

Ancient Houses of Hoi An, Vietnam : Place of the Past and Nostalgic Business in the
Context of World Cultural Heritage City

Van Nguyenthibich

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

May 2023

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บ้านโบราณเมืองฮอยอัน ประเทศเวียดนาม : พื้นที่แห่งความหลังและธุรกิจโยทยา อดีตในบริบทเมือง
มรดกโลกทางวัฒนธรรม

วิทยานิพนธ์

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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

พฤษภาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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May 2023

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DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

Hoi An ancient house with unique architecture showing multicultural beauty is one of the tourist attractions. 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. 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, thanks to favorable geographical and climatic factors. Before this period, there were also vestiges of the Cham Pa trading port, often mentioned along with the name "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.

Research objectives of this thesis include 1) Research on the physical space and historical development of Hoi An, the world cultural heritage city. This issue is studied in chapter II of the thesis: "Physical space and the historical development of Hoi An ancient town, the world cultural heritage city." 2) Research on the cultural Identity and multicultural Identity of "the old houses" of Hoi An before this old town

is recognized as a world cultural heritage ancient city. This issue is studied in the third chapter of the thesis: "The Old Houses of Hoi An: Cultural Identity and Multicultural Identity before becoming the World Cultural Heritage City." 3) Research on the issue of the politics of the establishment of "the old house" to be "the ancient houses" of Hoi An ancient city in the process of world cultural heritage. This issue is studied in chapter IV of the thesis: "The Ancient Houses of Hoi An: the Political Place and Production of Space in the process of becoming a World Cultural Heritage." 4) Research on the business of nostalgia in "the ancient houses" of Hoi An. This issue is studied in chapter V of the thesis: "Ancient Houses of Hoi An: the Business of Nostalgia in the Context of world cultural heritage Tourism." 5) Research on 'the ancient House 33 Nguyen Thai Hoc street' in the dimension of research unit analysis. This issue is studied in chapter VI of the thesis: "Hoi An Folklore Museum – the functional renovation from the ancient house to the museum - the production of space and business of nostalgia." The thesis has used qualitative research as the research method. In the research process, the thesis uses the following methods: Survey and field method, Historical and logical method, Analytical and synthesis method, and analytical and synthesis method.

Contribution as a research reference for scientific researchers on Hoi An or other similar case studies. This research contributes to developing tourism businesses and commercial businesses in the form of nostalgia. The thesis contributes to increasing the data for the conservation and embellishment of relics in the new period, contributing to the development of tourism, culture, and economy in Hoi An today. In addition, this study contributes to supplementing and adjusting the guidelines and policies of the State in the field of tourism business. The potential learning benefit of this research is that Vietnam and international academic associations can use the results and processes as models for research in many other cultural heritages. Therefore, the Vietnamese government and UNESCO can use the results of this thesis as information for policy-making on "old houses in "Hoi An ancient city" in the process of globalization. The thesis also proves the cultural value and historical value of the old houses, thereby showing the different cultural contexts, showing the cultural interference between China and Vietnam. This cultural interference creates diversity in

the spiritual culture of Hoi An in particular and Vietnam in general. Besides, the unique features of the old house with interior architectural design in Hoi An past and present are issues that need to be studied more deeply. From the research concepts set out, the thesis has affirmed the sustainable value and lessons learned from the nostalgic business model in Hoi An, a global example of conservation and promotion of Heritage values.

Keyword : Ancient Houses of Hoi An, Place of the Past, Nostalgic Business, Cultural Identity, Multicultural Identity, Political Place, Production of Space, Heritage Site



ACKNOWLEDGEMENTS

This research has been successful with the help and cooperation of many people. I would like to express my deep gratitude as follows:

My first and greatest thanks go to my supervisor, Prof. Dr. Supachai Singyabuth, whose sincerity encouragement throughout I will never forget, and I have significantly benefited from your wealth of knowledge and meticulous teaching. I am extremely grateful that you accepted me as a student and helped me choose a topic in my beloved hometown - Hoi An. I appreciate and thank you for your encouragement and continued faith in me over the years and for future research. I have learned a lot from you in your research and in your commitment to your students, as well as your patient work at the study sites. Being directly guided by the Professor to survey and conduct interviews in Hoi An is a very precious and fortunate thing that not all Ph.D. students have. I appreciate it. Thank you for your kind ideas and words of encouragement for our future studies, including Hoi An, Vietnam. Thank you for giving us beautiful Thai names.

Secondly, I would like to thank all the teachers who taught interesting 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 a lot with information and necessary procedures each semester. I would like to thank Asst. Prof. Dr. Peera Phanlukthao, Assoc. Prof. Dr. Vuthipong Roadkasamsri, all teachers..., and Ms. Duong (an excellent Thai interpreter) who have helped me a lot in the past. Your dedication to online classes and events has made me feel that using my Covid years is meaningful and worthwhile.

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.

Third, I would like to thank my teachers, colleagues and my friends in Vietnam who have helped and encouraged me a lot. I would like to thank all my colleagues at the Department of Interior Architecture, University of Architecture Ho Chi Minh City,

where I have been working for nearly 15 years. I would like to thank Prof.Dr. Architect Pham Anh Dung, Assoc.Prof. Vo Thi Thu Thuy, Assoc.Prof. Vo Anh Tuan who gave me encouragement and suggestions for my research. I would like to thank Dr. Architect Pham Anh Tuan, rector of Danang University (DAU) of Architecture has helped all the Ph.D. and master's students. Thank you for helping me have a good connection with Mahasarakham and the lecturers of DAU. I would like to thank my lovely friends in DAU for having accompanied me through many beautiful memories in studying and researching over the past time.

I would like to thank Prof. Ulas Basar Gezgin, my teacher since my Master's program, has encouraged and given me many valuable suggestions over the years.

Without the help of the locals and tourists - who are now friends - whom I met during my field trips in Hoi An, I would not have been able to complete this thesis. I thank all the friendly locals in my hometown, the owners of the old houses, the owners of the handicraft establishments, the owners of the souvenir shops, the taxi and xich lo drivers, who has contributed to many memorable moments in his many field trips.

Many thanks to Mr. Dinh Hai, former director of the Department of Culture, Sports and Tourism of Quang Nam province, who went through the management phase of Hoi An Ancient Town before and after Hoi An was recognized as a World Cultural Heritage by UNESCO. Thanks for giving me more than one interview with lots of valuable information. I would like to thank Mr. Vo Hong Viet, head of the Heritage Management Department, and the staff at the Hoi An Cultural Heritage Management and Conservation Center for providing me with a lot of valuable information, historical images, and valuable information and historical documents of Hoi An Ancient Town. I would like to thank the Vietnam Institute of Monuments Conservation for helping me get many pictures and drawings of the current state of the old houses I studied in the thesis.

The sweetest thank you, I would like to send my two little princesses, Anh Thu (Jom Jai) and Thao Nguyen (Jom Koan). Thank you for always being obedient, loving me a lot, and overcoming many challenges in life with me. Thank you for being with me on many trips to Hoi An. You are a great source of motivation for me to study and strive.

Finally, I would like to express my deepest gratitude to two special teachers in my life. Thank you, Mom and Dad, for always encouraging and happy to hear your

daughter's sharing in learning. I am always grateful for your presence in my journey of learning and growing up. Dear Mom and Dad, let me thank you for having you in my life. I love you. I would like to thank all the members of my extended family for giving me strength in my life.

From the bottom of my heart, I would like to express my endless gratitude to Buddha and the miracles in this life. Every step of my way, in everything I do, and with everyone I meet, I would like to thank the Buddha for your protection so that everything goes smoothly and peacefully in the light of compassion and energy great amount of wisdom.

I am grateful for this beautiful life.

Van Nguyenthibich

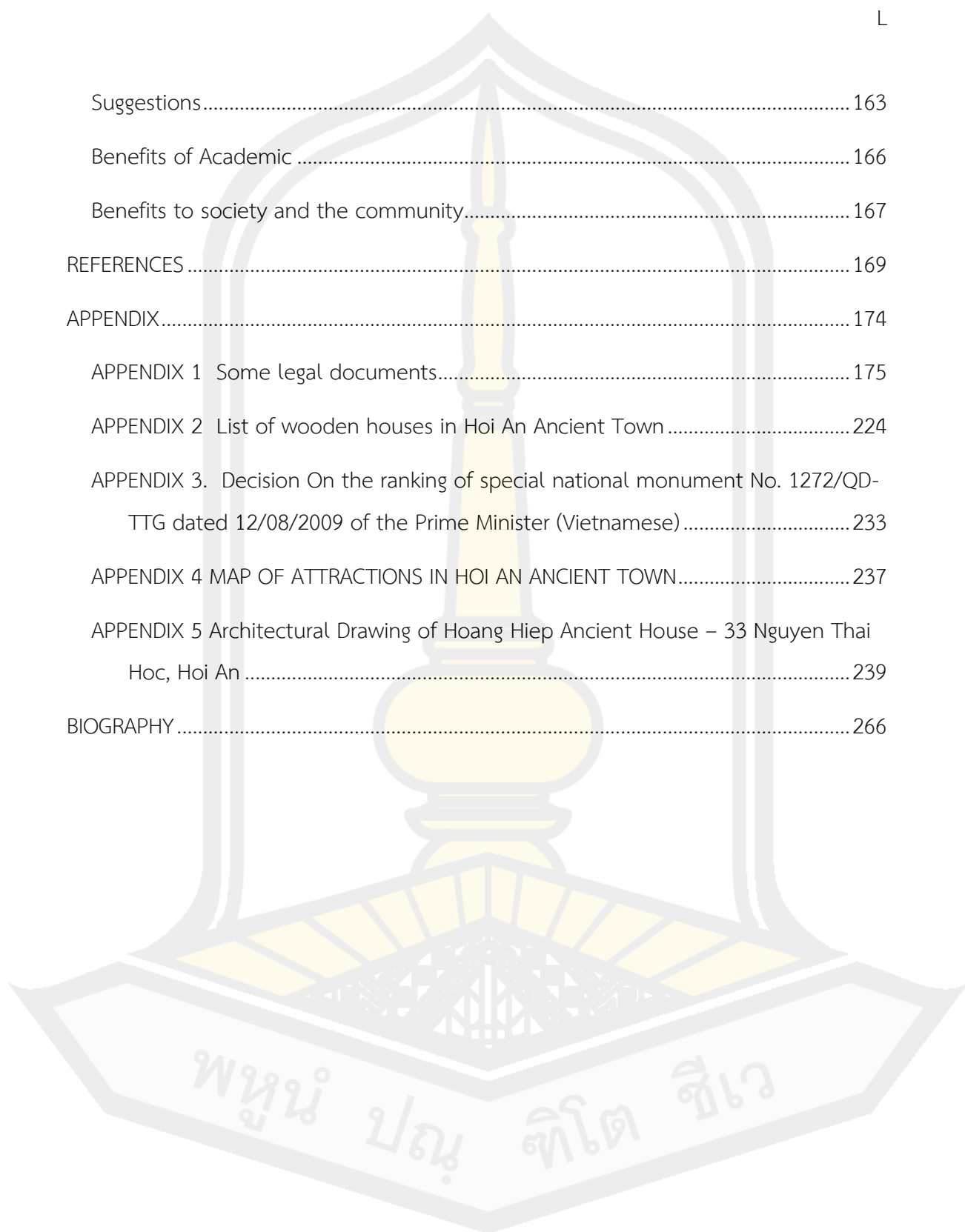


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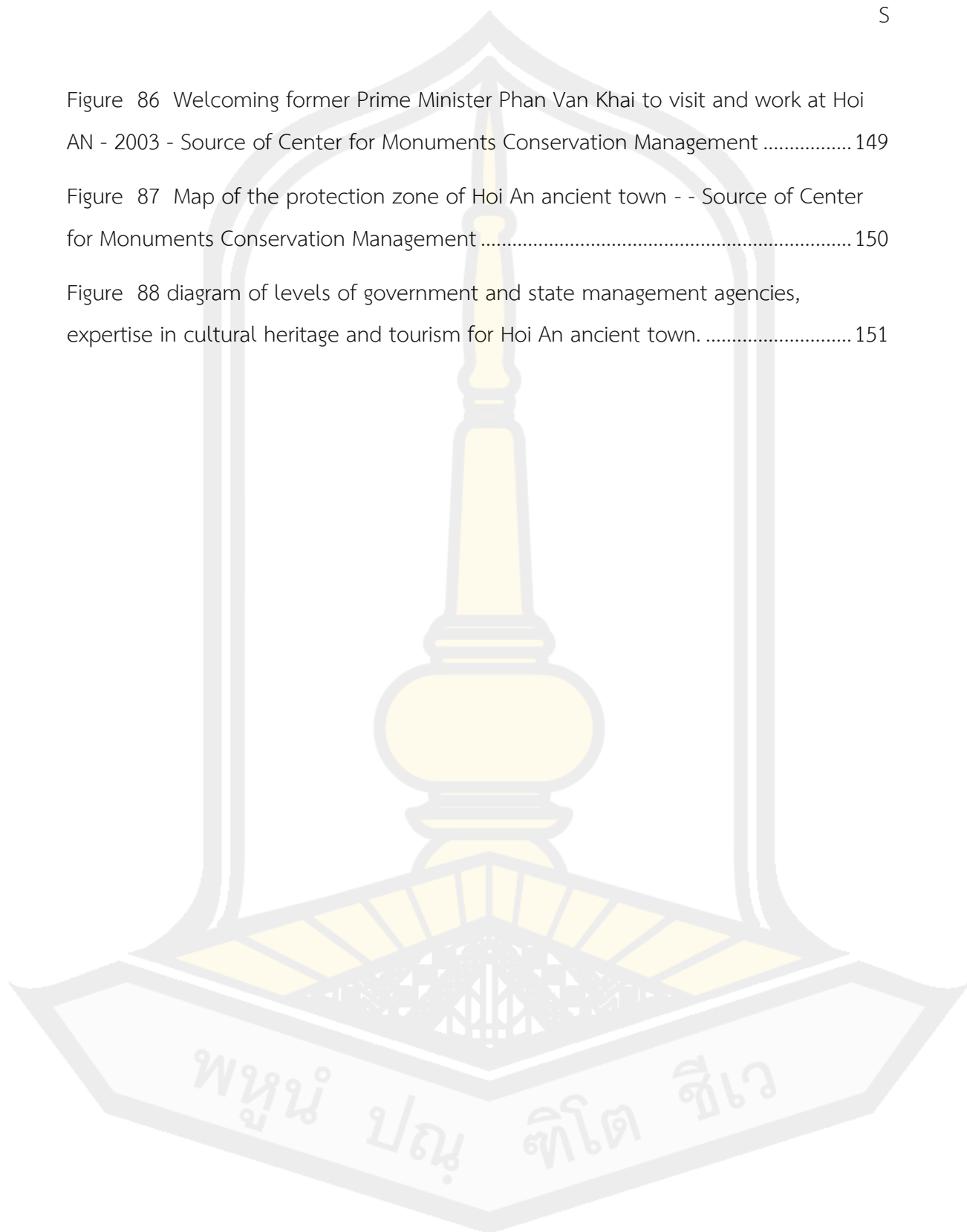
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CHAPTER I

Introduction

1. Background

“Hoi An Ancient House” is one of the unique types of architectural works showing multicultural values in a Heritage City that attracts tourists from all over the world. Hoi An is located downstream of the Thu Bon River in the coastal plain of Quang Nam province, Vietnam. With such a favorable geographical position, from more than 3000 years through many historical periods, Hoi An has had many different names such as Faifo, Haifo, Hoai Pho, Hoi An... Hoi An has been mentioned as such a silk road on the sea¹. In the 17th-18th centuries, Hoi An used to be an urban trading port, attracting many Chinese, Japanese, Dutch, Spanish and French merchants to live and do business between the countries. The cultures of these countries also influenced the local people here. Therefore, it had become the site of a multicultural society. This makes the architecture of the old houses in Hoi An in the past interfere with the cultures of Vietnam and the countries where the immigrants to Hoi An lived, creating diverse spaces. Since Hoi An was recognized by UNESCO as a world cultural heritage in 1999, the place of Hoi An has changed from an old town to an "Ancient Heritage City", and changed its “old houses” in stages, and the previous history has been recognized as 'Ancient House.' In addition to the architecture of these ancient houses, UNESCO has also considered these to be relics that contribute to Hoi An being an ancient heritage city, making those ancient houses a place of nostalgic tourism, as well as a place to show the blend of cultures between the past and the present.

Under the perspective of world cultural heritage spaces, Hoi An ancient houses will be explained by the concepts of “The Production of Space” (Lefebvre,

¹ Over 300 years ago, Hoi An ancient town, in the central province of Quang Nam, was a famous trading port and was considered as the centre of the legendary Silk Road, bringing silk products from Vietnam’s southern region to China, Japan and various European countries.

1992). There are three aspects of spaces: physical space, social space and mental space.

The physical space of ancient house of Hoi An When viewed on a large scale on the world map, Hoi An is located in the center of Southeast Asia, in the East of the Indochinese peninsula, in the North by China, in the West bordering Laos, Cambodia, in the East and the South bordering the East Sea and the Pacific Ocean, which is very convenient for trade and development of seaborne trade with many countries around the world.

Hence, the geographical location of Hoi An is the most important, which was established to be a port town of the Pacific ocean². Hoi An city in Quang Nam province, with a total natural area of 61.71 km², is located on the north bank of Thu Bon river, 25 km southeast of Da Nang city, and about 50 km from Tam Ky city on the northeast. In addition to the advantage of being close to the Chu Lai airport of Quang Nam and the modern international airport of Da Nang, Hoi An also has a special advantage with its location on the "Central Cultural Heritage Road," including Hoi An- My Son- Hue. These are considered favorable objective conditions that help Hoi An attract many domestic and foreign tourists.

During the process of trading, Hoi An ancient town port has opened cultural exchange to create unique features for anyone who studies Vietnamese culture. The commercial port has both the common features of Quang - Vietnam and its own

²Hoi An Ancient city is located in Viet Nam's central Quang Nam Province, on the north bank near the mouth of the Thu Bon River. The inscribed property comprises 30 ha and it has a buffer zone of 280 ha. It is an exceptionally well-preserved example of a small-scale trading port active the 15th to 19th centuries which traded widely, both with the countries of Southeast and East Asia and with the rest of the world. Its decline in the later 19th century ensured that it has retained its traditional urban tissue to a remarkable degree. This Ancient city reflects a fusion of indigenous and foreign cultures (principally Chinese and Japanese with later European influences) that combined to produce this unique survival.

characteristics - Hoi An (Ho Nguyen Thanh Hang, 2011, page 11) It is this favorable geographical location, this physical space of Hoi An that has a strong impact on the social space that I will clarify in the historical periods of Hoi An. The relevance in the historical process between past and present historical periods is reflected in the group analysis of research objects: people, social environment, culture, and development history of Hoi An. In the past, the locals considered the house a place to live and do business. The appearance of homeowners who were Japanese, Chinese, Spanish, Dutch, and French traders influenced the architecture of these houses, making them suitable for the culture and accommodation of these traders.

For the local people, the houses had unique cultural crossroads in the past; these houses were physical spaces, living and working spaces. According to history, for hundreds of years, locals have considered these as old houses which were built for many years, which keep memories of the past.

For cultural managers and local authorities, "old house" is replaced by "ancient house." The term "ancient house" shows that cultural and historical values are recognized. Specifically, in 1985, Hoi An was recognized by the Vietnamese State as a national-level historical and cultural monument. The so-called "Ancient houses" needed to be preserved from that time.

