

**THE CURRENT SITUATION OF VILLAGE'S COMMUNAL HOUSES IN
MODERN LIFE**

**BY
NGUYEN HOANG QUANG HUY**

**A thesis submitted in partial fulfillment of the requirements for
the degree of Master of Fine Arts Program in Visual Arts
at Mahasarakham University**

September 2016

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The examining committee has unanimously approved this thesis, submitted by Mr. Nguyen Hoang Quang Huy, as a partial fulfillment of the requirements for the Master of Fine Arts Program in Visual Arts at Mahasarakham University.

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Nguyen Hoang Quang Huy



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DEGREE M.F.A. **MAJOR** Visual Arts
UNIVERSITY Mahasarakham University **DATE** 2016

ABSTRACT

This visual arts creation thesis, "*The Current Situation of Village's Communal Houses in Modern Life*" consisted of two purposes, which were 1) to study the status of village's communal houses that are currently facing the threat of distortion and destruction caused by nature and human activities and 2) to create the visual arts which was Installation that expressed via form. The image of village's communal house was placed in a limited space, to clarify how the impact of modern environment on the village's communal house was used from. With the theme of village's communal house, I selected the steel material throughout the creation of my work which conveyed the inspiration of mine that is about the architecture and the treasure of Vietnam cultural heritage through the observation of Vietnam village's communal house. The operation of this creation was collected field data, documentary data, and influence from creative work. The roof shape of village's communal house was distorted to create the feeling of damage and gradual loss of the inherent value of village's communal house. The data analysis was clearly analyzed in order to theme, form, technique, and process through visual element and visual principle to satisfy of concept and specially character for three pieces.

The result of this creation was found. I already explored the way of processing material, which was steel, because steel is the product representing the modernization that is causing many influential problems to village's communal house. The image that I used throughout the work was the roof shape of village's communal house which was structurally being destroyed, interwoven with multi-story buildings to generate the feeling of pain. My works has partly reflected the current situation of village's



communal house nowadays and brought the emotions from within myself that was what to do to ensure the existence and evolution of such spiritual values. I am quite satisfied with what I have done and I hope my work will be known by more and more people. And this creation also brought about the new particularly appearance.



TABLE OF CONTENTS

Chapter	Page
I INTRODUCTION	1
Primary Inspiration	1
Concept	2
Purpose of Creation	2
Scope of Creation	3
Operation of Creation	3
Definition of Terms	5
II LITERATURE REVIEW	6
Field Data	6
Documentary Data	9
Influence from Creative Work	14
Conceptual of Framework	16
III CREATIVITY METHODS	17
Sketches	17
Material and Equipment	18
Work Creation	23
IV RESULTS	29
Thesis Works Phase 1	29
Thesis Works Phase 2	31
Thesis Works Phase 3	33
Thesis Works Phase 4	35
V CONCLUSION DISCUSSION AND RECOMMENDATION	37
Conclusion	37
Discussion	38
Recommendation	39



Chapter	Page
BIBLIOGRAPHY	40
VITA	42



LIST OF FIGURES

Figure	Page
1 Village's Communal House in Vietnam	7
2 Village's Communal House in the area of a school	8
3 Village's communal house in urbanised area	8
4 The downgrading (deterioration) of village's communal houses at the present time	9
5 Artist: Barbara Licha, Title: PASSAGE, 2010	10
6 Artist: Tomohiro Inaba, Title: -	11
7 Artist: Alab Pagarigan, Title: (Art Fair Philippines 2014)	12
8 Artist: Kristine Mays, Title: The entanglement of black men in America 2014	13
9 Artist: Edoardo Tresoldi, Title: Incipit – Installazione per Meeting del Mare, 2015 presso Marina di Camerota	14
10 Artist: Antony Gormley, Title: Capacitor	15
11 Artist: Lea Weinberg, Title: Together (2005)	16
12 Sketches	17
13 Big steel wires	18
14 Small steel wires	19
15 Steel wires for making surfaces	19
16 Pincers for cutting steel wires	20
17 Gloves	20
18 Light Bulb	20
19 Paint and brush	21
20 Small bamboo sticks	22
21 Some ideas on housing	23
22 Some ideas on using lighting	23
23 Completed frame	24
24 Small steel wires after being bended	25
25 After completion	26



Figure	Page
26 After completion	27
27 Completed work	28
28 Thesis works phase 1, Title : The Current Situation of Village's Communal Houses in Modern Life	30
29 Thesis works phase 2, Title : The Current Situation of Village's Communal Houses in Modern Life	32
30 Thesis works phase 3, Title : The Current Situation of Village's Communal Houses in Modern Life	34
31 Thesis works phase 4, The Current Situation of Village's Communal Houses in Modern Life	36



CHAPTER I

INTRODUCTION

Primary Inspiration

Long times ago, when referring to the village culture and rural Vietnam, people immediately think of the very special images that become the symbol of the countryside of Vietnamese communities such as Banyan trees, river wharfs, communal house in the village...

The communal house in the village or the village's communal house, locally called *đình làng*, can be seen as the "red address" of each person, especially when the village's festivals or other social and cultural activities occur. In the precinct of the communal house, there usually have big Banyan trees with shady sides, lotus ponds and a courtyard for calling birds. At first, the house was considered as the great one of the community, a place for meeting, paying taxes and relaxation for community members and guests. Later, the new feudal court conferred a title as Tutelary God of the village (living as commander, dying as God), locally called *Thành Hoàng Làng*, on those who had great contribution to the country. Therefore, the village's communal house was concurrently the place for worshipping the Tutelary God who had founded the village.

A part from worshipping the Tutelary God, depending on the reality of the village, each communal house may worship other Gods and Saints adored by each village or worship the Gods ordained by the King. All were collectively worshiped as super-God who had invisible power, and created the trust and hope for villagers in Vietnam. The honor and worship to the persons who had great contribution to the village, along with the location of the village and the way of furnishing interiors of the house, radiate its role and influence of protecting for each village against the events of nature and social life ... Village's communal house is the head administrative office of all social activities and events, from ceremonies, festivals, festivities, celebrations to welcome genuine persons..

