the show "Hoi An Memories"	190
Figure 136 Ms. Nguyen Thi Kim Tuyen (30 years old, employee of Minh Hien lantern factory).....	194
Figure 137 The old town and lantern shops are empty during the epidemic	195
Figure 138 There were no visitors, so around 8:30 pm, the lanterns went out in many old streets, earlier than usual. Many shops that used to be bright and crowded with people now close early.....	196



CHAPTER I

INTRODUCTION

1.1 Research Background

Hoi An lanterns¹ are a long-standing traditional handicraft product in Hoi An that appeared very early in the 16th century, bearing the imprint of cultural exchange and integration, a lively cultural entity associated with the development process through ancient architectural works in Hoi An, Quang Nam. During the evacuation of the Qing Dynasty to overthrow the Ming Dynasty (1644), the Minh Huong² people were allowed to settle in the trading port of Hoi An by the Nguyen Lords. Immigrants from Fujian, Chaozhou, and Guangdong ... brought lanterns and hung them in front of their homes to satisfy their nostalgia for their homeland. Since then, lanterns have been born, existed, and influenced local people's material and spiritual life, forming cultural identities and becoming an art product showing the invention of traditional elements associated with the current economy, culture, and society of Hoi An in the context of a World Cultural Heritage city (Tran Kinh Hoa, 1960, p.13).

Hoi An³ is a land with a long history of revolution and culture, a stopover for merchant ships around the world, making this land not only a "Silk Road" trade on the sea that attracts merchants: China, Japan, the Netherlands, Spain, France... come to live and do business, but soon becomes the intersection of many different cultures and is considered as a living museum of arts: architecture and urban lifestyle. During the trade, the ancient port of Hoi An opened its doors for cultural exchange, creating a unique and characteristic feature that anyone who studies Vietnamese culture, Hoi An, knows. This city - a trading port- is a common feature of Quang Nam, Da Nang - Vietnam, and a unique part of Hoi An (Ho Nguyen Thanh Hang, 2011, p.11).

On December 1, 1999, Hoi An was registered by UNESCO⁴ as a world cultural heritage, becoming a stopover for tourists everywhere (Hoi An Cultural Heritage Conservation Center, UNESCO, 1999).

In the process of formation and development, the historical, cultural, and social context of Hoi An is all associated with traditional lanterns through historical periods. Experiencing the period before and after Hoi An was recognized by UNESCO as a World Cultural Heritage city, in each period, there was a direct influence from groups of people living in the community from the past to the present:

¹ Lanterns are lamps with a frame wrapped in colored paper or cloth, lit with candles or electric lights inside for lighting and decoration purposes.

² The Minh Huong community was formed in the second half of the 17th century with the initial meaning of being a political refugee Chinese community since the Qing Dynasty overthrew the Ming Dynasty (1644) and the development of the "Anti-Qing" - "Restored Minh." This community developed into a residential neighborhood between the Chinese immigrants and the native Vietnamese and became a real Vietnamese.

³ Hoi An in history has many different names: Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, and Faifo... which was a trading port located on the banks of the largest river in the province had a period of development reached the highest position in Southeast Asia, attracting merchant ships from many Southeast Asian countries and many Western countries to come here to exchange, buy and sell goods.

⁴ Hoi An in history has many different names: Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, and Faifo... which was a trading port located on the banks of the largest river in the province had a period of development reached the highest position in Southeast Asia, attracting merchant ships from many Southeast Asian countries and many Western countries to come here to exchange, buy and sell goods.

For local people: the houses and architectural works associated with lanterns with ancient unique cultural features are hung with old lanterns with many materials, designs, and colors of different cultures when merchants came to trade and trade here. According to the history of hundreds of years, local people consider these as old houses. Initially, only the upper class had large lanterns with kanji or ink paintings hanging in the home. Gradually, the lantern was made smaller, more meticulous, and reached ordinary families as a decoration in the house and holidays...

It is also from the resonance of those cultural trends, through the process of cultural exchange and acculturation, that lanterns have become a typical cultural feature of local people with the meaning of serving people's lives people in culture and creed.

For business and tourism people: in the past, lanterns only stopped at lighting and hanging in the house. Gradually, due to the increasing demands of life when tourism opened, Hoi An lantern products immensely attracted tourists.

In particular, lanterns have become cultural and artistic products with changes in designs and decorative forms. They can be folded and carried away compared to before...decorated in festivals, New Year ... the different architectural - interior spaces with many other properties bring significant income to this ancient town. Every year, thousands of lanterns are exported to other countries or bought by international tourists as souvenirs when coming to Hoi An.

For local authorities, cultural managers: Under the management of all levels of government to facilitate tourism development. Hoi An lanterns are evaluated as carrying the visual, aesthetic, and cultural values of pure Vietnamese diversity in terms of designs and models that have been recognized by the Quang Nam Department of Standards - Metrology and Quality⁵ with nine designs including Round shape, octagonal shape, hexagonal shape, squash shape, garlic shape, barrel shape, papaya shape, "bánh ú" shape, umbrella shape.... In addition, there are military lanterns, fish-shaped lights, dragon-shaped lights, etc. Besides, Hoi An lanterns were recognized as a famous brand of Vietnamese products in 2013⁶. This is the efforts of management organizations and the pride of Hoi An people and Vietnamese people who love traditional products - affirmation of recognized cultural and historical values.

For the artisans involved in creating lanterns: Hoi An traditional lanterns have gone through many stages of formation and development, serving the lives of all Vietnamese people and directly affecting the life - the culture of Vietnamese society. Hoi An lanterns have had a remarkable transformation with diverse and rich decorative forms under many different themes... Artisan Huynh Van Ba - The person who contributes to raising the level of Hoi An traditional lanterns. He was the first to invent folding lanterns for easy carrying. In addition, he also has many design initiatives, creating many new and beautiful lanterns (Nguyen Thanh Giang, 2014).

⁵ Quang Nam Sub-Department of Standards - Metrology and Quality was established on January 2, 1999. It has the function of advising and assisting the Director of the Department in performing state management in the fields of standards, measurement, quality, codes, barcodes, product and goods traceability, and innovation activities in the province according to the provisions of law.

⁶ The organizers of the survey and certification program "Famous Trademarks and Trademarks 2013" have recognized Hoi An lanterns, along with 49 categories of famous brands in Vietnam. Directly evaluated by consumers nationwide, this is one of the prestigious and quality programs related to identifying favorite brands in Vietnam.

In addition, many young workers are inheriting the experience and skills of previous labor classes, creating jobs and increasing incomes for Hoi An people. For them, making lanterns is an economic source, a traditional profession left by their forefathers, passed down from generation to generation, and is increasingly being promoted and created. Today's team of workers knows how to combine traditional experience with modern techniques to shorten labor time, create new, rich, and diverse designs, making Hoi An lanterns a product of unique handicrafts, a tourist product with a special appeal not only in the domestic market but also in many markets around the world.

Hoi An is a land with many cultural values of the Vietnamese people, which has been a prosperous city in Dang Trong since the 17th century and experienced many transformations, splendor, and decline of the times. Hoi An still maintains its values imbued with its identity, and Hoi An lanterns are a prominent symbol of those values. With a history of nearly four centuries, Hoi An lanterns, past and present, have always been a unique and distinctive highlight of the old town.

Until now, no one knows precisely when Hoi An lantern was born. The question of who was the first to make a lantern remains unanswered. But whoever it is, Hoi An lanterns still shine and have a widespread to the world. The authors give many opinions, but it can be summed up: About four hundred years ago, Hoi An people only used oil lamps until the trading port of Hoi An was formed; Chinese merchants, Japan, India ... came here to trade, where new lanterns appear. Since the 16th century, when Lord Nguyen issued a foreign trade policy, the Chinese and Japanese people came to build houses here to live and trade. As noted by Cristophoro Bori in his book *The Land of Paradise* in 1621, "for the sake of the fair, Lord Nguyen allowed the Chinese and Japanese to build houses in proportion to their number of people to set up a town. This municipality is called Faifo, and it is quite large. We can say there are two cities, one in China and one in Japan. They live separately and govern themselves according to the customs and traditions of each country" (Cristophore Borri, 1998, p.143). People with Chau, La, and Thai surnames to Chaozhou, Fujian, and Guangdong in China brought lanterns and hung them in front of their homes to satisfy their nostalgia for their homeland. From there, lanterns were born and existed to this day.

The period from the 16th century to 1986: The ancient Vietnamese specialized in making traditional lanterns with bamboo frames, pasting paper in the shape of moon cakes, stars, and carp... The Chinese Minh Huong people specialized in manufacturing wooden framed lamps, Lanterns decorated with Chinese characters, and projects with auspicious meanings or names of clans, shops, and assembly halls. The French have left several porcelain and aluminum lanterns in Hoi An with colored glass bodies distributed on architectural monuments, village communal houses, and ethnic churches. For example, lanterns shaped like peaches and pomegranates are hung for lighting in the ancient house of Phung Hung. This is an old house with a skillful and harmonious combination of the architecture of 3 countries, Japan - China - Vietnam, preserving many precious antiques. The types of experience and techniques from these different designs were selectively imported into Hoi An, creating favorable conditions for the lantern craft here to develop and be handed down to this day.

Along with the strong development of tourism activities and service activities of Hoi An ancient town. From 1990-1995, lantern-making in Hoi An began to

flourish. Initially, lantern making was restored in several households with artisans and workers who still knew the techniques and experience of how to make traditional lanterns such as Banh ú, star lanterns, and towed lanterns. Gradually due to the increasing shopping demand of tourists, the need to use lanterns for festivals, and the decoration of communal houses, temples, and houses, etc., of residents increased, so the lantern craft was expanded and developed in many households in the urban center and some suburban areas.

The survey results showed that many lantern makers in Hoi An recognized Mr. Huynh Van Ba as the first to improve many folding lanterns today successfully. Thereby contributing to turning Hoi An lanterns into a unique local tourism product. He is originally from Thang Binh (a neighboring district of Hoi An) and has lived in the Cam Nam commune of Hoi An for a long time. Before returning to making lanterns, he was a knitter of rattan and bamboo tools and a bamboo curtain maker.

He said in 1986 - 1990 when our government implemented the open-door policy, and when the ancient town of Hoi An was initially recognized, tourists worldwide began to come to Hoi An. Many houses in Hoi An at that time still kept and decorated impressive pairs of ancient lanterns, evoking the curiosity and favor of tourists. Some people asked to buy them as souvenirs. Knowing this taste of tourists, in his spare time, Mr. Ba tried out some old-fashioned circular lanterns (fixed ribs that could not be released or folded) for sale and sold; at that time, there were two types of lanterns the most characteristic is the round shape and the garlic bulb. From there, he devoted a lot of time to making lanterns.

From 1990-1999, through monitoring, he noticed that tourists were very interested in buying lanterns but had difficulty packing them for takeaway because they could not be folded. How to fold the lanterns attracted his thinking and investigation. Being a clever, quick-witted person, he happened to see in the folding fan and then in the umbrella the principles of unpacking and folding the frame and applied them to create a collapsible lantern frame. Under his talented hands, the first folding lantern was completed in excitement and has become a famous handicraft product in Hoi An, loved by many domestic and foreign tourists. Diligent in his creativity and love for his craft, in December 2010, artisan Huynh Van Ba was awarded the title of excellent artisan by State President Nguyen Minh Triet. It is an honor, a pride for him and the locality. Since then, lanterns have been raised in value and have received more attention in creating designs, forming local cultural identities in religious culture, and are a unique artistic product of Hoi An that is rare nowhere to be.

In Chinese, Japanese, or Vietnamese cultures, lanterns mean warding off evil spirits and bringing peace and happiness. Lanterns also have a feng shui meaning. It is believed that if a lantern is placed in the house in the correct position, the lamp will bring positive energy to the owner and help a happy marriage. Lanterns are also used to pray for happiness and peace in festivals and worshiping occasions (Vu Hy Hien, 2009, p.56).

Thus, it can be said that due to the conditions of the consumption market and to meet local residents' needs, the craft of making lanterns was present in Hoi An street quite early. The fact also shows that there has been a broad exchange of processing techniques among Vietnamese, Chinese, Japanese, and Western people in

this profession. Besides, tourists know that Hoi An ancient town has many long-standing traditional craft villages. One of those old occupations was lantern making.

Along with the expansion of the production area are the diversification of lantern designs and styles and the development of production processes, the specialization of the processing stages at the same time with the appearance of many households and many lantern production facilities, attracting a large number of workers and daily producing a large number of lanterns to serve the needs of selling locally and selling to other provinces, including exporting to other areas foreign.

In 1999, Hoi An was recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as a world cultural heritage with two outstanding criteria⁷:

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

Second, Hoi An is a typical example of a perfectly preserved traditional Asian port town (Nguyen Chi Trung, 2007, p.8).

Since then, lanterns have been widely used in house decoration in Hoi An or other artworks. Hoi An lanterns are not a newly invented product, but the function, meaning, and other aspects of Hoi An lanterns in contemporary life have changed due to the influence of social development. Therefore, it is called a traditional invention. In addition, Hoi An lanterns have made significant contributions to the economy, culture, and society of Hoi An ancient town, creating works of highly decorative and applied art, improving people's lives in the context of a World Cultural Heritage city.

Based on traditional art, the inheritance and development of lanterns in Hoi An, despite the intercultural exchange and influence of multicultural identities of China, Japan, and France... but Hoi An lanterns still carry a unique artistic value that is clearly shown through shapes, materials, decorative motifs, ...can be folded and carried away to become one of the symbols when it comes to Hoi An.

Hoi An lanterns are mainly made from bamboo, rattan, wood, and iron combined with silk fabric by traditional manual methods with the exchange of manufacturing techniques between Vietnamese, Chinese, Japanese, and Western people.

Hoi An lanterns can survive until now, largely thanks to sophisticated and unique crafting methods. For example, in bamboo lanterns, from the raw materials stage of bamboo making, the frame must be the right old bamboo, soaked in salt for ten days, chopped, and dried before being sharpened into bamboo slats to create the ribs. The fabric chosen is usually silk fabric, non-glossy to have good elasticity, avoid tearing when glued, and simultaneously withstand outdoor weather. The lamp holder is made of artificial silk attached to wooden marbles, delicately carved. It can be affirmed that Hoi An lanterns are a specialty, a masterpiece of Hoi An town. The psychological properties of bamboo are traditional, rustic, and straightforward. Under the hands of artisans, these materials are transformed into Hoi An lantern products that are imprinted in the hearts of Hoi people and tourists from afar.

⁷ The United Nations Educational, Scientific and Cultural Organization (UNESCO) is one of the significant specialized organizations of the United Nations, working with the aim of "binding strengthen cooperation among nations in education, science, and culture to ensure respect for justice, the rule of law, human rights and fundamental freedoms for all without distinction as to race, sex, language, religion" (excerpt from *the Convention Establishing UNESCO*).

In all types of Hoi An lamps, it is common to see decorative motifs with content close to Vietnamese life, people, and nature, with a simple, selective, descriptive style. More than copying nature, the layout style is airy, highlights the theme, is consistent with the product's shape, and harmoniously combines with other materials such as wood, iron, and steel. Primarily, always maintain and develop a variety of decorations according to many strips of projects running around the body of the product, which is more unique than other lanterns at home and abroad. But all of them carry specific meanings for human life in culture, beliefs, tourism development as well as application in decorative arts.

Realizing the love and high artistic and commercial value, Hoi An lanterns have gradually been civilized from the traditional round shape. They have developed and created many new forms such as bánh ú, garlic bulbs, fillings dangling, elongated, or slightly more angular like discs, diamonds, and umbrellas, which are stylized, delicate, and delicate and full of art. Diverse designs, colors, rich patterns, and convenient features can be folded, collapsed, and carried away quickly. However, Hoi An lanterns retain a deep meaning, symbolizing luck, peace, and happiness and creating positive energy. With that beauty and spiritual significance, Hoi An lanterns deserve to be the pride of Hoi An people but also promote the image of the country and people of Vietnam, contributing to attracting tourists and integrating into the world.

Towards traditional values, Hoi An lantern manufacturers bring to consumers products made from materials close to Vietnamese people and nature, such as bamboo, jackfruit wood, etc. mango wood, and silk fabric; it is these seemingly simple and rustic materials that, when combined with, create a unique handmade product, along with the art of hand embroidery or hand painting, printing in large quantities. For each product made, national pride is always put on top when artisans prioritize materials and motifs such as birds, meadows, lotuses, water lilies, and temples. The lamp will bring traditional values closer to consumers and introduce the Vietnamese cultural identity with the lantern to the world.

The values, results, and beauty of Hoi An lanterns are the traditional values handed down and developed by our artisans and ancestors today, a traditional craft that brings vibration and quality - feeling to each product.

With current electric lighting, lanterns are no longer used to light up every day; lanterns now have more spiritual meaning. Lanterns now appear in major festivals such as Mid-Autumn Festival, Lunar New Year, Dragon Boat Festival, and Buddha Party ... with deep traditional and national meanings.

To create its own unique and characteristic tourism product, stemming from the idea and the desire of architect Kazimier Kwiatkowski, who has devoted much effort and enthusiasm to preserving two heritage sites. World Heritage Site My Son and Hoi An, the ancient town of Hoi An, organized the program "Ancient Town's Full Moon Night" for the first time in 1998 with the context of the early years of the twentieth century. The "Ancient Town's Full Moon Night" was formed based on the indigenous cultural traditions of Vietnam, with cultural interference with Japan and China in history (Nguyen The Thien Trang, 2001, p. 25).

Every month on the 14th night of the lunar calendar, Hoi An lives in the ancient atmosphere under the light of the full moon, the light of colorful lanterns sparkling throughout the streets with different shapes: pillars, bridges, diamonds,

triangles, hexagonal, oval,... to the dragon-shaped military lanterns, fish symbolizing world cultural heritages... with bright and vibrant colors. The whole "Ancient Town's Full Moon Night" is both a cultural and religious activity and a spiritual and cultural activity, with entertainment activities and culinary dishes directly associated with production and labor activities. Along with that, the space of the old town, the streets, the shops, and the places of cultural activities is the cultural space associated with the "Ancient Town's Full Moon Night" in Hoi An.

It is also from the resonance of those cultural trends, through the process of cultural exchange and acculturation, that lanterns have become a typical cultural feature of the old town night that is not mixed with any other place.

Over nearly four centuries, Hoi An lanterns have always been a unique and memorable highlight of Hoi An. The shimmering lanterns in Hoi An ancient town are a "specialty" of the old city, creating the shape, space, and soul of Hoi An ancient town. However, the craft of making lanterns in Hoi An does not have a specific guild space or "craft village," sporadically, there were only long-standing production facilities such as Tuoi Ngoc, Ngoc Thu, or the workshop of Artisan Huynh Van Ba... Before the Covid-19 epidemic broke out, Hoi An produced millions of units every year. Lanterns of all kinds. Types, serving domestic needs and exporting to Japan, Singapore, and Europe. Despite being affected by the Covid-19 epidemic, lantern makers still make efforts to maintain production to preserve and promote Hoi An's image everywhere. For them, lanterns not only give a stable income but also because Hoi An lanterns are symbols and irreplaceable cultural beauty of the people of the old town.

Talking about traditional handicrafts means that it is a place to preserve and preserve precious traditional cultural capital, development history, and unique traditional decorative artistic values, which are the factors that create a distinctive local culture. Hoi An lanterns have been and will be applied to fine industrial arts, architecture, multi-disciplinary industries, etc., to catch up with new trends and modernize.

Through the research process, the modernity of lanterns is expressed through designs, colors, and decorations according to unique traditional themes, bearing the unique identity of Vietnam in general and Hoi An in particular. Used in festivals and architectural - interior spaces, there is a harmonious combination with other materials such as iron, steel, stainless steel, etc. In particular, the variety of artists and painters from Vietnam at The beginning of the 21st century has created a new turning point for Hoi An lanterns to become an essential need in decorative applied arts, serving the material and spiritual life, in the consciousness and aesthetics of Hoi people.

Up to now, lantern-making has made great contributions to the economy, culture, and society of Hoi An ancient town, with the creative minds and skillful hands of the artisans who have created the works. Lanterns with the high artistic decorative application, improving the lives of the people here are summarized by the authors of Hoi An Monuments Conservation Management Center in the book *Hoi An Traditional Crafts*, 2008⁸.

In this research topic: "Traditional Lantern of Hoi An, Vietnam: The Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City," this traditional lantern is the leading research object. Traditional lanterns are products

⁸ Tran Van An. (2008). *Traditional craft in Hoi An*: Culture – Information Publishing House, pp. 165-166.

created through the cultural exchange and acculturation of Hoi An people through historical periods and significantly related to the development history of Hoi An ancient town before and after Hoi An was recognized as a World Cultural Heritage city in 1999. In this study, I have analyzed Hoi An traditional lanterns based on two concepts of cultural identity and the invention of the conventional elements of Hoi An lanterns.

Derived from the need to learn about the history and culture of the lantern, the improvement and invention in shape, decorative arts, patterns, and motifs on lanterns to preserve, develop, and embellish the unique values of Hoi An. The thesis makes judgments and assessments about historical values, cultural identities, and inventions from traditional elements that create the aesthetic value of lanterns; the image of the Hoi An people is portrayed through the skills and creativity of the artist. At the same time, we are identifying development trends, cultural identity, tourism promotion, and necessary changes in aesthetic value through decorative art by the new era, serving local development requirements.

Since being recognized by UNESCO as a World Cultural Heritage City in 1999, this ancient town has become even more famous. Since then, Hoi An has become the subject of research for historians, ethnographers, economists, and dozens of graduate theses, master theses, and doctoral theses for domestic and international students, trainees, and researchers. Some typical works can be mentioned, such as: "Hoi An Ancient Town and the cultural exchange with foreign countries" (Nguyen Quoc Hung, 2005), "Intangible culture in Hoi An" (Bui Quang Thang, 2005), or "Study on the role of Minh Huong commune in the trading port of Hoi An in the seventeenth and nineteenth centuries" (Tran Van An, 1999).

However, due to many different purposes, the authors have reflected on Hoi An differently from various research angles. All these studies are like precious pieces that make more complete, more complete more realistic the panorama of Hoi An more: "Inheriting and promoting the cultural values of the ancient town of Hoi An" (1995); "Hoi An Foreign Trade Situation in the 16th-17th Centuries" (1998); "FaiFo Hoi An residents in history," 2005; "The roles of Minh Huong commune in the 17th century Hoi An trading port" (1997); Do Bang, "Hoi An trading port from awareness to research practice" (1983); Chen Ching Ho, "Somethings to recognize about Minh Huong commune and fairy tales in Hoi An" (1960)...

The research topics around several issues of history, culture, society, types of architecture, and people in Hoi An brought specific results. Research works on Hoi An lanterns account for a tiny percentage. Meanwhile, lanterns are the most typical tourist product in Hoi An. Nowhere are lanterns as poetic and charming as in Hoi An, especially when they are hung on old houses. The fanciful and shimmering light of the lantern contributes to making the old town more soulful. It can be said that Hoi An attracts domestic and foreign tourists not only because of the mossy old houses or the quiet, smoke-free streets, the ancient architectural complexes that mark the process of cultural exchange between Vietnam and China, and Japan but also by the poetic and fanciful light emanating from those colorful lanterns. The traditional lanterns in Hoi An each year significantly benefit the people here, contributing to solving many laborers for the whole province. Not only that, the lantern is a living cultural entity that has a cultural exchange and turns into a local cultural identity and is reinvented from traditional elements to create valuable products value of art, contributing to

promoting the image of Hoi An ancient town to tourists everywhere, promoting the development of the tourism industry.

Previously, traditional lanterns in Hoi An were only introduced as a unique tourism product published in domestic and foreign magazines or on the Internet. For example, Ngoc Diem's article: Hoi An lantern, published in Science and Life newspaper (November 18, 2006), and The craft of making lanterns in Hoi An by Tuong Van Can, published in the People's Army newspaper (March 20, 2007); or the person who retains Phuong Linh's traditional lantern doing a job on <http://www.dongnai.gov.vn>; However, no research has been written about Hoi An lanterns in depth about the two research concepts in the topic. This is also the reason why I went to research to find out about this issue.

The story of Hoi An, a conventional lantern, is associated with the change in social background, the advancement of the economic base, and the strength of science and technology to different degrees; there is a connection between foreign traders when coming to Hoi An to trade and trade and associated with ancient architectural monuments in Hoi An. But in fact, the development of Hoi An traditional lanterns did not exist independently. Ignoring the relationship between traditional lanterns and Hoi people and Hoi An society has led to the academic limitations of some related studies on Hoi An lanterns.

In the book: "Cultural activities of Chinese people in Hoi An," author Tran Van An-Tong Quoc Hung (2018) writes about the process of Chinese immigrants settling down in Hoi An and the lifestyle of material cultural activities and spirit. Although there is a profound interaction with the cultural life of residents, this cultural flow of the Chinese community here still retains its nuances in both tangible and intangible aspects. Physical objects are revealed in architecture, houses, guilds, lifestyles, and cuisine, and professional activities associated with commerce and the urban class. With the presence of the Chinese cultural flow, the artistic picture of Hoi An becomes more vivid and colorful, and the unique values are affirmed. This is an essential condition for Hoi An to become a World Cultural Heritage. The results show that the author has just stopped studying the architectural space and lifestyle of the Chinese. At the same time, a lantern is also an object associated with ancient architectural spaces and Chinese culture, creating an exceptional value in the area is not only a thing for lighting but also used for decoration, expressing cultural exchange and still being preserved to this day has not been mentioned by the author. This is also a new issue I include in my research.

In the doctoral thesis: Luang Prabang, the World Cultural Heritage: Ritual Space and Negotiating Identity in the Process of Globalization" (Supachai Singyabuth, 2006). In this research, the researcher used the method of studying cultural spaces at the local folk levels - Nation State - Globalization-through, interviewing, analyzing, and evaluating; this is also a beneficial study for me to consider for my research methodology in Hoi An - a destination of world heritage in Vietnam, which is associated with the lantern culture from the past to the present and focuses on the community area of production, distribution, and the culture of using lanterns.

Besides, the content of research papers of Prof. Supachai Singyabuth, book materials: Tran Van An, Hoi An Traditional Crafts, 2008, pp. 165-166; Nguyen Trung Hieu, Hoi An Ancient Town – World Cultural Heritage, 2014; Kikuchi Seiichi,

Research on Hoi An Ancient Town – From Historical Archeology Perspective, 2010; Tran Quoc Vuong, Vietnamese traditional crafts and craft ancestors, 1996; "Cultural Identity," Stuart Hall, 1996; Vu Cao Dam, Scientific Research Methodology, 2005; The doctoral thesis "Aesthetics in the interior space of traditional houses in the Northern Delta" by Pham Thi Ngan... are books, newspapers, and ideas reference materials help me get the necessary information and research methods to complete my thesis.

This thesis analyzes the changes in Hoi An lantern art products with two aspects: cultural identity and the invention of tradition. On the other hand, based on the fact that after UNESCO recognized Hoi An as a world cultural heritage in 1999, I analyzed the impacts of Hoi An being a world cultural heritage city on society Hoi An - Vietnam. In that context, the reinvention of the traditional element was formed during the process of Hoi An becoming a World Cultural Heritage:

Firstly: In this study, the main research object is the Hoi An traditional lantern; based on changes in the historical, cultural, and social context of Hoi An, I have built the influence of different social groups in Hoi An on Hoi An traditional lanterns through different periods and analyze why the conventional lantern, after innovation, has become a cultural symbol of Hoi An and an artistic product of pure Vietnamese value.

Second, before Hoi An was recognized as a World Cultural Heritage city in 1999, 'cultural identity' in this study means the 'cultural identity' of Hoi An people about their traditional lanterns. Therefore, the term 'cultural identity' is necessary to describe the processes of cultural identity formation in Hoi An, especially before UNESCO recognized Hoi An as a World Cultural Heritage city in 1999. Through this object, we can see the connection in the culture of the art object with the community living in Hoi An, creating a cultural identity. From this perspective, the previous researchers presented a general overview of the development of the ancient town of Hoi An, the community of Hoi, An residents, and the trade between merchants coming to Hoi An. But there has not been a topic about the cultural identity of Hoi An people related to lanterns.

Third, from the perspective of recreating traditional creations, I completed my research on Hoi An traditional lanterns while being recognized as a world cultural heritage in 1999. Before the changes in contemporary social life, the Hoi An traditional lantern had become a typical artistic product for reproducing and promoting traditional elements associated with the economic, cultural, and social activities of Hoi An in the context of Cultural World Heritage City. The invention of tradition is a recent research concept by Vietnamese scholars. Searching for "traditional inventions" on authoritative Vietnamese academic literature websites reveals very little relevant literature. And most of the official documents regarding traditional inventions that can be obtained are related to sociology, science and technology, and folklore. If applicable, then very little or not on the same topic. Research subjects are also related to holidays, Tet, sacrifices, local cultural activities, etc. In this study, analyzing the lanterns in the festival "Full moon night of the old town" is a specific example to demonstrate in this festival that there is a combination of traditional lanterns and traditional inventions in the context of a World Cultural Heritage city shown how to see the good values of lanterns and raise the value.

This topic uses qualitative research methods to analyze, compare, and synthesize document sources through field research tools, observations, interviews, and documents through books, newspapers, etc., to finish the thesis.

Reviewing the research literature find that this topic has not been studied before, has not been proven in terms of the two concepts being used, and is an entirely new topic. The topic, affirming the values of Hoi An lanterns through historical periods, the formation and development of lanterns is associated with the architectural works that have existed in the land of Hoi An until now.

The contributions of the topic bring meaning and practical value to the daily life of local people. The topic contributes more data to the researchers and the people who do the art of architecture and interior. In addition, the topic can also be used as a reference for studying, teaching, and researching in schools of culture, art, and some schools with vocational training. The recommendations in the study are made for local government levels; managers can change their views on studying Hoi An traditional lanterns from the perspective of cultural identity and reinvention from conventional elements with the relationship between Hoi An traditional lanterns and social contexts and propose proposals to promote further and elevate the values of Hoi An traditional lanterns.

Lanterns in Hoi An are a living cultural entity associated with developing the lands and communities, with the cultural space, each village's geographical and ecological landscape, and specific locality body. Therefore, it can be said that if we lose this entity or symbol or deform them too much, it also means that we have lost the cultural heritage our ancestors worked so hard to build and pass down hundreds of years ago.

Keeping and promoting the lively and bustling appearance of Hoi An traditional lanterns, although facing many difficulties, will certainly achieve results if we have a complete and comprehensive awareness of the role, location, cultural value, and artistic value to take appropriate measures, with the participation of many levels of government, many experts and the high consensus of people here, to hold these cultural symbols firmly when referring to Hoi An.

In summary, Hoi An was recognized by UNESCO as a World Cultural Heritage Site in 1999. Cultural identity and the invention of traditional cultural elements are expressed through the primary research object, the Hoi An lantern. The inheritance and invention of tradition have promoted cultural and economic development in the contemporary life of Hoi An while affirming the position and role of the lantern, a local cultural symbol in the modern international cultural context, opening up different cultures.

As an interior designer born and raised in Da Nang city, which is adjacent to the ancient town of Hoi An, currently a Lecturer in the design industry, I have always had a particular interest in architecture - interior industry furniture and anything related to art, so I chose Hoi An as a destination to research. Until now, as a researcher. There is still no in-depth and comprehensive research on the topic "Traditional Lantern of Hoi An, Vietnam: Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City."

Besides, through the research papers I mentioned above, I am interested in research methods from the perspective of cultural identity and the invention of traditional Hoi An lanterns.

Affirm the position and role of Hoi An lanterns, contributing to bringing the traditional cultural identity to the world and establishing the conventional cultural identity by connecting lanterns with people and society. Therefore, this topic contributes to clarifying the relationship of lanterns with social life and the invention of Hoi An lanterns in the context of Vietnam's world cultural heritage and defining the historical factors of Hoi An ancient town, related target groups, the history and culture of the living community, and the traditional values of lanterns under the influence of foreign factors that change the design function, aesthetic, and the previous meaning of the lantern. Those are good research perspectives that help me gain more experience in research to become a national and world researcher and are the theoretical basis for completing this thesis.

Therefore, the topic raises awareness of artistic, historical, and cultural heritage values, such as the Hoi An lantern symbol. Thus, the issue "Traditional Lantern of Hoi An, Vietnam: "Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City" is, after all, new; the research problem of the topic has not become a specific and specialized research object of any scientific work.

1.2 Research Objectives

There are 4 objectives as follow:

1.2.1 To study the historical, cultural, and social context of the original Hoi An city to the present.

1.2.2 To study the traditional lanterns in the dimension of the cultural identity of Hoi An community before a World Cultural Heritage City.

1.2.3 To study the traditional lanterns in the dimension of the invention of tradition in the process of World Cultural Heritage City.

1.2.4 To study the festival of "Ancient Town's Full Moon Night" in the dimension of unit analysis.

1.3. Research Questions

1.3.1 What is the historical, cultural, and social context of Hoi An ancient town from the past to the present? How did the important periods of Hoi An unfold?

1.3.2 How did the cultural identity of traditional lanterns interfere before Hoi An was recognized as a World Cultural Heritage city? What is the meaning of traditional lanterns to the Hoi An people?

1.3.3 How have traditional lanterns changed and been applied since Hoi An was recognized as a World Cultural Heritage city in 1999? Form and meaning?

1.3.4 How is the festival "The full moon night of the old town" in the past and present taking place in Hoi An ancient town? How have the role and activities of lanterns changed in today's contemporary life?

1.4. Definition of Terms

1.4.1 Traditional lanterns: Traditional lanterns in this study mean Hoi An lanterns. They are products created through the cultural exchange and acculturation of Hoi An people through historical periods. Therefore, traditional lanterns are studied from the perspective of "Cultural Identity" and "Traditional Invention."

1.4.2 Cultural Identity: Cultural identity in this study means the 'cultural identity' of Hoi An people about their traditional lanterns. Therefore, the term 'cultural identity' is necessary to describe the processes of cultural identity formation in Hoi An, especially in the context before UNESCO recognized Hoi An was declared a World Cultural Heritage city in 1999.

1.4.3 Traditional invention in this study means the invention of traditional lanterns by the Hoi, An people. It comprises the "product of art" and the "process of society." It is a phenomenon that has occurred in Hoi An since UNESCO recognized the city as a World Cultural Heritage in 1999.

1.4.4 World Cultural Heritage In this study, it means that UNESCO has recognized Hoi An City, Vietnam, as a World Cultural Heritage City since 1999. Becoming a World Heritage City has contributed to making Hoi An a world-class tourist and cultural city, and the above timeline is an essential background for this study.

1.5. Concept, Theory and Conceptual framework

1.5.1. Concepts of Research

The two main conceptual tools are Cultural Identity and the Invention of Tradition:

This study's concept of cultural identity comes from Stuart Hall's "Cultural Identity Question" (1993-2014): he was born in Jamaica. After that, he became a sociologist, cultural theorist, and active political activist in England. In the book's content, the author wants to show that cultural factors exist in many different countries or cultures through other social structures related to life, gradually forming an identity. They are called cultural identity. The document is proof of the existence of Hoi An traditional lanterns that existed in the local community living in ancient Hoi An and the period before Hoi An was recognized as a World Cultural Heritage City; This process of existence took place in life until it became a cultural identity in this locality.

The concept of "traditional invention" in this study comes from the "Invention of Tradition" by E. Hobsbawm and T. Ranger (1983). British historian Eric Hobsbawm and other scholars have focused on the phenomenon of founding days, rituals, heroes, and symbols that appeared in mass in European countries from the late 19th century to the beginning of the 20th century. He calls this phenomenon a "traditional invention" and argues that it is an attempt to create identity-based political effects so that it can be completely different from historical facts. With examples of past reconstructions required by reality in European countries as they entered modern times, he wanted to demonstrate how the state transformed these molded traditions' historical truths and used them to achieve the political goal of maintaining power and privileges for the state. The community's traditional rituals and celebrations are a strategy to build the country's identity and are also continuously preserved and promoted by the authorities to carry out the work of gathering and unifying the members. Members of the community and society (Hobsbawm and Ranger, 1983, pp. 1-14).

In other words, there is no fixed, original tradition, and global culture is gradually replacing it. All observations capture a culture at a particular point in history, when culture is constantly changing. In a preliminary search for relevant

literature, it was found that "traditional" can be "invented", but the form and purpose of "invention" are different. Thus, the invention of tradition is essentially a process of ritual practice based on "past matter" and repeated repeatedly.

In summary, for this study, Traditional Invention is mainly applied in two aspects of Hoi An Traditional Lantern. On the one hand, Hoi An Traditional Lantern is like a work of art. On the other hand, Hoi An Traditional Lantern is a cultural symbol. From an artistic perspective, it is a highly aesthetic handicraft product with many different materials and designs. It can be folded as a gift or used to decorate interior and exterior space... From the perspective of cultural symbols, it is the image appearing in the activities of the festival "Ancient Town's Full Moon Night" associated with the business economy and society in the context that Hoi An is a World Cultural Heritage city.

1.5.2 Research Conceptual Framework



Research conceptual framework

The main research object in this research framework is Hoi An traditional lanterns. Before Hoi An was recognized as a World Cultural Heritage city in 1999, through this object, we see the cultural connection of the art object with the community living in Hoi An, creating a cultural identity. In the face of changes in contemporary social life, the Hoi An traditional lantern has become an art product that represents the reproduction and invention of the traditional elements associated with the business Hoi An's current economy, culture, and society in the context of a World Cultural Heritage city.

1.6. Research Methodology

This study uses qualitative methods to collect data to obtain detailed information about research subjects and conduct field surveys for in-depth analysis and evaluation. Information was collected through interviews and direct observation by focused, open-ended questions.

The research examines the relationship between traditional lanterns and social processes in the past and present. Hoi An traditional lanterns have become one of the cultural symbols of Hoi An in terms of artistic products, reflecting the changes of society after Hoi An was recognized as a cultural heritage city. Hoi An traditional lanterns, and how the lanterns' artistic development elements after being invented through specific activities in the festival "The full moon night of the old town" affect material life, the spirit of the people of Hoi An? Through the artistic expression of lanterns, this topic further analyzes why Hoi An has changed after being recognized as a World Cultural Heritage city, external factors promote the change. And further explore the applications of lanterns after innovation and invention in contemporary life to see the artistic value of lanterns to the world's economic, cultural, and social life... of Hoi An people.

1.7 Data Collection

1.7.1 Research population and Sample

- 1) Local people (insiders): interview for opinions.
- 2) Management organizers, UNESCO: interviews, documents, conference information, decisions that Hoi An is a cultural heritage, national history, and world cultural heritage.
- 3) Group of artisans participating in lantern shaping: Interviewing and collecting information about the origin of lanterns, production process, design...practice method, and craft transmission. The artists are all older adults with many years of dedication to their craft. Therefore, this group of people involved in creating lanterns holds a critical position in developing the profession as a premise for the creative team to evolve to suit consumers' tastes, in line with daily life and contemporary life today, but without losing its inherent traditional look.
- 4) Group of contemporary artisans: interview and collect information about changing styles, decorative motifs, and current uses... It can be affirmed that the position of artisans in the village's Traditional craft is excellent. It is the talent of the artisans with their "golden hands" that create precious, sophisticated, and unique products.
- 5) Painter Huynh Van Ba: Interview and collect personal information. He was the first person who was credited with reviving the traditional lantern craft of Hoi An, inventing lanterns that could be folded and carried away. Not only that, but he also contributed many initiatives to improve the design and design to make the lanterns more and more attractive and new.
- 6) Hoi An lantern trader group: Interview for information. Lanterns in Hoi An have been produced for a long time, and many households here choose this profession as a livelihood, business, and beauty for the old town. Increase income for people and the old town.
- 7) Group of domestic and foreign tourists: interviews and information gathering. The group of domestic and foreign tourists is an important factor affecting the change of lantern art in Hoi An; during this period, products for tourism were developed stronger, such as souvenirs and decorations, and exported to foreign countries.
- 8) Research and development group: interview to get information about this group of people. This group of experts, professors, lecturers in universities,

colleges, experts in state agencies... based on previous research materials and methods to learn and make recommendations for authentic sources, newer and more valuable research solutions, and ways to serve the study of Hoi An lanterns.

This group of people also contributes significantly to the restoration, application, and development of Hoi An lanterns, especially in the current period of integration and development, as a reference source for your research.

1.7.2 Research Data Collection

1) Collecting data before Hoi An was recognized as a World Cultural Heritage city in 1999

Document research and image document research: According to the development of the research process, collect documentary data at libraries in Hoi An, refer to textbooks, book libraries, and electronic libraries. , individual studies, and related articles on research topics and research methods. Research sites focus on libraries and archives of the historical development of Hoi An traditional lanterns, Hoi An cultural policy, and the process before Hoi An was recognized as a Cultural Heritage City World.

a) Research subjects include regional information, legends, history, laws and regulations, statistics, policies, etc.

b) Visual information is studied for analysis, including audio data, slides, images, videos, news, maps, text, etc. Information will be collected and analyzed using transcription, audio, and video recording.

2) Collecting data after Hoi An was recognized as a World Cultural Heritage city in 1999

a) Key informant: is the master craftsman among the creators of Hoi An traditional lanterns, the first to improve the portable folding lantern successfully. The interviewees were first exposed to the changes in Hoi An traditional lanterns and will continue to make Hoi a conventional lantern craft in the coming years or decades. The information they provide will be able to determine the current situation of Hoi An lanterns directly.

Formal interviews will be conducted around the research topic. In addition to key informants, the formal interviewees were mainly representatives of a particular profession or all categories of people to obtain a broader range of information coverage and depth of content.

b) General informants: can be obtained mainly through informality, interviews, and document requests. Informal discussions take place in different places.

Based on field trips, Hoi An lanterns have gradually changed in design, color, and design and are produced more and more modernly, keeping up with the development of society. Through interviews with them, a more comprehensive analysis of the current situation of Hoi An traditional lanterns has been compiled.

Research presentation: The entire study is presented in a written descriptive analysis combining pictures and tables.

Research paper: Must be published in an international journal, Scopus or ISI level.

1.7.3 Data Collection Tools

1) Field notebook, drawings, measurements, etc.: The main content of the field notebook is the research objective, research plan, time arrangement, etc. Set different goals for different periods. At the same time, make a list, address, contact

information, issues of concern, arrange a time, research funding, and other research issues to plan the implementation on schedule, etc.

2) Interview Questionnaire: The interview question form is one of the essential pieces of information, pre-built to explain and send to the interviewees in written form. Interviewees will have a clearer view of the research content and provide targeted explanations. Based on the interview questionnaire, I can develop new questions about the answers given by the interviewees or consider further interviews. Interviews were conducted with different people or multiple times with the same person.

3) Tools for recording audio and video, particularly cameras and camcorders: used to collect image data of Hoi An, lanterns, cultural life, festivals... recording interviews, and activities related to lanterns.

1.8 Scope of Research

Hoi An ancient town in Quang Nam province, is associated with lantern culture from the past to the present. I will focus my research on these lamps' production, distribution, and culture in the Hoi An city area.

1.8.1 Research period: The research has been classified it into two periods as follows:

The period before Hoi An was recognized as a World Cultural Heritage City (before 1999). The content focuses on researching Hoi An lanterns in the dimension of the cultural identity of Hoi, An locals.

The period Hoi An was recognized as a World Cultural Heritage City (from 1999 to 2021). This phase focuses on researching Hoi An Lanterns in the dimension of the invention of tradition.

1.8.2 Unit of analysis in research

Set in the historical context after Hoi An was recognized as a world cultural heritage city in 1999, under the influence of society, the designs, decorative motifs, materials... of traditional lanterns have changed Hoi An tradition is explicitly used in the festival "Ancient Town's Full Moon Night."

1.9 Literature Review

1.9.1 Literature review of research

Hoi An lanterns have existed and developed up to now over the centuries; in the process of researching document issues and actual surveys, I have consulted some relevant documents as follows:

The book: Research on Hoi An Ancient Town – From Historical Archaeological Perspective (Kikuchi Seiichi. 2010). The book introduces the formation and development of Hoi An Ancient Town from an archaeological perspective. This is a valuable scientific research work that not only collects the author's research results but also honestly reflects the situation and general research results in Vietnam and around the world on ancient cities. The work consists of two main contents: Part I. Presenting research results on the process of formation and development of Hoi An land. Part II is a monograph on pottery, porcelain, and earthenware discovered in Hoi An. From there, the author classified and determined the origin of these relics from Champa, Vietnam, China, and Japan. On that basis, the

author surveyed the pottery kilns in the Central region, finding out the relationship in trade relations with the trading port of Hoi An through historical periods. He uses an interdisciplinary research approach, which is also part of my reference book about my topic's history and research methods.

Up to now, the traditional occupations in Hoi An through research are still clearly identified, such as pottery, carpentry, bronze casting, etc., including lantern making. They have made significant contributions to the economy, culture, and society of Hoi An. In the ancient town of Hoi An, the creative minds and skillful hands of artisans created lanterns with highly applied decorative art, improving the lives of the people here. The authors of the Hoi An relic management and conservation center are summarized in the book *Hoi An Traditional Crafts* (Tran Van An, 2008).

Author Nguyen Luong Hieu, in the article *Hoi An Lanterns – Cultural Beauty* (2001), writes about the cultural life of lanterns dating back more than 200 years, displayed on festive occasions, which is a unique cultural feature in the festival "The full moon night of the old town." In addition, Hoi An lanterns have been recognized by the Quang Nam Bureau of Standards and Metrology in 9 designs, including round, octagonal, hexagonal, squash, garlic, drums, papaya, etc., not to mention towing lights, dragons, fish (Nguyen Luong Hieu, 2001).

The synthesis of the process of integration, osmosis, and selective tolerance of foreign cultural elements, an exchange and mixture of ethnic cultures with the world's cultures in the Eastern region of South Asia and the Far East through the author Nguyen Phuoc Tuong's article on *Hoi An World Heritage - Cultural and artistic values*, depicting the ancient town of Hoi An carried in his heart over the centuries with an Architectural structure, architectural decoration, interior and exterior decoration with ancient beauty in all historical sites that represent a interference and harmony of many different art styles, thereby creating Hoi An style combined with colorful lanterns hanging on ancient buildings (Nguyen Phuoc Tuong, 2004).

Article by author Nguyen Thanh Giang about the old artisan in Hoi An (2014) about the old artisan Huynh Van Ba in Cam Pho ward, City. Hoi An has spent more than half of his life sticking to and keeping his job. He has had many creative improvements and created designs to make lanterns more attractive and new (Nguyen Thanh Giang, 2014).

In the book *Hoi An Wooden House - Conservation Values and Solutions*, Publishing House of Hoi An Monuments Conservation Center (2005), author Tran Anh also analyzed quite clearly the ancient town of Hoi An, and the cultural values of Hoi An chemistry, conservation solutions for wooden houses in Hoi An...He is a Hoi An native with specialized training and nearly 20 years of direct experience in research, management, conservation, and promotion of the values of the Old Quarter in a specialized agency, so he & his colleagues decided to select "Hoi An wooden house - Conservation values and solutions" as a serious and enthusiastic research topic since 2002. With an attitude of honoring and being proud of our ancestors' cultural heritage and passionate love for the homeland, the author hopes that this is a research topic that will be put into practice and bring some results specific results: Contributing to raising awareness about the historical-cultural values of architectural heritages, especially the type of wooden houses in Hoi An Ancient Town, thereby increasing respect and protection for these heritages.

The ancestors' cultural heritage is also handed down from generation to generation, preserving and promoting the value of wooden houses in the Old Quarter, contributing to renewing the protection and promotion of the Cultural Heritage area. Hoi An world, fostering economic development of tourism with preserving the cultural identity of Hoi An, Quang Nam, and the whole nation... This book helps researchers gain more knowledge and values of wooden house architecture associated with lanterns, which is a reference book to help me have more materials and ideas for research to complete my thesis.

In the book "FaiFo Hoi An residents in history," Nguyen Chi Trung, 2005: An overview of the geographical - natural features, the history of the formation of the FaiFo-Hoi An residential community and the nature of the social structure society-relationship, cultural life and some characteristics of the inhabitants of FaiFo - Hoi An in history. FaiFo is a name familiar to Europeans and appeared with their contacts in the waters of Cu Lao Cham - Hoi An, possibly started by Portuguese traders as early as the first half of the 16th century and strong in the seventeenth and eighteenth centuries with merchants from other countries (Netherlands, England, France...). This can be considered the first monograph on the FaiFo - Hoi An resident community in history from an ethnographic perspective. This is also a historical source, a research work that anyone today must respect and refer to when researching and writing about FaiFo - Hoi An (Nguyễn Chí Trung et al., 2005).

In the book: Chinese, Minh Huong with Hoi An culture, Nguyen Ngoc Tho describes a unified culture in diversity. Vietnam's cultural treasure is a system of artistic achievements created and maintained by ethnic groups and cultural regions, interacting with each other and with challenges of time and historical events; the rest have what form the basis of contemporary cultural flows, but there are also preserved in the form of historical memories - part of cultural heritage. Following the flow of cultural exchange and integration, the local Chinese community has integrated everything into the contemporary local society, contributing their valuable values to create a unique Hoi An on the strip of the central land region. In that picture of cultural exchange and integration, the Minh Huong people (the descendants of Vietnamese-Chinese marriages in Hoi An) have played a pioneering role, acting as a bridge and a catalyst for the process of integration congress. All blend on a sacred-mortal, deep-deep, closed-open structure to create the nuances of Chinese and Minh Huong people in the charming Hoi An cultural picture. This is also the source of the database when the traditional lantern appeared in Hoi An

The book: The Chinese in Vietnam and Southeast Asia – Yesterday's Image and Today's Position- Chau Thi Hai, Social Science Publishing House, 2006 - 409 pages: The book consists of 5 chapters, presents conceptually generalized issues related to the name, concept, and process of forming Chinese community groups in Southeast Asia; history, current status, and development trends of the traditional types of association of the Chinese; the relations of the Chinese with the indigenous community; the economic role and position of the Chinese in Southeast Asian countries; Chinese with the trend of regional linkage in the global context (Chau Thi Hai, 2006).

In the book: "Chinese cultural activities in Hoi An," author Tran Van An-Tong Quoc Hung (2018) writes about the process of Chinese immigrants settling down in Hoi An and the lifestyle, material, and spiritual, cultural activities. Although

there is a deep exchange with the cultural life of residents, this cultural flow of the Chinese community here still retains its nuances in both tangible and intangible aspects. It manifests not only in architecture, buildings, lifestyles, and cuisine but also in professional activities associated with commerce and the urban class. With the presence of the Chinese cultural flow, the culture of Hoi An becomes more vivid and colorful, and the more authoritarian values are affirmed. This is an essential condition for Hoi An to become a World Cultural Heritage. The results show that the author has only stopped studying the architectural space and lifestyle of the Chinese. At the same time, the traditional lantern is also an object associated with the ancient architectural space and culture, creates an exceptional value in an area not only as an object for lighting but also for decoration, showing cultural exchange and remains to this day, has not been mentioned by the author. This is also a new issue I include in my research.

In the doctoral thesis: “Luang Prabang, the World Cultural Heritage: Ritual Space and Negotiating Identity in the Process of Globalization” (Supachai Singyabuth, 2006). In this research, the researcher used the method of studying cultural spaces at the local folk levels - Nation State - Globalization-through the method of filling out, interviewing, analyzing, and evaluating. From the point of view of researching the topic in Hoi An Ancient Town, Quang Nam Province, which is associated with the lantern culture from the past to the present and focuses on the community area of production, distribution, and the culture of using lanterns. This study is in Hoi An city; this is also a valuable source of research materials regarding research methods.

Hoi An architecture through the historical process, mainly focusing on studying the characteristics of urban architectural space and architectural art. This study is the theoretical basis to evaluate the cultural values of ancient lanterns still existing in the old architectural space of Hoi An. Doctoral thesis in history: Hoi An Architectural Relics In Historical Process by author Ta Thi Hoang Van: Analysis of the natural geographical features of Hoi An and the historical and social conditions as well as the changes in the history of Hoi An economic impact on the formation of the commercial port town of Hoi An, making assessments about the role of Hoi An on the trade route in the East Sea; Analyze the essential factors forming the ancient city of Hoi An and the presence of architectural types with specific styles in terms of layout and date and historical fluctuations, thereby making the following arguments: About the scale and appearance of Hoi An in the period of formation and development; Dividing the relic chronology into two periods to analyze the causes of the birth of architectural types that are both traditional and French local architecture, from which to explore the transformation of urban morphology and architecture (Ta Thi Hoang Van, 2007).

Doctoral thesis: Aesthetics in the interior space of traditional houses in the Northern Delta by author Pham Thi Ngan focuses on researching, identifying, and systematizing typical artistic values in the internal area of conventional housing in the Northern Delta region, analyzing and evaluating the successes and failures of the application of these elements in the current Vietnamese architectural and interior works.

Not only that, but the thesis topic of the author also wants to learn about the aesthetic changes in the traditional houses of Vietnamese people - the Northern

Delta region - through historical periods, especially in the period of the country's opening up and integration, thereby portraying a more comprehensive picture of Vietnamese traditional house architecture - the interior from the past to the present, towards a better orientation for the type of house. This interior architecture is in Vietnam - especially in the rural area of the Northern Delta in a contemporary context. This study helps me refer to the research method and evaluate and analyze the theoretical bases of cultural history to conclude my topic.

Hoi An is the intersection of many cultures, and the values of the "soul" part are always the highlight for tourists to love the more and set foot in this land. The current beauty of lanterns does not stop at the old culture. Hoi An lanterns are now much more beautiful thanks to their appearance, not confused with lanterns in other cultures. The soft silk material of today's lanterns no longer carries the heavy weight of the past image; the simplicity of the material and the healthy shape of the bamboo slats are more towards contemporary art rather than standard features of old vintage hits. The improvement of the lamp can now be folded to please tourists from afar to bring back as gifts or to decorate indoors or out in the garden because of its diverse uses.

1.9.2 Literature review on research concepts

The two main conceptual tools are Cultural Identity and the Invention of Tradition:

Concept of Cultural Identity: With the continuous change, cultural identity can be understood as the color, nuance, or characteristic of a certain thing or phenomenon. Every nation has a traditional culture, a synthesis of socio-cultural phenomena including communication standards, cultural patterns, social ideas, customs and traditions, rituals, social institutions, etc. are preserved over the years, become habits in each person's living activities and the whole society, are transferred from generation to generation.

This study's concept of cultural identity comes from Stuart Hall's "Cultural Identity Question" (1992-2014): he was born in Jamaica. After that, he became a sociologist, cultural theorist, and active political activist in England. In the book's content, the author wants to show that cultural factors exist in many different countries or cultures through other social structures related to life, gradually forming an identity. They are called cultural identity. The document is proof of the existence of Hoi An traditional lanterns that existed in the local community living in ancient Hoi An and the period before Hoi An was recognized as a World Cultural Heritage City; This process of existence took place in life until it became a cultural identity in this locality.

In "Public Culture, Cultural Identity, Cultural Policy," Kevin V. Mulcahy, 2016. This book places research on public support for the arts and culture within a planning lens of public policy. It is comparable in consolidating cultural policy within broad historical and socio-political frameworks. His research focuses on analysis and comparison (Kevin V. Mulcahy, 2016). Through this document, I believe that: cultural identity is formed by the process of society, there is a cultural exchange of ethnic groups and changes from time to time, and culture is mainly a thing artificial, in the sense that it is not a "thing" with fixed attributes, but rather a product that cultural agents continuously recreate in the desire to preserve and change, interact with the environment.

Proceedings of the International Joint Conference on Arts and Humanities (IJCAH 2020). Rinding gumbeng is an accompaniment to the rice harvest ritual. This study uses a qualitative research method. Data was collected through observations, interviews, and documents. The results of the research show that the transformation period of traditional gumbeng art includes: (1) traditional rituals, (2) social entertainment, (3) tourist objects, and (4) means of social education. Traditional art has been developed from generation to generation in Indonesia and has elements of belief and interpretation of social traditions, becoming a feature of conventional art in general. Thus, it can be said that art is the creative expression of the culture itself and never separates it from society as one of the essential parts of culture (Vivi Ervina Dewi, 2020).

Traditional Chinese Culture and "Door Culture" place Traditional residence in the North by He Xiaoyan, 2012. The gate (door) shape formed the earliest from ancient times with the formation of space theory. Tracing back the gate history, from the "Gate system" to find out the critical relationship of the traditional residence in the Northern gate culture of the Chinese traditional culture, the conventional way of thinking of the Chinese people on the impact of traditional buildings at the north gate. "Gate" is considered an input form of social level, traditional culture, aesthetics, and other aspects of social meaning (He Xiaoyan, 2012). From there, it shows that culture comes from the process of society, in daily life, in local people's usage, forming indigenous culture and traditional cultural identity. This is also an important aspect of my research.

Hoi An lanterns are a traditional craft, a living cultural entity, associated with the development process and cultural interference of Hoi An and cultural values through ancient architectural works. It also preserves a rich and diverse intangible culture. All countries today focus on studying the cultural heritage of their people; they are aware that if they do not promote national cultural identity, the diversity of world culture will be depleted due to the hybridization of cultures.

Traditional invention: This research concept comes from the "Traditional invention" of E. Hobsbawm and T. Ranger (1983). From the definition of the concept of research, the traditional invention was introduced in 1983 by the British scholar Hobsbawm. The term invention tradition is used in a broad but not ambiguous sense. British historian Eric Hobsbawm and other scholars have focused on the phenomenon of founding days, rituals, heroes, and symbols that appeared in mass in European countries from the late 19th century to the beginning of the 20th century. He calls this phenomenon a "traditional invention" and argues that it is an attempt to create identity-based political effects so that it can be completely different from historical facts. With examples of past reconstructions required by reality in European countries as they entered modern times, he wanted to demonstrate how the state transformed these molded traditions' historical truths and used them to achieve the political goal of maintaining power and privileges for the state. The community's traditional rituals and celebrations are a strategy to build the country's identity and are also continuously preserved and promoted by the authorities to carry out the work of gathering and unifying the members. Members of the community and society (Hobsbawm and Ranger, 1983, p.1–14).

This author's method refers to the traditional factors affected by society's events to change the restoration and restoration of a particular conventional cultural

identity in that society. Traditional Inventiontraditional in this research is mainly applied to two aspects of Hoi An Traditional Lantern. On the one hand, Hoi An Traditional Lantern is like a work of art. On the other hand, Hoi An Traditional Lantern is a cultural symbol. From an artistic perspective, it is a highly aesthetic handicraft product with many different materials and designs. It can be folded as a gift or used to decorate interior and exterior space... From the perspective of cultural symbols, it is the image appearing in the activities of the festival "Ancient Town's Full Moon Night" associated with the business economy and society in the context that Hoi An is a World Cultural Heritage city.

Hoi An lanterns are also an example of how this concept has become a cultural identity, an element of construction restoration, and re-creation to match the current context. Hoi An lanterns have now come to many parts of the world and are introduced as a feature in traditional handicrafts of the nation in Vietnam.

In 2015, the UK's famous global travel magazine Wanderlust announced a list of Vietnam's seven most impressive festivals. The "Hoi An Lantern Festival" was ranked first, and six festivals were organized first. The remaining outstanding festivals include the Chu Dong Tu festival - Hung Yen, Thay pagoda festival - Hanoi, Hue Festival, national reunification day, Vu Lan festival, and Mid-Autumn Festival. Wanderlust also ranked Hoi An in the world's top 10 most favorite tourist cities at 5th place, above Vancouver - Canada, Berlin - Germany, Rome - Italy, Vienna - Austria, and Krakow - Poland, also partly because of the "lantern light." Thereby showing that lanterns have a meaning and an essential role in the culture and beliefs of the Hoi An people.

1.9.3 Document overview of the festival "Ancient Town's Full Moon Night"

Traditional festivals are cultural activities and spiritual products of the people formed and developed in the historical process. Vietnamese people have a tradition of "Remembering the source" when drinking water. Those are the heroes against foreign invaders, those who explore new lands and set up a business. Thereby, the lanterns tradition in the "Ancient Town's Full Moon Night" festival also come from the process of society, from habits in cultural and spiritual activities gradually forming cultural identity and becoming meaningful activities of locals. To identify the cultural identity of the festival, we need to study the overall cultural activities in the festival content according to the historical process. Since then, I have consulted some of the following documents:

In the book World Cultural Heritage in Vietnam, Bui Dep writes: "Old town night" is a form of recreating the space and scenery of Hoi An in the early twentieth century, restoring traditional rituals and ancient ways of life. The entire pedestrian relic area, the street light system, and the living light in the old houses are replaced by the light of the lanterns. All activities, such as lion dance, lantern procession, don ca tai tu, folk games, and song hut singing, take place under the bright moonlight and shimmering, mysterious light of the stars. Lanterns color (Bui Dep, 2012). The festival "The Full Moon Night of the Old Town" has become a famous cultural event in the country and the world and was awarded the 2004 Tourism Award by the Vietnam Economic Newspaper. This is a unique tourism product and the pride of Hoi An people that can't be found anywhere else.

Vietnam has nearly 500 large and small traditional festivals spread across the country in the four seasons spring, summer, autumn, and winter. Vietnamese

festivals are attracted by the jubilation and excitement and the sacred and pure Vietnamese rites handed down from generation to generation: sacrifices, processions, fun games, and singing...Folk festivals are likened to an underground water source through time, nurturing the spiritual life of Vietnamese people. The book about Vietnamese festivals by author Vuong Tuyen introduces the beauty of national culture. It is also a tourist product that attracts domestic and foreign tourists (Vuong Tuyen, 2009). As a reference for the cultural activities of each region, each region will have its unique characteristics, through which the festival "Ancient Town's Full Moon Night" also has special features rarely found anywhere else.

In the book *Cultural Identity Through Traditional Vietnamese Festivals* - Nguyen Quang Le writes about this Vietnamese festival that will help readers have a deeper insight into the traditional culture of the Vietnamese nation. Recognizing cultural identity through a type of folklore activity is a traditional festival. *Cultural Identity Through Traditional Vietnamese Festivals* is a treatise on the study of cultural identity according to the cultural and festive process of the Vietnamese people, compared with the historical process of national construction and defense of the Vietnamese. The author temporarily considers the traditional festivals of the Vietnamese people as an object. This environment carries national cultural values, typical, typical, and entirely sustainable values to form a national cultural identity (Nguyen Quang Le, 2011).

In the book *Summer Festival Tet holiday of Vietnamese people* - author Nguyen Van Huyen. Through this book, we will immerse ourselves in the atmosphere of the Lunar New Year, Thanh Minh New Year, Dragon Boat Festival, and Mid-Autumn Festival..., giving us a clear image and like attending the Phu Dong Festival. Other notable things, such as the custom of worshiping gods, the ubiquitous presence of village lords, cavalry, spirits, and the fertility of the Vietnamese... will also be described and analyzed vividly and elaborately by the author's science. From there, it helps us to understand more: the diversity and difference in the culture of each country, each community creates sustainable values, not more - less or less - much.

In the book *Hoi An Festival Rituals* by Nguyen Chi Trung, et al., Center in Management and Conservation of Monuments, 2005: Through the research, it is also clear that the festivals and rituals in the community of Hoi, An residents. Although due to different factors and causes, some ways, activities, performances, etc., have been lost, forgotten, and modified, it can be seen that traditional festivals in Hoi An are The mirror reflects each era, each historical period of Hoi An, containing profound historical and cultural imprints... including the Mid-Autumn Festival, the local beauty of the local culture, and the beauty of the local culture preserved to this day (Nguyen Chi Trung et al., 2005).

Although everyone knows that in the festival "Ancient Town's Full Moon Night," traditional lanterns appear everywhere in Hoi An ancient town, in cultural activities on the streets, are the source of light that creates excitement and a magical spirit of "Ancient Town's Full Moon Night." But it is still unclear whether the "Ancient Town's Full Moon Night" is the place to combine traditional lanterns with traditional inventions that bring Hoi An cultural values in the most robust way. Simultaneously the influence of Hoi An lanterns with the festival "Ancient Town's Full Moon Night" is a traditional invention, showing its cultural identity, and it is

essential to understand the influence. How do lanterns affect the social, cultural, and economic life of local people here?

In another study by the scientific journal Hue University by Phan Thi Diem Huong on Traditional Creation: The New Context and Meaning of Jinan Giao Ceremony Restored During Hue Festival This article analyzes and critiques the concept of “traditional creation” by examining how the Nam Giao sacrifice ritual was restored in Hue Festival as a heritage tourism activity. The article focuses on the changes in the restoration of the Nam Giao ritual and the meanings behind those changes. In this way, the author shows how to create a tradition from the Nam Giao sacrifice ritual in the Hue Festival. The restored Nam Giao sacrifice ritual in the Hue Festival described above contributed to the construction of national identity by painting a picture of sharing, continuing in ritual practices to create common values for the contemporary community, using past ritual materials to create a national identity of modern polity (Phan Thi Diem Huong, 2018, p.137-146).

In addition to the above documents, the research topic includes sample thesis books, keywords of the University of Industrial Fine Arts, several articles, scientific research, and general introduction articles on the subject - the research method of the issue to apply to the topic.

Reviewing the references, the researcher found that the topic had not been previously studied or proven about the two concepts being used. The main research object is Hoi An lanterns, and the reproduction of traditional elements is clearly expressed through cultural identity and traditional creativity. Through the topic "Hoi An Traditional Lanterns, Vietnam: Cultural Identity and Promotion of Tradition in the Context of a World Cultural Heritage City," the researcher wants to clarify this issue and introduce it to the world of Vietnamese art and the world to enhance the value of lanterns. Previously, this topic has not been seen from this angle in academia and scientific research. However, books, articles, magazines, websites, and TV shows study Hoi An Lanterns. But the content is often statistical and generalizing. Therefore, the reference to the research documents helps the researcher have more basis for making the proper judgment, grasping the research methods, and thinking about completing this topic most effectively

1.10 Benefit of Research

1.10.1 Benefits for academia: the subject can be used as a reference for learning, teaching, and creatively, improving research and thinking methods, and making scientific research documents.

1.10.2 Benefits to the society and community where the study is the topic can be applied to craft village development, economic development, tourism promotion, etc.

1.10.3 Benefits for making national or local government policies: Contributing to supplementing and adjusting the guidelines and policies of the State in the development of craft villages. Besides, the information in the research can support the development of related businesses, etc.

1.10.4 In theory:

The research emphasizes the historical and architectural value of the ancient urban planning associated with the traditional lanterns of Hoi An. Cultural values are continuously exchanged to this day.

The research identifies the contributions of Hoi An lanterns' contributions to tourism and economic development. It is a product that brings cultural and spiritual values to the Hoi An people, an indispensable cultural symbol that must be promoted and preserved.

Research proves that the traditional lanterns of Hoi An have undergone the process of society with cultural exchanges between China, Japan, France, etc., revealing the diversity in the spiritual culture of Hoi An. In particular and Vietnam, in general, is clearly shown through the example of the festival "The full moon night of the old town." Affirming the artistic value and unique feature of Hoi An traditional lanterns from the past to the present, although there is cultural exchange, they have been improved, invented, and become an artistic feature by Hoi An people, a pure Vietnamese product. Through changes in designs, materials, and decorative motifs, they can be folded and carried away... without losing the inherent tradition, raising the value of lanterns in the contemporary cultural and social life of the Hoi An people.