For the travel business people, these old houses are not only living spaces but also business spaces with nostalgic business in the same space, at the same house, but meaning, performance, and functions are completely different: bringing the past into the present to confirm the value of the past. This change has been evident since UNESCO recognized Hoi An as a World Cultural Heritage in 1999. Hoi An, once a central Southeast Asian trading post in the 16th and 17th centuries, is a living museum that houses old-town architecture. Some notable heritage buildings include Chinese temples, a Japanese-designed bridge, pagodas, wooden shophouses, French-colonial houses, and old canals. Although large-scale trading had long moved elsewhere, Hoi An has successfully preserved and restored its charming roots and was declared a UNESCO World Heritage site in December 1999.

As a researcher, I need to consider the research object of "Hoi An ancient houses" from a scientific perspective. The research thesis "Hoi An Ancient House, Vietnam: A Place of Past and Nostalgia in the Context of a World Cultural Heritage City" revolves around spatial aspects and uses a research method based on physical space,

social space, and mental space to show historical elements of past and present clearly. I used data aggregation and social memory methods to analyze old houses in the past.

The social space: Every social space is the outcome of a process with many aspects and many contributing currents, signifying and non-signifying, perceived and directly experienced, practical and theoretical. In short, every social space has a history, one invariably grounded in nature, in natural conditions that are at once primordial and unique in the sense that they are always and everywhere endowed with specific characteristics (Lefebvre, 1991, p. 110)

The historical values, the traditional values, the types of folklore activities, the natural geographical environment, the unique humanistic ecological environment... all have created an impressive Hoi An. and attract tourists. In particular, the complex of architectural monuments in Hoi An is considered a LIVE museum. Because for many generations, urban people still lived in the heart of the city, attached to each ancient architecture with the traditional cultural lifestyle of their people.. Hoi An ancient town, clearly shows It is an urban - estuary - a coastal city in the Middle - Modern period in Vietnam and Southeast Asia. Because of these global values, on December 4, 1999, during the 22nd meeting held in Marrakech, Morocco, the World Heritage Committee officially inscribed the ancient city of Hoi An on the UNESCO World Heritage Sites list. World Heritage Site by meeting two criteria: II and V

Criterion II: Hoi An is a unique physical expression of the combination of cultures through periods in an international trading port.

Criterion V: Hoi An is a typical example of a preserved traditional Asian port.

On April 3, 2006, the Minister of Construction issued Decision No. 602 / QĐ-BXD recognizing Hoi An town as a class III city. So from 2006, Hoi An has been an Ancient City (not an ancient town)

In terms of mental space, Hoi An Ancient city is a famous city in Quang Nam province. This old town remains almost intact with more than 1000 architectural relics from streets, houses, assemblies, communal houses, pagodas, temples, ethnic churches, old wells ... to traditional dishes, the souls of the people here. Hoi An is famous for its traditional architectural beauty and the harmony of houses, walls, and roads. Hoi An ancient city, still retains its ancient beauty, indifferent to moss in every tile roof, brick, and tree line, along with so many ups and downs of history periods, such as the simple features in personality, pure soul, and honesty of the local people.

The most common housing types are tubular houses with a narrow width and a very long depth. The house is made of materials with high strength and durability due to the harsh climate here. The two sides have separate brick walls and wooden frames, divided into three compartments with an aisle.

Throughout its history, the complex of historical - architectural - cultural relics in Hoi An has been an attractive destination for tourists and, researchers, archaeologists, and architects. ..Hoi An Ancient Town includes many architectural and artistic monuments with diverse architectural styles showing important exchange and acculturation between domestic and foreign cultures. In particular, the research on Hoi An ancient town has been studied by many scholars. From the aforementioned, Hoi An is one of the outstanding places of politics of Space and business of nostalgia in the world. However, due to many different purposes, under many different lenses, and in many different ways, the authors have reflected on Hoi An under many different research points. All these studies are like precious pieces that make more complete, more complete and accurate about the panorama of Hoi An more. Historical research of Hoi An - Place of the past, in the 1990s. The Hoi An researchers team also made many efforts in implementing several research topics such as "The formation process Hoi An residential community block", "The first step of research on Hoi An folklore ", and" The situation of Hoi An foreign trade in the 16-17 century", " Inheriting and promoting cultural values of Hoi An ancient urban areas", "The role of Minh Huong commune for Hoi An commercial port in the 17th century", and in recent years are the topics" list of monuments. Hoi An", and "Traditional river fishing tools in Hoi An."

In addition, Hoi An Ancient Town is also the subject of many university graduation theses, master's theses, and doctoral theses of domestic and international Ph.D. students in the fields of history, archeology, architecture, and culture. The doctoral thesis of author Nguyen Quoc Chon Hung has researched and given valuable information about the history of the formation and development of Hoi An ancient town and the types of architectural monuments. Nguyen Thi Thu Ha's doctoral thesis on cultural heritage management and tourism development in Hoi An ancient town, Quang Nam province (2007) also mentioned the characteristics, roles, and values in Hoi An history as well as in the treasure of the cultural and architectural heritage of the nation. However, the content of this thesis has not studied the architectural and interior values of ancient houses in Hoi An. The research work "Hoi An wooden houses

- values and conservation solutions" by Dr. Tran Anh (2005) mentioned some old wooden houses in Hoi An. However, this study focuses on effectively resolving the dialectical relationship between culture and development, between preserving the traditional architectural status quo of all wooden structures in Vietnam. Hoi An.

In the process of researching the topic "Hoi An Ancient House", I am interested in the concepts of "Place of the past" and "business of nostalgia." The concept of "place of the past" approaches more about Hoi An history, especially the history of the old houses that I choose to analyze. Cultural values and multi-ethnic cultural identities are expressed through the house's spaces, on the decorative motifs and carvings shown in each house. In particular, the commercial characteristics of the old houses in Hoi An have created a unique architectural value in this urban area. Each old house has a different historical story. In the past, these houses were the residences and businesses of the owners. They may be local people living by trade. They may also be foreign merchants from China, Japan, and the Netherlands... coming to live there, making the house multicultural in the past. Today, all these old houses are recognized by UNESCO as ancient ones. The cultural values embodied in the design of each house become a precious relic in the present. These old houses have contributed to the heritage of Hoi An ancient town with nostalgic value. In addition to the architecture of these old houses, UNESCO has also considered these as relics that contribute to turning Hoi An into an ancient heritage city, turning these old houses into a nostalgic tourist destination, as well as a The sights represent a culture that has a cross between the past and the present. The "past place" research approach helped lead to the second major research concept – the "nostalgia business". This "nostalgic business" concept is of interest to many researchers around the world who have studied World Cultural Heritage in countries such as Thailand (Mautizio Peleggi, 2002), Laos (Supachai Singyabuth, 2006) China (Hao Zheng, 2020)....

Meanwhile, in previous studies on Hoi An ancient town, researchers have also based on the study of historical and cultural values as a premise for tourism development, but no one has used it yet. The concept of "contemplation" aims to expand further the "product of space" concept in studying a World Cultural Heritage, namely Hoi An Ancient Town. Researchers have studied Hoi An Ancient Town with concepts such as preserving and promoting the cultural identity of heritage sites, tourism development, Hoi An history, and urban architecture. Hoi An ancient town,

heritage conservation research, appropriate planning direction, etc. Therefore, there are still gaps in the research that researchers have not clarified or have not yet approached, which are commercial characteristics in old houses in Hoi An. The concept of "nostalgic business" shows historical and cultural values from the past to the present and predicts the future of these old houses in the development of society. The functional changes of old houses over the course of their history and their commercial nature are interesting studies. Moreover, that is why I found the concept of "nostalgic business" for my research in Hoi An to be relevant in research and international context.

The selected concepts for research are essential for the ancient city of Hoi An, where I was born, and it has motivated me to focus more on this doctoral thesis. Besides, through the research papers that I mentioned above, I am interested in research methods from the perspective of material space, social space, spiritual space, memory space, and cultural development. Hoi An tourism culture in the form of nostalgic business in the context of the World Cultural Heritage City. These are good scientific perspectives that can help me enhance my research experience as an international researcher.

2. Research Objectives

2.1 To study the physical space and historical development of Hoi An, the world cultural heritage city.

2.2 To study the cultural Identity and multicultural Identity of “the old houses” of Hoi An before this old town is recognized as a world cultural heritage ancient city.

2.3 To study the politics of establishing “the old house” to be “the ancient houses” of Hoi An ancient city in the process of world cultural heritage.

2.4 To study the business of nostalgia in “the ancient houses” of Hoi An.

2.5 To study the ancient House at 33 Nguyen Thai Hoc street in the dimension of research unit analysis.

3. Research Questions

2.1. Spatial factors: How physical space, social (community) space, and (mental) spiritual space is shown in the historical periods of Hoi An ancient City (from its formation to the time Hoi An was recognized as a world cultural heritage)?

2.2. How could Hoi An houses in the process of Cultural identity (of local people) and Multicultural identities be assessed in this research?

2.3. How have policies of the local government and the Vietnamese government through historical periods affected Hoi An Ancient Town, and how did the old houses in this place affect them?

2.4. How has Business nostalgia in the Context of a World Cultural Heritage City been studied through the historical development period of Hoi An?

2.5. Ancient House in 33 Nguyen Thai Hoc street - from the old House to the ancient House became the space of Hoi An Folklore Museum. How does this case study show the novelty and usefulness of this research (from the point of view to the scientific method)?

4. Research Methodology: This research uses a qualitative research method. I describe the elements of the research methodology as follows

4.1 Research Population

4.1.1 Hoi An locals

This group consists of the original Vietnamese who lived in Hoi An in the past. They have contributed to forming a social culture about the uniqueness of Hoi An in many different contexts. In the past, most of them lived and worked as local fishermen, showing the cultural values and identity of the people in the past of Hoi An port city in the context of a Multicultural society chemical.

4.1.2. Government official:

This refers to local government officials and national government officials. They played an important role in policy making and operations to build Hoi An, a national heritage city, and be elevated to a World Cultural Heritage City status. They also now play a regulatory role in various aspects of Hoi An as a World Heritage City, including those related to nostalgic tourism. Therefore, their role is important in this study's "politics of space" concept.

4.1.3. UNESCO :

The officials of the UNESCO World Heritage City Office are an essential research population. They are important in being listed in Hoi An as a World Cultural Heritage City. They work with Vietnamese government officials in the policy determining which 'heritage area' in Hoi An, has been registered as a protected area. It is also considering the registration of some old houses to be ancient ones. It also takes a role in the restoration of ancient houses as well as allowing them to support the nostalgic tourism business too.

4.1.4. Businessman

The business people here refer to a group of tourism business operators in the World Heritage City of Hoi An, especially a group of merchants doing business in ancient houses. They use Hoi An's past and ancient houses as a selling point for nostalgic tourism.

4.1.5. Tourists:

Tourists who come to Hoi An to consume the relics in the past of the world heritage city of Hoi An, where they are offered various forms of nostalgic tourism, including the use of ancient houses.

4.1.6. Researchers:

Hoi An ancient heritage town, has attracted many researchers in the world and researchers in Vietnam, such as archaeologists, cultural researchers, sociologists, and writers. Their research contributions have made Hoi An the center of cultural heritage values.

4.1.7. Architects:

This group includes planners, architects, and interior architects. They are researchers with a direct impact on design and planning solutions, restoration and preservation of Hoi An Ancient city, and World cultural heritages.

4.2 Field of Research:

Main site: The area of study includes the ancient town of Hoi An, which is controlled by the World Cultural Heritage Law and UNESCO Subsite: This is the surrounding area of the World Heritage City, where the Government can expand the management of the area to serve tourists visiting Hoi An World Heritage City. Therefore,

these two study areas are related to each other. Both of these fields are also my areas of research.

4.3 Data Collection

4.3.1 Fieldwork and data collection

- Interview; Formal interview, Informal interview,
- Focus group interview
- Observation; Normal observation (or general observation), Participatory observation

4.3.2 Documentary data collection

4.3.3 Tool or Equipment for data collection

4.3.3.1 Motion picture (cameras, video recording equipment)

4.3.3.2 Voice record

4.3.3.3 Field notebook

4.4 Data Synthesis and Analysis

To study 'the ancient House 33 Nguyen Thai Hoc street as a case study. The Folklore museum is one of the featured thematic museums in Hội An. It displays original artifacts, photos, and performance activities that represent the value of intangible cultural heritage. Besides, The Folklore museum also introduces the local traditional culture, the creations, and contributions of local generations to develop Hội An city. The museum opened on March 24, 2005. The building is a typical architectural style of Hoi An ancient wooden house with two-floor, 57m long and 09m wide, facing Nguyễn Thái Học street and Bạch Đằng street. Address: 33 Nguyễn Thái Học street, Hội An, Quang Nam

4.5 Research representation

4.5.1 Full paper of research

-Descriptive analysis

4.5.2 Research article

-International research article, Scopus level or ISI.

5. Definition of Term

5.1 Wording of research text

5.1.1 "Hoi An ancient city" in this research means an old town recognized as a national historical and cultural heritage in 1985. After being recognized by UNESCO in 1999, it was still called "the old town." On April 3, 2006, Hoi An was recognized by the Vietnamese Government as a level III city. On January 29, 2008, the Government issued Decree No. 10 / ND-CP to establish Hoi An city in Quang Nam province. Since this event, Hoi An old town has been called Hoi An Old Town - an Ancient City in Quang Nam, Vietnam.

5.1.2 "World Cultural Heritage City" in this research is Hoi An ancient City, where a World Heritage City is a landmark and an area with legal protection by an international convention administered by the United Nations Educational, Scientific and Cultural Organization (UNESCO). UNESCO designates World Heritage Sites for having cultural, historical, scientific, or other forms of significance. The sites are judged to contain "cultural and natural heritage around the world considered to be of outstanding value to humanity" (UNESCO). To be selected, a World Heritage City must be a unique landmark that is geographically and historically identifiable and has special cultural or physical significance.

5.1.3 "Ancient Houses" in this research is the name used in scientific studies and texts and the name of the media and local people. The word "ancient" replaces the word "old" because it expresses historical and cultural values recognized by the local Government and UNESCO.

5.2 Wording about academic issues

5.2.1 Cultural Identity

Cultural Identity or Identity is a complex construct to define insofar as the notion of human Identity is shaped by several interconnected facets of life that are

not always distinct nor static. Cultural Identity provides the global significance of local knowledge and the sense of self, community, and nation. In terms of science, technology, and economic development, globalization somewhat reflects the theory of convergence and hegemonic control, but in a deeper sense, it promotes a cultural identity (Yi Wang, 2007). In this way, that cultural Identity is both the individual's characteristics and the culturally identical group with its members sharing the same cultural Identity. Cultural Identity in this study means that culture is formed from the relationship of Hoi An locals with generations, families, and clans who have lived and traded. They built and used housing in the only location of the former Hoi An urban area. This has to do with local lifestyles, customs, and local culture, and it has become one of Vietnam's most important fishing communities in the past.

5.2.2 Multicultural Societies and Multicultural Identity

Multicultural Identity in this research means the cultural Identity resulting from the diverse cultures of different groups of Hoi An people who have come to live in the Hoi An area together. It made Hoi An a place of multicultural Societies. They consist of Chinese, Japanese, Dutch, Spanish, and Vietnam people. They have exchanged and mixed their original culture with the culture of other people groups here. This situation has made Hoi An an area of Multicultural Identity in many sections, including house building in Hoi An.

5.2.3 "Politics of space" in this study means the same space. However, with influence and support from policies of Quang Nam province, the Government of Vietnam, UNESCO, and Hoi An from a former trading port but Hoi An has changed a lot over time, especially after being recognized as a national historical and cultural heritage and a world cultural heritage.

5.2.4 The "Business of Nostalgia" in this study is the study of the tourism business in a nostalgic form of business. "Nostalgic business" is a category that shows reminiscence and nostalgia. As an ancient heritage city, Hoi An is famous for its cultural values, social values, and especially historical values that cause nostalgia not only for the people of Hoi An but also for all tourists around the world. World when coming to Hoi An - an ancient city with many unique values.

5.3 Another important wording:

5.3.1 Physical space in this research is the geography of Hoi An. This concept is related to the interpretation of Hoi An's position on the world map in terms of the advantages of developing sea trade through seaports and river access. The favorable geographical position of Hoi An compared to other provinces in Vietnam is the advantage of both road and waterway. Studying this concept to confirm the advantages of geographical location and climate is the first factor for Hoi An to quickly become an important location to become a seaport in the past and today as a tourist destination. The calendar has favorable traffic today. Therefore, physical space is a spatial element that needs to be studied.

5.3.2 Social space is community space. Political/Social Space means the phenomena and social relations of Hoi An. Local people and other ethnic groups living in or associated with Hoi An have important influences on creating social space in Hoi An. Most importantly, Hoi An becomes the politics of the tourism space, which is a complex social space. Research this concept to clarify further the role of research target groups: Hoi An locals, Government officials, UNESCO, business people, tourists, and researchers.

5.3.3 Mental space in this research is the living space experiencing many cultural and spiritual values. This place contains feelings, love for the homeland, living spaces, and human affection for the people. The spiritual space in every old house in the past and the ancient house in the present is the space and furniture... associated with a person's life living in it. The spiritual space of Hoi An ancient town is the cultural values in craft villages, festivals, local customs, local dishes, local accents... All these create nostalgic memories that each person feels in his or her own way. This also explains why this is a place that attracts many artists to compose poetry, paintings, music, and sculptures... Therefore, mental space is a concept that needs to be mentioned in this study.

6. Scope of Research

6.1 Place of research

Hoi An ancient City, Quang Nam Province, Vietnam.

6.2 Social structure of research

6.3 Period of research

A. Hoi An in history

1. Pre-Hoi An periods: Prior to the 2nd century
2. Champa period (from 2nd century to 15th century)
3. Dai Viet period (15th century to 19th century)

B. Hoi An - a UNESCO World Heritage site

1. Hoi An, today
2. Hoi An is a UNESCO World Heritage Site

6.4 Unit of analysis in research

The ancient houses in Hoi An

- 7.4.1. Quan Thang ancient house (>150 years)
- 7.4.2. Tan Ky ancient house (>200 years)
- 7.4.3. Phung Hung ancient house (>120 years)
- 7.4.4. Duc An Ancient House (>150 years)
- 7.4.5. Diep Nguyen Dong ancient house (>150 years)
- 7.4.6. Hoi An folklore museum (>120 years)

7. Concept, Theory, and Conceptual Framework

7.1 Concepts of Research

7.1.1 'Politics of Space' for considering the construction of Hoi An as a World Cultural Heritage city and old houses as Ancient Houses.

7.1.2 'Business of Nostalgia' for considering the business on the ancient house of Hoi An.

7.1.3 Cultural Identity for considering Ancient houses related to local people of Hoi An in the past.

7.1.4 'Plural Cultural Identity' for considering Ancient houses related to foreign traders from Japan, China, the Netherlands, and Spain.