The Village's Communal House is often tall, airy and erected by big round and straight ironwood pillars, which were laid on big carved stones. Roof frames, horizontal and vertical purlins are made by ironwood (*Gỗ Lim*). The walls are built by



brick. The roof is made by *Múi Hài* tiles (*Ngói Múi Hài*) and has four roof-corners in the form of Phoenix Bird's bending tails. On the occasion of **TET** (Lunar New Year) Holiday, all villagers come to the Village's Communal House to burn incense, pray for better futures, and wish the Village's God, heaven and earth to offer favourable weather conditions for productive crops and heaps of happiness.

All expatriates seem to have a beautiful memory with the image of Village's Communal House – the evidence for the existence of historical spirits and traditional cultural values because Village's Communal House is also part of their spiritual life towards their homeland.

Concept

It is aimed to express perceptions, conceptions, feelings, emotions and beliefs of previous persons (previous generations) about the real situation of current village's communal houses, by using the materials and items that reflect the impact of urbanization on village's communal houses. This helps create the work of installation by using small-size steel wires to weave in layers that can reflect the overlapped feelings and emotions, thereby, to compare and describe my own emotion and perception towards one of the most typical images of homeland gradually demolishes.

Purpose of Creation

1. To study the status of village's communal houses that are currently facing the threat of distortion and destruction caused by nature and human activities.

2. To create the visual arts which was Installation that expressed via form. The image of village's communal house was placed in a limited space, to clarify how the impact of modern environment on the village's communal house was used from. With the theme of village's communal house, I selected the steel material throughout the creation of my work which conveyed the inspiration of mine that is about the architecture and the treasure of Vietnam cultural heritage through the observation of Vietnam village's communal house.



Scope of Creation

1. Theme

Express the own feeling of traditional values gradually disappeared

2. Form

Using the image of village's communal house via steel materials combined with lighting lines and dark areas to clearly show the effect of urbanization on the disappearance of the original beauty of village's communal houses.

3. Techniques

The first work of using the image of village's communal house is done by weaving steel bars. Then, small steel wires are curved together before placing on the steel frames and being lighted up to create strong visual effects on the work.

Operation of Creation

1. Data collection

1.1 Field data

Inspiration is generated from the real emotion and feeling of my own in front of the gradual disappearance of village's communal houses – the great spiritual value of Vietnamese people.

1.2 Documentary data

Search for information and data on drawings, paintings, and Installation.

Search for information and data related to the value of current village's communal houses.

Search for information and data about authors and works related to the technical and conceptual definitions that fascinated and inspired me.

Related newspapers, reports.

1.3 Influence from creative work

I have been influenced by the works of the following authors:

Work of artist Antony Gormley

Work of artist Barbara Licha

Work of artist Tomohiro Inaba



Work of artist Nan Martin

Work of artist Seung Mo Park

Work of artist Alab Pagarigan

Work of artist Kristine Mays

Work of artist Cédric le borgne

Work of artist Lea Weinberg

Work of artist Edoardo Tresoldi

2. Data analysis

2.1 Analysis of theme

From the initial inspiration of mine and my inner feelings, based on the analysis of the thoughts of opposite feelings when facing issues/problems concerning village's communal house, symbols and simple images were carefully considered, integrated and translated into the work.

2.2 Analysis of form symbols

I used the image of village's communal house throughout the study, combined with several raw materials such as bamboo, wool to express the narrowness and encroachment of urbanization that has reduced the space of village's communal houses gradually.

2.3 Analysis of techniques

Conduct the study based on the three-dimensional Installation, incorporated with lighting to generate visual effects on the work.

3. Creation of works

3.1 Making sketches

Sketches are hand drawn sketch with dimensions as small as the complete works.

3.2 Creation of works

Steps to complete the job, including:

Prepare materials, material, color and paper.

Prepare the image data

Sketch

Editing



4. Stages of disseminating works

4.1 Disseminating works in art exhibition

4.2 Writing documents in supplement to creation

Definition of Terms

1. Three-dimensional (3D) Installation: use cubic forms and solid works to arrange them in a certain space.

2. Village's Communal House (Đình Làng): is a cultural-spiritual institution with three main functions: spiritual belief, administration, and culture. It is difficult to know which function(s) came first, and which function(s) is complementary. In addition, these three functions are mutually mixed and blended so that it is really hard to identify which come first.

3. Tutelary God of Village (Thành Hoàng Làng): is the deity that is commonly worshiped in Vietnamese Village's Communal Houses. Regardless of his name and origin, this deity is always the one targeted in all spiritual praying activities of the village with the universal character of *hộ quốc tỵ dân* (assisting the state, helping the people) for the involved local area.

4. Steel frame: using long but small-size steel bars to create the frame, combined with small steel rods to create the cube or solid work.

5. Mix Techniques: using steel bars to create the roof form of village's communal house, and then, using bended small steel rods to place on the roof frame and lighting up the work.

6. Ironwood (Gỗ Lim): Usually used for pillars, beams, crossing bars,...and other structural parts of the buildings constructed in the old or traditional ways. Ironwood is also preferred to be used for making household items such as beds or camp-beds...Ironwood has the unique features such as non-bending, unwarping, non-cracking, and non-deforming due to climate so that ironwood is a preferable material for making doors, windows, and floor planks.

7. Múi Hải tiles (Ngói Múi Hải): Also being called *Vảy Rồng* (*dragon scale*) tiles while in the Chinese roof tiles, being called the *Yin and Yang* or *Tube* tiles.



CHAPTER II

LITERATURE REVIEW

According to the purpose of the creation, this thesis study focuses on The Current Situation of Village's Communal Houses in Modern Life. To support the study purpose, the framework of process is selected accordingly. This chapter reviews related literature, covering the following topics :

1. Field Data
2. Documentary Data
3. Influences from Creative Work

Field Data

Each village of Vietnam has distinctive architectural buildings, artistic heritages that are connected to the cultural and spiritual life of local people. The village's communal house is one of the most common architecture buildings that have existed for a very long time and been addressed in a common local saying "Banian tree, landing place, platform of village's communal house" (*cây đa, bến nước, sân đình*). According to traditional culture researchers, the village's communal house was originally formulated in the 15th century, set up in the 16th century and well developed in end 17th and early 18th century. Each communal house has a distinctive architectural characteristic but encompasses a deep community feature: is the worship place for the Tutelary God of Village who founded the village or created a new mean of livelihood or had great contribution to national and local development. The village's communal house is not only the place to protect people from sun and rain but also the proudness of the community and the unforgettable image in the mind of Vietnamese people. In north Vietnam, village's communal houses are also the local theatre and the place to maintain folk songs or rhythms such as *Ca trù, Xoan, Chèo or Quan họ*. In the daily life, the village's communal house is also the gathering place for men for playing chess, having tea, smoking or discussing village matters. This is also the sleeping place for children in hot and sunny days or the place for couple in nighttime with moon light.