1.11 New Knowledge after Research

Hoi An is a land with a long history of revolution and culture, a stopover for merchant ships worldwide, making this land not only a "silk road" trade on the sea but also soon become the meeting place of many diverse cultures. On December 1, 1999, Hoi An was registered by UNESCO as a world cultural heritage, becoming a stopover for tourists worldwide. For a long time, when mentioning Hoi An, people immediately remember the image of lanterns of all colors and shapes spread across the streets, temples, and river wharves...

Lanterns are popular decorations and retain their brilliant and charming beauty, becoming a unique symbol for the beauty of the old town but also decorative and souvenir items, which many locals and tourists love favorite guests. Until now, no scientific research has been done on cultural identity and traditional inventions that create the spiritual aesthetic value of Hoi An lanterns.

While researching and researching the topic: "Traditional Lantern of Hoi An, Vietnam: The Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City." I have analyzed new knowledge based on qualitative research methods, synthesis, analysis, and evaluation... In particular, through the observational fieldwork, it was found that Hoi An traditional lanterns have been explored and discovered by other researchers before. Still, it only stops at the description level and has not been analyzed deeply. The research concepts of the topic have not been analyzed, as well as the changes in functions and forms of use over the periods due to the needs of today's society.

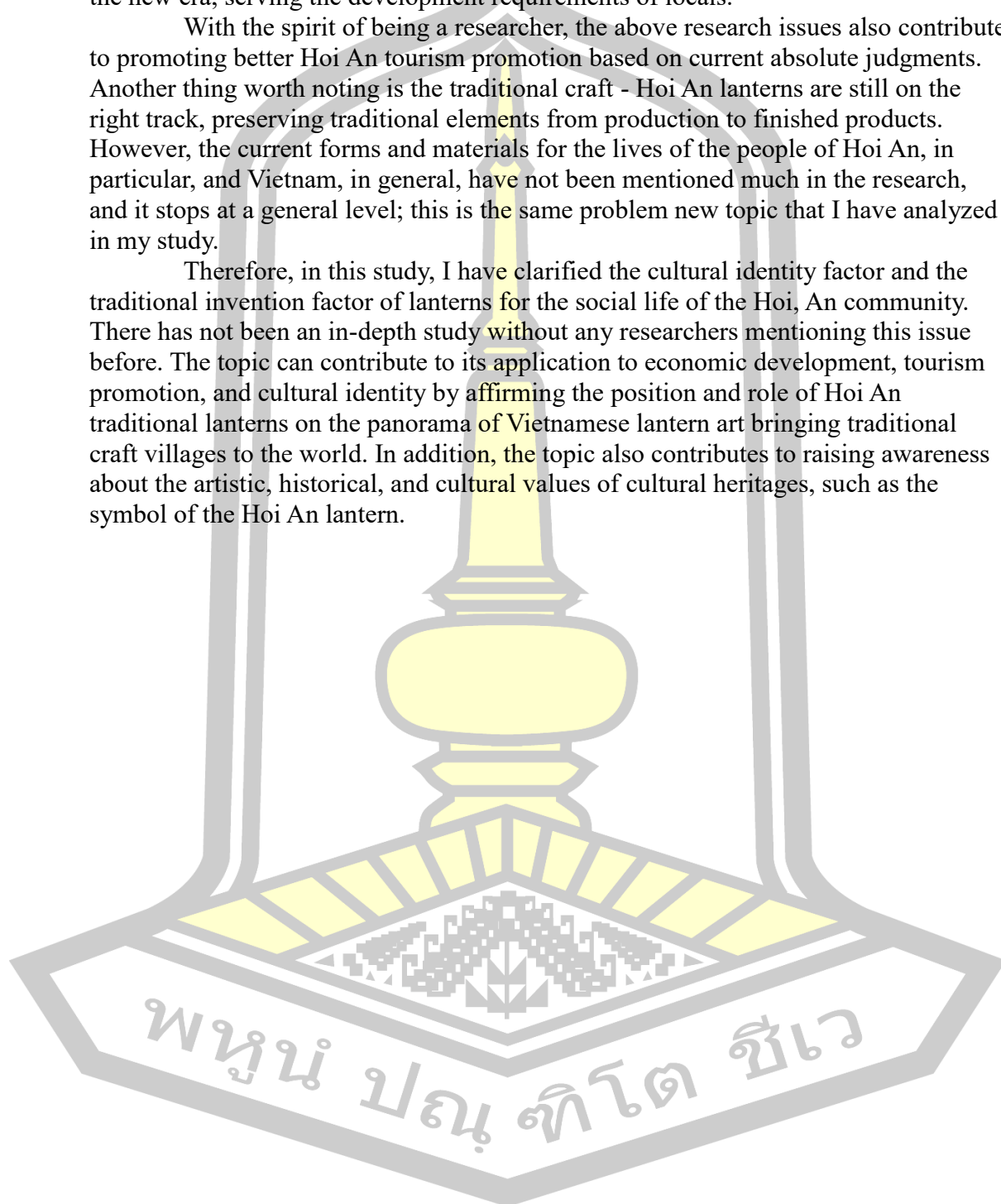
In addition, the topic provides analysis of the applications of lanterns after being invented, bringing unique artistic values through expression techniques, designs, colors, materials, and decorative motifs... The aesthetic feelings of Hoi An lanterns benefit Hoi An life today, especially after Hoi An experienced changes due to the covid 19 pandemic, which has greatly affected the social and cultural life here.

Stemming from the need to learn about the history and culture of the lantern, about the improvement and invention in shape, decorative arts, patterns, and motifs on the lantern to preserve and develop, embellishing the unique values of Hoi An, the thesis makes judgments and assessments about historical matters, cultural identities, and inventions from traditional elements that create the aesthetic value of the lantern,

the image of Hoi An people is expressed through the talent and creative art of the artisans. At the same time, we are identifying development trends, cultural identity, tourism promotion, and necessary changes in aesthetic value through decorative art by the new era, serving the development requirements of locals.

With the spirit of being a researcher, the above research issues also contribute to promoting better Hoi An tourism promotion based on current absolute judgments. Another thing worth noting is the traditional craft - Hoi An lanterns are still on the right track, preserving traditional elements from production to finished products. However, the current forms and materials for the lives of the people of Hoi An, in particular, and Vietnam, in general, have not been mentioned much in the research, and it stops at a general level; this is the same problem new topic that I have analyzed in my study.

Therefore, in this study, I have clarified the cultural identity factor and the traditional invention factor of lanterns for the social life of the Hoi, An community. There has not been an in-depth study without any researchers mentioning this issue before. The topic can contribute to its application to economic development, tourism promotion, and cultural identity by affirming the position and role of Hoi An traditional lanterns on the panorama of Vietnamese lantern art bringing traditional craft villages to the world. In addition, the topic also contributes to raising awareness about the artistic, historical, and cultural values of cultural heritages, such as the symbol of the Hoi An lantern.



CHAPTER II

HISTORICAL, SOCIAL AND CULTURAL CONTEXT OF HOI AN

Introduction

This chapter clarifies the contents of the first research objective. An overview of the process of formation and development of Hoi An ancient town is introduced through learning about the historical, social, and cultural context of Hoi An from the past to the present to see two important periods clearly: 1) The period before Hoi An was recognized as a world cultural heritage (from the 16th century to 1999). 2) Hoi An period was recognized as a world cultural heritage (from 1999 to the present).

The origin and development of traditional lanterns are associated with ancient architecture in Hoi An. Therefore, understanding Hoi An's historical, cultural, and social context is a basis for research and implementation of the following goals.

2.1 Geographical location and history of Hoi An resident community

2.1.1 Geographical location and general characteristics of Hoi An area

Hoi An is located downstream of the Thu Bon River confluence in the coastal plain of

Quang Nam Province, with geographical coordinates 15°03' North latitude - 108° 20' East longitude, far from Da Nang City⁹ about 30 km to the Southeast. Hoi An is surrounded by a river-sea environment and is connected with neighboring districts: the South and Southeast border Duy Xuyen district, the West and Northwest border Dien Ban district, the North and Northeast border of the East Sea with Cu Lao Indigo shielding (Do Thi Ngoc Uyen, 2014, p.2-4).

Thanks to this location, Hoi An has favorable conditions for trade with other regions of the Land of Quang. From Hoi An upstream along the Vu Gia River, Thu Bon can reach the mountains and midlands in the West; according to the Chien Dan source, they can get the South, and along the De Vong River, they can reach the North to connect with Cua Dai - Hoi An, with Cua Han - Da Nang. Moreover, from Cua Dai, the sails can spread and exchange with the whole country and the East-West world.

⁹ Da Nang is a city directly under the central government located in the middle of Vietnam, with an essential position in terms of both socio-economic and defense - security of the Central-Central Highlands region and the whole country; it is a coastal city and a vital traffic hub in terms of road, railway, sea and air routes.

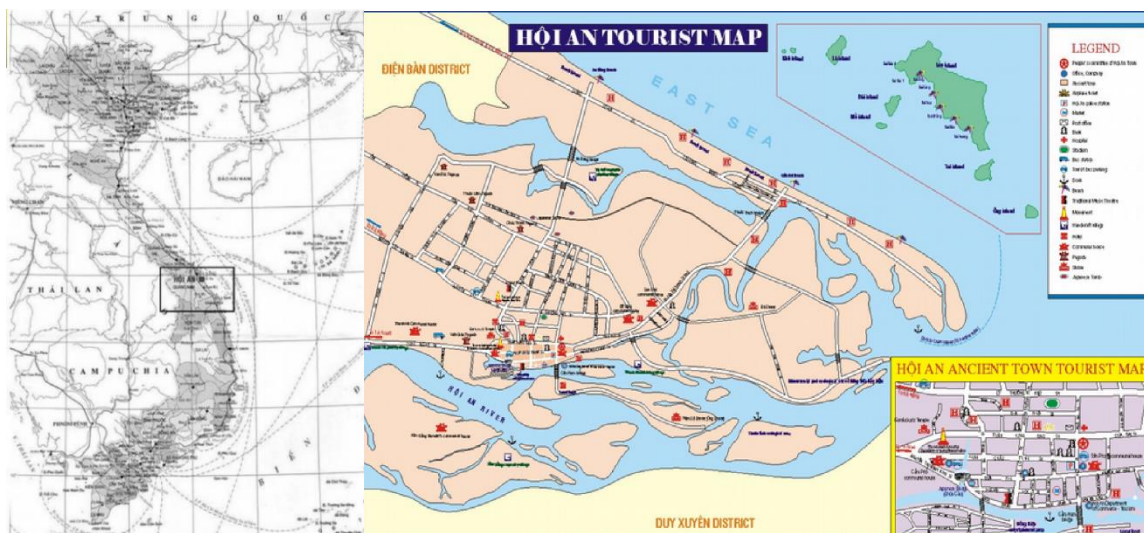


Figure 1 Vietnam map with the location of Hoi An
 Source: Do Thi Ngoc Uyen (July 2014),
 Hoi An Ancient Town of World Cultural Heritage, p.2-4.

Hoi An has a rich, diverse, and unique history of terrain - geomorphology, meteorology - hydrography, showing changes in topography, wind, storm, and river regimes. Flow, temperature, precipitation, fog, sea level, continental hydrology... This factor enormously influences the formation process and creates a pretty distinctive feature of this land. Because it has created Hoi An - a river topography, with a system of large and small rivers interlaced and divided by beaches/dunes/sands...; lagoon/puddle... They are constituted by many topography of different origins of the estuary - coastal - sea, and island areas. This natural geographical feature has strongly influenced and greatly influenced the formation and development of these classes and communities in economic and cultural life. Especially with its role as an international port in history (Nguyen Chi Trung, 2019, p.29).

1) Climate:

- a) Hoi An is located in the humid tropical monsoon region.
- b) Annual average temperature: 25.6 degrees Celsius.
- c) Annual average humidity: 82%.
- d) Average annual rainfall: 2,066 mm.

2) Area & population:

- a) Natural area: 6,027.25 ha.
- b) Population (2014 census data): about 91,933 people.

3) Outstanding natural resources:

Hoi An has a 7 km coastline, many beautiful beaches convenient for tourism development, and a reasonably large fishing ground with abundant seafood resources. There is Cu Lao Cham island, with an area of 1,591 hectares and a famous specialty of bird's nests; At the same time, it is a very convenient place to develop Sea - Island eco-tourism. Thus, Hoi An is located in a geographical position with a rich and unique history in topography - geomorphology, meteorology - hydrology, reflected in the topography change and wind regime, storm, wave, current,

temperature, precipitation, fog, sea level, continental hydrology... And create a pretty distinct feature of this land. This natural feature has strongly influenced and greatly influenced the formation and development of the classes and communities here in the economic and cultural life, especially with the role of a merchant port in history.

The above natural geographical conditions cannot but directly or indirectly impact the trade in the ancient commercial port town of Hoi An, forcing the work here to be seasonal. According to the document, the fair season occurs in the year's first months. At that time, the northeast monsoon created a favorable opportunity to allow merchant ships of Japan, China, and Portugal from Macau to sail down to Hoi An wharf. Therefore, trading is concentrated in three months: 3, 4, and 5, sometimes extending through June. For Hoi An, the dry season creates favorable conditions for loading, unloading, transporting, exchanging, and storing goods. When the stormy season arrives in July and August, the trade stops to prepare for the spring of the following year (Quang Van Can, 1985, p.332).

Another geographical factor also significantly impacts the operation and appearance of the commercial port city because the upper Thu Bon River is located in one of the heavy rain centers in Vietnam. The rain center is located in Tra My area, so the amount of water in the Thu Bon River is vast and the largest in Central Vietnam, so Hoi An, in the rainy season, is prone to flooding. Therefore, due to geographical and climatic conditions in the locality, plus economic activities, it is inevitable that the architecture of Hoi An houses usually has the floor or loft above.

Regarding natural geography, Hoi An is located in the middle of the coastal plain covered with dunes to the south of Da Nang. (Nguyen Duy Hinh, 1985, p.243). After these dunes exist lagoons and traces of the old sea. Rivers often flow parallel to the coastline, forming a virtual inland transportation network. Using that natural river system, one can take a boat from Da Nang to Quang Nam along the Vinh Dien, Hoi An, Thu Bon, and Truong Giang rivers.

Hoi An coast is an accretion coast. That inadvertently created favorable conditions for international ships to anchor. The gate of Hoi An is almost in the middle of the point of contact on the convex curve of the central section where the two seasons wind: July - Northeast monsoon, August - Southwest monsoon.

Far back inland, less than 10km from Hoi An, the Marble Mountains (including five limestone mountains) appear. A strip of hills 200-600m high, originally from ancient alluvium, above the tree grows into an area of wood and fruit trees. This was possibly considered a stone supply area for different classes of people, such as the Vietnamese, the Japanese, and the Chinese, around the 16th century. The limestone mountains eventually turned into marble.

The process of immigration through economic activities in agriculture and fishery, primarily through commercial exchanges, has created cultural interactions between the resident communities here. These natural factors have given Hoi An ancient town a diverse and rich architectural appearance, bearing the imprints of many different cultural styles, reflecting the peculiarities of the unique commercial port urban architecture amazing - a complex of rich and diverse architectural relics preserved entirely intact in Hoi An.

2.1.2 History of residential community formation

Hoi An in history has many different names: Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, and Faifo... it was a trading port located on the banks of the largest

river in the province; it 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.

The name "Hoi An" (Chinese: 會安) today was formed long ago in history, but it is difficult to determine the exact time of its birth. According to author Duong Van An in the book *O Chau Con Luc*, in 1553, Dien Ban district had 66 communes, including Hoai Pho, Cam Pho, and Lai Nghi communes, but the name Hoi An has not been recorded. Based on the Quang Nam town document under the Minh Mang dynasty sent to the head of the overseas Chinese state, Hoi An town consists of 6 villages: Hoi An, Minh Huong, Co Trai, Dong An, Diem Ho, Hoa Pho. French researcher Albert Sallet said that Hoi a town is the most important of the five villages that make up the ancient Hoi An population, including Hoi An, Cam Pho, Phong Nien, Minh Huong, and An Tho (Ta Thi Hoang Van, 2007, p.207).

Westerners called Hoi An by the name Faifo, an urban or trading street with a port. But this is just a way of calling, not considered the official name. The origin of this name still exists today in many theories. In Alexandre de Rhodes' *Vietnamese-Polish Dictionary*, printed in Rome in 1651, the word Hoai Pho is defined: as a village in Cochinchine that the Japanese live and call Faifo (Ta Thi Hoang Van, 2007, p.206). One popular theory is that Faifo comes from the name Hoi An town. According to another idea, the Thu Bon river branch flowing through Hoi An ancient town is now called Hoai River, so Hoi An is also called Hoai Pho after Hoai Pho turned into Phai Pho, from which the name Faifo appeared.

In Western clerics' and scholars' letters and notes, the names Faifo, Faifoo, Fayfoo, Faiso, and Facfo... appeared many times. In the map of Annam, including *Đang Trong*¹⁰ và *Đang Ngoai*¹¹ published in 1651, Alexandre de Rhodes clearly shows Haifo's name. Later, on the official map of the Indochina government, the French used the name Faifo to refer to Hoi An (Dang Viet Ngoan, 1991, p.190-191).

1) Pre-Hoi An period (Sa Huynh residents came to Champa)

Hoi An ancient urban area, is located near the mouth of Thu Bon river, the largest river in Quang Nam province. However, today, from the city center to the river mouth is not very close. The Lower Thu Bon River is divided into many branches when emptying into the East Sea. The branch in contact with the old town is Hoi An River, while the flow between Cam Nam and Cam Kim islets is the mainstream of the Thu Bon River (Fukukawa Yuichi, 2006, p.1). On ancient maps of the 17th and 18th centuries, Hoi An is located on the north bank of the Thu Bon River, connecting with the East Sea by the Dai Chiem estuary and a river connecting with the Dai estuary of Da Nang; outside is a wide sandbar. The traces of the river connecting Hoi An with the Cua Han sea can be identified as the Co Co - De Vong river today. On this ancient waterway, many ships and anchors were found buried in the ground (Hoang Minh Nhan, 2001, p.393).

¹⁰ Dang Trong (塘冲), or Nam Ha (Chinese: 南河) 17th and 18th century Nguyen kingdoms, controlling an area later known to the West as Cochinchina, with roots in the central region of modern Vietnam (Li Tana, 1998).

¹¹ Dang Ngoai (Chinese history: 北河 Bac Ha) or An Nam (Chinese: 安南國 / An Nam Quoc), the Kingdom of Dong Kinh (Tunquin, Tonqueen, Tonquin, Tonkin, Ton Kin...) was the name of the Dai Viet territory controlled by Lord Trinh, determined from the Gianh River (Quang Binh province) back to the North. The capital of Tonkin was Thang Long (also known as Dong Kinh, Kinh Ky, or Ke Cho). Thus, around the end of the 16th century, it began to be called Hoi An and opened a period of peak development for this trading port hundreds of years later.

Although the place "Hoi An" is said to have appeared around the end of the 16th century, the land surrounding this city has a very long history. During the "pre-Hoi An" period, two significant cultures existed, namely Sa Huynh culture and Champa culture. The first site of Sa Huynh culture is Sa Huynh Street in Quang Ngai, which was buried in sand and discovered by French archaeologists. In 1937, the scholar Madeleine Colani officially confirmed this as a culture. In the area of Hoi An city alone, more than 50 sites have been discovered that are relics of this culture, most of which are concentrated in the dunes along the old Thu Bon river. In particular, the discovery of two types of Chinese copper coins in the Han Dynasty, iron artifacts of the Western Han style... proved that right from the beginning of the AD, this place had begun to have foreign trade transactions. Another feature that can be noticed is that the area of Hoi An has no vestiges of the early and middle periods, but the land here used to exist and had a brilliant development of the late Sa Huynh culture (Hoang Minh Multiply, 2001, p.399).

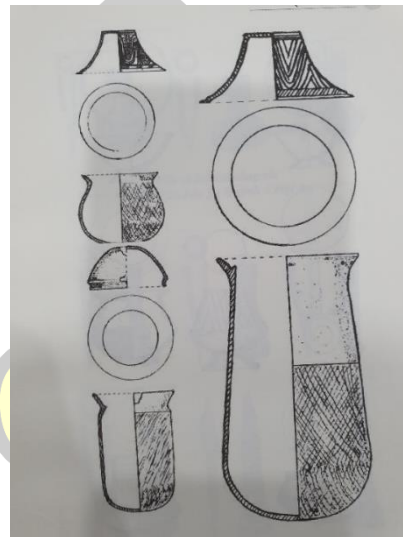


Figure 2 Some types of ceramic tombstones in Sa Huynh culture in Hoi An
Source: Nguyen Chi Trung (2005), *FaiFo Hoi An residents in history*, p.37.

Following the Sa Huynh culture, from the 2nd to the 15th century, a strip of central Vietnam was under the domination of the Champa kingdom. However, through initial research on the Cham Pa relics in Hoi An, we have seen the scale, nature, and role of Hoi An in the Champa kingdom period as a city. Commercial port - Chiem port or Lam Ap town will undoubtedly be an essential foundation for the formation and successful development of the commercial port town of Hoi An in the Dai Viet period. At the same time, together with the highly late Sa Huynh culture in Hoi An will reveal an exciting and scientific research direction about a transition period from Sa Huynh culture to Champa culture; cultural lines are being interested in many domestic and foreign writers (Nguyen Chi Trung et al., 2005, p.48-49).



Figure 3 Some Cham statues in Khuong My style in the VIII and IX centuries.
Source: Nguyen Chi Trung (2005), *FaiFo Hoi An resident in history*, p.37.

The distinctive vestiges of this culture are groups of Hindu shrines distributed along the central and southern regions, and one of these centers is located in the basin of the Thu Bon River. A political capital is here at Tra Kieu, and a religious center is at My Son. The remnants of Cham temples, Cham wells, Cham statues, and Dai Viet, China, Middle East relics in the 2nd - XIV centuries clarify the hypothesis that there used to be a Lam Ap Pho here. With a seaport, Dai Chiem flourished. Many ancient bibliographies recorded that, over a long period, Chiem port - Lam Ap Pho played an essential role in creating the prosperity of Tra Kieu citadel and My Son temple ruins (Le Tuan Anh, 2008, p.116).

After many wars, the kingdom of Champa was gradually pushed south by Dai Viet. In 1471, the Le Dynasty occupied the last capital of Champa at Bau Gia, present-day Binh Dinh. The land of Hoi An became Dai Viet's territory since then, but it was not until later that it developed into a commercial area. Hoi An was formed based on the inheritance of the seaport of the Cham and the Vietnamese who started coming here in the 15th century. It is a direct preparation step for the birth of Hoi An urban area (Fukukawa Yuichi et al., 2006, p.22).

2) Hoi An period (FaiFo trading port)

Hoi An was born around the second half of the XVI when Vietnam was under the rule of the Le Dynasty. In 1527, Mac Dang Dung won the Le house; the Mac dynasty ruled the Dong Kinh area.

In 1533, Nguyen Kim, on behalf of the Le Dynasty, gathered soldiers against the Mac Dynasty. After Nguyen Kim died, his son-in-law Trinh Kiem held power; the Nguyen Kim family was overwhelmed. In 1558, Nguyen Kim's second son, Nguyen Hoang, along with his family and some soldiers, retreated to entrench the Thuan Hoa area, and from 1570, Nguyen Hoang continued to hold power to defend Quang Nam. With his son Nguyen Phuc Nguyen, Nguyen Hoang built a fortress, tried to develop the economy of Dang Trong, expanded trade with foreign countries, and Hoi An became the busiest international trading port in the East. South Asia at that time (Le Tuan Anh, 2008, p.117).

However, it must be said that the presence and increasing activity of Western merchants in the Eastern Hemisphere in general (starting in the sixteenth century) had a substantial impact on the region's economic development economic

and commercial activities of these countries. On the other hand, this is when most of the countries in the Eastern Hemisphere are in a period of stability, independence and unification policies to strengthen economic strength, political power and cultural influence over neighboring countries and the region (Nguyen Chi Trung et al., 2005, p.58-59).

The Japanese - Chinese in Hoi An Historically, the commercial port of Hoi An flourished in the late sixteenth and early seventeenth centuries when the trading center developed with the affirmation of two commercial components, Japanese and Chinese. With the special treatment of Lord Nguyen, they established two separate streets to trade and live according to the customs and practices of each ethnic group. During this period, Da Nang acted as a port for Hoi An, specializing in welcoming merchant ships from Japan and China to Hoi An to trade via Co Co river, from Cua Han (Da Nang), through Cua Han (Da Nang)—Non Nuoc landscape to Hoi An. This road is guaranteed to shorten 1/3 of the journey if going from Cua Dai (Hoi An).

From the end of the 18th century, the Co Co River began to be encroached by sand; Cua Dai was also gradually filled up, no longer suitable for sizeable machinery-powered freight trains, so around 1905, when Da Nang became a concession in the territory of the French, Hoi An lost both its natural advantage and the policy of the State. Traders and goods poured into Da Nang, and Hoi An was gradually forgotten, becoming a commercial satellite town for Da Nang. However, during this period, the French also built a railway line 0.7 meters wide, 30 km long, to transport goods from Da Nang to Hoi An and vice versa from Hoi An, bringing agricultural and forestry products from the mountains of Quang Nam to Da Nang.



Figure 4 Da Nang - Hoi An railway: The railway built by the French connects Da Nang - Hoi An (1905)

Source: Nguyen Trung Hieu (2014)

Besides, in the seventeenth century, while continuing the war with the Trinh lord in the North, the Nguyen lord constantly explored the South, encroaching

on the territory of the Cham people. On the lands ruled by Lord Nguyen, foreign neighborhoods are formed based on several laws to protect the commercial activities of foreigners. In 1567, the Ming court of China abandoned the policy of seclusion, allowing merchant ships to cross the sea to trade with Southeast Asian countries, but still banned the export of some essential materials to Japan. This forced the Toyotomi and Tokugawa shogunates to allow Indian merchant ships to expand trade relations with Southeast Asia and buy Chinese goods from those countries. Indian ships began to sail from 1604 under the Tokugawa shogunate until 1635, when the policy of closure was announced, and at least 356 Indian ships were born. The port of Hoi An is where Chau An boats go the most. Within 30 years, 75 Chau An ships have docked here, compared with 37 in Dong Kinh, an area ruled by Lord Trinh. The Japanese merchants then came to sell bronze, copper coins, iron, and household items... and bought back sugar, silk, agarwood... The Japanese, at this time, was one of the leading traders in Hoi An.

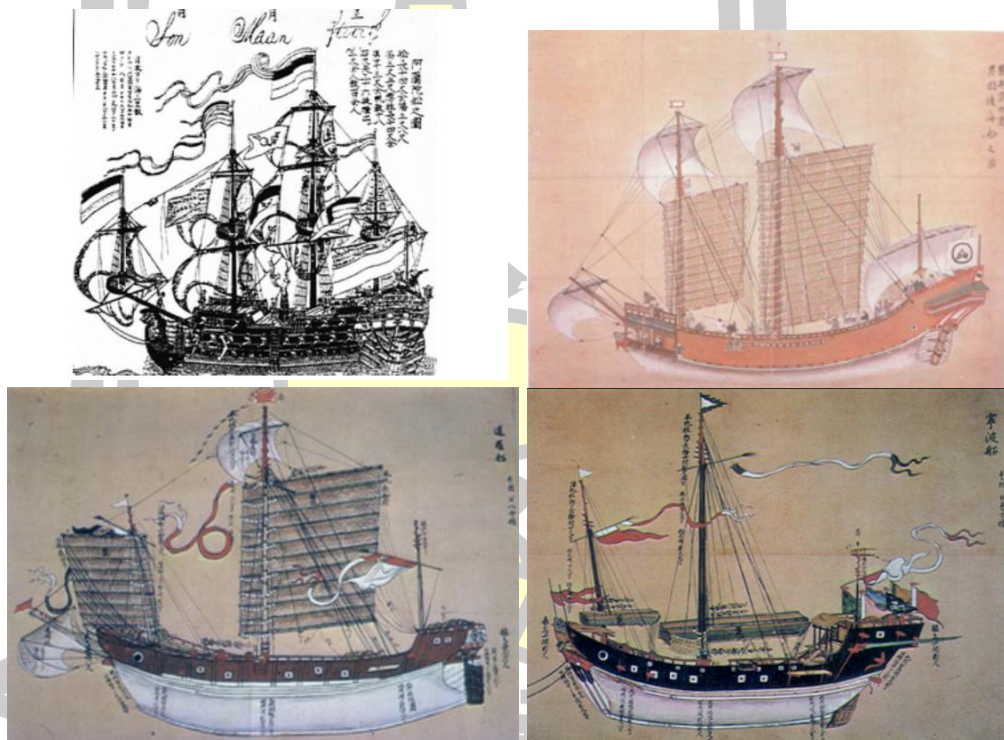


Figure 5 Merchant boats: Western boats, Chinese boats, Japanese boats, Quang Nam boats.

Source: Do Thi Ngoc Uyen (July 2014),
Hoi An Ancient Town of World Cultural Heritage, p.13.

Around 1617, the Japanese street in Hoi An was formed and flourished in the early 17th century. Chaya Shinroku's painting "Giao Chi Quoc, trading in the

sea chart,"¹² which is kept at Jomyo temple, Nagoyas city, vividly depicts the 17th-century Hoi An architecture. The picture shows the "street of the Duong people" and "Japanese people's street." About the "street of the Duong people" with houses on stilts on stilts, roofed with thatch. Some consider it to be the architectural feature of the local Cham people, not the Chinese Tang people. And "Japanese street" is located near a market, selling all kinds of goods, running along the axis of a road next to a port where ships are parked; we can see the Japanese quarter with wooden structures, two or three floors. Dutch captain Delft Haven recorded in 1651 that Hoi An then had about 60 Japanese houses along the river, houses built of stone to avoid fire, close to each other (Nguyen Van Xuan, 2008, p.22). But in the following period, the Japanese quarter in Hoi An gradually faded away due to the Tokugawa shogunate's seclusion policy and the policies of oppressing Japanese Catholics of the Nguyen Lords.

Although the economic activities of the Japanese in Hoi An lasted only a short time. Although there are still a small number of Japanese settlers here, the Chinese gradually replaced the Japanese role in commerce. By 1635, the end of the Indian period (1592-1635), the economic part of the Japanese transferred to the Chinese. Thus, it also proves that Hoi An was once a busy trading port and a transshipment point for goods in the Asia-Pacific region in the early seventeenth century. The Japanese were essential traders, stimulating economic and commercial activities in Cochinchina to become vibrant.

Thus, the presence of the Japanese in Hoi An, especially with the settlement and establishment of trading streets in the Shuinsen¹³ era, not only stimulated the economic development in Hoi An - Dang Trong with mulberry farming, silk weaving, exploitation, and preliminary processing of forest and aquatic products but also contribute to the expansion of the economic trade network of goods in Hoi An - In development, the city became crowded with its role as an international trading port, leaving many valuable cultural exchange imprints as part of the Hoi An resident community in the 17th century (Nguyen Chi Trung et al., 2005, p.109).

¹² "Giao Chi Quoc, trading in the sea chart:" is a painting by merchant Chaya Shinroku that describes the journey across the sea of a Japanese merchant ship from Truong Ky (Nagasaki) to Hoi An wharf to Dinh Chiem (the headquarters of Quang Nam Dinh in Thanh Chiem). Offering offerings to Lord Nguyen in the 17th century, stored at Jomyo temple in Nagoya city.

¹³ Shuinsen: 朱印船 (Shin of the Seals) was an armed Japanese commercial sailing ship issued with a travel permit bearing the red seal (shoujo) of the Tokugawa shogunate, allowing them to export to Eastern trading ports in South Asia in the early 17th century when Japan advocated tighter control of foreign trade. Between 1600 and 1635, the shogunate provided more than 350 Seals Ships that sailed to trade with neighboring countries.



Figure 6 Chaya Shinroku's painting: "Giao Chi Quoc, trading in the sea chart," 1624. Source: Do Thi Ngoc Uyen (July 2014), Hoi An Ancient Town of World Cultural Heritage, p.12.

Unlike the Japanese, the Chinese knew Hoi An from a very early age, dating from when this land belonged to the Kingdom of Champa. Right after the Minh Thanh rebellion occurred in the middle of the seventeenth century, especially after the fall of the Ming dynasty, many Chinese migrated to Central Vietnam and built many Minh Huong Xa communities. By the time the Vietnamese replaced the Cham, Chinese merchants had continued to trade because the southern provinces of China desperately needed salt, gold, and cinnamon...However, during the pre-Hoi An period, the Chinese only came to change and then returned, not staying to settle down and set up streets (Nguyen Van Xuan, 2008, p.24).

In Hoi An, the Chinese came to stay more and more and replaced the Japanese to take over the business. The port of Hoi An at that time was where most foreign goods were concentrated. The neighborhood along the river called the Dai Duong area is 3-4 miles long. The shops on both sides of the street are never free. The residents here are primarily Fujian¹⁴ people, everyone dressed in Ming Dynasty costumes. Many Chinese settlers trade were married to local women. Besides the Chinese who acquired Vietnamese citizenship, many other Chinese people still retain their Chinese nationality, which Vietnamese often call "guests." In 1695, British emissary Thomas Bowyear of the British East India Company came to negotiate with Lord Nguyen about building a settlement in Hoi An. Although the negotiation was unsuccessful, the following note was also left:

"This Faifo neighborhood has a street close to the river. There are about 100 houses built close to each other on both sides of the road. Except for about four years, the house is Japanese; the rest is Chinese. In the past, the Japanese were the principal inhabitants of this

¹⁴ Fujian is a province on the southeast coast of mainland China. The area has a majority Han Chinese population and is one of China's most culturally and linguistically diverse provinces.

neighborhood and were the owners of most of the commercial activities in Hoi An harbor. Now, the leading commercial role has passed to the Chinese. Compared to the previous period, it is not crowded. Still, at least 10 to 12 ships from Japan, Guangdong, Siam, Cambodia, Manila, and even Indonesian ships come to this port every year" (Fukkawa Yuichi et al., 2006, p.27).¹⁵

Besides Japanese traders, China also has integrated merchants from Western countries who have solid residential and trade relations with Hoi An. European trading companies were interested in Hoi An very early, from the second half of the sixteenth century. Historical records show that the Netherlands, Great Britain, and France... all had trade relations in Hoi An. According to Dr. Li Tana, the first Westerner to come to Cochinchina may have been the Portuguese. However, they were only allowed by Lord Nguyen to build streets in Da Nang for trading:

Portugal was one of the most technologically advanced nations in the West and held the exclusive role of the Catholic Church in the East in the Middle Ages...In the early seventeenth century, the Portuguese and the Japanese were the leading foreign traders of the Hoi An market. Therefore, through many sources, it can be confirmed that the Portuguese played a pioneering role in paving the way for Eastern countries. They were the first representatives of Western capitalism to set foot on the shore of Vietnam. In 1498, they occupied Calicut; then, in 1510, they took India's Goa; in 1542, they went to Hirado, Japan; and in 1563, they settled Ao Mon (Macau-China). In 1584, some Portuguese were living in Cochinchina. Still, trade between Portugal and Cochinchina was poor and dependent on trade relations with Macao, China, and Japan in the early seventeenth century (Li Tana, 1999, p.106).

The difference with other Western traders is that the Portuguese do not set up a trading post, and there is no East India corporation in Hoi An. Although the number of merchants varied with the seasons, the Portuguese merchants maintained long-standing friendly relations with local operations to secure and facilitate trade.

Dutch traders:

After the capitalist revolution the Dutch capitalist economy developed rapidly after the capitalist process and soon took a leading position in world trade. According to Dr. Blure, from 1615, the Netherlands had a trading agreement with the Nguyen Lords in Cochinchina. But, from 1601, Van Croensbergen took on establishing trade relations with Lord Nguyen but failed due to a purposeful shipwreck. Other attempts in 1617 and 1618 also resulted in river tragedies as merchants used the hand of God's government to eliminate each other (Peri (N), 1923, p.205).

The most prominent during this period was the Dutch East India Company, established in Amsterdam in 1602, taking the capital Djakarta (Indonesia -

¹⁵ Fukukawa Yuichi et al., 2006, *Hoi An Ancient Town Architecture - Vietnam*, International Cultural Research Institute Chieu Hoa Women's University, Hanoi: World Publishing House. Fukuzawa Yukichi (January 10, 1835 - February 3, 1901) was one of the greatest thinkers of modern Japan. Fukuzawa Yukichi is a politician, thinker, social activist, pioneer educator, writer, translator, and martial artist.

Indonesia) as the trade center. Everywhere the East Indian ships went, they carefully recorded the commercial activities and economic and social situation ... of that land so that the current problems in the history of Hoi An trading port are based on treasures. Letters left by the East India Company abound. In early 1636 (Japanese trade still prevailed in Hoi An), the Dutch Company established a commercial base in Hoi An and operated well until 1641.

During this period between Nguyen and Trinh, there was a fierce battle. Lord Trinh in the North tried to bribe the Dutch, making Lord Nguyen angry. In the previous year, due to the brutality of the Company in Hoi An (captured and killed Vietnamese people to steal), the governor Nguyen Phuoc Tan (Christian Hien) surrounded the trading house confiscated all goods, and burned them. Particularly gold, silver, and incombustible items were thrown in the middle of the sea and killed seven Dutch merchants. The Dutch government was angry and sent a large fleet to Cochinchina to wage war. The war between Lord Nguyen and the Dutch lasted from 1642 to 1643. The end of Dung Le Hau (Nguyen Phuoc Tan) at that time was only 24 years old, defeating the Dutch fleet. Admiral Pieter Bach set fire to the gunpowder depot and died with the flagship; another ship hit a sinking rock; The third one escaped to the North. This is the largest naval battle between Vietnam and Europe in the seventeenth century and a remarkable feat of maritime warfare in Southeast Asia with wooden ships, muskets, opposing Europe, copper ships, and cannons... And this naval battle was also a substantial base to bring Dung Le Hau Nguyen Phuoc Tan to the throne.

Due to implementing the open door and trade policy in Hoi An, the Nguyen lords placed a brave army of marines stationed at Thanh Chiem Palace, extending down to Dai Chiem sea, covering both Hoi An and Tra Nhieu lagoon. Going back to the places of Ben Ngu, Kho Luong, and Trai Tuong ... still handed down in folklore, along with hundreds of acres of lotus ponds on Thanh Chiem land today, one can imagine the colors of thousands of flags fluttering of the grand army of the battleships on the river and the sea still echoes.

English Traders: The British of the East India Company arrived in Hoi An in 1613. Communication failed. After that, the British were still unsuccessful in going North and returned to Cochinchina in 1695. The merchant, Bowyear, investigated the terms of trade and made several requests, including land for a town and an island for ship repair. If the two sides agree on the terms of cooperation, Dai Viet's face may change a lot because, in terms of sea, the British have replaced the Netherlands as the lord of the five continents. But the consultation failed, and from then on, the British never returned to this land.

French traders: France also established the East India Company in 1664, after the above countries set up trading bases in Hoi An. In 1742, Dumont - a new French merchant, came to Hoi An to discuss business. However, he immediately had the idea of taking Cu Lao Cham, managing the operation of Hoi An port, later when the French had the opportunity to own Vietnam. Next, in 1749, a French missionary named Pierre le Poivre, a civil servant and a merchant, was sent by the Indian Company to Cochinchina to make friends, create friendships and open up a trade route with new love. Vo Vuong received P.Poivre very kindly and allowed them to travel and trade. On August 29, 1749, he rode a Machault to Hoi An (Faifo). Poivre stayed in Hoi An for a while, then went overland to Thuan Hoa to meet Vo Vuong to

offer gifts and letters. But later, the business could not continue because the French company canceled, and many other mischiefs could not continue.



Figure 7 The bustling trading port of Hoi An in the 16th - 17th centuries
Source: Retrieved from: <https://vinwonders.com/> (Accessed on April 20, 2022)

3) The period of decline (French and American colonial times)

In the 18th century, when the Tay Son uprising took place in the South, Lord Trinh captured Quang Nam Dinh in 1775, and the port town of Hoi An fell into chaos. After capturing Hoi An, the Trinh army destroyed the houses in the commercial area, leaving only religious buildings. Many important figures of the Nguyen family and wealthy Chinese merchants migrated to the South, brought their wealth, and settled in Saigon - Cho Lon¹⁶, leaving a ruined and dilapidated Hoi An (Nguyen van Xuan, 2008, p.36). In 1778, an Englishman, Charles Chapman, who passed here after the Tay Son period, recorded: "When coming to Hoi An, this great city is not left with many old planned neighborhoods with brick houses, paved road but only seeing a scene of desolation makes us feel sad. God, those works are now only left in memory" (Fukukawa Yuichi et al., 2006, p.29).

About five years later, the new port of Hoi An gradually revived, and commercial activities were restored but not as before. The Vietnamese and the Chinese rebuilt the city from the old ruins, new houses sprang up according to their architecture, and accidentally the traces of the Japanese quarter were erased forever.

¹⁶ Cho Lon (Chinese: 堤岸; Sino-Vietnamese pronunciation: De Ngan; Cantonese pronunciation: Thay Ngon) is an area with a large number of Chinese people living along the Tau Hu canal stretching across Districts 5 and 6 South to District 8 and North to District 10 and District 11 in Ho Chi Minh City. This area was formerly established as a separate city from Saigon, called Cho Lon city. During the years 1930-1950, due to urbanization, Saigon and Cho Lon gradually merged. This neighborhood has long been inhabited by Chinese people and is considered the largest Chinatown in the world by area.



Figure 8 Hoi An ancient town in 1930

Source: Do Thi Ngoc Uyen (July 2014), Hoi An Ancient Town of World Cultural Heritage, p.14

In the 19th century, the mouth of the Cua Dai river was increasingly narrowed, and the Co Co river was also filled with alluvium, making it impossible for large boats to call at Hoi An port (Nguyen Phuoc Tuong, 2004, p.33). In addition, the Nguyen court also implemented a closed-door policy, limiting relations with foreign countries, especially Western countries. Since then, Hoi An has gradually declined, losing its position as an important international port. Despite this, as a major commercial center, the city was still developed, new roads south of the river were built, and neighborhoods expanded (Fukukawa Yuichi et al., 2006, p.29).

In the 5th year of Minh Mang, the king went to Hoi An, realizing that this place was no longer as crowded as before but still more prosperous than other towns of the Vietnamese people. In 1888, when Da Nang became a French concession, many Chinese people went there to finance the establishment of transport and trade facilities. Others continued maintaining business activities in Hoi An and Da Nang (Nguyen Van Xuan, p.38). But due to water transportation becoming increasingly tricky, along with the French development policy of Da Nang, commercial activities in Hoi An gradually stalled. Even so, most of the residential architecture in the old quarter and the Assembly Halls remaining today have the shape created from this period (Fukukawa Yuichi et al., 2006, p.30).



Figure 9 Hoi An River Wharf at the end of the 18th century

Source: Do Thi Ngoc Uyen (July 2014), Hoi An Ancient Town of World Cultural Heritage, p.14

At the beginning of the twentieth century, although it lost its essential role as a port town, trading activities in Hoi An never ended, and this place is still the town and capital of Quang Nam province. When Quang Nam-Da Nang province was established in 1976, Da Nang city became the capital of the new area; Hoi An fell into a forgotten period (Nguyen Van Xuan, 2008, p.38). Thanks to the changing role in history and many other factors, Hoi An was fortunate to avoid the distortion of the intense urbanization process in Vietnam in the twentieth century. Since the 1980s, Hoi An began to receive the attention of Vietnamese, Japanese, and Western scholars. At its 23rd session from November 29 to December 4, 1999, in Marrakech, the United Nations Cultural and Scientific Education Organization inscribed Hoi An on the list of world heritage sites. The ancient town of Hoi An gradually prospered thanks to tourism activities again (Le Tuan Anh, 2008, p.117).

2.2 Traditional architecture and architectural monuments – Physical space associated with lanterns

features of the old city. That can be seen through each certain historical period of this city. Associated with and affecting that process must include natural conditions, trading markets, changing roles of merchants, contemporary social situations, and in which architectural spaces are linked with Hoi An traditional lanterns.

Hoi An is a commercial port town as a riverside city. Architecture develops following the transformation of the river. The field survey results show that architectural monuments form from North to South, West to East, along with the natural accretion direction of Hoi An River.

2.2.1 Old town area

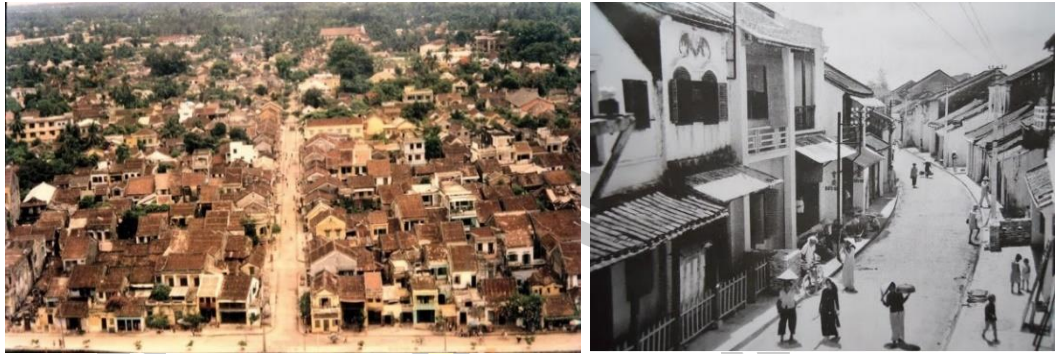


Figure 10 Panoramic view of the old town of Hoi An

Source: Retrieved from: <https://www.vntrip.vn> (Accessed on April 20, 2022)

The Old Quarter is located entirely in Minh An ward, with an area of about two km², with short and narrow roads, with winding sections, running along a chessboard style. Close to the river bank is Bach Dang street, then to Nguyen Thai Hoc street, and then Tran Phu street, connected to Nguyen Thi Minh Khai by Cau Pagoda. Tran Phu Street was once the main street of the town, connecting Cau Pagoda to the Assembly Hall of Trieu Chau. Because the neighborhood's topography is gradually tilted from north to south, the roads across Nguyen Hue, Le Loi, Hoang Van Thu, and Tran Quy Cap are slightly steeper if going back into the city (Fukukawa Yuichi et al., 2006, p.30).

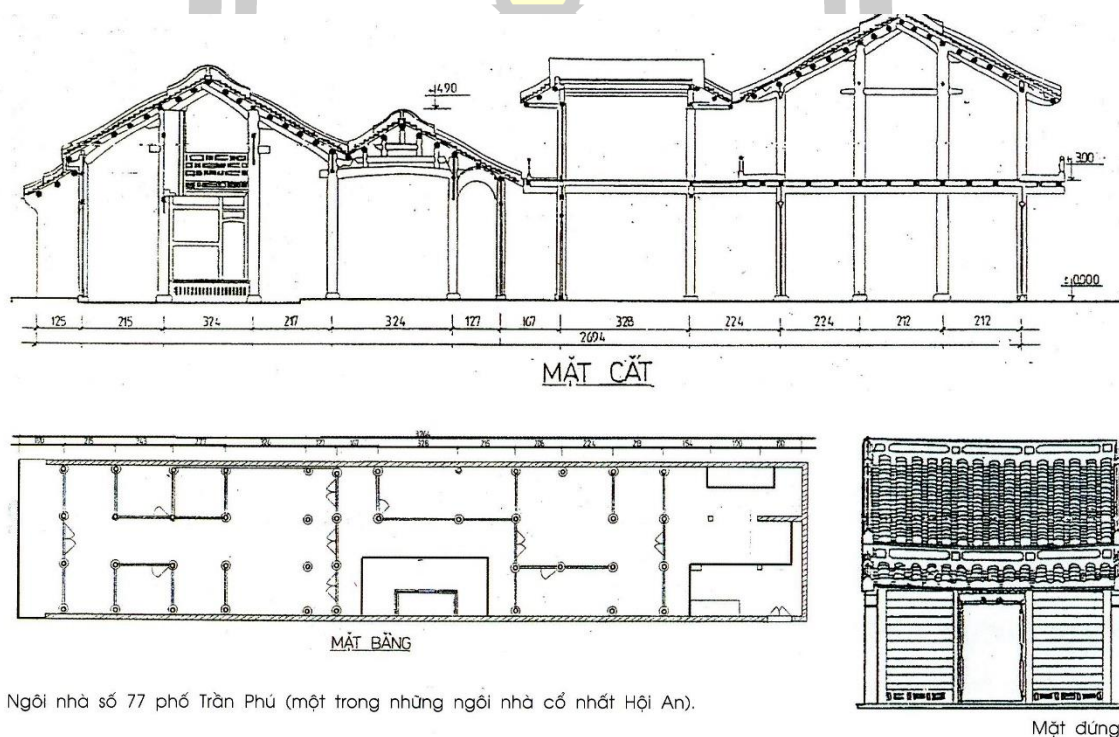
During the French colonial period, this street was named Rue du Pont Japonnais, which means Japanese Bridge Street. Today, Tran Phu Street is about 5 meters wide with many houses without verandas, the result of an expansion in the late 19th and early 20th centuries. Two roads, Nguyen Thai Hoc and Bach Dang were later formed by mud and soil. Nguyen Thai Hoc Street appeared in 1840, then the French named Rue Cantonnais, Cantonese Street. Bach Dang Street was born in 1878, located close to the river, so it used to be called Riverside Road. Located deep in the city, next to Tran Phu street is Phan Chu Trinh street, a new road was built later. In the old quarter, many other alleys are located perpendicular to the main street extending to the riverbank (Fukukawa Yuichi et al., 2006, p.12).

Tran Phu Street is the main street where the most important architectural works are concentrated, as well as typical old houses for Hoi An architecture. The most prominent of these are the assembly halls built by the Chinese to commemorate their homeland. If you start at Cau Pagoda, we will see 5 Assembly Halls on Tran Phu Street, all with even numbers: Assembly Hall of the Cantonese Congregation, Assembly Hall of the Chinese Congregation, Assembly Hall of the Fujian Assembly Hall, Assembly Hall of Quynh Phu and Assembly Hall of Chaozhou Chinese Congregation. At the corner of Tran Phu and Nguyen Hue streets, are Quan Cong Temple, a typical relic of the temple architecture of the Minh Huong people in Vietnam. Right next to the temple to the north, we can see the Hoi An Museum of History - Culture, formerly the Quan Am pagoda of Minh Huong villagers. The Sa Huynh Culture Museum and the Museum of Trade Ceramics are also on this street (Fukukawa Yuichi et al., 2006, p.9).

During the rainy season, Nguyen Thai Hoc Street and surrounding areas are often flooded, and residents must use boats to go shopping and to eateries.

Following Tran Phu Street, passing Chua Cau will lead to Nguyen Thi Minh Khai Street. The traditional houses here are restored and preserved very well; the walkways on both sides are paved with red bricks, and at the end of the street is the location of the Cam Pho communal house. On the west side of Nguyen Thai Hoc street, there is a block of streets formed by houses with French facade architecture, while the eastern part is a bustling shopping street with large two-story homes areas. Hoi An Folklore Museum, located at 33 of this street, is the largest old house in the old town, with a length of 57 meters and a width of 9 meters. (Nguyen Chi Trung, 2007, p.24 & 26). The Eastern Quarter of the Old Quarter was once the French Quarter. On Phan Boi Chau street, the western road is built close to the houses with European-style facades, most on one floor. It used to be the residence of civil servants during the French colonial period (Fukukawa Yuichi et al., 2006, p.15).

2.2.2 Traditional architecture



Ngôi nhà số 77 phố Trần Phú (một trong những ngôi nhà cổ nhất Hội An).

Một đứng

Figure 11 House number 77 Tran Phu (one of the oldest houses in Hoi An)
Source: Tran Thi Que Ha (2006)

The most popular type of housing in Hoi An is the one or two-story townhouse with the characteristic of narrow width and very long depth creating a tubular house. Usually, homes have a wooden frame structure, with brick walls separating the two sides. The primary materials used to build houses here have high strength and durability due to this area's harsh climate and annual floods. The average campus of the places is about 4 to 8 meters wide and about 10 to 40 meters deep, varying from street to street. The standard layout of the homes here includes a sidewalk, porch, main house, outbuildings, porch, toilet and courtyard, porch, three-room back house, and rear garden (Ta Thi Hoang Van, 2007, p.136). Townhouses in

Hoi An include many folds arranged in-depth and constitute an architectural space consisting of 3 parts: commercial area, living room, and worship space (Ta Thi Hoang Van, 2007, p.141). This division is suitable for narrow premises and combines many house functions. It can be seen that this is an architectural product of regional culture (Ta Thi Hoang Van, 2007, p.144).



Figure 12 Ancient house in Hoi An

Source: Do Thi Ngoc Uyen (2014), Hoi An Ancient Town of World Cultural Heritage

In the main house space, a system of 16 columns distributed 4 x 4 forms the horizontal and deep percentiles according to the 3 x 3 compartment structure. The central four columns are much higher than the remaining columns. This is the space for trade, with the first space from the entrance to the sales place, the next compartment is the warehouse of goods separated by a wall, and the third compartment is arranged with the church facing the inside. This particular feature is essential for Hoi An townhouses, although sometimes the altar faces the street (Fukukawa Yuichi et al., 2006, p.63).

Besides the famous leading houses with 3 x 3 compartments, a few other places have broader or narrower top dwellings, 3 x 2 compartments, or 3 x 5 compartments. The space next to the main house is the outbuilding, often found in two-story homes of low height. This open space is connected to the road surface, separate from the outside business activities, and can receive the courtyard light, which is used as a place for the owner to welcome guests. The toilet and courtyard are spaces divided into two vertically, with an independent structure from the front and rear houses, with a transitional function. For an ordinary home, the worship space occupies only a small part but is always considered necessary. The courtyard is paved with stones, and decorated with water tanks, rockeries, and ornamental plants, helping the house to be airier and in harmony with nature. The altar is often moved to the mezzanine for the functions of trading, transporting goods, and activities to be unobstructed. In one-story houses, the altar is placed on the front house's side roof or the back house's center. In two-story homes, the entire second floor of the main house is often used as a warehouse, and an altar is also located on this floor (Ta Thi Hoang Van, 2007, p.137).

The houses in Hoi An are primarily made in the form of two roofs; most of the top places and the outbuildings do not share one roof but two adjacent roof folds. There are very few cases of government roofs on the outbuildings. Tile in

Hoi An is a type of tile made from earth, thin, rough, square, about 22 cm on each side, and slightly curved. When roofing, people first arrange a row of tiles facing up and then a row facing down. This way of roofing is called yin and yang tile roofing. When the roof is finished, the tiles are fixed with mortar, forming strips of tile that protrude along the top, making the whole top exude a solid and robust appearance. At the top of the roof, the roof is built up into a rectangular shape like a box; there are also some cases where the two sides of the gable wall are also built high, making the whole look unbalanced. The form and decoration of the gable wall always make a strong impression and are the unique value-creating factor of Hoi An ancient town (Fukukawa Yuichi et al., 2006, p.136).

2.2.3 Architectural monuments

Hoi An is a typical example of a traditional port town in Southeast Asia with "older" architectural works dating from the 17th - 19th centuries. With the mixing and interference of many different cultures, the architecture, religion, and beliefs of Hoi An are the most vivid evidence of the city's formation, prosperity, and decline old. Over the years, with the wear and tear of rain, wind, and war, the results still retain their aesthetic value. Assembly halls and temples are typical works for the relics of the Chinese. Besides, there are roofs bearing traditional Vietnamese architecture and French-style houses. These works all "carry" the cultural value of Hoi An ancient town.

The types of architecture from the sixteenth to the early eighteenth centuries often carried a traditional function, influenced by the economy and port factors of Hoi An at that time. Typical for this period are boat docks, wells, pagodas, temples, bridges, tombs, ethnic churches, and trading places. Since the 18th century, Hoi An is no longer the leading trading port. Many temples, shrines, communal houses, churches, and especially assembly halls appeared during this period. Through the distribution, scale, form, and function of architectural works, it can be seen the transformation of Hoi An during this period.

During the French colonial period, like many other cities in Vietnam, Hoi An was deeply influenced by French architecture. Colonial-style houses appear many and are concentrated on one street. The interweaving of French architectural style between traditional old houses is the consequence of a Western lifestyle that has appeared in the lives of Hoi An residents. The works of this period kept the harmony in architectural language, flexible in decoration, and suitable for urban space, giving Hoi An a new look. According to statistics in December 2000, Hoi An World Heritage site has 1360 relics including 1068 ancient houses, 11 ancient wells, 38 clan churches, 19 pagodas, 43 shrines to worship gods, 23 communal houses, and 44 special ancient tombs separate and one bridge. More than 1100 of these relics are in the old urban area. (Nguyen The Thien Trang, 2001, p.18).

Temples: Hoi An was once an early Buddhist center in Cochinchina, with most of the temples following the Hinayana. Many temples here have relatively early construction dates, but most of the original architecture has been changed or disappeared through historical upheavals and restorations (Ta Thi Hoang Van, 2007, p.66). The earliest known temple is Chuc Thanh Pagoda, believed to date from 1454, located about 2 km north of the old town center of Hoi An Ancient Town. This place still preserves many relics, worshiping statues, and inscriptions related to the introduction and development of Buddhism in Cochinchina. On the outskirts of the

Old Quarter, many other temples, such as Phuoc Lam, Van Duc, Kim Buu, and Vien Giac date back later.

The unique and remarkable feature of the pagodas in Hoi An is that the themes of art decoration - architecture focus on the roof, along with its harmony of height and color in the green space, quiet temple gardens, places of practice, etc., make people's hearts full of emotions.

The early 20th century also saw the birth of many new temples, the most prominent of which was the Long Tuyen pagoda, completed in 1909 (Dang Viet Ngoan, 1991, p.344). Besides the temples separated from the villages, located along the ancient streams, in Hoi An, village temples are associated with the settlements as an organic component of the whole town. This reflects that the clergy are attached to the secular world and proves that Minh Huong Commune already has a solid cultural institution for community activities (Ta Thi Hoang Van, 2007, p.68). In the old town, Hoi An Museum of History and Culture was formerly a temple to worship the Goddess of Mercy, founded by the Vietnamese and the Minh Huong people around the 17th century.

The temples and shrines in Hoi An primarily worshiped the fairies and sages who founded the town, the association, and Minh Huong Xa. This type of architecture usually has a simple form, located right in the village; the layout is 1 x 3 fireproof brick walls and yin and yang tile roofs with the altar placed in the middle (Ta Thi Hoang Van, 2007, p.69). The most typical of this type of architecture is Quan Cong Temple, also known as Ong Pagoda, located in the center of the Old Quarter, 24 Tran Phu Street. The work was started by the Minh Huong and Vietnamese people in 1653, worshiping Quan Cong, a famous general of the Three Kingdoms period, a symbol of loyalty and filial piety.

Although restored many times, Quan Cong Temple has not lost its original appearance (Le Tuan Anh, 2008, p.138). The temple consists of many houses with green glazed tile roofs; the structure consists of the lobby, the courtyard, and the back hall. In the foyer, the building stands out with red paint, elaborate decorations, solid tiled roofs, and two large main doors embossed with a pair of blue dragons bending in the clouds. On either side, close to the wall, is a bronze bell weighing over half a ton and a large drum placed on a wooden stand by King Bao Dai (Le Tuan Anh, 2008, p.139).

Next to the courtyard, the open space is decorated with rockeries, giving the temple a bright and airy look. Two houses along the East and West are on both sides of the courtyard. A stele attached to the wall of the East house records the first restoration of the temple in 1753. The main hall is in the back hall, the last house, where the incense altar is placed to worship Quan Cong. Quan Cong statue is nearly 3 meters high, red face, phoenix eyes, a long beard, wearing a green robe, and sitting on a kneeling white horse. On both sides are Quan Binh and Chau Thuong statues, two adopted children, and two loyal martial officers of Quan Cong.

Previously, Quan Cong Temple was the religious center of Hoi An merchants, a place of witness and confidence for merchants in commercial contracts. Today, on January 13 and June 24 of the lunar calendar every year, the Ong Pagoda festival is held, attracting many devotees and people to attend. In general, all types of temples and shrines have elaborate and sophisticated roof structures, showing the

talents of artisans, and the architectural chronology also focuses on the nineteenth century (Le Tuan Anh, 2008, p.140).

Ethnic Church in Hoi An, as in many other localities of Vietnam, the clans all have ancestral worship places called clan shrines or family houses. The small families and the church that links Hoi An Ancient Town with the house of the patriarch have a Chinese origin. This is a unique form of housing architecture of the prominent families who established the village from the early days of Hoi An and passed it on to their descendants as a place of ancestor worship. Depending on the state of the house, descendants are later responsible for incense and architectural remodeling (Ta Thi Hoang Van, 2007, p.75). Most of their churches are concentrated in the middle of Phan Chu Trinh and Le Loi streets, and a few are scattered on Nguyen Thi Minh Khai street or right behind the townhouses on Tran Phu street. (Fukukawa Yuichi et al., 2006, p.11).

The earliest ethnic churches are mostly of overseas Chinese; at the beginning of the 17th century, the number dating to the 18th century accounts for only a tiny part. Unlike the ethnic churches in the countryside, their church in Hoi An often has an urban style (Nguyen Van Xuan, 2008, p.72). Many churches here have regulations the model and architecture are gorgeous, such as the Tran family church, the Truong family church, the Nguyen family church, and the Minh Huong Tien sage church (Ta Thi Hoang Van, 2007, p.76). Because it is a place of worship, the ethnic church is built as a campus and has a tight layout and structure, including the garden, gate, fence, and outbuildings...

The Tran family church is at 21 Le Loi Street, built in the early 19th century. Like other ethnic houses in Hoi An, the church is located deep in a campus of about 1500 m², surrounded by high walls; the front yard is planted with ornamental plants, flowers, and fruit trees. The house has architecture influenced by China, Japan, and Vietnam, built from precious wood, three compartments and two folds, and a pitched roof roofed with yin and yang tiles. The space in the house is divided into two parts, the central part is for worship, and the second part is the residence of the patriarch and the reception of guests (Le Tuan Anh, 2008, p.134). The worship space has three doors: the right is for women, the left is for men, and the main entrance in the middle is for the elderly who have a role in them and is only open on holidays. On the altar, small boxes containing relics and biographies of the Tran family members are arranged according to their rank in the clan. During holidays or anniversaries, the patriarch will open these wooden boxes to remember the deceased. Behind the throne is a high land used to bury the knots of members of the clan when they were born. Also, on this plot of land, behind is a star fruit tree, symbolizing the attachment to the ancestral homeland of their descendants (Le Tuan Anh, 2008, p.135).



Figure 13 Church of the Tran family on Tran Phu - Hoi An street
Source: Nguyen Thi Thanh Thao (May 22, 2022)

Assembly Hall: One of the outstanding features of the Chinese is that wherever they reside in foreign countries, there are assembly halls and community products based on fellow citizens. In Hoi An today, five assembly halls are still corresponding to 5 large overseas Chinese populations here: Fujian, Chinese, Trieu Chau, Quynh Phu, and Cantonese. These large assembly halls are located on Tran Phu street and have the main direction to the Thu Bon river (Ta Thi Hoang Van, 2007, p.112 & 114).

In terms of form, the assembly halls in Hoi An were built according to an archetype of the joint assembly halls in other ancient cities. It is a whole, including a large gate in front, followed by a large courtyard decorated with ornamental plants, mountains, and two auxiliary houses of worshipping the Gods and Gods, then the communal house, where the rituals are conducted, ending with the cathedral, the most significant architecture of the whole. The halls are elaborately decorated with carved wooden frames and painted with gilded vermilion, and the roofs adorn the animals with colorful glazed earthenware. The assembly halls have been changed and repaired many times, but the wooden frame retains many original elements. In addition to maintaining community activities, the assembly hall also has another vital function: the ancient town of Hoi An. Depending on the religious customs of each community, the assembly hall takes the basis for worship (Dang Viet Ngoan, 1991, p.346).

Of the five assembly halls in Hoi An, Fujian is the largest, located at 46 Tran Phu Street. Initially, this place was just a thatched pagoda built by the Vietnamese in 1697 to worship Buddha. Over time, the pagoda was damaged, and the Vietnamese could not afford to repair it. Fujian merchants purchased the temple in 1759 and, after many restorations, in 1792, changed to the Fujian Assembly Hall (Fukukawa Yuichi et al., 2006, p.9). The building has an architectural style of Tam, extending from Tran Phu Street to Phan Chu Trinh Street, in the following order: the three-way gate, the courtyard, two rows of East-West houses, the main hall, the backyard, and the back hall.

The three-way gate of the new assembly hall was built during a major restoration in the early 1970s. The entrance has a spectacular roof system consisting of 7 curving green glazed tile roofs, arranged lower and lower, proportionally between the two sides. At the top of the gate, under the upper roof, is a whiteboard with three red Chinese characters, "Kim Son Tu." Under the roof there is also a blue stone

sign with four red Chinese characters, "Fujian Assembly Hall." Two walls on either side of the three-way gate separate the inner courtyard of the assembly hall from the outer courtyard.

The main hall of the assembly hall is decorated with vermilion pillars and hanging wooden urns praising Thien Hau Thanh Mau. The main shrine worships the statue of Bodhisattva Avalokitesvara sitting in meditation, in front of which is a giant incense burner. On both sides of the altar, you will see Thien Ly Nhan and Thuong Phong Nhi figures, two assistant gods for Thien Hau to help Chinese merchant ships in distress. Next to the main hall, cross the backyard to the back hall. Here, the middle part is dedicated to worshipping six generals of the Ming Dynasty from Fujian; on the left is an altar to worship 3 Sanh Thai princesses and 12 midwives, and on the right is an altar to worship Than Tai.

Every year, on the 23rd day of the third lunar month, the festival of Thien Hau Thanh Mau is organized by the Chinese with many activities. Activities such as lion dances, fireworks sales, partying, and asking for fortune... attract many people from Hoi An and other regions to attend (Nguyen Phuoc Tuong, 2004, p.236). In addition, the rear hall also worships those who have contributed money to the construction of the assembly hall and Kim Son pagoda.



Figure 14 Between weekdays and holidays, the triple gate Phuoc Kien Assembly Hall is distinguished by lanterns.

Source: Nguyen Thi Thanh Thao (May 24, 2022)

The only remaining ancient bridge in Hoi An today is the Covered Bridge, also known as the Japanese Bridge. This bridge is about 18 meters long, across a small creek flowing into the Thu Bon River, connecting Tran Phu Street with Nguyen Thi Minh Khai Street (Le Tuan Anh, 2008, p.121). According to the legend, the Japanese Bridge was built in 1593, but no exact basis exists to confirm this. In the 1630 Thien Nam Tu Chi Roadmap, the name "Hoi An Kieu" and the image of a bridge with a roof appeared. Monk Thich Dai San also mentioned "Japanese Kieu" in his book Overseas History in 1695. After many restorations, the shape of the bridge has changed a lot; the present look was formed during the repairs in the 18th and 19th centuries. The decorations with glazed porcelain pieces or porcelain plates are typical expressions of the architecture of the Nguyen Dynasty. (Fukukawa Yuichi et al., 2006, p.14).