7.2 Research Conceptual Framework

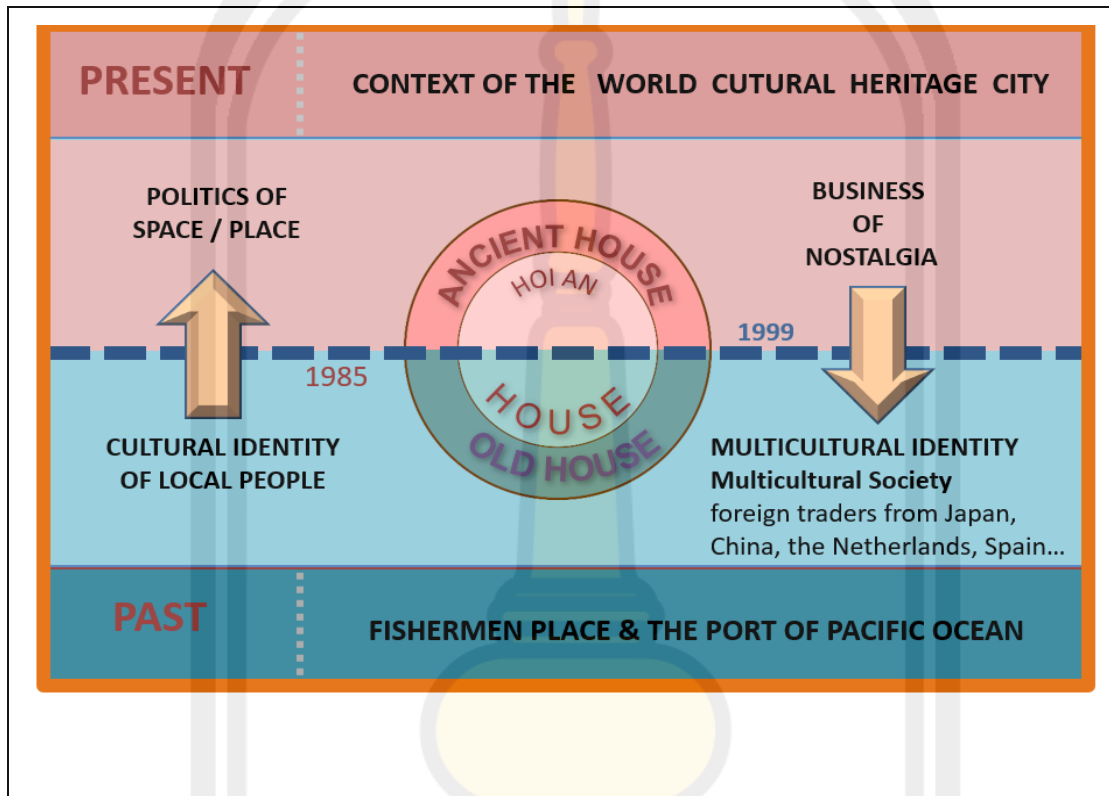


Figure 1 the Conceptual Framework of Research

8. Literature Review

8.1 Literature Review of research text

9.1.1 Hoi An is an ancient city showing the traditional characteristics of Vietnamese culture, so it has attracted much scientific research to serve the protection of the heritage such as:

"Hoi An ancient town, the main orientations in conservation and development in contemporary society" - Architect Van Tan Hoang - Graduate thesis 1995

"Renovating and upgrading old quarters in Vietnam urban - Hoi An ancient town" - PTS Pham Si Liem - Science and technology program at state level 1992-1995.

"Houses in Hoi An old town are preserved and developed in the process of urbanization" - Architect Tran Canh Nhat Ha - Master thesis 1996.

"Architecture of Hoi An Ancient Town Vietnam" by International Cultural Research Institute, Women's University of Chieu Hoang, Japan – 2003.

"New perspectives in the planning of renovation and development of Hoi An town in the context of forming" Central World Heritage Area "and globalization of tourism" - Architect Truong Thi Mai Hanh - Thesis 2004 graduate school.

"Planning on conservation and development of traditional craft villages in Hoi An serving the tourism development strategy of Central Vietnam"- Architect Phung Phu Phong - Master Thesis 2004."

"The intersection of Vietnamese-Japanese culture in the architecture of Hoi An ancient town" - Architect Dinh Van Phuc- Master thesis 2007.

Previous studies are the supporting material for the preservation of physical and cultural values, and the correlation in the layout of the residential space, helping us to do research that synthesizes the field of material culture. Intangible elements, simple, latent elements in people, in daily activities, etc., have created Hoi An cultural identity. Therefore, the author wants to approach Hoi An cultural values and contribute to perfecting the conservation of Hoi An in both physical and spiritual elements of the old town.

Thus, the study of "Preservation and promotion of cultural identity of Hoi An ancient town" and an urgent issue in the era of innovation and integration. Each person of Hoi An, in particular in the Vietnamese community in general, needs to understand the value of national cultural identity through cultural heritages to preserve and preserve the indigenous elements and promote it in the international-regional arena. The role of Hoi An is one of the heritages contributing to creating the potential for the development of the economy - culture - tourism in the central region, so the activities of preserving and promoting the cultural identity of Hoi An are imperative to affirm. Vietnam is ready to integrate into the general development trend of all humanity without being dissolved so that culture truly becomes "the spiritual foundation of the entire society and the entire nation."

Some scholars argue that Chinese culture has dramatically influenced Vietnamese culture (Lieberman, 2003, p. 338; Reid & Tran, 2006). The Dai Viet dynasties relied on many aspects of Chinese governance and the Confucian belief system to

build their state; thus, the culture of China has greatly influenced the culture of Vietnam. However, recent scholars have criticized this view and advocated for more independent development in Vietnam (Li, 1998; Lieberman, 2003). They have shown that the aspects of Chinese culture that previous scholars have emphasized are only important at the elite level and that the Vietnamese peasantry has much more intimate ties to other countries other Southeast Asian countries. Furthermore, Lieberman (2003: 340) argued that as Dai Viet moved further south, Chinese culture ceased to be as influential.

Researchers have also assumed that Vietnam is highly agrarian and has little interest in seafaring (Pham, 2013; Lockard, 2010). It is said that with the large delta, the Vietnamese culture is mainly influenced by agricultural life, not fishing. This interpretation has been refuted in recent years by historians such as Charles Wheeler (2003, 2005, 2006b), Kenneth Hall (2013), Craig Lockard (2010), and others who have a maritime perspective" on Vietnam. These scholars have argued that although Vietnam never had a strong navy or a large community of seafaring merchants, rivers and seas were central to people's lives. They consider that much of Vietnam's geography is characterized by mountains and valleys, making the sea the easiest way to get around. Da Shan, a Chinese monk who visited Central Vietnam in 1695, wrote, "there is no way to go between the two provinces [overland]. When a person goes to a seaport, that is the province. In that case, you have to sail from one port to the sea and, along the mountains, to another port" (quoted in Lockard 2010: 221 and Wheeler 2003). Thus, these scholars have determined that although the Vietnamese may not be a "maritime" culture, they can be considered a "coastal" or "coastal" society (Lockard, 2010; Pham, 2013; Wheeler, 2003). The "sea of connection" has long been a theme in Southeast Asian academia, recently applied to Vietnam, and it is particularly relevant for central and southern Vietnam. A key aspect of this idea is that port cities become places of exchange between cultures (Haneda, 2009). Lockard (2010: 245) describes ports as "places of economic exchange as well as international gateways for importing and exporting people, goods, and ideas. Eric Tagliacozzo (2007) argues that Southeast Asian coastal cities were established to facilitate international trade and are open to foreign ideas. Considering the study of the physical space of Hoi An, Hoi An was a trading port in the past, and this geographical location has also influenced the culture in Hoi An.

China's trade with Vietnam remained strong until the 1750s (Lieberman 1995, and Lockard (2010) also wrote about the role of the local Cham and Vietnamese communities in Quang Nam province in the activities of the Vietnamese people. They disappeared from the annals after the siege of Vijaya in 1471, "The Cham was the major, if not the majority, of the population in the Hoi An region" (Wheeler, 2006, a.: 183) The earliest Vietnamese residents will According to Wheeler, this group will play an important role in the operation of Hoi An; they will not only provide domestic goods but also provide food and shelter, as well as services such as navigating and repairing ships. Women also play important roles in local markets and as brokers. The women here, and the multicultural families have also had cultural influences in Hoi An.

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Hội An is poised in between these two views as it was established at the height of the age of commerce but continued to thrive until the late eighteenth century. Though foreign influence is evident in the built environment, the impact on the local population is not immediately clear. This thesis will show that maritime trade was fundamentally important in the town's development. However, as a foreign trading city, it was kept at a distance from the Nguyễn capital and thus may not have had as great an impact on the state as Reid posited.

9.1.2 Hoi An ancient house and their architecture research

In the Ph.D. thesis of Ta Thi Hoang Van (2007) with the topic "Analysis of the natural geographical features of Hoi An and historical and social conditions as well as economic changes affecting to become Hoi An commercial port urban area." This study provides an assessment of Hoi An's role on the trade route in the East Sea; Analyzing the basic elements of Hoi An ancient city and the presence of architectural styles with typical layout and chronology and historical fluctuations, thereby giving points about the scale and appearance of Hoi An in the period of formation and development; Dividing the relic chronology into 2 periods to analyze the cause of the birth of architectural types that are both traditional and local architecture, from which to analyze the urban morphological transformation and Hoi An architecture through a historical process, especially focusing on research on features of urban architectural space and architectural art. In the book "Hoi An wooden houses, conservation values and solutions" (2005), researcher Tran Anh researched solutions to preserve wooden houses in Hoi An ancient town with the following aims of research: contributing to raising awareness about the historical - cultural values of architectural heritages, especially the type of wooden houses in Hoi An ancient town; proposing policies and solutions suitable to leaders of local authorities in management; contributing to effectively solving the dialectical relationship between culture and development, between the preservation of architecture and meeting the needs of the people today.

In "Guidelines for the conservation of wooden architectural monuments" (2003) of the People's Committee of Hoi An town, there are guidelines and initial information on conservation principles and methods of preserving wooden structures. Ancient house architecture. This book also devotes a few pages to provide legal documents of central and local governments related to the management, conservation, and promotion of the value of relics in Hoi An in particular and Vietnam in particular.

In the book "Architecture of Hoi An Ancient Town in Vietnam" (1996), experts from the General Administration of Culture of Japan and researchers from Chieu Hoa Women's University used the following methods: survey, measurement, analysis, and synthesis. They have classified the traditional architecture in Hoi An through the

architectural form and structure of the old house. This is very meaningful scientific research for preserving Hoi An Cultural Heritage.

In the architecture of ancient houses in Hoi An, it is impossible not to mention the unique decorative elements expressing the national cultural identity and the multicultural identity of the people living in Hoi An. Among them, the most prominent are the door eyes made of wood, carved very elaborately. They have many unique shapes and colors that always attract the attention of visitors worldwide. However, few people know that the "eyes of the door" are the spiritual, cultural features of Pho Hoi residents from afar, contributing to them.

There are many commentaries on the presence of these door eyes³. But for the most part, the eye of the door hanging in front of the house is because it is considered as the guardian's eye for the house. It is both a decoration and a spiritual element, as gods bring peace and banish evil. From the belief of the Chămpa people, the Chinese, and colossi of the Vietnamese to eyes on the main entrance of any houses in Hoi An, they are all reasonably similar to one another. Especially, Hoi An is a place that merges four peoples: Chămpa, Vietnamese, Chinese, and Japanese. Nevertheless, being either a symbol of a concept (all things have their own souls) or detail of architecture, eyes on doors have become an indispensable part of the spiritual life of people living in Hoi An. This is also the way people in Hoi An live in harmony with nature to create depth of cultural heritage of human beings.

³ Hoi An Ancient city is located in Viet Nam's central Quang Nam Province, on the north bank near the mouth of the Thu Bon River. The inscribed property comprises 30 ha and it has a buffer zone of 280 ha. It is an exceptionally well-preserved example of a small-scale trading port active the 15th to 19th centuries which traded widely, both with the countries of Southeast and East Asia and with the rest of the world. Its decline in the later 19th century ensured that it has retained its traditional urban tissue to a remarkable degree. This Ancient city reflects a fusion of indigenous and foreign cultures (principally Chinese and Japanese with later European influences) that combined to produce this unique survival.

The eye of the door has the unique meaning of Hoi An ancient house. It symbolizes a sense of belief, wishing all peace to the house and the owner. The similarity in the custom of worshipping the gods and the adaptability of the Vietnamese people with the interference of four communities, including: Cham, Vietnamese, Chinese, and Japanese, bring their unique meaning to the ancient town of Hoi An, preserved to this day. The door in Hoi An is always an interesting question for researchers of Hoi An culture and people. For the past twenty years, researchers of culture and architecture of Hoi An have been paying attention to a special detail of every house on this ancient street - a pair of eyes that are thoroughly carved and stuck onto the upper part of doors. These eyes are often carved with the eight trigrams, or an eight-petal flower with a Heaven-and-Earth circle. This is absolutely unique in Hoi An. Various articles written by culture researchers state that the door eye in Hoi An is a supernatural symbol that has been influenced by either Oriental philosophy or Indian civilization.

In addition to studying space and decorative motifs of ancient houses in Hoi An, the research also analyzes the characteristics of feng shui in the architecture of ancient houses,...How to organize living space according to the living philosophy of the Chinese and Japanese.

8.2 Literature Review about research concep

9.2.1 Cultural identity

Throughout the history of Vietnam, social culture has had great influence and impact in the development of society. It can be said that Vietnamese culture is full of cultural layers: local culture, mixed culture between China and other countries in the region, culture of interference with Western countries. However, Vietnamese culture has a special value that is that Vietnam is not assimilated by foreign cultures because Vietnamese people have a deep patriotism and national pride. On the contrary, the cultural interference has enriched the national culture, creating its own cultural imprint of Vietnam.

Vietnam's national culture emerged from a specific living environment: a tropical country with many rivers, a confluence of great cultures. Natural conditions (temperature, humidity, monsoon, water flow, wet rice agriculture) significantly affect

the material and spiritual life of the nation, the characteristics and psychology of the Vietnamese people. However, socio-historical conditions greatly affect national culture and psychology. So, there are still cultural differences between Vietnam and other wet rice cultures like Thailand, Laos, Indonesia, India and others. Although sharing the same Southeast Asian cultural origin, Vietnamese culture has changed and brought East Asian cultural characteristics due to the long-term domination of China and their cultural imposition on the land. Vietnam.

In the book "Culture and Identity"⁴, Culture is likened to an onion. The more layers you peel off, the more you understand about the values, beliefs, and norms of the respective societies. As complex as the many layers of an onion's skin, and it's capable of tears due to its complexity, great understanding is crucial to effective interaction and communication. This is a unique tribute to the many scholars who have embarked on this journey of cultural discovery and identification.

Indigenous culture is the common characteristics of a group of people, including, place of birth, religion, language, cuisine, social behavior, art, literature and music. Some cultures are widespread and have large numbers of people associating themselves with those particular values, beliefs, and backgrounds. The value of culture cannot be defined by its size. Culture refers to the customs, practices, languages, values, and worldviews that define social groups as social groups based on ethnicity, region, or common interests. Cultural identity is important to people's sense of self and how they relate to others. A strong cultural identity can contribute to people's shared lives.

Vietnam's national cultural identity is a term that refers to the nuances, beauty and special characteristics that distinguish it from other countries in the world, the national cultural identity is the root of the culture, the unmistakable characteristics in the origin of Vietnamese national culture. Vietnam's national cultural identity is the special features that make up the nuances, bravery and unique imprints of each nation, from which to distinguish one nation from another. In this study, today's Vietnamese

⁴ Culture and Identity” Edited by Wilfred Isak April, founder of Maltas Club Namibia, This book is a wonderful celebration of culture and identity, especially from the cultural lens of the various authors' nation of origin.

culture in Hoi An is reflected in the lifestyle of the people here. Hoi An people are friendly, likable, and hardworking, similar to the characteristics of our Vietnamese people. To evaluate Hoi An, people often have the phrase "one step through three cultures". . That saying means that just by going to Hoi An, you can experience three cultures of Japan - China - Vietnam. In addition to those three main cultures, Hoi An also received Western cultural flows from Dutch, Spanish, ... and Eastern cultures from India, Persia, etc. But the influence This influence is only limited and has not had a clear impact on Hoi An culture

The change of national cultural values and the goal of promoting the national cultural identity of Vietnam in the process of international integration Culture is created by people (Them, 1997)., when socioeconomic conditions change, new values will be formed (Diem, 2002). Due to changes in Vietnam's economic operation and international integration it has made the society face the values of modern world civilization; along with the implementation of economic, political, and cultural tasks in the new era, a series of new national values are forming, in which the old value is raised, the new value is recognized and built.

With multi-layered cultural depth, Hoi An is considered a living museum of architecture and the urban lifestyle of Vietnam. Hoi An ancient town's cultural values are a beauty that needs to be preserved.

In 1999, Hoi An was recognized by UNESCO as a world cultural heritage, considered a typical example of a traditional port town in Southeast Asia with traditional architecture dating from the 17th to the 19th centuries. Over the years and despite the ravages of wars, the architectural works here are still intact and retain their aesthetic value to this day with the mix and interference of many different beauties. The architectural works, religions, beliefs, and cultural values of Hoi An ancient town are the most vivid evidence of the process of formation, development, and even the decline of the ancient city. Assembly halls and temples are typical works for the vestiges of the Chinese. Next to it are the roofs recording the traditional features of the Vietnamese people and the houses with ancient French style. Stepping into this beautiful old town, we can deeply feel the diverse, artistic, and ancient blend of the close rows of houses with architectural features of different cultures. Hoi An annually

attracts millions of domestic and foreign tourists as a place to store and blend many cultures. By preserving architecture, customs, and reproducing festivals, Hoi An tourism will surely develop more and more, and the cultural values of Hoi An ancient town will be kept forever.

Various cultures from different countries influence Hoi An. During the "pre-Hoi An" period, two big cultures existed: Sa Huynh and Champa. The first archaeological site of Sa Huynh was Sa Huynh street in Quang Ngai, discovered by a French archaeologist. Following Sa Huynh is Champa culture from the 2nd to 15th century. The Cham kingdom ruled from Hue city to Phan Thiet, The specific relics of Champa culture are Hindu temples situated from the Central to the South, and one of them is placed in the valley of Thu Bon River. In 1649, the defeat of the Minh dynasty resulted in the mass migration of Chinese to Southeast Asia, and many of them decided to settle in Hoi An. Thereby, Chinese culture was imported to Hoi An and diversified Hoi An culture. The last remarkable culture is Vietnamese, which came after the Champa dynasty lost its control in Hoi An.

Aside from the cultural values through architecture, Hoi An retains a diversity of rich intangible cultures with customs, religious activities, folk art, and cultural festivals. For this reason, Hoi An is considered a living museum of architecture and urban lifestyle.

9.2.2 Cultural heritage and cultural tourism

The definition of Cultural Heritage is "a legacy that we have received from our ancestors": It can be a relic or a tradition passed down from generations before us. It is a symbol of our history and our lineage as human beings (Wahab, Salah, 1997, p.61). The definition of heritage is any product of the culture that can be a subject for tourist promotion. This would include landscapes with historical significance, natural history, cultural traditions and manifestations, archaeological sites, artifacts, artistic buildings, and all that deserve to be protected as a source of national, regional, or local wealth. Heritage is a means of preserving historical values from the past and is viewed as part of cultural tradition. Cultural heritage refers to a country's unique resources, whether it is the natural, built or social characteristics that define a nation's culture and identity. Its importance lies in the cumulative build-up of habits, values,

traditions, institutions, and even social relationships. "Each has its own intrinsic values recognized as requiring protection as a source of national, regional or local wealth and conservation for future generations." (Middleton, Victor T.C, 1997. p.213).