However, under the impact of urbanization, rural Vietnam is changing rapidly. The culture related to village's communal house is also influenced and gradually not as important as before. The place for community events is now moved to the cultural house of village and commune. Furthermore, traditional cultural games and relaxation ways that previously occurred in the village's communal house are now staying in household family with the modern means of media. The above causes have resulted in the less importance of cultural and artistic values of communal houses and made it difficult to preserve and maintain such cultural and traditional values in local villages



Figure 1 Village's Communal House in Vietnam

Photo by Nguyen Hoang Quang Huy at Ha Noi - Viet Nam





Figure 2 Village's Communal House in the area of a school

Photo by Nguyen Hoang Quang Huy at Ha Noi - Viet Nam

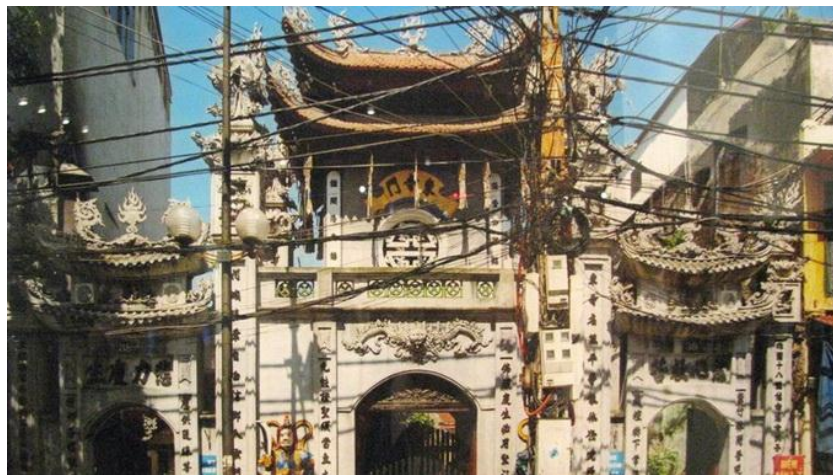


Figure 3 Village's communal house in urbanised area

Photo by Nguyen Hoang Quang Huy at Ha Noi - Viet Nam





Figure 4 The downgrading (deterioration) of village's communal houses at the present Time

Photo by Nguyen Hoang Quang Huy at Hue - Viet Nam

Documentary Data

Data were collected from the documents, television, internet... There are many different resources to support my inspiration in the creative process for example:

And a number of influential works in creating my own feeling:



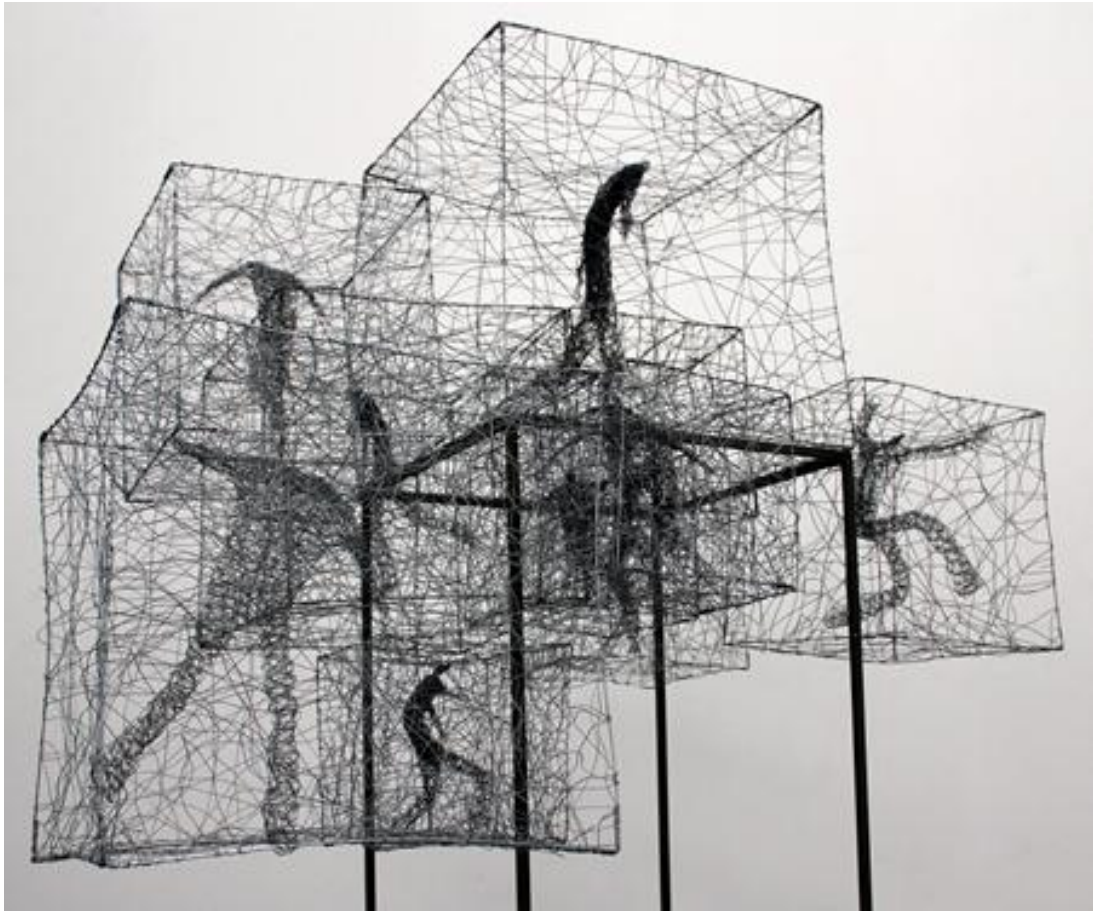


Figure 5 Artist: Barbara Licha
Title: *PASSAGE*, 2010
Size:x ... cm
Material: Wire
Technique: Sculpture