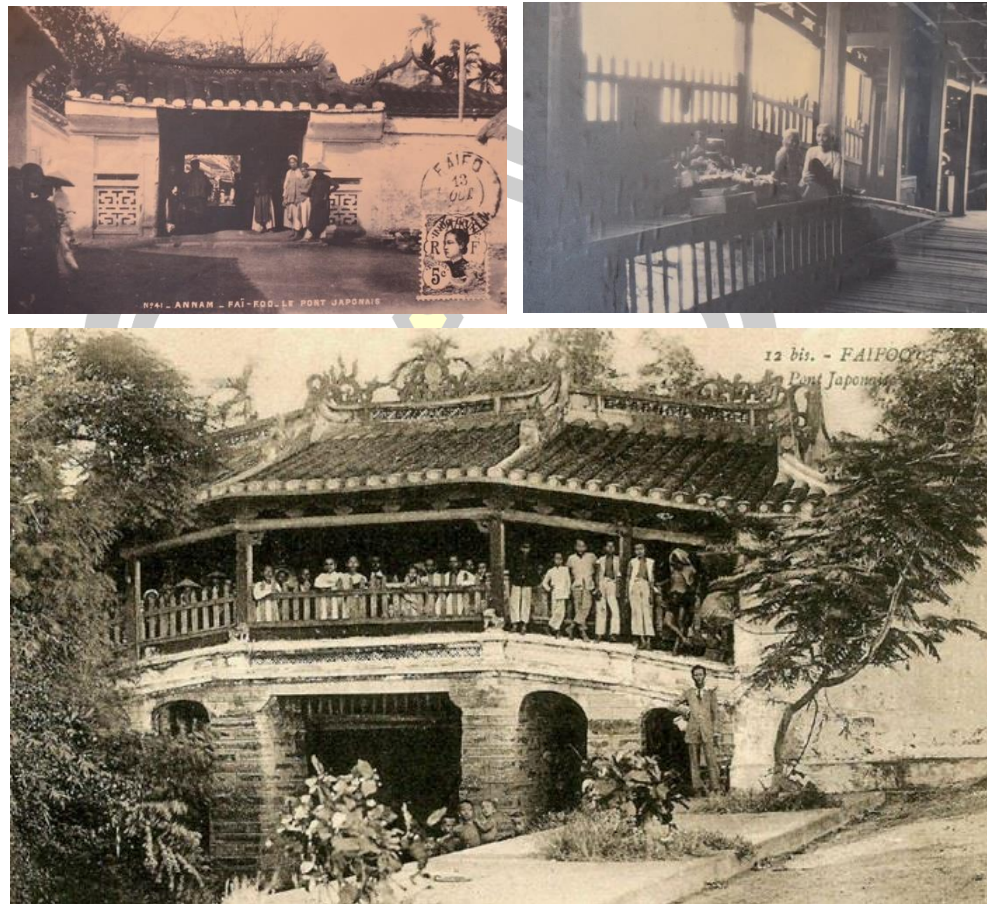


Figure 15 The French took pictures of the Covered Bridge (Hoi An) at the beginning of the 20th century.

Source: Retrieved from: <https://vietgiaitri.com/> (Accessed on April 20, 2022)

The Japanese bridge has a unique architecture; the upper house is lower, and the lower is the bridge, which is quite common in tropical Asian countries (Le Tuan Anh, 2008, p.121). Despite the name Japanese Bridge, after many restorations, it isn't easy to find traces of Japanese architecture on this bridge (Fukukawa Yuichi, 2006, p.14). From the outside, the bridge stands out thanks to the softly curved roof system supported by a wooden structure system, and the foundation is made of stone pillar arches. The face of the rainbow looks like a rainbow and is paved with planks to make a passage; on both sides, there are small wooden pedestals formerly used to display goods and trade. Attached to the bridge upstream is a tin pagoda worshipping Huyen Thien the Great, built about half a century after the bridge.

The temple is located right next to the bridge, separated by a layer of wooden walls and a set of "upper and lower" doors, creating a separate space. On the temple door hangs a red diaphragm with three words, "Lai Vien Kieu," given by Lord Nguyen Phuc Chu in 1719, meaning the bridge of friends from far away. At each end of the bridge, on both sides of the path, there are two animal statues: a monkey statue and a dog statue. The sculptures are carved of jackfruit wood in the adoration position; in front of each figure is a bowl of incense. According to legend, the sea

monster Mamazu has its head in Japan, its tail in the Indian Ocean, and its body in Vietnam. It will cause earthquakes, natural disasters, and floods every time it moves. So the Japanese built a bridge with statues of Monkey God and Dog God to protect the monster. Another theory is that monkey and dog statues appeared on the bridge because this work was started in the year of the Monkey and completed in the year of the Dog. This small bridge symbolizes Hoi An city today (Fukukawa Yuichi, 2006, p.14). On 19-3-1985, Hoi An ancient town was recognized as a National Historical-Cultural Monument. This diploma is hung at Cau Pagoda - Hoi An (Hoi An Department of Culture and Information, source: <http://hoian.gov.vn>).



Figure 16 Hoi An Ancient Town was recognized as a National Historical-Cultural Relic on March 19, 1985

Source: Nguyen Thi Thanh Thao (August 10, 2022)

In interior and exterior architectural decoration at all historical sites in Hoi An ancient town, the theme is usually taken from nature and everyday life with pattern motifs. Motifs such as flowers, leaves, birds, animals, dragon, four spirits, dragon, yin, yang Duong solar, cloud roll, diaphragm, bowl buu, word life, spreading fan, four quarters, eight immortals, and king's life are carved on wooden architectural parts, especially trusses, door frame, door eye, column ears ... by embossing, perforating, embossing. And they are piecing together colorful crockery pieces on stone pillars and intricately carved epitaphs. In particular, the wood carvings have stylized the structural dimensions, making them no longer a bearing part but just an attractive architectural decoration.

However, it is well known that the shapes of the sun, the spreading fan, etc., are decorations that play an essential role in Japanese art, as are the characters for longevity, bowl buu, peaches, bats, crabs, Fruits, Pomegranate, etc., is received from Chinese art. The typical Vietnamese sculptural themes are fruits, birds, four precious gems, lotus flowers, and carp ... but here, it isn't easy to clearly distinguish the page's motifs. Pure Vietnamese decor with decorative motifs imported from China or borrowed from Japan makes the sculptures of famous historical sites in the ancient city more diverse and rich.

All architectural monuments in Hoi An are associated with sophisticated and sophisticated carved ancient lanterns combined with today's modern

lanterns that are hung in front of the door and decorated in the house according to the style of the home themes and cultures of other countries, bringing multicultural identity and integration when coming here to trade, trade, and settle in Hoi An.

On the other hand, the carvings all carry different specific ideological contents: individual bats or groups of three or four bats have the meaning of blessing, the Giao dragon image evokes dragon transformation and power, and The phoenix represents the operation of the universe, the unicorn represents the faithful spouse, the dragon, and the carp turn into a dragon, meaning the source of water and guidance for merchant ships crossing the sea, and the sun. Those sculptures' beauty is expressed in physical forms sharp and implication of profound philosophical contents of life. In and yang represent the origin and power of the universe, and the cross-shaped double-cross with a silk strip indicates the wish for all things to go well...

In short, the ancient town of Hoi An carried in its heart over the centuries an architectural structure, architectural decoration, and interior and exterior decoration with old beauty in all historical sites that represent a unique interference and harmony of many different art styles, thereby creating Hoi An manner associated with lanterns. It is the synthesis of the process of integration, osmosis, and selective tolerance of foreign factors, an acculturation exchange between ethnic cultures with the cultures of the World in the region Southeast Asia, Asia, and the Far East.



Figure 17 Hoi An architectural monuments, past and present, are associated with ancient lanterns combined with modern ones
Source: Nguyen Thi Thanh Thao (May 24, 2022)

2.3 Typical cultural features of Hoi An

Culturally: Compared with other cities in Vietnam, Hoi An has very distinct historical and human-geographic characteristics. 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. The Vietnamese who came to reside in Hoi An at the end of the 15th century lived peacefully with the Cham population who had settled long before that. When Hoi An became a bustling international trading port, it received many new residents from many different cultures (Bui Quang Thang, 2005, p.102). This helps Hoi An has a multi-layered, diverse culture, which manifests itself in all forms of intangible culture such as customs, folklore, cuisine, and festivals. ... Another outstanding feature of Hoi An culture is its popularity. Unlike Hue, the old citadel, where many cultural heritages are royal, the system of relics in Hoi An is a

traditional cultural institution of everyday life (Bui Quang Thang, 2005, p.103). In Hoi An, intangible culture is still alive and compatible with material culture.

Regarding belief-religion: In Hoi An, besides the custom of worshipping ancestors, the people also have the tradition of honoring Ngu Tu Gia Duong consists of five gods: Tao Quan, Mon Than, Protector, Tinh Than, and Trung Luu God. The Altar of the five ancestral houses is solemnly placed in the middle of the house, on the Altar of the ancestors (Bui Quang Thang, 2005, p.38). In particular, in Chinese families, instead of worshipping Tao Quan in the kitchen, they set up a temple to worship the Tao Quan in the courtyard space next to the temple to worship the god Thien Quan's four blessings. In fact, in the homes of Hoi An, in addition to the common worship, each deity in the Ngu Tu Gia Duong has its place to burn incense, such as the God is worshiped in the kitchen, God of the Gate is burned incense at the gate, God of the Well has a place to worship Altar near the well... (Bui Quang Thang, 2005, p.104).

Besides, it can be seen that in Hoi An, there are many different religions, such as Buddhism, Roman Catholicism, Protestantism, and Cao Dai... but Buddhism is still the majority. Many families in Hoi An do not follow Buddhism but still worship Buddha and are vegetarian. The Buddhas worshiped are mainly Buddha Quan Am and Shakyamuni; some families also worship the Three Buddhas, including Shakyamuni and two Bodhisattva Quan Yin and The Chi Bodhisattva. In each house, the Buddha altar is placed in a dignified and pure place, usually one level higher than the ancestors' altar. Some families even dedicate ample space to worshipping Buddha and as a place for recitation (Bui Quang Thang, 2005, p.39).

Although the system of gods worshiped in Hoi An is diverse and rich, Quan Cong is considered the most sacred saint. Quan Cong temple was built right in the center of the old town, becoming a holy religious center with year-round fragrant smoke. In families, since ancient times, Hoi An people have had the concept of worshipping Quan Cong as a guardian god, protecting the family's peace.

In the relics of the Chinese, especially the assembly halls, the gods are worshiped depending on the community's beliefs. On the altar of Quan Cong, there is usually a set of statues or paintings of Quan Cong, Quan Binh, and Chau Thuong. At the Phuoc Kien Assembly Hall, the Chinese worship Thien Hau Thanh Mau, the god of Phuoc Kien origin, and the royal Luc Tinh, six loyal servants of the Ming Dynasty. The Hainan people established Quynh Phu Assembly Hall to worship 108 Chieu Ung¹⁷. They were 108 Hainan people who went to trade at sea, unfortunately, had an accident, and were later ordained by the Nguyen Dynasty as Chieu Ung Cong and worshiped. Trieu Chau people have an Assembly Hall of Chaozhou worshipping the god who cuts waves and rescues merchant ships on the sea, Phuc Ba General. In Hoi An, other forms of belief exist, such as worshipping aunts, uncles, anonymous and tasteless, worshipping talismans, and stalagmites (Bui Quang Thang, 2005, p.40-42).

About traditional festivals: Traditional festivals and celebrations of the village community are organized based on taking the village/commune or

¹⁷ The Chinese settled in Central and Southern Vietnam, including five dialect groups: Cantonese, Chaozhou, Phuoc Kien, Hainan, and Hakka. They have many similar cultural features because they are initially from the exact origin, but in each group, many distinct characteristics distinguish them from other groups. In particular, the custom of worshipping 108 Chieu Ung Anh Liet (somewhere called Nghia Liet Chieu Ung) has become a cultural feature and an identifying part of the Hainan community. In addition, practicing this belief is also a particular case because it originates from an actual event in the history of Vietnam.

village/hamlet occupational group as the basic social unit of a community group or an entire population group. That's why it's also called a village or neighborhood meeting. These are necessary forms of cultural activities in the community (Nguyen Chi Trung et al., 2008, p.43).

In Hoi An today, many traditional festivals are still preserved, such as the festival to honor the village lord, the celebration to commemorate the ancestors of the profession, the festival to celebrate the saints, and the religious festival. Religion is the most critical communal festival in urban and suburban villages. Usually, each town has a communal house to worship the citadel and the ancestors. Every year, usually at the beginning of spring, towns hold a festival to honor their village's saint and remember the merits of the sages. This work is generally in charge of the elderly; they elect a sacrifice committee every time, and the villagers contribute funds and participate in cleaning and decorating the temple. The worshiping ceremony usually takes two days; the first day is only the announcement ceremony, and the second is the official sacrifice day (Bui Quang Thang, 2005, p.34).

On the occasion of the full moon in January and July every year, the people of Hoi An organize the Long Chu festival at the communal houses. The direct experience of the celebration is the transition from the rainy to the dry season and vice versa when epidemics often occur. In folk thinking, diseases are brought by evil forces of nature, so everyone in the village, without exception, participates in the festival. On the primary day of the festival, the whole villagers procession Long Chu, a boat made in the shape of a dragon, to the communal house, and the owner and the sorcerer will declare their views on Long Chu. After many ritual sacrifices, in the evening, the dragons took Long Chu to places where they needed to be covered, burned them, and released them into the sea (Nguyen The Thien Trang, 2001, p.26).

In the fishing villages along the river and sea of Hoi An, boat racing is an indispensable cultural activity, usually taking place during the spring celebration from January 2 to 7, praying for fish on the full moon of February and praying for peace in the middle of the year around the center of the third lunar month. According to folk beliefs, boat racing is an opportunity to please the gods of the mountain and the hidden ones who have blessed the village to be peaceful. Before each boat race, the towns are busy preparing and practicing. Winning the races is the villagers' pride and means bringing good fortune in the coming crops. In the past, celebrations and festivals were respected in the boat racing festival. Still, the festival is often more prominent today and remains in people's minds for a long time. Also, on the annual fishing occasion, the people of Hoi An fishing villages hold an Ong fish sacrifice ceremony, grateful to the Ong fish for helping people in need at sea. In these sacrifices, there is often an activity of ba Trao¹⁸ singing, a unique folk art form depicting scenes of life and labor on the river. And like other localities on the central coast, on every occasion when the dead Ong fish wash up on the shore, fishermen often organize a solemn burial and sacrifice (Nguyen The Thien Trang, 2001, p.27).

¹⁸ Ba Trao singing (also known as Cheo Ba Trao, Cheo bring Linh, Ho bring Linh, Ho Hau Linh) is a type of folk performing art with the bold ceremonial character of the inhabitants of the Central Coast, namely: from Binh Tri Thien (Quang Binh, Quang Tri, Thua Thien Hue) to Binh Thuan. The content and meaning of Ho Ba Trao are to pray for national peace, good weather, good weather, calm sea, fishermen get a good harvest, expressing the unique cultural identity of the sea region, and consensus—the mutual affection of fishermen in the ocean, showing dialects and dialects typical of the area. Ba Trao singing is a national intangible cultural heritage, officially recognized on September 9, 2013 (Excerpt from Wikipedia, the free encyclopedia).

Since 1998, the Hoi An government started organizing the "Ancient Town's Full Moon Night" Festival every 14th night of the lunar month. This unique idea comes from the wish of Polish architect Kazimierz Kwiatkowski, who has spent much effort preserving the two heritage sites of Hoi An and My Son. During the festival, from 17 to 22 o'clock, all the houses, shops and restaurants are turned off, the whole neighborhood is engulfed in the light of the full moon and lanterns. On the streets, vehicles are temporarily banned, only for pedestrians. The relic sites have many music activities, folk games, chess competitions, Bai Choi, flower lanterns, etc.; when other significant holidays coincide with the moon night, cultural activities will be more prosperous with masquerade dances, Duong poetry bay, and lion dance... Tourists coming to Hoi An on the whole moon night will live in an urban space from previous centuries (Nguyen The Thien Trang, 2001, p.25).

Traditional festivals in Hoi An are generally associated with customs, practices, people, production (agriculture, fishery, handicrafts...), material activities, costumes, eating and drinking, and living spiritual activities: religion, belief, art...

Through research so far, traditional festivals in Hoi An have also clearly identified some forms of rituals and customs in the resident community. Although, due to various influencing factors and causes, living conditions and performances are lost, forgotten, and modified in some ways. But it still retains elements of history, culture, and humanity.

In addition, in Hoi An culture, there are music, performances, and folk games:

The forms of folk performances and games in Hoi An, crystallized from the labor process of residents, are still preserved today and are an essential part of the spiritual life here. These can be mentioned in the dances of the drill, the chorus of the lead, the chanting of the anchor, the lyric, the rhymes, the forms of singing Tuong, Ba Trao, chanting Thai, chanting the hut... Hoi An also has a tradition of performing ancient music at festivals, funerals, and funerals and the practice of amateur music with quite famous artists (Bui Quang Thang, 2005, p.57). The people here also have a lot of hobbies, such as the next card game, the pink tattoo game, the bachelor's lottery game, the poetry game, and the calligraphy game.

Folk cuisine:

The land here lacked roads like the Mekong Delta or the Red River Delta. Still, Hoi An has fertile riverside dunes and areas with the alluvial sky. This marine environment has directly affected residents' daily life, customs, and lifestyle, including culinary habits (Tran Van An, 2000, p.11). With the location of the coastal estuary, the meeting place of waterway transport routes, and the place of economic and cultural convergence continuously for many centuries, Hoi An has a diverse cuisine and brings unique colors separate state (Bui Quang Thang, 2005, p.76).

In the daily meal of Hoi An people, seafood always accounts for a large part, and in the market, the amount of shrimp, crab, and fish consumed is usually twice the amount of meat. Fish became an indispensable dish in the daily diet of Hoi, An residents, and people used to call the area where the food was sold the fish market (Tran Van An, 2000: 12). Today, in Hoi An, there are still some culinary habits and customs of some Chinese families. On holidays and weddings, they often cook separate dishes such as Phuoc Kien fried vermicelli, Duong Chau rice, Kim money millet, and phach xoi... to enjoy together and remember the source of Ethnic origin.

The Chinese have contributed significantly to the richness of Hoi An cuisine and are also the authors of many specialties found only here (Bui Quang Thang, 2005, p.80).

One of the typical dishes of Hoi An cuisine is Cao Lau. The dish's origin, like the name Cao Lau, is difficult to determine today. The overseas Chinese in Hoi An do not recognize this as their dish. Some Japanese researchers believe that Cao Lau is similar to noodles in the Ise region, but in fact, the taste and cooking method of Cao Lau is different from this noodle dish (Tran Van An, 2000, p.30).

Besides the urban specialties such as Cao Lau, wonton, dumplings, cauldron cake... Hoi An also has many attractive rustic dishes such as beo cake, mixed mussels, pancakes, rice paper .. and especially Quang noodles. As the name suggests, this noodle dish originated in Quang Nam (Tran Van An, 2000, p.26). In Hoi An, Quang noodles are sold everywhere, from urban eateries to rural restaurants, especially noodle shops on the street.

Hoi An not only has delicious and decadent dishes, but its restaurants also have their layout and service. Restaurants in the Old Quarter often hang a few old paintings decorated with flower pots, ornamental plants, or delicate art objects. Some restaurants also have aquariums and rockeries... creating relaxation and comfort for diners. Restaurant names are also traditional, inherited from generation to generation. Besides traditional cuisine, several dishes and habits originating from France, Japan, and the West are still maintained and developed, enriching Hoi An's culinary traditions and serving the diverse needs of tourists (Bui Quang Thang, 2005, p.80).

2.4. The formation and development of traditional crafts in Hoi An

In the past centuries, as an urban - trading port with a long history and a place of residence and settlement of many residents continuously for many periods and centuries, Hoi An trading port An, along with the development of commercial activities - foreign trade is the birth and bustling activities of craft industries and villages.

Since man's appearance, the needs for food, clothing, housing, and items for daily life have also arisen. Along with the development of agricultural civilization thousands of years ago, many handicrafts were also born in rural areas to serve the self-sufficient living needs of the people. These crafts are held from agriculture; workers are also farmers. The formation of craft villages originates from the residents taking advantage of their leisure time to improve their meals and meet their daily necessities.

For example, they make iron and copper utensils for production or rattan, bamboo, and silk... for daily life. Over time, many occupations from a place to serve the individual needs of residents have become commodities for exchange, bringing significant economic benefits to farmers - who can only rely on crops. From where a few families work to where many other families also follow, the profession has spread and developed within the village or expanded to surrounding towns. Crafts in each city also began to have a division due to the different benefits brought by each profession. Jobs with many benefits will develop more robust; otherwise, jobs with low economic efficiency or unsuitable for the village will gradually disappear. That is why there is a phenomenon that a town specializes in a particular profession such as bronze making village, pottery village, silk weaving village... The general forming of handicrafts in Quang Nam and Hoi An is also the case outside of that public process.

According to Hoi An Monuments Conservation Management Center, through field surveys, compared with bibliographic and folk documents, it was found that the activities of traditional crafts traditional craft villages in Hoi An have the following points:

Through roaming, the process of exchange, and acculturation, most industries, the craft villages in Hoi An, cannot identify the specific identities and backgrounds of the craft groups as in Dang Ngoai. The birth of trades and craft villages is an inevitable result of urban development to serve the diverse needs of urban residents - Hoi An commercial port and foreign merchants. It can be said that the development of traditional craft industries and villages in Hoi An and the surrounding areas of Hoi An is a vivid expression of the process of economic and commercial development - foreign trade, of the process of urbanization that has not yet been established. In particular, the strong separation from agriculture of traditional occupations and service activities.

Based on existing occupations and several professions that have died out but are still preserved in bibliographic sources, we can imagine the bustling activities of traditional disciplines in Hoi An, including the following groups:

a) Group of handicrafts: Nam Dieu pottery, Xuan My horn making, Weaving, jewelry making, shoe making, rattan knitting, lantern making, wood carving...

b) Group of services - exploitation: Forging, civil carpentry, boat building, agricultural tools making, packaging, bird's nest exploitation, net fishing, hammock netting, painting, sewing, making a projection, making folk paintings...

c) Processing and processing group: processing dishes, making fish sauce, making tofu, cooking wine, pressing oil, making confectionery, etc.

d) Special occupation group: oriental medicine profession, shaman profession, photography profession, feng shui profession...

In particular, the traditional craft of Hoi An lanterns is increasingly favored and developed by its artistic values. It meets the cultural and symbolic aspects and brings unique artistic value to serve people's lives here.

As the continuation of the industry tradition from the Northern and North Central Delta regions in terms of residence, ecology, and humanity, there is a new absorption and integration with the traditional occupation of the indigenous Cham people with residents of countries who have come to reside and trade in Hoi An, especially Chinese and Japanese residents.

It is a fact that many traditional craft villages in Hoi An associate their historical development with pre-sage clans originating from Thanh Nghe regions, such as Kim Bong carpentry village and Tra Que vegetable village... Some legends: The professions also emanate from localities in the North Central region, such as Mau Tai's brass crafting and Nam Dieu pottery making...

Hoi An also has many craft villages "adapted" to new environmental conditions. The craft villages here are famous throughout the country for products that have become commodities and "branded" goods. The craft villages here attract many with a large scale of exploitation and high-value products. There are Thereamous craft villages: Kim Bong carpentry village, Thanh Chau bird nest village, Tra Que vegetable village, and Thanh Ha pottery village:

a) Kim Bong Carpentry Village: It is a craft village with generations of artisans who have created Hoi An town since the late 16th century. The village's artisans have also contributed to the construction of palaces and mausoleums of Hue, embellishing ancient architectural monuments, building and repairing ships, and making fine art products to this day.

b) Thanh Chau swiftlet village: The village has four centuries of sbird nest exploitation and maintenance - a specialty bestowed by nature with very high nutritional value.

c.) Tra Que Vegetable Village: This village provides a famous source of green and delicious vegetables for the whole region all year round.

d) Thanh Ha Pottery Village: It is a place to produce brick and tile products and utensils to serve the daily needs of the people; cups, plates, bowls, vases... Currently, Thanh Ha pottery village is the leading porcelain item supplier for Hoi An and the surrounding areas.

In short, activities of handicrafts in Hoi An, in particular, and the whole country in general, exist as agricultural support to meet the needs of farmers in daily life. Hoi An is a land with specific geographical conditions; it has mixed ethnic origin (from the people of Thanh - Nghe - Tinh of Dai Viet country who immigrated to the natives of Champa along with Japanese and Chinese merchants...); there are different historical and social factors...so there are diverse and rich traditional crafts. Here, there is both a professional specialization and a multi-industry interweaving. This is also a feature of conventional art in Hoi An ancient town.

The apartment building with the Cham people, with Chinese, Japanese, and Western residents, has created favorable conditions for residents to form and develop handicrafts with cultural exchange and integration imprints such as boat-building, metal-making, votive-making, photography, etc., especially Hoi An's traditional lantern-making profession.

The first characteristic feature of traditional crafts is traditional craft techniques and family know-how (Tran Minh Yen, 2004, p.21). Production tools are mainly rudimentary craft tools created by craftsmen themselves. The craft's technology almost depends on the craftsman's skills, skills, and techniques. Therefore, the subjectivity of the worker is considerable. The product requires the skillful labor of the craftsman and the accumulation of experience over many generations. And these experiences have to go through the time and have become the know-how of the profession. Professional know-how, which is only allowed to be passed on to descendants in the family and clan, is the factor that creates the quality and unique nuances of the product, making it more durable, more beautiful, and different from our products. The skill and ingenuity of the craftsman determine other places and outcomes.

An essential feature of traditional technology is that it cannot be entirely replaced by modern technology but can only be returned at certain stages of production. This is one of the factors that make up the tradition of the product. For example, in producing fine art wood furniture, modern technology today is applied in wood cutting and product polishing. At the same time, the remaining stages must use manual tools with sophisticated craftsmanship workers. In addition, several typical occupations are produced mainly by traditional techniques, such as wood carving, embroidery, and knitting... Therefore, the convenience factor is essential to raising the

position. And competitiveness of products, preserving the profession's unique cultural features and increasing the products' artistic value.

Thus, it can be said that the role of traditional crafts and villages is vital and considered a direct driving force in creating jobs for workers and generating income for local economic development in the field of employment. Develop tourism products, and form local cultural identity through activities.

The products of each region and each village have characteristics that other places will not, or if they do, they will not be popular; the products combine sophisticated craft methods and artistic creativity. Therefore, lantern making in Hoi An is also a long-standing traditional craft with integration exchanges, a living cultural entity with inventions from traditional elements that will be described and analyzed in detail in the following sections.

Conclusion

The ancient town of Hoi An today is a unique example of a traditional port town in Southeast Asia that is preserved intact and thoughtfully. Hoi An's historical, cultural, and social context before and after being recognized by UNESCO as a world cultural heritage in 1999 has unique values. Most houses here are traditional architecture dating from the 17th to 19th centuries, distributed along narrow streets. Interspersed between townhouses, religious and belief architectural works testify to the formation, development, and even decline of Hoi An urban area, a land with many imprints of the mix. Cultural interference in which is associated with Hoi An traditional lanterns to form traditional crafts, a vivid cultural symbol along with culinary culture, and many unique dishes. Assembly halls and temples bearing traces of the Chinese are located next to traditional Vietnamese townhouses and houses with French architectural style.

Hoi An is considered a living museum of architecture and urban lifestyle. In addition to the cultural values through architectural works, Hoi An also preserves a rich and diverse intangible culture. The daily life of the inhabitants of the old town, with its customs, beliefs, folk art, and cultural festivals, is still being preserved and developed. In addition, the traditional Hoi An lanterns that exist in the old town's space also greatly influence local people's cultural and spiritual life in tourism production and business. The cultural identity and meaning of lanterns are clearly expressed through formation and development.

พหุ มั ปรณ ทั โด ชี เว

CHAPTER III

TRADITIONAL LANTERNS IN THE DIMENSION OF CULTURAL IDENTITY OF HOI AN BEFORE WORLD CULTURAL HERITAGE CITY

Introduction

This chapter clarifies the contents of the second research objective. Analyzing and explaining the formation and development of Hoi An traditional lanterns before UNESCO recognized Hoi An as a World Cultural Heritage city in 1999 and Analysis of lantern designs with cultural exchange and acceptance from other countries in the world have been distributed, existing in ancient architectural works and relics in Hoi An through historical periods to see the meaning of traditional lanterns in the cultural life of the Hoi An community at that time.

3.1 Traditional lanterns in cultural identity research before Hoi An were recognized as a World Cultural Heritage (from the 16th century to 1999)

3.1.1 The meaning of lanterns

Since time immemorial, many meanings of "lantern" have been mentioned in Vietnamese dictionaries. According to Chu Bich Thu's Dictionary of Common Vietnamese also defined: "lantern is a type of lamp with an outer frame like a cage, stretched with colored silk or glued with colored paper, used for decoration" (Chu Bich Thu, 2000, p.274). That, According to Phan Canh in the Vietnamese Dictionary, "lantern" means "folded paper lanterns or lanterns wrapped in lanterns" (Phan Canh, 1997, p.707). In addition, in Nguyen Lan's Vietnamese Dictionary, "lantern" is defined as: "a cage frame stretched with silk or covered with colored paper, inside with lights, used to decorate the door of the house on the occasion of the holiday" (Nguyen). Lan, 1997, p.373). According to the same author, "a lantern is a box-shaped lamp with a glass surface around it and a handle to carry it" (Nguyen Lan, 2000, p.1083).

In Hoang Phe's Common Dictionary, "lantern" is defined as "a lamp with an outer frame like a cage, glued with colored paper or silk, used for decoration" (Hoang Phe, 2009, p.226). According to Wikipedia, the encyclopedia: A lantern is a hand-held or stationary light-emitting device with a stand or mount to illuminate an ample space. Lanterns can be used for signaling, signaling like torches, or as a light source for outdoor activities such as camping. The ones with low brightness are often used for decoration.

Thus, even though many meanings of "lantern" are often mentioned in Vietnamese dictionaries. The lantern is a lamp with a frame wrapped in colored paper or cloth, lit with candles or electric lights inside, and used for lighting and decoration. In addition to traditional paper materials, lanterns are made of many other materials, such as bamboo, iron, wood, cloth, rattan, and ceramic... with various designs and colors, bearing bold traditions and modern colors.

3.1.2 General concept of culture and Cultural identity

1) Culture

Culture is a concept with broad connotations and many interpretations related to all aspects of human's material and spiritual life (Luong Van Ke, 2007, p.319-320). Culture is often understood in daily life as literature and art such as poetry, fine arts, theater, and cinema...

Culture is the material and spiritual values that remain after time, voluntarily handed down by the social community from one generation to another through a series of events in daily life. In anthropology and sociology, the concept of culture is referred to in the broadest sense. Culture includes everything that is a part of human life (Macionis, 1987, p.82).

In 2002, UNESCO gave the following definition of culture: Culture should be considered as a set of a society or group's spiritual, material, intellectual, and emotional characteristics. People in a community contain, in addition to literature and art, ways of life, ways of living together, value systems, traditions, and beliefs (UNESCO, 2007).

According to the Vietnamese Great Dictionary of the Center for Vietnamese Language and Culture - Ministry of Education and Training, edited by Nguyen Nhu Y, Culture and Information Publishing House, published in 1998, "Culture" are material and spiritual values created by humans in history.

In the Vietnamese Dictionary of the Institute of Linguistics, published in 2004 by the Da Nang Publishing House and the Dictionary Center, a series of cultural concepts are presented:

Culture is the general totality of material and spiritual values created by humans in the historical process;

Culture is an organic system of material and spiritual values created and accumulated by people through the process of practical activities in the interaction between people and the natural and social environment;

Culture is human activities aimed at satisfying the needs of spiritual life (generally speaking);

Culture is knowledge, scientific knowledge (generally speaking);

Culture is a high level of social activities, an expression of civilization; Culture is also a phrase referring to a culture of an ancient historical period, determined based on a collection of relics with similar characteristics, such as Hoa Binh culture and Dong Son culture.

In the book *The Sociology of Culture* by Doan Van Chuc, Institute of Culture and Publishing House of Culture - Information, published in 1997, the author said that: Culture - no place exists: Culture - nowhere does exist. This shows that all human creations based on the natural world are culture; Where there are people, there is culture.

In the book *Finding Vietnamese cultural identity*, Assoc. Prof. Dr. Tran Ngoc Them said that: Culture is an organic system of material and spiritual values created and accumulated by human beings through actual activities and Practice in the interaction between humans and their natural and social environments (Tran Ngoc Them, 2012).

According to the United Nations educational and scientific organization UNESCO: Culture includes all that makes one nation different from another.

In short, culture is a product of humanity; culture is designed and developed in the reciprocal relationship between people and society. Culture is the level of development of a person and society expressed in the types and forms of organization of human life and actions, as well as in the material and spiritual values created by man. However, culture participates in the creation of man and in maintaining stability and social order. Culture is passed on from generation to generation through the process of socialization. Culture is reproduced and developed through human action and social interaction. Thus, it can be seen that: Culture is all the tangible values humans create based on the natural world.

2) Cultural Identity

According to Moha Ennaji: Cultural identity is the being or feeling of belonging to a particular group. It is part of one's self-concept and self-perception. It is related to nationality, ethnicity, religion, social class, generation, locality, or any other type of social group, Which has a distinct culture. Cultural identity characterizes individuals and groups that are culturally homogenous with members of the same cultural identity (Moha Ennaji, 2005, 19-23).

Every nation has a traditional culture, which is a synthesis of socio-cultural phenomena, including communication standards, cultural patterns, social ideas, customs and traditions, rituals, social institutions, etc., which are preserved over the years, become habits in the living activities of each person and the whole society, and are transferred from generation to generation.

Talking about traditional culture is about established socio-cultural phenomena; Although the length of history is not the core element of traditional culture, the core is the social meaning of traditional culture. In traditional culture, there are both positive and negative aspects and counter-values. Therefore, when it comes to the traditional cultural values of each ethnic group, we only talk about useful socio-cultural phenomena that have positive meanings and contribute to social progress. Traditional cultural values are essentially revealed in the present relationship with the past and toward the future. How people of the present have attitudes towards tradition and to what extent the current society needs tradition will determine the value of traditional culture.

In the totality of traditional cultural values, there are core, stable, and quintessential values as a basis for comparing this ethnic culture with other ethnic cultures, which is the uniqueness of each person's ethnicity. Many concepts exist in Vietnam, such as ethnicity, ethnic form, characteristics, character, bravery, national nuances... But national cultural identity reflects the most concise, telling the nation of culture (Hoang Xuan Luong, 2013).

Therefore, it can be understood: Cultural identity is the quintessential material and spiritual value, the most condensed, the most sustainable, and the original and distinct nuances of each nation, making this nation unmistakable from other countries.

Cultural or national cultural identity is not new in artistic research in Vietnam and the world. Researchers have studied the case of national cultural identity from many different angles, so the results are also very different. At this point, it is not that researchers are unreasonable to state the concept - which is scientific knowledge - of cultural identity. Still, both are too broad or too narrow (by the problem the researcher wants to mention, but not wholly accurate in surveying any cultural

identity issue). Below, through a survey of some critical concepts/definitions to clarify the research concept of cultural identity in my topic as follows:

Tran Ngoc Them (2012): "The cultural identity of a nation is a system of spiritual values that exists relatively more extended than the national cultural tradition, creating the region's specificity distinguish it from other countries.

Cultural identity is relatively stable, meaning it can still change, but very slowly and with difficulty. The identification of a value as an identity can be based on three signs:

- A spiritual value that has existed for a long time;
- Domination of other characteristics of the culture (behaviors and activities, material values);
- Within the system, the identity features have the effect of distinguishing that culture".

Here, author Tran Ngoc Them has raised the core issue of cultural Identity: specificity and stability; he also offers a series of operations to help "recognize" a particular identity. But according to the researcher, recognizing the above signs is not simple. Suppose it is possible to identify the Identity of a specific culture in that way. In that case, it will also overlap more or less with other cultures because Identity is not only stable, but it is also "changeable, and people can choose and accept new identities" (Tran Ngoc Them, 2012). Moreover, the specific history is also significant in determining the cultural Identity of Hoi An, namely the traditional lanterns with cultural exchanges with Japanese, Chinese, and Western countries...Therefore, Cultural Identity here includes identified phenomena that may be true at one stage but will not be true at another—and based on this basis, to make evaluation comments about the cultural identity of Hoi An traditional lanterns more correctly and effectively.

Duong Phu Hiep (2012): "Cultural identity of each culture is usually expressed as specific and unique features expressed in cultural phenomena or products culture, defining the face of each culture" (Duong Phu Hiep, 2012, 40).

In "Public Culture, Cultural Identity, Cultural Policy," Kevin V. Mulcahy, 2016. This book places to research on public support for the arts and culture through the lens of public policy making. It is comparable in consolidating cultural policy within broad historical and socio-political frameworks. His research focuses on analysis and comparison (Kevin V. Mulcahy, 2016). Through this document, it can be seen that: cultural identity is formed by the process of society; there is a cultural exchange between ethnic groups and changes from time to time; culture is mainly a thing created by an organization man-made, in the sense that it is not a "thing" with fixed attributes, but rather a product that cultural agents continuously recreate in the desire to preserve and change, interact with the environment.

The above analysis shows that cultural identity is outstanding and stable cultural characteristics with specific characteristics that help distinguish one community from another. Therefore, to study national cultural identity, it is necessary to have a comparison, not only between one nation and another but also between one country and another, even this period with another. Another is because the identity "always changes, creates, is acclimatized and always tends to approach human values" (Nguyen Tri Nguyen, 2000, p.52). In addition, there is no self-sufficient culture; every culture needs communication to develop. But cultural communication is first and

foremost about encountering different choices, and inevitably there is a mixture of options; sometimes, the new type of choice prevails over the available option. And even in the definition of culture, Phan Ngoc also points out that "Culture, in the most conspicuous perspective, manifests as a choice of individuals or ethnic groups, different from the choices of other individuals or ethnic groups." (Nguyen Tri Nguyen, 2000, p. 23). After all, the so-called cultural identity shows the specific features and patterns that distinguish one community from another.

In the current globalization context, the role of identity is vital. Identity helps us proudly hold onto our own, our traditions, and our "memories" – how others think and remember us. This may be a past matter, but it is a proud tradition. We cannot use common sense, a feeling, to say that the way of eating, dressing, thinking, community structure, etc., of this nation, this historical period is inferior to that of another. The other historical period is civilization. The question is whether they can create a so-called cultural identity for themselves so that people can identify them. The mark of identity or tradition "is what we learn, maintain and develop from others, previous generations, or the past, plus the achievements we create and have".

Therefore, the cultural identity of the traditional lantern of Hoi An in this study is formed by socialization; Is there a cultural exchange between peoples and changes over time, and how is it expressed? This is part of my thesis research and will be analyzed in depth in the next section.

3.1.3 The origin and development of the traditional lantern craft formed the cultural identity of Hoi An (16th century - 1999)

1) The period from the sixteenth century to 1986

Hoi An is a land with a long history of revolution and culture, a stopover for merchant ships on the sea. Once a prosperous trading port with many different names such as Lam Ap, Faifo Hoai Pho... around the world, making this land not only a "silk road" trading land on the sea but also soon became a place of interference of many cultures. Hoi An lantern is the crystallization of Vietnamese - Chinese - Japanese culture in Hoi An from about 400 years ago.

Until now, no one knows precisely when Hoi An lantern was born. The question of who made the first lantern remains unanswered. But whoever it is, Hoi An lanterns still shine and spread around the world. There are three views on the origin of lanterns in Hoi An as follows:

The first point of view is handed down in folklore through the stories of the older adults of Hoi An. "According to legend, the ancestor making lanterns in Hoi An is named Xa Duong - a craftsman who specializes in making unicorn heads and lanterns for festivals or competitions in the village" (Vo Van Hoe et al., 2012, p.680). A few hundred years ago, on New Year's Day, the rich people in Hoi An often bought large-sized lanterns with Chinese characters written on the outside or painted in ink. Over many generations, new lanterns are hung in every house in the old town with rustic decorative images but still retain the inherent brilliant and luxurious beauty. At first, Hoi An lanterns were only made during festivals or Tet holidays. But gradually, when tourism developed, the demand for life increased; then, the people of Hoi An began to make lanterns to sell. Today, on the night of the full moon of the lunar month every month, two large lanterns are hanging on the altar of each house in

Hoi An; outside are written in beautiful Chinese characters the name of each clan's family" (Vo Van Hoe et al., 2012, p.680).

The second view holds that the lantern originated in China. More than three hundred years ago, Hoi An people only used peanut oil lamps; when the trading port of Hoi An was formed, Chinese, Japanese, and Indian traders... came here to trade, and this place appeared a new lantern. Since the 16th century, when Lord Nguyen issued a foreign trade policy, the Chinese and Japanese people came to build houses here to live and trade. As noted by Cristophoro Bori in his book *The Land of Paradise* in 1621, "for the sake of the fair, Lord Nguyen allowed the Chinese and Japanese to build houses in proportion to their number of people to set up a town. This municipality is called Faifo, and it is pretty significant. We can say there are two cities, one in China and one in Japan. They live separately and govern themselves according to the customs and traditions of each country" (Cristophore Borri, 1998, p.143). People with Chau, La, and Thai surnames to Chaozhou, Fujian, and Guangdong in China brought lanterns and hung them in front of their homes to satisfy their nostalgia for their homeland.

In the past, lanterns were only lit during a Tet holiday or when the owner had a big event. And only rich people had the hobby of playing with lanterns because lanterns at that time were usually giant (typically military lanterns), and poor people could not afford to buy them. After that, the Vietnamese in Hoi An skillfully imitated the model of Chinese lanterns and created lanterns for home decoration. Thus, handmade products - Hoi An lanterns are now made by the skillful hands of the people on the original Chinese lanterns. Over many generations, new lanterns are hung in the old town, in every home, from ordinary people to the rich, with simple decorations that retain inherent beauty. Whenever there is a famous festival, the people of Hoi An bring out lanterns to hang and decorate their houses. Gradually, people made lanterns for sale, and unexpectedly, they sold very well. Since then, lanterns were born, existed, and influenced local people's material and spiritual life, formed a cultural identity, and became an art product showing the reenactment of traditional elements tradition is associated with the current economy, culture, and society of Hoi An in the context of a World Cultural Heritage city.

The third point of view: Although it is not possible to determine the background of the craft group as well as the time of the formation process of lantern making in Hoi An, the thickness of this process can be recognized through the following bases:

The first basis is the presence of many kinds of lanterns in families, clan churches, communal houses, pagodas, and assembly halls in Hoi An. Most are over a few decades old; some are nearly a hundred years old. They are pomegranate and peach-shaped lanterns with wooden ribs and glass bodies with decorative figures in multi-colored paint. This type of lantern can be disassembled and reassembled with dowels. Those are octagonal lanterns, large size, glass or clear paper body, painted with octagonal shapes, flowers, and wooden frames. Some families even keep a few exquisitely crafted towing lights. The ribs of these lanterns are made of wood; the outer cage is glued with paper and transparent fabric, and the inner enclosure is also made of paper and cloth, decorated with figures of people, horses, birds, and fish. The bottom has a shaft base, and the top has a pinwheel so that when lighting the lights, due to the impact of the temperature difference, creating the movement of the lanterns

in the direction of the decorations, it looks like they are running together very beautifully. Another quite old type is still being solemnly hung at some religious monuments - beliefs are round lanterns, the ribs are woven with small, rounded bamboo slats, and the outside is glued with transparent paper and draws colorful decorations.



Figure 18 Some types of antique lamps are hung in ancient houses in Hoi An
Source: Nguyen Thi Thanh Thao (November 4, 2021)

The second basis is bibliographic sources providing information that lanterns were widely used in Hoi An town hundreds of years ago. Several documents dating from the 18th century clearly state that, on the occasion of the Lunar New Year, Nguyen Tieu, the experience of the Van Tho festival of the Nguyen lords, is the occasion to welcome kings and mandarins from the Quang Nam palace. During the tour and inspection in Hoi An, Minh Huong, and Cam Pho streets, flowers and lanterns were displayed at night to welcome them (Tran Van An, 2008, p.163).

Initially, only the upper class had large lanterns with Chinese characters or ink paintings hanging in the house. Gradually going through the process of society and cultural exchange, the lantern was made more minor but still retains its subtlety and meticulousness. It has reached the homes of ordinary families as home decoration on holidays and festivals. (Trinh Quang, 2010).¹⁹

Although developed in Hoi An today, Lantern making is like most other crafts; Long-time workers in the profession and local elders do not know who the ancestor of the lantern profession is. The ancestor's name is often identified as the great ancestor and ancestor, but no specific name exists. The same is true of the day of sacrifice, there is no unified ancestor worshipping day for all lantern makers, but

¹⁹ Trinh Quang. (2010). Lanterns a unique cultural feature of Hoi An: Cultural Heritage Magazine No. 1 (30).

households and production facilities organize monthly gifts on days of the year and annually on holidays. Tet, job opening occasion, and year-end occasion depend on the arrangement of each household and production facility.

Besides, in Phu Bien Tap Luc (Chronicles of the Frontier 1776), Le Quy Don recorded the story of a Cantonese businessman surnamed Tran when transporting goods to Hoi An as follows: "The Minh Huong and the Thanh (China) Quoc) chose Hoi An as a place to settle, brought lanterns from his homeland, and had a habit of lighting them up when night fell. Many older adults in Hoi An assert that the current Hoi An lantern is a unique feature that Hoi An people thought up. In the past, lanterns were mainly made of large lanterns, pulling troops, but for the rich and ordinary people, it wasn't easy to buy. After that, the people themselves learned and started making lanterns, mainly for home decoration."

According to surviving records, 206 BC to 25 AD was the flourishing period of Buddhism (Khue Viet Truong, 2010). The monks light the lanterns from the pagodas on the whole moon night. Then a king introduced this custom of lighting lanterns in the king's palace. The Lantern Festival has since spread to folklore. In Hoi An, hanging lanterns in front of the house on holidays has also become a custom for a long time, but not as a neighborhood as it is today.

From a scientific point of view, the first opinion is just word of mouth with no objective evidence. Even many artisans who have been making lanterns for a long time do not know who Commune Duong is; it is not clear who is the ancestor of lantern making (interview, 2021).

Folklore researchers more commonly accept the second and third views. The custom of lighting lanterns comes from China. The Chinese yearbook published in 1983 recorded: "In the 10th year of Yongping, during the reign of the Han Ming Emperor (in 67. AD), Sai Yin requested the Buddha's teachings from India to promote Buddhism and Emperor Ming and Ordered to hang lights on the evening of Nguyen Tieu (the full moon of January). During the Tang Dynasty, the king stipulated that from the night of January 14 to 18, the house must hang flowers in the alley to celebrate the Lunar New Year. During the Song Dynasty, the custom of hanging lights was developed into the art of lanterns. Artisans make giant lanterns with a diameter of more than a staff. In this epoch, the artisans produced the towing lamp. During the Ming and Qing dynasties, the Lunar New Year festival, with the custom of hanging lanterns and flowers, became more and more focused and developed" (Chinese Year of the Year, 1983). The lantern has become a highly artistic decoration associated with the cultural life of the Chinese people every spring. Tang Poetry has a sentence: "Nguyen Tieu spends a full moon on flowers" (Nguyen Tieu night has lanterns to watch the moon).

In short, the custom of hanging lanterns appeared in China many centuries ago. It was Chinese merchants who brought the first lanterns to Hoi An. Since then, new lanterns have been hung in old houses, and Hoi An people have developed into a famous local craft as it is now. However, there is an opinion that Hoi An lantern making is not a traditional craft in the locality because the ship was only famous and known by many when the ancient town of Hoi An became a cultural heritage. The world is a renowned tourist destination in the country and internationally. According to Bui Van Vuong in Vietnamese Traditional Crafts Village,

whether a craft is recognized as traditional is not based on seven criteria (Bui Van Vuong, 1998, p.11-12).

Regardless of the point of view, when comparing the recognition criteria and the characteristics of the lantern craft in Hoi An, we can see that the lantern craft here still fully meets the requirements. That criterion can be recognized as a traditional craft of Hoi An - Vietnam. So those seven criteria are:

Table 1 Comparison of criteria for recognition of traditional crafts of lantern

Accreditation Criteria	Lantern making in Hoi An
1. It has been formed, existed, and developed for a long time in Vietnam.	- Formed from about (the 17th-XVIII centuries), but did not develop into a large-scale product manufacturing profession; it only became a profession in 1986 until now.
2. Concentrated production, forming craft villages and craft streets	- Individual production with household scale, recently turned into a craft city
3. There are many generations of talented artisans and a team of skilled workers.	- Many generations of artisans currently make lanterns with products that make their mark on the old town lanterns.
4. The technique and technology are pretty stable for the Vietnamese people.	- Despite the cultural influence of Chinese lanterns, lantern artisans in Hoi An have created a completely different lantern than Chinese lanterns, especially since it can be folded, moved, and carried around go easy.
5. Use local ingredients.	- The primary materials for making Hoi An lanterns are entirely local, mainly bamboo, rattan, wood, and locally available materials.
6. Typical products of Vietnam, with high value and quality, are both goods and artistic and cultural products, even becoming cultural heritages of the nation, bearing Vietnamese cultural identity.	- Hoi An lanterns are both a commodity and a cultural and artistic product. They have become one of the cultural symbols of the old town and are increasingly reaching out to the world.
7. Being an occupation that feeds a part of the community's population, making significant economic contributions to the State budget.	- Since local tourism flourished, lantern making has also developed rapidly, becoming a livelihood for many Hoi An people and people from other places.

In addition, for a long time in Hoi An, the custom of using lanterns has been established at weddings and funerals, especially in wealthy and expatriate families. Lanterns shaped like peaches and pomegranates are hung for lighting in the ancient house of Phung Hung. This old house has a skillful and harmonious

combination of three Japanese - Chinese - Vietnamese architectures, preserving a lot of precious antiques.

Especially on the annual Mid-Autumn Festival, many lanterns are sold to serve the entertainment needs, the nights of the Thien Cau dance, and the lantern procession of many children in Hoi An ancient town. To meet many lanterns for the holidays, this festival must have had several establishments at that time, some local people specializing in making lanterns for sale.

Previously, Vietnamese people specialized in making traditional lanterns with bamboo frames glued with paper shaped like moon cakes, stars, carp, etc. The Chinese and Minh Huong villagers specialize in making wooden frame lamps, military lanterns, and decoration: Chinese characters projects with auspicious meanings or names of clans, shops, and assembly halls. The French left in Hoi An several porcelain and aluminum lanterns with stained glass bodies... (Vo Van Hoe et al., 2012, p.682). These kinds of experiences and techniques from many different styles have been selectively imported to Hoi An, creating conditions for the lantern craft here to develop and be passed on to this day.

Therefore, at this stage, the purpose of lantern production and application in life is mainly used in temples, pagodas, assembly halls, wealthy families, holidays, and festivals, welcoming kings and mandarins in religious culture...Large lamps are decorated elaborately with materials such as paper, wood, and glass...

Through the above sources, it can be seen that lanterns have cultural exchanges between Chinese, Japanese, and French merchants...when coming to Hoi An to trade and trade, and has existed to this day associated with ancient architectural monuments in Hoi An. That has once again confirmed that the lantern has a unique cultural value and has been culturally acclimatized to this day.

2) Renovation period 1986-1999

In 1986, Realizing the inadequacies of the current economic mechanism, the State of Vietnam began to make some changes in financial management policies. During this period, the state implemented the renovation policy, transforming from a centrally planned and subsidized economy to a multi-sector commodity economy operating under the market mechanism, with State management and socialist orientation.

When the government implemented the open-door policy, the ancient town of Hoi An was initially recognized, and investors and tourists began to come. It can be said that 1986-1992 was a critical development period for the traditional craft village. This period I marked a turning point in the transition from a subsidized management mechanism to a market mechanism with macro management by the state. Economic policies, especially the policy of management innovation in agriculture and the approach to developing economic sectors, have had a direct and significant impact on the development of the agricultural economy in general and traditional craft villages in particular (Tran Minh Yen, 2004, p.110).

Along with the strong development of tourism activities and service activities of Hoi An ancient town. World Heritage Site from 1990-1995, lantern-making in Hoi An began to flourish. Initially, lantern making was restored in several households with artisans and workers who still knew the techniques and experience of how to make traditional lanterns such as Banh ú, star lantern, and tow lantern army...

Gradually, due to the increasing shopping demand of tourists and the need to use lanterns for festivals, the decoration of temples, family houses, houses... of residents is increasing daily. As a result, the lantern craft was expanded and developed in many households in the urban center and some suburban areas.

Thus, it can be said that due to the conditions of the consumer market and to meet the needs of residents, from a very early age, lantern-making was present in Hoi An street. The fact also shows that there has been a broad exchange of processing techniques between Vietnamese, Chinese, Japanese, and Western people in this profession. Besides, tourists know that Hoi An ancient town has many long-standing traditional craft villages.

Along with the expansion of the production area is the diversification of lantern designs and styles and the development of production processes, the specialization of the processing stages at the same time with the appearance of many households, and many lantern production facilities, attracting a large number of workers and daily producing a large number of lanterns to serve the needs of selling locally as well as selling to other provinces, including exporting to other areas foreign.

The survey results showed that many lantern makers in Hoi An recognized Mr. Huynh Van Ba as the first person to successfully improve many folding lanterns like today, thereby contributing to bringing Hoi An lanterns to life as a unique local tourism product. He is originally from Thang Binh (a neighboring district of Hoi An) and has lived in the Cam Nam commune of Hoi An for a long time. In 2022, he was 90 years old but still very agile and active. Sitting in an interview, he said: Before returning to making lanterns, he was a knitter of rattan and bamboo tools and a bamboo curtain maker. Some of his products have reached a sophisticated level; they have been exhibited at many handicraft fairs in the country and then kept as family souvenirs, such as vases woven with thin spokes, small bamboo, two straps to shape two very elaborate and vivid elephant heads, or a miniature model of a Covered Bridge, a very artistic design with assembled bamboo slats. (Huynh Van Ba, Interviewees, 2022).

He said in 1986 - 1990 when our government implemented the open-door policy, and when the ancient town of Hoi An was initially recognized, tourists worldwide began to come to Hoi An. Many houses in Hoi An at that time still kept and decorated impressive pairs of ancient lanterns, arousing the curiosity and favor of tourists. Some people asked to buy them as souvenirs. Many houses at that time still kept and decorated very impressive pairs of ancient lanterns, evoking the curiosity and favor of tourists asking to buy them as souvenirs; in his spare time, Mr. Huynh Van Ba - from Thang Binh, Quang Nam doing knitting and making some old-fashioned round lanterns (fixed ribs can't be folded) for sale and consumption; the two typical lanterns he made then were round lamps and tubers garlic. From there, he devoted a lot of time to making lanterns (Huynh Van Ba, Interviewees, 2022).

From 1990-1999, through monitoring and observing, he noticed that tourists were interested in buying lanterns but had difficulty packing them for takeaway because they could not be folded. How to fold the lanterns attracted his thinking and investigation. Being a clever, quick-witted person, he happened to see in the folding fan and then in the umbrella the principles of unpacking and folding the frame and applied them to create a collapsible lantern frame. Under his talented

hands, the first folding lantern was completed in the indescribable excitement of its creator. Although he was a man of imagination, at that time, Mr. Huynh Van Ba could not have imagined that after a short time, the lanterns of the same style created by him had become a handicraft product famous in Hoi An favored and ordered by many domestic and foreign tourists. Since then, he has created a turning point for the transfer between cultural identity and the traditional invention of Hoi An lanterns.

3.2 Traditional lanterns: Multicultural cultural identity in the architectural monuments of the old town and Hoi An resident community

3.2.1 Classification of ancient lanterns

Vietnamese people used to specialize in making traditional lamps with bamboo frames, and pasting paper in the shape of bánh ú,...The French left Hoi An several porcelain lanterns, aluminum bodies with stained glass, and egg-shaped glass lamps...The Chinese people of Minh Huong village specialize in making wooden frame lamps, pulling troops, decorating Chinese characters, projects with auspicious meanings or names of clans, shops, assembly halls, lanterns shaped like pomegranates, peaches with wooden ribs, Glass bodies with colorful paint decoration



Figure 19 Fish lanterns and butterfly lights for sale on the Mid-Autumn Festival of the Vietnamese people in the past

Source: Retrieved from: <https://danviet.vn> (Accessed on May 2, 2022)

พหุ ประถมศึกษา



Figure 20 Lanterns in the ancient Mid-Autumn Festival atmosphere of Vietnamese people

Source: Retrieved from: <https://danviet.vn/> (Accessed on May 2, 2022)

Regarding the type, based on the material, the ancient lanterns in Hoi An can be divided into three types:

The first type is lanterns whose frames are woven with small bamboo slats, rounded, shaped like a herringbone or nesting box, and the outside is glued with paper inside. These lanterns are round, with a turn-shaped screw underneath. On the body are painted colorful decorations, most commonly large-sized Chinese characters at the top (these are the representative names of the owners of these lanterns, such as the Tran family church drawing the word Tran, Truong's church draws the word Truong,...), below near the bottom, draw pictures of flowers, leaves, and spirals connecting each other (Nguyen Thi Nga, 2018).

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 21 Round lanterns with small bamboo frames, rounded, written in Chinese characters, are hung at Cau Pagoda - Hoi An
Source: Nguyen Thi Thanh Thao (August 11, 2022)

The second type is lanterns with a wooden frame, glass, or clear paper body. This type accounts for quite a lot, with designs such as hexagonal cylindrical lanterns, two peaches, and two nested pomegranates. This type can be disassembled and reassembled by dowels, so for those with transparent paper bodies, over time damaged, their owners often replace them with new ones (Tan Ky ancient house). The decorative themes on these lanterns are chickens, flowers, folding propellers, and Chinese characters (Nguyen Thi Nga, 2018).



Figure 22 Lanterns shaped like peaches and pomegranates
Source: Retrieved from: <https://www.vanhoaquangnamonline.gov.vn>
Accessed on May 2, 2022)

There are many other types of hexagonal cylinder lanterns, such as hexagonal cylinders with three cages (2 outer cages and one inner cage), two cages, or just hexagonal cylinders meticulously carved in the frame. The decoration method in

this category is painting colors on glass (or clear paper). The decoration theme is also very diverse such as a bowl of immortals, flowers, a bowl of buu, the shape of the letter S...(Nguyen Thi Nga, 2018).

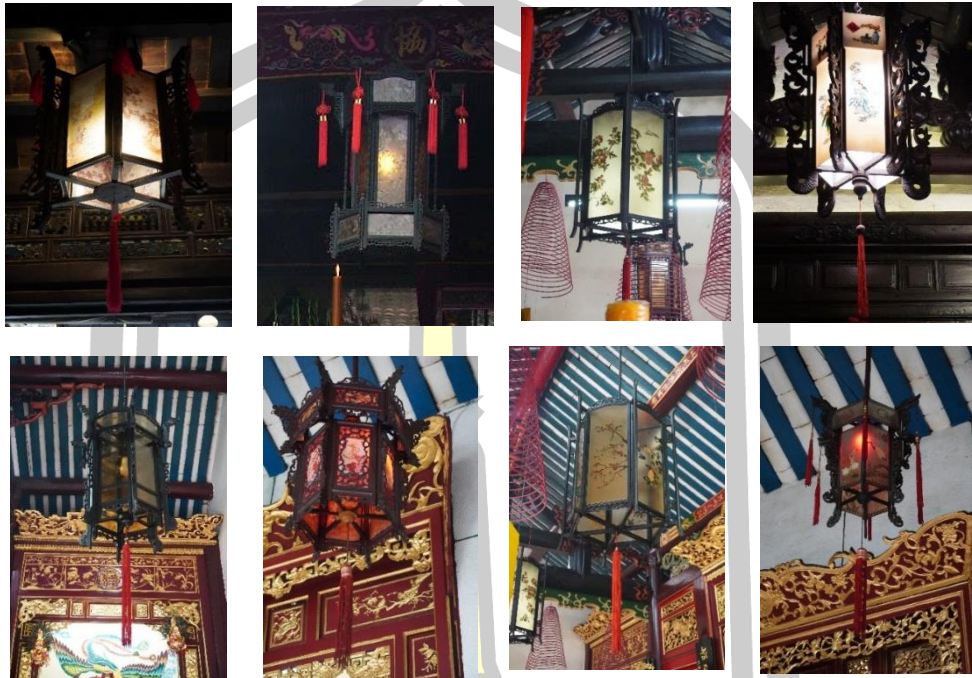


Figure 23 Some decorative forms of hexagonal lamps are hung at ancient architectural monuments in Hoi An.

Source: Nguyen Thi Thanh Thao (August 13, 2022)

The third type, which accounts for a small amount, is a type of lantern with an iron frame, a body made of glass or clear paper, and a quadrilateral in a way that gradually decreases to the bottom. The iron bars are bent to create a frame; the body is painted with flowers and eight fairy colors. Also of this material, at Van Duc Pagoda, there is a truncated cone with six overlapping faces; the body is painted with the swastika and tiny flowers (Nguyen Thi Nga, 2018).

พหุ ประถมศึกษา



Figure 24 The lantern has a bent iron frame, a body made of glass or clear paper, and a quadrangular shape that gradually decreases to the bottom.
Source: Nguyen Thi Thanh Thao (November 4, 2021)

In addition, there is also an egg-shaped lantern made of glass material; the body is decorated with circles, and inside are small flowers shaped by a metal frame delicately carved with patterns.

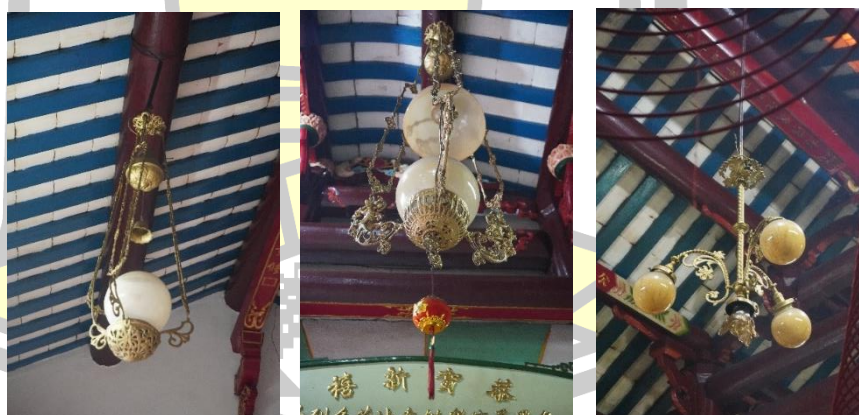


Figure 25 Some forms of egg-shaped lanterns with glass materials and metal bodies are carved and turned into leaves at Phuoc Kien Assembly Hall
Source: Nguyen Thi Thanh Thao (August 10, 2022)

Through the sources and the field survey, it is found that the lanterns are often hung symmetrically and harmoniously in the interior space of the architectural monuments from outside the gate to the main room inside the house. People use lanterns to keep light and decorate, giving the interior space luxury and

nobility. From lanterns made of bamboo slats to lanterns with wooden or iron frames with many decorative themes with auspicious meanings, they contain not only the thoughts and feelings of the craftsman but also the joy of life. The owner's message is how many good traditions fathers want to pass on to future generations.

Although the number of ancient lanterns in Hoi An is not much left, the designs and decorative motifs are wealthy. The distribution of old lanterns in the interior space of the monument as an impressive highlight, along with other fine decorative details, contribute to creating a unique and colorful old architectural picture of the monuments: beliefs - religion, and housing in Hoi An.

3.2.2 Distribution of traditional lanterns in the ruins of the old town

The distribution of ancient lanterns is mainly concentrated in several relics of the old town, such as the assembly halls of the Chinese people, some churches of famous ethnic groups in Hoi An (Tran, Truong, Lam), or some other families (ancient house Tan Ky (101 Nguyen Thai Hoc), house number 80 Nguyen Thai Hoc, old house Phung Hung, house 103 Tran Phu...); In the periphery of the Old Quarter, there is only Mr. Huynh Cuong's house (Cam Kim), the church of the Tran Thanh clan (Cam Pho), and Van Duc Pagoda (Cam Ha).

Round lanterns have a frame knitted with small bamboo spokes, rounded, shaped like a fishbone or cage, glued on the outside with clear paper, large-sized Chinese characters below near the bottom, drawing flowers, leaves, and spirals. The places where lanterns of this type are still kept are: the Tran family church (21 Le Loi), the Truong family church (69/1 Phan Chau Trinh), the Tran Thanh clan church, the Quan Cong temple, the Quan Am pagoda, the Ngu Bang Assembly Hall.

Peach and pomegranate-shaped lanterns are kept at Phuoc Kien Assembly Hall, house 129 Tran Phu (the lantern models at 129 Tran Phu house are recreated according to the old lantern model). Pomegranate-shaped lanterns are mainly found in the Tran family church with exquisitely decorated lessons. The decoration theme on these lanterns is chicken, flowers, and leaves. Besides, 129 Tran Phu's house has a folding propeller lantern style; the body is decorated with flowers, leaves, and Chinese characters.

The quadrilateral lantern has an iron frame, a body of glass or clear paper, and a quadrilateral shape that gradually decreases to the bottom. The iron bars are bent to create a structure; the body is painted with flowers and Eight Immortals. This type is being kept at 80 Nguyen Thai Hoc, Phung Hung's house. Also, of this material at Van Duc Pagoda, there is a truncated cone with six overlapping faces; the body is painted with the swastika and tiny flowers.

In the hexagonal cylindrical lantern: This type is found in many relics: Quan Cong temple, Phuoc Kien assembly hall, Trieu Chau assembly hall, Quang Trieu assembly hall, Ngu Bang assembly hall, house 80 Nguyen Thai Hoc, Tan Ky house, house 103 Tran Phu, house 129 Tran Phu, Tran family church, Mr. Huynh Cuong's house

Egg-shaped lantern and glass materials are widely distributed and almost intact at Phuoc Kien Assembly Hall...

These lanterns have survived over time because the materials used to make the lanterns are easily damaged, so over time, the number of ancient lanterns left in Hoi An is not much, only found in some places such as Quan Cong Temple, where there are still preserved hexagonal lanterns dating from 1988 in Hoi An, round

bamboo lanterns wrapped in red paper in Truong family church²⁰, Tran family church, pomegranate lantern in Tran family church, hexagonal lantern frame Tan Ky ancient house, Huynh Cuong's house. Cam Kim)... Most of the lanterns being kept at the relic are made according to old models dating back several decades, some are nearly a hundred years old.