9.2.3 Multicultural identity :

Hoi An trading port was established 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 city in its heyday 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. 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 quite intact. It can be considered that this is the only case in Vietnam and also a rare case in the world.

Because of those values, in 1985, the Ministry of Culture and Information issued a decision to recognize this as a national cultural relic and zoned 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, in the West. 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* etc...

In the international conference on Hoi An Ancient Town on March 22 and 23, 1990, there were 38 presentations (including 12 presentations by foreign scientists) that mentioned many issues of Hoi An in history and the status quo. The reports also open up many issues for debate and set out meaningful new research directions. In particular, in this international conference, several reports have raised the issue of further research into the Sa Huynh culture period and the Champa culture. This place also hides traces of an ancient trading port of the Champa kingdom, a "Lam Ap Pho" by the mouth of the large Thu Bon river. And Hoi An, on the one hand, inherits the exploits of the ancient port of Champa, on the other hand, was directly prepared from the 15th century, when the Vietnamese came to reside here and formed a trading gateway of Dang Trong in Vietnam with the outside world. Hoi An is also a center of East-West cultural exchange, the cradle of the national language, and a center for spreading

Christianity and Buddhism in Cochinchina.

There are still quite intact the ruins of the harbor, the old town, the linked houses, the family church, the pagoda, the temple, the Chinese assembly hall, the Japanese and the Chinese mausoleum, and the unique bridge named Japanese Bridge. The diverse types of architecture, customs, and festivals have reflected a path of development, integration, and interference to create a unique cultural nuance of Hoi An, a harmonious combination of elements of internal factors and external factors.

In summary, the study of the ancient houses of Hoi An and its living space helps this research clarify the multiculturalism of the ancient town of Hoi An in the past. This has become an interesting nostalgic business in the present.

9.2.4 Interculturalism

Interculturalism refers to support for cross-cultural dialogue and challenging self-segregation tendencies within cultures. Interculturalism involves moving beyond mere passive acceptance of a multicultural fact of multiple cultures effectively existing in a society and instead promotes dialogue and interaction between cultures. Interculturalism has arisen in response to criticisms of existing multiculturalism policies, such as criticisms that such existing multicultural policies had failed to create inclusion of different cultures within a society but instead have divided society by legitimizing segregated separate communities that have isolated themselves and accentuated their specificity. It is based on the recognition of both differences and similarities between cultures. It has addressed the risk of creating absolute relativism within postmodernity and multiculturalism. Philosopher Martha Nussbaum in her work *Cultivating Humanity* describes interculturalism as involving "the recognition of common human needs across cultures and of dissonance and critical dialogue within cultures" and that interculturalists "reject the claim of identity politics that only members of a particular group have the ability to understand the perspective of that group." 9.2.5

Nostalgic business

The architectural features of Hoi An ancient town through the perception and evaluation of painters, poets, and musicians are fascinating and profound. There are still poems that Hoi An people often read to take pride in the architectural monuments that both Vietnam and international tourists admire:

"I want to tell you about the local people of this ancient city
Lovely, friendly, enthusiastic, and cheerful roadside toad shop

In the early morning, a bowl of hot green tea
 Quang noodles, Cao Lau, and all the local unique dishes
 I also want to tell Lai Vien Kieu Hoi town
 Waiting for people to turn to the shadow of the river in the afternoon
 The curved wooden roof of the ancient bridge is painted and carved
 Hundreds of years have passed, and the tile is still warm and mossy.”⁵
 Hoi An is simple and idyllic; sometimes, it is just a tiled roof, and sometimes, it is just
 a curved wooden roof, but it is enough for people to feel nostalgic.

The international article "The nostalgic native - The politics and terms of heritage and remembrance in two communities" (Raymond Orr, 2017) first looks at nostalgia's harmonizing and divisive aspects. It then uses a systematic analysis to observe how nostalgia appears in articles in two prominent journals on Native Americans. The findings of this analysis are that 'nostalgia' as a term is rarely used, and when it is, it is mostly applied to non-Native fantasies about a national past. Next, the essay attempts to show that not only does nostalgia exist in a Native community but that multiple forms of nostalgia are present.

Many studies on the destination loyalty intention of heritage tourists have failed to examine the influence of historical nostalgia. The international paper "The effect of historical nostalgia on tourists' destination loyalty intention: an empirical study of the world cultural heritage site – Mahabalipuram, India" (Anil Verma, 2017) examines the effect of historical nostalgia generated during a trip to a cultural heritage site on destination loyalty intention of the heritage tourists through perceived value and satisfaction. A survey was conducted at one of the World's Cultural Heritage sites – Mahabalipuram, India. A conceptual model was developed, and the hypotheses were tested using the structural equation modeling technique. The results revealed that historical nostalgia significantly positively affected the perceived value, satisfaction, and tourists' destination loyalty. The paper contributes to tourism studies by revealing the antecedent role of historical nostalgia and suggests that tourism managers use

⁵ The poem “I want to tell you”, author Tran Hung Dai

historical monuments and structures to evoke historical nostalgia to attract heritage tourists.

Dr. Maurizio Peleggi (Australian), in the book "The Politics of ruins and the business of nostalgia" (2002), investigates the theory and practice of heritage conservation in Thailand, focusing in particular on the period from the mid-1970s to the late 1990s. The book also mentioned the commodification and consumption of heritage sites as tourist attractions, as well as the linkage between the promotional narratives of tourism advertising and the official historical narrative of the Thai nation (Maurizio Peleggi, 2002).

In the doctoral thesis: "Luang Prabang, the World Cultural Heritage: Ritual Space and Negotiating Identity in the Process of Globalization" (Supachai Singyabuth, 2006), 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 a nostalgic business point of view in the process of globalization, this is also a beneficial study for me to consider for my Research Methodology in Hoi An - a destination of world heritage in Vietnam.

The second doctoral thesis is: "Theater of the Past and Business of the Nostalgia of Millennium City Park in Kaifeng, China" (2020) by Dr. Hao Zheng (Chinese). This research is to elevate the methodology for understanding the relationship between the past and the present of the royal city of Kaifeng. It is particularly to understand the process of representation and construction of the theater of the past and the business of nostalgia. Furthermore, it is to display "Along the River During the Qingming Festival", the old painting as a representative of the past of Kaifeng. In this case, the researcher has used many different research methods, including a typical method of selecting a specific case, a specific event from which to sum up the proposed research problems. This research has awakened my interest in my research topic. I sympathize with Hao Zheng as she is also researching the nostalgic business in her hometown.

As an Interior Architect born and raised in Hoi An, Quang Nam province, where the famous tourism brand was recognized by UNESCO in 1999: "One destination - Two World Cultural Heritages." Besides, I am also a lecturer at the University of

Architecture of Ho Chi Minh City; I have always had a special passion for ancient architecture, especially the ancient house in my hometown - Hoi An Ancient City. I have read many types of research of Vietnam and foreign scholars. Up to now, there have been many studies on the formation and development of Hoi An ancient town and many on conservation, keeping Hoi An from being degraded (Tran Anh, 2005). Values and solutions for wood conservation in Hoi An". Documents at the Hoi An Monuments Conservation Management Center include: "Hoi An Cultural Heritage looking back on a journey" (2009); "Hoi An Ancient House Architecture" (Institute for Conservation of Monuments, 2022); Hoi An Ancient Town Architecture - Vietnam (International Institute for Cultural Studies - Chieu Hoa Women's University, 1996); Master's thesis "Research on planning for renovation and development of Hoi An town" (Truong Thi Mai Hoa, 2004); "Research on Cultural Heritage Management for Tourism Development" (Nguyen Thi Thu Ha, 2015)... All of these research papers focus on research on heritage conservation research processes to restore the relics of old houses but have not focused on in-depth research on the interior architecture and commercial characteristics of the old houses here.

"Business of Nostalgia" is one of the largest issues in the ancient town of the world, especially the World's Cultural Heritages. Hence, world cultural heritage cities usually combine businesses about past consumption. It is called the "Business of Nostalgia" or "Nostalgic Business". So 'business of nostalgia' is not a strange concept for experienced international researchers, and they have spent much research on this concept in the countries of the world that I mentioned above. However, this concept is still new to researchers for Hoi An. Most researchers focus on the concepts of heritage conservation and tourism development. Social development has unique characteristics through many periods of history, different development, climate change, and the very unusual occurrence of the Covid pandemic.

Tourism all over the world faces a great threat from the pandemic issue. COVID-19 has caused a sharp decline in domestic and international tourist arrivals since many countries issued travel bans. In Hoi An, all tourist sites are closed for tourists during the pandemic as ordered by the governing law.

This research has been studying Hoi An right during the Covid pandemic. Through my field trips, I realized that it is important to consider this as an important issue to be included in the study of nostalgic business in a new social context in Hoi An ancient city. All tourist sites in Hoi An are closed to tourists during the pandemic period as ordered by the management law. The research investigates solutions planned and applied by cultural tourism destination management agencies during and after the pandemic while understanding how nostalgic business in Hoi An adapts to the normative tourist landscape new from the point of view of locals and tourists. This research uses a qualitative method in which data is collected from old houses. The data is triangulated by comparing and contrasting the informant's views to understand the case. Research shows that resort managers have adopted international health protocols prepared by management through seminars and intensive training to develop their capacity to deal with tourists during and after the pandemic.

In a study Article "Tourist destination residents' attitudes towards tourism during and after the COVID-19 pandemic" (Hiromi Kamata, 2021), it is emphasized that empowering local people is important for the sustainability of tourist attractions. This study assesses the response of residents in tourist destinations to tourism during and after the COVID-19 pandemic. Models are built using the variables of location attachment, speciality, positive impact, negative impact, and tourism-supportive attitude; Effects of COVID-19 are also included. The results show that people understand that tourism is important to their region and want to support it because they mainly earn their income from tourism. For destination managers, such as governments and destination management organizations, the concerns of local people must be understood and managed accordingly. Destination managers should consider how they receive tourists during and after the pandemic with citizens and empower people in the process to maintain tourist arrivals and ensure safety during and after pandemic. Communicating with people during the COVID-19 pandemic is crucial as this may affect their attitudes toward post-pandemic travel.

Hoi An is also suffering from the effects of climate change. These negative influences have greatly affected the "nostalgic business" This study will also dedicate a chapter to mentioning the effects of Hoi An tourism against the impacts of objective factors. The Covid pandemic has made Hoi An from a busy old town with many tourists

to a quiet old town with very few visitors. Many locals even moved away from the tourism profession. Therefore, this study will also provide some solutions for Hoi An to adapt in the state of "after the rain, the sun will shine again".

9.3 Literature Review of research model

The ancient House 33 Nguyen Thai Hoc - from the old house to the space of Hoi An Folklore Museum: Vietnam was conquered by the Champa Empire in the 2nd century. The Cham people ruled over most of Southern and Central Vietnam until 1832. Then they were absorbed and conquered by Northern Vietnam and the Nguyen dynasty. The Champa empire grew very rich on the spice trade from the 7th to 10th centuries. During this time, Hoi An rose to prominence as 'the' international port in Vietnam. By the 17th century, Hoi An was the most important trading port on the East Vietnam Sea, and it remained that way until the 19th century.

The spice trade brought Hoi An prosperity, as well as making it a perfect maritime route to exchange goods, styles, and ideas. Merchants from many parts of the world (including China, Japan, the Netherlands, and Portugal) built their homes in Hoi An because it was the center of Southeast Asian commercial life.

Hoi An's museums help tell the story of how the city became one of Vietnam's most famous and beautiful urban gems. Its story begins at the Hoi An History Museum, providing an excellent first chapter in the story of this ancient city. The collection is organized into four sections. Together, the exhibits range from ancient to modern artifacts spanning nearly 2,000 years.

- History and Culture Exhibition: This area focuses mainly on the time when Hoi An was the main trading port of Vietnam (1400-1800 AD) with some early/prehistoric information.

- Revolutionary History Exhibition: This section explores the French Occupation and the Vietnam War. There are some compelling pieces that anyone interested in the War should not miss.

- Hoi An exhibition comes up from hardship: This area showcases the current prosperity of Hoi An. There is also a beautiful collection of Cham sculptures and some shipwreck pottery pieces.

In my research, I will also mention the study of feng shui⁶ in the architectural space of this ancient house. This is a clear demonstration of multiculturalism and cultural exchange and interculturalism. Feng Shui is a very typical element of Chinese culture in architectural design. From the location of the site chosen for construction to the design and layout of the items, stairs, and walkways of this house in the past, all were carefully considered from the perspective of a Chinese merchant with an understanding how to apply Feng Shui. The house has two fronts, near the market, near the river, which is very convenient for trading as the Chinese proverb says "first near the market, second near the river". It shows the intelligence and acumen of the Chinese when choosing a place to live and do business. Inside this house, many decorative motifs show Chinese and Japanese culture. The courtyard is considered a connection between the front and rear spaces. Both fronts of the house face the main street of the old town.

9. Benefit of Research

9.1. Benefit of academic circle

Contribution is a research reference for scientific researchers about Hoi An or other similar case studies. The common goal is to achieve real cooperation between the two branches towards the sustainable management, conservation, and development of cultural heritage in Vietnam which will have more possibilities and opportunities to achieve.

10.2 Benefits to society and the community where the study is located:

⁶ Feng shui (Chinese: 風水), also known as Chinese geomancy, is a pseudoscientific^{[1][2][3]} traditional practice originating from ancient China, which claims to use energy forces to harmonize individuals with their surrounding environment. The term 'feng shui' literally translates as "wind-water" in English

This research contributes to developing tourism business, commercial businesses in the form of nostalgic businesses.

9.3 Benefits for national or local government policy setting:

This study contributes to supplementing and adjust the guidelines and policies of the State in the field of tourism business. Potential learning benefits of this research is that Vietnam and international academic associations can use the results and the process as a model to study in many other cultural heritage sites and Government of Vietnam and UNESCO can use findings of this dissertation as information for policy planning on “ancient houses” in “Hoi An ancient city” in the process of globalization and people around the world who are interested will get a new perspective to understand “Hoi An ancient city” and other World Cultural Heritage towns in the process of globalization.

9.4. In theory:

Research emphasizes the long-standing historical value, the architectural value of the ancient urban planning landscape of ancient Hoi An, and the traditional values, and cultural value that Hoi An ancient town deserves to be a world cultural heritage. Research identifies what contributions and impacts of tourism development are in Hoi An and how they relate to the sustainable cultural heritage management of this heritage town, the global, the local, and the global of spaces in the ancient house.

The thesis proves the cultural value and historical value of the old houses, thereby showing the different cultural contexts, showing the cultural interference between China and Vietnam. This makes the diversity of spiritual culture of Hoi An in particular and Vietnam in general. Besides, the unique features of the old house with the interior architecture design in Hoi An in the past and now are issues that need to be studied more deeply. From the research concepts set out, the thesis has been affirming the sustainable value and lessons learned from the nostalgic business model in Hoi An which is a global example of preserving and promoting heritage values.

10. Research structure

Chapter 1 : Introduction Chapter

Chapter 2 : The Physical Space and Historical Development of Hoi An, the World Cultural Heritage City

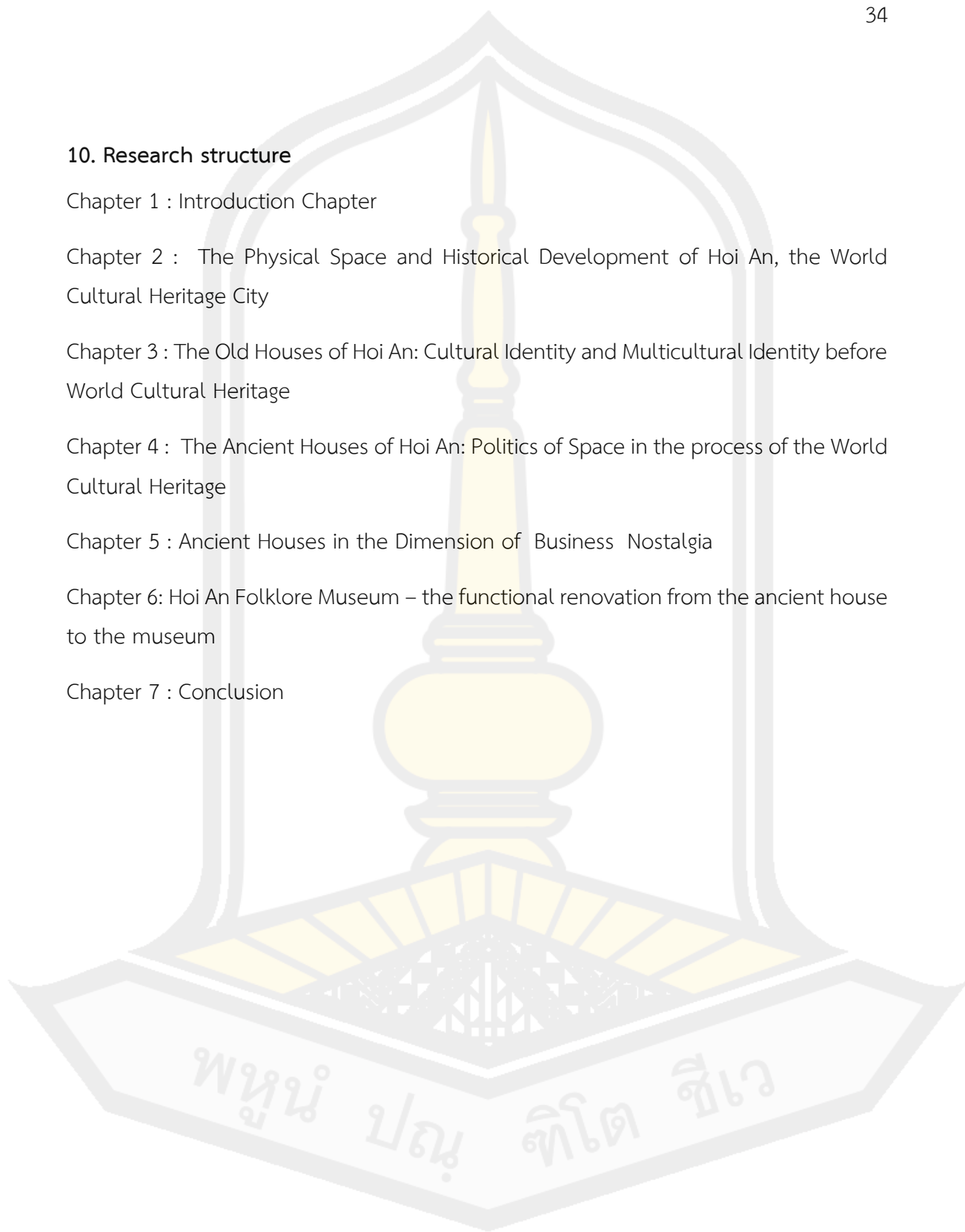
Chapter 3 : The Old Houses of Hoi An: Cultural Identity and Multicultural Identity before World Cultural Heritage

Chapter 4 : The Ancient Houses of Hoi An: Politics of Space in the process of the World Cultural Heritage

Chapter 5 : Ancient Houses in the Dimension of Business Nostalgia

Chapter 6: Hoi An Folklore Museum – the functional renovation from the ancient house to the museum

Chapter 7 : Conclusion



CHAPTER II

The Physical Space and Historical Development of Hoi An, the World Cultural Heritage City

Introduction

Chapter 2 aims to provide a knowledge base on the main information that affects the key identity of Hoi An as follows: 1) The physical area characteristics that influenced its becoming an important maritime port in the Pacific Ocean 2.) historical and socio-cultural development In the era before and after becoming a city, the world cultural heritage city. In the first phase, Hoi An is a fishing community of local people and international maritime trade. As a result, Hoi An has a multicultural society. It appears both in the way of life of different people, groups and architectural features that are different and mixed. The above phenomena were important conditions that were used to build Hoi An as a World Cultural Heritage City in later periods.