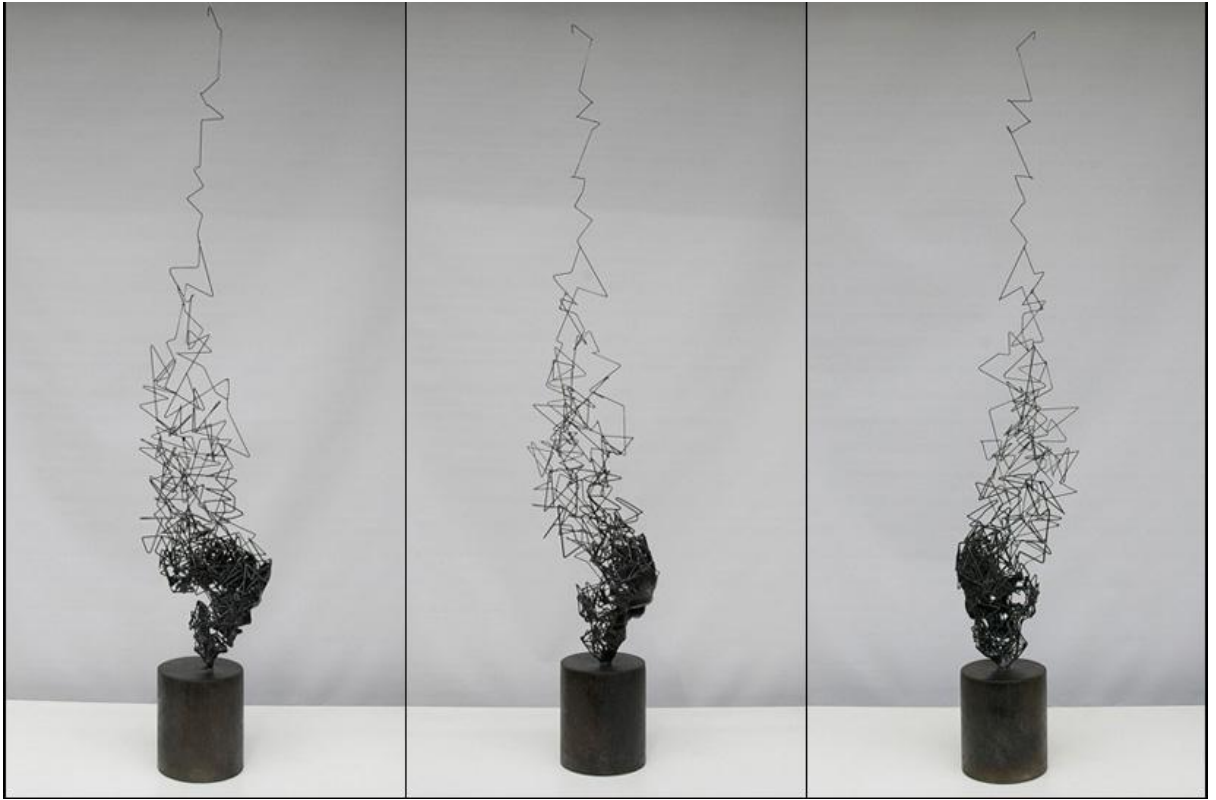


Figure 6 Artist: Tomohiro Inaba

Title:

Size:x ... cm

Material: Wire

Technique: Sculpture





Figure 7 Artist: Alab Pagarigan

Title:(Art Fair Philippines 2014)

Size:x ... cm

Material: Wire

Technique: Sculpture





Figure 8 Artist: Kristine Mays

Title: The entanglement of black men in America 2014

Size: 38 in. (h) x 28 in. (w) x 16 in. (d)

Material: Wire

Technique: Sculpture





Figure 9 Artist: Edoardo Tresoldi

Title: Incipit – Installazione per Meeting del Mare, 2015 presso
Marina di Camerota

Size: :x ... cm

Material: Wire

Technique: Sculpture

I like this work because its lines and structure are really impressive for me and provide me with a strong and special emotional feeling.

Influence from Creative Work

During the search for references and literature works of art, there are some authors that I have a strong impression and learn how to compose, performing works of art, including: Antony Gormley, Lea Weinberg. From these artists, I have found a similarity in the technique of using steel and creating solids. Based on my thought and its similarity to their work, I want to explore the work where the author and the artist have little influence on the way of composing and expression.