Before Hoi An was recognized as a World Cultural Heritage city in 1999, the experiences and techniques from these different styles were selectively introduced to Hoi An, creating conditions for the lantern craft to develop and be passed on to this day. During this period, lanterns were mainly used in the relics of temples, pagodas, assembly halls, wealthy families, during Tet holidays, festivals, welcoming kings and mandarins, in religious culture... with different types of lamps prominent, elaborately decorated Chinese characters or watercolor paintings hang in the house with paper, wood, and glass... used in worship, indoor lighting creates cultural interference. The distribution of lights is present throughout the architectural monuments, communal places, pagodas, and assembly halls in Hoi An with many different types of lanterns, showing the culture of Chinese, Japanese, and French merchants

Through documents and actual observations, I analyze the distribution of ancient lanterns in the following specific monuments:

1) Traditional lanterns in Tran family church



Figure 26 Lanterns of the Tran family church (21 Le Loi – Hoi An)
Source: Nguyen Thi Thanh Thao (May 25, 2021)

The Tran family church, located at 21 Le Loi, is one of Hoi An's oldest houses, with a more than 200 years lifespan. Although the church is located in the street area, it is built in the style of garden house architecture. The church was created by an official named Tran Tu Nhac, a member of the Tran family. In the past, he was a very smart and talented mandarin, working under King Gia Long. At the end

²⁰ Minh Huong - Hoi An. In Hoi An neighborhood, there are two Truong clans, both of which have a long history of formation and have made many significant contributions to the development of the Hoi An trading port, namely the Truong (Don Hau Duong) and Truong (Don Muc Duong). The Truong family is one of the Chinese ethnic groups who settled at the beginning of the flourishing commercial port of Hoi An and is honored by the community of residents of Minh Huong village as one of the pre-sages, contributing a lot to the cause of building the town, the descendants of the Truong clan in the seventeenth, eighteenth, and nineteenth centuries participated in the administrative work and commercial management of the port town, renovating relics, thereby promoting the development of the port town of Hoi An particular and the land of Hoi An in general.

of 1802, before King Gia Long sent him on a mission to China, he built this church with the desire to worship ancestors and later leave it to his descendants.

The church is not large in size with an interior space of 3 compartments and 2 houses²¹, The church is insignificant in size, with an internal space of 3 compartments and two wings. There is one main door and two side doors. The main door is closed almost all year round, and it is only opened on important occasions, such as Tet holidays or the day of worshipping ancestors, to welcome the deceased back to reunite with their families. The church is a harmonious and unique combination of 3 different architectures, Japan - China - Vietnam. Japanese architecture with the name "husband of fake hand" with five vertical columns and three horizontal bars. The five vertical columns are "fake hands" - 5 fingers on one hand, symbolizing the five elements of the five elements: Metal - Wood - Water - Fire - Earth. The three horizontal bars are like the three main lines in our hand, representing the three elements of Heaven - Earth - Human.

Lanterns are decorated in the house; in addition to the round lamp with a bamboo frame glued with paper inside, hanging symmetrically on both sides of the main altar of the house, four pomegranate-shaped lights are turned symmetrically in combination with the ancient interior space inside. The living room creates decorative accents for the area, with cultural exchanges between Japan-China and Vietnam.

2) Traditional lanterns in Phung Hung ancient house

Phung Hung ancient house is located at 4 Nguyen Thi Minh Khai street in the old town near Chua Cau. The house was built by a Vietnamese merchant in 1780, during the flourishing period of the port town of Hoi An. He named the place Phung Hung - also the name of a merchant, which means "prosperous" with the wish that the family business prosper.

In the past, this shop sold forest products such as cinnamon, pepper, salt and silk, porcelain, and glass... The owner is an 8th-generation descendant, living and protecting old house remains. Like the Tran family church, the house's architecture is influenced by three cultures Japan, China, and Vietnam. The primary building material is wood for the frame - structural floor, brick gable wall, yin and yang tiled roof. Many columns, beams, and wooden beams are elaborately carved. The front of the house is divided into three compartments, the central aisle is in the middle, and the two side compartments are shops. Above the main door are two doors, also known as the god, an architectural mark in Hoi An. The eye of the door is both a decoration and a spiritual element, considered a guardian of the house, avoiding bad things. The outermost layer of the house, formerly a place of sales, is now a place to receive guests. The layout and furniture remain the same. From the outside to the inside, go through a middle door. On the door is a picture with four words, "The Duc Luu Quang," meaning that the ancestors' virtues passed on to shine. On both sides of the door, there are pairs of ancient couplets. The remarkable thing is that this is a high atrium to the roof. This atrium widens the space and collects the light into the house. The whole place has 80 ironwood columns.

²¹ The three-compartment two-fold (wing) house is a three-room house; the main one is in the front, the extension has two more compartments on the side of the house, and the doors are opposite each other unique. The space in the middle is the main room used for worship and is considered the living room of the house space.

The roof set on the atrium has the Tu Hai roof architecture spreading out to 4 sides. This roof layer is higher than the adjacent roof layers to create space for ventilation. This is a mark of Japanese architecture. There is a wooden staircase going up to the 2nd floor. The outer space on the 2nd floor is a place of worship and family activities. There is an ancestor altar and an altar to Thien Hau Thanh Mau - a god in Chinese beliefs. The roof structure system in this space and the space behind it, along with the frame system, ribs, and wooden floor, bring pure Vietnamese architecture. Here there is a square doorway on the bottom called a trapdoor. This door has the effect of connecting to the trading space on the lower floor, used to move goods upstairs when there is a flood. This is also an indigenous architectural detail. The door opening to the veranda is made in the upper but lower way (above the bars, the bottom is made of closed wood), providing privacy but still ventilation, suitable for the local climate. The front porch on the 2nd floor is a Chinese architectural mark with a crab shell ceiling (curved wooden ceiling system). On the support frames, there are carved carp. The image of the carp in Chinese culture is a symbol of good luck; for Vietnam, it is prosperity, and for the Japanese, it brings power. Phung Hung ancient house was recognized as a National Historical - Cultural Relic on June 29, 1993.



Figure 27 Hexagonal lanterns, peaches, quadrilateral lanterns, hanging in the ancient house of Phung Hung.

Source: Nguyen Thi Thanh Thao (November 4, 2021)

Figure 27 shows that this place still preserves many traditional lantern styles. From the door to the interior space of the old house, lanterns are

hanging; inside the main room of the living room, there are lanterns with iron frames, glass or transparent paper bodies, and quadrilaterals in the shape of a gradually decreasing to the bottom. The iron bars are bent to create a structure, the body is painted in flower colors, and the eight fairies are hung to make the main highlight. Peach lights are turned symmetrically on both sides. Up to now, the house still retains almost entire architectural lines, interior and exterior. This is also a relic of the architectural art and lifestyle of the ancient Hoi An merchant class and simultaneously a testament to the cultural interference in Hoi An, associated with the arrangement of lamps in the old house and the cultural exchange between countries when trading here.

3) Traditional lanterns in Tan Ky Ancient House

Tan Ky ancient house is an old private house built in 1741. Although the house has lived for seven generations, the unique architecture of the house is still preserved almost intact. This house has witnessed historical events taking place over the past 200 years. Currently, the house's owner is still living in the upper floor area, and the ground floor area will be for visitors to visit.

Mr. Le Cong was a merchant of Chinese origin at that time. He went to the highlands to get agricultural products and brought them to Hoi An to do business and prosper. When it came to his son's life, the house was named Tan Ky with the implication of prosperity in business. The house has a prime location; in front is Nguyen Thai Hoc street, crowded with buyers and sellers, and behind is Thu Bon river, which is very convenient for importing goods.

Tan Ky ancient house is a famous ancient house and is said to be the most beautiful old house in Hoi An; from the architecture to going deep into the interior, it is mainly made from wood carved elaborately and meticulously with many details. The house's patterns, textures, and structures all carry the meaning and philosophy of the East. All interior equipment, such as the mahogany collapsible, couplet-shaped diaphragm, are carved and decorated delicately, reflecting the thickness of the years and the respect of the owner. Then the watercolor and luxuriously framed portrait paintings hung in the living room. Then the lanterns of wood, bamboo, paper, and fabric ... form a round, flat, six-bowl, octagonal block; the colors are mainly red and yellow ... as decorative accents hanging from the ceiling to the outside alley. Lanterns here are hung and decorated in harmony with the interior space. The whole house space seems to blend in magical artistic colors, shimmering by the lights at night (fieldwork interview research, 2022).

พหุ ม ประ โท ชี เว



Figure 28 An interior corner of Tan Ky's ancient house
Source: Nguyen Thi Thanh Thao (August 10, 2022)

Tan Ky – The old house has witnessed many historical floods sweeping through this area. The peak was the flood in 1964; the water rose and flooded the house's first floor. However, Tan Ky still exists proudly as a challenge to the erosion and destruction of natural disasters and time.



Figure 29 Hexagonal lanterns with wooden frames are hung symmetrically on both sides in front of the entrance of Tan Ky's ancient house
Source: Nguyen Thi Thanh Thao (August 10, 2022)

Figure 29: Before entering the old house, we see hexagonal lanterns with clear glass wooden frames with floral motifs hanging on both sides of the main entrance space of the home. Hexagonal lights from the past only appeared in luxurious places, such as the imperial capital, lavish palaces, and rich mandarins; in addition to the function used for lighting, it also has a symbolic meaning of prosperity and luxury of the owner.



Figure 30 Restored hexagonal lantern hanging symmetrically on both sides of the main space (living room) in the ancient house of Tan Ky-Hoi An
Source: Nguyen Thi Thanh Thao (August 10, 2022)



Figure 31 Tan Ky - An old house that preserves many cultural and historical values
Source: Nguyen Thi Thanh Thao (August 10, 2022)

Figure 30 and Figure 31: Going deep inside the living room space, the material is entirely wooden, and the interior decoration looks solemn and noble. There are also several antique lanterns, mainly hexagonal lamps, with a finely carved wooden frame glued with clear glass decorated with many motifs and patterns, such as eight fairies and four quarters ... there is the cultural exchange: the Chinese, Japanese, and Vietnamese culture is associated with the historical process of architecture. In addition, several lanterns have been restored due to damaged materials for a long time but still retain their function and cultural value of the lantern. Over time, the owner will change the lanterns to create a more lively space because this is also the old house space for commercial business purposes to attract tourists to visit and enjoy.



Figure 32 Unique architecture of Tan Ky ancient house

Source: Nguyen Thi Thanh Thao (August 10, 2022)

Figure 32: Tan Ky ancient house consists of 2 floors and three compartments, built in the architectural style of interference between 3 cultures: Vietnam, Japan, and China:

Vietnamese architecture: the most prominent is the traditional architecture of the Vietnamese people, including a 3-room house with yin and yang tiled ceilings. The main highlight of the house is the pillars, truss, truss, and piercing, all of which are carved with fine lines, depicting typical images such as dragon tail fish head, pomegranate, pumpkin, peach, bat

Japanese architecture: shown in the living room area, built according to feng shui Metal, Wood, Water, Fire, and Earth. Besides, a harmonious yin and yang tile roof brings an airy and calm summer atmosphere and cozy winter.

Chinese architecture: Tan Ky's house has a typical tubular shape; inside are many compartments and separate rooms the middle of the house, there is a skylight design to make the most of natural light and regulate indoor airflow. This old house's unique feature is that it has no windows but is not stuffy or hot.

The primary material used in the house is wood. Specifically, the rafter and ribs are made from ironwood; the doors are made of jackfruit wood. These are all precious and durable woods. In addition, the house's exterior decorative stone and floor tiles are purchased from Thanh Hoa, Bat Trang, and young stone, ... both beautiful and have a long-lasting life over time. Therefore, the lamps in the Tan Ky ancient house are also made from exquisitely carved wood, symbolizing wealth and nobility. This is a unique relic recognized by the Ministry of Culture, so it has unique historical and architectural value. Through the carvings, the surviving architectural art shows us that An architectural style by the hands of local workers has made Hoi An unique. The such architecture shows that Hoi An traditional lanterns also have a close connection with this space through intercultural exchange and leave valuable values that are hard to find elsewhere. Relic 101 Nguyen Thai Hoc and other relics make up the architectural body of Hoi An Ancient Town. - Contributing to clarifying the history of the commercial port of Hoi An (Hoi An Monuments Management Board, 1992).

4) Traditional lanterns in Quan Cong Temple (Pagoda Ong)



Figure 33 Hexagonal lights at Quan Cong Mieu at Ong Pagoda - Hoi An
Source: Nguyen Thi Thanh Thao (August 12, 2022)

Figure 33 shows the Quan Cong Temple built to worship Guan Gong, a hero of China's Three Kingdoms period. The temple was built in the early 17th century, and used to be an ancient religious center in Hoi An market. Today, the temple is still located opposite the main market of Hoi An. The renovation in the 19th century shaped the architectural appearance of Quan Cong Mieu today. Here, we can see the roof frame system is made in a unique style and the statues are created very finely. The relic was ranked a national cultural and historical relic in 1991 (Hoi An Cultural Heritage Conservation Management Center, 2015). Some antique lanterns are still hanging on both sides, mainly hexagonal and peach lanterns,... Due to the damaged lantern material, it has been restored and replaced. Instead, other types of lanterns hang symmetrically in front of the gate and inside the pagoda with more modern colors and designs, bringing culture, beliefs, and worship. Offering lamps at a shrine also means putting yourself under the protection of invisible gods with cultural interference between the Chinese and the Vietnamese.

5) Traditional lanterns in Phuoc Kien Assembly Hall

The Phuoc Kien Assembly Hall is located at 46 Tran Phu, Minh An ward. This is a typical architectural work in Hoi An built in 1697 as a place for community activities and private beliefs of the people of Phuoc Kien state in Hoi An. Not only bearing a long history but also a typical cultural and architectural work of Hoi An city. With palatial and magnificent architecture, decorated with eye-catching red colors and sophisticated patterns, the Assembly Hall is more prominent and enriches the old town's architecture.

In addition, this is the largest and most beautiful assembly hall and a symbol of the solidarity between Vietnamese, Chinese, and Japanese people, imbued with historical, cultural, and artistic values. Legend has it that the forerunner of Phuoc Kien Assembly Hall was a small shrine worshiping the statue of Thien Hau Thanh Mau (God blesses merchants to overcome the ocean waves) that was picked up at Hoi An estuary in 1697. Later the Assembly Hall. It also became a meeting place for compatriots of the Fujian people - the earliest people present in Hoi An at that time. Through many times of restoration and repair with the support and contributions of the overseas Chinese, Phuoc Kien Assembly Hall has become more and more spacious and splendid, contributing to adorning the ancient urban architecture of Hoi An. Phuoc Kien Assembly Hall was granted a national relic rating in 1990. (Hoi An Cultural Heritage Conservation Management Center, 2022).



Figure 34 Phuoc Kien Assembly Hall is a place where many ancient lanterns are kept, including egg-shaped lanterns, glass materials, and hexagonal lanterns.
Source: Nguyen Thi Thanh Thao (August 12, 2022)

พหุพันธ์ ปณฺทิต โศ ชีเว



Figure 35 Phuoc Kien Assembly Hall with egg-shaped lanterns made of glass
Source: Nguyen Thi Thanh Thao (November 4, 2021)

Figures 34 and 35 images of Phuoc Kien Assembly Hall from outside the Tam Quan gate²² to inside the house are arranged with lanterns. Outside the entrance and in front of the door are hung red round lanterns with Chinese characters; deep inside is the space to worship the statue of Thien Hau Thanh Mau, the two sides are arranged with a variety of lights, including French egg-shaped lamps, Chinese hexagonal lamps (Phuc Kien), peach lanterns... show multiculturalism.

According to Mr. Ta Tan Phuoc, manager at Phuoc Kien Assembly Hall, the French glass lanterns hanging on both sides of the main entrance were more than 100 years ago; after a period of use, they were oxidized, chemical by the outer material of cast iron, then people buy paint to spray and restore. According to him, Chinese hexagonal lanterns (Fujian) and towing lanterns are hung in front of the sages to worship the deceased. Traditional lanterns date back to before liberation around the 70s, including the number of newly restored towing lights the 2000s hung in the hall to worship the leaders in the Chinese community through the ages (Ta Tan Phuoc, interviewee, 2022).



²² Tam Quan Gate is inlaid entirely with porcelain and roofed with curved yin and yang tiles. The gate has three entrances in the style of "male left, right female," and another meaning is "Heaven, Earth, Human." According to the concept of the ancients, to avoid the flow of bad breath inside, the door in the middle is rarely opened, except for big holidays, funerals, and weddings...



Figure 36 Bamboo round lamps are hung symmetrically on both sides of the main altar of Covered Bridge - Hoi An
Source: Nguyen Thi Thanh Thao (August 10, 2022)

In addition, Figure 36 is a picture taken at Cau Pagoda - Hoi An. Inside the main altar are two symmetrical lanterns on both sides and a combination of traditional lanterns and modern lanterns today hanging around the Cau Pagoda. According to Mr. Nguyen Tien, manager of the Cau Chua relic site, the lantern with a small bamboo frame shaped like a cage filling, wrapped in glass paper and painted with textures, was about 50 years ago and was restored and remade by the Vietnamese, hanging in this Cau Chua relic is for lighting and decoration (Nguyen Tien, Interviewee, 2022).

Although the number of ancient lanterns left in Hoi An is few, the designs and decorative motifs are wealthy. The distribution of antique lanterns in the interior space of some relics as an impressive highlight, along with other fine decorative details, contributes to creating a unique and colorful old architectural picture of the buildings: belief-religious antiques, houses in Hoi An.

The above analysis shows that: Lanterns are often hung symmetrically and harmoniously in the space inside the monument and in front of the door. People use lanterns to keep light and decorate, giving the interior space luxury and nobility. From bamboo lanterns to wooden or iron framed lanterns with many decorative themes with auspicious meanings, all contain the workers' thoughts and feelings and the joy of life; the owner's message is how many good traditions he wants to pass on to future generations. Besides the monuments, the lanterns are distributed and restored through the use of oxidized or damaged materials, but keeping the shape and texture in these monuments to honor and respect them, respect their inherent cultural values and still be preserved and promote. Affirming the unique traditional cultural values, a cultural exchange between countries still exists today.

3.3 The meaning of traditional lanterns in the cultural life of Hoi An residents before Hoi An was recognized as a world cultural heritage

Lanterns are a traditional handicraft product of Vietnamese culture, as well as a product of cultural exchange with China. Over a long period of cultural

contact, Vietnamese and Chinese lanterns have similarities in shape and meaning. In feudal times, lanterns only appeared in the royal court, in the families of mandarins, but not in the folk. Initially, lanterns were mainly used for lighting or decoration. Later, the use of lanterns was tinged with spiritual colors when they were hung in ceremonies or on holidays. So, what do lanterns mean in people's lives from the sixteenth century to 1999?

First of all, lanterns have great significance for human social life. Since ancient times, a lamp has been a convenient item used for lighting. The light is made with a hood (also known as a cage) outside to prevent wind. Over an extended period, the outer tube of the lantern has been increasingly improved, from being made of glass, paper, rattan, and bamboo, to being made of wood, iron, etc. Thus, people are brightly creating lanterns to adapt to the environment. When people had not yet invented electricity, they were the main lighting tools, serving people's needs from ancient times to feudal times. In addition, lanterns are also used for decoration. Since ancient times, lanterns have been hung in the palaces of kings and mandarins, Used to decorate holidays and festivals...

Lanterns also have a feng shui meaning. It is believed that if a lantern is placed in the house in the correct position, the lamp will bring positive energy to the owner and help a happy marriage. Lanterns are also used to pray for happiness and peace in festivals and worshiping occasions. The first is to light a lantern at the sacred ancestral place to pray for peace and happiness for the family. Then bring it to the earth god to pray for the mountain god's blessing, then bring it to the storehouse to pray that the house will always be full of rice; finally, get it to hang on the main roads to pray for peace on the highway.

In the book *Ancient Chinese Feng Shui - Theory and Practice*, author Vu Hy Hien (Vu Hy Hien, 2009, p.56) mentioned the meaning of lanterns in feng shui as follows:

Firstly, lanterns bring positive energy: In feng shui, if used in the right place, lanterns will have the effect of promoting harmony, increasing power, and creating balance in health. In the bedroom space, the light emitted from the lantern has the effect of creating positive energy and helping to balance the airflow. The best place for the lantern is on either side of the bed.

Secondly, lanterns help a happy marriage: In feng shui, there is a division of two extremes, so using objects in pairs is very effective and prevalent. Putting two lanterns with red lights on either side of the bed will keep the marriage happy. The two lamps will help to increase the harmony between men and women. It is worth noting that the lights must be lit at the same time and turned off at the same time. Therefore, it is taboo to light only one lamp (it will not create a beneficial energy flow for the couple). It is no coincidence that in feudal China when a girl got married or was pregnant, her mother often gave her a pair of lanterns to pray for happiness and peace.



Figure 37 Image of two young children taking the lead carrying a wedding lantern in the old wedding in Hue
Source: www.Kienthuc.net.vn (Accessed on August 10, 2022)

Figure 37 is an example of a wedding ceremony in Hue - Vietnam; when welcoming the bride, there are always a pair of lanterns and two parasols in front. The image of two young children carrying a wedding lantern with the meaning of good wishes is indispensable in each bride's procession at old weddings. Wedding lanterns are often hung before the door announcing the anniversary of the family. Today, this exciting image is still preserved at weddings in Hue – Vietnam. In Hoi An, lanterns also bring luck and happiness on occasion.

Third, lanterns help increase fertility: Many infertile couples, in addition to visiting maternity hospitals, hang lanterns according to feng shui. Because they believe they can bring good luck, create harmony in the home, make mothers comfortable, reduce stress, and will be easier to have children. Lanterns are handmade products born thousands of years ago. Now, lanterns have been used worldwide, most commonly in Asian countries, especially in China, Vietnam, Japan, and Thailand...

Today, in many places, it is still customary to process lanterns during festivals of religious significance, especially Chinese festivals, such as the Qinhe International Lantern Festival in Nanjing and the Shanghai Yu Yu Lantern Festival. The lanterns are vividly decorated with traditional Chinese images and symbols, such as fruits, flowers, birds, animals, and people. The Ba Chua festival in Thu Dau Mot, Binh Duong, still has the custom of auctioning and carrying lanterns. Luong Van Luu states, “To receive a lantern is to receive the light of the spirit of merit and patronage, enter the family, and support the business of the year, which will be as profitable as five or ten the capital. The Chinese play lanterns not only for entertainment but also to decorate the interior on festive days of the year” (Luong Van Luu, p.48).

Lanterns also have spiritual meanings: lanterns are often hung in temples, assembly halls, and clan churches..., especially in temples and shrines of the Chinese. In Hoi An, no temple or assembly hall does not hang lanterns. It is believed that “the lamp represents people; the light emitted from the lanterns helps to ward off evil spirits, demons or bad things” (Su Trong Van, 2012, p.210). In addition, the meaning of Hoi An lanterns is also expressed as shine. Quang people consider the lamp as a symbol of people. The lantern is beautiful, attracts curiosity, and captivates people when lit. In the past, the lamp was placed in the heart of an oil lamp; now, it is lit with an electric lamp. Culturalists believe the word lantern already means shine, so the lantern must be burned.

In particular, according to the old custom of the Chinese, red lanterns are usually hung on auspicious days (red means bright, good luck), while white lanterns are hung on mourning days (because the color is white), bringing bad luck and death) (Phuong Luu, 1996, p.54).

Regarding spirituality, lanterns are also considered tools to guide the departed souls to find their way to heaven. Perhaps that is why the custom of releasing lanterns in lantern festivals appeared in many Eastern countries such as Vietnam, China, and Japan... (Le Giang, 1999, p.90). Or in China and Taiwan, people also have the custom of "dropping sky lanterns" to wish to reach the gods.

People believe that hanging lanterns in front of the house will help ward off evil spirits, limit lousy luck, etc. Therefore, offering lamps at the shrine also means putting yourself under the protection of invisible gods. The meaning is also expressed through colors, such as red lanterns symbolizing luck and prosperity. Therefore, wherever the Chinese appear, the red lanterns will glow there.

No matter what country they are used in, Lanterns still carry the same meanings. In addition to its effect on people's social life, it has spiritual and feng shui meanings. Indeed, those meanings will still exist in the lantern even though the years have passed...

Through the transformation process until 1999, there was still no accurate survey on the lantern's origin. However, through the process of society, the meaning of the ancient lanterns has been found; the lanterns have been restored and are present in the old houses and relics in Hoi An, bringing cultural values and profound meaning to Hoi An resident community. Through cultural exchange until 1999, lanterns were still preserved and promoted, thereby creating a unique feature in improving the conversion of functions from lighting to decoration and many applications in many fields of life. Those are the artistic values that never lose, but on the contrary, the more civilized society becomes, the more people develop, and the more it is necessary to find the origin; with the unique cultural interference of Hoi An, lanterns make a significant contribution to the formation of cultural identity - a typical symbol when referring to Hoi An. And how the invention from the traditional element of the lantern is explicitly shown, what are the special features, and how to apply it will be presented in the next chapter of this thesis.

Conclusion

Hoi An's traditional lanterns before UNESCO recognized Hoi An as a World Cultural Heritage city in 1999 are clearly shown and depicted through historical periods. Although the origin of conventional lanterns is still unclear because many theories have been put forward to prove it, the artistic and spiritual value of Hoi, a traditional lantern, is undeniable. Lanterns deserve to be a typical cultural symbol of Hoi An, a unique art product preserved today. The characteristics of materials, colors, designs, and decorative motifs... of the ancient lanterns when traders came to Hoi An to trade and carry them still exist and are decorated and preserved in the lantern's old architectural space in Hoi An and are associated with the local community.

In summary, in this chapter, I use the method of collecting and synthesizing historical documents, analyzing and classifying lanterns with cultural interference between the Chinese, Vietnamese, Japanese, and Western countries... Through this lantern object, we can see the connection in the culture of the lantern with the

community living in Hoi An, creating a cultural identity. From this perspective, the previous researchers presented a general overview of the development process of Hoi An ancient town, Hoi An resident community, and trade between traders coming to Hoi An. But there has not been a topic about the cultural identity of Hoi An people related to lanterns. The cultural identity of Hoi An traditional lanterns, too, is formed by the process of society, with the cultural exchange of ethnic groups and changes from time to time, until now the lanterns cages still exist and are preserved and restored in families, ethnic churches, communal houses, pagodas, and assembly halls. Again, the analysis confirms that lanterns have intercultural exchange and are a living cultural entity that has not been previously analyzed in in-depth research on this concept.



CHAPTER IV

TRADITIONAL LANTERNS IN DIMENSION OF INVENTION OF TRADITION IN THE PROCESS OF WORLD CULTURAL HERITAGE CITY

Introduction

This chapter clarifies the content of the third research objective. I delve into the analysis of the development process of Hoi An traditional lanterns and the influence of groups of people in the community on the improvement and invention of traditional lanterns. Thereby see what changes the lantern has made compared to the previous period based on aspects of artistic products and social processes: Including art forms and applications in contemporary life today. Affirming cultural values and inventions from the traditional elements of Hoi An lanterns have promoted the development of society, economy, culture, and tourism business of Hoi An today in the context of Hoi An recognized as a World Cultural Heritage in 1999.

4.1 The process of Hoi An became a World Cultural Heritage City (1999)

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 seventeenth and eighteenth centuries. Before this period, there were also vestiges of the Cham Pa trading port, often mentioned along with the Silk Road on the sea. In the 19th century, because waterway traffic here was no longer convenient, the port town of Hoi An gradually declined, giving way to Da Nang, which the French were building at that time. Hoi An was fortunate not to be devastated by two wars and avoid massive urbanization at the end of the 20th century. Starting in the 1980s, the architectural and cultural values of Hoi An ancient town gradually improved the attention of scholars and tourists alike, making this place one of the attractive tourist destinations of Vietnam.

Hoi An trading port was formed in the sixteenth century, was most prosperous in the seventeenth and eighteenth centuries, and gradually declined from the nineteenth century until it was only a once-glorious city. The size of a town in its days of prosperity was not great either. However, in other respects, Hoi An has a remarkable position and role and has its characteristics, creating a unique appearance and historical-cultural values. In terms of longevity, Hoi An does not last long. While most other ancient cities, through the changes in history and harsh conditions of nature, were either destroyed or completely renovated in modern style, leaving only a few days on the ground. Fragmentary relics, Hoi An, is preserved relatively intact. It can be considered that this is the only case in Vietnam and a rare case worldwide.

Besides, Hoi An Ancient Town today is a fine example of a traditional port town in Southeast Asia that is preserved intact and thoughtfully. Most houses here are traditional architecture dating from the 17th to 19th centuries, distributed along narrow streets. Interspersed between townhouses, religious and belief architectural works demonstrate the city's formation, development, and even decline.

Hoi An is also a land with many imprints of cultural mixing and interference. Assembly halls and temples bearing traces of the Chinese are located next to traditional Vietnamese townhouses and houses with French architectural style. In addition to the cultural values through architectural works, Hoi An also preserves a rich and diverse intangible culture. The daily life of the inhabitants of the old town, with its customs, beliefs, folk art, and cultural festivals, is still being preserved and developed. Hoi An is considered a living museum of architecture and urban lifestyle (www.danang.gov.vn).

Because of those values, in 1985, the Ministry of Culture and Information recognized this as a national cultural relic and zoned the protection of the ancient town of Hoi An. Resources related to Hoi An are also preserved in many countries that previously had trade relations with this trading port such as Japan and China in the East, such as the Netherlands, Portugal, France, England, and Italy. Part of this material has been exploited and published in the research works of N. Péri, W.J.M. Buch, Chen Chin Ho, P. Manguin, Ogura Sadao, and many articles published in *Bulletin des Amis du Vieux Hue*, *Bulletin de l'École d'Extrême-Orient*

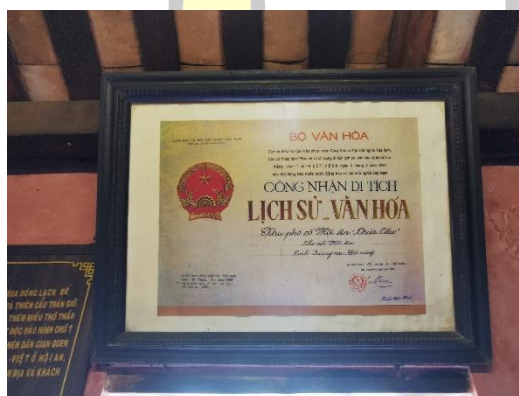


Figure 38 Hoi An Ancient Town is recognized as National Historical-Cultural Monument on March 19, 1985

Source: Nguyen Thi Thanh Thao (August 10, 2022)

Overcoming many ups and downs, fluctuations of history, the harshness of nature, the cruelty of war, even the strong development of the need for urbanization... With outstanding values, at the meeting For the 23rd time at the end of 1999 (on December 4), the United Nations Educational, Scientific and Cultural Organization (UNESCO) recognized the ancient town of Hoi An as a World Cultural Heritage based on two criteria:

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

Hoi An is a typical example of a traditional Asian port town perfectly preserved. (Nguyen Chi Trung, 2007, p.8).



Figure 39 The UNESCO World Heritage Committee recognized Hoi An Ancient Town as a World Cultural Heritage on December 4, 1999.
Source: <http://hoian.gov.vn/> (Accessed on August 10, 2022)

This is the pride and pride of the whole nation of Vietnam, of the people of Hoi An - Quang Nam, and is the result of many factors, but first of all, the unique charm must be mentioned in Hoi cultural heritage.

Viewed from the perspective of intangible cultural heritage: Hoi An is a place where people from many classes, sources, and ethnic groups gather, leaving behind a vibrant and valuable heritage. So far, this value has been preserved and promoted well, creating a rare attraction and adding to the meaning of a "living" museum of Hoi An cultural heritage.

From the perspective of tangible cultural heritage: it is rare to find a place with such a dense concentration of relics as Hoi An. The process of an economic-cultural exchange over the centuries has created Hoi An ancient town "converging elements of traditional ethnic art and enriching it with appropriate properties of foreign art." (Vietnam, China, Japan, Western countries...), to create Hoi An's own. As the late Polish architect Kazimier Kwiatkowski observed:

“The unmatched beauty in historic streets, the richness of architectural forms, and the perfection of carving art in the interior of architectural monuments make Hoi An ancient town unique—highlights in a separate space. These characteristics put the old town relic complex to the top position in the list of cultural relics of Vietnam and also the treasure of human culture” (Nguyen Chi Trung, 2007, p.348).

In addition, Hoi An also preserves a rich and diverse intangible culture. Hoi An currently has more than 1,412 monuments and landscapes, including 1,305 architectural and artistic relics belonging to civil works (houses, bridges, wells, markets) and religious works (communes, pagodas, mausoleums). Temples, Assembly Halls, and ethnic churches) and specific works (graves)...



Figure 40 Hoi An Ancient Town was recognized by UNESCO as a world cultural heritage in 1999

Source: <https://hoianheritage.net> (Accessed on August 10, 2022)

4.2 Traditional lanterns: the invention of tradition becomes an art product with the influence of groups in the Hoi An resident community (since 1999-present)

After UNESCO recognized Hoi An as a World Cultural Heritage city in 1999, Hoi An traditional lanterns began to flourish, being the creative craft of Hoi An people. That is reflected in the production and consumption of products through the business of tourism and export. The heirloom method is prevalent, and many families pass on the craft for many generations; it can be seen in the lantern-making profession that most of the lantern products are traditional products, so the lantern makers are well-trained versions traditionally.

4.2.1 Artist Huynh Van Ba

Going back in time to find the origin, perhaps Hoi An lanterns has spent a lot of ink and paper of many journalists, poets, cultural and historical writers, etc... about the origin and history of the lantern accompanied by praises for an excellent art product under the skillful hands of Hoi An lantern artisans.

Mr. Tran Van An - Deputy Director of Hoi An Cultural Heritage Conservation Management Center said:

"For the lanterns to become a separate 'Festival' of the old town today, the association of lantern workers here has recognized Mr. Huynh Van Ba as the first to successfully improve the lantern and create a collapsible lamp frame compact and convenient for packaging and transportation; it becomes a unique

tourism product and a symbol for Hoi An”(Hoi An Radio and Television Station, 2017).²³

The Japanese soon noticed his talent, and the Japanese government once invited him to Japan to introduce how to make lanterns in Vietnam. Mr. Nguyen Kim Thanh (56 years old, owner of Thanh Thu lantern production facility) said: "Hoi An lanterns date back more than 400 years; it is a product that the Chinese brought to Hoi An in time live and trade here. However, for the people of Hoi An, the creator of the Hoi An lantern today is Mr. Huynh Van Ba (Tan An ward), also known as Mr. Ba Ga. With his tinkering and learning, he made a delicate and distinctive lantern of Hoi An. Until now, Mr. Ba's descendants are still following the lantern craft.”



Figure 41 Artist Huynh Van Ba

Source: Nguyen Thi Thanh Thao (August 13, 2022)

The old town is getting more ancient and sublimated thanks to the craft of making lanterns. Previously, non-foldable lanterns were only found in places of worship: communal houses, pagodas, family altars, and families, but now they are found in hotels, festivals, and lantern contests. Talented artists still have the opportunity to show their creative talents and golden hands.

In December 2010, Mr. Huynh Van Ba was conferred the title of Distinguished Artist by the State President. He is from Thang Binh, an artisan residing in Cam Nam commune, Hoi An, making a living by knitting with rattan and bamboo . He said, in the 1990s, when this town opened, his professional capital When he was a Cooperative (cooperative) Bamboo and rattan specializing in making bamboo blinds was applied and tested with many product lines. From 1975 to 1985, if agricultural tools from baskets, baskets, rice baskets, sifters... to export bamboo blinds were well received by the market and profitable, Mr. Ba is now confident. With enough income

²³ Hoi An Radio and Television Station is a non-business unit under the People's Committee of Hoi An City, under the direct management of the City People's Committee, state management of the Department of Information & Communication and professional, technical guidance of Quang Nam Radio and Television Station, has its legal status and account.

to support his children, from the early 1990s, the Bamboo and Rattan Export Cooperative where he worked also fell into a recession and had to be dissolved. He tinkered, searched for new products, and created new designs to take care of his family life.

Born and raised in Thang Binh, but from his young years, Mr. Huynh Van Ba made a living and stayed in Hoi An. Like a resident of Hoi Street. From both past and present. This man understands enough that the opportunity will come once this land opens, especially with souvenir product lines. From a craftsman who made bamboo blinds close to sieves..., he tinkered with making lanterns. Many houses in Hoi An here also keep and decorate very impressive pairs of ancient lanterns, evoking the curiosity and interest of visitors. Knowing this taste, he tried some old-fashioned round lanterns with fixed frames that could not be expanded or folded for sale. And the first lanterns spread on the old street, making an impression on the heritage land of Hoi An in the early days of welcoming tourists. At that time, the lanterns were not wrapped in silk cloth or the present thing but made of dó paper. At that time, this older man thought about styling the lanterns, although they were just simple shapes such as round, oval, and diamond. Continue to be more creative by drawing pictures on dó paper so that when wrapped in lanterns and lit up, self-portraits about the old town, the scenery will re-live.

"Although tourists love to buy lanterns, it's tough to pack and carry. Therefore, I studied the folding principle of folding fans and umbrellas to create a collapsible lantern frame." - Artist Huynh Van Ba shared. "As a Vietnamese, when I learned to make the first lamp, I didn't want to repeat the ancient design; I had to make it look Vietnamese," continued Mr. Ba.



Figure 42 Mr. Huynh Van Ba was awarded the title of excellent artisan by the President of the Socialist Republic of Vietnam on June 14, 2010

Source: Nguyen Thi Thanh Thao (May 24, 2022)

With Chinese round lamps, Mr. Ba imitates the design, then transforms it into pure Vietnamese lights: fruit shapes in the home garden of each of his native people, garlic bulbs, custards, apples, mango, papaya, etc. He also makes lanterns

pulling troops, dragon lights, fish-shaped lights, some like boats, some hemispheres facing the wall, more creative than diamond-shaped, disc-shaped lights...

In the early 2000s, an Australian tourist suggested to Mr. Huynh Van Ba that he wanted a lantern that could be easily folded so he could take it home. Hearing the owner's story, he immediately thought of making a lantern that could be folded and opened at will. Then he bought an umbrella and carefully studied how to fold it so that half a month later, the first folding lantern was formed. The collapsible lantern, like the operation of a parachute, was used by this old craftsman. "At first tried to make fans that unfold and fold, but it didn't work. Only then did I figure out how to make an umbrella, up and down? It takes 5-6 months to form a folding lamp," - Mr. Ba said. He makes it foldable, whether a fabric lamp or an all-bamboo light. Everyone in Hoi An knows that he is the one who gave birth to this lantern, even though there is no copyright certificate. Up to now, foldable lanterns have been a famous Vietnamese brand globally and have been exported to European and American countries. To maintain lantern-making development in Hoi An, Mr. Ba decided to open lantern production facilities. The central employees of the establishment are mainly domestic people. The stages, such as the preliminary processing of bamboo and sharpening ... are processed by other households for the establishment. (Huynh Van Ba, interviewee, 2022).

When he made a folding lantern, Mr. Ba immediately brought it out to show his workers. Then he continued to teach many students - most of them are now owners of workshops or shops selling lanterns in Hoi An ancient town. Often people have a professional secret and will "hide" so that they occupy a "unique" position in the marketplace. But this older man thought otherwise. Lanterns, to him, are not simply a business product but a cultural product, a mark of Hoi An. "A delegation of American journalists came to ask me, what role do you think lanterns play in Hoi An? I answered: "lanterns are the soul of Hoi An," - Mr. Ba said (Huynh Van ba, interviewee, 2022).

So if there is anything new, creative, or interesting to improve or beautify the product, he will teach all his friends to do the same thing. When he was still at the workshop, he released a new model on different materials every two years. But the kind heart of the Quang people did not let him keep anything for himself. Many years ago, the Hoi An government invited Mr. Ba to teach about four courses, specializing in teaching lantern-making to the people of the old town. In 2011, this long-standing lantern maker was the first artist invited by the Japanese government to introduce new ideas to increase the productivity and durability of Hoi An lanterns to friends worldwide.

Huynh Van Ba Lantern Factory is relatively modest but always crowded. They can be customers who come to order, and among them are many tourists. They want to see firsthand the old craftsman who made the lantern hanging all over Hoi An; now, there are quite a few on tourist lands throughout Vietnam. They also want this older man to show them how to make lanterns. Or sometimes, they want to witness an early period of Hoi An turning around to welcome guests —for many reasons. But this old artisan must also take it for fun, of old age has begun to iron every day present. Many students are people with disabilities. He seeks vocational training, now opens his own, and visits the "old teacher" every couple of months, showing off that he has just bought a car and bought a small house. But Mr.

Ba said that he was happiest to have a son who would return to do his job and keep the passion that had become a career, like any other older man. He said his wish to keep a job related to bamboo and rattan was considered satisfactory.(Filework, 2022).

Excellent artist Huynh Van Ba shared: All his life, he was attached to bamboo and made friends with bamboo, and thanks to bamboo, he could feed his family; also, thanks to bamboo, he was free to be creative and drunk. For him, bamboo is always a friend of farmers and a beauty of Vietnamese villages; bamboo is a testimony to the resilience and a symbol of kindness, perseverance, and loyalty. Bamboo sticks with us for a lifetime. That is why he worries more and more when bamboo - our friend is less and less. As the city grows, there is no room for the bamboo groves gradually. To retain that spirit of the countryside, the artisan always meticulously cherishes each bamboo slat in each knitting line and breathes my soul into each product made of bamboo to more places in the country and even friends worldwide.

With love for the profession, Excellent Artist Huynh Van Ba always feels pain in the middle of the work. He always tries to maintain a stable development base and create a working and vocational training environment for local workers. The facility creates jobs for family members and provides vocational training for disabled workers, helping them have more income to stabilize their lives.

With more than 50 years of working in the profession, the artist's love for the craft is still the same as in the beginning, passionate and earnest. His hands are still meticulous, skillful, knitting. Each lantern that is born is a love that he wants to convey. He shared: To make a beautiful and gifted lantern is not enough; the worker needs to have a passion for the craft, a soul that can feel beauty, cherish and preserve it (Huynh Van Ba, interviewee, 2022).

4.2.2 Contemporary artist

Following artist Huynh Van Ba, many other enthusiastic lantern workers have also worked hard to research and experiment with making this handicraft product more sophisticated and eye-catching. For example, Mr. Vo Binh Hoang founded the Dé Lantana lantern brand, a 5-star standard under the OCOP national economic development program (Le Vuong, 2020).

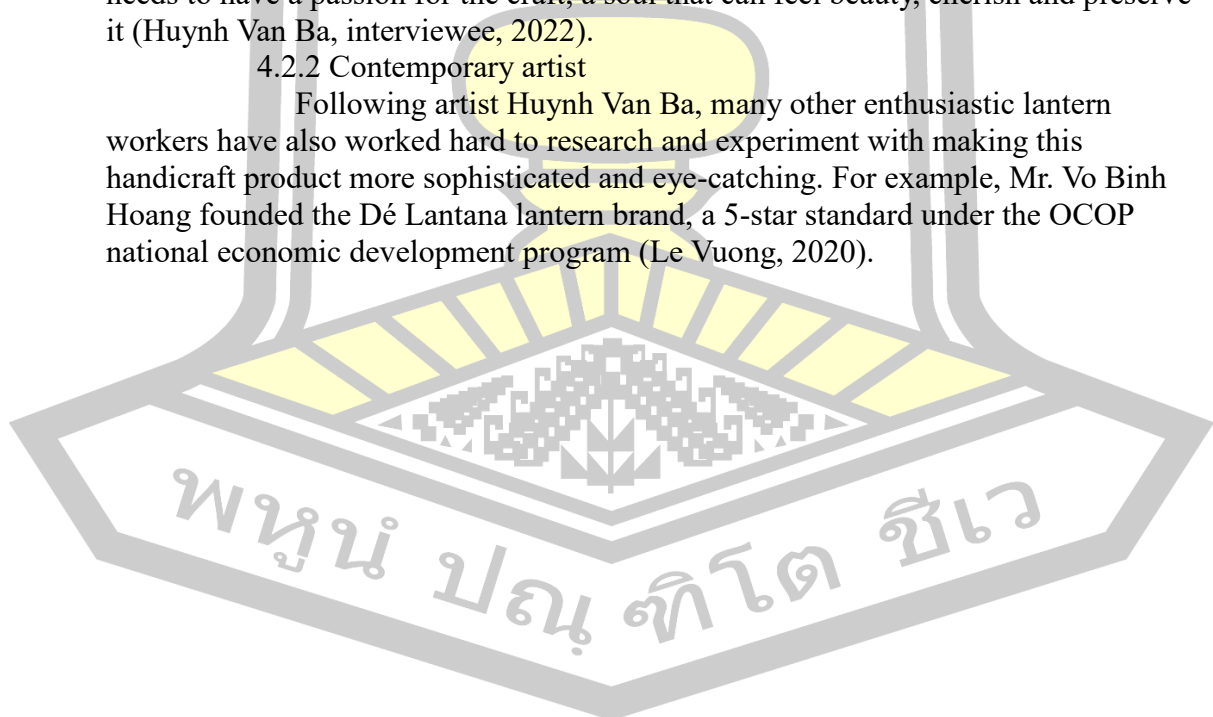




Figure 43 Mr. Vo Dinh Hoang brought the Dé lantana Hoi An lantern brand to OCOP.
Source: Nguyen Thi Thanh Thao (May 25, 2022)

In addition to making bamboo lanterns, Mr. Hoang has researched and created a way to make iron and stainless steel lanterns so that the product is durable and can be used longer. And especially, he has created a type of lamp used for decoration in the room that is well received by the market.

"I find the glass lamps give off a bright light, making it uncomfortable to put in the room. So I decided to make decorative lanterns wrapped in fabric for softer light. After the product is completed, many hotels and restaurants... order in bulk. When the product was interested in the market, I started to build a brand of Dé lantana lamps, including traditional and decorative lanterns with quality assurance to distribute to the market," Hoang said (Vo Dinh Hoang, Interviewees, 2022).

Besides the artisans who are older adults who have mastered professional know-how, including someone who deserves to be conferred the title of an artisan like Mr. Huynh Van Ba, there is also a team of young workers who are effectively inheriting their experience in business and skills of the previous artisans. The transmission of the profession and the form of self-training in the family is contagious; many families pass on the job for many generations; the lantern products are traditional, so the workers in the craft village are also transmitted in the conventional way to maintain and preserve the value of the local traditional cultural identity.

Therefore, this group of people who create lanterns holds a critical position in the profession's development; it is a premise for the creative team to develop to match the tastes of consumers, suitable for today's contemporary life but without losing its inherent traditional look. In addition, they are creating conditions for vocational training for children and people with disabilities to have jobs. Today's workforce knows how to combine traditional experience with modern technology to shorten labor time, creating new, rich, and diverse designs, turning Hoi An lanterns into a unique handicraft product, a tourism product with special attraction, not only in the domestic market but also in many markets worldwide.

In summary, the position of artisans in lantern-making is enormous. The talent of the artisans with their "golden hands" has created precious, sophisticated, and unique products - cultural products that live forever, contributing to the glory of Hoi An and traditional crafts.

4.2.3 Local people

At first, only the upper class had large lanterns with Chinese characters or ink paintings hanging in the house; gradually, the lanterns were made smaller and more elaborate and reached the homes of ordinary families, making decorations in the house and holidays.

It is also from the resonance of those cultural trends, through cultural exchange and acculturation, that lanterns have become a typical cultural feature of local people with the meaning of serving people's lives people in culture and creed.

For Hoi An people, traditional lantern making is not only income but also its irreplaceable symbol, which is the beautiful culture of the people of the old town; the lantern light is still brilliant and fanciful every night as if lighting up the hope of a peaceful and good life for the people here to promote the traditional values that need to be nurtured and preserved in modern life.

4.2.4 People who trade in tourism and lanterns export

Lanterns in Hoi An have been produced for a long time, and many households here choose this profession as a livelihood, business, and beauty for the old town. When lantern-making began to flourish in Hoi An from 1990 to 1995, production was initially restored in a few families with traditional lanterns such as star lanterns, "bánh ú" lanterns pulling lanterns, folding lanterns... Gradually, due to the increasing demand for shopping, the profession was expanded and developed in many households. Increase income for people and the old town.

Along with that are the diversification of models and the development of production scale through the specialization of many stages. In Hoi An, many lantern-making establishments have appeared that go beyond a family, attract a large number of workers, and daily produce a large number of lanterns to serve the needs of local trading and sell to many localities outside the province, including exporting to foreign countries.

In the 2000s, most lantern factories in Hoi An built email addresses and later set up websites to deal with overseas customers. At that time, the sale of products through the Internet of production facilities in Hoi An, including lanterns and "hot" sewing, which are considered "rare" in terms of creativity and agility. Customers can view products online, request size, quantity, color, ... and set delivery time.

The combination of traditional production experience with modern techniques has shortened labor time, creating new, rich and diverse designs for this

unique handicraft product. Moreover, this is a Hoi An tourism product protected exclusively by a collective trademark.

According to statistics in 2013, Hoi An currently has 43 individual households doing business in lantern production with more than 170 employees, producing about 150,000 lantern products each year with a revenue of more than 4 billion VND. To facilitate and encourage the creativity and manufacture of these traditional handicrafts, the local government has an open mechanism, preferential loans, opening training courses to improve skills, and promotion to expand the brand at home and abroad...

In 2013, in the survey and certification program "Famous Trademarks and Trademarks," conducted by the Vietnam Intellectual Property Association, Hoi An Lantern was approved by the Council and decided to issue a certificate: "Top 50 famous brands and brands in 2013". The program is conducted through direct evaluation from consumers nationwide (Hoi An Radio and Television Station, 2017).



Figure 44 City leaders Hoi An gives lanterns to officials, and the people of Thanh Hoa City

Source: Retrieved from: <http://www.hoianworldheritage.org.vn> (Accessed on August 10, 2022)

Figure 44: Lanterns become a well-known brand in Hoi An and the whole country on the 56th anniversary (February 12, 1961 – February 12, 2017) of the twinning relationship between Thanh Hoa city and Hoi An. Hoi An leaders gave lanterns as a meaningful gift, the typical symbol of Hoi An, showing the two provinces' solidarity: "The meaning of love is deep, eternal and sustainable."

"Previously, Hoi An Lantern was also granted a collective mark by the National Office of Intellectual Property of Vietnam with 34 registered lantern manufacturers. Hoi An lanterns have different standards. The Quang Nam Department of Standards - Metrology and Quality recognizes nine designs: garlic lamp, round, diamond, umbrella, barrel, Cana fruit, papaya, squash, and "bánh ú" with a general

size of 25 x 120 cm." Ms. Nguyen Thi Van - Head of the Economic Department of Hoi An said (Hoi An Radio and Television Station, 2017).

On December 18, 2008, Hoi An lanterns were granted the certificate of "Registration of collective trademarks of Hoi An lantern products" by the National Office of Intellectual Property of Vietnam²⁴, with 34 registered lantern manufacturers. Participation is an essential step in the effort to protect the brand of products that are considered the soul of the old town, cultural products that live forever, contributing to the glory of the nation and each village profession.

In 2015, the famous British travel magazine Wanderlust published a list of 7 most impressive festivals in Vietnam, in which "Hoi An Lantern Festival" was ranked first; the remaining six celebrated festivals include Chu Dong Tu Festival - Hung Yen, Thay Pagoda Festival - Hanoi, Hue Festival, National Reunification Day, Vu Lan Festival and Mid-Autumn Festival. Wanderlust also ranked Hoi An in the top 10 most popular tourist cities in the world at the 5th position, ahead of Vancouver - Canada, Berlin - Germany, Rome - Italy, Vienna - Austria, and Krakow - Poland, also partly from "Light of the Lantern" (Hoi An Radio and Television Station, 2017).

In the past field trips, I have done surveys and interviews with tourists; I realized that: "Everywhere I go, I see people love lanterns, perhaps not only because of their fanciful color but also because the lanterns carry the unique shadow of Hoi An ancient town, a place of cultural exchange and acculturation, marking the creativity of generations of Hoi An people. Therefore, lanterns have become a foreign specialty, contributing to bringing Hoi An to the world.

Hoi An's traditional lantern products have long attracted tourists and gained a foothold in the international market because of their quality and reasonable prices; lanterns have become an export cultural product that brings great joy to the world—significant income for this old town. Create jobs and increase revenue for Hoi, An people. For them, making lanterns is an economical source, a traditional profession left by their forefathers, passed on from generation to generation and increased and created.

In recent years, when life is more and more modern, people tend to return to good traditional values; Ordinary lantern factories have aimed for that and have received significant attention and acceptance from consumers. The unique creation of lanterns, each traditional handmade lantern product made by Hoi An artisans, in terms of quality and design, is not inferior to any other products or products. Among Vietnamese lanterns, Hoi An is increasingly famous in the field of decorative lanterns for export.

Before the outbreak of the Covid-19 epidemic, every year, Hoi An produced millions of lanterns of all kinds, serving domestic demand and exporting to Japan, Singapore, and Europe... Many production facilities had to cut production. Halving the labor force, the number of orders decreased significantly. The disease limits tourism and people's travel, but Hoi Street is still shimmering and colorful, with lanterns decorating each alley and each ancient house. With the folk concept of hanging lights at the beginning of the year to be beautiful, bright, and having good

²⁴ The National Office of Intellectual Property has an international name in English, "Vietnam Intellectual Property Office" (abbreviated as "IP Vietnam"). The National Office of Intellectual Property is an agency directly under the Ministry of Science and Technology, which advises and manages the state on intellectual property and organizes the implementation of non-business activities on industrial property according to the provisions of law.

luck, the favorite colors are usually red and yellow, written many words of the taste of Tet: "Happy New Year," "Lucky," "Tho," "Tai."

Currently, there is no detailed survey. Still, looking at the townhouses for sale, even working and selling on the spot, it is possible to recognize hundreds of different models of lanterns hanging for sale. Goods are often produced due to the assignment of closed guilds, and many establishments and families follow different stages, specializing in the lantern production process. Each person's particular manipulation job has become a skill in production, including marketing, explaining, introducing products to shoppers, and promoting and packaging products professionally.

Since UNESCO recognized Hoi An as an Intangible Cultural Heritage of the World (December 4, 1999), traditional craft villages have been restored and preserved. Hoi An lanterns have become one of the most popular tourist attractions. In addition, the group of domestic and foreign tourists is an important factor affecting the change of lantern art in Hoi An during this period, products for tourism are developed more robustly as souvenirs, decorations, and export to foreign countries.

4.2.5 Artifacts of Traditional Lanterns in the Invention of Tradition

Context - An artistic perspective

Characteristics of lantern making in Hoi An:

Currently, in Vietnam, lanterns are divided into three groups: commercial lanterns, art lanterns, and mid-autumn lanterns. Hoi An lanterns are primarily commercial and artistic lanterns. While lantern-making places such as Vac village (Dan Hoa commune, Thanh Oai district, Ha Tay, now in Hanoi), Bao Dap village (Hong Quang commune, Nam Truc district, Nam Dinh province), and Phu Binh village (Ward 5, District 11, Ho Chi Minh City) mainly makes mid-autumn lanterns for children, but in Hoi An, lantern-making has entered another stage. Lantern making here occurs all year round; the primary target audience is tourists from all over the country and international guests. Currently, in the ancient town of Hoi An, in addition to traditional art lanterns (pulled lanterns or round lanterns) serving the needs of beliefs, exterior and interior decoration in the Monuments, temples, festivals... of local people, there are also commercial lanterns with various designs, designs, and materials to serve for Vietnamese and international tourists. Hoi An art lanterns are also large-sized lanterns with many unique shapes expressing the creativity of artisans, decorated on festival days such as Hoi An lantern festival; Heritage shows are often taken to participate in major competitions such as Hue Festival, and craft markets in Hanoi

พหุ มุ ปณ ทิ โด ชี เว



Figure 45 Hoi An art lantern show

Source: Retrieved from: <http://www.hoianworldheritage.org.vn/> (Accessed on August 10, 2022)

In Hoi An, the craft of making lanterns has progressed to the art of "lantern art installation." Coming to Hoi An on the days of the lantern festival, visitors will surely enjoy and admire the art of installing lanterns of the artisans here. Artists arrange countless lanterns into a picture with a design and theme with an imposing name. Indeed, the art of making lanterns in Hoi An has grown tremendously. This is where lantern artisans can unleash their creativity and promote the brand of old-town lanterns worldwide:

a) Firstly, the products of Hoi An lantern-making craft are highly diverse in types (bamboo lanterns, iron lanterns, rattan lanterns, ceramic lanterns, ...) but absolutely no appearance of Plastic lanterns. Meanwhile, other lantern-making villages such as Phu Binh lantern village and Bao Dap village only produce bamboo lanterns with mirror or glass paper.

b) Secondly, Hoi An's lantern-making mainly produces commercial and art lanterns to serve tourists. The lanterns in other craft villages are almost traditional mid-autumn lanterns, primarily serving children during the Mid-Autumn Festival.

c) Third, Hoi An lanterns are produced all year round, serving the shopping needs of domestic and foreign tourists. Meanwhile, other lantern-making villages only make lanterns during the full moon of August, meaning that the craft only works for about 2-3 months to prepare for the Mid-Autumn Festival.

d) Fourth, the consumption market of Hoi An lanterns is not dominated by Chinese plastic lanterns. In contrast, Mid-Autumn lantern craft villages in our country are in danger of fading due to the fierce competition for lanterns in China. Quality and design make the old town lanterns increasingly vital in consumption and expanding overseas markets. It is these factors that have created the brand of Hoi An lanterns.

e) Fifth, the province's tourism industry profoundly influences the recovery and development of lantern-making in Hoi An. Although it is hundreds of years old, the craft of making lanterns in Hoi An was not famous in the past. The profession only exists within households making lanterns to decorate their homes or at festivals. Only when the old town is recognized as a World Cultural Heritage, well

known, and Hoi An's tourism industry becomes a spearhead economic sector will the lantern-making profession really "revive" and develop. Meanwhile, the traditional mid-autumn lantern-making villages have existed and been maintained for centuries. Still, there are signs of decay, and they are in danger of gradually disappearing. Most of the artisans in the mid-autumn lantern-making villages no longer cling to the profession but only consider their father's traditional profession as a side job.

f) Sixth, lantern-making in Hoi An has received timely attention and proper management from local authorities, reflected in cultural activities, promotional programs, and honoring the profession, such as The lantern festival, lantern street... This is a prerequisite for a profession to recover and develop. In the current difficult economic period, the lantern-making in Hoi An needs the attention and "effective" policies of the City People's Committee to create and preserve the profession. Lantern making in Hoi An was honored by the Vietnam Craft Village Association as a typical craft of Hoi An in 2011. The ship has many unique characteristics that make it the fantastic art of the old town. However, the most crucial feature of Hoi An lantern making is the recovery and development associated with local tourism development.

Looking at the lantern seems simple, but making a beautiful and perfect lantern is a process that requires meticulousness, from designing the shape to choosing materials, colors, paintings, and even techniques. Lantern makers must love their craft and have a passion for creativity to put their heart into their work, breathe life into each product, and turn each lantern into a real piece of art.

1) About the material of the lantern

The value of a product depends a lot on the quality of the materials and materials that make it up. Material is a prerequisite to creating a product; without materials, no matter how talented an artist is, he cannot create art. As a matter, materials have properties: physical, chemical, and psychological. Depending on the material, human perception is also different. The material's surface also plays a massive role in shaping and creating special effects for the lantern.

Hoi An is the cradle of pure Vietnamese lanterns because the materials and manufacturing techniques differ from many countries with lantern cultures, such as China, Japan, and Thailand. If your country's lanterns are mainly wrapped in paper or plastic, Hoi An's lanterns are covered in fabric (linen, brocade, silk), which is very durable and colorful (Hai Lam, 2021).

Hoi An lanterns have many types: bamboo lanterns, iron lanterns, wooden lanterns, rattan lanterns, and ceramic lanterns. The primary materials used to make lanterns corresponding to class type are bamboo, iron, wood, rattan, and terracotta. Hoi An lanterns with various designs and colors give people many different emotions. Natural materials such as bamboo and silk fabrics are traditional, environmentally friendly materials going through the stages at the hands of talented artisans, from choosing bamboo, soaking, and making frames to stretching fabrics and painting textures for lamps. It can be affirmed that Hoi An lanterns are a specialty, a masterpiece of Hoi An town. The ivory color of bamboo can be combined with other materials such as brown wood, red brick... all shades. When combined, this self-identity creates a product that is traditional and profound. The psychological properties of bamboo material are classic, rustic, simple...

Bamboo for lanterns in Hoi An is taken from the communes of Dai Loc or Duy Xuyen district, Quang Nam province. These are the two central districts

that supply bamboo of sufficient quality, suitable for making lanterns. The supply of bamboo for Hoi An lantern making is always abundant and rarely scarce because bamboo is a common plant in Vietnamese villages. In Hoi An, floods often occur from September to December of the lunar calendar, and the whole old town is flooded. At this time, the storage, drying, and treatment of termites for bamboo spokes encountered many problems. This is the most difficult problem in making bamboo lanterns in Hoi An. Therefore, in the dry season, the bamboo lantern maker usually sharpens and dries many bamboo slats for storage. In the rainy season, it can be used as a lamp. In addition, bamboo material is also close, cozy, and environmentally friendly. This expressiveness of bamboo material seems inevitable because of its rustic and straightforward nature. This gives bamboo an advantage over other materials in the design of lanterns and decorative applications in interior spaces such as restaurants, cafes, etc., where people can come to enjoy and chat. The... Bamboo material is also used quite commonly for small landscape corners. Through these spaces, people want to bring nature closer to them.

Towards traditional values, Hoi An lantern manufacturers now offer consumers products made from materials close to Vietnamese people and nature, such as bamboo, bamboo, and jackfruit wood, mango wood, and silk fabric are seemingly simple and rustic materials that, when combined, create a unique handmade product. According to Mr. Huynh Van Ba, during this period, he liked the most; the lamps were not wrapped in cloth; they were all made of bamboo; He said, with this type of lamp, bamboo will bring out the best in each bamboo.



Figure 46 Bamboo and rattan lanterns with different designs by artisan Huynh Van Ba (not foldable)

Source: Nguyen Thi Thanh Thao (May 25, 2022)

Like bamboo, iron is an abundant and readily available material in Hoi An. This material, like bamboo, does not face difficulties handling in the rainy season. Still, iron prices often fluctuate in the market, causing many problems for iron lantern makers. Wood is the raw material used to make wooden lanterns, usually oval wood or tender wood. This is a plant that grows a lot in the countryside of our country. They are easy to grow and give a significant source of wood, so people often grow these trees in garden plots. Oval wood is very soft and easy to shape, so it is

used to make lamp holders, and the part at the top of the lamp helps the lights to be folded.

Dai Loc and Duy Xuyen districts also provide rattan materials for making rattan lanterns. This type of lantern requires high ingenuity and perseverance. Perhaps that is why rattan lanterns are often produced in minimal quantities. Fired clay is used to make ceramic lanterns - the newest lantern type in Hoi An. They are the product of Thanh Ha pottery village - a famous craft village with a long history in the old town. The type of clay for making pottery lanterns or other products of Thanh Ha pottery village are all taken from soil and sand mines created by alluvium from the Thu Bon River. The source of materials for making Thanh Ha pottery is always abundant because, in Hoi An, there are often floods; when the water recedes, the alluvial layers of the Thu Bon river are deposited, providing a large amount of clay used to make pottery. An indispensable material when making lanterns is paper and silk to wrap the lanterns. Lantern makers in Hoi An often use Ha Dong silk or Ma Chau silk (Duy Xuyen district - Quang Nam province) to cover the lanterns. This silk makes the light of the lanterns more brilliant and fanciful. In addition, when making lanterns, workers use materials such as glue, thread, paint, etc.

Hoi An is the intersection of many cultures, and the values of the "soul" part are always the highlight for tourists to love the more and set foot in this land. The current beauty of lanterns does not stop at the old culture. Hoi An lanterns are now much more beautiful thanks to their appearance, not confused with lanterns in other cultures. The soft silk material of today's lanterns no longer carries the heavy weight of the past image; the simplicity of the material and the healthy shape of the bamboo slats are more towards contemporary art rather than standard features of old vintage hits. The improvement of lanterns can now be folded to please tourists from afar to bring back as gifts or to decorate indoors or out in the garden because of their diverse uses.

In short, raw materials are one of the essential factors in making a product. Therefore, having a stable source of raw materials in price and abundant quantity is a crucial condition contributing to the maintenance and development of handicrafts. The basis of raw materials for making all kinds of Hoi An lanterns is available, and there is little shortage of goods, or prices fluctuate wildly. This is a favorable condition for Hoi An lantern-making profession to have the opportunity to be preserved and developed.

2) About the style of the lantern

Each shape and color of the lantern has a different meaning. The diversity and creativity in design styles always bring a new and attractive look to the applied lantern product models. Here is not only a change in models and recent trends in modern design but also a smooth combination of many unique materials with lanterns, enhancing both the applicability and aesthetics of the lanterns.

In addition to the lanterns made of bamboo, wood... is a combination of iron, steel, and ceramic... serving the cultural and spiritual life of Hoi An people and decoration and applied art in general. Combining decorative shapes for the interior spaces of houses, restaurants, and modern architectural works, both bring aesthetic value and eye-catching adaptation to the needs of essential uses. Therefore,

in simple living space decoration, artisans design lanterns with simpler designs but still retain luxurious materials and colors suitable for the room containing them. Lanterns have a variety of designs and have been recognized by the Quang Nam Sub-Department for Standards, Metrology, and Quality in 9 formats: round, octagonal, hexagonal, squash, garlic, ... In addition, there are also other types of towing lanterns, fish-shaped lanterns, and dragon-shaped lanterns. Each shape and color of the lantern has a different meaning (Trinh Quang, 2010).

Garlic lanterns and round lamps are the two basic types of lights that are most popular and used by people. Lanterns now appear a lot in major festivals such as Mid-Autumn Festival, Lunar New Year, Dragon Boat Festival, and Buddha's Birthday ... with deep traditional and national meanings.

Hoi An bamboo lanterns have great significance in the spiritual and cultural life of the Hoi An people. Both a standard lamp and a traditional one:



Figure 47 Garlic and round lanterns are the two basic types of lights that are most popular and used by people.

Source: Nguyen Thi Thanh Thao (July 27, 2022)

Hoi An bamboo lanterns have a significant meaning in the cultural and spiritual life of the Hoi An people. Both a popular and bold traditional lamp, the round lantern is an indispensable light in festivals, decoration in ancient houses in Hoi An... Round lights represent harmony and balance... This is a model with the unique characteristics of Hoi An lanterns. According to folklore, the round lantern hanging in the house symbolizes a lot of warmth, peace, and luck to the home.

พหุ ประถมศึกษา



Figure 48 Round bamboo lanterns

Source: Nguyen Thi Thanh Thao (August 12, 2022)

The reverse garlic bulb-style bamboo lantern is shaped like an inverted garlic bulb. This is also a typical model of Hoi An lanterns. This lantern type is suitable for decorating gardens, villas, or outdoor parties. When hanging, users can coordinate to hang with garlic, round, and cake-style lanterns with different colors such as red, yellow, orange, Hue, purple, and green.