2.1. Geographical location and General characteristics of Hoi An area

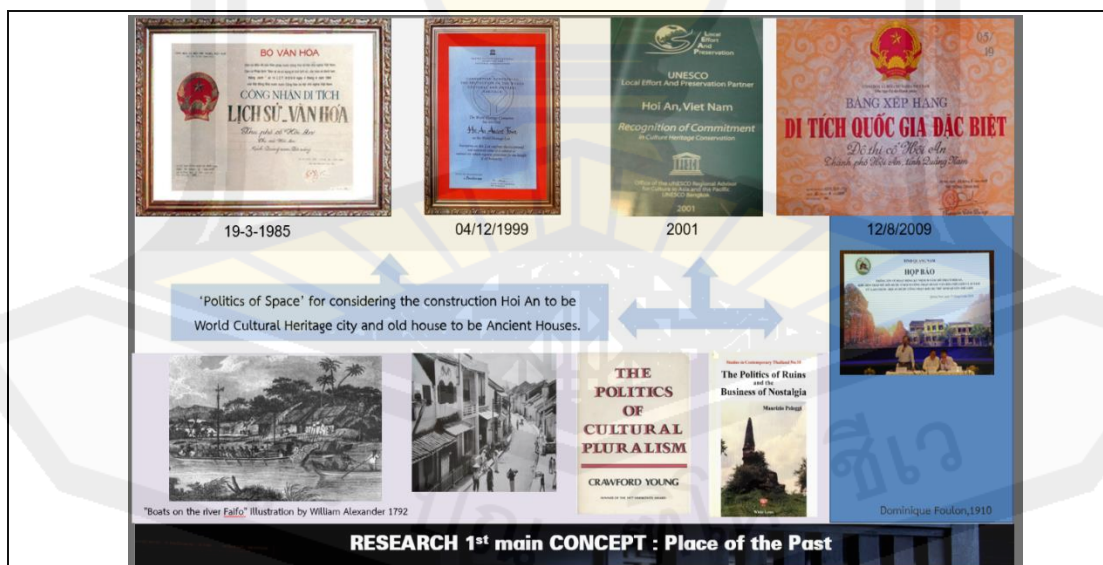


Figure 2 Illustration for main concept – Place of the Past. Source: author

2.1.1 Geographical location and natural condition

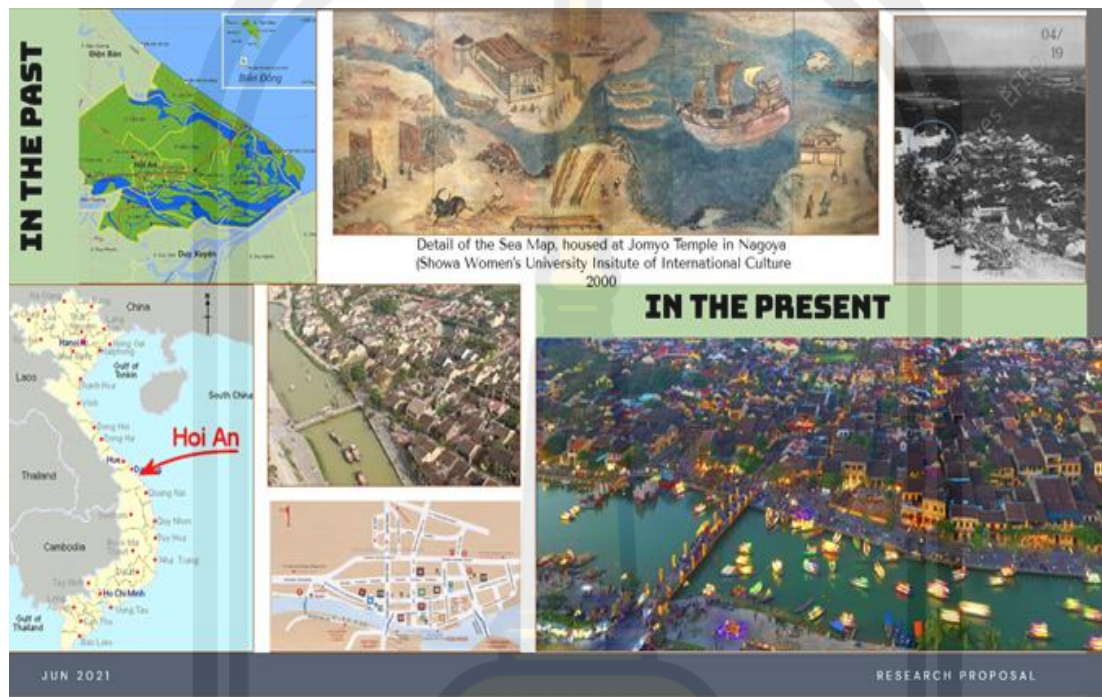


Figure 3 Illustration for the Geographical location and natural condition. Source: author

The land of Quang in general and Hoi An in particular have two seasons. The dry season is from about February to August. The rainy season lasts from September to October of the following year. Regarding the temperature regime in Hoi An, the average winter temperature is about 23 - 24°C, the absolute lowest temperature is about 15 - 20°C, sometimes down to 11°C usually occurs in December and January

Summer - dry season, The temperature in the months is relatively uniform from 28 - 30°C, absolute high 39 - 40°C, absolute low 21 - 23°C. The average number of sunny hours in the year is 2,158 hours, the absolute highest in the year is 2,976 hours and the absolute lowest in the year is 1,440 hours. Air humidity in winter is 82 - 84%, in summer it is reduced to 75 - 78%. The average annual rainfall is 2,069mm, mostly in the winter - rainy season, with an average of 120 - 140 rainy days per year. The absolute high rainfall is 3,307 mm, the absolute low is 1,110mm. The month with the most rain is September and October with an average of 1,122mm, from September to December the total rainfall accounts for 70-80% of the annual rainfall. In the dry season from February to August, the average rainfall is less than 100mm, with only about 8 rainy days a month in May.



Figure 4 Hoi An from an overview – Source: VOV.vn

Topography - Geomorphology: According to the survey results of many geological documents, the first sea advance occurred between 6,000 - 9,000 years ago, then the sea retreated. The second sea advance reached its maximum level around the beginning of AD (about 2,000 years ago) and due to many different causes and factors, the terrain in Hoi An area has many different origins: river origin figure; Terrain of river origin - swamp; Topography of marine origin; Topography of river and sea origin; Terrain of marine origin - swamp; Topography of sea origin - wind; Terrain origin river - sea - swamp; Terrain of lake origin - swamp.



Figure 5 Hoi An from an overview - Photo: Vo Van Viet. Source: Vnexpress.net

It can be said that the periods of forward and backward sea in Hoi An area, along with the activities of the Thu Bon and Vu Gia river systems... today still constantly accumulate mixed sediments of rivers and sea, causing the phenomenon of strong displacement or filling, stopping the circulation of tributaries such as the De Vong, Do, and Thanh Ha rivers in present-day Hoi An area⁶. Thus, the topography and geomorphology of Hoi An is very rich and diverse: there is both a plain divided by a system of rivers, creeks, dunes - Bau, interlaced lagoons, seas, islands, and mountains. There are forests,... That favorable environment has created diverse and rich natural resources. At the same time, it also has a strong impact on economic production and cultural activities of the Hoi An resident community in the historical process of formation and development.

Natural resources: Hoi An has 7 km of coastline, with gentle, long, white sandy beaches, clear blue water, creating great beaches. Many rivers winding on the mudflats, river dunes are peaceful and poetic. The river also surrounds ecological fields and villages full of humanity. 15 km from the mainland and 18 km from the center of the Old Quarter to the east is Cu Lao Cham archipelago - the core area of the World

Biosphere Reserve with forests and seas as diverse and rich ecological resources. The coast has over 300 species of corals, anemones and sea cucumbers on an area of 311 hectares of sea shelf. More than 500 types of fish live on coral reefs, many species of mollusks, rock crabs in very rich numbers. Especially in cliff caves, swiftlets live and nest. Bird's nest is a product with high nutritional value and rare. The forest on the island covers over 70% of the area is special-use forest, with many precious woods and many animals in the Cu Lao Cham nature reserve. Hoi An also has a typical coastal estuarine mangrove forest and mainly riverine and coastal water coconut systems and mangrove species, fish sauce, and many species of molluscs living in brackish water.



Figure 6 Cham Island – Source: dulichkhampha24.com

Thus, the Hoi An area is located at a geographical location with a history of topography - geomorphology, meteorology - hydrography which is quite rich, diverse and unique, reflected in the changes in topography, wind, storm, wave, current, temperature, precipitation, fog, sea level, continental hydrology... and create quite distinct features of this land. Because it has created Hoi An - a river terrain, with a system of large and small rivers crisscrossed and divided by beaches/sands/sands...; Bau / lagoon / bald / puddle... they are made up of many different terrains of different origins of the estuary - coastal - sea and island areas. This natural geographical feature

has had a strong influence and greatly influenced the process of formation and development of classes and community blocks here in economic and cultural life. Especially with the role of a port - international market in history.

2.1.2 The position of Hoi An region with domestic and foreign trade relations

Hoi An city in Quang Nam province, with a total natural area of 61.71 km², is located on the north bank of the lower Thu Bon river, geographically located from 15°15'26" to 15°55'15" north latitude and from 108°17'08" to 108°23'10" East longitude; about 9 km from National Highway 1A to the east, 25 km from Da Nang city to the southeast, about 50 km from Tam Ky city to the northeast.



Figure 7 Administrative map of Quang Nam province. Source: People's Committee of Quang Nam province

The mainland of the city has an area of 46.22 km² (accounting for 74.9% of the total natural area of the city), has a shape almost like an isosceles trapezoid, the bottom is bordering Duy Xuyen district to the south with the border of Duy Xuyen district. The common border is Thu Bon River, the West and North borders Dien Ban district, the East borders the sea with a coastline of 7 km long. The nucleus of Hoi An urban center is Minh An, Son Phong and Cam Pho wards; in which the Old Quarter is

about 5km² wide and has been recognized by UNESCO as a World Cultural Heritage (December 4, 1999).

18 km from the mainland is the island cluster of Cu Lao Cham with an area of 15.49 km² (accounting for 25.1% of the total natural area of the city), at coordinate position: 15°52'30" to 16° 00'00 "North and 108°24'30" to 108°34'30" East longitude. Cu Lao Cham consists of many large and small islands: Hon Lao, Hon Dai, Hon Mo, Hon Ong, Hon Tai, Hon La, Hon Kho (Koi Me, Kho Con), Hon Nom. These islands gather in a bow shape facing the East Sea, like a screen to protect the mainland. Cu Lao Cham - Hoi An has been recognized by UNESCO as a World Biosphere Reserve (May 26, 2009).



Figure 8 favorable location of Hoi An viewed from above - Source: Hoi An Cultural Heritage Conservation Management Center.

In addition to the advantage of being located near Chu Lai airport of Quang Nam and modern international airport of Da Nang, Hoi An also has a special advantage with its location on the "Central Cultural Heritage Road" including: Hoi An - My Son - Hue. This is considered a favorable objective condition to help Hoi An attract a large number of domestic and foreign tourists.

The location adjacent to the East Sea and the island cluster of Cu Lao Cham - a world biosphere reserve has given Hoi An more advantages in exploiting sea and island tourism. An Bang and Cua Dai beaches, about 3 km east of the center of Hoi An ancient town, were voted and ranked in the list of 50 most beautiful beaches in the world. In particular, 7 km of Hoi An coast is located on the "5-star" sea route connecting from the south of Hai Van pass tunnel (Da Nang), along the coastal belt of Lien Chieu - Thuan Phuoc, through Son Tra peninsula and Son Tra peninsula. down Non Nuoc beach to Hoi An ancient town. And in the near future, it will connect with the southern coastal areas along the Truong Giang river to Quang Ngai.



Figure 9 Map of the vantage point of Hoi An Ancient Town, Vietnam. Source: maphill

In addition, Hoi An is also located in a coastal urban chain of more than 500 km long in the central coastal region, which is an important basis for establishing and expanding economic links between localities in the region. The vicinity of Hoi An has been forming economic zones, non-tariff port areas, new urban areas on a large scale. In the North, there is Chan May-Lang Co economic zone associated with the world cultural heritage of Hue citadel, Da Nang city is rapidly urbanizing and plays the role of a driving force in the region. The South has Ky Ha port, Chu Lai open economic

zone, Dung Quat industrial park. These economic zones and urban areas all have deep-water ports, convenient road and air transport systems.

With its geographical location and inter-regional relations, Hoi An city is the focus of the dynamic cluster in the North of the East region of Quang Nam province, having a close relationship with Da Nang city - both the largest urban center in the Central region. , is both one of the major economic centers of the country; is the starting point of the North Corridor in the strategy to connect the East-West region of Quang Nam province, along with Da Nang connecting the East and West along the National Highway 14B axis through the Nam Giang border gate of the EWEC2 economic corridor and the region. economy of the Central Highlands along the Ho Chi Minh road. Domestically, Hoi An is located in the No. 1 Development Engine Cluster of Quang Nam, an intersection between the Northern Quang Nam Development Corridor (connecting the Eastern Quang Nam Region with the Northwest Districts (Dong Giang, Nam Giang, Nam Giang, Dong Nai, etc.) Tay Giang) is relatively rich in resources and raw materials) with the Quang Nam coastal strip.

2.2. Historical and social context and economic fluctuations affecting the formation of Hoi An port town

2.2.1. The period of Sa Huynh residents to Champa

Due to favorable geographical features, on the land of Hoi An today, the first classes of prehistoric inhabitants appeared, of which Sa Huynh cultural relics are living evidence. Through the results of archeological research at residence sites and burial sites such as Hau Xa, An Bang, Thanh Chiem, Trang Soi (in Thanh Ha ward), Xuan Lam (in Cam Pho ward), Dong Na (in Cam Pho ward). belonging to Cam Ha commune) with many typical types of urns, production tools, living tools, jewelry made of stone, ceramic, glass, metal... taken from the ground dating back to the old days. over 2,000 years, that is, in the late Sa Huynh period. Particularly at Bai Ong site (in Tan Hiep commune - Cu Lao Cham) have discovered relics and artifacts dating back more than 3,000 years, belonging to prehistoric times.

In particular, in the excavation pits of archaeological sites in Hoi An of this period, two types of bronze coins Ngu Thu and Vuong Mang of the Han Dynasty were discovered, pottery and iron artifacts of the Western Han style, bronze artifacts, etc. bearing the appearance of Dong Son culture (Northern), artifacts bearing typical imprints of Oc Eo culture (Southern), or jewelry made of onyx, glass with refined processing technology originating from India, Sri Lanka, China... This proves that Hoi An residents in the Sa Huynh culture period had extensive exchanges with the outside; At

the same time, it is the basis for affirming that in the early AD, there was a burgeoning foreign trade in Hoi An.

The oldest residential vestiges in Hoi An were discovered on Bai Ong, in Hon Lao, Cu Lao Cham, Tan Hiep island commune⁷. This is a class of indigenous inhabitants of the Prehistoric period, classified by archaeologists in the cultural period with the term "Pre-Sa Huynh" in Central Vietnam. The relic dates back more than 3,000 years to the present day, related to the Prehistory of the inhabitants of Xu Quang and the whole chain of Southern islands in Southeast Asia. Next is a system of archaeological cultural addresses about the inhabitants of the late Sa Huynh cultural complex (late period) quite typical in Central - Vietnam dating from $\pm 2,000$ years ago today. The burial sites and residence sites of the inhabitants of this period are distributed mainly on a strip of sand dunes about 5 km long, along an ancient flow from West to East (present-day landmarks). called Roc Gom in Thanh Ha)⁸. Through the distribution system of archaeological relics of this period, it can be clearly seen that the distribution of population along the stream/river, and at the same time develops and moves to the South and Southeast. And also clearly show the river - water, dune - Bau or the agricultural factors of Sa Huynh residents in Hoi An. Moreover, these streams/ rivers, of course, have their origin in the mountains - midlands in the west of Quang Nam,

⁷ At the archaeological site of Bai Ong, Cu Lao Cham, Hoi An, in 1999, 2000, archaeologists have discovered quite a lot of raw ceramic artifacts (terracotta), stone artifacts, grinding tools such as axes. short quadrilateral, shoulder axes, scythes, various grinding tables; Tools from pebbles: Hon millet, pestle, dam, grinding table, ceramic grinding tools, lead net...; or fish molars, bone needles, molluscs, tree nuts, ash... They are located in a stable culture, dating is determined by radiocarbon dating through coal samples (C14). : $3,100 \pm 60$ BP (ie, more than 3,000 years from today).

⁸ From the west, it borders with Dien Ban district, to the east - the center of Hoi An today, creating the relics of Trang Soi, An Bang, Thanh Chiem, and Hau Xa (in Thanh Ha ward), each of which is separated from each other. a small stream crosses, running in the north - south direction. In addition, taking the current Hoi An ancient town as the center, we see relics such as Dong Na, Bau Oc, Bau Sau, Trang Keo, Tra Que (Cam Ha)... in the North, West - North. , Tra Quan, Lang Ba (Cam Thanh), An Bang, Phuoc Trach (Cam An - Cua Dai)... in the East; or Xuan Lam (Cam Pho) in the center of Hoi An.

converging on Cua Dai to connect to the sea. This confirms the possibility of cultural exchange elements in the region, in the area of Sa Huynh culture in Hoi An.⁹

Through the remains discovered in the archaeological remains, scientists have classified this population into the Melanesian race, belonging to the Malay - multi-island ethnic groups in Southeast Asia. Moreover, along with the rich number of artifacts in both types and materials, it proves the highly developed production capacity of the ancient inhabitants of Sa Huynh. They are agricultural residents who grow wet rice, know how to exploit the products of rivers and sea, know how to weave cloth, forge iron, make jewelry, know how to make vegetable resin to attach the lid to the mouth of the jar/coffin, ... Production development, material wealth is increasing, leading to social division, which is reflected in the artifacts buried in coffins/jars: There are jars of many iron items... there are jars of ceramics only. . In particular, in the relics, there are the appearance of Chinese coins (Ngu Thu, Vuong Mang); Ceramics with Chinese square pattern; Or iron artifacts of the Western Han style, or have the appearance of Dong Son culture (in the North), Oc Eo in the South and wider in Southeast Asia; Or glass materials from South India, China... All were shown due to the river-sea nature and favorable location for cultural exchange between Hoi An in this period. It can be said that, in the period: before, after AD - about 2,000 years ago, Hoi An was a pre-town or a primitive port town (Preport - town or Embryonary port town) which was the premise for the formation of small towns. Kingdom of Champa in the early centuries AD.