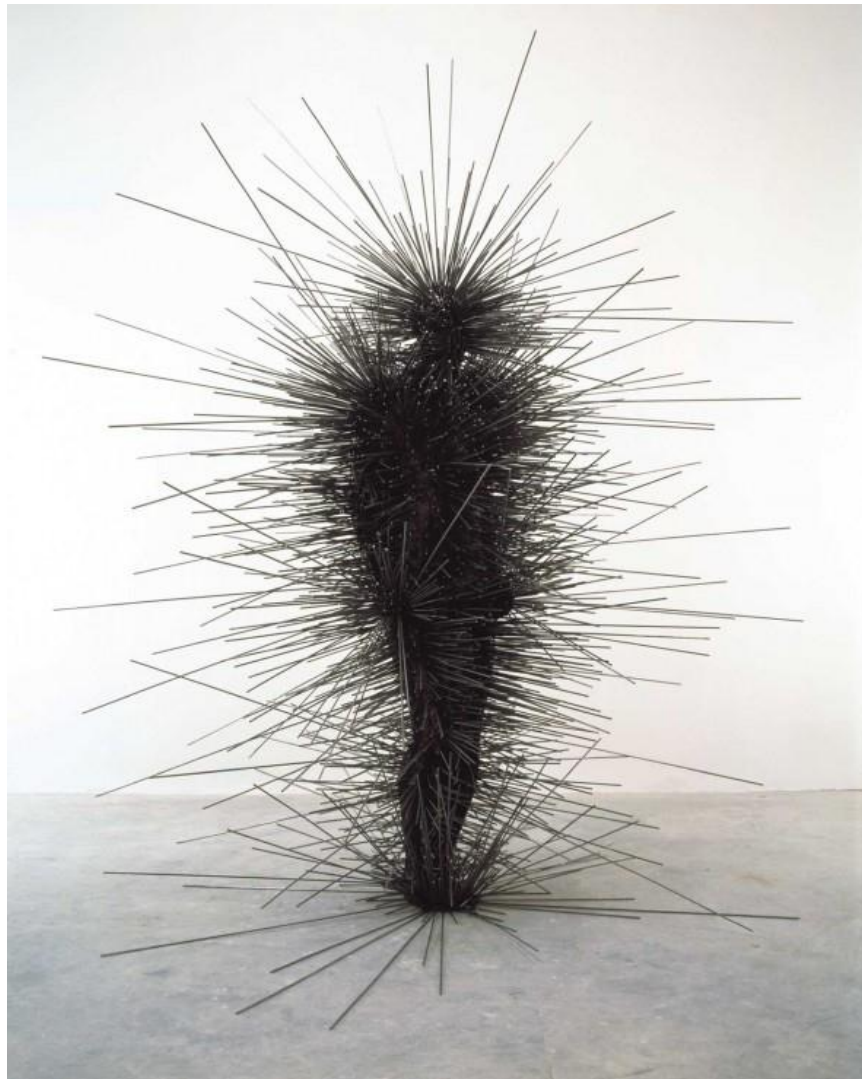


Figure 10 Artist: Antony Gormley

Title: Capacitor

Size: :x ... cm

Material: Wire

Technique: Sculpture





Figure 11 Artist: Lea Weinberg

Title: Together (2005)

Size: : 13 x 16 x 21 in

Material: Wire mesh & black plexiglas

Technique: Sculpture

Conceptual of Framework

From this effect, my task will relate to the village's communal house, focusing on the urbanization issue and its influence on the disappearance and demolition of a special Vietnamese traditional space over time.



CHAPTER III

CREATIVITY METHODS

This chapter gives an outline of the study design and procedure. The procedure of the study concluded from chapter two and other frameworks which involve with The Current Situation of Village's Communal Houses in Modern Life. This creation will be presented according to the following topics:

1. Sketches
2. Material and Equipment
3. Work creation

Sketches

Hand sketching on paper by pencils according to different forms of work/activity to make the draft or sketching work complete.

This is the sketch of my own thoughts on the real situation of village's communal house at the current time.

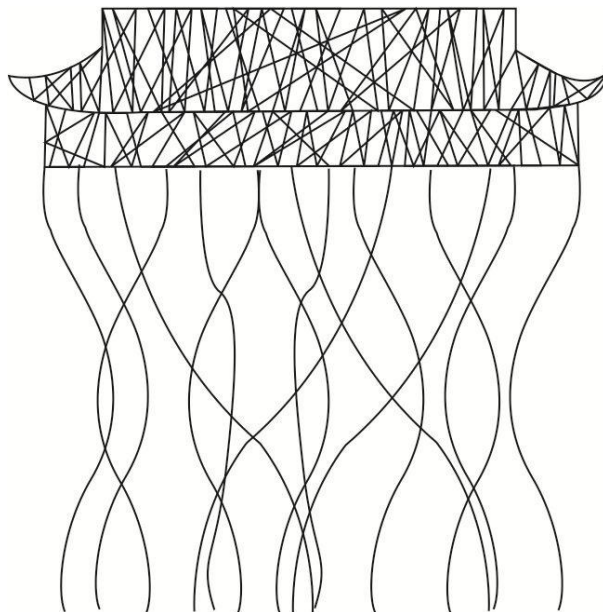


Figure 12 Sketches



Material and Equipment

Material plays an extremely important role and, therefore, is selected carefully. I have changed many materials since the beginning of the project. Initially, I worked on paper and wool, then nylon, and now with steel and bamboo. I supposed that I may continue to change materials because I want to find the most appropriate ones for my work. I am really fascinated when working on many different materials.

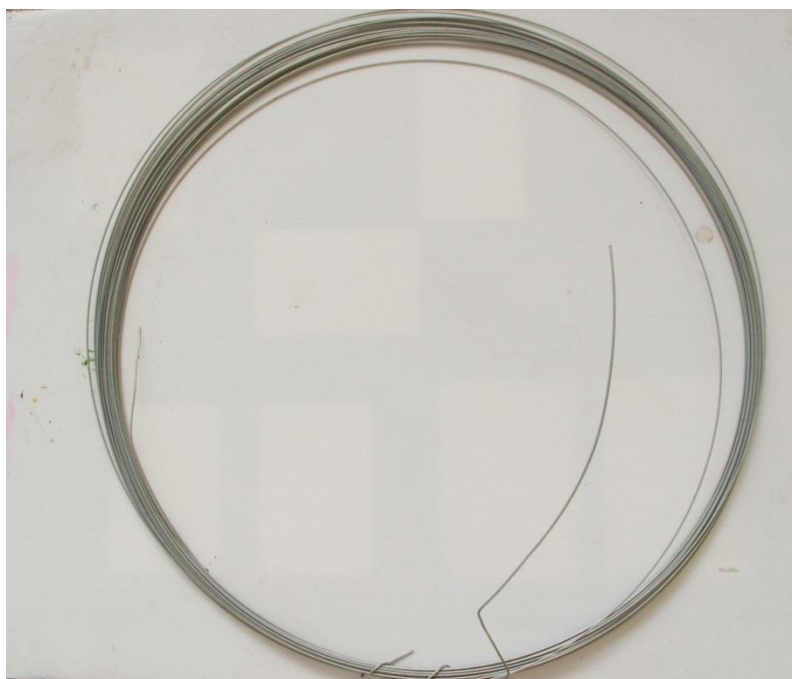


Figure 13 Big steel wires





Figure 14 Small steel wires



Figure 15 Steel wires for making surfaces





Figure 16 Pincers for cutting steel wires



Figure 17 Gloves



Figure 18 Light Bulb



Figure 19 Paint and brush





Figure 20 Small bamboo sticks

The preparation of the steps to complete the work including

Prepare materials, collecting and buying the materials needed

Cleaning Materials

Classified material

Test material

Workflow



Work Creation

1. Works in step 1

After fully integrated outline and materials, materials needed to carry out the work I create work. Sketch finding ideas, data preparation and image.