Figure 49 Bamboo lantern in reverse garlic style

Source: Nguyen Thi Thanh Thao (August 12, 2022)

The garlic-style bamboo lantern is shaped like a garlic bulb. This is also a typical model of Hoi An lanterns. This type of lantern is suitable for restaurant and cafe decoration. When hanging, users can coordinate with other types of lanterns in reverse garlic style, filling lanterns ... with different colors such as red, yellow, orange, green, blue, and white.



Figure 50 Garlic-style bamboo lantern

Source: Nguyen Thi Thanh Thao (August 12, 2022)

The fillings style bamboo lanterns with fillings are lanterns shaped like fillings. Filling lanterns are widely used to decorate gardens, restaurants, hotels, or high-class resorts. The lamp is popular with many users with an elongated design and is easy to open and close. It combined garlic-style lanterns and round-style ... to increase harmony and aesthetics.



Figure 51 Bamboo lantern in the shape of a filling

Source: Nguyen Thi Thanh Thao (August 12, 2022)

The umbrella-style bamboo lanterns are lanterns shaped like umbrellas. With a unique design, the umbrella-style lantern consists of an umbrella-shaped upper part combined with a diamond-shaped lantern shape below. Umbrella-style lanterns often decorate gardens, domes, or welcome gates.



Figure 52 Umbrella-style bamboo lantern
Source: Nguyen Thi Thanh Thao (August 11, 2022)

The diamond-style bamboo lantern, or Hoi An lantern with an inverted triangle style, is shaped like a diamond. Diamond lanterns are widely used in decorating gardens, villas, and resorts. In addition, diamond lanterns are also combined with round lanterns to create elegance at big parties such as weddings, birthdays, or events



Figure 53 Diamond-style bamboo lantern (aka inverted triangle lantern)
Source: Nguyen Thi Thanh Thao (August 12, 2022)

The triangle-style bamboo lantern or Hoi lantern inverted diamond style is used a lot in decorating restaurants and cafes ... Users can combine it with other kinds of lanterns such as lanterns, round shapes, filling lanterns, and many different colors such as yellow, orange, blue, and pink.



Figure 54 Triangle-style bamboo lantern (inverted diamond)

Source: Nguyen Thi Thanh Thao (August 12, 2022)

The papaya-style Hoi An bamboo lantern is a typical lantern of Hoi An Lantern in the shape of a folk product, the papaya fruit. The papaya lamp has a large upper part and then gradually goes down. This type of lamp is quite difficult to open and requires high skill to manufacture. Papaya lanterns are not as popular as other types.



Figure 55 Papaya-style bamboo lantern

Source: Nguyen Thi Thanh Thao (August 12, 2022)

The flying saucer style Hoi An bamboo lantern is a typical lantern of Hoi An Lantern with the shape of a flying saucer. With this fancy design, flying saucer-style lanterns decorate high-class restaurants, villas, and hotels. In addition, the flying saucer lantern with decorative painting creates a charming light effect when hung high.



Figure 56F lying saucer-style bamboo lantern with decorative flowers and leaves
Source: Nguyen Thi Thanh Thao (August 11, 2022)

"Bánh ú"-style lantern: modeled after a folk image, bánh ú is a traditional Vietnamese dish that symbolizes harmony and balance, representing fullness in life, so lanterns Hoi An style "bánh ú" is decorated a lot in temples, festivals, New Year's Day, commercial centers, amusement parks...

This type of lantern can be hung with all kinds of garlic and round lamps; it is a famous lantern line in Hoi An, suitable for decorating all your spaces from restaurants, events, restaurant, and street decorations, outdoor, indoor with low price and variety of colors, very beautiful for any room.



Figure 57 Bamboo lantern in the shape of a "bánh ú"
Source: Nguyen Thi Thanh Thao (August 12, 2022)

If the raw materials of bamboo lamps are challenging to create the desired pattern, iron lanterns are extremely rich in design. Iron lanterns, such as gourd lanterns, bird cages, octagonal cylinders, diamonds, lotus buds, blooming lotus, etc. The lantern maker creates countless iron lamps to provide interior and exterior decoration in local and international tourist areas. Hoi An wooden lantern has only one design modeled after lanterns pulling troops, hexagonal or octagonal. Currently, Hoi An lantern makers are still creating new types of lanterns day and night to suit the aesthetics and tastes of customers.



Figure 58 Iron lantern in the shape of a blooming lotus

Source: Nguyen Thi Thanh Thao (August 12, 2022)

In addition, there are also lamps with many other materials, such as colorful lanterns knitted with artificial fibers and ceramic lanterns... with various designs, giving Hoi An a unique beauty that is hard to find anywhere else. have been. Hoi An is the cradle of famous lantern products, and thanks to that, artisans learn about shapes and designs and make lamps to serve the needs of feng shui and the spirituality of people. Hoi An lanterns always aim at the primary meaning of feng shui, luck.

Associated with the time when UNESCO recognized Hoi An as a world cultural heritage and during the travel time up to now, Hoi An lanterns are increasingly rich and diverse under artisans' skillful and talented hands. With a creative contemporary spirit, design, color, and material standards are also increasingly new and varied. Fabrics and decorative motifs are no longer required by theme, but new ways of doing things are born. Depending on the purpose of use, design is the most suitable decoration.

3) Color

The color of the lantern is also a necessary element and is the link that connects the visual language, such as lines, textures, and designs, to create a harmonious and tight layout for the product - this traditional craft.

Colors in art are classified into different groups such as chroma-colorless, warm colors-cool colors, and vibrant colors - deep colors...The arrangement of colors standing next to each other creates a variety of color gamuts such as contrasting colors, similar colors, light colors, dark colors, neutral colors, etc. In design, color creates attraction, psychology and style. People can use the Art of Coloring to express ideas and express their views of Art through works. For example, contrasting colors represent fun, fresh, and vibrant colors. Deep colors show seriousness and elegance but can also be gloomy and boring...

Not only that, but colors also have symbolic meanings related to religious, ritual, social and cultural concepts of different groups of people in society. In ancient times crimson represented strength and power. In the Far East, yellow is also used with the same meaning. In the UK, USA, and Australia, the color blue is associated with wisdom and truth and represents courage and courage. Black symbolizes mourning, but in some countries, it is a polite and solemn color ...

Therefore, color is one of the first factors given when choosing to suit the context of use.

Color doesn't just change with sunlight. When the sun is hot, and the rain is cold and gloomy, nature still appears more brilliant or softer than the intensity of the fabric color and the lantern's texture.

Each color has a variation because one color affects the other. The properties of the color and shape of the lantern have a specific mutual relationship. Developed with ancient Chinese philosophical thinking, color is known as the "Five colors - red, yellow, white, black," corresponding to the "Five elements - Fire, Earth, Wood, Metal, Water" as the five components. The original created the world. Humans have mentioned color since the very beginning of the formation of social consciousness, an element that needs to be discovered to serve the needs of life. Therefore, most Hoi An lanterns use ditherings of primary colors with solid contrasts that directly affect movement. Bring viewers positive psychological phenomena such as strong, happy, joyful...

By concepts and conventions, the colors for lanterns also have symbolic meanings:

Red Lanterns: Red belongs to the warm color gamut. Red has always occupied an important place and is one of the icons' most frequently used colors. Warm colors are fresh, eye-catching, creating a joyful atmosphere, and hot colors like red are also the color of luck and happiness, signaling the beginning of a new year full of hope. Red lanterns are often interwoven to create accents, avoid boredom, and bring energy

Yellow Lanterns: it is the color of sunshine; yellow brings a feeling of warmth and increases enjoyment and mental activity. Yellow lanterns symbolize health, longevity, eternity, and affluence... Therefore, houses, assembly halls, and streets in Hoi An use many yellow and red lights...

Green Lanterns: is the color of nature, symbolizing balance, growth, fertility, and abundance. It also represents youthfulness and is often seen as very beneficial for health. Green lanterns bring freshness and hope to the decorative space.

White Lanterns: feng shui represents purity, purity, and virginity. This is also a symbol of innocence, purity, simplicity, and safety. Wherever you are, white will cause many sympathies. But also because this is such a simple color. So sometimes, it creates feelings of loneliness and failure. Therefore, the white lantern layout is appropriate depending on the space we decorate. White lanterns are often used in funerals.

Purple Lanterns: in feng, shui is considered a symbol of fidelity. It is a blend, a harmonious combination of strength and light, between big and small. It can be said that this is a pretty "easy" color because it can be suitable for everyone, anytime, anywhere. It doesn't make people too tired or feel too dull. Therefore, in life, many people like purple. In Hoi An, there are cafes, housing spaces, and streets decorated with purple lanterns that are very beautiful and romantic.

In addition, there are several other colors, such as brocade color seduces pride, sweet blue, etc.

Those colors are also necessary elements and a connection to connect visual languages such as lines, textures, and designs to create a harmonious and tight layout of the lantern.

In the process of formation and development of each type of lantern, there are cultural and spiritual characteristics of each community. Creative thinking in Hoi An lantern products reflects the life of the ideology of each specific region. So, preserving folk colors is the consciousness of the whole community.



Figure 59 Hoi An lanterns with many brilliant colors

Source: Nguyen Thi Thanh Thao (August 13, 2022)

4) Decorative motifs and tricks on lanterns

a) Hand-drawn pattern:

Besides traditional lanterns, Hoi An people and tourists everywhere are fond of cloth-wrapped and hand-painted lanterns with shapes, flowers, bird motifs, and stunning scenery that are lively and of high artistic value. The art of building images and some key motifs.

Contents of decorative silk lanterns with textures:

In ancient times, the quartet was conceived as four sacred animals symbolizing power and protection. Traditional motifs of the four spirits include a dragon, unicorn, quince, and phoenix: they are present in the culture of many Eastern countries, especially those influenced by Chinese culture. The quartet is decorated with lanterns; feng shui means strengthening sand, fighting weapons, avoiding lousy luck, and enhancing fortune. The four spirits and the four quarters (tung, chrysanthemum, bamboo, apricot) are familiar in folk painting and sculpture, especially in temples and pagodas, and often go along with the themes of flowers, leaves, clouds, water, etc.

The motifs of the four quarters include: pine, chrysanthemum, bamboo, apricot ... not only for decoration but also have many meanings to pray for luck, wealth, prosperity and bring feng shui elements in them. The four quarters symbolize the four seasons in the inhabitants of tropical monsoon climates of Asia such as Vietnam and parts of mainland China. Later, when it was elevated to a symbol of art, the quartet penetrated into many other cultures adjacent to the cultural areas of

the above climate zone. Up to now, the four quarters is one of the most used artistic symbols in traditional culture in countries in Northeast Asia such as Japan and Korea, along with China and Vietnam.

In addition, this symbol is also kept by overseas Chinese and Vietnamese communities. The four quarters in these communities are seen as an important symbol of traditional culture. Thereby, it can be seen that people use the symbol of four quarters to paint decorative lanterns in the house for beauty and to pray for good luck. In addition, the lanterns are also decorated with other flowers such as peach blossoms, lotus flowers, bamboo branches, etc. This is a particular feature in Vietnamese culture in particular and Eastern culture in general. In the West, people often pray to a specific deity with express wishes. In the East, especially in Vietnam, people tend to find for themselves lucky elements by many different expressions such as house direction (feng shui), direction, color, and number ... Depending on the concept, the lifestyle of the people at each time, each place and the four quarters is expressed in its ways to suit historical and cultural factors.



Figure 60 Artist is painting lanterns

Source: denlongviet.vn

Drawings on request: The current decorative lanterns in Hoi An often use patterned fabrics for decoration. In addition, upon request, the artist can draw decorative projects, Chinese characters, and Vietnamese characters to embellish more.

The decorative motifs of human figures with the shape of girls in graceful ao dai, the image of horses, eight fairies, birds, the scene is highly vivid and has high artistic value. Today, painted lanterns also have a natural tendency, which is bamboo lanterns wrapped in cloth, hand-painted by artisans with beautiful realistic pictures, familiar to Vietnamese people like blooming rice fields, fragrant dandelions, the wings of storks returning to their nests, the garden of chrysanthemums in spring, or a set of 4 lanterns make up a picture of the four seasons. The lanterns with natural motifs are suitable for many types of space, bringing a cool touch to the living room, close to the garden, and luxury in hotels, shops, temples, and houses of worship...



Figure 61 Decorative silk lanterns with various themes

Source: Nguyen Thi Thanh Thao (July 27, 2022)

Decoration layout: Airy, highlighting the theme and very consistent with the shape of the product. Primarily always maintaining and developing various decorative patterns surrounding the silk fabric.

The richness and diversity in both designs, genres, and themes, with simple, easy-to-understand visual language and transparent images on lanterns, reflect almost everything that happens in the ordinary life of the people of Hoi An.

Hoi An painted lanterns have been loved for their uniqueness and breaking ways. With a luxurious design, each picture of the natural landscape is reproduced vividly and colorfully on the background of traditional silk in Ha Dong silk village or Hoi An silk. Herewith different strokes, each lamp is unique and fully expresses its meaning through the motifs on the lanterns.

Lanterns painting nature and landscapes is a novel product line, a unique combination of traditional silk lanterns. Besides the shapes, in decorative motifs on silk fabrics, there are often poetic words; the array of letters is a part that creates rigor and completeness in the layout, clearly expressing the idea of the content.

b) Decoration tricks

To draw a lantern is not simple; the lantern painting must be wrapped in stretch fabric and must be made of the famous hand-woven silk of Ha Dong silk village or Hoi An silk, then the painter must mix color and flexible but decisive strokes and the ratio of color powder to water or acrylic color is also a secret of the painters because it is essential to decide whether the drawings are excellent, or the fabric will be damaged, smeared paint, not looking good anymore.

The lantern painter owns different brushes than the ones used in painting, a special brush that gives the most meticulous, precise strokes that are still equally vivid. Use the method of launching the pen flexibly.

With such a demanding work of art, only one or two artisans in Hoi An create the beauty of the painted Lantern. The place that owns the most painted lanterns in Hoi An is the traditional Hoi An lantern factory - Vietnamese Lantern; the Vietnamese Lantern factory now owns hundreds of other designs and themes. Variety of lamps designed by the studio's artisans; not only are patterned lights available in

the shop's catalog, but customers can also order custom-painted lanterns ranging from traditional bamboo lanterns to lanterns—iron for modern space.

c) Embroidery pattern: Hoi An silk lanterns are meticulously hand embroidered by artisans.

Decorative embroidery content: apricot blossom, peach flower typical for Vietnamese New Year, or Long-Phoenix embroidery for luck and happiness, rustic but sharp embroidery with gold thread floating on red fabric to create harmony and stand out in artistic lantern products. In addition to the common embroidery patterns, it is possible to embroider on request, such as the image of the Cau pagoda to commemorate having been to the old town, the words Hi, or a specific symbolic image...

Embroidery motifs: Phuc-Loc-Tho is a term often used in Chinese culture and its influences to talk about the three basic things of a good life: good things. (Fu), prosperity (Luc), and longevity (Tho). Bring all the luck to the family by hanging these three-letter lanterns. In addition, every New Year to spring, the New Year wishes: Prosperity, prosperity, prosperity ... are also meticulously hand-embroidered by artisans.

Logo Embroidery: A logo is a graphic element, symbol, or icon of a brand or brand. The lanterns embroidered with the emblem are often hung to decorate and promote, showing a summary of the brand, its meaning, mission, and vision for that brand. In addition, it is possible to embroider some kanji motifs, flowers, and logos... with simple nature, few details, and easy hand embroideries.

Embroidery and painting on Hoi An lanterns have differences in decorative forms. The motifs painted on the lanterns are usually flowers, complicated and colorful landscapes, and more sophisticated. In contrast, the embroidery on the lanterns is mainly embroidered with flowers, logos, letters, and company logos, with a simple design more straightforward.

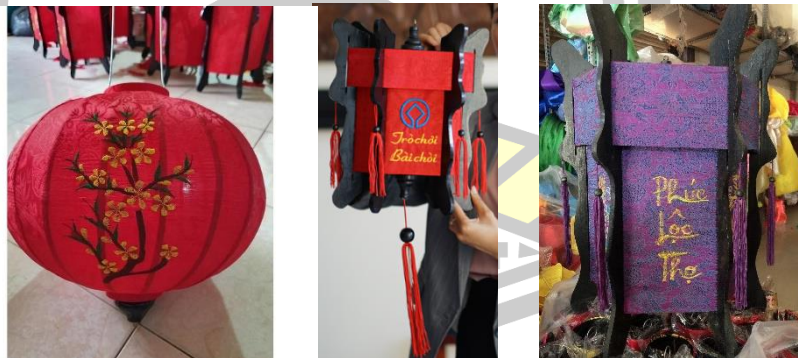


Figure 62 Embroidery patterns on lanterns

Source: Nguyen Thi Thanh Thao (August 13, 2022)

d) 3D textures:

Currently, Hoi An lanterns are used more modernly in the current context, 3D printed motifs, patterns, and textures on different topics: New Year

animals, human figures, foods, and landmarks. Also printed on lanterns to promote culinary culture and tourism in Hoi An...



Figure 63 3D-printed patterns, colorful flowers, and leaves

Source: denlongviet.vn (Accessed on August 10, 2022)



Figure 64 3D printed textures: Hoi An City Post Office

Source: denlongviet.vn (Accessed on August 10, 2022)



Figure 65 3D printed motifs: Banh Tet, a traditional dish of Vietnamese New Year
Source: denlongviet.com (Accessed on August 10, 2022)

5) Lighting art

Light is both a technical factor - a function to meet the needs of users and a means for designers to create aesthetic effects, increasing the value of architectural space. Lanterns, too, have been designed and illuminated by artisans,

creating a unique aesthetic outcome for the area of Hoi An. There are two types of light sources, which are natural light sources and artificial light sources:

Natural light source: emitted from luminous entities in nature such as the sun, moon, and stars... which are mainly light sources from the sun. We cannot control the natural light source, but we can change and regulate the light from nature by choosing the time, space, or supporting tools to adjust the nature and intensity of the incoming light Where lighting is required. The lanterns are used effectively with many rich colors to create an eye-catching effect with ancient and mossy architecture during the day.

Artificial light sources are types of light created by humans, from the most rudimentary kinds of fire sources, such as torches, candles, and kerosene lamps... to modern light sources. With an artificial light source, we can actively arrange and adjust it. If the lighting is good, it will increase the aesthetic value of the building and vice versa. At night, lanterns with an electric light source with decorative lighting combined with functional lighting create a colorful and sparkling neighborhood, a unique feature and symbol, along with architectural works ancient. The shimmering light from the lanterns (or lanterns as the local people here often call them) is a unique and indispensable element that makes up the brand of Hoi An ancient town.

Lanterns are made from various materials, such as bamboo, wood, metal, etc., as a frame to cover fabrics, silk, paper, etc. In terms of structure and form, they are still traditional lanterns, but they are all illuminated by electric bulbs (instead of candles) for convenience and fire safety.

Hoi An lanterns are a unique feature in the use of light in the house or on the street of the ancient Hoi An people. Unlike old lanterns, nowadays, people use lanterns often in restaurants, hotels, private homes, and as decorative objects to get light. The ancient Hoi An people used lanterns mainly to get light at night in combination with other lights in the house. At that time, there were no street lights, so people took lanterns from the alley and carried them away in the dark. Nowadays, lanterns are used more; in addition to functional lighting, they also serve for artistic decorative lighting, creating eye-catching, shimmering, and fanciful effects when Hoi An at night.

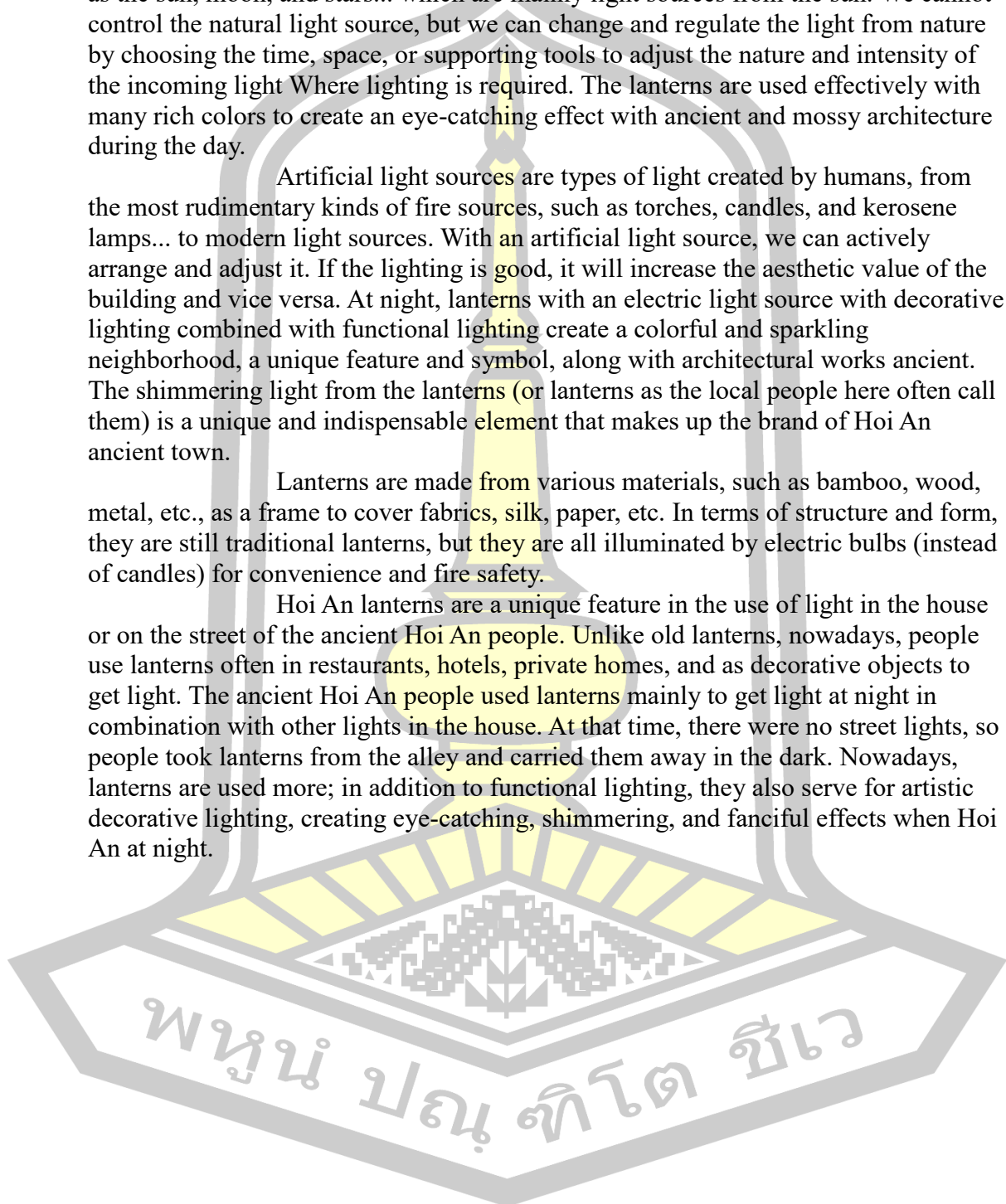




Figure 66 Shimmering lights at night emanating from traditional lanterns in vibrant colors

Source: Nguyen Thi Thanh Thao (July 29, 2022)



Figure 67 The light of the lanterns illuminating the whole Hoai River wharf

Source: Nguyen Thi Thanh Thao (July 29, 2022)

4.2.6 Lantern production process

After Hoi An was recognized as a World Cultural Heritage in 1999, the tourism industry developed, and many production facilities invested in buying machinery and modernizing the lantern-making stages. All kinds of lanterns in Hoi An, from bamboo lanterns, iron lanterns, and wooden lanterns to ceramic and rattan lanterns, are made by talented local craftsmen with skillful hands.

It combines traditional and modern techniques: shortening labor time and creating new, rich, and diverse designs for this unique handmade product while keeping traditional crafts' value. Moreover, this excellent tourist product of Hoi An has been protected exclusively by a collective mark.

Through a long production process, lantern artisans have accumulated much production experience. These experiences are passed down through generations and become valuable folk knowledge not only for this traditional craft. But also the treasure of the intangible cultural heritage of Hoi An since the traditional lantern was formed and developed to this day. The results show that these practices have little change in the production process and still keep the specific production methods of the profession, also known as folk knowledge in production; the most significant changes here are only production scale and product models or forms that adapt to different consumption patterns.

Selecting materials and handling materials is the first step to crafting a lantern. The crafting tools of lantern making here are simple and rudimentary tools such as saws, machetes, knives, and bamboo drills because this craft is entirely handmade. Making a lantern in Hoi An includes steps: choosing raw materials, processing raw materials, creating a frame, wrapping cloth or wrapping the yarn, and decorating the lamp. Depending on each type of lantern, people have different ways of choosing and processing materials:

- 1) Bamboo frame Lanterns
 - a) Preliminary raw materials

Hoi An lanterns are produced according to a closed manual process:

Treatment stage: First, the sharpening of bamboo and bamboo to make lanterns must be carefully selected as old bamboo, soaked for ten days, and recently treated with chemicals to avoid termites and increase the durability of the ribs. Then split and dried; after the bamboo has dried enough but still ensures the color of the fresh bamboo, the craftsman begins to sharpen each bamboo to suit the size and type of lantern. The bamboo splint must be even, thin, and smooth. The length and number of splints will determine the size of the lantern:

Table 2 Length and number of "nan" (This number has an inevitable fluctuation in production facilities)

Lantern type	"Nan" bamboo	
	Quantity/pcs	Length/cm
Small round lantern	8	20
Medium round lantern	14	35
Large round lantern	20	45
Small garlic lantern	12	25
Medium garlic lantern	16	35
Large garlic lantern	20	45

Garlic lanterns each have three parts: The body of the bamboo slats, the legs, and the top of the slats; the other types of lanterns have two parts, no legs. The slats are usually square to match the grooves in the mouth and the lamp holder, and the slats are beautiful. The length of the slats depends on the size of the splints. If the slats are 40cm long, the splints are about 1.5cm long; the 50-60cm long slats are 2cm long and over 80cm long, and the splints are about 3cm long.

This is one of the designs of bamboo lanterns; the number of bamboo slats to create a lamp frame also depends on the size and design of each type of lamp, which will give a different product design frame.

After the slats have been sharpened, people often dry them, dry them with lights, cook with salt, and recently, chemically treat them to fight termites and increase the durability of the ribs.



Figure 68 Bamboo has been sharpened and dried in the sun in front of Mr. Huynh Van Ba's lantern factory.

Source: Nguyen Thi Thanh Thao (May 24, 2022)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 69 Two wooden ends connect bamboo slats, also known as lamp holders
Source: Nguyen Thi Thanh Thao (May 24, 2022)

To make the mouth or base of the lamp, people often use mother-of-pearl or peach wood to make it easy to cut, convenient, and to ensure the durability of the lantern - no shrinkage due to temperature.



Figure 70 Hole drilling machine bamboo slats
Source: Nguyen Thi Thanh Thao (May 24, 2022)

b) Regarding product shaping

Most lantern products are mainly handmade by artisans. After processing, the slats are attached to 2 wooden rings at both ends and then connected by parachute wire. Finally, the craftsman will manually edit to have a symmetrical light frame



Figure 71 Artist Huynh Van Trung is creating the shape of a lantern
Source: Nguyen Thi Thanh Thao (May 24, 2022)



Figure 72 Tool used to wrap the threads to shape the lantern
Source: Nguyen Thi Thanh Thao (May 24, 2022)



Figure 73 Stage cut and paste fabric
Source: Nguyen Thi Thanh Thao (May 24, 2022)

When there is a complete set of ribs, people thread and glue the fabric. Lampshade fabric is usually multi-colored umbrella or silk fabric, with stiffness so that it will not tear when stretched. Based on the circumference of the lantern belly and the number of slats, determine the number and size of the stickers so that when opened, the lantern body meets the requirements of roundness, beautiful stretch fabric, and no bends. When stretching fabric requires workers to have high ingenuity to try the angle at a stretch. Various types of lanterns are glued with four sheets of cloth. However, sometimes it is 3 or 5 panels based on each artisan's experience and processing technique; the fabric surrounding the bamboo slats is a good fabric, with good stretch-elongation; steel lamps with diameters from 0.3 mm to 3 mm.

c) Decoration and finishing

After finishing the lamp frame, the shank, the fabric, and the outside decoration, the lamp holder is made of artificial silk attached to a wooden marble.

The last step is beautifying the lights, attaching color tassels, and decorating art. The lanterns sold today in Hoi An often use patterned fabrics for decoration. In addition, when ordered on request, artisans can embroider or decorate projects, Chinese characters, Vietnamese characters, flowers, people, birds, etc. to decorate.



Figure 74 stage make decorative tassels

Source: Nguyen Thi Thanh Thao (May 24, 2022)

พหุบัน ปณ ทิโต ชีเว



Figure 75 Finished product packaging

Source: Nguyen Thi Thanh Thao (May 24, 2022)

Regarding technical requirements, materials must be treated against termites, wood fungus, and protective paint. Each lamp must be accompanied by a label stating the product name, published standard, place of manufacture, manufacturer's address and expiry date, etc



Figure 76 Mr. Huynh Van Ba's lantern factory at 15A Phan Dinh Phung - Hoi An
Source: Nguyen Thi Thanh Thao (May 24, 2022)

พหุภัณฑ์ โท ซิว



Figure 77 Artist Huynh Van Trung – Son of Mr. Huynh Van Ba
Source: Nguyen Thi Thanh Thao (January 14, 2022)

In general, making a lantern in Hoi An is not too complicated, and the time to make the lamp frame and decoration is also fast. Therefore, visitors can make a lantern by themselves under the guidance of the artisan. This is a lovely activity for tourists visiting the old town.

2) Iron frame lantern

a) Raw materials and production tools

In addition to bamboo lanterns, iron lanterns are a unique handicraft item of Hoi An. Iron lanterns have only appeared in the old town for about fifteen years; it is not a traditional handicraft product of the Hoi An people. This is also the result of the creative exploration of local artisans. Iron lanterns have outstanding advantages compared to bamboo lanterns; they are highly durable and take a long time to use. If bamboo lanterns can only be used for about five years, iron lanterns can be used for up to 15 or 20 years.

The primary raw material for making iron lanterns is iron fiber. The iron for making lanterns is not big iron bars but hollow iron pipes about 0.05mm. Lantern manufacturers obtain this iron from local iron and steel shops. There are two types of iron lanterns: fabric-glued iron lanterns and artificial silk-wrapped iron lanterns. The fabric for sticking iron lanterns is the same as the one used in bamboo lanterns, Ha Dong silk or Ma Chau silk. The rayon fibers used in the iron lanterns are polymer fibers that are braided together into a large thread with many colors. This yarn is sourced from local textile mills. In addition to the above primary materials, iron lanterns also need anti-rust paint to create a beautiful shell; or glue to stick the fabric on the outside of the lantern.

Like bamboo lanterns, iron lanterns in Hoi An also use simple and locally available ingredients. Iron lantern production includes rudimentary and straightforward things, including iron cutters, iron bending frames, and scissors.

- iron cutter: is a tool to cut iron into iron pipes of suitable size.
- Bending iron frames: are boards with large nails so that workers can bend iron to form lantern frames with the correct shape according to the sample drawings.

- Scissors: used to cut fabric and rayon. With just the above simple tools, the lantern maker has created lanterns of various shapes and sizes

Manufacturing technique Iron material is inherently complex, but when completed, this handmade product is very soft, beautiful, and somewhat more substantial than a bamboo lantern. Making iron lanterns at first glance seems more complicated than bamboo lanterns, but it is more straightforward. Most of the stages of making iron lanterns are also done by hand. First, the worker has to put iron pipes about 0.5mm in size, hollow. These iron tubes are then cut into pieces that are the right size for the sample lantern. Because these iron sections are open and small in circumference, they have a certain plasticity. In the second step, the lantern maker will bend these pieces of iron according to the model of the lantern to be made. At this time, the worker needs to use a bending mold. This bending stage does not require high skill but involves the strength of the craftsman's hands.

After cutting and bending the iron bar, the lantern maker will assemble the bent iron sections into a lantern frame according to the pattern. For example, when making a papaya-shaped iron lantern, the worker needs to have eight pieces of iron bent at the top; these eight pieces will be welded to 2 round iron bars at both ends.



Figure 78 Papaya-shaped iron frame

Source: Nguyen Thi Thanh Thao (January 14, 2022)

These two round iron bars will be the lamp base and head. In addition, the head of the lamp is often welded with an iron bar used to hang the lantern. The finished lamp frame will be covered with a layer of anti-rust paint, creating a beautiful shine for the frame. Male workers almost always do the stage of making this lamp frame because it requires good health. Once a complete light frame is available, the craftsman will glue the fabric or knit the artificial fiber. The process of gluing the fabric of an iron lantern is similar to that of a bamboo lantern. The cloth is cut into four pieces with suitable sizes, then glued to the first and third quarters with specialized glue, then to the second and fourth quarters. This way of gluing is to limit the peeling of the fabric folds and, at the same time, increases the tension of the wrapping cloth, increasing the aesthetics of the lantern. Fabric-glued iron lanterns are also painted with decorative motifs like bamboo lanterns (Tran Phuoc Hang, 2022).



Figure 79 The worker is wrapping the artificial yarn

Source: Nguyen Thi Thanh Thao (January 14, 2022)

Decorative motifs are getting more and more attention and creativity, with most of them being floral and landscape motifs... Iron lanterns woven with artificial fibers also require meticulousness, care, and ingenuity of the people worker. Knitting this synthetic yarn is also very diverse; there are ways of knitting loose yarn and patterns of knitting thick yarn. First, the lamp maker will wrap the artificial fiber around the iron sections of the lamp frame, starting from the top of the lamp, gradually down to the base of the light, and so on, until the entire structure is complete. If the stage of making an iron lamp frame requires the strength of male workers, the process of gluing fabric or knitting yarn is almost done by female workers. The vivid color coordination in the knitting process will make the iron lamp more vibrant and soft, reducing the roughness of the iron material.

In general, the stages of making iron lanterns are simpler than making bamboo lanterns because the iron material used to make the lamp has its size and standard; Workers do not need to be highly skilled to create spokes of the same size – standard sizes like bamboo lanterns. Iron material is always available; you do not have to deal with termites, so the completion time is also faster. However, although iron lanterns are more durable than bamboo lanterns, tourists are still interested in them because they are cheaper, more attractive, and easy to fold. And one thing that cannot be denied is that when it comes to Hoi An lanterns, people only think of colorful bamboo lanterns, dropping mysterious shimmering lights on the old streets at night.

b) Some types of iron lanterns in Hoi An

On the market of Hoi An lanterns today, iron lanterns are very diverse in design and color. Skilled workers in the old town have created many methods, from table lanterns to decorative lanterns or wall hangings... Iron material has advantages over bamboo, which can be bent into countless designs without fear of breaking. Therefore, the lantern maker can freely create without fear of the lamp frame being distorted or broken. However, with its non-foldable nature, this lantern type makes it difficult for tourists to transport. Therefore, iron lanterns have a lower consumption quantity than bamboo lanterns.

Through research, I learned that the large iron lanterns used to hang decorations on the ceiling are usually fabric stickers. Meanwhile, the small iron lamps that make night lights or wall hangings are traditionally knitted with artificial fibers. In the old town, there are many types of table-shaped iron lanterns, such as 2-tiered lotus lamps, 3-tiered lotus lamps, blooming lotus lamps, and vase-shaped lamps... The designs of iron lanterns are constantly updated on websites or pages promoting images of the old town. The price of iron lanterns is also very diverse, depending on

the size. Hanging iron lanterns have bird-cage-shaped iron lamps, diamond-shaped iron, gourd lanterns, and cylindrical iron lanterns...



Figure 80 Iron lantern with fabric stickers in flowerpot style

Source: Nguyen Thi Thanh Thao (January 14, 2022)



Figure 81 Some types of iron lanterns knitting artificial fibers

Source: Nguyen Thi Thanh Thao (January 14, 2022)

3) Wooden frame lantern

a) Raw materials and production tools

In the current market of Hoi An lanterns, bamboo and iron lanterns dominate over wooden lanterns (also known as tug-of-war lanterns), although this type of lantern appeared first in Hoi An port town. (about the end of the sixteenth century - the beginning of the seventeenth century). Lantern-pulling troops are a traditional Chinese handicraft product. When the Minh Huong people came to live in Hoi An, they brought these lanterns to hang to relieve their nostalgia for their homeland. Until now, some families in Hoi An still keep a few exquisitely crafted military lanterns. The primary materials to make these lanterns are wood and cardboard or cloth. The wood used to make lanterns to pull troops is oval wood. This type of tree is grown locally, so the source of materials to make the towing lights are always available. The second material to make a lantern is paper or cloth wrapped around the lamp. In the

past, the Chinese used to use paperboard to cover lights. Above these sheets are decorated with pictures of people, horses, birds, flowers...

Today, these military lanterns are wrapped in silk fabric - the kind of silk with bamboo lanterns. The outside of these silk fabrics is embroidered with Hoi An Bridge Pagoda, plants, and flowers (machine embroidery) ... depending on the customer's preferences. In addition to wood and fabric materials and use specialized glues, paints, and artificial fibers to decorate the lights. Materials for making wooden lanterns are as simple and readily available as bamboo lanterns and iron lanterns. The tool for making wooden lanterns is a wood mold cutter. This is forming a machine for wooden lamp frames. The device will cut large wooden boards into pieces of wood shaped according to the pattern.



Figure 82 Wooden lantern frame

Source: Nguyen Thi Thanh Thao (January 14, 2022)

A typical towing lamp will have six identically shaped pieces of wood. The wooden lamp frame must use machines to process and shape the wood panel; workers hardly need as much labor as making bamboo lantern frames. In addition, making wooden lanterns also requires other tools such as scissors and saws (Scissors: used to cut fabric or wrapping paper; Saw: used to cut wood). One thing in common is that the three types of bamboo lanterns, iron lanterns, and wooden lanterns all use simple and readily available materials, low transportation costs, and simple manual labor, so the production cost is not too high for consumers with domestic and foreign tourists.

b) Techniques for making wooden lanterns

Hoi An has two types of wooden lanterns: ancient Chinese-style military-drawn lanterns and wooden lanterns shaped like an ancient-style tug-of-war lantern. The old Chinese-style lanterns are octagonal cylindrical lamps, large in size, glass or transparent, glossy paper bodies, painted on top of eight fairies, flowers, and birds. The lamp frame is made of precious wood. Some families in Hoi An still keep a few lanterns to pull troops, which are very delicately crafted.

First of all, the frame of these lanterns is made of cardboard, and the pictures of people, horses, and birds are decorated on the inner circle of the lantern. Under the base of the inner part of the lantern are two bamboo sticks with complex objects placed at the sharp end of the cage in the lantern, pulling troops so that there is little friction; it is easy to roll when the decisive mark of the inner ring of the lantern

is impacted. Above is the pinwheel part caged by a bamboo shaft; also use two bamboo rods placed perpendicularly, drill a small hole between the midpoints of the two bamboo rods, and insert the bamboo shaft, keeping the inner part of the lantern positioned. It rotates when the air escapes from the inside to the outside.

About 7cm away, there is a circle, where the pictures of birds, landscapes ... are connected, shaped by stiff paper, so that when lighting the white lamp inside, the temperature makes the air inside. The lantern expands, pushing the air up, creating a flow of air through the pinwheel to escape, causing the pinwheel to rotate, bringing the whole inner circle to run smoothly and look beautiful. Because the outer part of the lantern is glued with thin paper or covered with a thin layer of cloth, when the inner part runs evenly, the light reflects the activities of people, plants, and animals... onto the inside of the outer layer of the cage lanterns.

Therefore, people watching lanterns pulling troops running can see the scenery, cows... running very beautifully. These ancient lanterns are still on display in the old houses of Hoi An but very few. The second type of wooden lanterns are lanterns with a wooden frame, shaped like a Chinese towing lamp, but with a more compact size. This type of lamp is made in large quantities and is popularly sold in lantern shops in the old town.

In terms of shape, these wooden lamps have a hexagonal shape. The head and base of the light are two "pins" shaped like a bamboo lantern, with holes carved on the edges of the lamp. The inner hole is approximately the same length as the lamp edge; the outer hole is half the length of the internal cavity. These two holes glue paper or cloth to wrap the lantern. It is worth noting that the Hoi An wooden lantern only simulates the shape of the pull-up lamp, not the lamp-like operation. When lighting candles, the lights do not create moving images on the outer layer of glossy paper like the towing lights because the lights do not have an internal propeller system. Wooden lanterns are also covered with two layers of fabric. The fabric inside the lamp is twice the size of the outer fabric so that people can see the drawing on the material inside.

Regarding decorative patterns, the wooden lamps in Hoi An are often decorated with the image of Cau pagoda and the inscription Hoi An. This type of wooden lantern has a more straightforward manufacturing technique, and the price is lower than the army lantern, so it is produced in large quantities to serve the shopping needs of tourists. Meanwhile, lanterns towing troops have complicated manufacturing techniques, requiring meticulousness and ingenuity of workers, so the cost is high and cannot be folded. Therefore, lanterns pulling troops have lower consumption than Hoi An wooden lanterns.

c) Some types of wooden lanterns in Hoi An
Walking around the lantern shops in Hoi An, we will see that the types of wooden lanterns on sale are primarily wooden lanterns modeled after the shape of the pulling lanterns, with the size not too large (Most are from 30cm - 80cm). These wooden lamps are very luxurious and can be folded, so visitors love them. In some large stores, there are also a few large pull-out lights (about 120cm or more), but these are usually the lights that are pre-ordered in limited quantities.



Figure 83 Wooden lanterns simulate military-pulling lights

Source: Nguyen Thi Thanh Thao (August 14, 2022)

4) Rattan and ceramic lanterns

a) Rattan Lanterns

Rattan lanterns are not a new type of lantern appearing in Vietnam. This type of lantern has long been produced by artisans of Bao Dap craft village (Nam Dinh) along with mid-autumn lanterns. But in Hoi An, this lamp has only appeared recently in large sizes and very luxurious and sophisticated models. This type of lantern has a rustic beauty, not fussy and colorful but a highly artistic product, showing the village culture of the Vietnamese people. Rattan lanterns are the most elaborately made lanterns, requiring the high ingenuity of artisans, so the production quantity is minimal. Artist Huynh Van Ba said he only makes this type of lamp in his spare time or when participating in an art lantern contest. This type of lantern is large and bulky, so it is of little interest to tourists when visiting Hoi An. Currently, rattan lanterns are only produced according to the orders of hotels, restaurants, or resorts that need to decorate their interiors in the village style of Vietnam people.

พหุ ประถมศึกษา ชีวะ



Figure 84 Hoi An rattan lantern

Source: Nguyen Thi Thanh Thao (August 14, 2022)

b) Ceramic lantern

Ceramic lanterns are the unique creation of artisans in Thanh Ha pottery village - a craft village with a 500-year history in Hoi An. Thanh Ha craft village is famous for supplying bricks and roofing tiles for ancient houses in Hoi An. Under the Nguyen Dynasty, many artisans of the pottery village went to Hue to build mausoleums and palaces. The name of Thanh Ha pottery village - Hoi An, can be compared with Phu Lang pottery (Bac Ninh) or Bat Trang pottery (Hanoi). During the flourishing period, the pottery village had thousands of workers engaged in production. However, before the dominance of industrial ceramics, Thanh Ha pottery, for a while, was sunk into oblivion. For decades, the village had to make bricks and tiles to survive.

The ceramic lantern is the product that marks the return of Thanh Ha pottery village. This is how the craft village reinvents itself to survive customers' tastes. In the beginning, ceramic lanterns were produced by artisans to supply the interior decoration needs of tourist businesses in Hoi An. Later, when the idea of preserving traditional craft villages in the direction of turning craft villages into tourist attractions, new ceramic lanterns received special attention. At the craft village, visitors can witness the process of making ceramic lanterns firsthand. Ceramic lanterns have been sold in large handicraft workshops in Hoi An, such as fine art workshop No. 9, Nguyen Thai Hoc - Hoi An city.

Hoi An ceramic lanterns have many designs; these designs are designed and decorated by the craft village.

The value of the ceramic lantern lies in its simplicity, simplicity, and talent. In recent years, this new product has been promoted and introduced very effectively, primarily through tours to visit craft villages. Thanks to that, the pottery village has received a lot of orders from restaurant and hotel businesses all over the country.



Figure 85 Some samples of Thanh Ha ceramic lanterns - Hoi An
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Although many materials are used to make lanterns, the most distinctive feature is the foldable bamboo frame lantern, which is the element that creates the value of a traditional, pure Vietnamese creation created by Vietnamese people. So these are the traditional lanterns invented by Hoi An.

4.3 Some applications of traditional lanterns after their invention are applied in contemporary life - An artistic perspective

4.3.1 Application of modern technology

Modernization of production lines: the application of interdisciplinary scientific and technical knowledge, applying new methods in the traditional production process to create products rich in designs and categories; various application forms are used and can exist in many different environments.

In recent years, many production facilities have invested in purchasing machinery, forming a fabric dyeing furnace, and modernizing production lines. The price of lanterns has decreased, but the quality has not changed (in 1998, the 45cm lamp cost 60,000 VND/piece; in 2000, it was 45,000 VND/piece); Besides, lantern designs are more decadent and always new. Currently, every month, Mr. Nguyen Thanh Cang produces 3,000 lamps. Mr. Cang is also embarking on a trial of a wooden towing light that can be folded. He has a hexagonal shape to meet customers' requirements and, at the same time, enrich the range of lamps to serve For decorative applications, helping human life (Nguyen Thanh Cang, Interviewees, 2022).

พหุ ม ประ โท ชี เว



Figure 86 Using machines to modernize production lines

Source: Nguyen Thi Thanh Thao (August 13, 2022)

Combining traditional techniques with modern techniques: Currently, the combination of conventional manufacturing experience with modern techniques has shortened labor time, creating new, rich, and diverse designs for this unique handicraft product. Moreover, this fantastic tourism product of Hoi An has been protected exclusively by a collective trademark.

Once upon a time, a lantern was poorly designed (pumpkin-shaped), inconvenient (could not be folded), and wrapped in paper. Through the improvement, lanterns have many designs: pumpkin shapes, tube shapes, custard apples, hearts..., wrapped in silk, and foldable; the lantern becomes more beautiful and lively to serve the needs of today's contemporary life. To have a finished lantern, workers have to spend a lot of effort from finding materials (bamboo: Cam Pho, Dai Loc; Ha Dong silk) to production, through the following stages: sharpening bamboo (bamboo); smoking with sulfur to avoid termites); frame and glue fabric. With the handmade method, the price of lanterns was relatively high in previous years.

The diversity and creativity in design style always bring a new and attractive look to the applied lantern product models. Here is not only a change in design and recent trends in modern design but also a skillful combination of many unique materials with lanterns, enhancing both the applicability and aesthetics of the lamp. Hoi An cage with bamboo, wood, iron, steel, ceramic ... to serve the cultural and spiritual life of Hoi, An people in particular and for decoration and art applications in general. Combining shaping, creating decoration for the interior spaces of houses, restaurants, and modern architectural works, and bringing aesthetic value to the eyes to adapt to users' needs, factors Feng Shui is also an issue. Therefore, in the decoration of modern living spaces, lanterns are designed by artisans with a more simple design but still retain luxurious materials and colors suitable for the area containing them.

With a creative contemporary spirit, design, color, and material standards are also increasingly new and diverse. Fabrics and decorative motifs are no longer required according to topics, but new ways of implementation are born. Depending on the purpose of use, there are decorative designs for the most reasonable.

4.3.2 Application in architecture-interior decoration

The element that constitutes an interior space is a combination of proportions, lines, pieces, shapes, colors, materials, light, and the proportions of components such as ceilings, floors, and walls. These factors are closely linked to creating a complete and synchronous space to show the project's effectiveness of furniture clearly.

Art is the creation of new things that require designers and artists to have creative thinking to create beautiful products suitable for aesthetics and public tastes. To make a successful lantern product, the designer must not only carefully study the product's shape and consumer psychology; The product is intended for any user, but also must be able to capture colors, shapes, materials, and other graphic elements to decorate appropriately for each space.

Lanterns are a highlight for the space to be more lively. It is mainly applied in decoration in public and entertainment projects such as cafes, restaurants, hotels, and resort interiors; the house's interior stretches across the street to the eateries, restaurants, and architectural works. Especially in each place in the old town, a pair of lanterns are hanging right in front of the door, also known as lanterns at the entrance. In addition, lanterns are also turned on trees, hangings, and domes in front of the house or the park, not only in Hoi An area but also in other localities...

Hoi An lanterns, when linked with a large number, create an eye-catching effect because the lines and designs of the lamps are blended into the light space it makes at night, which is more shimmering and wonderful. Daytime is the highlight for the work to be more memorable, with any up and down rhythm in each building. It is a view from the whole to the details. For example, Quan Thang's ancient house is recognized as one of Hoi An's most beautiful old houses, dating back more than 150 years. The house was built at the end of the 17th century and bore the architectural style of China's Huaxia region.

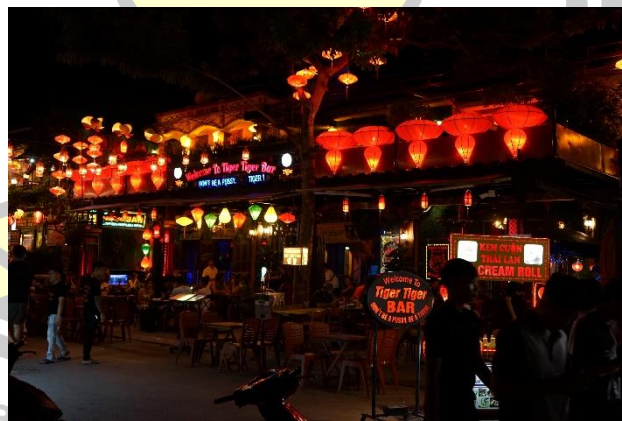


Figure 87 The image of lanterns decorated inside and outside with many red colors in a restaurant in Hoi An at night

Source: Nguyen Thi Thanh Thao (January 14, 2022)



Figure 88 Bamboo lanterns are filaments in the shape of a filling, hanging in front and in the street food space of Hoi An Cuisine

Source: Nguyen Thi Thanh Thao (August 14, 2022)

Today, Hoi An lanterns improves and create unique designs suitable for each space. For example, picture 86, is the image of bamboo lanterns woven in the shape of cage fillings, simple but harmonious with the architectural area painted in yellow, inside the cozy colors combined with the light of the lanterns—The focal point in the middle of the space.

Over many years of history, Quan Thang's ancient house is still preserved and relatively intact in terms of architectural design and interior layout. In particular, the entire wood carving and delicate and vivid architecture inside the house are performed by Kim Bong carpentry village - Hoi An artisans, from architecture to going deep into the interior of the house. The house is mainly made of wood carved elaborately and meticulously with many patterns. The house's motifs, practices, and structures all carry the meaning and philosophy of the East. On the other hand, with the antiques, relics, and lifestyle, the traditional lifestyle in Quan Thang's ancient house has made an essential contribution to proving the prosperity of Hoi An trading port in general and the Chinese family in Vietnam. Hoi An, in particular. Then the lanterns of wood, bamboo, paper, and fabric form a round block of mainly red as decorative accents that are hung symmetrically from the ceiling to the alley. The whole space of the house seems to blend in magical artistic colors, shimmering with the lights at night. The red lantern with the silk material of Hoi An brings luck and happiness to the user. An exquisite combination of ancient lanterns and Hoi An lanterns.



Figure 89 Red lantern hanging in Quan Thang ancient house - Hoi An
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Hoi An lantern is a spiritual child that fully converges the traditional beauty of Vietnam. And today, when the demand for decoration is increasing, in addition to lanterns being applied to decorate houses in Hoi An and other modern interior spaces, lanterns are also decorated for traditional restaurant goods with increasingly high lamps. For example, using Hoi An lanterns to decorate a traditional restaurant creates a distinctive impression. It adorns the restaurant space with a nostalgic character, giving diners a relaxed feeling of warmth and peace. Hoi An lanterns that decorate traditional restaurants are diverse in types, designs, and sizes. Depending on the restaurant's style and the owner's preferences, you can choose from different lamp models, such as garlic bulbs, fillings, or traditional round lights that can be combined to add harmonious aesthetics to the space.



Figure 90 Colorful carp-shaped full moon lanterns are hung along the street
Source: Nguyen Thi Thanh Thao (August 14, 2022)



Figure 91 The restaurant space "Kitchen Nha Xu Quang" uses a combination of lantern designs that combine light with yellow and red colors as accents.
Source: Nguyen Thi Thanh Thao (August 12, 2022)

The harmonious combination of lighting for the restaurant space with lanterns, the restaurant's interior, and different types of decoration will bring us exciting and sophisticated feelings that will be difficult to find. It is impossible to forget the classical beauty of Hoi An lanterns - the quintessential beauty of the people.



Figure 92 Lanterns hang on the trees outside and decorate the interior stairs of the villa "Que" - Hoi An
Source: Nguyen Thi Thanh Thao (August 10, 2022)



Figure 93 Lanterns are decorated in the interior bedroom space Of Villa Que – Hoi An
Source: Nguyen Thi Thanh Thao (August 10, 2022)

Figure 90 and 91: is a picture of lanterns arranged in the interior space of Villa Que Hoi An. I had engaging, practical experiences in Hoi An and stayed in this interior space. Each room has a different interior layout, recreating the areas associated with the craft village, such as pottery, conical hats, and lanterns... In the space shown in figure 90, with a modern interior layout combined with bamboo lanterns, various designs such as round, garlic shapes, etc., using only simple colors with high-quality Silk fabric for accents, two bedside lamps are hung on both sides of the bed to light up when sleeping, designed to be simple and modern, in harmony with the space used. The outside of the villa, as shown in Figure 89, shows a rather delicate lantern arrangement with three lamps of 3 different designs with yellow color, the specific color of Hoi An grass town, hanging on a pink bougainvillea tree, at the architecture here is both classic and modern combined with the space inside the stairs with the highlight of the colorful lanterns hanging from the top floor looking down.

Hoi An umbrella-style bamboo lanterns are lanterns shaped like umbrellas. With a unique design, the umbrella-style lantern consists of an umbrella-shaped upper part combined with a diamond-shaped lantern shape below. Umbrella-style lanterns are often used to decorate gardens, arches, or entrance gates... In addition, Hoi An bamboo lanterns are also filled with fillings in the shape of a filling. The lamp is popular with many users with an elongated design and is easy to open and close. Filled lanterns are used a lot in decorating gardens, restaurants, hotels, or high resorts or with the shape associated with the image of a Vietnamese conical hat, a lantern styled by many tourists or Vietnamese overseas Vietnamese who choose as souvenirs with Vietnamese traditions.



Figure 94 The fillings style bamboo lanterns and improved umbrella-style lanterns hang on the premises with waiting chairs next to Hoai River
Source: Nguyen Thi Thanh Thao (August 12, 2022)

Lanterns are also a nostalgic highlight for garden villas. They are also used as decorative items in the home to remind the homeland of Vietnamese expatriates worldwide.

In summary, the application of Lanterns in the architectural and interior space is not only a decoration to adorn ancient architectural works in Hoi An but also is created to match other modern spaces. Contributing to enlivening life is a spiritual culture for people.

4.3.3 Applications in painting

Along with the development of culture and human history, painting also possesses a characteristic process that is painting. Painting is a category of fine arts (besides art graphics and sculpture). In it, the artist uses paint to paint on a surface, such as paper or cloth, to express aesthetic, artistic ideas. To put it simply, painting is painting. It is the arrangement (layout) of shapes, lines, colors, textures, etc., on a two-dimensional surface (paper or fabric) to create an image using brushes and paints.





Figure 95 Paintings with the theme “Night streets 1,2,3” inspired by Hoi An Lanterns
by artist Tran Huynh Cong Huy

Source: Tran Huynh Cong Huy, 2017

The person doing this work is the artist; a painting or drawing that mainly expresses ideas, feelings, and weaknesses about beauty based on the artist's painting technique. The image of the lantern, according to the painting itself, has two sides:

Firstly, the lantern object creates emotions for the artist to compose with many different materials, art forms, and techniques, more specifically, to build a layout according to the motif of lanterns decorated with information. Through the harmony and constant movement of lines, colors, and lanterns, the composition creates a rhythm in the painting with beautiful moving lines and specific themes. For example, artisans produce lanterns, or street corners and alleys are decorated with lanterns with many colors between daytime and nighttime scenes...these themes are cultural and village-oriented, and art or the communication between people and people ... become themes in the composition of the artist's work, it does not stop at a product. Still, it becomes a symbol for the artist to compose creating unique works of art, being a factor for artists to develop, giving artists inspiration and artistic emotions with many different techniques and materials such as oil painting, acrylic, Watercolor...

Art does not depend on the fabric. Any material can help an artist convey messages about his time if he finds a suitable exploitation direction. Or the Karishma lanterns admired in Hoi An are her inspiration for this painting. After creating delicate, gentle colors for the background, Karishma carefully painted lanterns of different shapes and sizes and molded each one. She then used a sponge to dab her chosen light-reflecting colors on the lantern and carefully added details to the lanterns.

Second, the lantern has a space for artisans to create and becomes the surface of many designs for the artist to drop his soul into. The value of the lantern itself creates an environment for the artist to exercise. Working on it, with skillful drawings of many different textures, can be embroidered on fabric or printed, embossed, painted... In addition to decorative elements, lantern designs allow artisans to be creative and add, shape, stylize, or simplify their art. Craftsmanship is developed, absorbing new things according to current tastes and applying those works to decorative applied art.

4.3.4 Application in products of souvenirs and gifts

Referring to Hoi An refers to the streets and shops with yellow lights; however, the highlight of which is still light from the lanterns - the typical image of Hoi An tourism. As a traditional handicraft product, it has long been considered by the Hoi An people as one of the unique cultural features. The lanterns are made from bamboo frames and silk fabrics, with many different designs, designs, and colors from garlic bulbs, fillings to cylinders, and flying saucers... are elaborately and skillfully designed. Hoi An night is more beautiful and sparkling thanks to the lanterns. This is an ideal souvenir for those who want to engrave the image of the old town at night with lights in their mind. Traditional lanterns are the best-known Hoi An souvenir, which have become one of the symbols of Hoi An. Visitors can see bright lanterns of various designs, colors, and sizes along each street.

A small lantern costs 10,000 VND, and a more prominent design lamp will cost 140,000 VND; the price will vary depending on the size, design, texture, and materials used. In general, lanterns in Hoi An are pretty cheap and easy to buy, with many designs, colors, surfaces to choose from, light, and most importantly, they can be folded down by folding the frame to carry. Therefore, many tourists often make mementos of a poetic old town and, at the same time, make meaningful gifts for friends and relatives





Figure 96 Hoi An traditional lanterns with many different designs, colors, and sizes
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Maybe many other places still have lanterns, but when it comes to lanterns, people think of Hoi An-Quang Nam. Most recently during the APEC Summit in Da Nang on November 6-7, 2017. When visiting Hoi An, the lanterns are a souvenir of Quang Nam province for delegates and attendees because it is a symbol and product with characteristics of Hoi An-Quang Nam, converging many factors—A bold element of Vietnamese identity. According to observations, the design of the lantern, with a height of 30cm, is a round and bulbous shape; the lantern handle is made of wood painted black and glossy; The inner frame is made of bamboo that has been treated to prevent termites, glass, the outer coating is a cotton cloth, entirely hand-painted acrylic with three motifs including lotus flower, Hoi An ancient town and a picture of a girl in a dress.





Figure 97 Unique gifts for APEC delegates - 11/2017, in Da Nang with the theme of lotus, old town, writing, and people of Hoi An.
Source: Retrieved from: <https://lovehoian.com> (Accessed on August 10, 2022)

4.3.5 Applications in advertising graphics and photography

1) Applications in advertising graphics

Graphics is a powerful expression of the application of art, it not only stops at the task of commercial advertising, beautification, and marketing advertising for products, but it also performs noble tasks. , it is present in all fields, such as economy, culture, tourism, and art... Lantern images are designed and applied in advertising posters, business cards, invitations, flyers, and identity sets. Branding is a form of advertising to promote the culture, tourism, and people of Hoi An, especially in events, showrooms, exhibitions, conferences, etc. It not only brings people to people information about decorative arts but also helps memorization and promotion.

About print graphics with traditional methods: woodcarving, plaster, stone ... using lantern motifs as aesthetic objects for them to create, using traditional techniques, some designs and textures on lanterns are used to make prints for decoration, lanterns are used in packaging publications, product packaging logos, comic books... it is a symbol of cultural recognition. Experts and artisans in craft villages contain communication signals. Talking about advertising and communication, Hoi An lanterns in graphics become symbols for geographical locations associated with tourist culture, have informational value, go beyond mere functions, and transcend a world the term of a pure product to become an aesthetic and cultural product, to become a symbolic product, which has been proven by time and the process of perception of the masses of the public.

For example: taking the image of Hoi An lanterns, most of them take a round shape as the most popular image, combined with colors to design on the packaging of moon cakes or the covers of notebooks, cake boxes, bags... for gifts...

Many brands create a sense of intimacy through unique designs, using handwritten fonts on packages from logos to product labels: "Textures, designs, colors, images, writing ... when painted by hand, in addition to the beauty of random blurring, it also creates an immediate, friendly effect, making consumers feel that this

item and packaging is made specifically for them. Typically, on the afternoon of October 21, 2004, the People's Committee of Hoi An Town met with lantern artisans and related units to choose a logo to register for the complete protection of the collective trademark of Hoi An lanterns.

Out of the four samples that have passed the preliminary examination, Hoi An has agreed to choose sample 1 with brightness, color, and lines that are condensed and impressive. Figure 87 above is the image of the Covered Bridge - the symbol of Hoi An stylized softly and elegantly. The red lantern located in the center creates an unforgettable impression. The logo is placed on a white background, closed by an ancient border with a soft green color, like the hospitality of the people of Pho Hoi. The author of the logo is a local painter Le Van Luyen.



Figure 98 Logo registered for exclusive protection of the collective trademark of Hoi An lanterns by author Le Van Luyen - a local painter
Source: Retrieved from: <https://tuoitre.vn> (Accessed on August 10, 2022)

In addition, lanterns appear in promotional videos, comic illustrations, artbooks, and cartoons... For example, Your graduation project from the University of Fine Arts Nguyen Thi Yen Ly with the topic "Hoi An Ky. "Hoi An, right in its name, has the attractive "Hoi" but still "An." "Hoi" here is probably a gathering or meeting, and "An" is a place of peace. "Hoi An" is the place where peace gathers. "Sign" means "remember" and records what is felt, is kept by a different look, and many other emotions.



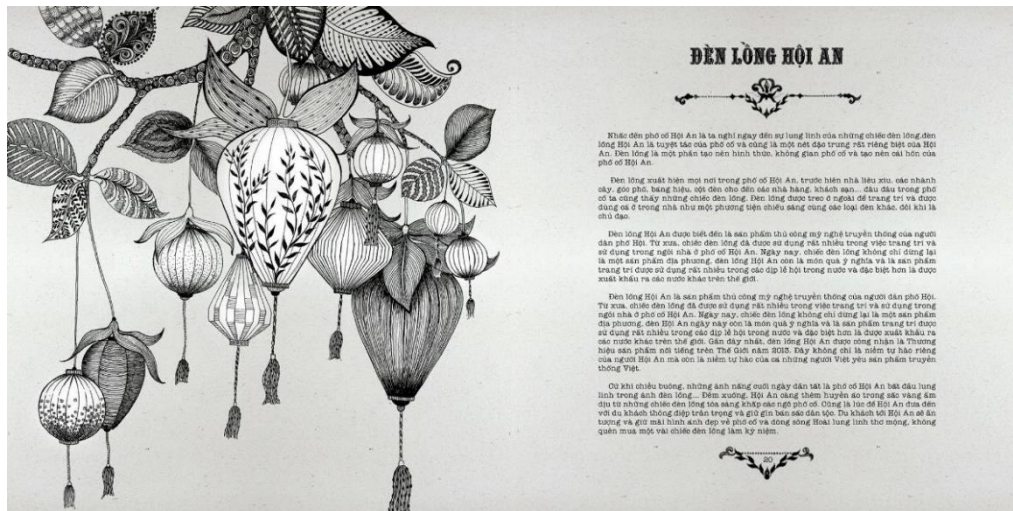


Figure 99 Hoi An lantern in your Graduation Project from Fine Arts University Nguyen Thi Yen Ly, with the topic "Hoi An Ky," is taken as the title for the Artbook.

This is also a work for the Vietnamese Feeling Contest - Creative Festival 2016
Source: Retrieved from: www.CreativeFest.vn (Accessed on August 12, 2022)

Figure 97: “Hoi An Ky” was taken as the title for the Artbook and chose to express it based on emotional “drawings” instead of photographs. Put on Hoi An a new cloak, giving viewers different emotions and creating a unique perspective that embellishes the beauty of Hoi An town. There is a depiction of the image of Hoi An lanterns, stylized by the author creatively and uniquely through the designs of lamps and decorative motifs... This work is also for the Vietnamese Feeling Contest - Creative Festival 2016.

2) Applications in Photography

Hoi An is a land that attracts many photographers; one of the topics that photography artists save is Hoi An lanterns because of their variety of colors, rich in designs and materials, creating Hoi An works that are more shimmering and fanciful at night, providing a space containing ordinary moments, taking notes and capturing moments in a particular state, exploiting images of The colors, materials of lanterns, the palette are very Asian and very Hoi An with very beautiful dithers under the lens of photographers, bringing valuable works of art not only in terms of form art but also spiritual value, as well as human life here.

For example, A British tourist's photo of a scene in Hoi An, Vietnam, was highly appreciated on the Telegraph site. During his trip to Hoi An, Vietnam, Martin Bagg from Pewsey, Wiltshire, England, took many photos as a souvenir. One of his photos of lanterns in the old town won first place in the Big Picture contest of the week. This is a photo contest organized by the Telegraph website, attracting hundreds of thousands of photos submitted worldwide. The photos reflect everyday life or beautiful tourist attractions in every land they pass through (Minh Khang, 2023).



Figure 100 This photo of Hoi An helped Martin Bagg win a camera worth more than 10 million VND.

Source: Retrieved from: <https://vnexpress.net> (Accessed on August 12, 2022)

The Open and Youth Category winners at the 2016 Sony World Photography Awards have also been announced. Notably, the photo taken in Hoi An by Malaysian female photographer - Swee Choo Oh - won in the Arts and Culture category. Sharing her photo, female photographer Swee Choo Oh said that during her trip to Hoi An in February 2015, while walking along an old street in the early morning when it was not yet dawn, she was attracted by this old lady, she soon started her working day and calmly waited for the first customers to visit her lantern shop. She sat in front of the shop in the fading light of the early morning. Around her, lanterns and shop frames create an impressive backdrop that immediately reminds Swee Oh of an old but beautiful oil painting (Duc Hiep, 2015).