⁹ The burial areas here are ceramic coffins (grave jars). According to archaeologists, the dead were cremated and buried in these ceramic coffins/cemeteries and people buried with pottery, jewelry, tools, weapons. Many ceramics were found inside and around the outside of the urn. These are everyday utensils such as pots, bowls, vases, lamps, ... or smart items (ceramics are smaller in size than real utensils). Jewelry is very rich in type and quantity including: earrings (3 points, scarf), bracelets, beads... Stone materials (Red Onyx, Nephrite, Crystal, Agate, Shale)), glass, gold metal, lead, copper... Especially, there are many small glass beads, small stones showing very sophisticated and skillful processing technology. Iron items are quite abundant in quantity with different types of weapons: Qua, daggers, spears, spears, knives, spears...; Production tools: machete, machete, ax, chisel, spade, pickaxe, knife,... Notably here, many iron handles still have traces of wrapping cloth and wooden bags.

Sa Huynh period 2

The results of scientific research in recent years clearly show that the Thu Bon river area - Xu Quang in general, and Hoi An in particular is a residential area of the Cham people, which has a long history of continuing from cultural residents. Sa Huynh. The Cham people founded the country with the name Lam Ap from the 2nd century AD, later changed to Hoan Vuong or Champa, occupied from Hoanh Son to the southernmost region of Central Vietnam today until the 15th century



Figure 10 Traces of Cham architecture in Hoi An – Source: Hoi An Cultural Heritage Conservation Management Center.



Figure 11 Tomb of Sa Huynh culture jar in Hoi An - Source: Hoi An Cultural Heritage Conservation Management Center.

The relationship between the ancient Sa Huynh and the Cham in terms of population origin is still a matter of interest to scientists to explain. Are the Cham people descendants of the ancient Sa Huynh people or are they a group of people from the islands in Southeast Asia who poured in here and established the Lam Ap state in the early AD? This is an issue that is still being researched. But what we can affirm is that, in the historical periods of the Champa kingdom, Hoi An must have been an important throat position - the urban place, the first place of economic and cultural exchange, at least. during the period of Simhapura (the capital of Tra Kieu) of this kingdom¹⁰. In particular, according to the late professor Tran Quoc Vuong, Cu Lao Cham

¹⁰ 10 We can get to know the Cham ruins in Hoi An through the articles. In 1909, H. Parmentier in his work *Inventaire des monuments Champs de L'Annam*, recorded a

- Cua Dai - Hoi An - Tra Kieu - My Son are located on the same axis of cultural space West - East... know how to exploit the favorable geographical position here to build and develop the economy - culture. The center of Lam Ap Pho (ie the Street of the Lam Ap people) of the Champa kingdom is here - Hoi An area.



Figure 12 Artifacts of Islam ceramics, colored glass discovered at Bai Lang site -

Source: Hoi An Cultural Heritage Conservation Management Center.

Since 1989, many archaeological relics related to the Champa community have been discovered with valuable scientific information, clearly showing the presence of Champa residents with economic continuity. culture of Sa Huynh residents in the late period in Hoi An, in strong exchanges with countries in the region and the world

Under the Champa kingdom (2nd to 14th centuries, especially in the IX-X centuries), the land of Hoi An at that time was called Lam Ap street. Dai Chiem Haikou (Cua Dai) and Chiem Realo (Cu Lao Cham) became important stops on the international maritime route. Linyi Street is a developed trading port, attracting many Arab, Persian, and Chinese merchant ships to trade and exchange. The main export goods at that time were silk, pearls, tortoise, gold, agarwood, fresh water... Many ancient bibliographies

few Cham artifacts in the Faifo porcelain (Hoi An). In 1919, doctor A.Sallet in the article "Le vieux Faifo, Bulletin des Amis du Vieux Hue", mentioned ancient shrines with Vietnamese names, but preserved the Cham elements, such as Lang Ba Loi, Ba Yang. ... and about a lion statue in Son Pho (now Son Phong).

recorded that there had been a fairly long period of time, Lam Ap street played the role of Champa port. The most important role in creating the prosperity of Tra Kieu citadel and My Son religious-religious center.

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

2.2.2 The period of urban commercial port Faifo - Hoi An

After the event of Princess Huyen Tran in 1306, Hoi An, with a part in the north, belonged to the territory of Dai Viet state. But in fact, this part of the territory is still lived and managed by the Cham people.¹¹

In the year of Nham Ngo 1402 (ie in the reign of Ho Han Thuong, the second year of Thieu Thanh), in March, the king ordered "to repair the roads from Tay Do citadel to Hoa Chau, along the way to lay streets to propagate, called roads Natural justice". Then Thai Thuong Hoang Ho Quy Ly "in July, sent a large army to fight Champa. The king of that country was Ba - Dich - again offered the land of Champa and Co Luy. Quy Ly received it and divided it into four continents: Thang, Hoa, Tu, Nghia. , set up an imperial palace of Thang Hoa to rule... Bringing the landless people who have no land to move to Thang Hoa border to serve as the army, advising the people to hand

¹¹ Partly because this land is too new, too far from the control of the Tran Dynasty. The important part is because the Cham people were dissatisfied with this marriage and wedding ceremony and moreover, just one year after the death of the Cham king - Che Man, King Tran Anh Tong sent Tran Khac Chung to use a trick to free Princess Huyen Tran. From having to burn himself, to die with the Cham king (Che Man) according to Cham custom, the Cham people continuously rebelled against and turned this place into a fiercely disputed area, especially during the reign of the Cham king - Che Bong Nga. The disputed area still extended to Thanh Hoa, Nghe An and this Cham king once fought against Thang Long - Hanoi in 1371, 1378, 1383, once forced the Tran dynasty king to temporarily retreat to Hai Duong first. these "struggles" of the Cham people at the end of the 14th century.

over their buffaloes to the mandarins to get buffalo for the migrants" and " People who come to any continent must engrave that continent's name on their arm, meaning to keep the land to the end."



Figure 13 Painting "Delivering only the country of trade on the chart" of the Chaya family - Source: Hoi An Cultural Heritage Management and Conservation Center.

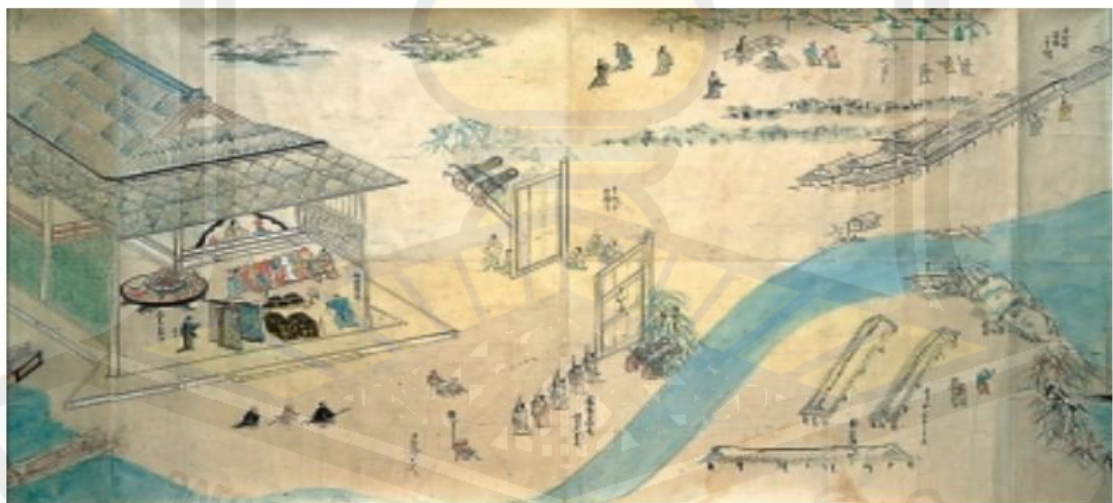


Figure 14 a fragment from the painting "Trading in the sea chart" of the Chayashin Roku family, currently kept in Japan. Source: Hoi An Cultural Heritage Management and Conservation Center.

Thus, unlike the events of 1306, this time after ceding land, the Cham people withdrew a lot and under the orders of the Ho Dynasty, the Vietnamese migrated here

to settle down. But the career of the Ho Dynasty soon ended, and could not do anything more than bring the people here to live, because at the end of 1406, the Minh army invaded our country, the Patriotic war led by the Ho Dynasty. quickly failed, so from 1407 to 1427 the Ming army established a colonial government over the whole of Vietnam. Meanwhile, the Ming army for many reasons were not able to govern the newly captured land of the Ho Dynasty from the south of Hai Van pass today, so "during the Ming period, Thang Hoa palace was placed... Only that name was proclaimed, but the land was occupied by the Champa people. At the beginning of the Le dynasty, it was set as Kymi land (binding land)". In this period, together with the government of Thang Hoa, Hoi An was a disputed land, the management right in terms of the state, sometimes belonged to Minh, Dai Viet sometimes belonged to Cham. Vietnamese people living with the Cham people must be smart, brave and delicate to have a stable life and do business. Therefore, it is not possible to have Vietnamese villages openly born, perhaps just laying the foundation for a good occasion to be formed later. In fact, it had to wait until 1471, under the reign of Le Thanh Tong (in the reign of Hong Duc), who fought Champa to regain this land and set it as Thua Tuyen Quang Nam, and the king gave an edict that: "Dai Chiem and Co Luy were our lands before, recently lost to the country of Champa, now it has all been recovered, sent the guards to guard, whoever dares to disobey, cut first, then send Do Tu Quy as Dong tri Chau to oversee the affairs of Dai Chiem and Le Ý Da made Tri Chau consider the work of the Co Luy army and people. The Chiem people who dare to rebel, let them cut them first."

This is an opportunity for villages in Hoi An in particular and in Quang Nam in general to be born. Many bibliographic and field sources tell us about the villages that were born early in Hoi An as a result of the above-mentioned political and population changes: Vong Nhi Village¹², Làng Cẩm Phô và Hoài Phô.

Migration to establish villages in Hoi An - Quang and Dang Trong continued to be strongly associated with the plan of creating long-term karma of the Nguyen

¹² 12 On the tombstone of the Tran clan in Vong Nhi village, Cam Thanh commune today, it says: "The ancestor of Le Hong Duc's reign from Hai Duong introduced the king to the infantry, along with his wife and children to serve in the army of Champa has had working and living in Quang Nam, discovered a river near the sea, gathered scattered people here to form a village with the nickname Vong Nhi. The stele was established in the year of Canh Thong Mau Ngo year 10 January (1498). Compiled and compiled by Mr. Ly Tran Van Ly".

lords, with the oracle "Hoang Son Nhat Dai, Van Dai Dung body" beginning at the end of the sixteenth century. In 1558, Nguyen Hoang entered the town of Thuan Hoa, in 1570 he was also the governor of Quang Nam, and in the 7th month of the year of the Tiger - 1602 he established Tran Dinh Quang Nam because he thought: "This place is the pharyngeal land of the Thuan - Quang region... At the same time, he sent the sixth son, Nguyen Phuoc Nguyen to guard", then in 1604 Lord Nguyen Hoang divided the system of administrative units of Thuan Quang, separating Dien Ban district of Trieu Phong government to establish a government. Electric Table. During this period, in the field, many inscriptions and genealogies of the clans in Hoi An reflected very clearly.¹³

¹³ 13 We can refer to excerpts from some of the many inscriptions and genealogies of the clans/families in Hoi An as follows: The tombstone of the Le ancestor wrote: "... Generation passed before Gia Du. Emperor (ie Nguyen Hoang) pioneered Thuan, Quang, the old man came from the North (province unknown) at the same time the elders of the family: Huynh, Tran, Nguyen came to exploit Thuan and Quang land. acres of farmland, the East and West surrounded by rivers become a beautiful village"; The Le family genealogy (a family of the Le king's lineage) is still preserved and is known: "...The first generation was the ancestor Le Dai Lang, himself Le Duy Tri. To Dai Lang used to be the chief regent of the country. Duke Chan, surnamed Le, Huy Duy Tri, was the eldest son of the World Honored Emperor Le Duy Dam, his mother was Tran Thi Duong. At that time, Emperor Kinh Ton was forced to death by Trinh Tung (1619), Emperor died in the year Ky. Mui Dai Lang Duy Tri ran to Dong Tho village, Dong Anh commune, Dong Son district, Thanh Ha district. In the year of Quy Hoi, he and his two children migrated to establish a hamlet in Thanh Chau commune, Dien Phuoc district. Dien Ban, Quang Nam Palace (1622)"; The genealogy of the Nguyen Viet family in De Vong village has the record that "the predecessor of Emperor Vong was Nguyen Viet, a native of Nghe An, during the Le dynasty, he followed soldiers south to Quang Nam. Seeing that there were rivers that took over for farming, built a permanent property here, gathering the inhabitants of the alluvial land to establish a commune that gradually became a village for a long time. This time was in the middle of the years of Thinh Duc - Canh Thinh (1653 -) 1671)"

Notably, at the beginning of the seventeenth century, it appeared on the bibliography, bibliography, and inscriptions of Hoi An village/commune as in "Thien Nam Tu Chi Lo Do Thu" of the great minister under the Le dynasty, Do Ba draw (1630 - 1635), with the names of Hoi An town, Hoi An Dam/Lagoon, Hoi An overseas/bridge, Hoi An store/store; Or on the stele "Phu Da Son Linh Trung Phat" with the names of the people who donated money/incense to build the pagoda at Hoa Nghiem cave - Ngu Hanh Son/Non Nuoc, there are three mentions of the name of Hoi An village/communal. At Cu Lao Cham (now Tan Hiep island commune), archeology and monuments also clearly show that this has been inhabited by Vietnamese residents since the 17th century with places such as Cu Lao Xu (Cu Lao). Tan Hiep ward (Tan Hiep ward - ie Truc Le ward - equivalent to a feudal village/commune). On the stele at Xuan My communal house, it is also said that this village was formed in the seventeenth century with the profession of mirrors and horn combs. In particular, the results of archaeological research in Hoi An also reflect quite vividly and show that in the 15th century, there were Vietnamese residents residing in Hoi An with a very small number of relics, but increasing rapidly. mutations at the end of the sixteenth century, the beginning of the seventeenth century until the eighteenth - nineteenth centuries.¹⁴

The above events have opened up for Quang in general and Hoi An in particular a new fortune, in terms of economic - cultural development and strategic role in politics and military of this land. Especially, it has created strong changes in all aspects of population (origin, composition, population size, structure...). Both about the formation and flourishing development of the international trade port city Faifo - Hoi An.

It can be said that, from the 15th century to 1945 in Hoi An area, the population (mainly increased mechanically) and the number of villages/communes always increased quite rapidly. Based on the research results, we would like to present the following statistics table:

Period	Century	Number of Villages/Communes	Names of villages/communes	Estimated number of population
1	15 th century	3	Võng Nhi, Hoài Phô, Cẩm Phô	750

¹⁴ 14 <https://hoianheritage.net/vi/lich-su/lich-su/lich-su-van-hoa-2.html>

2	16 th century	6	Hammock, Hoai Pho, Cam Pho, Thanh Ha, Hoi An, Co Trai.	1.800
3	17 th century	14	Cam Pho, Thanh Ha, Hoi An, Thanh Chau, Xuan My, Kim Bong, De Vong, Hoa Pho, An My, Tan Hiep, Minh Huong, Hoa Yen, Phuoc Trach, Dai An	5.600
4	17 th – late 19 th century	19	Cẩm Phô, Thanh Hà, Hội An, Thanh Châu, Xuân Mỹ, Kim Bồng, Đế Võng, Hoa Phô, An Mỹ, Tân Hiệp, Minh Hương, Hòa Yên, Phước Trạch, Đại An, An Thọ, Đông An, Phong Niên, Mậu Tài, Tân An.	7.600

Figure 15 : The stages of development of Hoi An. Source: Hoi An Cultural Heritage Conservation Management Center.

Thus, the Vietnamese immigrant classes followed the Cham, they are a basic part of residents, the main owners of the community of Hoi An residents today. In the early days, they mainly lived here by traditional occupations of agriculture - wet rice farming, growing vegetables, fruits... Some residents relied on the terrain of the sea and rivers. There are many channels here, exploiting and catching seafood (fish, shrimp, squid)... and some handicraft industries such as pottery, weaving, carpentry... to serve the needs of that primitive period. There is a combination of agriculture, fishery and handicrafts from which, of course, there are markets and wharfs for exchanging trade between villages and

with foreign merchant ships. On the basis of faults and interruptions, there are also continuity of traditions of the Cham people with the Vietnamese in making a living, exploitation techniques, production techniques and trading economics, and other forms of economic activities. respective economy and culture.

Talking about Hoi An residential community or talking about population change, village and urban formation in Hoi An, it is impossible not to talk about immigration/migration/settlement due to economic circumstances and main refugee status. The rule of the Chinese and Chinese, Japanese, Western countries and countries in East, West and South Asia into Cochinchina - Hoi An, making an important contribution to the prosperity and bustle of the City. Faifo - Hoi An international trade port once.

In which, the Chinese are the second most important part of the population (after the Vietnamese). They not only made a great contribution to the formation and development of the commercial port town of Hoi An, but also to the process of forming cultural nuances of Hoi An's resident community in history. At the beginning of the seventeenth century, a social organization of the first Chinese community in Hoi An was formed with the basic cause of immigration coming from economic (commercial) activities. This fact is confirmed by many sources, notably the record of C. Borri in 1618: "For the convenience of the fair, Lord Nguyen allowed the Chinese and Japanese to build houses according to the proportions. with their number of people to build a city. This city is called Faifo and it's quite big. We can say there are two cities, one Chinese, one Japanese. own values and according to the customs and traditions of each country".

The second largest wave of migration of Chinese residents to Hoi An stemmed from economic circumstances and political upheaval. With the continued strong participation of the new "migrant" group and stemming from the aspirations of a part of Chinese immigrants, they are basically "religious gods", "former gods" of the Ming Dynasty and people due to many circumstances. The scene decided to stay permanently in Hoi An - Dang Trong Vietnam, on the other hand, with the permission of the Nguyen Lords:

For gathering, establishing villages, stable residence as villages - subjects of Lord Nguyen Dang Trong. These factors accelerated the formation of the "Minh Huong commune" organization in Hoi An around the second half of the seventeenth century. In addition to Minh Huong commune - Minh Huong village/commune, there are also organizations of Chinese expatriates who, due to unstable residence or other reasons of economic and political power, did not acquire Vietnamese citizenship. Nam, that is, do not join Minh Huong village/commune, but they organize it separately in "Duong Thuong Hoi Quan" (or Chinese Hoi Quan).

Later, due to the development of more and more people from the provinces in China to reside, there were separate States consisting of 5 States.¹⁵ : Fujian, Chaozhou, Guangdong, Hainan, Jiaying. But still on the basis of maintaining the general operating organization is Duong Thuong Hoi Quan - China Hoi Quan, also known as Ngu Bang (5 states). After the main waves of migration above, there were other waves of Chinese migration to Hoi An in the following centuries:

- 1715: Massive migration of the Ming people under the command of Mac Cuu;
- 1840: After defeat by Qing Dynasty's Opium War;
- 1851: After the failure of the Thai Binh Thien Quoc movement;
- 1911: After the Xinhai Revolution in China;

Although the main occupations of Minh Huong resident community are: business, trade (trade) and handicrafts, they are very rich in each specific profession. In the field of commercial activities, in addition to the main activities of buying and selling, trading, opening agent shops, trading trips by boat/boat going everywhere... services related to commerce are also very developed. development such as: house rental,

¹⁵ This is a self-governing organization of overseas Chinese to help each other in the marketplace, trade, and trade relations with superior and local governments. The headquarters of the States is also the center of belief and worship of gods, predecessors and sages of this community group. This organization was allowed from the Nguyen Lords to the Tay Son Dynasty, the Nguyen Dynasty later to 1975.

interest-based loans, paper services, dining, entertainment... In addition, trading in Northern medicine and pharmaceuticals is also an activity that accounts for a large proportion in the city. residents of Minh Huong. In the field of handicraft activities, residents of Minh Huong were present in Chu Tuong (boat builder association), Chu Tuong (copper casting worker association), Ngan Tuong (silverware maker association) salt-making households), Liem (Kim) households (maybe gold-making households?)... In particular, a large part of Minh Huong's residents settled in Hoi An street or towns in Quang to work. Due to his experience in this field, he was assigned by the Nguyen Lords to undertake jobs in the Department of Ships, such as controlling merchant ships of other countries, weighing and measuring goods, and valuing goods. language... Some people are ordained as ship captains or assigned important responsibilities related to commercial, economic and military activities. When coming to Hoi An, overseas Chinese do not bring their wives and children. They come and take one or more local wives to help with the business, look after the property, raise the children... These wives have effectively helped their husbands in expanding the business and creating a family. produce and housework.