Figure 21 Some ideas on housing

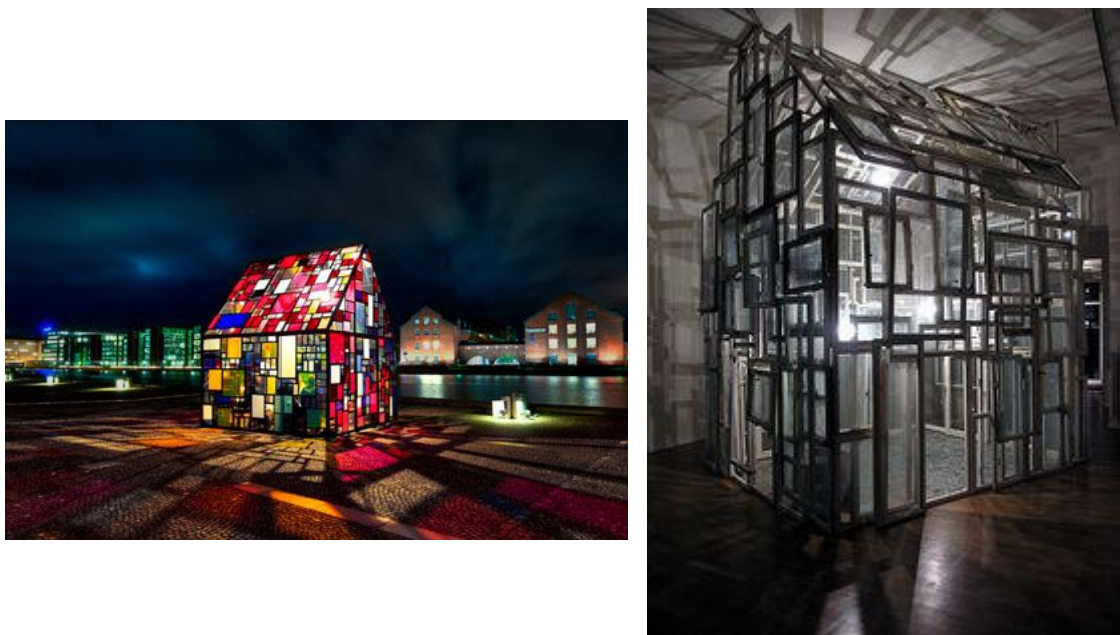


Figure 22 Some ideas on using lighting

2. Works in step 2

The big steel wires are used to create the roof frame of village's communal house. This is the important step to create the form of my work.

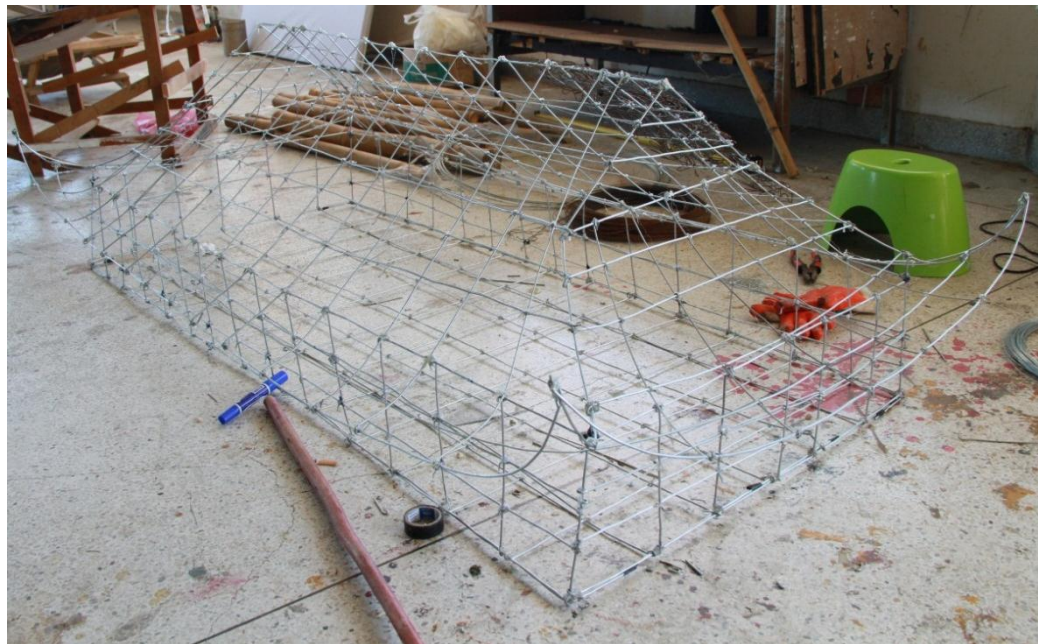
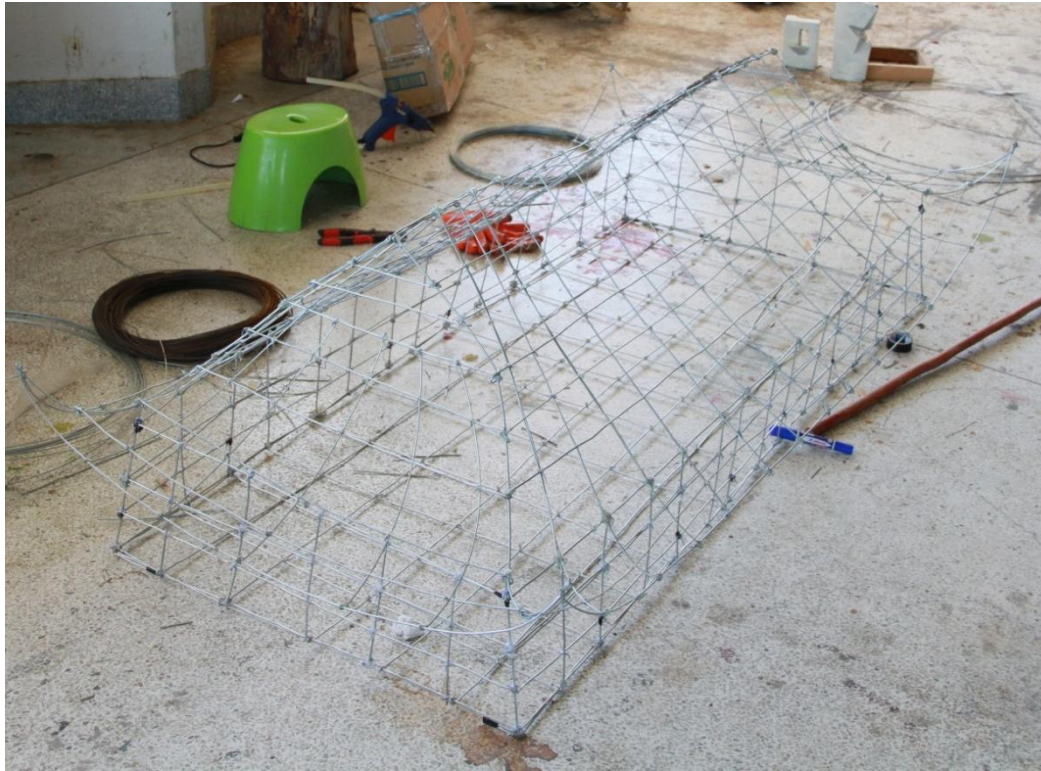


Figure 23 Completed frame

3. Works in step 3

Soft steel wires are then used to create the surface of the frame. This task demands the carefulness and meticulousness to express my idea in creating the lumpy feelings for visual effects intensification.