Figure 101 Photo of an older woman sitting at a lantern shop in Hoi An, Vietnam
Source: Swee Choo Oh (August 20, 2014), Retrieved from:
<http://www.phapluatplus.vn> (Accessed on August 10, 2022)

In addition, the effect of the lanterns in terms of design, color, texture, etc., when placed next to each other, will make the space containing it even more shimmering, creating an eye-catching rhythm and an inspiration for

photography creators of these artistic photographs. In addition, Hoi An traditional lanterns are also an inspiration for wedding photographers or tourists to take souvenir photos here.

Hoi An is where many couples preparing to get married choose a spot to take pictures. With the mossy old town, and shimmering lanterns, this is the ideal place to create beautiful photos; photographers can freely develop compositions in their frames to bring out beautiful works the most beautiful.



Figure 102 The bride and groom in Vietnamese ao dai take wedding photos next to colorful, shimmering lanterns

Source: Retrieved from: <http://www.thachanhwedding.com>
(Accessed on August 12, 2022)



Figure 103 Tourists take pictures with lanterns

Source: Nguyen Thi Thanh Thao (November 4, 2021)

4.3.6 Application in the decoration of social ritual activities

Coming to Hoi An, tourists can see festivals associated with handicrafts that have existed for a long time here. With lanterns of many designs, rich and diverse materials, decorated with patterns and patterns details in different colors and sizes. The festival is especially shimmering on the moon night of the Mid-Autumn Festival, Lunar New Year, summer festival, Buddha's birthday, Vu Lan...

Many tourists believe that lanterns are the soul of the soul, the core, the soul of Hoi An. Hoi An ancient town, may not have industrial lights, but it is indispensable for the light of lanterns. Because of the awareness of the value of lanterns, the annual lantern lighting ceremony, procession, lantern release, annual lantern festival on the occasion of the Lunar New Year, mid-autumn festival, and Buddha's birthday ... have attracted tourists. Guests are always present during these holidays.

The lanterns of various colors, sizes, and designs that are lit up give Hoi An ancient town an unusual beauty: brilliant, shimmering, fanciful, lively, and very romantic.

On the night of the festival, lanterns shimmering in the moonlight hang in front of every house. The old street at that time had no sound of cars and no electric lights, and the painted lanterns were more and more colorful, to the surprise and excitement of thousands of tourists. To preserve the art of lantern drawing, Hoi An City also organizes lantern drawing contests for children to bring the value of lantern drawing art to a broader development in the future.

In daily life, especially on holidays, Hoi An lanterns are sacred symbols arranged in worship rooms and temples. According to the researchers of cultural symbolism of the world, the symbolic meaning of the lamp is associated with shining. The lamp is a symbol of man. Offering lamps to the shrine also means making offerings to oneself, placing oneself under the protection of invisible beings and guardian deities. Lanterns are hung everywhere, from inside the house to the street, on the main altar, or at places of worship in the shape of lanterns.

For example, The Nguyen Tieu festival²⁵ (first full moon): For the Chinese community in Hoi An, The Nguyen Tieu is not only a purely fun festival to enjoy but also has great spiritual significance. This is one of the important festivals for the entire Chinese community. For the Chinese community in Hoi An (especially for the Hoa Minh Huong, the people of Trieu Chau, and Guangdong), the Nguyen Tieu is not only a Tet holiday that brings fun but also a meaningful meaning and great spirituality: Worshiping the sages, praying for a good life (praying for peace) and being prosperous in business. This is also the day of "Tien Quan Four Blessings," when the gods give blessings to everyone in the world, so it is necessary to organize sacrifices for peace, pray for gifts, and at the same time, open a festival to prepare to enter New Year's work with many wishes; everything is as it is. For that reason, in the Chinese community in Hoi An, this festival is celebrated with great splendor and scale, lasting from two to three days, bringing together descendants from all over the world and attracting a large number of people to attend, become a great festival for the Chinese people. Therefore, red round lanterns are hung mainly during this festival; lanterns are also present in many other spaces in Hoi An. The time of Nguyen Tieu festival activities in Hoi An city start from January 14 to 16, and the main festival is on January 16.

²⁵ The Nguyen Tieu Festival (Tet Nguyen Thuong) is one of the important festivals with a long history in the Hoi An resident community. This festival has cultural values and characteristics compared to many places in Vietnam and Asia. Nguyen Tieu means the first moon night of the new year, "Nguyen" is the first, and "Tieu" is the night. Tet Nguyen Tieu is also called Tet Thuong Nguyen.



Figure 104 The Nguyen Tieu Festival at Phuoc Kien Assembly Hall
Source: Hong Viet (August 10, 2022)

Figure 104 Tourists and locals come to light incense and worship at Phuoc Kien Assembly Hall; the welcome gate is decorated with flags and round red lanterns. In the new mood full of vitality of heaven and earth, the lanterns shimmer as symbols of people's dreams, aspirations, and beliefs in a happy new year. With typical outstanding cultural values and unique characteristics, on February 2, 2023, the Ministry of Culture, Sports and Tourism issued Decision No. 147/QĐ-BVHTTDL on the publication of the List National Intangible Cultural Heritage, in which the Nguyen Tieu festival in Hoi An, Quang Nam province is inscribed on the National Intangible Cultural Heritage List in the form of traditional festivals, social practices, and beliefs threshold. The characteristics of the Nguyen Tieu festival in Hoi An are the community's religious practices and rituals in offering offerings to the gods, the sages, and the objects of worship at the related religious monuments. This is Hoi An city's fifth National Intangible Cultural Heritage to be honored. (Le Xuan, 2023).

In addition to the rituals, the Lunar New Year festival in Hoi An is characterized by a variety of other forms of cultural and artistic activities, such as the performance of the tengu dance, lion dance, singing, Chinese dance, and music, and the upcoming art. placing - decorating lanterns, releasing lanterns, etc. These are the longstanding customs of the Hoi An resident community in history and have been maintained until now.

The unique thing about the Lunar New Year in Hoi An is that the Chinese community showcases dishes bearing the unique cultural identity of each state. The festival part of the Lunar New Year has a large community associated with spring travel activities at the beginning of the year.

Besides, the Lunar New Year is a unique traditional festival of the Vietnamese people in general and the people of Hoi An in particular. Tet is the sacred starting point of a new day, month, and year. It has the unity of the social community and high aesthetic humanity. And is an occasion for people to turn to customs: politeness, nobility, kindness, the best wishes.

Lunar New Year is the end of an old year, the beginning of a new year according to the lunar calendar, a great festival of a cosmic cycle, reflecting the spirit of harmony between humans and nature (Earth - Heaven - Creatures) carries a profound human value. At the same time, Tet is also an occasion for families, relatives, neighbors, and near and far relatives to gather, reunite, visit, wish each other and remember and appreciate grandparents and ancestors. Tet is the word "weather" in "weather." "Nguyen" means the beginning, and "Dan," tells the morning, the beginning of the new year.

Along with Tet ceremonies, there are many performances with cultural entertainment characteristics, such as singing charms, singing huts, cock fighting,...Every space of the Tet holiday is decorated with parallel sentences and lights. Red lanterns, meaning to bring good luck and peace to every home, red round lanterns are hung everywhere in the old town. Besides, each house hangs two symmetrical lights in front of the house with apricot trees and peach trees showing beauty. That makes Tet more sacred and fun, cozy, and bustling in every family, alley from village to the street. It has become a custom, a unique cultural practice with an intense humanity that needs to be preserved and promoted in the life of Hoi An residents (Nguyen Chi Trung, 2010).



Figure 105 Pictures of decorative hanging lanterns on the occasion of the Lunar New Year – Spring of the Tiger 2022
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Next is the Vu Lan ceremony originating from Buddhism, which is held on the full moon day of July every year at Buddhist temples in Hoi An and at most pagodas in the country. Vu Lan festival is a festival of gratitude and filial piety. At the same time, because it coincides with the Trung Nguyen period (July 15 of the lunar calendar), for a long time in Hoi An, the Vu Lan festival has been localized and associated with the meaning of pardoning the dead and saving sentient beings. The ceremony was held on a massive scale at several pagodas such as Phap Bao, Chuc Thanh, Phuoc Lam, and Ngoc Cam,...On this occasion, the temple grounds are decorated with colorful bannandwith Hoi An lanterns, accompanied by the release of lanterns on the Hoai River.

In addition, to remember parents' gratitude, in the Vu Lan season, it is customary to put a rose on the chest of those whose mother is still alive and a white rose if the mother has passed away. Vu Lan festival has a profound meaning of the spirit of kindness, altruism, gratitude, and half-filial piety. It has a large scale with

many unique and local activities that must be maintained yearly to create diversity and cultural attractiveness - festivals for Hoi An Ancient Town.

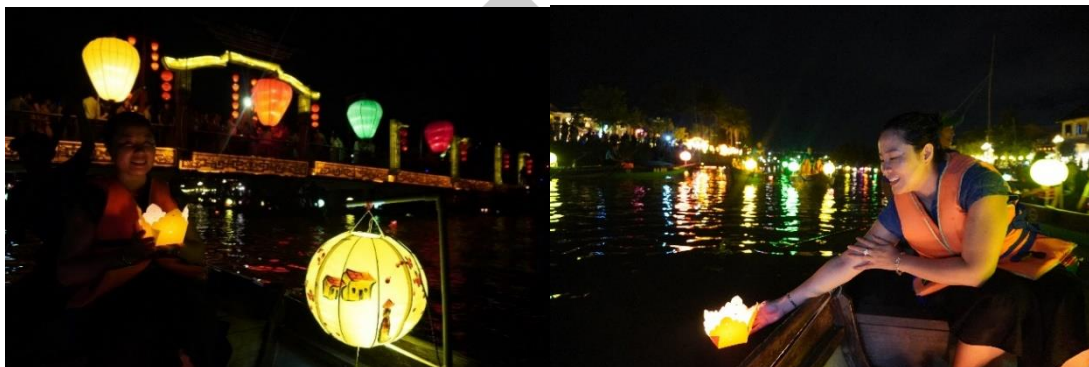


Figure 106 Visitors pray and release lanterns on the Hoi River On the occasion of Vu Lan's filial piety

Source: Nguyen Thi Thanh Thao (August 12, 2022)

In addition, lanterns are also decorated during the Mid-Autumn Festival on the full moon of the eighth month of the lunar calendar every year, when the full moon of the year shines splendidly on the world, in Hoi An, as well as everywhere. In Vietnam and many countries in East and Southeast Asia, people are eagerly celebrating the Mid-Autumn Festival or Mid-Autumn Festival.

In Hoi An, on the 14th and 15th day of the 8th lunar month, throughout the villages, from the block to the countryside, the festival atmosphere is very active with many forms of traditional cultural activities such as taking care of the worship of heaven and earth, the ancestors, the custom of presenting the moon meal, lion/monk/dragon dance, lantern procession; singing...

The Mid-Autumn Festival is a festival celebrated all over the country. This is also when Hoi An shines brightly under lanterns on the brightest full moon day of the year.

All the streets are decorated with colorful lanterns, and locals and tourists will join in the lantern procession, breaking the feast... Mainly, you can also see the bustling lion dance troupes on the street and pictures of children playing together. All will bring unforgettable and unique impressions of the festival in Hoi An during the Mid-Autumn Festival. Hoi An Mid-Autumn Festival spends four days with many new and attractive activities that are not confused with any other region. Unlike many other big cities such as Hanoi, Saigon.

These days, the stalls have started bustling with a festive atmosphere from 5 pm. Lanterns are no longer ordinary decorations but have become a meaningful mid-autumn cultural symbol. Lanterns are lit and calling for luck, peace, and happiness for everyone.

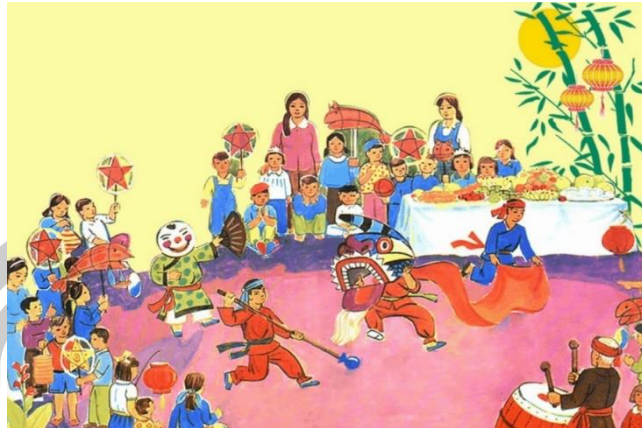


Figure 107 Painting of Mid-Autumn Festival customs in Vietnam.
Source: Thanh Hai (August 10, 2022)

Across the street with noisy, bustling holiday sounds, unique games, art performances, display of trays, lion dance... The resounding lion dance drum is also a symbol of fortune and luck.

And on the days of Hoi An mid-autumn festival, we will have the opportunity to release lanterns to pray for the blessings of our loved ones along with everyone participating in the festival. There are also several other festival activities to serve the needs of life and culture and the beliefs of the local people; all of these activities are associated with lanterns with artistic and decorative elements of religious culture.



Figure 108 Thien Cau Dance - Mid-Autumn Festival in the year of the Tiger year 2022 in Hoi An
Source: Nguyen Thi Thanh Thao (September 10, 2022)

Through the sources of documents and the process of doing field research, I found that: whether it's Tet, festivals, or other holidays in Hoi An, almost all of them are associated with lanterns in the religious culture threshold, in decoration, hanging in front of houses, neighborhoods, spaces for performing festivals and rituals with designs from ancient to modern showing cultural exchange and

acculturation, connecting the resident community to create a unique cultural identity in the locality.

Conclusion

Hoi An traditional lanterns are still changing after Hoi An was recognized as a World Cultural Heritage city in 1999. These changes do not modify the artistic core of the traditional lanterns of Hoi An; it still manifests in the material and spiritual life of the Hoi An people. However, the changing forms of the lantern also change its functional meaning in different uses, not only for lighting but becoming more valuable in contemporary life today without losing the inherent value of pure Vietnamese tradition.

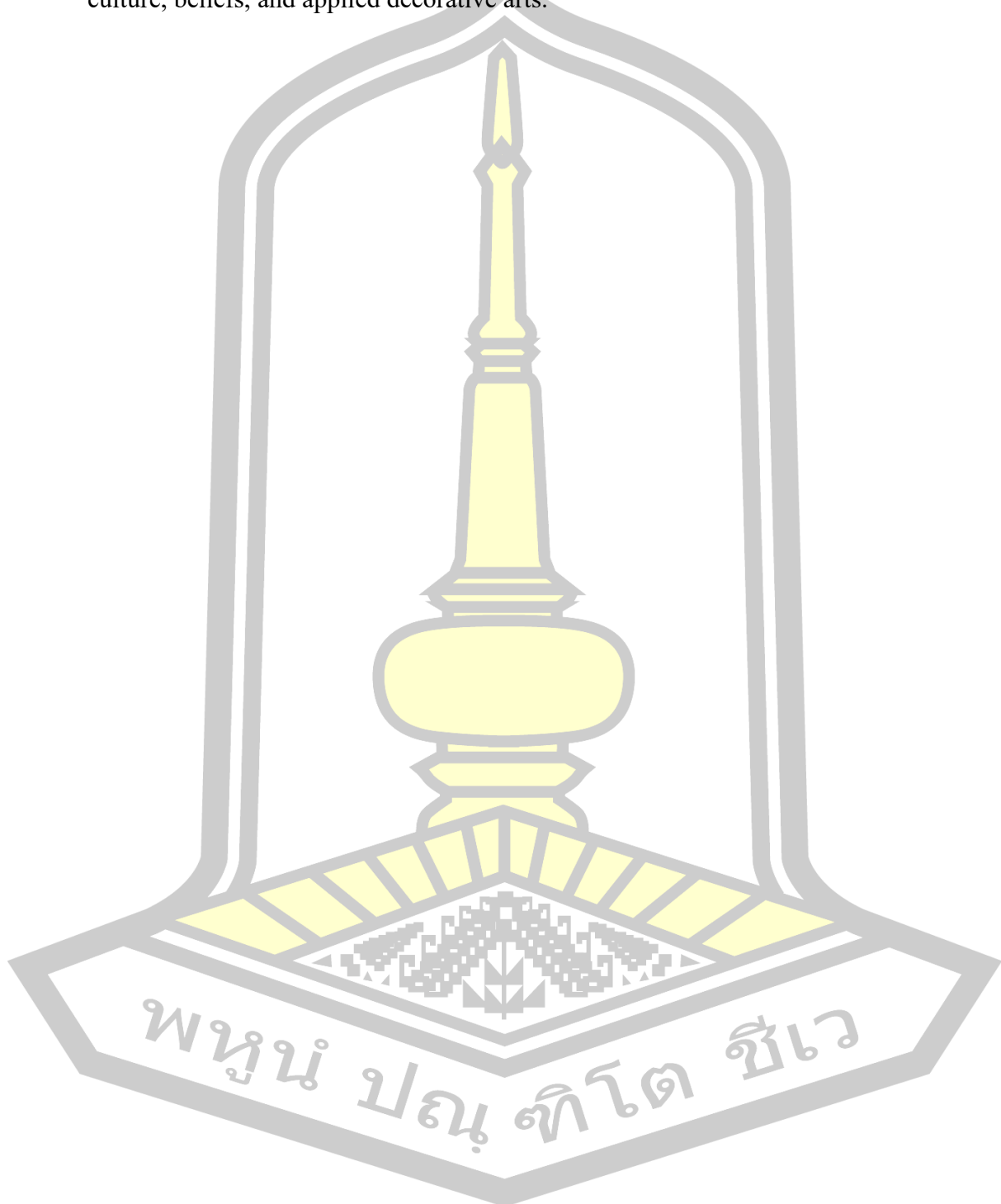
Hoi An lanterns through the process of transforming and recreating from traditional elements. In general, the formation and development of conventional lantern-making in history have great significance for the socio-economic life of the locality today. Lantern products are both a crystallization of material labor and a crystallization of spiritual work created by the talented hands and creativity of lantern makers. The activities of this traditional craft are not only economic but also include socio-cultural activities. Each product has its unique features. Therefore, they are not only handmade products but also become cultural products with traditional inventions based on previous traditional elements and have high artistic value.

The lantern looks simple, but making a beautiful and perfect one is a meticulous process, from designing the shape to choosing materials, colors, paintings, and assembly techniques for assembly... Today, Hoi An lanterns have been associated with the image of the old town and become the unique handmade product that Hoi An people created. Hoi An lanterns have many types, such as bamboo, iron, wood, rattan, and ceramic lanterns, which are the most popular tourist products of the old town. The most outstanding feature of the Hoi An lantern is that it can be folded and conveniently move visitors. Lantern making in Hoi An is a pure craft. The skillful hands of artisans do all stages of lantern making.

In addition, It is not easy to find a city where traditional Vietnamese lanterns are used to decorate as much as here because Hoi An people are attached to each lantern as the city's soul. It is an indispensable item both for lighting and decorative applications. On all roads, streets, and alleys, it is easy to see Hoi An lanterns, which are popularly used by people to hang right in front of doors and spread all over the streets of the old town, creating roads. Lanterns shimmering with golden light at night. Since Hoi An was recognized as a world cultural heritage until now, Hoi An lanterns have had the opportunity to reach out to all over the country and other countries because of its beauty which is hard to use words to describe. According to its description, for each artisan who produces traditional Hoi An lanterns, each product they make not only serves economic and commercial purposes but also their soul entrusts it. It's hard work, but a smile is always on the lantern makers' lips.

In short, what makes Hoi An lanterns a beauty of Vietnamese culture is their craft and their profound implications. Hoi An Lantern symbolizes the symbols and wishes of the Vietnamese people for a prosperous and happy life, a peaceful and healthy family, and all things well. Therefore, lanterns are the most sincere and earnest way of expressing faith in spiritual meanings. Traditional lanterns are both a

factor in creating cultural identity and simultaneously the most concentrated expression of that cultural identity. From there, it can be seen that different designs, materials, and colors will have different specific meanings to serve human life in culture, beliefs, and applied decorative arts.



CHAPTER V

ANCIENT TOWN'S FULL MOON NIGHT" FESTIVAL: PLACE A COMBINATION OF BETWEEN TRADITION AND THE INVENTION OF TRADITION OF THE LANTERN

Introduction

This chapter fulfills the 4th objective. Take the landmark before and after Hoi An was recognized by UNESCO as a World Cultural Heritage City in 1999 to analyze the variation of lanterns during Hoi An Festival activities. "Ancient Town's Full Moon Night" brings out the elements of cultural identity and traditional lantern-making reflected through this festival to the economic, cultural, and social life of the people here. It affirms the traditional cultural identity and the values of the traditional lantern after being invented to bring this old town.

5.1 "Ancient Town's Full Moon Night": Memories of the history, culture, and society of Hoi An people

Hoi An is a land with a long history of revolution and culture, a stopover for merchant ships around the world, making this land not only a "silk road" trade on the sea but also the meeting place of many diverse cultures. On December 1, 1999, Hoi An was registered by UNESCO as a world cultural heritage, becoming a stopover for tourists worldwide.

In the past, lanterns were only used to hang in the palaces of kings and wealthy families, ... but today, Hoi An lanterns decorate every space and place, from ancient houses to modern houses. From casual eateries to luxury restaurants, hotels, or event venues, no matter where you go, Hoi An lanterns also bring a unique and poetic appearance to viewers. Thousands of lanterns have been obtained abroad to promote and show off their colors yearly. They receive many compliments from friends across the continent, leaving a deep and indelible impression on a lamp that doesn't require any light luxury but the beauty of the soul of Vietnam. Today's Hoi An lanterns not only display colors, shapes, and sizes... but also vary with styles such as embroidered lace associated with symbols, cultural and historical relics in the local and regional areas, and embroidered letters Calligraphy...

Under common influence with Asian countries, in the process of cultural exchange and acculturation, Vietnam is no exception when it comes to receiving lantern culture. Architect Ha Van Lo said: "Vietnamese people have a lantern culture, but it's Vietnamese lanterns." In our country, lanterns were usually only available in royal palaces on New Year's Day and rarely hung on the street or in the house. Families often hang lanterns in the North to pull troops, while in the South, they are paper-folding lights. On New Year's Day, there are also hanging lights in some rural areas, but these are left-hand and mirror (glass) lamps...Lamps are often mounted on bamboo poles, pine trees, and peeled banana trees... That culture is now reflected in the architectural styles of urban houses in our country today. In front of the house, it is common to design two gate posts, above which there are lights for lighting” (L.T.B.Hong, 2016).

For generations, Vietnamese have always been conscious of preserving their national cultural identity, constantly creating lantern products to suit Vietnamese culture. In addition to the ancient town of Hoi An (Quang Nam) - a city with many Chinese people living- few places have the custom of hanging lanterns. Lanterns have become an indispensable specialty, creating an attraction in Hoi An, which fortunately becomes an intersection of cultures between Vietnam, Japan, China, and India.

To create its own unique and unique tourism product, stemming from the idea and the desire of architect Kazimier Kwiatkowski, who has devoted much effort and enthusiasm to preserving two heritage sites. World Heritage Site My Son and Hoi An, the ancient town of Hoi An, held the program "Ancient Town's Full Moon Night" for the first time in 1998 with the context of the early years of the twentieth century. The "Ancient Town's Full Moon Night" was formed based on the indigenous cultural traditions of Vietnam, with cultural interference with Japan and China in history (Nguyen The Thien Trang, 2001, p.25).

With the customs and rituals in the process, the festival "Ancient Town's Full Moon Night" is associated with each specific physical monument, creating a typical social custom and festival of the Hoi An community as part of enriching the cultural life of residents. The whole moon night of the old town is both a cultural and religious activity and a spiritual and cultural activity, with entertainment activities and culinary dishes directly associated with production and labor activities. Along with that, the space of the old town, the routes, the shops, and the places of cultural activities is the cultural space associated with the "Ancient Town's Full Moon Night" and the lanterns in Hoi An. During the festival, the legends and images of people, history, and traditional culture are returned, rediscovered, and affirmed each community's origin and cultural identity, helping each citizen better understand the roots and traditions of the homeland and country.

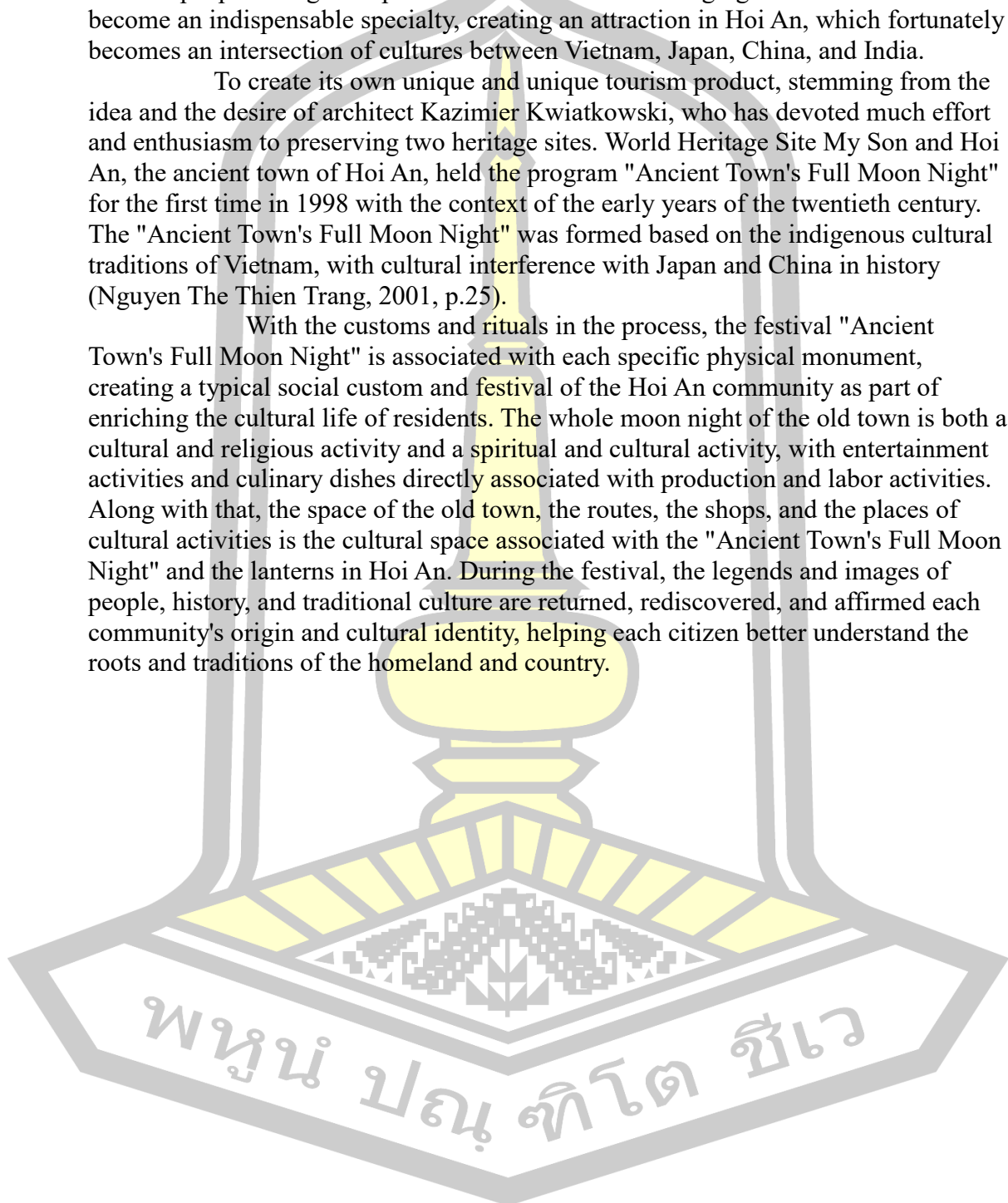




Figure 109 Moonlight in Hoi An "Ancient Town's Full Moon Night" festival with the light of lanterns

Source: Supachai Singyabuth (August 12, 2021)

Vietnam is no exception when it comes to receiving the lantern culture. Architect Ha Van Lo said, "Vietnamese people have a lantern culture, but it is Vietnamese lanterns" (L.T.B.Hong, 2016). In fact, on New Year's Day in Vietnam, lanterns were usually only available in royal palaces and rarely hung on the street or in the house. Families often hang lanterns in the North of Vietnam to pull troops, while in the South, they are paper folding lights. On New Year's Day, there are also hanging lanterns in some rural areas, but these are 'trau au" lanterns, mirror lanterns (glasses). (L.T.B.Hong, 2016).

That culture is now reflected in the architectural styles of urban houses in our country today. In front of the house, there are usually two gate pillars, above which there are lights for lighting. Lanterns are often mounted on bamboo poles, pine trees, and even peeled banana trees... Until now, the festival "Ancient Town's Full Moon Night" shows that every month on the 14th full moon day, lanterns are invented not only in many designs, colors, and decorative motifs... with different styles. Traditional and modern methods are mixed on every monthly full moon and another festive occasion. Still, they are also hung everywhere on the street, from indoors to out alleys, from restaurants, hotels, shops, to shops, ticket sales for tourist attractions, even depending on trees...can be folded and carried away and is a cultural symbol, promoting tourism stimulus.

Today's Hoi An lanterns not only display colors, shapes, sizes, fold and take away.but also vary with styles such as embroidery and lace associated with local

symbols, cultural and historical relics, and area, embroidered calligraphy carries the value of the traditional invention of the lantern.

For more than 20 years, every month on the 14th night of the lunar calendar, from 18:30 to 21:30. In the small space of the old town, an ancient scene of previous centuries is reproduced. The main highlight of the "Ancient Town's Full Moon Night" activity is "a quiet street without motors and electric lights." Hoi An ancient town becomes fanciful by lanterns with the antique atmosphere of Hoi An people (L.T.C.Van, 2021). Hoi An is living in the ancient atmosphere: older men are wearing long dresses sitting and playing chess or writing poems by candlelight in front of the porch, and people walking and singing beside Dai Viet princesses or merchants. The nobles of Phu Tang under the light of the full moon, the light of colorful lanterns twinkling like stars in the streets with all shapes: pillars, bridges, diamonds, triangles, hexagons, ovals, gourds... to dragon-shaped lanterns, fish symbolizing world cultural heritage... with all bright and vibrant colors (only lack of darkness because it cannot make candles shine).

“Ancient Town's Full Moon Night” There is no light of electric lights, only the moonlight shining on the old town and the light of the lanterns. The shops selling drinking water along the river, the tunes of drilling, playing the song, or reciting poems, making the whole area bustling... especially the lantern festival on Hoai River - visitors are free to drop flower lanterns made of paper into the water, turning an entire river into shimmering strokes in the middle of the night. And Hoi An lanterns are an extraordinary subject, a light, a decoration, a symbol appearing everywhere on the streets, and a gift for visitors of other cultural activities.

The climax of the festival, "Ancient Town's Full Moon Night," on the 14th and 15th day of the 8th lunar month is called the "Mid-Autumn Festival" (N.C. Trung et al., 2008, p.56). According to an old legend, the Mid-Autumn Festival began during the Tang Dynasty, King Due Ton's reign, and Van Minh's era. That year, on the night of the full moon of August, the wind was excellent, and the full moon was beautiful; while playing outside the city, the king met a fairy who came to the world as an older man with a white head like snow. The magical fairy created a rainbow, one end bordering the moon, the other touching the ground, and the king climbed up the rainbow to go to the moon and roam in the palace of Quang. Returning to earth, the king is nostalgic for the romantic moon scene, and the king sets up the Mid-Autumn Festival (Tan Thu, 2018).





Figure 110 Lanterns are used to decorate Hoi An every full moon. The tourism hub also lights up lanterns on weekends.
Source: Nguyen Thi Thanh Thao (August 13, 2022)

The unique atmosphere of the Mid-Autumn Festival in Hoi An. Adult families make traditional worship ceremonies, set up a feast, drink tea, eat cakes, watch the moon, and predict the weather and harvest. The most fun is the young class, innocently playing and dancing with the lanterns running around the hamlet and village... accompanied by the sound of lion and lion dance drums in the middle of the space, shimmering colors of the lanterns creating colors. It is worth noting that all the pictures and decorative motifs on the lanterns are where folk entertainment activities take place, including the stories grandparents and parents tell their children and grandchildren on these days. All of them revolve around the stories of Ms. Hang, Uncle Cuoi, Cay Ban... or familiar images in Vietnamese folk tales or historical and cultural relics of the nation, of the locality... educational and deeply humane (Nguyen Chi Trung et al., 2008, p.58-59).





Figure 111 Full moon rice tray of local people

Source: Nguyen Thi Thanh Thao (August 12, 2021)

Every year, on the full moon day of the 8th lunar month, when the moon is the fullest of the year, Hoi An, like everywhere in Vietnam and many Southeast Asian countries, people are excited to celebrate the Mid-Autumn Festival or "The Night of the Full Moon Festival" in the ancient town of Hoi An. According to the old concept of the East, the full moon day of August is when the sun shines relatively directly on the moon, receiving more light. The moon decides agriculture in the five elements (metal, wood, water, fire, earth). Therefore, on this day, people can observe the moon's color to predict crops and weather.

The moon is a virtual object in many fields of scientific research, typically astrology and astronomy. People rely on the moon's cycle around the earth to create their calendar (lunar calendar). Asians use this calendar for religious activities, agriculture, etc. According to the lunar calendar, the first days of the month and the full moon day (the 15th) are essential. Temples often hold worshiping ceremonies on these days. In particular, the full moon days of January (Lunar New Year), the full moon of July (Vu Lan festival), and the full moon of August (Mid-Autumn Festival), ... are organized into big festivals.

The origin of this festival, although explained with many different stories, still contains the content for the season festival, the proliferation, and the praying for the nation's peace and prosperity. Therefore, the Mid-Autumn Festival at first was only for adults, but gradually until now, it has become a festival for children across society. Each country has a different culture and has its way of organizing festivals. Still, the main activities usually include honoring the moon, giving thanks for a bountiful harvest, praying to the gods for good things, and many other special festival activities. Like Vietnam, China, and some other countries, Mid-Autumn Festival is celebrated specifically for children, also called Children's Day.

However, to celebrate the full moon day of August, the Mid-Autumn Festival has to take a long time to prepare a few days in advance. Families have to

clean the table of ancestors, decorate the house, hang lanterns in front of the house or put them in a most respectful place.

The relics of communal houses, temples, and shrines... from villages to hamlets... are also cleaned, decorated, and fully decorated with offerings to be ready for the ceremony on the 14th day of the lunar calendar. At the houses of artisans, bakers, and lantern makers... the work took a full swing for the whole month. Everyone wants to create rich, attractive products that catch the eye of tiny customers. Perhaps the most prolonged and exciting activity that attracts the most participants and viewers is the lion dance - in the past, there was the Thien Cau dance in Hoi An, and now it's gone. Become a necessary custom in every Mid-Autumn Festival. Because according to the concept, the lion entering the house to dance is to ward off evil spirits and eliminate bad luck.

Thus, the craft of making lanterns in Vietnam appeared long ago, when the activities of the Mid-Autumn Festival were born and popularized. The custom of lantern procession on the full moon day of August made the first lanterns appear in Vietnam. Those Mid-Autumn Festival lights are associated with the childhood of many generations of Vietnamese children. After a long period of cultural contact with the Chinese, the Vietnamese have absorbed some Mid-Autumn Festival cultural activities to enrich their customs. Whether the Mid-Autumn Festival in Vietnam comes from Chinese culture or not. There are many opinions that the Vietnamese Mid-Autumn Festival originated in China. But this is not entirely true, because the Vietnamese Mid-Autumn Festival is completely different from the Chinese; the Vietnamese Mid-Autumn Festival lights are also other from the Chinese in terms of materials, colors, and decorative motifs...

Therefore, Vietnam's Mid-Autumn Festival has similarities with the Chinese. The traditional lanterns of Vietnam are the Mid-Autumn lanterns carried by children on the whole moon night of the eighth lunar month. Today, lantern-making villages in Vietnam are less prosperous than in previous decades. Due to many objective and subjective factors, lantern-making villages are getting smaller and smaller. Hoi An is one of the localities that still maintain and develop this traditional craft. However, Hoi An lanterns are not the traditional Mid-Autumn Festival lanterns of Vietnam but rather the product of cultural exchanges with China and Japan, the distinct cultural identity of the local people.

Besides, "Mid-Autumn Festival" is a typical full moon day in the full moon days of every month in Hoi An, becoming a cultural tourism product, an opportunity to promote local cultural products to friends worldwide. Over the years, the Mid-Autumn Festival has attracted many domestic and foreign tourists to participate, bringing cultural and economic benefits to the local community. Therefore, the Mid-Autumn Festival has had a significant role and meaning in the cultural life of Hoi An's community from history to the present in many aspects, such as satisfying spiritual needs, connecting with the community, and contributing to the cultural life of Hoi An. Community connection, entertainment, and the role of creating cultural and artistic values that need to be preserved and promoted.



Figure 112 Mid-Autumn Festival in Hoi An is listed on the National List of Intangible Cultural Heritage
Sources: Hoi An Cultural Heritage Conservation Management Center

With typical cultural values and the role of the intangible cultural heritage of the Mid-Autumn Festival in Hoi An in the life of the community, on February 14, 2023, the Minister of Culture, Sports and Tourism issued Decision No. 228/QĐ-BVHTTDL, registering the Mid-Autumn Festival in Hoi An, Quang Nam in the list of national intangible cultural heritage, in the category of festivals, social practices, traditional beliefs with the criteria for selecting intangible cultural heritage to compile a scientific dossier for inclusion in the National Intangible Cultural Heritage List specified in Article 10 of Circular 04/2010/TT- The National Museum of Culture, Sports, and Tourism stipulates the inventory of intangible cultural heritage and the preparation of scientific dossiers of intangible cultural heritage for inclusion in the list of national intangible cultural heritage by the Ministry of Culture, Sports and Tourism issued with the content and the following criteria:

- Being representative, expressing the identity of the community and locality;
- Reflecting cultural diversity and human creativity inherited through generations;
- Resilient and long-lasting;
- Community consensus, voluntary nomination, and commitment to protecting.

The fact that the State honors this heritage is a great joy and pride of the Party Committee, Government, and people of Hoi An. This is the 6th intangible cultural heritage of Hoi An (Phuoc Tinh, 2023).

Before, when the "Ancient Town's Full Moon Night" was not held, on the altar of each house in Hoi An, there were two large lanterns with Chinese characters written very neatly, which were the family names of each tribe. Some people believe lanterns are present in Hoi An because the Chau, La, Thai ... from Trieu Chau, Fujian, and Guangdong in China came to live in Hoi An and brought the

lanterns with them. Hanging cages in front of the house to help remember the distant homeland. According to professionals, Hoi An's "ancestor" in lantern-making is Xa Duong, who specializes in making unicorn heads and lanterns on festival nights or in skirmishes and lantern contests (Minh Ly, 2020). It took several generations of lanterns to reach every house in Hoi An's old town with trendy decoration and retain its inherent brilliant and luxurious beauty. Whenever there is a festival, people make lights to hang, first to decorate in the family, then to sell. Lantern-making has become a unique profession of Hoi An.

The typical value of the "Ancient Town's Full Moon Night" festival in Hoi An today is that it is formed based on Vietnamese indigenous cultural traditions with the cultural exchange of China and Japan entirely intact preserved positive elements, supplemented by traditional and modern cultural, activities harmoniously and adaptively, creating richness, diversity, and attractiveness to the young generation, but still preserving the distinctive traditional cultural identity in Hoi An while bringing the deep education inherent in the festival to the younger generation about peace-loving, benevolence, and love towards cultural values eternal human transformation: Truthfulness-Compassion-Beauty.

Although everyone knows that in the festival "Ancient Town's Full Moon Night," traditional lanterns appear everywhere in Hoi An ancient town, in cultural activities on the old town streets, is the source of light that creates excitement, the fanciful shimmering of the "Ancient Town's Full Moon Night." But it is still unclear whether the "Ancient Town's Full Moon Night" is the place to connect the cultural values of Hoi An most strongly or not. Simultaneously the influence of Hoi An lanterns with the festival "Ancient Town's Full Moon Night." Is it a traditional invention, showing its cultural identity in it, and is it essential to understand the influence of the lantern on the social, cultural, and economic life of the local people? How is this place? Through the analysis, perhaps in Hoi An, many other things may be lacking, but there is never a lack of lanterns.

5.2 Traditional lanterns and practical activities associated with "Ancient Town's Full Moon Night"

By concentrating my research in a single location, I have extended fieldwork. I got to experience Hoi An culture firsthand, immerse myself in the festival night, and see how people enjoy sharing different types of Hoi An culture. I have built a deep understanding background about the unique context and culture of the place. At the same time, I am deeply aware of how the invention of Hoi An's traditional lanterns has had a remarkable impact on remembering when it comes to Hoi An. The invention of lanterns is to protect light sources such as electricity for lighting (formerly using candles), but using candles, if not careful, will be burned and explode because the materials used to make lanterns are flammable.

In addition to lighting, Hoi An lanterns are also used on many festive occasions. For example, the round red lights represent the day of celebration or opening, and the white lantern hangs on the funeral day.

However, the lanterns that make people think and look forward to the most are probably the lanterns of the "Ancient Town's Full Moon Night" Festival in Hoi An. With the customs and rituals in the process, the festival "Ancient Town's Full Moon Night" is associated with each specific physical monument, creating a typical social custom and festival of the Hoi An community as Part of enriching the cultural

life of residents. This solid cultural connection has been demonstrated through practical activities of the festival, such as:

5.2.1 Activities of lighting lamps and releasing lanterns on the Hoai River

The flower garlands festival in Hoi An is celebrated every month on the 14th and 15th of the lunar calendar, also known as the full moon day. On these days, the streets of Hoi An become shimmering and fanciful with hundreds of lanterns hanging high. On Hoai River, visitors can manually drop beautiful and colorful lanterns into the water, creating a very romantic scene.

The flower garlands festival has been held in Hoi An since 1998. Up to now, this activity has attracted many tourists as well as become a unique cultural feature. The festival is held on the Hoai River, peacefully in the heart of the old town. This is also a river associated with many activities and cultures of the people here. Hoai River is inherently calm and peaceful, but it becomes more lively and poetic on full moon nights because hundreds of visitors flock to send their wishes to the colorful lanterns.

Dropping The flower garlands in Hoi An is a beauty in the spiritual culture of the people of the old town, particularly the Vietnamese people in general. The activity of releasing lights is considered to bring health and fortune to people. When the lights are dropped, it means lighting up the hope for a future full of luck and peace for the family and loved ones. This is the festival in Hoi An that tourists most anticipate.



Figure 113 The flower garlands represent a wish for peace and luck
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Before participating in the lantern festival, visitors can walk around the streets, watching the bright and colorful lanterns. Hoi An lanterns appear everywhere. You will see an idyllic, warm, and ancient place. Standing on the bridge over the river, visitors can see the whole scene of the lantern festival or can also directly take a boat trip on the river to immerse themselves in it.

The custom of making lights and dropping flower garlands lanterns into ponds, lakes, rivers, and the Vietnamese people's sea is derived from spiritual culture. According to the concept of Vietnamese people from eternity, water is the

invincible power; water is the source of life, existence, and development. The shimmering lamp dropped on the water expresses hope, belief, and the desire for the strength to reach and overcome. In the depths of Vietnamese spirituality, lanterns are also a source of light sent to the departed souls about good things, dispelling unjust sorrows. Dropping lanterns garlands in Hoi An is a beauty in the spiritual culture of the people of the old town and the Vietnamese people in general. The activity of releasing lights is considered to bring health and fortune to people. When the lights are dropped, it means lighting up the hope for a future full of luck and peace for the family and loved ones. This is the festival in Hoi An that tourists most anticipate.



Figure 114 Two young women are selling lanterns at Cau Pagoda, Pho Hoi
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 114 : From the culture of dropping lanterns garlands, the profession of making and selling lanterns has been established for Hoi An people. Each lantern is handcrafted from colorful paper and lit with candles to release. Sitting on a boat watching the city shimmering, with so many lanterns and lanterns reflecting on the Hoai River iridescent like a thin silk strip winding in the city's heart, is extraordinary (field observations, 2022).





Figure 115 The ticket-selling point is to take a boat ride on the Hoai River to drop off flower lanterns garlands and see the old town at night
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 115 On full moon days, this activity is bustling and crowded with tourists to visit and enjoy. The boat ticket selling point is crowded with customers queuing to buy on these full moon days; both sides of the counter are hung 2 round lanterns are symmetrically lit on both sides of the ticket sales staff position, a feature that most tourist attractions in Hoi An hang lanterns and become their own cultural identity Hoi An (field observations, 2022).



Figure 116 Boating activities on the Hoai River and dropping flower lanterns garlands are very bustling
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 116 A cruise on Hoai River usually costs about 30,000 VND to 50,000 VND. This trip usually carries 2-4 people. The time to experience the beauty of the river is about 30 minutes. The boat does not use a machine but is

completely rowed by hand. Therefore, you will feel light and peaceful. At this time, most of Hoi An is still lit; when walking around by boat, you will see all the beautiful scenery in Hoi An. On full moon days, Hoai River becomes gorgeous and shimmering, combined with old town lanterns to create a beautiful picture. The opportunity to release lanterns on the river and make wishes for future things. An activity that shows many cultural beauties of the locality (field observations, 2022).

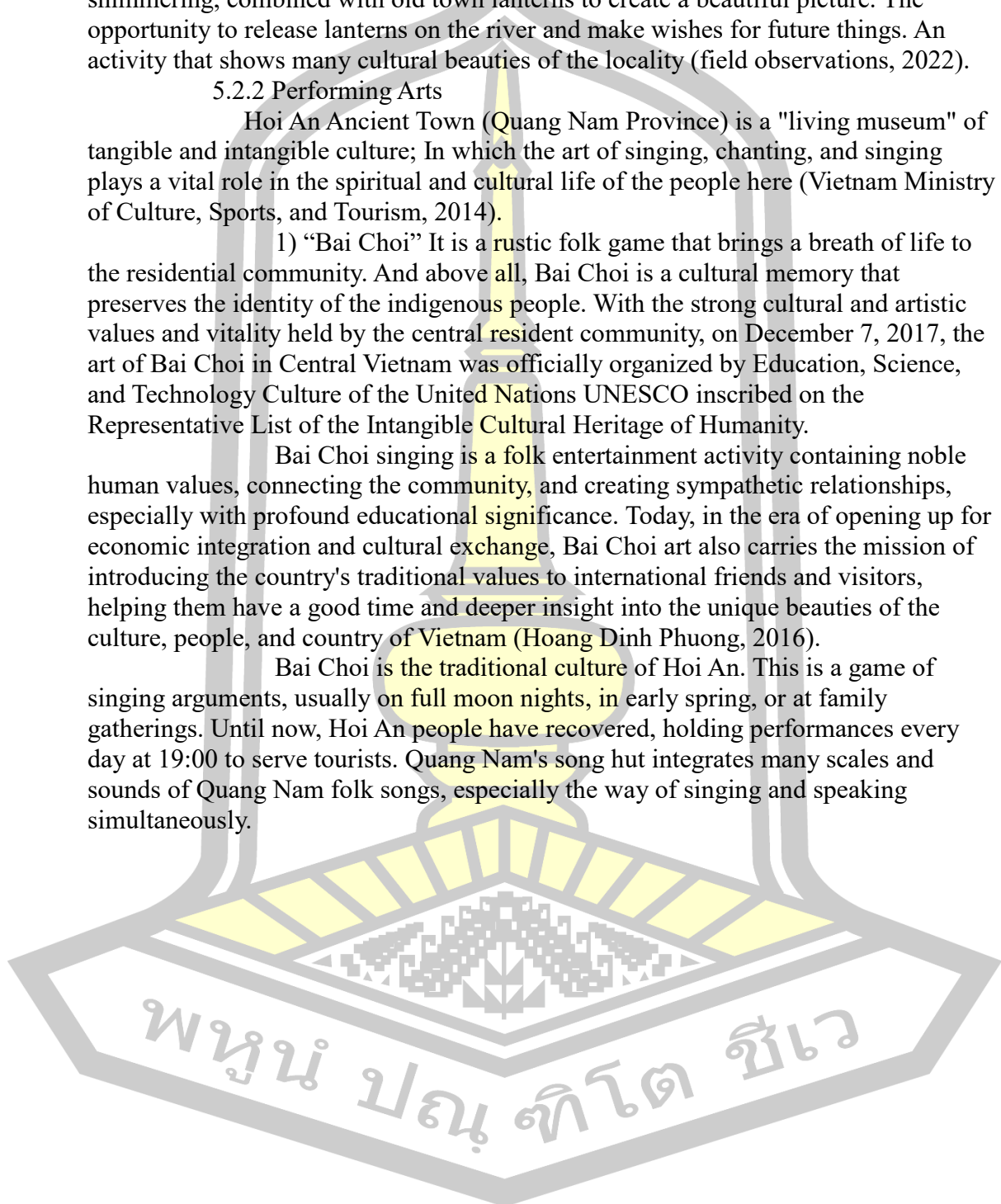
5.2.2 Performing Arts

Hoi An Ancient Town (Quang Nam Province) is a "living museum" of tangible and intangible culture; In which the art of singing, chanting, and singing plays a vital role in the spiritual and cultural life of the people here (Vietnam Ministry of Culture, Sports, and Tourism, 2014).

1) "Bai Choi" It is a rustic folk game that brings a breath of life to the residential community. And above all, Bai Choi is a cultural memory that preserves the identity of the indigenous people. With the strong cultural and artistic values and vitality held by the central resident community, on December 7, 2017, the art of Bai Choi in Central Vietnam was officially organized by Education, Science, and Technology Culture of the United Nations UNESCO inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.

Bai Choi singing is a folk entertainment activity containing noble human values, connecting the community, and creating sympathetic relationships, especially with profound educational significance. Today, in the era of opening up for economic integration and cultural exchange, Bai Choi art also carries the mission of introducing the country's traditional values to international friends and visitors, helping them have a good time and deeper insight into the unique beauties of the culture, people, and country of Vietnam (Hoang Dinh Phuong, 2016).

Bai Choi is the traditional culture of Hoi An. This is a game of singing arguments, usually on full moon nights, in early spring, or at family gatherings. Until now, Hoi An people have recovered, holding performances every day at 19:00 to serve tourists. Quang Nam's song hut integrates many scales and sounds of Quang Nam folk songs, especially the way of singing and speaking simultaneously.



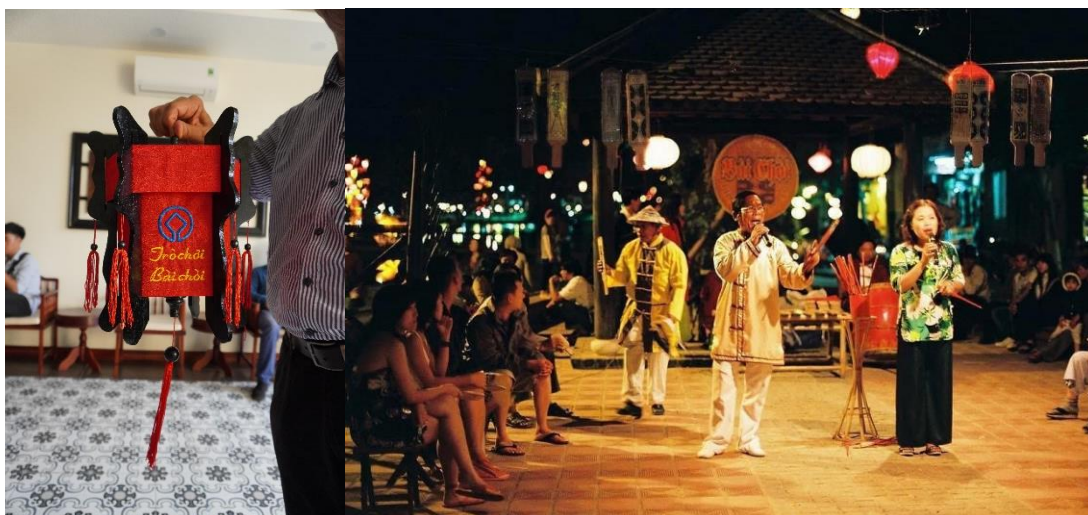


Figure 117 The actors are chanting Bai Choi
Source: Nguyen Thi Thanh Thao (August 13, 2022)

The poetic space of Hoi An at night, along with the opening of Bai Choi singing, is decorated with lanterns hanging around with typical lights such as red round lamps, garlic bulb lamps, and bamboo cake lanterns wrapped in silk fabric with colorful ... visitors will be immersed in the melodic, gentle songs like poetry along with the soft, shimmering, bright lights of the lanterns. Although the songs are performed every night, the artists create and constantly change them.

Hoi An is recognized as a place with many contributions to preserving and promoting the value of Bai Choi art, contributing to Central Vietnam's Bai Choi being recognized as an Intangible Cultural Heritage. The art of Bai Choi has been an integral part of the spiritual and cultural life and a unique tourism product of Hoi An. For a reasonably long time, the type of Bai Choi and singing seemed to have disappeared and was disabled. Still, since the whole "Ancient Town's Full Moon Night" (1998), by 1999, it was restored by Hoi An locals organizing nightly performances attracting hundreds of tourists to participate. Thanks to the architectural space conditions, the typical light space from the lanterns of "Old Town Night," and the increasing number of people and tourists coming to the festival, the game of poker comes to life.

Bai Choi art is one of the unique ethnic theatrical art forms developed from the game of Bai Choi. From chanting the name of the card, Bai Choi made fun at the playing festival, gradually grew into singing and folk performances in the form of storytelling, and became the stage art of Bai Choi.

No one knows precisely when the guild appeared. However, from about 300–400 years ago, this type of fun was held regularly in the provinces of Thua Thien - Hue during spring festivals. Originating from the process of productive labor and creativity, over the centuries, the art of Bai Choi has gradually become a cultural routine, an indispensable spiritual food of the people of the Central region. Regarding the origin of when there was performance, poet Quach Tan in his book *Non-Nuoc Binh Dinh* in 1967, said that "Bai Choi has existed for a long time. But it's only been about 50 or 60 years when it comes to performing the chant" (Doan Viet Hung, 2014, p. 20).

The game is exciting but requires a lot of effort in the organization. Researcher Phung Son said that players sit in the hut to play in playing card hut. The person who chants the name of the card - called the sign, will draw a card and then read the name of that card. Those sitting below, whoever owns that card, will raise their hand to receive the flag. Later the game was added to the fun; the dealer had to sing a verse before saying the name of the card - so the player could also enjoy the music. Since then, the songs sung are called the songs, which are verses but do not meet the criteria of art. Therefore, when restoring that type, it is called Bai Choi to keep the original name, but it has been mixed with the name Bai Thai (Bao Trang, 2017).



Figure 118 Playing Cards Bai Choi

Source: Nguyen Thi Thanh Thao (August 13, 2022)

Figure 118 Playing Cards Bai Choi, Bai Choi is a diverse art, combining music, poetry, acting, painting, and literature. Bai Choi is the playground of chess games. Each game consists of 30 pieces with 30 different names, divided into ten types of wooden cards. Players will be able to choose to buy those cards. The game begins when the signalman (the caller) walks up to the card pipe, bounces back and forth, and slowly draws each card. Each time a card is removed, the dealer will read the name of that card. Whoever eats all 3 (gets three flags) is considered the winner.

At the chess opening, everyone was attentive and interested in listening to the songs before he called out the Thai phrase named after the card. A good dealer often skillfully chants slowly, making listeners anxious to wait and guess what the card is. For the players, winning and losing are not necessary, but engaging in that they enjoy the low, rhythmic, and melodic songs like reading poetry.



Figure 119 Interview with Ms. Ly from the left – the actress chants Bai Choi
Source: Nguyen thi Thanh Thao (August 14, 2022)

Figure 119: According to Ms. Ly - actress of Hoi An Culture and Sports Center, Bai Choi is a cultural activity on the full moon day of every month. There are sentences such as chanting, singing opposites, singing teasing... and often singing two people together will be more fun with the local identity. The lines we sang were hilarious; we sang back to each other and acted funny. Bai Choi connects communities living closely together (Ly, Interviewees, 2022).

Bai Choi is a folk game because it was born in folklore, handed down in mythology, and is widely accepted by the people. Master Nguyen Thi Ai Hoa, in her thesis *Bai Choi from a cultural perspective*, has defined that "Bai Choi is a unique folk-style game of the inhabitants of Central Vietnam, in which players sit on huts built-in available. It later developed into a professional art form." (Nguyen Thi Ai Hoa, 2014, p.18).

According to researcher Phung Son, Bai Choi attracts international visitors because the playgrounds have been recreated in the proper old way and are very colorful. Besides, in the Bai Choi orchestra, a drum sound attracts jazz enthusiasts with drums as the main force. Therefore, foreigners who do not understand the song lyrics are fascinated by the music of the song hut.

Mr. Vo Phung - Director of the City Center for Culture and Sports, said: "We also have to know how to internationalize Bai Choi, which means that when introducing Bai Choi, we also introduce English, and then when the card arrives, we must also use it. English to guide tourists, even teach visitors how to play, and explain the advantages of Bai Choi. Thanks to the "Ancient Town's Full Moon Night," the architectural space conditions, and the typical light space of Hoi An, thanks to the number of people and tourists coming to the festival, the game of huts has come to life. In the inner city of Hoi An (held every night) and has become periodically held in villages and street blocks every Tet or summer festival.

The game of Bai Choi has become an indispensable spiritual dish of the people and people. For many years continuously, Hoi An Bai Choi has also been invited to perform international cultural exchanges, from Asia to Europe and then to Australia... Tourists are visiting the old town.

"In the process of making documents to submit to UNESCO for recognition of Bai Choi heritage, Hoi An has become an essential part of the practice of Bai Choi culture, that is, the practice of playing Bai Choi in contemporary life." Researcher Phung Tan Dong (Hoi An) said.



Figure 120 Mr. Jordan Redstone and his girlfriend with a surprise birthday present at the Bai Choi festival

Source: Thai Loc (May 9, 2018)





Figure 121 Prof. Dr. Supachai Singyabuth had exciting experiences in Hoi An and won a prize in the art game Bai Choi
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 120 and Figure 121: Gifts from a foreign boy and GS. When Supachai Singyabuth won the prize at the Bai Choi art game, it was a wooden hexagonal Hoi An lantern wrapped in a silk cloth embroidered with images of Hoi An ancient town placed in a paper bag. Looking at the girl next to me in Figure 119, the organizers presented another DVD introducing Pho Hoi. Everyone was very excited and took pictures together. Under the influence of local authorities in tourism management, lanterns are now transformed from decorative lighting in families, assembly halls, temples, etc., into a tourist product as a gift. For visitors, decorated in the space of Bai Choi with typical shapes such as circles, garlic bulbs, cakes ú ... with different colors to honor the symbolic elements, raising the value of the island lanterns to international friends. (field observation, 2022).

Through this exciting experience, people will undoubtedly ask why not another souvenir but a lantern. Why do lanterns become the main souvenir of “Bai Choi” whenever a visitor wins a prize? The questions asked through actual observation and what has been previously recognized from the sources show that Hoi An lanterns are a cultural symbol and a significant spiritual gift of the people. Invented from the traditional elements of lanterns through the ingenuity of Hoi An artisan, lanterns are a gift to promote tourism to tourists. Amidst the colorful cultural features displayed in the old town for hundreds of years, lanterns made from bamboo and rattan trees are a must-have traditional culture in Hoi An, especially in The art program in Hoi An carries this tourism promotion element. In addition, the light from the dim lanterns makes the ancient architecture of Hoi An appear to be a mysterious

beauty. In the silence, it seems that Lanterns are no longer decorative objects but have become an indispensable part of the soul of Hoi An, An ancient town.

It can be said that the art of Bai Choi, the game of Bai Choi, has been an essential part of the spiritual and cultural life and is a tourist product of Hoi An increasingly exciting.

In addition to the art game of Choi cards, other art games such as chess, blindfold beating, boi singing, and traditional craft performances also attract the attention of visitors....



Figure 122 Activities Chinese chess play

Source: Nguyen Thi Thanh Thao (September 10, 2021)



Figure 123 Thousands of tourists flock to Hoi An ancient town (Quang Nam) to experience Old Town Night, which takes place on the evening of the 14th lunar month. This is an outstanding tourism product, bearing its imprint of Hoi An World Cultural Heritage City.

Source: Nguyen Thi Thanh Thao (January 14, 2022)

Through great cultural and artistic activities, these activities aim to contribute to Hoi An's more distinctive and lively tourism, demonstrating the connection between cultural elements and lanterns in a modern and classic medium-sized space. This is an outstanding tourism product, bearing the imprint of Hoi An.

5.2.3. Souvenirs

Hoi An is an ancient city that preserves the impressive cultural imprints of an old trading port. Not only has a quiet, classic look, but Hoi An is also

extraordinarily vibrant and romantic at night. Hoi An Night Market is located along Nguyen Hoang Street, opposite the Bridge Pagoda. This place highlights Hoi An tourism activities at night, with many souvenirs for visitors as gifts. The market is about 300 meters wide with more than 50 stalls.

1) Lanterns

Visitors will be immersed in the bustling and joyful atmosphere when coming to the night market. See the splendid old town with rows of brilliant lanterns. You can buy beautiful small items or participate in releasing lanterns on full moon days.

In contrast to the ancient, quiet Hoi An during the day, visitors will feel the joyful and bustling atmosphere when coming to Hoi An night market. Because of wanting to keep the ancient features, Hoi An ancient town does not have electric lights. Instead, when night falls, the old town is illuminated by traditional lanterns. Many visitors must be amazed by the shimmering, poetic beauty of the colorful lanterns. Visitors can check in beautiful pictures with a row of lanterns at Hoi An night market. If you are tired, you can rest your feet and watch the romantic and peaceful Hoai River.

Coming to Hoi An, visitors can see the image of hanging lanterns and shimmering colors somewhere on any road so that they can be easily found and bought. One of the most concentrated places to sell lanterns in Hoi An is along the banks of the Hoai River.

In 2015, the famous British travel magazine Wanderlust published a list of Vietnam's seven most impressive festivals, in which "Hoi An Lantern Festival" was ranked first. The remaining six great festivals include Chu Dong Tu Festival - Hung Yen, Thay Pagoda Festival - Hanoi, Hue Festival, National Reunification Day, Vu Lan Festival, and Mid-Autumn Festival. Wanderlust also ranked Hoi An in the top 10 most favorite tourist cities in the world at 5th place, above Vancouver - Canada, Berlin - Germany, Rome - Italy, Vienna - Austria, and Krakow - Poland, also partly because of the word "light lantern light" (Ngoc Hai, 2020).

In addition, in a market survey conducted by the Hoi An Chamber of Commerce and Tourism in 2006, lanterns ranked number one in the list of top 5 products tourists purchase as gifts the most (Cambodia). Information brochure, Yellow book - Hoi An 24H, p.13). The top 5 products are:

1. Lanterns
2. Green bean cake
3. Chili sauce
4. Clothes
5. Embroidery

Capturing visitors' interest in lanterns - a unique tourism product of the old town, travel companies have also put into operation the tour "One day as a resident of the old town with the craft of making Hoi An lanterns."²⁶ For tourists, especially foreigners, participating in tourism activities in craft villages, in addition to helping them learn about the cultural values of the profession, also allows them to have unforgettable experiences in their role. He is a resident of the craft village. They

²⁶ The tour "One day as a resident of the old town with lantern making" is held twice daily: from 8:30 am to 10:30 am and from 2:30 to 4:30 pm at the cost of 150,000 VND/pax. Contents of the tour include: - Visiting lantern workshops in Hoi An - Learning to make round bamboo lanterns size 20cm - Visitors can bring home their finished lanterns as souvenirs - Drinks and refreshments. Tour content provided by a Flavor travel agency, Hoi An).

can make lanterns and keep them as souvenirs of the trip. It can be said that the development of tourism programs, especially during the festival "Full moon night of the old town," both attracts tourists and promotes tourism.

So why do lanterns appear in so many places in Vietnam, including in other countries such as China, Japan, and France..., but in Hoi An, lanterns have a strange charm? Perhaps the attraction of Hoi An lanterns is the cultural space that lanterns create for this ancient town. On full moon nights, visitors can admire a room with only old houses, bright moonlight, shimmering water, and fanciful lights. It is a unique cultural space where lanterns have contributed significantly to creating Hoi An ancient town.

Lanterns are made up of many designs to give visitors a unique feeling about the street. Many tourists still prefer to choose lanterns as Hoi An souvenirs to give to relatives and friends. As a traditional handicraft product, it has long been considered by the Hoi An people as one of the unique cultural features. The lanterns are made from bamboo frames, iron frames, and wooden frames... with many designs and designs, from garlic bulbs and fillings to cylinders, flying saucers, and hexagons... are elaborately designed, and skillful. Hoi An night is more beautiful and sparkling thanks to these lanterns. This is an ideal souvenir for those who want to engrave the image of the old town on bright nights into their mind. There are also iron lanterns woven with synthetic lace and rattan lanterns... very unique and full of creativity.

Walking along the busy night market, visitors will see various items such as pants, shirts, jewelry, souvenirs, etc. In particular, here you will find many typical local products such as: To he earth, lanterns, and paper fans. You can choose beautiful small items to take home as gifts for family and friends. Some shops also teach visitors how to make their souvenirs.

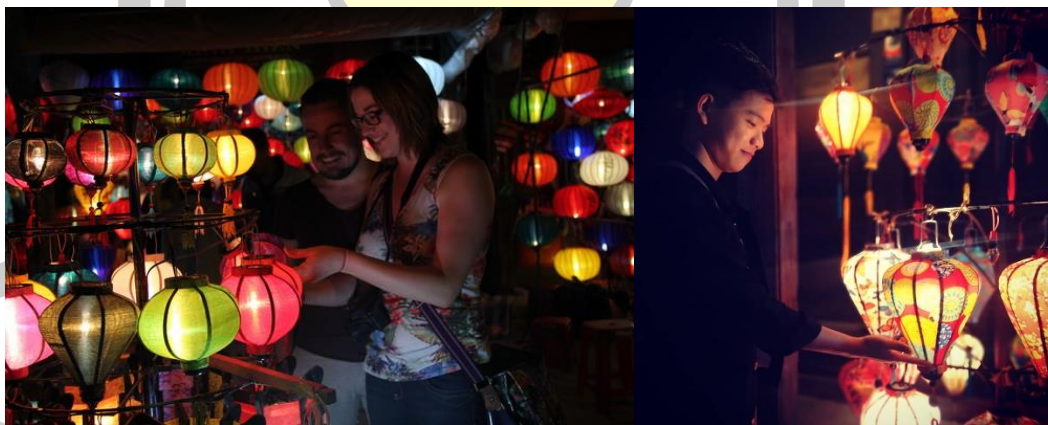


Figure 124 Visitors are delighted with lanterns of different sizes, colors, and designs
Source: Nguyen Thi Thanh Thao (January 14, 2022)



Figure 125 The shop areas selling lanterns are crowded with visitors to see the lights
Source: Nguyen Thi Thanh Thao (January 14, 2022)



Figure 126 The old lady selling To He contributes to preserving the culture and traditions of Hoi An ancient town.
Source: Nguyen Thi Thanh Thao (January 14, 2022)

2) To he land - Thanh Ha ceramic products

To the land with the appearance of animals attached to the Vietnamese countryside with unique and different shapes. Being "born" in the traditional pottery village of Thanh Ha, she is one of the handicraft products bearing the imprint of Hoi An. Compact, simple, close and familiar, more or less, these items appeared in our very childhood days. In addition, the body of the To He is perforated

that can be blown to create delightful sounds, so this will be a small gift for children far from home that you should not miss when visiting Hoi An.