According to a data from the Institute of International Studies of the Women's University of Showa (Japan), between 1600 and 1635, more than 350 Indian ships from Japan crossed the sea under this passage. In which, there are 71 boats with the seal of the shogunate docked in Hoi An, from when Lord Nguyen Hoang in Cochinchina established relations with Tokugawa (in 1601) until the Tokugawa shogunate ordered the closure of the seaport in 1635. Japanese traders established trading streets: In the process of formation and development of Hoi An trading port, Japanese merchants who came to trade and reside in Hoi An played a rather special role.

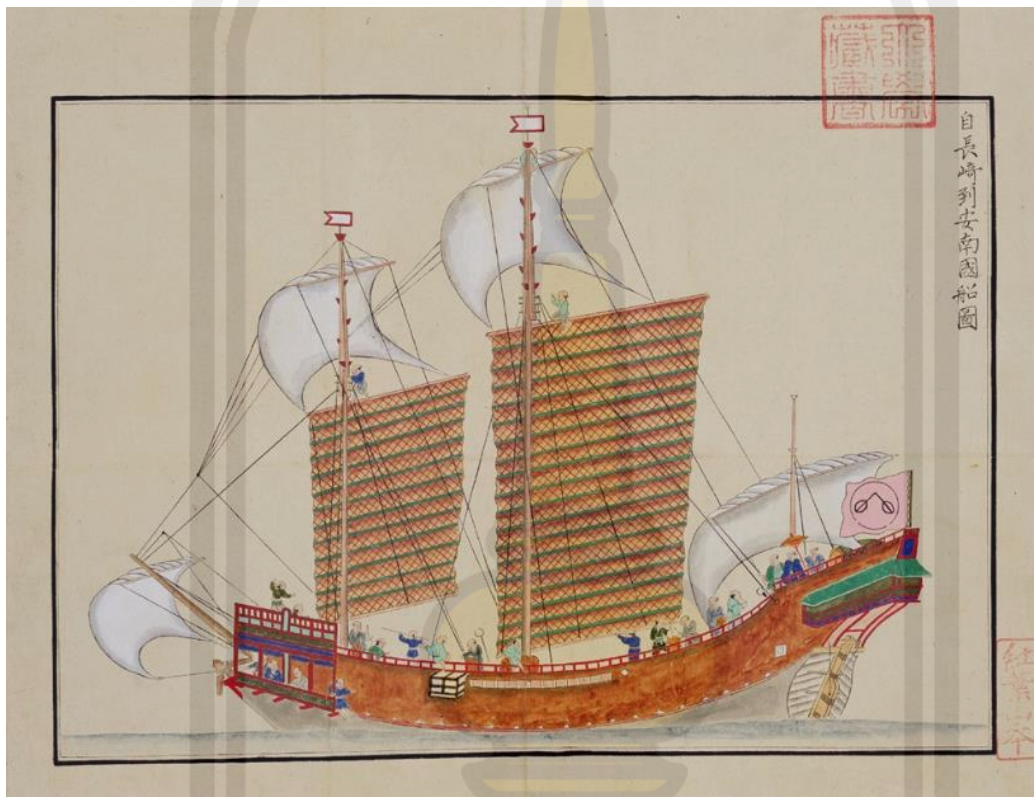


Figure 16 Painting of the Shuinsen ship (Japanese ship) when it arrived in Hoi An in the 17th century. Source: <https://ladigi.vn/chau-an-thuyen-la-gi-chi-tiet-ve-chau-an-thuyen-moi-nhat-2021>

First of all, stemming from the relevant regional and international historical context in Asia, but it should also be added that, before 1592, Japan experienced more than 200 years of civil war, the trade between Japan with Southeast Asian countries and China is mainly done through illegal activities of pirates - Wako (Hai Khau) in the Pacific waters. During this period, the Ryukyu kingdom became a transit point for goods between Japan and Southeast Asia. After 1592, Japan entered a period of peace and stability and this was the basic condition for economic development. Inheriting the experience and strategy of his predecessor, Tokugawa Ieyasu (1542 - 1616), the founder

of the Tokugawa dynasty, he had many positive policies for economic development. The policy of encouragement through the policy of granting Shuinjiyo (Shinjiyo) of Toyotomi Hideyoshi (1536 - 1598) was further promoted during the first three decades of the 17th century (1604 - 1635) with the policy of Shiunsen (Shiunsen Ship).) of the Tokugawa shogunate, allowing Japanese merchants to cross the sea to trade with Southeast Asian countries, including Vietnam.



Figure 17 Painting on the Hoi An River by John Borrow – Source: Hoi An Cultural Heritage Conservation Management Center.

This image extracted from page 375 of *A Voyage to Cochin China*, in the years 1792, and 1793: containing a general view of the productions, and political importance of this kingdom; and also of such European settlements as were visited on the voyage, with sketches of the manners, character, and condition of their inhabitants. To which is annexed an account of a journey, made in the years 1801 and 1802, to the residence of the chief of the Booshuana nation ..., by Barrow, John - Sir

From 1592 onwards, the two sides (between Lord Nguyen Hoang in Dang Trong - Vietnam and Tokugawa - Japan) had a very strong trading relationship with

each other, especially the open and dynamic attitude of Nguyen Hoang and God. Nguyen Phuc Nguyen has excited Japanese traders who desire the Southeast Asian commercial market to come to Hoi An - Dang Trong.¹⁶ According to the trading season, the route to Cochinchina trade by the Japanese is described quite well in "Giao chi national trade do chart", a famous painting painted in 1640 of the Chaya family. Many Japanese merchants, due to the monsoon (eastern) regime, they stayed in Hoi An, with famous families such as: Suminokura, Chaya, Sueyoshi, Funamoto, Kiya, Suetsugu, Nishi, Araki, Hirano, Hashimoto. They had marriages with Vietnamese, some with Chinese in Hoi An. The number of Japanese merchants and their relatives (wife, children) is increasing day by day, and as well as Chinese merchants, the Nguyen Lords allowed them to establish settlements and trading streets - Nhat Street. Lord Nguyen often assigns Japanese merchants to be in charge of tasks such as: Port authority, tax and is responsible for all activities in the neighborhood, in addition, some Japanese people are also trusted by Lord Nguyen for jobs such as: interpreter (interpreter) and business consultant (trader). At the beginning of the seventeenth century, there were about 60 families living in the Japanese quarter (with about 200-300 people, some documents say 700 people).

The trade relationship between Vietnam and Japan in the commercial port of Hoi An was developing and flourishing. In 1636, the Tokugawa shogunate issued an order to close the port, prohibiting the sending of Japanese ships abroad. Japanese people living abroad are also guilty of death.¹⁷ The above situation leads to a decline in the number of Japanese people and their role in Hoi An. Thus, by the end of the

¹⁶ 16 According to statistics, from 1601 to the order to close the port in 1635 of the Tokugawa shogunate, 356 ships have been sent out to sea, of which 37 boats arrived at Dong Kinh (in the area of Lord Trinh) and 71 boats. Arrive at Quang Nam wharf (Hoi An).

¹⁷ According to statistics, from 1601 to the order to close the port in 1635 of the Tokugawa shogunate, 356 ships have been sent out to sea, of which 37 boats arrived at Dong Kinh (in the area of Lord Trinh) and 71 boats. Arrive at Quang Nam wharf (Hoi An).

seventeenth century, the existence of a community of overseas Japanese and Japanese street was no longer there, it is possible that the remaining Japanese people lived together with Vietnamese and Chinese merchants.

The presence of the Japanese in Hoi An, especially with the settlement and establishment of trading streets in the Shuinsen era, not only stimulated the economic development in Hoi An - Dang Trong, with mulberry cultivation, silkworm rearing, Silk weaving, exploitation and preliminary processing of forest products, but also contribute to the expansion of trade networks, the development of commodity economy in the Hoi An - Dang Trong area, the town/town of Hoi An - Faifo becomes a bustling with the role of an international commercial port city. Moreover, even though it only existed for nearly a century (the 17th century), up to now, Japanese merchants have left many valuable cultural exchange imprints as a part of the Hoi An resident community. An in the seventeenth century.

In addition, as we all know, thanks to the technical achievements of the maritime industry, the geographical discoveries... in the fifteenth century, the great maritime era of mankind began, leading the bourgeoisie Europe went around the world and capitalism began to come to the East, invaded, established colonies, the market made the inherent trade here become more vibrant and flourished, including Faifo - Hoi An - an important position on this maritime trade route. Commercial relations in Hoi An - Cochin China In fact, besides traders from China and Japan who come to trade and settle in Hoi An, there are also traders from many countries in South and Southeast Asia such as India, Thailand, Indonesia, Malaysia, Cambodia... and there is also significant strong integration, population and trade relations with Hoi An - Cochin China of Western merchants such as Portugal, the Netherlands, England, France... made the population, population density, population composition in Hoi An during this period increased significantly.

2.2.3. The period of French and American Colonialism



Figure 18 Hoi An aerial view - Source: Hoi An Cultural Heritage Conservation Management Center.



Figure 19 Guangdong Street (old), now Nguyen Thai Hoc Street in Hoi An in the 18th century. Source: <https://www.vietnam-tour.biz>

At the end of the nineteenth century, after the two Treaty of Harmand (August 25, 1883) and Patenotre (June 6, 1884) were signed between the Nguyen court and the French invaders, marking the complete collapse of the state. Vietnamese feudalism and the surrender of the Nguyen Dynasty to French capitalism. The patriotic resistance movements of our people to the end of the nineteenth century were extinguished one by one. Thus, the French colonialists basically completed the military pacification to begin exploiting the Vietnamese colony for the first time.



Figure 20 Hoi An seen from the sky – Source: Hoi An Cultural Heritage Conservation Management Center.

Quang Nam province is generally one of the 12 provinces of Central Vietnam, nominally under French protection, but in reality, in terms of form of domination, there are two different governing regimes. A decree of the Governor General of Indochina Piquet stipulates the administrative organization of Tourane city as a town of France, directly under the Governor General. The rest of the land belongs to Quang Nam province managed by the Southern government, the head of the ruling

apparatus is the Governor General, stationed at La Qua (now in Vinh Dien town, Dien Ban district), but besides that, There is a French embassy located in Hoi An, which is led by an envoy to monitor and supervise. Accompanying the legation were French military posts, secret police, treasury, merchant, steel wire/post office... of France. In Hoi An, from the time of the Lords to the kings of the Nguyen Dynasty with the role of the economic - commercial center of the whole Dang Trong - Xu/Quang Nam province, so in 1898 (October 20) King Thanh Thai came out. Edict establishing Faifo town as the provincial capital of Quang Nam, on August 30, 1898, Governor General of Indochina at that time Foures signed a decree approving the above edict - Called Ville de Faifoo and administrative scope including communes of Hoi An, Cam Pho, Minh Huong, Son Phong.



Figure 21 A corner of Hoi An - Source: <http://tftravel.com.vn>

The above situation along with the development of Da Nang urban area has had a strong impact on Hoi An urban area. At this time, in the population following the

occupation of Hoi An, in addition to traders, craftsmen, service workers, farmers, fishermen..., there were civil servants, teachers, hired workers/ workers... working in the offices of the provincial capital of Quang Nam and the offices of the French Embassy. It was at this time that in Hoi An appeared civil architecture works - working houses (offices) and houses for civil servants that were very clearly influenced by French/Western architecture, also known as French/Western architecture. colonial architecture. At the same time, it also started the period with architectural planning, the layout of an urban area, of course with Western influence. From 1896 onwards, the colonial government planned to expand industries, transport and urbanize many lands, especially in the field of transportation. Along with the railway system are roads with modern means of transport: cars, motorbikes, bicycles... In Quang Nam - Da Nang, in addition to National Highway 1 and Trans-Vietnam Railway, crossroads connect District capitals, towns and provincial capitals were also formed. In Hoi An, many residential clusters have sprung up with many different components: traders, small owners, craftsmen, freelancers, repair service workers... operating quite bustling. Many routes were opened such as: The route from Da Nang to Hoi An along the coast; the road from La Qua (Vinh Dien), the old Tran Thanh Chiem Palace to Hoi An; or the French opened a railway connecting Da Nang with Hoi An.

This situation has clearly changed the face of Hoi An urban architecture in terms of scale, layout, and architectural landscape. In fact, through many documents and architectural archeological survey results, it is said that: At this time, the French colonialists built many infrastructures such as lamp/electricity factory, post office/steel wire, hospital, etc. hospital, redecorate the road in the form of "Old City". On the other hand, at the end of the 19th century and the beginning of the 20th century, due to the sedimentation of the river, the riverbank gradually encroached to the south, the Nguyen Thai Hoc and Bach Dang roads today were formed, and also formed the cross road axis. On that basis, the French had to refurbish roads and streets according to the "street umbrella" system, including main roads in the West - East direction, parallel, hugging along the riverbank and cross-sectional axes. in the north-south direction.

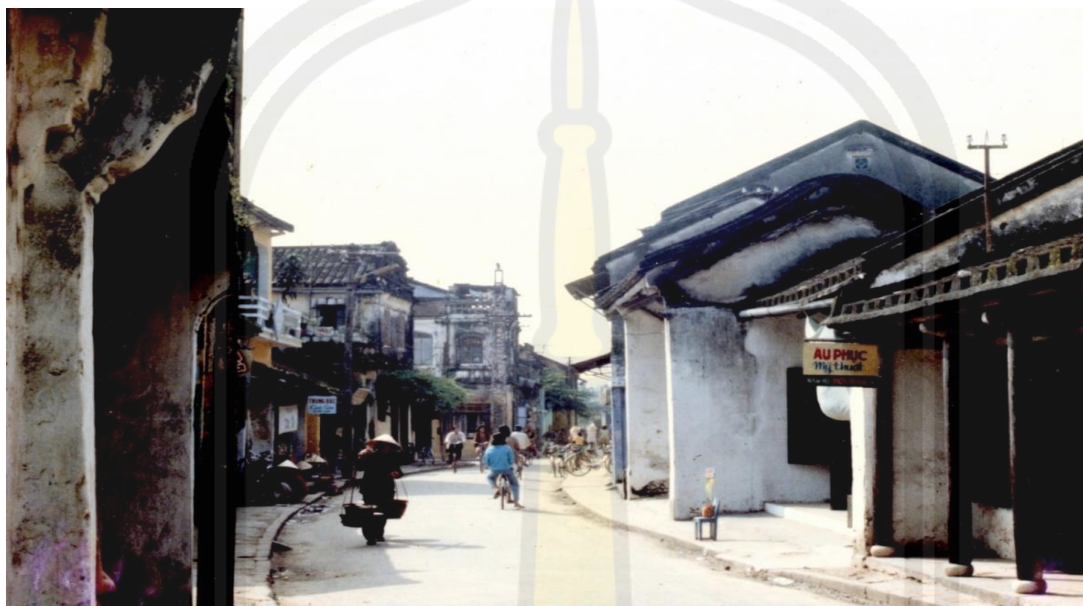


Figure 22 Tran Phu Street in 1992 - Source: Hoi An Cultural Heritage Conservation Management Center.



Figure 23 Covered Bridge, a cultural symbol of Hoi An trading port in the 30s of the 20th century - Source: <https://hinhanhvietnam.com/anh-hoi-xua/>

The above impacts from the French colonial government in Hoi An in particular, in Quang Nam and the Central region in general, not only accelerated the urbanization rate, but also had a great impact on the population change. rapid increase in urban population - Ville de Faifoo, and at the same time also entail changes and fluctuations in population, villages - communes, especially in culture around Hoi An urban area. Moreover, a class of urbanites with a new urban lifestyle was formed. We can know the population in Hoi An at this time (before 1945) through the survey documents of the Indochinese Folklore Association and the ancient Vien Dong School in Hanoi as follows: Hoi An area at this time consisted of 21 communes /wards (online): Hoi An, Cam Pho, Son Phong, Minh Huong, Son Pho, An My, Thanh Ha, De Vong, Thanh Dong, Thanh Nam, Thanh Tay, Tan Hiep, Thanh Nhat, Thanh Nhi, Thanh Tam, Xuan My, Kim Bong Dong, Kim Bong Tay, Hoa Yen, Phuoc Trach, An Bang. With a population of about 23,000 people. Particularly, Ville de Faifoo (or urban area) has a total population of 14,000 people (out of a total of 23,000 people), including the villages of Hoi An (500 people), Cam Pho (10,000 people), Minh Huong (2,000), Son Wind (1.500)



Figure 24 A corner of Hoai River in Hoi An – Source: <http://tftravel.com.vn>

Entering the period when the US invaded the South, as a result of the war, the irrational population structure became even more unreasonable. There were two simultaneous phenomena for Southern cities during this period: the massive growth of a series of cities and the unusual rapid urbanization process. Most of the cities are mainly administrative centers, where the colony's resources are exported, as well as the gateway to receive and consume goods, so it has led to deviant development, a few or a few cities. rapidly bulging with the face of false prosperity, the phenomenon of urbanization has not followed the pace of industrialization and corresponding economic development. On the other hand, due to the brutal nature of the struggle, the Americans and Wei forces forcibly herded people from the countryside into cities and towns to isolate the countryside and destroy the revolutionary forces.



Figure 25 The ceremony to receive the certificate of recognition of World Heritage Hoi An Ancient Town and My Son Monument in 2000. Source: Hoi An Cultural Heritage Conservation Management Center.

The proportion of urban population in the total population in the South increased rapidly. On the other hand, in order to implement the policy of "Slapping the water to catch fish", in order to carry out the plot to separate the patriotic Communists from the revolutionary masses in the South in general and Quang Nam province in particular, The US - Wei government has cornered the local people called "insecure" areas in the countryside to Cities and Towns, Towns. Including Hoi An at this time is the provincial capital of Quang Nam province, the population from Dai Loc, Que Son, Thang Binh, Dien Ban, Duy Xuyen districts is flocking, so the population in Hoi An as of April 30. In 1975, it increased to 120,000 people with a population density of 2,103 people/1km².

During the 117-year resistance war against the French colonialists and the American imperialists (1858-1975), tens of thousands of Hoi An people fell for the independence and reunification of the country. The Nghia Hoi movements in response to Hich Can Vuong, Duy Tan, and anti-tax ... were enthusiastically participated by Hoi An people to act as an underground wave through many generations and then surge in the next stages. From the late 19th century and early 20th century, Hoi An was the center of patriotic movements in Quang Nam province. In 1927, the Vietnam Revolutionary Youth Association in Hoi An was established.