Figure 24 Small steel wires after being bended



Figure 25 After completion



4. Works in step 4

This step includes splitting the bamboo into small sticks which are then painted to create the steel-look-like material. This is the final step before completing the work.



Figure 26 After completion

5. Works in step 5

This step includes hanging up the roof of the village's communal house and, then, adding the painted bamboo sticks surrounding the roof such as the thorns pointing at everywhere before lighting up them to create strong visual effects.





Figure 27 Completed work

This work, through the process of creating art, has created the installation works to reflect the real situation of village's communal houses at present. The use of steel materials for the roof of village's communal houses aims to represent the gradual disappearance of village's communal houses to leave space for narrow urban places. The village's communal houses are gradually losing their original values due to this urbanisation process.



CHAPTER IV

RESULTS

This chapter intends to The Current Situation of Village's Communal Houses in Modern Life. The focus of this chapter is to illustrate to the results. Thus, the results of this creation are shown into the following topics:

1. Thesis Works Phase 1
2. Thesis Works Phase 2
3. Thesis Works Phase 3
4. Thesis Works Phase 4

Thesis Works Phase 1

1. Concept:

It is aimed to express perceptions, conceptions, feelings, emotions and beliefs of previous persons (previous generations) about the real situation of current village's communal houses, by using the materials and items that reflect the impact of urbanization on village's communal houses. This helps create the work of installation by using small-size steel wires to weave in layers that can reflect the overlapped feelings and emotions, thereby, to compare and describe my own emotion and perception towards one of the most typical images of homeland gradually demolished.

2. Form and Art style:

Using the image of village's communal house via steel materials combined with lighting lines and dark areas to clearly show the effect of urbanization on the disappearance of the original beauty of village's communal houses.

3. Technique:

I used the roof form of village's communal house with the iron tubes welded together to create the frame, and then welded the small iron pieces to the frame to create the surface of the village's communal house's roof. Below the roof is the long and soft iron bars that were bended, placed and weaved one another.



4. The results: 1 pieces : 170 x 250 Centimeter

4.1 Thesis works phase 1:

With this work, I wanted to focus on the issue of confusion, overlapping between village's communal houses and modern cities that has gradually encroached and made the space of village's communal houses smaller. The iron bars were smoothly bended and disorderly arranged, weaved and twisted each other underneath the village's communal house to express the present situation of village's communal houses where they are facing the problems of urbanization and downgraded infrastructures.



Figure 28 Thesis works phase 1

Title : The Current Situation of Village's Communal
Houses in Modern Life

Size : 170 x250 centimeter

Technique : Installation



The comment of the Examination Board in 2015

Assoc. Prof. Boontan Chettasurat

All was good but requires a clear explanation of why such soft iron bars were used.

Asst. Pisit Hattakornvijit

Whether such welded iron materials are used in the next stages? The next tasks, after coming back Thailand, were better done than in Vietnam.

Thesis Works Phase 2

1. Concept:

It is aimed to express perceptions, conceptions, feelings, emotions and beliefs of previous persons (previous generations) about the real situation of current village's communal houses, by using the materials and items that reflect the impact of urbanization on village's communal houses. This helps create the work of installation by using small-size steel wires to weave in layers that can reflect the overlapped feelings and emotions, thereby, to compare and describe my own emotion and perception towards one of the most typical images of homeland gradually demolished.

2. Form and Art style:

Using the image of village's communal house via steel materials combined with lighting lines and dark areas to clearly show the effect of urbanization on the disappearance of the original beauty of village's communal houses.

3. Technique:

I used the roof of village's communal house woven by steel bars combined with small steel wires to create the surface of the village's communal house. One part of the roof was intentionally created as the damaged part to imply that people was no longer interested in the value of village's communal houses.

4. The results: 1 pieces : 170 x 250 Centimeter

4.1 Thesis works phase 2:

I used the roof of village's communal house woven by big steel bars combined with small steel frames to create the surface of the village's communal house. One part of the roof was intentionally created as the damaged part. I used the roof form of village's communal house whose spaces and usable values were gradually



demolished by the urbanization process. Part of the roof of village's communal house was damaged and destroyed, the roof of village's communal houses was disappeared and disintegrated into the space. If we do not have specific solutions, the roof of village's communal house will exist only in memory and future generations will no longer know these good values.



Figure 29 Thesis works phase 2

Title : The Current Situation of Village's Communal Houses in
Modern Life

Size : 170 x250 centimeter

Technique : Installation

The comment of the Examination Board in 2016

Dr. Metta Sirisuk

This was a good lesson, showing a clear development of the topic. It was essential to add other materials to explore more values for your project.



Thesis Works Phase 3

1. Concept:

It is aimed to express perceptions, conceptions, feelings, emotions and beliefs of previous persons (previous generations) about the real situation of current village's communal houses, by using the materials and items that reflect the impact of urbanization on village's communal houses. This helps create the work of installation by using small-size steel wires to weave in layers that can reflect the overlapped feelings and emotions, thereby, to compare and describe my own emotion and perception towards one of the most typical images of homeland gradually demolished.

2. Form and Art style:

Using the image of village's communal house via steel materials combined with lighting lines and dark areas to clearly show the effect of urbanization on the disappearance of the original beauty of village's communal houses.

3. Technique:

I used the roof form of the village's communal house that was broken into two pieces, one part of the roof was damaged and fallen down to the ground. In the middle of the broken parts, there was a city rising and piercing into the roof of village's communal house and this city was made by steel material with two opposite colors, black and white, to create a strong visual effect.