3) Hoi An silk

Silk is soft, light, and airy, so foreign tourists love it. This is one of the items that many tourists choose to buy when visiting Hoi An, with natural silk material. Hoi An silk "shows off" with the soft and light material. Besides, it also contains the beauty of a long history. This is a meaningful gift for those who love sophistication and elegance. Unlike ordinary fabrics, Hoi An Silk feels very soft and light to the touch. Summer wear is not hot but incredibly relaxed and comfortable but highly fashionable. What makes the difference is that the raw material is the Da mulberry tree of the ancient Cham Pa people found in the high mountains of Quang Nam and planted in the garden to make food for silkworms. This is the only source of raw materials available in this Hoi An silk village. They do not overlap with any other ingredients. This product is imported by the merchant and sold in shops in Hoi An ancient town.



Figure 127 Nhasilk silk scarf shop in Hoi An ancient town

Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 127: This is the Nhasilk silk scarf shop in Hoi An. Inside the store space, in addition to displaying and selling silk scarves, this store is decorated with lanterns hanging high on the ceiling with the shape of garlic bulbs and conical hats, illuminating the space and creating points of press decoration. It can be seen that lanterns are decorated everywhere in shops and souvenir shops, not only inside but also on the outside, creating a distinct impression and designed to suit customers' needs. Each space is used differently, both traditional and modern.

4) Calligraphy

The beauty of Hoi An is an endless source of artistic inspiration. Many artists have come to this city and recorded their artworks. Calligraphic works with liberal minute strokes include forms of letters and pictures combined to form a

harmonious overall composition full of skillful art. Visitors coming to the calligraphers will not only enjoy the "dragon flying phoenix dance" pen but also enjoy it when he explains the symbolic meaning of each word in the picture. Calligraphy is also an art activity in the festival "Ancient Town's Full Moon Night," which is displayed for sale and shows the talent of the men wearing traditional ao dai and closed scarves arranged along the street on the sidewalk in summer, where spaces are specified.



Figure 128 Pictures of tourists coming to enjoy the artist's calligraphy paintings
Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 128 shows a visitor enjoying and buying calligraphy written by the artist. In this picture, the word Ring is the main highlight with the image of the tiger. In the folk mind, the tiger symbolizes power; it can conquer all species, the lord of the jungle, so the tiger is sacred. Become a symbol of power and strength. With a flexible and skillful pen, in less than 1 hour, the calligraphy painting was completed with the joy of its buyers. One artistic activity that contributes to creating a positive cultural identity for the festival is "Ancient Town's Full Moon Night" in Hoi An.

5) Wood carving

Wood carving is also an attractive local gift visitors want to buy when they come here. The way of crafting dried tree shapes of Hoi An people places great emphasis on discovering and seeing the "self" element of the dried tree by imagination, with little intervention by human hands. The dried trees here are taken from the roots of old bamboo trees under the influence of artisans' hands to create works that seem to be forward tricks, but the workers have trimmed, lightly hewn, and glued oil... then choose a pose to show off (Field observations, 2022). Carvings have a rustic but delicate beauty, resulting from the light of artisans from Kim Bong carpentry village in Hoi An with long-term experience in the profession. Sculptures

and carvings are made of unique materials, such as tree roots, creating realistic and soulful faces.



Figure 129 Sculptures made from dried bamboo stalks

Source: Nguyen Thi Thanh Thao (January 14, 2022)

Figure 129: The craftsman chiseling and shaping a tree is watched by many tourists; he painstakingly and meticulously sculpts on the dried stem of the bamboo; the bamboo itself already has shapes and shapes available; workers only need to be creative as they want to become a unique work of art, make a meaningful gift, bring typical local values.

With the art of shaping dried trees, Hoi An people prefer to make their own to play with rather than buy a formed work elsewhere and bring it back for display. Most of the artisans come from Kim Bong carpentry village. Many people have opened workshops directly in the street to make it easier to trade. The price of an item ranges from 120,000 to 300,000 VND, depending on the type.

6) Lacquered wood

Lacquer furniture is an exquisite souvenir of Hoi An; buying lacquered wooden items as gifts or decorating the house also brings an entirely different style. Coming to Hoi An, it is impossible to find lacquer products with images close to the homeland, such as village bamboo ramps, bamboo wharf trees, scenes of rural activities, charming young women in Ba Ba dresses, and conical hats,... Thanks to the skillful hands of the artisans who have breathed a soul into each work, making it highly delicate and luxurious. People often collect lacquer works for decoration. Therefore, Hoi An lacquerware is also an exciting suggestion worth buying as a gift.

Lacquer is a typical material of Vietnamese art, not only for painting but also participating in many other handicrafts such as diaphragms, couplets, household items, and Buddha statues.



Figure 130 lacquered wooden vase

Source: Retrieved from: <https://dulichkhampha24.com/qua-luu-niem-hoi-an.html>

In addition to the typical gifts on Hoi An, there are many other souvenir products associated with the local culture, such as keychains, leather bags, silk clothes, cloth bags with images of Hoi An, About the old town about people, painted or embroidered very nicely and create a distinctive feature of Hoi An

5.2.4. Cuisine cultural

In addition to walking around the night market and enjoying the joyful atmosphere, visitors cannot miss delicious food. Along the market, visitors will encounter a variety of food carts such as grilled meat skewers, rice paper, Cao Lau, Quang noodles, etc. Besides savory dishes, Hoi An night market has many attractive sweet words to help relieve the hot atmosphere.



Figure 131 Grilled spring rolls, grilled chicken eggs – Hoi An

Source: Nguyen Thi Thanh Thao (August 13, 2022)

One of the specialties of Hoi An cuisine is Cao Lau. Cao Lau yarn is very elaborately processed. Rice is soaked in water from a deep well, then ground into powdered water. The dough is used many times to dry, rolled into medium-sized pieces, and then cut into noodles. Cao Lau does not need broth or filling; instead, it is meat and fatty shrimp; people use it with bean sprouts and raw vegetables to reduce fat. When selling, people blend noodles and bean sprouts into bowls, add pork belly

or pork belly, pour fat cloves, and add a tablespoon of fried pork fat into the side oven.



Figure 132 Cao Lau BaLe restaurant - a famous specialty of Hoi An
Source: Nguyen Thi Thanh Thao (August 14, 2022)

Besides the city's specialties, such as Cao Lau, dumplings, wonton, and cauldron cake ... Hoi An also has many attractive rustic dishes such as banh beo, banh xeo, mixed mussels, rice paper ... and especially Quang noodles. In Hoi An, Quang noodles are sold everywhere, from urban eateries to rural restaurants, especially noodle shops on the street.



Figure 133 Quang noodles - Hoi An traditional cuisine
Source: Nguyen Thi Thanh Thao (August 14, 2022)

Not only do delicious, rich, and attractive dishes, but the restaurants in Hoi An also have their layout and service. In the sparkling, beautiful scene of the whole moon night of the old town, the shops are arranged along the banks of the Hoai River, crowded with diners to visit and enjoy with many traditional dishes of Hoi An.



Figure 134 Restaurants along Hoai River.

Source: Nguyen Thi Thanh Thao (August 13, 2022)

Besides traditional cuisine, several dishes originating from France, Japan, and the West are still maintained and developed, contributing to the richness of Hoi An's cuisine.

5.2.5. Other cultural activities

If the Covered Bridge is the symbol of Hoi An, the actual scene show "Hoi An Memories" - Hoi An Memories Show is an outdoor art performance about the history, culture, and identity of Hoi An, the soul of the unique cultural heritage here.

The show recreates the city of Faifo 400 years ago with grandiose renderings and incredible realism.

Hoi An Memories Show - Hoi An Memories Show is an outdoor art performance about the history, culture, and identity of Hoi An, the soul of the unique cultural heritage here. Taking place for the first time on March 18, 2018, Hoi An Memories is the world's largest performing arts show. Located on a green pearl island named Hoi An Memories Island, the actual scene of Hoi An Memories has become a symbol of Memories Island in particular and Hoi An in general.

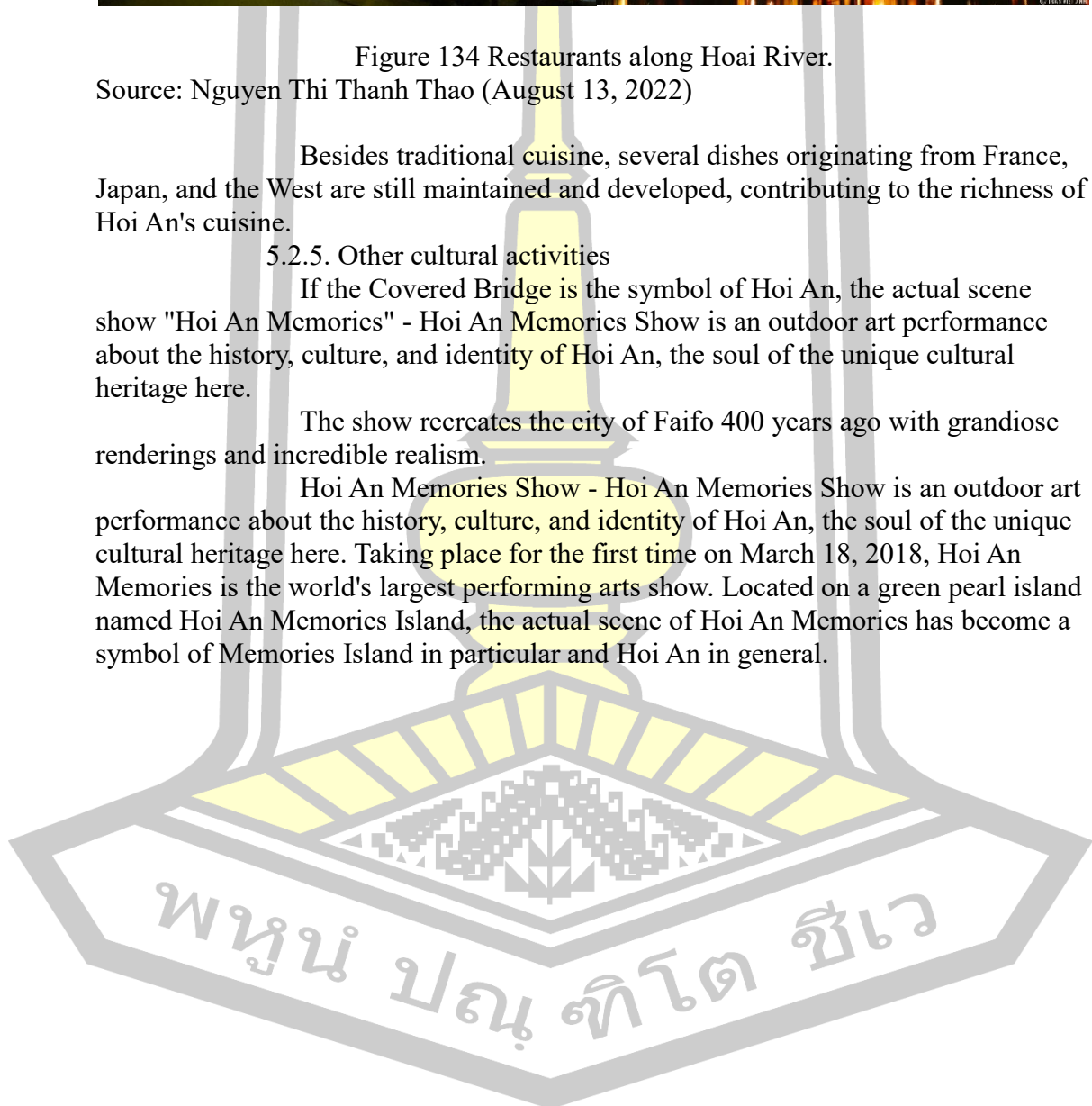




Figure 135 A scene from the show "Hoi An Memories"

Source: Hoi An Memories Land, Retrieved from: <https://vnexpress.net>

The first and largest outdoor show in Vietnam gives the audience an impressive "visual feast": a giant stage with a backdrop of typical architectural works in Hoi An - the middle island. Hoi An River employs more than 500 actors gathered together, and the location is 25,000m² wide with a length of up to nearly 1km and a world-class outdoor sound and light system. And the real-scene show is recognized by Guinness Vietnam.

In total, the show has attracted more than 1,000,000 viewers, making Hoi An Memories the first entertainment show launched in Vietnam to be recognized by Guinness as a performance show daily art with the most significant number of actors and the most extensive outdoor stage performance record.

In addition, on March 14, 2019, Hoi An Memories Show premiered at Times Square - the symbol of New York. The show fully recreates the history and culture of Hoi An and Vietnam. Taking the idea of Vietnamese traditional ao dai as the primary language, combined with modern stage production techniques, Hoi An Memoirs has brought viewers back in history to Hoi An in the 16th and 17th centuries to witness. Witness the ups and downs of Hoi An, spanning 400 years of history - the place of cultural interference, the point connecting Vietnam to the legendary maritime Silk Road.

The content is divided into five performances throughout 70 minutes. The narrator is a weaving girl, leading viewers to historical moments and love stories associated with the land of Quang for more than four centuries with its bustle and charm

The show was held at Hoi An Impressionist Park; the show was made up of 5 performances with a grandiose scale; the performance used Vietnamese traditional ao dai as the primary language to tell the story of Vietnamese people Hoi An, 400 years ago, conveyed the most authentic historical and cultural values to the

audience, leaving a deep impression on each audience watching the show thanks to its scale and meticulous investment in quality and quantity.

Besides wriggling in a small branch of the Thu Bon River, Hoi An Bridge Pagoda is a place that gives people a sense of peace. Unlike the daytime air, this temple suddenly stands out with brilliant lights at night. Tourists can walk around the old town and stop at the temple to experience the quiet space here. In a shimmering, fanciful area, visitors will quickly forget all worries and troubles in daily life.

In short, the cultural activities taking place in the "full moon night of the old town" create cultural values, cultural exchanges, and aesthetic values of lanterns are combined in this space, the image of people Hoi An people, unique cultural activities, along with the aesthetic value of both traditional and modern lanterns make the old town space more soulful and sparkling. Nowhere are lanterns as poetic and charming as in Hoi An, especially when hung on old houses, streets, and spaces of the whole moon night of the old town...It can be said that Hoi An attracts domestic and foreign tourists not only because of the mossy old houses or the quiet streets without engine smoke. These ancient architectural complexes keep the exchange process culture between Vietnam and China, Japan, and the West... but also by the poetic light emanating from those colorful lanterns.

5.3 Traditional Lanterns and Full Moon Night in the Old Town from the perspective of a World Cultural Heritage City

5.3.1 Activities of management organizations and changes in lantern production activities from the perspective of current society

1) Activities of the management organization

In Hoi An, the management and conservation industry also pays special attention to promoting the harmonious combination of intangible cultural values in the residential community, traditional craft villages, and various types of art and culture classic songs, such as folk songs, ba Trao singing, and Tuong singing, and contemporary ones, such as poetry, music, and painting... enrich the people's spiritual life and, at the same time, create unique tourism products.

As a profession related to handicraft production, Right from its inception, the activities of Hoi An lanterns have been under the general management of Hoi An Management Organization.

Currently, lantern-making is also under the state management of various levels of government and several specialized agencies. All lantern-related activities and resources are under the general direction 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. All traditional craft villages in Hoi An, including lantern-making, are closely related to specialized units, including the People's Committee of the ward where lantern-making exists. Office of Culture and Information, Center for Management and Preservation of Cultural Heritage, Center for Culture and Sports, Chamber of Commerce - Tourism, Department of Economy. Each unit performs a specialized task related to the craft village. It is the Department of Culture and Information that manages culture. This agency works and operates all cultural activities related to the profession. The Cultural Heritage Conservation Management Center manages the conservation of tangible and intangible cultural heritage associated with Hoi An traditional lanterns.

In the current difficult economic period, Lantern making needs the attention and "effective" policies of the City People's Committee to create and preserve the profession. Lantern making in Hoi An has received timely attention and proper management from the local government, reflected in cultural activities, promotional programs, and honoring the profession, such as lantern festivals, lantern street... Lantern-making in Hoi An was marked as a typical craft of Hoi An by the Vietnam Craft Village Association in 2011. The ship has many unique characteristics that make it the fantastic art of the old town. However, the most crucial feature of Hoi An lantern making is the recovery and development associated with local tourism development. This is a prerequisite for a business to recover and develop.

To form this tourism product, in addition to the ideas and constructive contributions of professional agencies, relic owners, and people, there is also the boldness and foresight of the People's Committee of Hoi An City. It can be said that lanterns are the most sold type of handmade souvenir in the old town. Tourists, especially international tourists, are attracted by the strange beauty of the lanterns in the ancient city at night, so almost everyone buys themselves a few lanterns as gifts when visiting Hoi An. Therefore, the festival "The full moon night of the old town" and the re-enactment of the cultural and architectural space of the ancient town of Hoi An by the People's Committee of Hoi An have promoted the recovery and development of lantern making

In short, "The full moon night of the old town" is a unique product that has created the "soul" of Hoi An for many years. In the future, Hoi An ancient town still needs a lot of new projects to develop new cultural and tourist products; on the one hand, contributing to improving the living standards of residents, on the other hand, can create events promoting the development of local traditional crafts.

Lanterns in Hoi An are a living cultural entity associated with developing the lands and communities, the cultural space, the geographical and ecological landscape of each village, and the specific locality body. Therefore, it can be said that if we lose this entity or symbol or deform them too much, it also means that we have lost the cultural heritage our ancestors worked so hard to build and pass down hundreds of years ago. Keeping and promoting the lively and bustling appearance of Hoi An traditional lanterns, although facing many difficulties, will certainly achieve results if we have a complete and comprehensive awareness of the role, their location, cultural value, and artistic value to take appropriate measures, with the participation of many levels of government, many experts and the high consensus of people here, to hold these cultural symbols firmly when referring to Hoi An.

Once brought lanterns as a unique cultural product of Hoi An to Hanoi, Thanh Hoa, Ho Chi Minh City, Can Tho,... and the Federal Republic of Germany, Italy, Singapore, and Hong Kong,... During the exhibition and performance, Mr. Vo Phung - Director of Hoi An Culture and Sports Center, expressed: "Everywhere I go, I see that everyone loves lanterns, perhaps not only because of their fanciful colors but also lanterns. It also carries the shadow of Hoi An ancient town where the cultural exchange and acculturation imprint the creativity of generations of Hoi An people. Therefore, lanterns become a foreign specialty, bringing Hoi An to the world."

With the efforts of authorities at all levels and functional branches and the support and consensus of the people, especially the support and assistance of international organizations and foreign experts, the management, conservation, and promotion of heritage values in Hoi An (Quang Nam) are reaping many critical successes....

2) Production activities

Currently, lantern production facilities are also under the state management of various levels of government and several specialized agencies. All activities and resources related to the profession are under the general direction 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.

The division of management tasks by units in each separate field contributes to forming a strict management mechanism for activities related to traditional handmade lantern production facilities. This ensures that professional production is maintained efficiently and promotes its values.

a) Effects of the Covid-19 pandemic on lantern production:

The Covid-19 pandemic (from the end of 2019 to the end of 2021) has profoundly affected social life in general and the tourism industry in particular. The second outbreak of the Covid-19 pandemic in July 2020 in Da Nang, making Hoi An the next epidemic point in Da Nang, deserted the old town for a long time the distance anti-epidemic. The outbreak of Covid-19 in the middle of 2020 in Da Nang - Hoi An has just subsided, and Hoi An suffered from repeated floods in just one rainy season at the end of 2020. At the end of the last storm and flood season, the activities were delayed for a long time due to natural disasters; epidemics began to recover gradually.

Before the outbreak of the Covid-19 epidemic, every year, Hoi An produced millions of lanterns of all kinds, serving domestic demand and exporting to Japan, Singapore, and Europe... The disease limits tourism and people's travel. However, Hoi An town is still shimmering and colorful, with lanterns adorning each alley and ancient houses with folk beliefs hanging lights for beautiful, bright, and lucky. According to Ms. Nguyen Thi Dieu Linh, owner of Ha Linh lantern brand (Cam Chau ward), during the Lunar New Year 2021, production facilities had to cut their employees by half, and the number of orders also decreased significantly. (Dieu Linh, Interviewees, 2021).

At a time when the Covid-19 epidemic was not complicated, lantern factories still welcomed domestic and local tourists. The Covid-19 epidemic has changed everything in Hoi An city (Quang Nam province): The tourist market is "frozen"; hundreds of restaurants, hotels, and businesses, and the old town is "closed"; tens of thousands of workers lost their jobs, etc. In that context, Hoi An always renews itself, preparing all conditions to welcome tourists back.

Since all international flights have been shut down, tourists returning to Hoi An are mainly domestic, and the business community and foreign tourists are staying and doing business in Cam An waters. Join hands to build a new tourism product called "Tan Thanh Fishing Village Fair."

A series of products to stimulate domestic tourists have also been built based on the traditional cultural values of Hoi An. The government and businesses discussed and agreed on a plan to organize cultural and art activities, tourism stimulus programs, and landscape decoration to "Wake up Hoi An" with many

new and creative activities, unique and suitable for the context. The old town space is renewed, creating more check-in points, decorating flowers and lanterns, and organizing night street products, folk games, flower boat races, fashion shows, riverside markets, exhibitions, car shows, and art shows. Then there are street fashion shows, Hoi An Show,...

Many tourism business services in the ancient town of Hoi An (Quang Nam) have gone downhill amid the pandemic due to the coronavirus, mainly when lantern making is regularly sold out. At the lantern production facilities in Hoi An City, the work continues as always; making Hoi An lanterns still solves labor for many households and gives a steady income despite the number of tourists absent due to the influence of the covid 19 pandemic. Thereby, it can be seen that the attraction of Hoi An lanterns to domestic and international tourists is excellent; it is a symbol that cannot be lost, still present in daily life in Hoi An.

In the past, the crowded and congested scene every evening on the walking routes of Cong Nu Ngoc Hoa, Nguyen Phuc Chu, Nguyen Thi Minh Khai, Tran Phu, ... is the image that any visitor to Hoi An sees during festivals and springtime... But due to the epidemic's impact, that image seems to have faded.

Even so, the colorful lanterns are still shimmering and fanciful along the streets and shops. Moreover, the lantern light is a source of light and life for many people who have been living on the land along the Hoai River for decades.

Coming to Minh Hien lantern factory every day, the houses on Cao Hong Linh street, next to Song Hoai Square, are always present with workers working with lanterns.

Ms. Nguyen Thi Kim Tuyen (30 years old, an employee of Minh Hien lantern factory) said: “Every day, the staff make over 300 lanterns. Most workers receive goods from working at home, and only a few employees work at the facility. Shop owners still place orders daily, and lantern makers still have regular jobs. Not only production and supply for Hoi An shop owners but lanterns are also ordered by customers at home and abroad (Phuong Dong - Ho Phuong, 2020).



Figure 136 Ms. Nguyen Thi Kim Tuyen (30 years old, employee of Minh Hien lantern factory)

Source: Phuong Dong - Ho Phuong, 2020

Figure 135: Ms. Tuyen said: “The fabric for making lanterns is from the North and is woven and embroidered with images of Hoi An Bridge Pagoda,

people, and relics of Hoi An by embroiderers in Hoi An.” Hoi An lanterns. Initially, it was a framed lantern that could not be folded, but then the Hoi An people created a bright lantern that could be folded, which was convenient for moving. Lanterns have a variety of shapes: octagonal, pentagonal, round, square, ...

Along the route of An Hoi night market, in the early afternoon, people still see the image of lantern makers in front of shops. The lanterns are glued with colorful brocade and embroidered silk fabrics.

Regardless of the ups and downs of history or the events of the times, the Hoi An lantern still lives on with time, adorning the beauty of the landscape and the pompous and benevolent Hoi An people.

Hoi An Ancient Town is a favorite hangout place for foreign and domestic tourists. Since the second wave of the Covid-19 epidemic broke out in the Central region along with heavy impacts from recent storms and floods, Hoi An has become deserted. (Hoang Quyen, 2010).



Figure 137 The old town and lantern shops are empty during the epidemic
Source: Hoang Quyen, 2010

พหุ ประถมศึกษา ชีวะ



Figure 138 There were no visitors, so around 8:30 pm, the lanterns went out in many old streets, earlier than usual. Many shops that used to be bright and crowded with people now close early.

Source: Hoang Quyen, 2010

b) The change of activities in the community in Hoi An during the Covid-19 pandemic up to now.

“Adapting, adapting, renewing” are concepts that tourism businesses and units in Hoi An have become familiar with in recent years since the outbreak of Covid-19. Some teams see Covid-19 as an opportunity to change, arrange, and re-adjust operations. Although this year, lantern-making in particular and many other industries in Hoi An, in general, were damaged by the Covid-19 epidemic, lantern-making establishments still make efforts to maintain production to preserve and promote their image. For them, lantern making is not only a stable income but also because Hoi An lanterns are an irreplaceable symbol and a beautiful cultural feature of the people of the old town; photos of Hoi An everywhere.

The artisans of the lantern factories share their handicrafts, offer them for sale online, and connect with interested buyers. This shift in sales methods is also an inevitable trend in global trade today. Although facing many difficulties, lantern-making does not "sleep" because of that. Artist Huynh Van Trung - son of the owner of the Huynh Van Ba lantern production facility- said that, despite the impact of the Covid-19 epidemic, his establishment still has a stable output and produces and exports water outside. At the same time, other establishments have difficulties because they have a reputation and quality from the past to the present and are also the leading institution in providing vocational training for later classes of artisans.

Meanwhile, many production facilities have actively shifted to exploiting the domestic market and looking for output through online trading channels. To attract customers, many other establishments have regularly updated items with many designs and materials and public product price announcements on

social networks for customers to refer to and sometimes have to accept to sell. The price is "softer" than before, but it's fun to sell, it's okay to make a small profit, and it's essential to maintain jobs for family members to get through the new epidemic season.

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 several countries. Thanks to that, along with many international delegations who booked tours through companies, many fam trips and press trip delegations also visited Hoi An ancient town.

In the context of the Covid-19 pandemic causing severe impacts on 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 will be implemented in two years, 2020 - 2021, and Hoi An is where the research team chooses to implement the project.

Specifically, the research team has implemented the main activities, including surveying domestic tourists to learn about the change in tourists' behavior and attitudes and their needs 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, secondary data collection) 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 the province and Hoi An city's functional sectors, 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 in tourism business households and tourists under the pandemic's impact; suggestions to help rural tourism business households and Hoi An craft villages capture information on tourism recovery plans and visitor behavior to serve them better.

The change in community activities in this period fluctuated continuously and right after the policy of opening up international tourism under new normal conditions from March 15, 2022. Hoi An government plans to promote tourism business activities here with urgent policies and the participation of seminars and research groups to develop solutions to encourage tourism activities in the craft village here. The results show that the people's initiative in adapting to the unique situation with the support of the local government is a good sign for the return of Hoi An's economy, In general, and lantern making in particular.

5.3.2 Hoi An traditional lanterns - a factor that creates a space rich in culture and tourism

The ancient town of Hoi An was once famous as Faifo (16th - 17th centuries), an important trading center of Southeast Asia and one of the main stations of merchant ships in the Far East. Today, Hoi An is known to the world because the old town "still retains almost intact the old town blocks with tubular houses running from one street to the other. The old house here is made of precious wood. In front and inside the house hangs old lanterns with cylindrical shapes, octagonal shapes, large sizes, ribs made of precious wood, and glass bodies decorated with colorful paints. These lights have been used for decades, some hundreds of years old.

Walking on the streets of Hoi An during the festival "Ancient Town's Full Moon Night," we will feel that everything seems to be shrunk and pulled together. It is a quiet space with quiet old houses close together with moss-covered yin and yang tile roofs, the Thu Bon river flowing smoothly, and long parallel streets finally meeting at one end. Curved wooden bridge with a low tiled roof and discreet railing for pedestrians only; attached to the bridge is a small wooden pagoda - Cau Pagoda, a symbol of Hoi An. The cultural space of Hoi An also has the existence of pagodas with tall and wide gates, soaring green glazed tile roofs, and colorful colors imbued with Chinese cultural identity.

The attractive feature of the old town is also the small shops on the side of the road; the shop is not very big, just enough for a few tables for guests to sit and eat. Everything in the old town is old and covered with moss, but it gives visitors a feeling of closeness and warmth, helping them to leave behind all the hustle and bustle of modern life. That is why tourists - especially foreigners- are incredibly excited when coming to Hoi An. In particular, that cultural space is unique and even more special with the presence of lanterns. Hoi An is most beautiful when the old town lights up, especially on festive occasions; the lanterns are displayed more colorfully. People in the Old Quarter use light lanterns instead of electric lights, so the space of the old town at night is awe-inspiring and unique. When the sun goes down, the light emitted from hundreds of silk-wrapped lanterns casts a dim light just enough for visitors to walk around and watch the old town at night. Scattered on both sides of the road, at the corner of the street, are Hoi An residents carrying bamboo baskets selling Hoi An specialties. Walking in the old town at night, we will feel like going back hundreds of years ago when there were no electric lights, noisy engines, or skyscrapers... These are cultural activities to light up lights, entertainment activities, and spiritual food for diners that make us feel like we can shake off the worries and chaos of life. That is the value that the cultural space in Hoi An has brought to visitors on the occasion of the "Ancient Town's Full Moon Night."

In the past, lanterns were only for hanging in royal palaces. Still today, Hoi An lanterns decorate every space and place, from old houses to modern houses, from popular eateries to luxury restaurants, hotels, or event venues; no matter where you go, Hoi An lanterns also bring viewers a unique and poetic appearance. Thousands of lanterns have been obtained abroad to promote and show off their colors yearly. They receive many compliments from friends across the continent, leaving a deep and indelible impression on a lamp that doesn't require any light luxury but the beauty of the soul of Vietnam. Today's Hoi An lanterns not only display colors,

shapes, and sizes... but also vary with styles such as embroidered lace associated with symbols, cultural and historical relics in the local and regional areas, and embroidered letters calligraphy...

It must be recognized that, from exploiting its own culture, it has long become a unique tourism product that is enough to fascinate tourists, in which it is hard to deny the leading role of the lanterns cage. Hoi An lanterns have long been giving the old town a unique feature and an attractive souvenir for tourists. Foreign tourists coming to Hoi An almost everyone likes to buy lanterns to bring back as gifts for relatives and family. The lanterns have become so intimately attached to the old town that it is hard to imagine what Hoi An would be like without the lively charm of this unique product. Hoi An lanterns not only come into the life of Hoi An residents but also become a specialty, a driving force to stimulate tourism demand and attract the attention of domestic and foreign tourists. Hoi An lanterns today are diverse according to the flow of time, as well as the needs of customers, such as feng shui lanterns, decorative Tet lanterns, decorative lanterns in pagodas, logo-printed lanterns, and page lanterns wedding decor...

During the fieldwork in Hoi An, I witnessed the image of many tourists passionately watching the twinkling lanterns swaying in the wind. Foreign tourists admire the lantern shops on lantern street. Not only do foreign tourists show interest in the space of the old town full of lanterns, but the beauty of lanterns also attracts Vietnamese tourists. Everyone is eager to once sit on the dining boats and watch the Hoai River sparkle with lanterns. On full moon nights, the cultural space in the old town is even more special - an area with only the moon, water, and lanterns. It can be said that the cultural space of Hoi An is more impressive thanks to the appearance of colorful lanterns created by the local people.

Hoi An lanterns are now much more beautiful thanks to their appearance, not confused with lanterns in other cultures. The soft silk material of the lantern now no longer bears the heavy weight of the past image; the simplicity of the material and the healthy shape of the bamboo slats tend to be more contemporary art than traditional features of old vintage hits. The improved lights can now be folded to please tourists from afar to bring as gifts or to decorate indoors or out in the garden because of the variety of uses.

Towards traditional values, Hoi An lantern production facilities bring to consumers products made from materials close to Vietnamese people and nature, such as bamboo, bamboo jackfruit wood, etc. Mango wood, and silk fabric, these seemingly simple and rustic materials, create a unique handmade product, along with the art of hand embroidery or hand painting and printing in large quantities. For each product made, national pride is always put on the top when materials and motifs such as birds, grasslands, lotuses, water lilies, and temples are prioritized by the artisans. The lanterns bring traditional values closer to consumers and introduce the Vietnamese cultural identity according to the lantern worldwide.

5.2.3 Solutions to promote lantern making in the cultural life in Hoi An today

The decorative art of Hoi An lanterns over time, vividly reflects the need to enjoy art, spiritual life, and artistic values expressed through bright images, colors, and creative language created by the artisans here. The aesthetic values of the lantern have fully generalized the spiritual life, and the aesthetic trends of people have

changed over time and are historical. Therefore, collecting and preserving cultural values in general and the artistic values of Hoi An lanterns, in particular, is very necessary. At the same time, thereby orienting in conservation, development, promotion, and propaganda to serve the needs of local life and tourism development.

Preserving and preserving Hoi An cultural space is an urgent and vital job for local leaders and people here. Hoi An authorities must propagate and mobilize residents to take practical actions to preserve this tangible cultural heritage. In addition, the locality also needs to have valuable and applicable policies to protect the cultural values of lantern-making.

For Hoi An people, making lanterns is not only an income but also an irreplaceable symbol, a beautiful cultural feature of the people of the old town, light up the hope of a peaceful and good life for the people here to promote traditional values in modern life.

For every Vietnamese, lanterns have been an indispensable decorative item since ancient times, with paper lanterns, bamboo lanterns, rattan and bamboo lanterns, and lanterns made from modern materials such as iron lanterns. Vietnamese people and foreigners generally love lanterns used to hang decorations in homes, streets, restaurants, hotels, temples, or modern shopping centers.

The unique creativity of the lanterns, each traditional handmade lantern product made by Hoi An workers, in quality and design, is not inferior to any effects of other countries and products of Hoi An lanterns, today is a testament to the process of improvement and development in history, bringing material and spiritual values to Hoi An people in particular and in the history of traditional Vietnamese craft in general.

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

Facing the overall situation of hanging foreign lanterns, authorities from central to local levels need to pay attention to the following issues:

Regularly directing and orienting the building of the grassroots culture, doing well in preserving the national cultural identity, especially during industrialization, modernization, and international integration. Should choose Vietnamese cultural products and gradually replace imported ones alien to Vietnamese culture.

The mass media should increase the publication of oriented articles on the decoration of lanterns to achieve aesthetics through the good customs and traditions of the Vietnamese people.

There are policies to encourage investment in the production of Vietnamese lantern products. Use products per the Vietnamese people's good customs and traditions, enable Vietnamese products, and decorate them with Vietnamese characters (can be written in calligraphy style).

Encourage people to decorate the street in front of houses on main roads to ensure safety, aesthetics, and appropriate design. Do not hang lanterns according to foreign designs and styles, which are not suitable for Vietnamese cultural

space. People are advised to be wary of lanterns with propaganda content contrary to the Party's line, guidelines and policies, and laws of the State in foreign languages.

Lanterns are a unique feature of Asian culture.

In the process of cultural exchange with countries in the region and the world, Vietnam has selectively absorbed to enrich the national culture. Instead of using imported goods that lack the soul of Vietnam, responsible cultural managers need to orient, promote and create conditions for people to use Vietnamese lanterns. The lotus lanterns make a beautiful impression in the Luc royal dance, offering flowers to the lanterns; or very artistic Vietnamese lanterns hanging on the streets of Hanoi, Hoi An, Dong Van, and many other provinces and cities throughout the country on the occasion of Tet, the festival is the right choice, contributing to building Vietnamese culture advanced, imbued with national identity (Le Thi Bich Hong, 2016).

Traditional lanterns in Hoi An are a living cultural entity associated with developing the lands and communities, cultural space, and each village's geographical and ecological landscape and locality-specific means. Therefore, it can be said that if we lose this entity, this symbol, or deform them too much, it also means that we have lost the cultural heritage that our ancestors worked so hard to build—And passed down hundreds of years ago. The preservation and promotion of the lively and bustling appearance of the traditional craft of lanterns, although facing many difficulties, will certainly be achieved if we have a complete and comprehensive awareness of the role of lanterns, their location, cultural value, and artistic value, taking appropriate measures, with the participation of many levels of government, many experts, and the high consensus of the people here, to keep one of the symbols when it comes to Hoi An.

cultural tourism product. Hoi An lanterns' fanciful and shimmering beauty attracts visitors from all over. The cultural space lanterns created for Hoi An are a remarkable space rarely found anywhere else. In recent years, many provinces and cities have decorated the streets with lanterns on holidays, such as Ho Chi Minh City, Hanoi, Thanh Hoa, Thai Binh, and Hai Phong... but some places have met with opposition from people and even the leaders. That said, not everywhere can decorate lanterns like Hoi An ancient town. If the old city lacks lanterns, it will no longer be the old town. Therefore, the development and preservation of this traditional profession are essential. Hoi An ancient town, has done very well in this work in recent years through unique and humanistic cultural activities. However, it still needs appropriate policies encouraging the profession's development, especially building lantern-making craft villages associated with local tourism activities.

The craft of making lanterns in Hoi An has existed for a long time and can be considered a local tradition. Handmade products created by lantern making have become famous tourist products of Hoi An ancient town. Therefore, preserving and developing the profession into a "craft village" is necessary. To do this, the craft of making lanterns in Hoi An needs artisans who are passionate about the art and the proper attention of local leaders and the efforts of each old town resident. Besides, "Ancient Town's Full Moon Night" has been contributing to arousing the spirit of preserving and promoting the local culture in the hearts of every Hoi An people. This is also the foundation for preserving and promoting intangible cultural values and folk art forms. On the other hand, people must always have a sense of creativity and

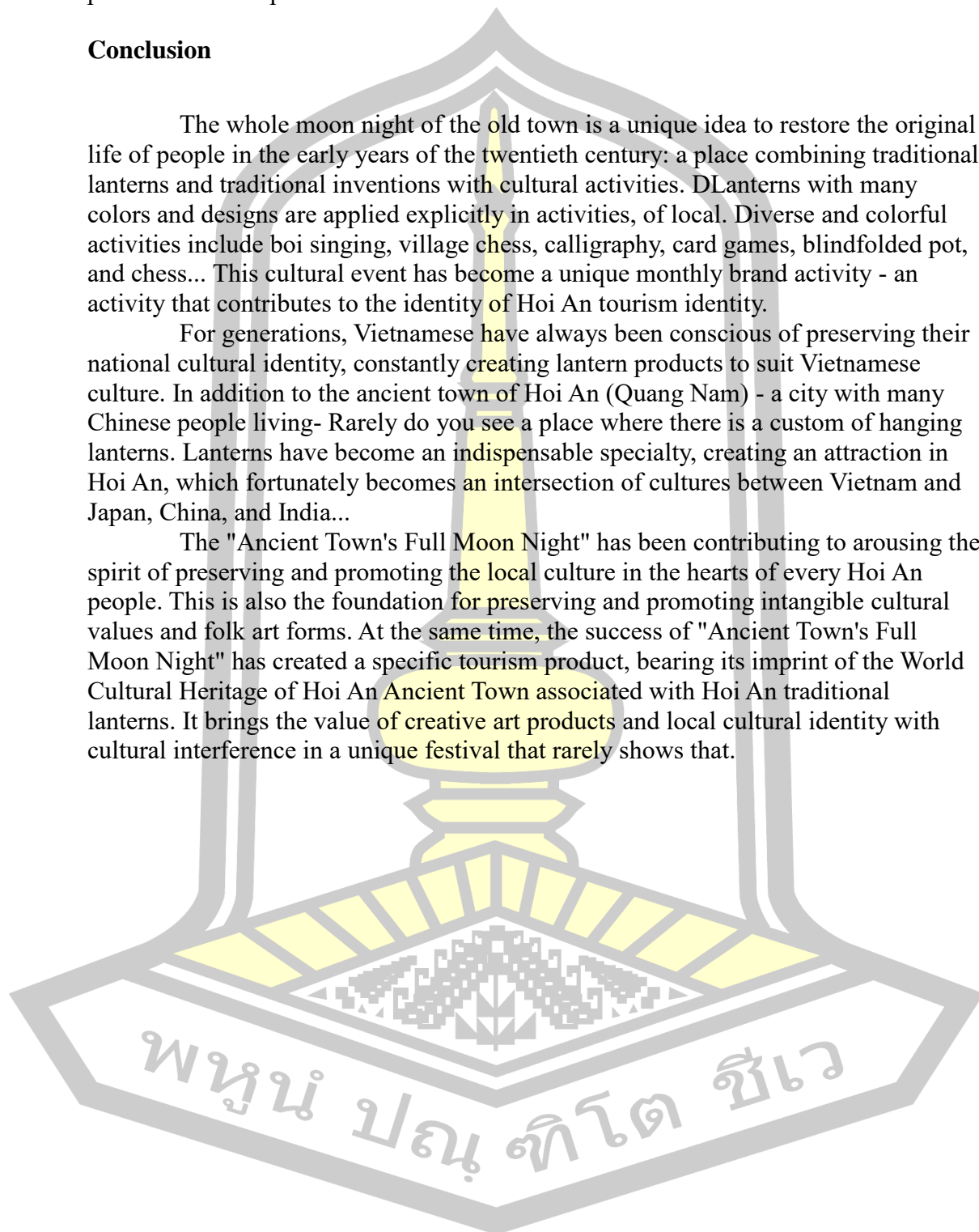
preserve the prestige and quality of the "Hoi An lantern" brand. In this way, new products can compete in domestic and international markets.

Conclusion

The whole moon night of the old town is a unique idea to restore the original life of people in the early years of the twentieth century: a place combining traditional lanterns and traditional inventions with cultural activities. DLanterns with many colors and designs are applied explicitly in activities, of local. Diverse and colorful activities include boi singing, village chess, calligraphy, card games, blindfolded pot, and chess... This cultural event has become a unique monthly brand activity - an activity that contributes to the identity of Hoi An tourism identity.

For generations, Vietnamese have always been conscious of preserving their national cultural identity, constantly creating lantern products to suit Vietnamese culture. In addition to the ancient town of Hoi An (Quang Nam) - a city with many Chinese people living- Rarely do you see a place where there is a custom of hanging lanterns. Lanterns have become an indispensable specialty, creating an attraction in Hoi An, which fortunately becomes an intersection of cultures between Vietnam and Japan, China, and India...

The "Ancient Town's Full Moon Night" has been contributing to arousing the spirit of preserving and promoting the local culture in the hearts of every Hoi An people. This is also the foundation for preserving and promoting intangible cultural values and folk art forms. At the same time, the success of "Ancient Town's Full Moon Night" has created a specific tourism product, bearing its imprint of the World Cultural Heritage of Hoi An Ancient Town associated with Hoi An traditional lanterns. It brings the value of creative art products and local cultural identity with cultural interference in a unique festival that rarely shows that.



CHAPTER VI

CONCLUSION CHAPTER

Summary

The title of my research project is “Traditional Lantern of Hoi An, Vietnam: The Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City.”

In this thesis, I use qualitative research methods, analyzing, comparing, and synthesizing from document sources through field research tools, observations, interviews, and documents through books, newspapers, and magazines thesis... The recommendations in the study are given to local authorities; managers can change their views on the study of Hoi An traditional lanterns from the perspective of cultural identity and re-inventing traditional elements with the relationship between Hoi An traditional lanterns and social context and making proposals to promote further and elevate the values of Hoi An traditional lanterns. Besides, It also provides more for researchers and academia to do scientific research and teaching..

In this study, to consider the introduction of two concepts, Cultural identity and the invention from traditional elements, are clearly shown through the primary research object Hoi An lantern. Cultural identity is an important concept used to describe the phenomena formed from the process of society in the past - the period before Hoi An was recognized as a World Cultural Heritage city until the time when Hoi An was recognized as a World Cultural Heritage city became a cultural identity in Hoi An. The traditional invention comprises a "social process" and a "product of art." It is a phenomenon that has occurred in Hoi An since the city became a World Cultural Heritage city in 1999.

From there, I came up with the following research objectives:

1. To study the historical, cultural, and social context of the original Hoi An city to the present to classify the study of two critical periods of Hoi An:
 - The period before Hoi An was recognized as a world cultural heritage (16th century to 1999).
 - Hoi An period was recognized as a world cultural heritage (1999-present).

Hoi An is a land with a long history of revolution and culture, a stopover for merchant ships worldwide, making this land not only a "silk road" trade on the sea but also an intersection of multi-cultural cultures. The historical, cultural, and social context of Hoi An before and after being recognized by UNESCO as a world cultural heritage in 1999 has unique values. Most houses here are traditional architecture dating from the 17th to 19th centuries, distributed along narrow streets. Interspersed between townhouses, religious and belief architectural works testify to the formation, development, and even decline of Hoi An urban area, which is also a land with many imprints of the mix; cultural interference associated with Hoi An traditional lanterns forms traditional crafts. Assembly halls and temples bearing traces of the Chinese are located next to traditional Vietnamese townhouses and houses with French architectural style.

Hoi An is considered a living museum of architecture and urban lifestyle. In addition to the cultural values through architectural works, Hoi An also preserves a rich and diverse intangible culture. The daily life of the inhabitants of the old town, with its customs, beliefs, folk art, and cultural festivals, is still being preserved and developed.

Historically, the architectural elements associated with lanterns were revealed through the process of society and related to architectural monuments and ancient houses in Hoi An, go through the process of cultural exchange has left Hoi An with the values of art and lantern culture from China, Japan, and Western countries when coming here to trade and live in Hoi An; forming a cultural-religious identity. From there, the craft of making lanterns in Hoi An began to take shape and develop. The history, culture, and society of Hoi An are also associated with the account of the formation and development of lanterns. Understanding the historical, cultural, and social context of Hoi An as a basis for research and implementation of the following goals.

2. To study the traditional lanterns in the dimension of the cultural identity of Hoi An people before Hoi An was recognized as a World Cultural Heritage City (16th - 1999 centuries).

This objective analyzes and clarifies the formation and development of Hoi An traditional lanterns before Hoi An was recognized as a World Cultural Heritage City by UNESCO in 1999 and explores the different styles of lanterns. Acculturation, receiving the culture of other countries in the world have been distributed and existed in ancient architectural works and monuments in Hoi An through historical periods to see the meaning of the cultural meaning of traditional lanterns in the cultural life of Hoi An community at that time.

The period from the 16th century to 1986:

Hoi An lanterns are a long-standing traditional handicraft product in Hoi An that appeared very early in the 16th century, bearing the imprint of cultural exchange and integration, a lively cultural entity associated with the past development process through ancient architectural works in Hoi An, Quang Nam. During the evacuation of the Qing Dynasty to overthrow the Ming Dynasty (1644), the Minh Huong people were allowed to settle in the trading port of Hoi An by the Nguyen Lords. Immigrants from Fujian, Chaozhou, and Guangdong ... brought lanterns and hung them in front of their homes to satisfy their nostalgia for their homeland. Since then, lanterns have been born, existed, and influenced local people's material and spiritual life, forming cultural identities.

At this time, Vietnamese people specialized in making traditional lamps with bamboo frames glued with paper shaped like stars, cakes ú and carp...The Chinese people of Minh Huong village specialize in making wooden framed lamps, pulling troops, decorating Chinese characters, projects with auspicious meanings or the names of families, merchants, assembly halls, shaped lanterns pomegranate; the peach has wooden ribs, a glass body with decorative figures in colorful paint...The French left Hoi An several porcelain lanterns and aluminum bodies with stained glass

Most are over a few decades old; some are nearly a hundred years old. These experiences and techniques from many different styles have been selectively imported into Hoi An, creating conditions for the lantern craft to develop and be passed on to this day. During this period, lanterns were mainly used in the

relics of temples, pagodas, assembly halls, wealthy families, during Tet holidays, festivals, welcoming kings and mandarins, in religious culture... with different types of lamps. Prominent, elaborately decorated Chinese characters or watercolor paintings hang in the house with materials such as paper, wood, and glass... The distribution of lights is present throughout the architectural monuments, communal places, pagodas, and assembly halls in Hoi An with many different types of lanterns, showing the culture of Chinese, Japanese, and French merchants... Used in worship, indoor lighting creates cultural interference.

Period of renovation 1986-1999 :

Tourism activities and service activities began to flourish. Initially, lantern-making was restored in several households with skilled artisans and workers who mastered the techniques. Gradually, due to the increasing demand for shopping to serve festivals and decorate communal houses, churches, houses, etc., of residents, the production of lanterns has expanded and developed in many households in both central and suburban areas. Many places at that time still kept and decorated very impressive pairs of ancient lanterns, evoking the curiosity and favor of tourists asking to buy them as souvenirs; in his spare time, Mr. Huynh Van Ba - from Thang Binh, Quang Nam doing knitting, making some old-fashioned round lanterns (fixed ribs cannot be folded) for sale and consumption.

From there, he devoted a lot of time to making lanterns. Being a clever and quick-witted person, he happened to see in the folding fan the umbrella of the principles of unfolding; he improved and created a portable folding lantern that made a turning point for the transition between the two countries—traditional culture and inventions.

Hoi An's traditional lanterns, before Hoi An was recognized as a World Cultural Heritage City by UNESCO in 1999, were clearly shown and depicted through historical periods from 1986, the renovation period to 1999, the characteristics of materials, colors, designs, and decorative motifs... of the ancient lanterns when traders came to Hoi An to trade and carry still exist, are decorated, and preserved in old architectural spaces in Hoi An associated with the local community. Hoi An traditional lanterns, besides the meaning, are objects for lighting in the house, used by wealthy families, kings, and rituals;... At that time, it also had cultural significance as a place to preserve the traditional cultural values of Hoi An because the development history of lanterns is also associated with the cultural development history of the residents here.

Although the origin of the traditional lantern is still unclear because many theories have been put forward to prove it, the artistic and spiritual value of Hoi An traditional lanterns is undeniable. Through cultural exchange until 1999, lanterns were still preserved and promoted, thereby creating a unique feature in improving the conversion of functions from lighting to decoration and more applications in life.

3. To study the traditional lanterns in the dimension of the invention of tradition during the process of Hoi An being recognized as a World Cultural Heritage city (from 1999 to present).

In this goal, I have deeply analyzed the development process of Hoi An traditional lanterns and the influence of groups of people in the living community on the improvement and invention of traditional lanterns. Thereby see what changes the lantern has made compared to the previous period based on aspects of artistic

products and social processes: including art forms and applications. In today's contemporary life, affirming cultural values and inventions from the traditional elements of Hoi An lanterns has promoted the development of Hoi An's society, economy, culture, business, and tourism. Currently in the context that Hoi An was recognized as a World Cultural Heritage in 1999.

After Hoi An was recognized as a World Cultural Heritage city with two criteria:

- Hoi An is a unique physical expression of the combination of cultures through the ages in an international trading port.
- Hoi An is a typical example of a traditional Asian port town perfectly preserved.

The tourism and service industry is more developed, and the lantern symbolizes Hoi An. In the past, non-foldable lanterns were only found in places of worship at communal houses, pagodas, kings' palaces, family altars, and wealthy families... but nowadays, Hoi An lanterns decorate every space. From an old house to a modern home, from a popular restaurant to a luxury restaurant, or a hotel or event venue, no matter where you go, Hoi An lanterns have the same look and feel, special and unique. In addition, the lanterns symbolize peace and luck in every home, creating a unique cultural identity with cultural exchange and integration associated with ancient architectural works and relics in Hoi An.

From customers' tastes, Artisan Huynh Van Ba was the first to improve the folding lantern to take away as a souvenir; the state awarded him an elite artisan in 2010. Due to the increasing demands of life from that factor, he and the artists participated in creating many different color designs to meet the needs of society; gradually, the lantern did not stop at lighting. It is also an art product applied to interior architectural works: restaurants, hotels, etc., used in festivals of Hoi An, and is an activity to preserve the beauty of the indigenous culture of the people local people. After Mr. Huynh Van Ba, many other enthusiastic lantern workers have also worked hard to research and experiment with making this handicraft product more sophisticated and eye-catching.

After 1999, every year, Mr. Ba and the artisans involved in the creative production of local lanterns constantly research, discover, and think of new and unique designs to serve tourists and local needs. Besides, the old lantern makers also have a team of young workers who are effectively inheriting their predecessors' business experience and skills. Thousands of lanterns are produced and brought abroad to promote tourism every year and receive many compliments from friends across the continent, leaving a deep and unforgettable impression of a light that is not a fussy luxury but the beauty of the soul of Vietnam.

With the notable characteristics of sustainability, popularity, and unique aesthetic value, Hoi An lanterns can be fully exploited, shaped, widely, and successfully applied in many industrial fields such as making lantern packaging, souvenirs, designing logos, art books, and decorating festivals... The applicability of the lanterns is relatively high and no longer as restrictive as before. In addition, Hoi An lanterns can also create interior decoration and architectural products with bold traditional identity but still integrate with the style of modern life services for hotels, cafes, royal eateries, traditional restaurants, and even architecture with modern

nuances and ancient colors. Therefore, at present, the demand for shopping and using Hoi An lanterns is increasing at a rapid rate.

Lanterns have contributed to creating the form, the space of the old town, and the unmistakable soul. Because of that awareness, the artisans here always try to explore, learn and create models of Hoi An lanterns to preserve and promote the role of lanterns.

Today's Hoi An lanterns not only display colors, shapes, and sizes... but also vary with different materials such as embroidered lace associated with symbols, cultural and historical relics in the local and regional areas, embroidered calligraphy on lanterns, images of people, old towns, pagodas and bridges, cultural and culinary dishes... This is the central aspect of traditional invention.

Hoi An lanterns can survive until now, largely thanks to sophisticated and unique crafting methods. From the raw materials stage, the lantern has relatively high requirements with the bamboo making the frame must be the right old bamboo, soaked in salt for ten days, chopped, and dried before being sharpened into bamboo slats to create the ribs. The fabric chosen is usually silk fabric, non-glossy to have good elasticity, avoid tearing when glued, and simultaneously withstand outdoor weather. The lamp holder is made of artificial silk attached to wooden marbles, delicately carved. Under the hands of artisans, these materials are transformed into Hoi An lantern products that leave a mark in the hearts of Hoi people and tourists from afar.

Realizing the love as well as the high artistic and commercial value, Hoi An lanterns have gradually been civilized from the traditional round shape that has developed and created many new forms such as bun and hanging garlic bulbs dangling, elongated, or slightly more angular fillings like saucer, diamond, and parachute stylized, delicate, and artistic. With diverse designs, rich colors and patterns, and convenient features that can be folded and reduced to carry away quickly, Hoi An lanterns retain a deep meaning, symbolizing good luck, peace, and happiness and creating positive energy. With that beauty and spiritual significance, Hoi An lanterns deserve to be the pride of the Hoi, An people, but also promote the image of the country and people of Vietnam, contributing to attracting tourists and integrating into the world.

In all types of Hoi An lamps, it is common to see decorative motifs with content close to Vietnamese life, people, and nature, with a simple, selective, descriptive style more than copying nature, with an open layout style, highlighting the theme and very compatible with the shape of the product. Primarily, always maintain and develop a variety of decorations according to many strips of projects running around the body of the product, which is more unique than other lanterns at home and abroad.

In addition, the artistic value and applicability of Hoi An lanterns have a broad interference in manufacturing techniques between Vietnamese, Chinese, Japanese, and Western people... unique distillation and combination are expressed through characteristics of material processes, forms described through many designs with many different sizes such as a round lamp, bun style, garlic bulb style... The richness and diversity in colors, materials, and Expressive art are indispensable elements in contemporary life today. The values, results, and beauty of Hoi An

lanterns are the traditional values handed down and developed by artisans and ancestors today, a traditional craft that brings vibration and sensibility to each product.

Through the process of studying the characteristics of applied art in Hoi An lanterns, the modernity of applied lanterns is expressed through decoration and use in festivals, in architectural and interior spaces, etc. color, design, harmonious combination with other materials such as iron, steel, stainless steel, plastic ... or the application of the lantern symbol in painting, advertising graphics, photography... and widely applied according to modern trends, meeting the needs and tastes of users.

Hoi An traditional lantern brand is gradually making efforts to become a prestigious, quality Vietnamese product with Vietnamese identity, not only becoming more and more attached to Vietnamese life but also worthy of pride of Vietnamese people with friends around the world, affirming the position of lantern making when traditional lanterns are one of the typical symbols of Hoi An - imbued with the value of applied decorative arts - Cultural beauty unique chemistry.

Lanterns deserve to be a typical cultural symbol of Hoi An, a unique art product developed to this day. It can be said that the attractiveness of the lantern is reflected in its brilliant and luxurious colors with decorative motifs according to traditional themes, which are inherited and promote very unique, bringing their own identity to Vietnam in general and Hoi An in particular. In particular, combining artisans and painters since the beginning of the 21st century has created a new turning point for Hoi An lanterns, becoming an essential need in applied decorative arts, serving daily life—earthly, spiritual life, in mind and aesthetics of Hoi An people.

4. To study and analysis of the traditional lanterns in the festival "Ancient Town's Full Moon Night"

In this study, take the landmark before and after Hoi An was recognized by UNESCO as a World Cultural Heritage City in 1999 to analyze the variation of lanterns during Hoi An Festival activities. "Ancient Town's Full Moon Night" brings out the elements of cultural identity and traditional lantern-making reflected through this festival to the economic, cultural, and social life of the people here. It affirms the traditional cultural identity and the values of the traditional lantern after being invented to bring this old town.

To create its own unique and characteristic tourism product, stemming from the idea and the desire of architect Kazimier Kwiatkowski, who has devoted much effort and enthusiasm to preserving two heritage sites. World Heritage Site My Son and Hoi An, Hoi An ancient town, held the program "full moon night of the old town" for the first time in 1998 with the context of the early 20th century.

The climax of the festival, "The full moon night of the old town," on the 14th and 15th day of the 8th lunar month, is called the "Mid-Autumn Festival" (N.C.Trung et al., 2008, p.56)—the unique atmosphere of the Mid-Autumn Festival in Hoi An. Adult families make traditional worship ceremonies, set up a feast, drink tea, eat cakes, watch the moon, and predict the weather and harvest. The most fun is the young class, innocently playing and dancing with the lanterns running around the hamlet and village... accompanied by the sound of lion and lion dance drums in the middle of the space, shimmering colors of the lanterns creating colors the It is worth noting that all the images and shapes on lanterns and games... are places where folk entertainment activities take place, including stories that grandparents and parents tell their children and grandchildren these days. These are around the levels of Ms. Hang,

Uncle Cuoi, and Cay Ban... or familiar images in Vietnamese folk tales or historical and cultural relics of the nation and the locality... All of Them are both educational and deeply humane. (N.C. Trung et al., 2008, p.56).

"Mid-Autumn Festival" is a typical full moon day in the monthly full moon days in Hoi An, becoming a cultural tourism product, an opportunity to promote local cultural products to friends worldwide. Over the years, the Mid-Autumn Festival has attracted many domestic and foreign tourists to participate, bringing cultural and economic benefits to the local community. Therefore, the Mid-Autumn Festival has had a significant role and significance to the cultural life of Hoi An's community from history to the present in many aspects, such as satisfying spiritual needs and connecting with the district. Community connection, entertainment, and the role of creating cultural and artistic values that need to be preserved and promoted.

Reflects cultural diversity and human creativity, inherited across generations, Resilient and long-lived, Community consensus, voluntary nomination, and commitment to protection. With typical cultural values and the role of the intangible cultural heritage of the Mid-Autumn Festival in Hoi An in the life of the community, on February 14, 2023, the Minister of Culture, Sports and Tourism issued Decision No. 228/QĐ-BVHTTDL, registering the Mid-Autumn Festival in Hoi An, Quang Nam in the list of national intangible cultural heritage, in the category of festivals, social practices, traditional beliefs (Phuoc Tinh, 2023). Through this result, we can see the value of traditional lanterns in creating representative traditions and expressing the community's identity and locality. This is the 6th national intangible cultural heritage of Hoi An.

To this day, when coming to the festival "Ancient Town's Full Moon Night" still keeps those standard features and adds entertainment activities and lighting festivals. Every month on the 14th and 15th of the lunar month, the local government will visit each location of business households and houses to remind people to turn off the lights and use only the light of the lanterns for lighting, making the neighborhood more sparkling and now has become a custom every full moon day, creating a local cultural identity.

Light and give as a gift. "Ancient Town's Full Moon Night" becomes a cultural tourism product, an opportunity to promote local cultural products to friends worldwide. Ceremonial activities associated with the "full moon night of the old town," such as lighting lanterns and lanterns on the Hoai River, Lan dance, Bai Choi, culinary culture, souvenir shops, etc., use lanterns to decorate and light. For example, when participating in the game Bai Choi - intangible culture, when winning the prize, they will be given Hoi An lanterns such as wooden pulling lights with embroidered images of the bridge pagoda or the old town Hoi An aims to promote local tourism. Restaurants and shops are crowded with tourists, lighted boats around the Hoai River, and ticketing points attract tourists... Lanterns have changed their function from lighting in the home to becoming a tourist product as a gift and decorations in restaurants, hotels, and eateries with many colors and unique designs that honor the symbolic element and raise the value of lanterns to international friends.

The typical value of the "full moon night of the old town" in Hoi An today is that it is formed based on Vietnamese indigenous cultural traditions with the cultural exchange of China and Japan and is preserved entirely intact the positive elements, supplemented by traditional and modern cultural activities harmoniously

and adaptively, creating richness, diversity, and attractiveness to the young generation, but still keeping the Traditional cultural identity typical in Hoi An, both deeply educational inherent in the festival for the younger generation, towards the eternal cultural values of people: Truthfulness-Compassion-America.

In addition to activities in the community in Hoi An, the change in management activities, conservation activities, guidelines, and policies to preserve and develop traditional professions of the government in Hoi An after Hoi An was approved and Recognized as a World Cultural Heritage City. The results show a strong impact from this 1999 milestone on the breakthrough development of lanterns through activities in the festival "Ancient Town's Full Moon Night," promoting tourism development.

From my observations and interviews, it is clear that this topic has provided a positive environment for cultural values and inventions from the tradition of Hoi An lanterns to converge here. Most of my interviewees participated enthusiastically and were interested in cultural activities in Hoi An, especially during the festival "The full moon night of the old town."

The thesis topic has been completed based on research, analysis, comparison, statistics, fieldwork, etc., providing scientific arguments for researchers, and artists to create, etc., use as reference materials as well as used in teaching at schools of culture and fine arts - demonstrating the exchange and transformation of cultures in Quang Nam. The topic analyzes and proposes work in the planning structure of craft village development, the issue of tourism promotion, the expansion of the consumption market and the policies for artisans, and the case of vocational transmission to improve product quality of Hoi An lantern products today.

The results indicated that Hoi An lanterns are traditional handicrafts that have existed for a long time. It appeared at the beginning of the sixteenth century, reflecting cultural integration and exchange. From the past to the present, cultural identity and the commercialization of culture appear in the context of both. The birth, survival, and influence of traditional lanterns on the material and spiritual lives of the local people. Create a cultural identity and become a work of art by showcasing artifacts from traditional elements related to Hoi An's current economy, culture, and society within the context of a city that is a UNESCO World Heritage Site.

Based on research papers, I discovered that this topic had not been studied before and has not been proven regarding the two concepts being used. This is an entirely new topic. Contributions to this topic contribute to promoting tourism, culture, and people in Hoi An in particular and Vietnam in general through the implementation of values. In addition, it promotes the concept of decorative art and lamp application by bringing unique artistic value through expression techniques, designs, colors, materials, decorative motifs, etc., the aesthetic feelings of the lantern - a special cultural symbol of Hoi An.

Therefore, it is necessary to contribute to raising awareness about the artistic, historical, and cultural values of cultural heritages, such as the symbol of the Hoi An lantern. Thereby increasing the awareness of respecting and protecting the cultural heritages of our ancestors passed down from generation to generation. Need to preserve traditional symbols' original elements while optimally meeting contemporary residents' needs.

Discussion

The topic is “Traditional Lantern of Hoi An, Vietnam: The Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City,” traditional lanterns are the main research object. Traditional lanterns are products created through cultural exchange and acculturation of Hoi, An people through historical periods and significantly related to the development history of Hoi An ancient town before and after Hoi An was recognized as a World Cultural Heritage City in 1999. This study analyzed Hoi An traditional lanterns from the perspective of two concepts of cultural identity and the invention of tradition.

Stemming from the need to learn about the history and culture of the lantern, about the improvement and invention in shape, decorative arts, patterns, and motifs on the lantern to preserve and develop, embellishing the unique values of Hoi An, The thesis makes judgments and assessments about historical values, cultural identities, and inventions from traditional elements that create the aesthetic value of lanterns; the image of the Hoi, An people are portrayed through the literature—Skills and creativity of the artist. At the same time, we are identifying development trends, cultural identity, tourism promotion, and necessary changes in aesthetic value through decorative art by the new era, serving the development requirements of locals.

First of all, among the existing research works on Hoi An traditional lanterns, most of the researchers' research results focus on the development process of Hoi An traditional lanterns and the changes in Hoi An traditional lanterns of traditional lanterns. They focus on developing traditional lanterns as a work of art but ignore the connection between Hoi An traditional lanterns and local people and society through acculturation. The relationship between Hoi An lanterns and historical architectural monuments has since become a pure Vietnamese art product today with the change in social processes.

Since being recognized by UNESCO as a World Cultural Heritage, this ancient town has become even more famous. Since then, Hoi An has become the research target of many historians, ethnologists, and economists... at home and abroad. Some typical works can be mentioned, such as: "Hoi An Ancient Town and the cultural exchange with foreign countries" (Nguyen Quoc Hung, Da Nang Publishing House - 2005), "Four folk Cultures of Hoi An - Quang Nam" in current cultural exchange" (Le Thi Hong Van, 2009), "Intangible culture in Hoi An" (Bui Quang Thang, 2005). However, the research topics mostly revolve around the ancient architectural works in Hoi An, the history of Hoi An formation, or the cultural and economic exchanges of Hoi An with foreign countries. The research works on the craft of making lanterns in Hoi An account for a tiny percentage.

Meanwhile, lanterns are the most typical tourist product in Hoi An. Nowhere are lanterns as poetic and charming as in Hoi An, especially when they are hung on old houses. The fanciful and shimmering light of the lantern contributes to making the old town more soulful. It can be said that Hoi An attracts domestic and foreign tourists not only because of the mossy old houses or the quiet, smoke-free streets, the ancient architectural complexes that mark the process of cultural exchange, Between Vietnam and China and Japan but also by the poetic and fanciful light emanating from those colorful lanterns

But in fact, the development of Hoi An traditional lanterns did not exist independently. The story of Hoi An traditional lanterns is related to the change in

social background, the advancement of the economic base, and the strength of science and technology to different degrees; there is a connection between foreign traders when coming to Hoi An to trade and trade and associated with ancient architectural monuments in Hoi An. Ignoring the relationship between traditional lanterns and Hoi An people and Hoi An society has led to the academic limitations of some related studies on Hoi An lanterns.