4. The results: 1 pieces : 250 x 350 Centimeter

4.1 Thesis works phase 3:

I used the roof form of village's communal house that was destroyed by urbanization to show a gradual disappearance of the village's communal houses. The roof was broken into two pieces in order to create the feeling of pain, loss. One part of the roof was destroyed, gradually vanished; a modern city was rising on the top of the roof of that village's communal house. That roof has gradually lost its central position to leave space for high-rise buildings. The village's communal house was really going to disappear.





Figure 30 Thesis works phase 3

Title : The Current Situation of Village's Communal Houses
in Modern Life

Size : 250 x350 centimeter

Technique : Installation

The comment of the Examination Board in 2016

Assoc. Prof. Boontan Chettasurat



This was a good lesson with a new way of thinking. It should be tried with the solution that the work was placed on the ground to see whether it was reasonable. It could be just one part of the roof that pierced from the wall to see how the effect was.

Thesis Works Phase 4

1. Concept:

It is aimed to express perceptions, conceptions, feelings, emotions and beliefs of previous persons (previous generations) about the real situation of current village's communal houses, by using the materials and items that reflect the impact of urbanization on village's communal houses. This helps create the work of installation by using small-size steel wires to weave in layers that can reflect the overlapped feelings and emotions, thereby, to compare and describe my own emotion and perception towards one of the most typical images of homeland gradually demolished.

2. Form and Art style:

Using the image of village's communal house via steel materials combined with lighting lines and dark areas to clearly show the effect of urbanization on the disappearance of the original beauty of village's communal houses.

3. Technique:

In this exercise, I used the image of three communal house's roofs that were woven by big iron frame combined with small steel wire to create the surface of the work. The three roofs of village's communal house are disintegrated into different directions to create a complex of great work.

4 The results: 1 pieces : 300 x 250 Centimeter

4.1 Thesis works phase 4:

With this work, I want to mention the urbanization which has encroached upon the space of village's communal house seriously and throughout the country. The three roofs - representing the three regions of Vietnam, North, Central and South - are being damaged severely, gradually disappeared. When looking at the work, it can be



seen that this situation is in the alarming degree. The roof of village's communal house is deformed, the roof and body underneath are no longer intact, and the inherent beauty of the village's communal house disappeared totally. This is the pain for all of us and future generations who will no longer contemplate a piece of Vietnamese rural hometown.



Figure 31 Thesis works phase 4

Title : The Current Situation of Village's Communal Houses
in Modern Life

Size : 300 x 250 centimeter

Technique : Installation

The comment of the Examination Board in 2016

Asst. Prof. Somporn Rodboon

The work was good, followed a right direction. If lighting is preferred to use, it should be located outside the work to shine on the work to create a better effect and avoid the negative impact of lighting on the work.



CHAPTER V

CONCLUSION DISCUSSION AND RECOMMENDATION

This chapter examines the extent to which the study problems have been resolution by the work, study and how the findings add to the existent literature. Conclusion about the creation purposes and the creation resolution are drawn based on the results findings. It will be presented according to the following topics:

1. Conclusion
2. Discussion
3. Recommendation

Conclusion

This visual arts creation thesis “*The Current Situation of Village’s Communal Houses in Modern Life*” will be presented the conclusion according to the following topics:

1. Source of Inspiration:

Long times ago, when referring to the village culture and rural Vietnam, people immediately think of the very special images that become the symbol of the countryside of Vietnamese communities such as Banyan trees, river wharfs, communal house in the village...

The communal house in the village or the village’s communal house, locally called *đình làng*, can be seen as the "red address" of each person, especially when the village’s festivals or other social and cultural activities occur. In the precinct of the communal house, there usually have big Banyan trees with shady sides, lotus ponds and a courtyard for calling birds.

All expatriates seem to have a beautiful memory with the image of Village’s Communal House – the evidence for the existence of historical spirits and traditional cultural values because Village’s Communal House is also part of their spiritual life towards their homeland.



2. Concept:

It is aimed to express perceptions, conceptions, feelings, emotions and beliefs of previous persons (previous generations) about the real situation of current village's communal houses, by using the materials and items that reflect the impact of urbanization on village's communal houses. This helps create the work of installation by using small-size steel wires to weave in layers that can reflect the overlapped feelings and emotions, thereby, to compare and describe my own emotion and perception towards one of the most typical images of homeland gradually demolished.

3. Form and Art style:

Using the image of village's communal house via steel materials combined with lighting lines and dark areas to clearly show the effect of urbanization on the disappearance of the original beauty of village's communal houses.

4. Technique:

I used images are woven steel pavilion to create combined with a small steel frame and roof are broken families double up, above the city is growing, pavilion destroyed part away.

5. Result:

This is my latest work, I used images are broken double pavilion, the above is a city rising up majestically, partially destroyed pavilion, pavilion are harmed each days, with the pace of urbanization, the house now will be no more, as the work of the house plea, please save the village, a culture of Vietnam.

Discussion

The result of creation was discovered which indicated

1. The new finding/ the new knowledge In addition, new techniques, new materials brought to me with many interesting things in my mind and my thinking.

Technically, I found the new ways of working with steel, weaving big iron frames with small iron wires that provided me with motivation for working.

In terms of material, I found the new ways of creating the steel roof of the village's communal house. It was the most appropriate material for my topic.



2. The personality of creator such as own feeling when facing the issues of village's communal house, my thinking of how to tackle such problems.

At the beginning, I felt so hard when urbanization generates more and more negative effects on the village's communal house. I did not know to do to solve this problem and how to process it. When I started my work, I tried to answer all the questions I had and I found myself in all the works.

3. The originality was is a technique that I found. This technique correctly reflects the problem that I faced. The steel material has represented the development of modern society but gradually destroyed the existing space of village's communal house.

4. The Artistic I wanted to evoke deep emotions in the soul of everyone by my story. I believed that I have found my own style of content and form.

5. The effects or reaction on social or technical field was the search for a new way of installation, the search for a new material with interesting surfaces, allowing more options for artist.

Recommendation

I supposed that working with the steel material was so interesting because it allowed the development of many different forms and supported artists in creating the work without any restriction.

I thought that I will continue to research on this material, find and process this material in accordance with different forms and to seek the way to tackle and overcome the weaknesses of this material.



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