For example, in “Traditional occupations in Hoi An” (Tran Van An, 2008), the author mentioned that in the treasure of Hoi An cultural heritage, traditional occupations are very important. They are the crystallization of the creative and dynamic labor process of successive classes of residents residing in Hoi An. And there is a mention of the traditional craft of making lanterns. The author gives an overview of the land of Hoi An and the traditional art here, such as the natural-social characteristics of Hoi An, the role, position, parts of the craft villages, traditional trades in Hoi An, and some Typical traditional professions in Hoi An, including lantern making, he mentioned the lantern production and construction process, but not the connection between lantern products in ancient architectural spaces in Hoi An. To see the relationship and connection between the local people and society, creating the cultural identity of the lantern expressed through the process of immigration, cultural exchange, and acculturation, this is also a novelty. So that I have more arguments in analyzing my topic. In addition, the book only stops to point out the artifact techniques to create decorative designs and forms of traditional Hoi An lanterns in the contemporary period. Still, the role and meaning of lanterns on society and the influence of social context on the development of Hoi An traditional lanterns are hardly mentioned.

From the perspective of the development and history of Hoi An traditional lanterns, most research documents on Hoi An traditional lanterns are now recorded. For example, In the book "Hoi An FaiFo Residents in History," Nguyen Chi Trung, 2005: An overview of geographical and natural features, history of the formation of FaiFo-Hoi An residential community and nature social structure-residential relations, cultural life and some characteristics of the inhabitants of FaiFo - Hoi An in history. This has a specific value in referring to the research paper of chapter 2 on this topic because the analysis of cultural identity and traditional inventions must be based on the respective social background to see the development process forming Hoi An traditional lantern. It is the basis for the study of the next objectives of the thesis.

Therefore, in referencing relevant documents on the historical development of Hoi An ancient town, specifically Hoi An traditional lanterns, we should focus on the relationship between Hoi An lanterns and the past processes of society and artistic products rather than analyzing through production techniques, designs, and decorative motifs. These are two essential aspects of the research topic.

In addition, According to author Tran Ngoc Them (2012): "The cultural identity of a nation is a system of spiritual values that exists relatively more extended than the national cultural tradition, creating a unique feature that distinguishes that nation from other ethnic groups.

Cultural identity is relatively stable, which means it can change slowly and with difficulty. The identification of a value as an identity can be based on three signs:

- Is a spiritual value that has existed for a long time;

- Domination of other characteristics of the culture (behaviors and activities, material values);
- Within the system, the identity features have the effect of distinguishing that culture.”

Here, author Tran Ngoc Them has raised the core issue of cultural identity: specificity and stability; he also offers a series of operations to help "recognize" a particular identity. But according to the researcher, recognizing the above signs is not simple. Suppose it is possible to identify the identity of a specific culture in that way. In that case, it will also overlap more or less with other cultures because identity is not only stable, but it is also "changeable, and people can choose and accept new identities." Moreover, specific history is also extremely important in defining identity. Cultural identity in Hoi An is specifically the traditional lantern with cultural exchanges with Japan, China, and the West... Therefore, the cultural identity here includes the identified phenomena. What may be true at one stage may not be accurate at another—and based on this basis, to make evaluation comments about the cultural identity of Hoi An traditional lanterns more correctly and effectively.

At the same time, combined with the development of society and the change of thought of the Hoi An people, this thesis analyzes the change in Hoi An lantern art products. On the other hand, based on the fact that after UNESCO recognized Hoi An as a world cultural heritage in 1999, the researcher analyzed the impacts of Hoi An being a world cultural heritage city on society Hoi An - Vietnam. In that context, the reinvention of the Hoi An tradition was formed during the process of Hoi An becoming a World Cultural Heritage.

Firstly, In this study, the main research object is the Hoi An traditional lantern; based on changes in the historical, cultural, and social context of Hoi An, I have built the influence of different social groups in Hoi An on Hoi An traditional lanterns through different periods, and analyze why the traditional lantern, after innovation, has become a cultural symbol of Hoi An and an artistic product of pure Vietnamese value.

Second, before Hoi An was recognized as a World Cultural Heritage city in 1999, Cultural Identity in this study meant the 'cultural identity' of Hoi An people related to traditional lanterns and their system. Therefore, the term "cultural identity" is necessary to describe the processes of cultural identity formation in Hoi An, especially in the context before UNESCO recognized Hoi An. Recognized as a World Cultural Heritage city in 1999, through this object, we can see the cultural connection of art objects with the community living in Hoi An to create a cultural identity. From this perspective, the previous researchers presented a general overview of the development process of Hoi An ancient town, Hoi An resident community, and trade between traders coming to Hoi An. But there has not been a topic about the cultural identity of Hoi An people related to lanterns.

Third, from the perspective of traditional inventions, the researcher completed the research on Hoi An traditional lanterns during the process of being recognized as a world cultural heritage in 1999. Before the changes in contemporary social life, Hoi An traditional lanterns became an art product that shows the reproduction and promotion of traditional elements associated with economy, culture, and society. Hoi An is now a World Cultural Heritage city context. The traditional invention is a recent research concept for Vietnamese scholars. Searching for

"traditional inventions" on authoritative Vietnamese academic websites has no relevant documents yet. And most of the official documents regarding traditional inventions that can be obtained are related to sociology, science and technology, and folklore. The research object also refers to the local holidays, New Year, and sacrifices.

Until the researcher read that the concept of "traditional invention" in the research comes from "Invention of Tradition" by E. Hobsbawm and T. Ranger (1983). In proposing the concept of "reinventing tradition," we should first consider how tradition, which should have been accumulated during the endless stream of time, was invented and created. The concept and purpose of "invention" are different. Or, is it possible to "reinvent a tradition"? The fact that Hoi An became a World Heritage City in 1999 has contributed to making Hoi An a world-class tourist and cultural city, and the above timeline is an essential context for research.

However, among the research papers that take traditional creativity as the research concept mentioned above, no research takes Hoi An traditional lanterns as the primary research object. In this study, the researcher took Hoi An traditional lanterns as the primary research based on cultural identity and Invention of Tradition to complete the investigation. In this research process, Traditional Invention is mainly applied in two aspects of Hoi An Traditional Lanterns. On the one hand, Hoi An Traditional Lantern is like a product of art; on the other hand, Hoi An Traditional Lantern is a cultural symbol. From an artistic perspective, it is a handicraft product with high aesthetics with many different materials used for decoration in interior and exterior spaces ... From the standpoint of a cultural symbol, it is an image that appears in festivals, full moon days, and Tet, ... associated with the economy and society in the context that Hoi An is a World Cultural Heritage city. Addition, the researcher mentioned the topic's novelty in the application of traditional lanterns in contemporary life today.

According to information from documentary sources and the fact that the traditional lantern analysis of researchers, scientists previously only stopped at the level of general statistics, such as the analysis of applications of traditional lanterns in lighting, decoration in interior architecture, festivals, souvenirs, etc. In today's contemporary life, the study has not been given based on the application of traditional lanterns in graphics, photography, painting, etc., because lanterns are also the active substance, the material that creates the source. Creative inspiration for artists is a living cultural symbol through designs, materials, and colors... All make a harmonious whole in one primary object, Hoi An traditional lanterns, connecting the community and expressing recognized cultural values. Although Hoi An traditional lanterns have cultural exchanges and integration from other countries, they still bring pure Vietnamese values through the above factors. This is also a novelty in the research topic.

Based on research papers, I discovered that this topic had not been studied before and has not been proven regarding the two concepts being used. This is an entirely new topic. Contributions to this topic contribute to promoting tourism, culture, and people in Hoi An in particular and Vietnam in general through the implementation of values. In addition, it promotes the concept of decorative art and lamp application by bringing unique artistic value through expression techniques,

designs, colors, materials, decorative motifs, etc., the aesthetic feelings of the lantern - a special cultural symbol of Hoi An.

Through the topic "Traditional Lantern of Hoi An, Vietnam: Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City," the researcher wants to clarify this issue and introduce it to academia, not only in Vietnam but in the world's academic aim to elevate the value of lanterns. Although there are research books, articles, magazines, websites, and TV shows about Hoi An lanterns, etc., the contents are usually statistical and generalized. Therefore, the reference to those research documents also helps the researcher have more basis for correct judgment, grasp the research methods, and think in the process of completing this topic most effectively.

Suggestions

1. Academic Circle

This research topic can be used as a reference for learning, teaching, creative design and research in schools of culture and art, etc., Improving research and thinking methods, and making scientific research documents. Researchers, artisans, universities, traditional Hoi An lantern practitioners, and other groups can use this research to develop more sound cultural policy and development orientations.

The photos, the creations of art products applied in social life, and cultural activities in the "Ancient Town's Full Moon Night" used in this study are all evidence of the development trend of the city. Hoi An lanterns in the context of exchange and integration. Other researchers can take the content of this study as evidence for the Traditional Invention of Hoi An lanterns in today's society.

Research groups and artisans can change their views on the study of Hoi An traditional lanterns from the perspective of cultural identity and reinvent the traditional element with the relationship between traditional lanterns and lanterns Hoi An and its social context. A new perspective will help us see the connection between Hoi An traditional lanterns and Hoi An people and Hoi An traditional lanterns and Hoi An Vietnamese society. Then explain the meaning of Hoi An traditional lanterns through the above two concepts. This study argues that the birth and development of Hoi An traditional lanterns, cultural identity, and the reinvention of traditional lanterns after Hoi An was recognized by UNESCO as a World Cultural Heritage city In 1999, it was not an isolated cultural phenomenon of Hoi An traditional lanterns, but an artistic phenomenon under the general influence of people and society.

2. Hoi An City

The topic can serve as a basis to apply to the development of craft villages, in line with the trend of Hoi An society in the context of current cultural integration. Contribute to promoting tourism, culture, and people of Hoi An, particularly Vietnam. Enhance the values and importance of Hoi An traditional lanterns to the International. From there, exploit cultural products and traditional lanterns into production, business, and tourism development. Besides, the information in the research can support the development of related businesses contributing to supplementing and adjusting the guidelines and policies of the State in the development of this handicraft village.

The topic can be applied to developing craft villages, economic development, and tourism promotion.

3. Several Suggestions

3.1 Proposal in the structure of planning to develop Hoi An's lantern-making craft village in the future

According to statistics and the current status of craft and craft villages in Hoi An, there are traditional craft villages such as Kim Bong carpentry village, Thanh Ha Pottery village, and Tra Que vegetable village... but authors Ngo Thi Huong and Hoang Thi Quynh Trang in Science and technology magazine of the University of Danang No. 2 (87).2015 with the topic "The current situation of traditional crafts and villages in Hoi An, Quang Nam" did not mention the "Village" of lantern craft by lanterns. As a long-standing traditional handicraft, the current lantern production facilities have not been planned into a cluster or craft village like Thanh Ha pottery village; spontaneous development and small-scale production are scattered. The material and technical facilities for presentation are still modest, the equipment is old, and unskilled labor is the key. It isn't easy to manage all but the main production facilities.

With the current small development, the unique craft of making lanterns in Hoi An may be lost shortly. Hoi An ancient town has operated Lantern Street on Nguyen Hoang Street with seven large stalls under the management of local authorities. Lantern Street is an ideal place to visit and shop for tourists. However, visitors can only shop for lanterns but not participate in the stages of trying out lanterns. Although travel companies have put into operation the "One day as a Hoi An resident with lantern making," these activities only take place during the day, with too short a time as well does not meet the needs of tourists. Therefore, a lantern-making village built will have many benefits:

Firstly, visitors can visit many lantern-making facilities simultaneously and admire many different types of lanterns with rich, diverse, and unique designs, colors, and decorations.

Second, visiting visitors simultaneously will help them evaluate which facility's lanterns have better quality and better design. This inadvertently causes establishments to compete with each other, thereby improving the design and quality of products, helping the lantern-making profession develop more and more.

Third, the price of lanterns of establishments in craft villages will be listed, avoiding arbitrarily raising sellers' prices, especially at critical times.

Fourthly, once the lantern-making profession is developed into a craft village scale, the local authorities and the State will have more preferential policies for the job, encouraging the development of the work to the maximum.

Finally, the most important benefit of building a lantern-making village is to help the craft develop, pass on and preserve for future generations.

3.2 Proposals in promoting tourism, expanding consumption markets

Hoi An lanterns are decorative products and have long been a local commercial product. With a price that is not too high, each lamp ranges from a few thousand to several tens of thousands, depending on the size and type. Therefore, the consumption of tourists is very large. In recent years, the local government has always promptly provided open mechanisms to create a brand for the lantern-making profession and promote its development. The registration of Hoi An Lantern

Association and being granted a trademark certificate by the National Office of Intellectual Property (2006) with the stylized Covered Bridge image is the right action that contributes to improving the reputation and reliability of the product

In addition, the unique "tourist products" proposed and implemented by Hoi An City, such as the "Ancient Town's Full Moon Night," Lantern Festival, and Lantern Street... is a way to promote the brand of Hoi Lan lanterns safe effectively. In addition to promoting "Hoi An lanterns," which has been done in the past, the city has many ways to build an image and product brand that many domestic and international people know. I make the following recommendations:

First, we can promote "Hoi An lanterns" more widely through the internet, set up websites, google, Facebook, TikTok... Currently, all production facilities use the internet to introduce products and online sales, but only a few reputable addresses have high traffic. Therefore, it is necessary to further promote the strength of this medium by using human resources with high expertise in the field of information technology and designing websites with high aesthetics to attract customers in the best way.

Second, the promotion of products cannot be without means of the press. Indeed, articles written about Hoi An lanterns are always an effective means of introducing products to people. In recent years, many articles have had the power to spread, attracting tourists to Hoi An to admire the beauty of the old town and the beauty of lanterns. However, there are still many articles and reputable magazines that can introduce and promote the product more impressively.

Third, in addition to newspapers and the internet, producers can use the power of other media. There have been many programs to film images of the old town with lanterns; these clips have brought excellent effects after being broadcast on the internet or television. Therefore, the locality needs to promote the implementation of many programs to promote the beauty of the old town under the lanterns to introduce products to domestic tourists and international friends.

Along with promoting and introducing products, production facilities must also find outlets for Hoi An lanterns. Currently, Hoi An lanterns have reached beyond the national scope, reaching many countries around the world. In recent years, the biggest market for Hoi An lanterns has been in European countries such as Germany, France, England, and the Netherlands... According to the City's Economic Department statistics, each year, the number of Hoi An lanterns An exports to the European market up to tens of thousands of units, earning tens of billions of dong - in sales that are not small compared to other local industries. Production facilities need to pay more attention to the Asian market - a potential market in the future. Because Asia has a long tradition of using lanterns, the custom of hanging lanterns and releasing lanterns has also appeared for a long time in Eastern countries such as Japan, China, Thailand, and Indonesia... Besides, Accordingly, the Hoi, An city government also needs to have policies to support the export of products, creating favorable conditions for lantern establishments to have the opportunity to "bring bells to fight foreign countries."

3.3 Proposing a policy for artisans and vocational transmission to improve the quality of Hoi An lantern products

Through studying the sources of documents and actual observations, currently in Hoi An, there are four groups of human resources directly related to

lantern-making: workers working in production facilities, production facility owners, future workforce, and the local vocational training force. All four groups of human resources need to be trained to maintain and develop the profession.

a) Regarding vocational training for laborers working in lantern production establishments:

Lantern making is not too tricky a profession but requires skillful, meticulous, and creative skills. Through the survey, I found that the labor force in lantern-making establishments nowadays mostly have a low education level, no professional qualifications, and only know how to enter the profession with the form of "heredity from father to son" or "apprenticeship." The main labor force is not highly specialized; the number of workers capable of researching new models and categories is minimal. Therefore, the locality needs to pay attention to the issue of vocational training for this group of human resources. In my opinion, the following forms can be applied:

First, conduct training to improve skills. The size and duration of the organization depend on the actual situation of the locality, but it is best every six months.

Secondly, professional training must be given to the lantern makers to research and create new products that attract tourists and, simultaneously, find ways to improve the quality of lanterns

Third, send good workers of lantern production facilities to participate in local lantern-making contests in particular and regional competitions in general to create opportunities for workers to improve their skills and creativity.

b) Regarding economic management knowledge training for production owners:

Before lantern-making was revived and developed, the owners of lantern-making establishments were all craftsmen of other crafts. Still, after the art was created, they captured the market and moved to make lanterns on a household scale and then develop into a production base. Currently, most of the owners of lantern production facilities are unskilled workers. Therefore, it is necessary to train this group of human resources on the management level (scientific, practical), help them know how to promote their products and find outputs for lanterns, especially in the current economic integration context. This group of human resources of Hoi An lantern-making profession has not been adequately trained. In recent years, the number of lantern establishments has been closed quite a lot due to poor management of purchase and sale contracts and the impact of the covid 19.

c) About training future human resources:

The prevailing situation of lantern production facilities in Hoi An is that the labor force is mostly household members. Making lanterns is not too difficult so everyone can learn the craft. But the essential issue in preserving and developing the profession is the need for a future workforce of workers who are enthusiastic about the work and want to maintain and develop the work. That team must also be those who can research and creates old models and produce new lanterns with good designs and quality. All of that entirely depends on the training of future human resources. In my opinion, first of all, the locality should encourage students to participate in the lantern festival, helping them have the ability to create new types of lanterns and, at the same time, propagate and promote the image of the old town. Hoi

An aroused in the children a deep affection for Hoi An in general and lantern making in particular. Since then, they have desired to develop and preserve the profession. Finally, the locality needs to organize free vocational training for workers who want to stick with the lantern craft in Hoi An.

d) About completing the local vocational training team:

The craft of making lanterns in Hoi An in recent years has been passed down in the form of hereditary or vocational training. The vocational training team mainly owns production and vocational training establishments based on experience. Still, no professional training team is capable of researching, manipulating designs, and improving product quality. This is also a limitation for the development of the profession. Therefore, the locality needs to complete a team of specialized vocational training to train a team of highly skilled workers who can develop products according to the changing needs of tourists every day. Acquiring and preserving a traditional craft depends significantly on local mechanisms and policies. Over the years, lantern-making has received timely attention from local authorities. The guidelines issued by the City People's Committee so far have promoted the profession to perform well, such as the policy of encouraging investment in career development - tax exemption for business registration for lantern production facilities, encouragement of Lantern establishments to register exclusive trademarks, perform product quality checks at production facilities every year, and propose to recognize the title of elite artisans for lantern makers who have contributed outstanding for the profession

However, in addition to vocational transmission and vocational training activities, city leaders also need to plan policies to encourage the profession and support policies for artisans. For example, the city should have a reward policy and treatment regimes for artisans, skilled workers, and those who can create new lantern products with new designs, improve quality Lanterns, and contribute to the local craft.

On the other hand, local authorities must pay attention to supporting capital sources for production establishments through lending capital from the State Development Assistance Fund for vocational development projects or coordinating with local banks' local customers to develop unsecured loan programs for career development. Most banks currently do not provide loans for career development but only loans integrated into agricultural credit. Therefore, many households cannot borrow enough production capital and do not have collateral, so they have to borrow money from outside individuals.

Each resident of a traditional craft village has also realized that to keep a job and develop a career, it is necessary to know how to do tourism. The first point of tourism is to meet visitors' needs for sightseeing, learning, and shopping. To do this well, there is no other way than to constantly improve and diversify product designs associated with branding craft villages and professions. Hoi An has been doing very well in this work.

Therefore, one of the many tasks that need to be done is to promote the economic development of the craft village in association with tourism. Taking tourism as a driving force to stimulate, preserve and promote the values of craft villages, create new jobs, and increase incomes for people to protect and promote

traditional cultural values has just opened a new sustainable direction for the local traditional craft villages.

Today, Hoi An lanterns have become the old town's unique cultural tourism product. Hoi An lanterns' fanciful and shimmering beauty attracts visitors from all over. The cultural space lanterns created for Hoi An are very special and rarely found elsewhere. In the past, many provinces and cities decorated the streets with lanterns on Tet holidays, such as Ho Chi Minh City, Hanoi, Thanh Hoa, Thai Binh, and Hai Phong... but some places have met with opposition from the people and even the leaders. That said, not everywhere can decorate lanterns like Hoi An ancient town. If the old city lacks lanterns, it will no longer be the old town. Therefore, the development and preservation of the profession are essential. Hoi An city, has done very well in this work in recent years through unique and humanistic cultural activities. However, it still needs appropriate policies encouraging the profession's development, especially building lantern-making craft villages associated with local tourism activities

Discover my thesis

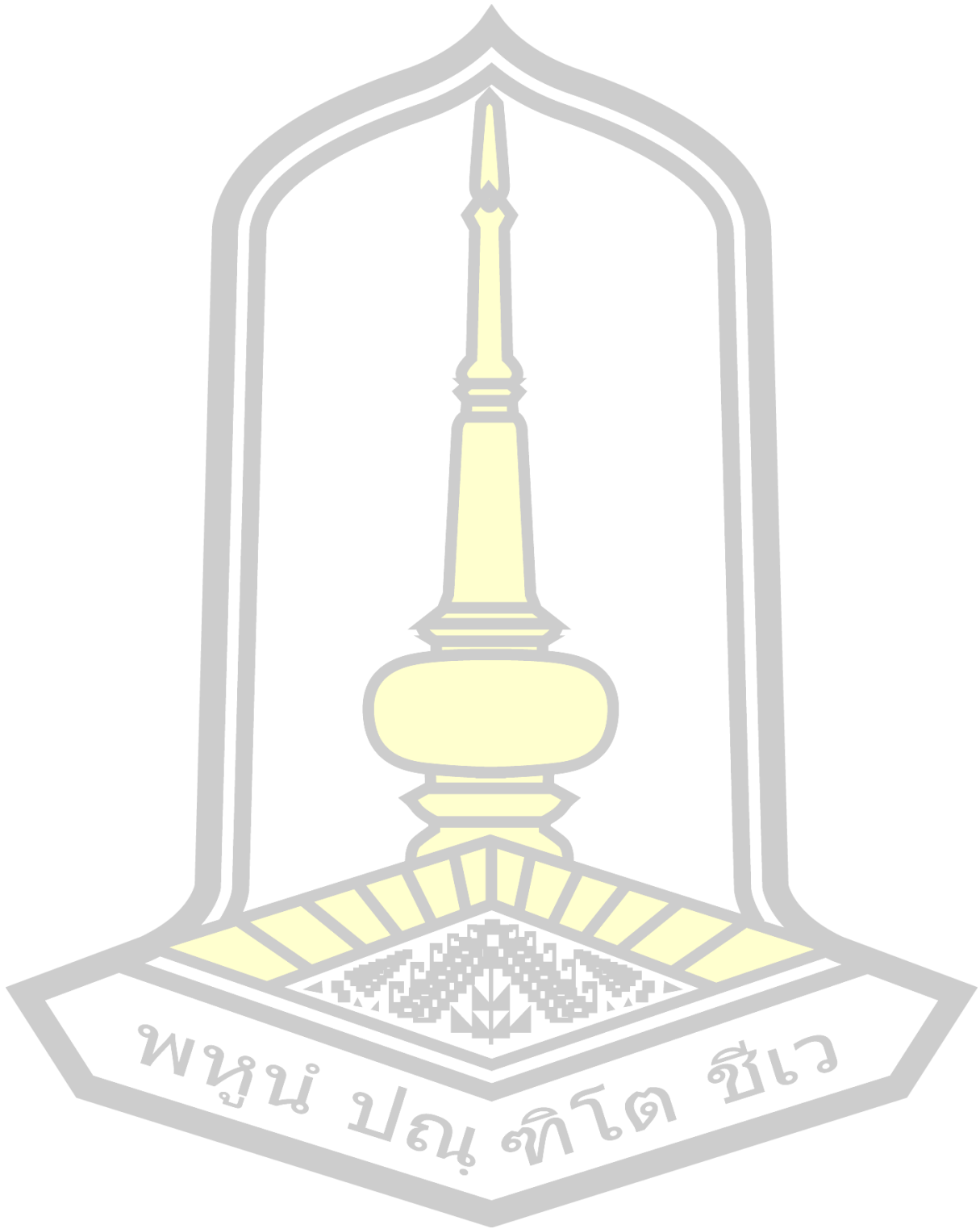
1. Hoi An traditional lanterns development is related to Hoi An society's development. In the development process, traditional lanterns have changed different social contexts and have become the traditional cultural identity of the Hoi An people.

2. Hoi An traditional lanterns are still changing after Hoi An was recognized as a World Cultural Heritage city in 1999. These changes do not change the core art of Hoi An traditional lanterns; it still manifests in the material and spiritual life of the Hoi An people. However, the changing forms of the lantern also change its functional meaning in different uses, not only for lighting but becoming more valuable in contemporary life today without losing the inherent value of pure Vietnamese tradition.

3. The contributions and experiences of artist Huynh Van Ba and contemporary artists in current art products may reflect changes in the social context of Hoi An. Changes in Hoi An traditional lanterns are seen in their careers and artistic products. Specifically, artist Huynh Van Ba improved and created the folding lantern that no one had researched before, making Hoi An traditional lanterns more and more developed and known by many people. Therefore, artisan Huynh Van Ba can be represented by the artisans who created Hoi An traditional lanterns during this period, contributing to creating artistic values and raising the level of Hoi An traditional lanterns in the World.

พหุ ม ประ โท ชี เว

REFERENCES



REFERENCES

- An, T. V. (2008). *Traditional craft in Hoi An*. Culture and Information Publishing House.
- An, T. V., & Hung, T. Q. (2018). *Chinese cultural activities in Hoi An*. Da Nang: Da Nang Publishing House.
- Anh, L. T. (2008). *World Heritage Site in Vietnam*. Hanoi: Culture and Information Publishing House.
- Anh, T. (2005). *Hoi An wooden house – Conservation values and solutions*. Hoi An: Publisher of Hoi An Monuments Conservation Center.
- Ba, T. (2016). *Hoi An is brilliant with silk*. Retrieved on February 21, 2022, from: <http://tuoitre.vn/van-hoa-giai-tri/20160328/hoi-an-ruc-ro-to-lua/1075030.html>.
- Binh, T. Q. (2000). *The relationship between culture and tourism*. Arts and Culture Magazine (2).
- Chew, M. M. T. (2009). Cultural sustainability and heritage tourism development: problems in developing bun festival tourism in Hong Kong. *Journal of Sustainable Development*, 2(3), 34-42.
- Cristopher Borri. (1998). *Origin of Dang Trong in 1621*. Ho Chi Minh City: Ho Chi Minh Publishing House.
- Dam, V. C. (2005). *Scientific Research Methodology*. Science and Technology Publishing House.
- Dao, N. T. A. (2015). *Hoi An “a living entity.”* Retrieved on February 25, 2022, from: <http://www.nhandan.com.vn/cuoituan/phong-su/item/26061502-hoi-an-mot-thuc-the-song.html>.
- Dep, B. (2012). *World Heritage in Vietnam (Volume 1)*. Youth Publishing House.
- Dung, M. T. (2016). *Lantern Storyteller*. Retrieved on February 21, 2022, from: <http://hoian.net.vn/vi/news/Nguoi-Hoi-An/Nguoi-ke-chuyen-den-long-2592.html>.
- E. Hobsbam, E.Langer. (2004). *Invention of Traditional*. Jiangsu. Yilin Press
- E. Hobsbawm, T.O. Ranger. (1983). *The invention of tradition*. Cambridge: Cambridge University Press, 1–14.
- Fukukawa Yuichi et al., (2006). *The architecture of Hoi An Ancient Town - Vietnam*. Hanoi: World Publishing House.

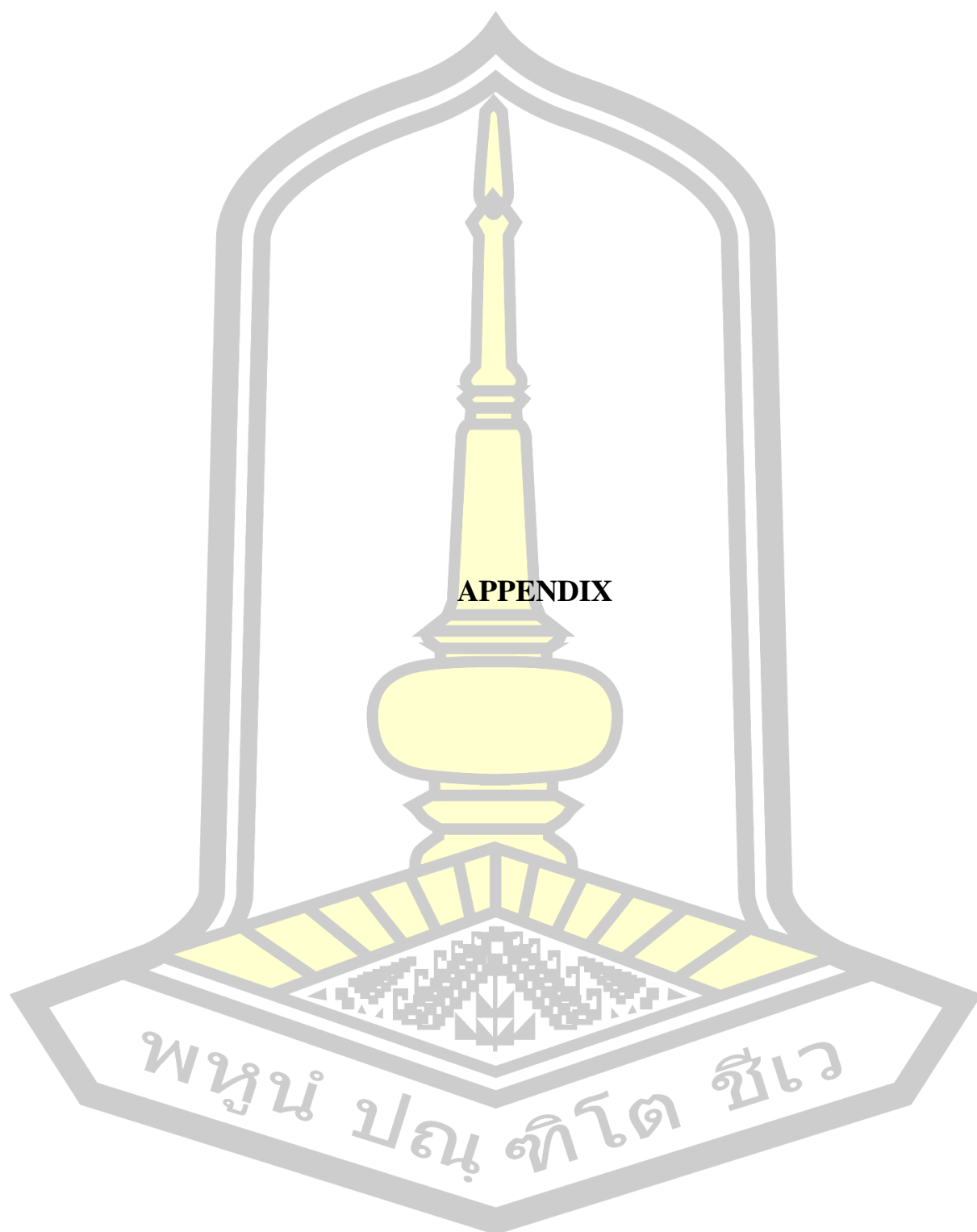
- Fukukawa Yuichi. (2006). *The architecture of Hoi An Ancient Town - Vietnam*. Institute for International Cultural Studies. World Publishing House, 27.
- Giang, L. (1999). *China past and present*. Youth Publishing House.
- Giang, N. T. (2014). *Old artisan of Hoi town*. Retrieved on March 28, 2022 from: <http://baoquangnam.vn/van-hoa-van-nghe/van-hoa/201406/lao-nghe-nhan-pho-hoi-496632/>.
- Hai, Q. (2007). *Old Town Lanterns bringing Hoi An to the World*. Retrieved on March 28, 2022, from: www.hoianrt.vn.
- Hang, H. N. T. (2011). *Preservation and promotion of the cultural identity of Hoi An ancient town* (Master's thesis, 11).
- Hiep, D. P. (2012). *Theoretical basis and methods of studying Vietnamese culture and people*. Hanoi: National Political Publishing House.
- Hieu, N. L. (2001). *Hoi An lanterns - cultural beauty*. Retrieved On May 7, 2022, from: <http://nld.com.vn/van-hoa-van-nghe/den-long-hoi-an--net-dep-van-hoa-54753.htm>.
- Hieu, N. T. (2014). *Hoi An Ancient Town - World Cultural Heritage*. Times Publishing House.
- Hoa, N. T. A. (2015). *Bai Choi from a cultural perspective* (The case of Binh Dinh province) (Master thesis University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh City, Vietnam).
- Hoa, T. K. (1960). Some comments about Minh Huong commune and fairy tales in Hoi An. *Vietnam archeology journal*, 13.
- Hoang Anh. (2016). *Hanging Hoi An Lantern*. Retrieved on February 21, 2022, from: <http://hoian.net.vn/en/news/Thu-cong-my-nghe-Hoi-An/Den-long-pho-Hoi-treo-cao-2925.html>.
- Hoe, V. V. (2010). *Crafts and traditional craft villages in Quang land*. Da Nang: Publisher Da Nang.
- Hoe, V. V., & Viet, H. H., & Tieng, B. V. (2012). *Traditional crafts and villages in Quang land*. Culture and Information Publishing House.
- Hoi An Monuments Conservation Management Center. (2008). *Hoi An Traditional Crafts*. Hoi An Publishing House.

- Hoi An Radio and Television Station. (2017). *Hoi An Ancient Town - World Cultural Heritage*. Retrieved on May 7, 2022, from: <http://www.hoianworldheritage.org.vn/en/news/print/Van-hoa-nghe-thuat/den-long-pho-co-mang-hoi-an-ra-the-gioi-1497.hwh>.
- Hong, L. T. B. (2016). Vietnamese Lanterns in Cultural Exchange, *Art and Culture Magazine* 384(6), 42-46.
- Hung, N. Q. (1995). *Hoi An Ancient Town and Cultural Exchange in Vietnam*. Da Nang: Da Nang Publishing House.
- Hung, N. Q. (1995). *Hoi An Ancient Town and cultural exchange with foreign countries*. Da Nang: Da Nang Publishing House.
- Huong, P. T. D. (2018). Traditional Creativity: New Concept And Meaning Of The Festival Hue Festival Recovery: Hue University Science Review. *Social Sciences and Humanities*, 127(6), 137–146.
- Huynh, H. X. (2013). *Hoi An lantern recognized as a famous trademark 2013*. Retrieved on September 11, 2022, from:
- International Cultural Research Institute, Chieu Hoa Women's University. (1996). *Hoi An Ancient Town Architecture, Vietnam*. World Publishing House.
- International Symposium on the Ancient town of Hoi An. (2011). *Ancient town of Hoi An*. World publishers.
- Ke, L. V. (2007). *Multidimensional world*. Hanoi: World Publishing House.
- Kevin V. Mulcahy. (2016). *Public Culture, Cultural Identity, Cultural Policy*. Publisher Palgrave Macmillan
- Kikuchi Seiichi. (2010). *Research on Hoi An Ancient Town – From the perspective of historical archeology*. World Publishing House.
- Lam, H. (2021). *Sparkling Vietnamese lanterns, People's Newspaper*. Retrieved on March 28, 2022, from: <https://vietnamtourism.gov.vn/post/35641>.
- Le, N. Q. (2011). *Cultural identity through traditional Vietnamese festivals*. Hanoi: Social Science Publishing House.
- Li Tana. (1999). *The land of Dang Trong Vietnam's socio-economic history in the seventeenth and eighteenth centuries*. Ho Chi Minh City: Young Publishing House.

- Liem, N. T. N., & Thach, D. T. (2020). *Developing traditional craft villages in Hoi An city (Quang Nam province)*. Journal of Socio-Economic Development, 28-30.
- Linh, H. T. D. (2017). *Research and propose solutions to preserve (effectively world heritage) Hoi An ancient town, for sustainable tourism development* (Master thesis, Hanoi National University, Hanoi).
- Luu, P. (1996). *Chinese literary culture and some contacts in Vietnam*. Hanoi: Hanoi Publishing House.
- Ly, M. (2020). *The craft of making Mid-Autumn lanterns in Hoi An ancient town*. E-magazine Vietnam Craft Village, Retrieved on September 5, 2022, from: <https://langngheviet.com.vn/lang-nghe-nghe-nhan/nghe-lam-den-long-trung-thu-o-pho-co-hoi-an.html22942>.
- Marianne Rosner Klimchuk and Sandra A. Krasovec. (2012). *Packaging design from concept to product*. Hanoi Bach Khoa Publishing House.
- Minh Khang. (2023). *Photo of Hoi An lantern won first prize in the British newspaper*. Retrieved on February 21, 2022, from: <https://vnexpress.net/buc-anh-ve-den-long-hoi-an-dat-giai-nhat-tren-bao-anh-3410020.html>.
- Ministry of Culture, Sports, and Tourism. (2014). *Hoi An Ancient Town promotes the value of Bai Choi in association with tourism development*. Retrieved on May 7, 2022, from: <https://www.vietnamtourism.gov.vn/post/16003>.
- Moha Ennaji. (2005). *Multilingualism Cultural Identity and Education in Morocco*. Springer Science & Business Media, 19-23.
- Nga, N. T. (2018). *Ancient lanterns in some relics in Hoi An*. Retrieved on May 27, 2022, from: vanhoaquangnamonline.gov.vn.
- Ngan, H. (2000). *Quang Nam past and present*. Youth Publishing House.
- Ngoan, D. V. (1991), *Hoi An Ancient Town*. Hanoi: Social Science Publishing House.
- Nhan, H. Minh (2001), *Hoi An - World Cultural Heritage*. Hanoi: Thanh Nien Publishing House.
- Patrick McNeil. (2008). *The web designer's idea book*. HOW Books Publishers.
- People's Committee of Hoi An town - Center for management and conservation of relics. (2004). *Proceedings of the scientific conference - Sa Huynh culture in Hoi An*. Hoi An Publishing House.

- Phuong, H. D. (2016). *Bai Choi Singing - A Folk Art Value In Hoi An - Quang Nam*. UED Journal of Social Sciences, Humanities and Education, 6(4).
- Quang, T. (2010). Lanterns - A unique cultural feature of Hoi An. *Journal of Cultural Heritage*, 1(30).
- Supachai Singyabuth. (2006). Luang Prabang, the World Cultural Heritage: Ritual Space and Negotiating Identity in the Process of Globalization.
- Thang, B. Q. (2005). *Intangible Culture in Hoi An – National Target Program on Culture*. World Publishing House.
- Thang, B. Q. (2005). *Intangible culture in Hoi An*. World Publishing House.
- Them, T. N. (2013). *Culture - theoretical and practical issues*. Ho Chi Minh City: Culture and Arts Publishing House
- Thinh, N. D. (2010). *Preserve, enrich, and promote Vietnamese traditional cultural values in renovation and integration*. Social Science Publishing House.
- Tinh, N. (2013). Vietnamese cultural heritage – Identity and management and conservation issues. Publishing House Construction.
- Trang, B. (2017). *Art of Bai Choi Central: Radio Voice of Vietnam – Foreign Affairs Department*. Retrieved on March 10, 2022, from: <https://vovworld.vn/vi-VN/giai-dieu-que-huong/dac-sac-nghe-thuat-bai-choi-trung-bo-604054.vov>.
- Trang, N. T. T. (2001). *Hoi An - World Heritage Site*. Ho Chi Minh City: Young publishers.
- Trung, C. T. (2007). *Relics - scenic spots Hoi An, Quang Nam*. Hoi An Monuments Conservation Management Center.
- Trung, N. C. (2004). *Sa Huynh culture in Hoi An*. Quang Nam Publishing House.
- Trung, N. C. (2005). *FaiFo Hoi An resident in history*. Da Nang: Da Nang Publishing House.
- Truong, K. V. (2010). *Lantern Festival in Hoi An*. Retrieved on December 11, 2022, from: <https://vietnamnet.vn/tet-long-den-o-hoi-an-8320.html>.
- Tuong, N. P. (2004). *Hoi An - World Heritage Site*. Ho Chi Minh City: Arts and Culture Publishing House.
- Tuyen, V. (2009). *Vietnamese folk festival*. Huy Hoang Bookstore: Ethnic Culture Publishing House.

- Uyen, D. T. N. (2014). *Hoi An Ancient Town of World Cultural Heritage*.
- Van, L. T. H. (2009). Folklore of Hoi An - Quang Nam in cultural exchange today (Master's Thesis University of Social Sciences and Humanities, Ho Chi Minh City).
- Van, S. T. (2012). *Chinese culture*. Ho Chi Minh: Ho Chi Minh City General Publishing House.
- Van, T. T. H. (2007). *Hoi An architectural monument in the historical process*. Hanoi: Hanoi National University, 207.
- Vietnamese Encyclopedia Dictionary. (2002). Hanoi: Encyclopedia Publishing House
- Vivi Ervina Dewi. (2020). Transformation of Rinding Gumbeng Traditional Art. *International Joint Conference on Arts and Humanities, Faculty of Languages and Arts, Universitas Negeri Surabaya, Indonesia, volume 491*, 886-889. DOI:10.2991/assehr.k.201201.148
- Vuong, B. V. (1998). *Vietnamese traditional craft village*. Hanoi: Hanoi National Culture Publishing House, 11-12.
- Vuong, B. V. (2000). *Handicraft heritage*. Youth Publishing House.
- Vuong, L. (2020). *Young engineer brings Hoi An lantern to OCOP*. Retrieved on March 10, 2022, from: <http://www.hoianworldheritage.org.vn/en/news/Dat-va-nguoi-Hoi-An/ky-su-tre-dua-den-long-hoi-an-vao-ocop-1922> .hwh.
- Vuong, T. Q. (1996). *Vietnamese traditional crafts and craft ancestors*. National Culture Publishing House - Hanoi.
- Vuong, T. Q., & Hao, D. T. (2014). *Traditional Vietnamese crafts and craft ancestors*. Culture - Information Publishing House.
- Xuan, N. V. (2008). *Hoi An, Da Nang*. Da Nang: Da Nang Publishing House.
- Yen, T. M. (2004). *Traditional craft villages in the process of industrialization and modernization*. Social Science Publishing House, 21, 110.
- Zhang Hong. (2017). *Meticulously each motif of making Hoi An lanterns for APEC guests*. Retrieved on May 7, 2022, from: m.danviet.vn/tin-tuc/ti-mitung-chi-tiet-lam-den-long-hoi-an-tang-khach-apec-814626.html.



PERSONAL INTERVIEWS

Interviewer 1:

Interviewer (Thao): Nguyen Thi Thanh Thao

Interviewee (Ba): Artist Huynh Van Ba

Time: 10:00 a.m on August 23, 2022

Location: Mr. Huynh Van Ba's lantern production facility, 15A Phan Dinh Phung, Cam Son, Hoi An, Quang Nam.

Interview content: Face-to-face interview

Thao: Hello sir. My name is Thao. I am doing a research project on Hoi An lanterns. Can you tell me some information about you and your lantern factory?

Ba: Okay

Thao: When did you start making lanterns?

Ba: At 20 (about 1953), I went to school and became passionate about knitting. I often knit bamboo and rattan products such as baskets, nongs, nia, etc. Back then, there was no electricity in the countryside or lanterns like now.

In 1958 I went to the army but didn't go to war because I made these wicker crafts. After liberation, when I returned from the military, I continued to knit more bamboo and rattan designs. People saw that I was skillful and invited me to join the cooperative. At that time, Mr. Nguyen Xuan Cang was the one who started the handicraft industry and asked friends to introduce me to work. After that, I bought bamboo and tried to make many products such as fruits, knitting cotton, slices of sausage, Thien Mu pagoda, etc., which people and foreigners accepted. In cooperatives, they mainly do technical and design research.

Thao: I read in the newspaper that they say that the ancestor of lantern-making is Mr. Xa Duong. Who is Xa Duong?

Ba: Which Xa Duong is that? They just said that. I have never heard of that.

Thao: After the reform and opening, were there lanterns at that time?

Ba: In 1986 when this urban area opened, my professional capital when working at a bamboo and rattan cooperative specializing in making bamboo blinds, was applied and tested many product lines. Since the early 1990s, the bamboo and rattan export cooperative where I work also fell into recession and had to be dissolved due to the economic downturn. I started tinkering with new products, creating unique designs to take care of my family life.

As a Vietnamese, when I learned to make the first lamp, I didn't want to repeat the ancient design; I had to make it look Vietnamese. Although tourists love to buy lanterns, it isn't easy to pack and carry. So I studied the folding principle of folding fans and umbrellas to create a collapsible lantern frame.

Thao: Where do the ideas for the lanterns you make come from? What shapes are there?

Ba: From the round lamps of China, I imitated the design, then transformed it into pure Vietnamese lamps: the fruit in the garden of each villager is garlic, custard apple, mango, papaya... I also make towing lights, dragon lights, fish-shaped lights, and a boat-like boat with a hemisphere facing the wall, which is more creative than diamond-shaped, disc-shaped lights...

Thao: Was the portable folding lantern you invented? Why did you come up with a folding lantern to carry?

Ba: In the early 2000s, an Australian tourist suggested to me: he wanted a lantern that could be easily folded so he could take it home. Hearing the owner's story, I immediately thought of making a lamp that could be folded and opened at will. Then I bought an umbrella and carefully studied how to fold it so that the first folding lamp was formed half a month later. At first, I tried to make fans that spread out and folded, but it didn't work. Only then did I figure out how to make an umbrella, up and down? Keep doing this for 5-6 months to form a folding lantern.

Thao: Oh, that's great (surprised). Can any material be folded or what?

Ba: Fabric lamps or lamps made entirely of bamboo can be folded.

Thao: After you invented the portable folding lantern, did you pass the job on to anyone?

Ba: Yes. I don't hide my job. I'm willing to share it. A delegation of American journalists came to ask me: what role do you think lanterns play in Hoi An? I replied: "The lantern is the soul of Hoi An." So, if there is a new style or something interesting that needs to be creative to improve and beautify this product, I will recommend it to friends doing the same job as me. I release new models on different materials every two years to create a difference and novelty.

Many years ago, The Hoi An government asked me to teach about four courses, specializing in teaching lantern making for the people of the old town. In 2011, I was invited by the Japanese Government to introduce new ideas to increase the productivity and durability of Hoi An lanterns to friends around the world. Still, because I was busy with work, I didn't come. In Hoi An, I was the first person to think of a way to do it, to create a portable folding lantern. The Japanese have not

been able to make a portable folding lantern for 100 years like me. Japanese handicrafts are world recognized. Many foreign delegations often come to see me.

Thao: You have been doing this for a long time. Have you ever thought about writing a book about lanterns?

Ba: I haven't thought about it because I don't have time. I didn't think my invention would get so much attention from the press or lantern researchers.

Thao: Does anyone currently follow your lantern-making career?

Ba: Yes, many students have opened their workshops and achieved much success; I have a son and daughter-in-law to follow in the business, and the desire to keep a job related to bamboo and rattan is considered fulfilled.

Thao: Where did you get this bamboo material?

Ba: This bamboo I got from Dai Loc (a district of Quang Nam province).

Thao: Do you soak this bamboo to fight termites? What are the stages of making lanterns?

Ba: That's right, cut the bamboo into pieces and soak them in water; Bamboo to make lanterns must be carefully selected as old bamboo, soaked for ten days, or chemically treated for 24 hours to avoid termites and increase product durability. Then chopped and dried; after the bamboo is dry, each stick is trimmed to suit the size and type of lamp. The chamfers shall be even, thin, and smooth; drill holes for steel wire, assemble spokes at both ends, thread shaping, glue fabric, draw, and finally make lamp holders.

Thao: Did you invent the non-folding rattan lantern?

Ba: Right, I created it. Now it's easy! It has a frame. But mainly because of the economy, this type of lamp does not do much because it takes too long and requires skillful hands.

Thao: So the rattan lanterns hanging in the workshop are all made by you?

Ba: I do it all myself.

Thao: So this is probably not mass-produced, right?

Ba: Very little! In my spare time, I sit and knit rattan lanterns, a price ranging from 300,000 to 400,000 VND, even a few million (it takes a lot of effort). Therefore, people prefer bamboo lanterns because they are convenient, foldable, and cheaper.

Thao: Where are these lanterns usually hung, and to whom are they mainly sold?

Ba: They were hanging in hotels, restaurants, and mainly restaurants. They ordered a lot, once ordered 5000 - 7000 units, packed the container, and sent it out.

Thao: Are you sending it abroad?

Ba: They are brought to European countries such as France, the UK, the USA, and Germany for consumption. But now, it mainly sells here. Sell to tourists.

Thao: There are many establishments here, but you are the only one who is an elite craftsman, right?

Ba: That's right because I was the first to invent the foldable bamboo lantern.

Thao: Yes. Thanks for your sharing.

Interviewer 2:

Interviewer (Thao): Nguyen Thi Thanh Thao

Interviewee (Phuoc): Ta Tan Phuoc

Time: 8:00 a.m on August 22, 2022

Location: Phuoc Kien Assembly Hall, 46 Tran Phu, Cam Chau, Hoi An, Quang Nam.

Interview content: Face-to-face interview

Thao: Hello. My name is Thao. I am learning about Hoi An Lanterns. Can you give me some information about Phuoc Kien Assembly Hall and the inside lanterns?

Phuoc: Okay, you. This is a typical architectural work in Hoi An built in 1697 as a place for community activities and private beliefs of the people of Phuoc Kien in Hoi An.

Through many times of restoration and repair with the support and contributions of the overseas Chinese, the Phuoc Kien Assembly Hall has become more and more spacious and splendid, contributing to adorning the ancient urban architecture of Hoi An. Phuoc Kien Assembly Hall was granted a national relic rating in 1990.

Thao: Since when are the lights arranged in Phuoc Kien Assembly Hall? Who made those lights? How many designs are there? What is the material made of?

Phuoc: The French glass lamps hanging on both sides of the main entrance were more than 100 years ago; after a period of use, they were oxidized by the outer material of cast iron, then people bought paint to spray restore. Chinese hexagonal lanterns (Phuc Kien), towing lanterns are hung on the front porch to worship the deceased, lights from before liberation around the 70s, including some restored towing lights. It was renewed around the 2000s and is hung in the hall to worship the leaders who are the leaders in the Chinese community through the ages.

Thao: Yes. Thanks for your sharing.

Interviewer 3:

Interviewer (Thao): Nguyen Thi Thanh Thao

Interviewee (Tien): Mr. Nguyen Tien – Manager of the Cau Chua Relic site

Time: 9:00 a.m on August 21, 2022

Location: Cau Pagoda, 186 Tran Phu, Minh An Ward, Hoi An, Quang Nam.

Interview content: Direct interview

Thao: Hello. My name is Thao. I am learning about Hoi An Lanterns. Can you introduce some information about Hoi An Bridge pagoda and lanterns?

Tien: Okay. This is the only ancient Bridge remaining in Hoi An today, also known as the Japanese Bridge; the pagoda and the Bridge are all elaborately carved vermilion wood. The two ends of the Bridge have wooden animal statues standing in adoration; one is a dog statue, and the other is a monkey statue. Legend has it that these are animals that the Japanese have worshiped since ancient times. Although it is called a pagoda, there is no Buddha image inside. The middle part (called the pagoda) worships a wooden statue of Bac De Tran Vo - the god who protects the country and gives joy and happiness to people, expressing the sacred aspirations that people want to send to heaven and earth to wish all the best. On March 19, 1985, Hoi An ancient town was recognized as a National Historical-Cultural Monument.

Thao: Yes, so the two lanterns hanging in front of the main worship hall of Cau Pagoda were a few years ago? What is this lantern called? What material? Were they created by whom?

Tien: These two lanterns are made of a small bamboo frame in the shape of a cage, wrapped in glass paper inside with floral motifs about 50 years ago and restored and remade by the Vietnamese. It is unclear who it is, but this light has been around for a long time.

Thao: Yes. Is this light currently hanging popular?

Tien: This type of lamp is uncommon; it is very rare to only hang some ancient relics in Hoi An. Although many ancient lanterns in Hoi An are not much left, the designs and decorative motifs are wealthy. The distribution of antique lanterns in the interior space of some relics as an impressive highlight, along with other fine decorative details, contributes to creating a unique and colorful ancient architectural picture of the buildings: belief-religious antiques, houses in Hoi An.

Thao: From what you said, the lanterns are usually hung symmetrically and harmoniously in the interior space of the monuments and front of the door, right?

Tien: That's right, people use lanterns both to keep light and to decorate, to give the interior space luxury and nobility. From lanterns made of bamboo slats, to lanterns with wooden or iron frames with many decorative themes with auspicious meanings, not only contain the thoughts and feelings of the craftsman. But also the owner's trust, the many good traditions that fathers and mothers want to pass on to future generations.

Thao: Yes. Thanks for your sharing.

Interviewer 4:

Interviewer (Thao): Nguyen Thi Thanh Thao

Interviewee (Hang): Tran Phuoc Hang

Time: 8:00 p.m on August 22, 2022

Location: Phuoc Hang lantern shop - Nguyen Hoang Street - Hoi An City

Interview content: Direct interview

Thao: Hello. My name is Thao. I am researching Hoi An lanterns. Can you take a moment to give me some information?

Hang: Okay.

Thao: Is this your store? How many types of iron lanterns are there?

Hang: There are many styles, such as round, garlic, na, papaya, barrel, diamond, and umbrella...

Thao: Are these lanterns for sale on your establishment's website?

Hang: Yes.

Thao: So how to make iron lanterns?

Hang: For example, people order a size 20 its spokes are 20cm long. First, I took the iron four out to straighten it, cut it into 20 lengths, bent it to its original required shape, and soldered it. There is a mold to weld. For example, if I make a round lamp, I use a mold on the bottom with two rounded ends for the scale to put the iron in the solder. Everything has its pattern. For example, hotel, light night, or ceiling lights must follow the pattern. Usually, hotel lights make a large ring and a small circle inside, a 2-tiered light.

Thao: Since when have you been doing this job?

Hang: I have been working since 1989. I did not do this job before; I fixed televisions; Then, I completely switched to this job to do tourism business.

Thao: Yes. Do you have many employees at your facility?

Hang: My production facility has many workers. My lanterns are mainly the hotel it booked. The 5-star hotels order a lot.

Thao: Do people make these designs, or did you develop them yourself?

Hang: I came up with it and made it myself. These models do not dare to be on the website; I fear people will steal the samples.

Thao: Are these complicated iron lamps challenging to make?

Hang: Very easy, much easier than bamboo lamps. The price is also low.

Thao: I see your establishment specializes in iron lanterns, right?

Hang: No, mainly bamboo lamps, iron lamps only recently. Bamboo lights sell better than iron.

Thao: Why are bamboo lights selling better?

Hang: Because it's common, easy to move.

Thao: At your house, do your children follow the lantern profession?

Hang: Yes, my wife and children do it all.

Thao: What stages of Iron Lantern does your establishment do?

Hang: Knitting, stitching on lights, on lights, welding iron ribs.

Thao: Máy cái đế đèn bằng gỗ cũng do xưởng chú làm luôn hay sao ạ?

Hang: Yes, my factory does it, I introduced it to you earlier. These bases are not made of wood but pulp, which is pressed like plywood.

Thao: How many lights do you sell a month? Where are your primary customers?

Hang: A few years ago, I received orders for 30,000 - 40,000 lamps every month. Customers mainly export to Singapore, the Netherlands, and France. They ordered that four establishments work at the same time to finish. In recent years, it has been more sluggish due to the epidemic, so the economy is challenging; the common ground is like that.

Thao: What period is this lantern profession most prosperous?

Hang: Around 1989-1990. Lamps at that time were costly; 45 cm lamps cost 90,000 VND/piece, and now only 65,000 VND. In 1989, I sat knitting all day with only 20 details; they gathered around so the market could get stickers and sell them. In Hoi An, only two people make lamps; it's just Mr. Huynh Van Ba and me. In Hoi An, there were only two models, round and garlic, then came up with a flying saucer lantern and a folding parachute.

Thao: How many establishments are there in Hoi An now?

Hang: About 34 establishments large and small.

Thao: Which facility is the largest?

Hang: Ha Linh facility, but this meal is also very empty; the workers are on leave.

Thao: So is the shop on Nguyen Hoang Street yours or rented?

Hang: That shop is the city; they stipulate that some lantern shops that register to sell must spend money to build a lantern street. But it's not easy to sell there, only if you have money.

Thao: When did Lantern Street appear?

Hang: around May 2006

Thao: I read in the newspaper that people say there are 60 establishments, but I don't see many.

Hang: There are about 60 establishments, but they are closed for the rest of the day, and there are only 34 establishments. They didn't sell well, so they had to take a break; I still had space to sell it. Others mainly produce ribs and then leave the termites.

Thao: Are the customers who buy your lamps primarily foreigners?

Hang: Both Vietnamese and foreign

Thao: Have you registered for product rights protection yet?

Hang: Must have. Any participating lantern establishment must make a registration for quality measurement. That means I must make a lamp frame and send it to Tam Ky; this frame must be completely anti-termite. They monitor that frame for 5-6 months; if the termites don't eat, they will give me a quality registration certificate, and only then will I be allowed to open a facility.

Thao: Your facility is one of the big ones, so will your facility be affected much in the current crisis?

Hang: Yes, but I do less in crisis; it's okay; I work less and spend less.

Thao: What's the situation in the rainy season?

Hang: Oh my God! It is heavy rain; around this month (September) onwards, the bamboo slats cannot dry and quickly become moldy. Years ago this season, I also had a contract in Singapore to make 50,000 bamboo lamps and ship them in one container; After that, I put the lights in each box and opened the lid to prevent mold. We had to light up all the lights every night, seal the package, and then call a car to drive it to Da Nang to bring it to Singapore for consumption.

Thao: Shops on Nguyen Hoang Street must sell better than other places, right? At night, I see a lot of tourists walking there.

Hang: Yes. In the past, lantern street was on the side of the bridge; on that Chau Thuong Van Street, I sold it for 5-6 million days, selling very expensively.

When moving to 17th Street, Nguyen Hoang sells less. Lanterns in lantern street are much cheaper than in the old town because those shops have to rent space.

Thao: Yes. Thanks for your sharing.

Interviewer 5:

Interviewer (Thao): Nguyen Thi Thanh Thao

Interviewee (Pho): Mr. Do Dinh Pho – Former Head of the Economic Department of Hoi An City.

Time: 10:00 a.m. on July 10, 2022

Location: Economic office of Hoi An City, 04 Ngo Gia Tu

Interview content: online interview.

Thao: Hello! I came here today to ask you to help me get lantern-making business data in Hoi An. Can you help me?

Pho: What is your research topic?

Thao: My topic is “Traditional Lantern of Hoi An, Vietnam: The Cultural Identity and Invention of Tradition in the Context of World Cultural Heritage City.”

Pho: Oh. You write about lanterns. It isn't easy! Why don't you write about the following topics: tourism contributes to preserving and developing traditional crafts in Hoi An? This topic is very deep and has many problems to write about.

If you write about lanterns and culture, you have to write profoundly and carefully, not superficially; it doesn't make any sense. Many students have written about this topic, but nothing has worked. I would like to have more in-depth articles that can be consulted locally. You are young people, so the idea will also be very bold. Leaders like me also want to refer to those ideas to come up with more effective solutions for the locality.

Thao: Yes, I wish I could do the same!

Pho: Your writing about the topic is challenging. Because the craft of making lanterns is not an old local profession. In the past, people only made lanterns to hang in the house to play as a hobby. But since Hoi An tourism developed and especially the "Ancient Town's Full Moon Night" program was launched, it has become a true profession. The job is to create material wealth and solve local labor. Since 1998 the program "Ancient Town's Full Moon Night" has been held, and the new lantern-making profession was popular and considered a job. When Mr. Huynh Van Ba invented the collapsible lantern, Lantern-making developed and attracted the most

workers. Since then, many local laborers have replicated and solved the craft of making lanterns.

Thao: Does that mean that lantern-making in Hoi An is not a traditional local craft?

Pho: In fact, making lanterns only became a profession in the truest sense of the word, especially when Mr. Ba invented the collapsible lantern. Because it can be folded, the product can be transported conveniently, but in the past, tourists liked the lantern product, but it was too bulky to transport. Therefore, the purchasing power of tourists is also limited. Lanterns have been hung in Hoi An ancient houses for a long time; Hoi An lanterns have also become handmade products sold in many shops. But these lights are mainly for decoration but are sold to tourists minimal. It was not until Mr. Ba created a foldable lantern that this craft product became a typical local tourist product.

Thao: I see that most shops, restaurants, hotels, and cafes in Hoi An hang lanterns for decoration. Looks very beautiful and suitable for an ancient space like Hoi An.

Pho: Honestly, if Hoi An old town didn't have lanterns, I don't know if it would still be as beautiful. For a long time, lanterns have been hung all over the streets of Hoi An; it has become very attached to the old town and its people. Do you know? Almost everyone who comes here is interested in Hoi An Lanterns. They also consider lanterns as essential items in the old town. My previous economic department also did a survey; Hoi An lanterns are the best-selling souvenirs here; Nearly 90% of tourists come to Hoi An and choose to buy lanterns to bring back as gifts. Especially the bamboo lanterns glued to the fabric. They buy a lot; Some foreigners purchase hundreds of units as gifts for their families. Very interesting.

Thao: When was Hoi An Lantern Street born?

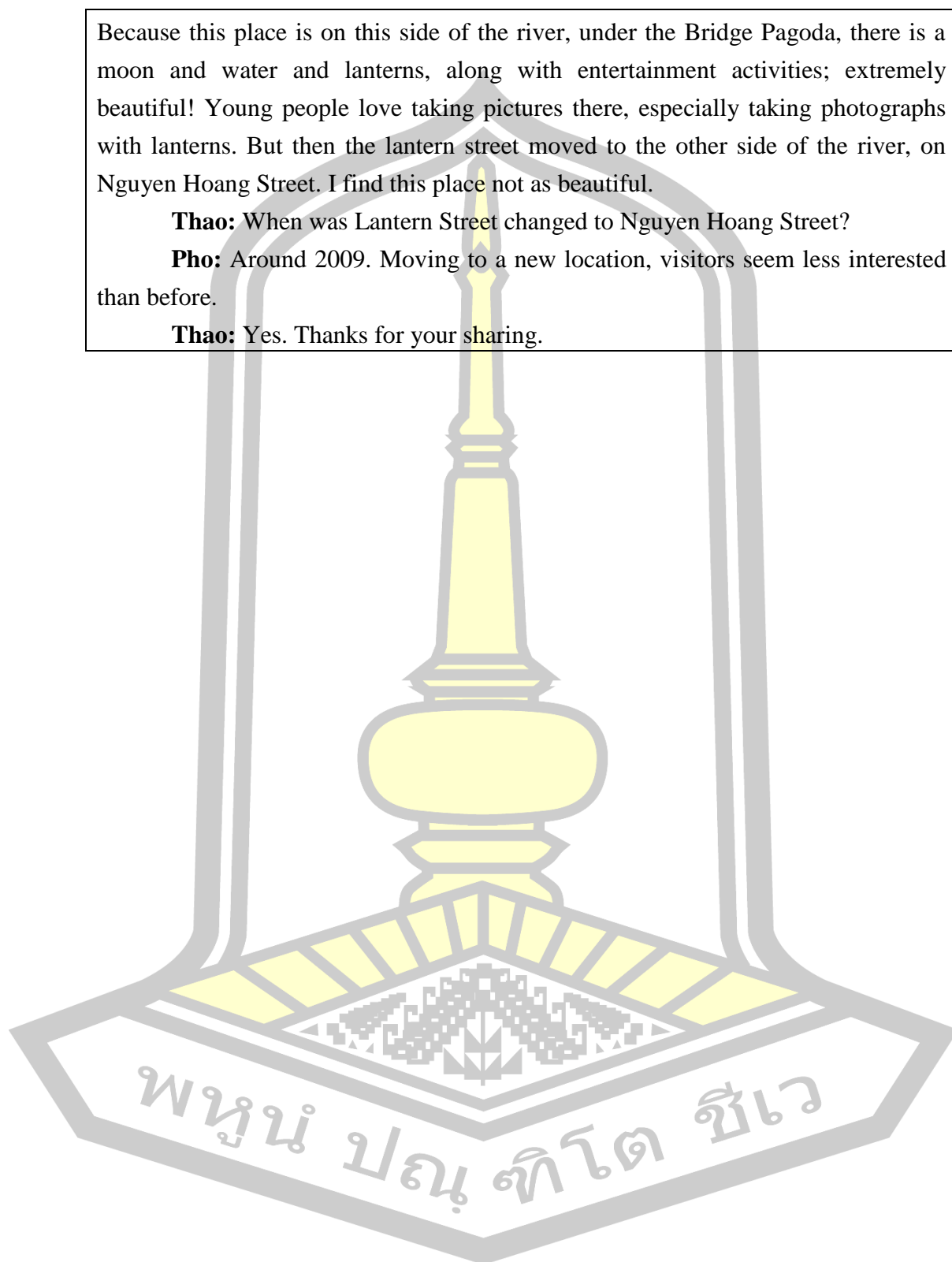
Pho: Hoi An tourism pays special attention to traditional crafts and villages. Therefore, the city advocates that the development of traditional occupations must always be associated with tourism, and until now, this policy has been implemented very well. Currently, Hoi An has four craft villages and one craft street. There are Kim Bong carpentry village (2004), Thanh Ha pottery village (2001), Tra Que Vegetables (2001-2009), and Cam Thanh 20 water coconut bamboo paintings (newly put into operation in early 2013). Hoi An lantern craft street was established in 2006. At first, the craft street was built on Chau Thuong Van - Bach Dang Street; then, Mr. Phung from the House of Culture decided to move to Nguyen Hoang Street. I think lantern street, built on Chau Thuong Van - Bach Dang Street, is more appropriate.

Because this place is on this side of the river, under the Bridge Pagoda, there is a moon and water and lanterns, along with entertainment activities; extremely beautiful! Young people love taking pictures there, especially taking photographs with lanterns. But then the lantern street moved to the other side of the river, on Nguyen Hoang Street. I find this place not as beautiful.

Thao: When was Lantern Street changed to Nguyen Hoang Street?

Pho: Around 2009. Moving to a new location, visitors seem less interested than before.

Thao: Yes. Thanks for your sharing.



BIOGRAPHY

NAME	Ms. Nguyen Thi Thanh Thao
DATE OF BIRTH	May 07,1990
PLACE OF BIRTH	Da Nang City, Vietnam
ADDRESS	Hoa Xuan Ward, Cam Le District, Da Nang City
POSITION	Lecturer
PLACE OF WORK	Da Nang Architecture University
EDUCATION	2013 Graduated from Da Nang Architecture University with a degree Bachelor, majoring in Interior Design 2018 Graduated from Industrial Fine Arts University with a degree Master, majoring in Theory and History of Applied Arts 2023 Doctor of Philosophy (Fine and Applied Arts Research and Creation), Faculty of Fine and Applied Arts, Mahasarakham University