Figure 26 Announcement ceremony of the Decree establishing Hoi An city in 2008 –
Source: Hoi An Cultural Heritage Conservation Management Center.

During the August Revolution, Hoi An was one of the four capitals of the early uprising to seize power in the country (August 18, 1945). During the war against the French, Hoi An was a pioneer in the development of the local armed forces, and was given a carbine by Uncle Ho. During the war against the US, Hoi An was also the place where the waves and winds deserved the golden word "Brave and brave" to stand firm.

On August 22, 1998, Hoi An was awarded the title "Hero of the People's Armed Forces" by the State. The whole city has so far been conferred 175 "Vietnamese Heroic Mothers" by the State, 5 communes and wards are recognized as Heroic units of the people's armed forces, 2 armed units and 15 individuals are recognized as heroes of the people's armed forces. was honored as a Hero of the People's Armed Forces, 1 ward was recognized as a Hero of Labor unit.

After the homeland was completely liberated, the Party Committee and people of Hoi An made great efforts to build the homeland, gradually stabilize their

lives and make great achievements. Through 4 times of economic restructuring, the 15th Town Party Congress and the 16th City Party Congress identified the key economic spearhead of Hoi An as: Tourism - services - commerce , on the foundation of solid conservation and sustainable promotion of the World Cultural Heritage of Hoi An Ancient Town.

Conclusion

Hoi An has represented a city formed by conditions, characteristics of physical space, and space location. It was suitable for becoming a residential and occupational fishery and a center for international maritime trade. Hoi An became one of the most important international trading communities in the Pacific and became a social area with a variety of cultures and blended to become a special identity of Hoi An city. This community consisted of people from multicultural societies and different architectural styles associated with former maritime merchants.

Thus, Hoi An became a maritime trading community that charged the history of international societies with names from different eras, such as Lam Ap, Faifo Hoai Pho, etc. However, when the natural features changed, the Rivers became shallow, coupled with the development of technology to build larger ships. Da Nang resulted in the city of Da Nang acting as an international seaport instead of Hoi An. Hoi An was left to become an old city, and the buildings became old houses for a while. Before being upgraded to History-Culture of the Vietnamese Nation-State in March 1985 and a World Cultural Heritage city of UNESCO in December 1999. It has been a "theater of the past" and one of the world's most important past consumption tourism or business of nostalgia place since then.

CHAPTER III

The Old Houses of Hoi An: Cultural Identity and Multicultural Identity before World Cultural Heritage

Introduction

According to the research results in Chapter II, Hoi An is a land with many imprints of each historical period. Hoi An town port was the trading center of traders worldwide, especially from China, Japan, France, and Spain. The immigration of these traders created cultural interference in Hoi An. Therefore, cultural identity and multicultural identity in Hoi An ancient town are essential to study, especially when Hoi An has not been recognized as a world cultural heritage. Hoi An ancient town in history, has many names, such as Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, and Faifo...

Nevertheless, the ancient houses have not changed in architecture, even in color. "Old house" has become "ancient house" is a process of almost intact preservation from construction and plastering to the arrangement of textures and patterns of all these houses. In the complex historical and cultural relics of Hoi An, the old town is one of the essential components of particular importance. Among the types of architecture in the Old Quarter, a house is an essential unit because it is the basic constitutive unit of an urban area. Hoi An ancient town is unique because it is an estuary and coastal trading port - a foreign trade center of Quang, particularly Vietnam and Southeast Asia.

3.1. Cultural concept system and general assessment of cultural identity

Culture is a product of human labor, a consequence of human evolution. Culture is associated with the history of human development since people know how to work and create. When it comes to Culture, it is about people; it refers to the promotion of human nature's ability to perfect people. Each ethnic group has different thinking and living capacity. That difference creates a diversity of cultures and distinguishes one ethnic group from another.

Ho Chi Minh said, "For survival as well as the purpose of life, humanity created and invented language, writing, morality, law, science, religion, literature, and art. , tools for daily living in terms of food, accommodation, and methods of use. All those creations and inventions are Culture." With this understanding, Culture will include all that is created and invented by people.

According to the definition of British anthropologist Edward Bennett Tylor: "Culture or civilization, in the broad sense of ethnography, is a complex whole consisting of knowledge, beliefs, art, morals, laws, customs and certain other capabilities and habits acquired by man as a member of society."

In 1994, UNESCO defined Culture; according to UNESCO, Culture is understood in two senses: a broad sense and a narrow one. In a broad sense, "Culture is a complex- a synthesis of mental, material, intellectual and emotional facial features... that depicts the identity of a family community, village, region, region. Culture, not only art and literature but also lifestyles, basic human rights, value systems, traditions, and beliefs...". Also understood in a narrow sense, "Culture is the total of symbolic systems (signs) that govern behavior and communication in a community, making that community have its characteristics"...

The word culture has many meanings. In Vietnamese, Culture is used in common sense to refer to education and lifestyle. In a specific sense, it indicates a stage's level of development. While in a broad sense, Culture includes everything, from sophisticated, modern products to beliefs, customs, lifestyles... Some researchers now think that Culture is a product. Human products are created in the process of labor (from mental labor to manual labor), governed by the surrounding environment (natural and social environment) and the personality of each ethnic group. Thanks to Culture, humans become different from other animals; because the surrounding environment and ethnic character govern it, the Culture of each ethnic group will have its characteristics.

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 human activities aimed at satisfying the needs of spiritual life.

- Culture is knowledge, scientific knowledge;
- Culture is a high level of social activities, an expression of civilization;
- Culture is the general total 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 practical activities in the interaction between people and the natural and social environment.

In the book "Finding about Vietnamese cultural identity", Professor Tran Ngoc Them¹⁸, Culture is an organic system of material and spiritual values created and accumulated by people through practical activities in the interaction between people and the natural and social environment.

With the above definitions, culture is the ladder that brings people above other animals; culture is a product created by people in the process of working for survival. Culture is a product of man, a consequence of human evolution. Cultural scientists often divide culture into two types material culture and immaterial culture. Material culture and spiritual culture are always closely linked and can be transformed into each other: it is no coincidence that K. Marx said that "Ideology will become material forces when the masses accept it clearly understand". Therefore, depending on different purposes, the distinction between material and spiritual cultures will have to be based on different criteria. Culture is the result, the common property of humanity. Culture and people are two inseparable concepts. Since when did people appear, and did culture appear from that time?

¹⁸ Professor. Tran Ngoc Them is the author of many scientific works on language and culture, such as Vietnamese Text Linking System (first published in 1985, 7 times reprinted), Vietnamese cultural foundations Nam (first published in 1995, reprinted seven times), Finding the cultural identity of Vietnam (first published in 1996, downloaded three times, French translation three times, new Chinese translation) launched in Taiwan in December 2019). For his remarkable contributions to science and education, he was awarded the Third Class Labor Medal in 2009, the Second Class Labor Medal in 2016, and the Certificate of Merit of the Prime Minister in 2007.

Thus, culture is only available to humans and is a characteristic of human beings, and only humans know how to use spirit and reason to overcome instincts, improve their own lives, and make relationships with others—bettering others and lifting the soul from material consequences. We see in nature among animals bees as one of the "most organized" animals, but the ancient bee was no different from the present-day bee. However, people are different; people's way of life in ancient times is different from the way of life of people today.

Culture brings material and spiritual values to people. In addition to the external display value, cultural values are tangible elements, and the content contained within is the intangible element, also known as spiritual values. The immaterial value of culture is determined by the following aspects: the way, the purpose, and the response to the aspirations of a community, a people. In addition, cultural products also have historical value, showing the awareness of the times. People consider cultural traditions as life experiences that will be accumulated, selected, and passed on for generations through living and working. A culture is made up of many factors such as climate, topography, and water flow; all affect the way of living, lifestyle, way of thinking, and even personality of people. Therefore, objective conditions also affect human-made cultural products directly or indirectly. All phenomena and events belonging to a culture interact and influence each other. Culture is the inheritance, the process of learning and communicating. Humans are cultural subjects, but they are also products of culture. Culture is a natural thing that humans change, so it obeys nature's laws. In interaction, they regulate and create balance in society.

The concept of "cross-culturalism" appeared in the social sciences in the 1930s, mainly based on the cross-cultural survey conducted by George Peter Murdock, an anthropologist in the United States of America. Yale University. Initially referring to comparative studies based on culturally collected statistics, the term gradually acquired a second meaning of cultural interaction that has a meaning akin to intercultural. Cross-cultural is the interaction, long-term contact between social groups, sub-cultures, cultures of different ethnic groups, or between one culture and another to create changes. The cross-cultural process involves many different forms of interaction with different partners. Cultural interactions between partners in the same

country and culture are called intracultural interactions. Each ethnic group always has differences in culture but also has some similar thinking because they are in the same country and have the same cultural background, which is a bridge for two partners to learn together and learn from each other's cultures; this is called intercultural interaction. In addition, due to economic and social conditions, this interaction also takes place between partners from different countries, different cultures, and not the same cultural background. That is called intercultural interaction, cross-cultural interaction" (Nguyen Quang (2008), Science Journal of Vietnam National University, Hanoi, Vietnam National University Press).

Cross-cultural communication is a phenomenon that occurs when partners with different cultures come into contact with each other, creating cultural synthesis and integration in communities. This interaction and fusion is a two-way process as an immutable law of nature. The process of cultural interference can be divided into two main directions: first, it is the acquisition of the culture of forced violence due to war or colonial imperialism, creating two ways of dealing with and taking advantage of; the second is voluntary cultural acquisition through migration, trade, religion, and cultural exchange... These two approaches must be considered in a dialectical relationship with each other because, in some cases, there is a forced acquisition, but there is a voluntary acquisition and vice versa. In the process of cultural interference, there is always a combination of "endogenous" and "exogenous" factors of other peoples. Endogenous is the original factor of a particular culture and is the fundamental factor that determines whether cultures receive harmony or conflict with each other. Endogenous factors will select appropriate cultural traits and offer different reception methods.

Among the above two approaches to cultural acquisition, there are the following methods of receiving culture:

- Do not accept the system, but only choose the elements that are suitable for you.
- Receive the system but rearrange the elements according to their value table.
- Simulating and processing some elements of other cultures.

- Accept (perhaps forced) or borrow almost intact from another culture and in that case (if not digestible) easily dissolve, at least change the location

Cultural interference is considered an inevitable phenomenon that no culture can stand aside. Cross-cultural by itself does not cause assimilation. A culture is assimilated because its inner strength is not strong enough to move from cultural interference to acculturation.

3.2. Cultural identity and the relationship between cultural identity and architecture

Identity means unique and different. Several natural and human factors contribute to the determination of uniqueness and distinctiveness, such as place (area, geography, topography, and climate), people (society, community), and culture. To better understand identity in architecture, discussing these elements and how their interrelation is reflected in architecture is essential. Architecture is a product of people, places, and cultures; it is an aspect of identity. Architectural identity can be related to the realization of personal and social identity. Architecture, as the most apparent physical artifact of any culture, has many characteristics that respond to the uniqueness of the place. Two important factors for architectural identity in the context of increasingly strong globalization are cultural identity and sustainability in architecture.

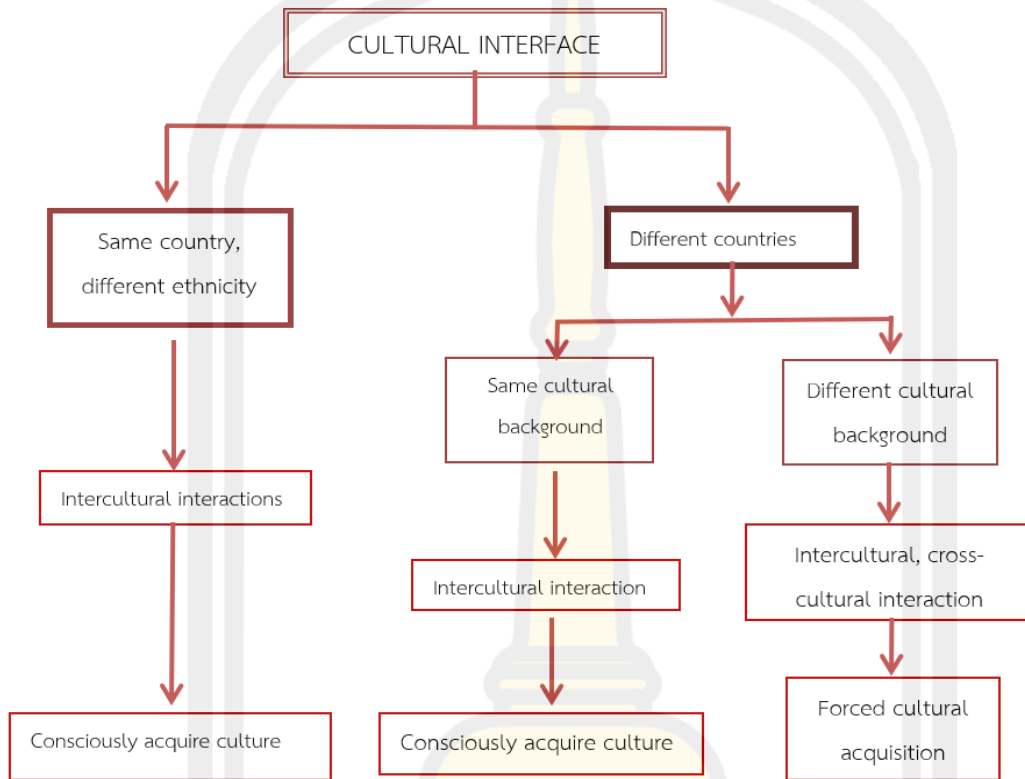


Figure 27 the impact of cultural interference. Source: author

Architecture is an art discipline; Architectural works are built to meet the needs of all human activities and are products that accurately reflect contemporary society. Therefore, architecture is also an expression of culture and carries the characteristics of the culture. In the current context, for society to develop, cultural interference is inevitable, not only with interference between regions but also with regional and international cultures. The political change, the economic transformation, and the replacement of the person in charge of management lead to changes in both architectural orientation and architectural style, and the creation of architectural works and works structure is affected, bearing the direction of the impact of those factors. Cultural interference in architecture is the phenomenon of meeting and learning from each other between cultures leading to the fusion of architectural elements typical of cultures in the same type of architectural work. In the process of interference, ethnic groups receive and learn and enrich each other's architectural forms and styles to meet

people's living needs and tastes, leading to the development of traditional indigenous architecture.

"Culture is the name we give to the mystery that no one today is trying to think about." Cultural identity has always been a subject of much discussion, with ups and downs but never-ending. There have been many definitions of cultural concepts and connotations of identity, such as "revolving clouds" that are both close, distant, specific, and very abstract and elusive.

Architecture is a special entity, a typical hybrid (hybrid) that is both an object (a block of material), an intangible (a space), an art, a technique, and nature is both technology, custom, and science, both copying (inheritance) and creation; The development process is both linear and cyclical. Just like that, "beginning, no end" (no beginning and no end) may be a deadlock if we continue to investigate in the direction of rationality.

Talking about identity, acculturation, and "what is." Therefore, within the scope of this article, we will not get into the discussion of academic and academic concepts. Practical lessons should be considered a convenient option with modest expectations to provide a tool for the community to participate in creating, enjoying, practicing, and managing cultural identity in architecture. Identifying cultural identity (ethnicity) in architecture can be studied starting from Morphology, including shape, pattern (general), style (detail); Technology and techniques (civilization level); Ability to adapt to natural conditions; Aesthetic tastes (needs for style, form). It can also be from Customs, Methods of community organization. The formation, preservation, and protection of identity in architecture can be in the direction of folk, market, environmental, elite and creative, polity, academic, or let society regulate details. Cultural identity in architecture is formed from many factors, of which there are three main factors: natural, social, and human conditions.

- Natural conditions: Each ethnic group settles in different regions with different natural conditions. Over time living in different regions, I have formed experiences and tailor-made solutions specific to the natural conditions of that region, such as: Taking advantage of positive factors (terrain, light, calm wind...) and minimizing the influence of adverse factors (westerly sun, Lao wind, high humidity, torrential rain, storms,

earthquakes). Traditional Vietnamese architecture has demonstrated his father's experience in exploiting the terrain and natural landscape to serve the needs of people, creating architectural works of great value in terms of nature usability, aesthetics, and sustainability.

- Society: Architecture reflects the public face of society's material life, culture, and spirit. Any architectural work has a specific purpose, serving a specific human need in society. At the same time, architecture is always associated with a particular era and social situation. Therefore, through architectural work, we can quickly feel society's social reality and civilization level... at the time the architecture was born. Accordingly, some of the connotations of cultural identity in architecture (socioeconomic conditions, culture, art, customs, construction techniques, and construction materials) have changed with the general development of society.

- People: Architectural works are formed from the practical needs of people in society. It is the people, the community, and the people with their customs, habits, and cultural traditions, settled in different geographical areas... Therefore, experiences and solutions will be formed in architecture with unique designs specific to that nation. With the same natural and social conditions, different ethnic groups will have different construction experiences and cultural identities in architecture, which can be clearly seen through the architectural characteristics of the ethnic groups. Vietnam.

3.3. Cultural identity and multicultural identity of the typical old houses in Hoi An before being recognized as a World Cultural Heritage City

The concept of house in English (house), French (Maison), and Italian (casa) all have the common purpose of referring to a physical entity as a place of human habitation, in which architecture is always associated with issues of visual identity and cultural identity. For the Vietnamese, the house is not only a shelter from the rain and sun but also a symbol of the family spirit, the "temple" of the descendants to worship their ancestors. Perhaps that is why the Vietnamese are eager to have a house and want their house to continue being handed down to their descendants. The same goes for ancient houses in Hoi An. These houses have both historical and cultural value and have their own stories. Hoi An ancient house architecture, one of the most

recognizable points is that the house is structured according to a wooden frame. Some decorative motifs on the wall are also ancient style with perforated bricks. In addition, the old houses here often have a front terrace with an area depending on the house, on average from 6-8m horizontally. Talking about the architectural features of an old house in Hoi An usually owns three parts: front business space, a common living space, and an indoor place of worship.

It can be seen that the old house in Hoi An is fully utilized in terms of architecture to perform all its functions. This is also a typical design of tube houses with a narrow area. Although the architecture of the ancient house is not luxurious, splendid, or has many differences, it creates the cultural beauty of Hoi An and is culturally specific to the region. In this chapter, the thesis focuses on analyzing five typical classical houses showing cultural identity through the spaces of ancient houses in Hoi An. That is:

3.3.1. Tan Ky Ancient House (101 Nguyen Thai Hoc Street, Minh An Ward, Hoi An, Quang Nam, Vietnam).

3.3.2 Quan Thang Ancient House (No. 77 Tran Phu Street, Minh An Ward, Hoi An, Quang Nam, Vietnam).

3.3.3 Duc An Ancient House (No. 129 Tran Phu Street, Minh An Ward, Hoi An, Quang Nam, Vietnam).

3.3.4 Phung Hung Ancient House (No. 4 Nguyen Minh Khai Street, Minh An Ward, Hoi An, Quang Nam).

3.3.5 Diep Dong Nguyen Ancient House (No. 80 Nguyen Thai Hoc Street, Minh An Ward, Hoi An, Quang Nam).

3.3.1. Tan Ky Ancient House (101 đường Nguyễn Thái Học, phường Minh An, Hội An, Quảng Nam, Việt Nam).

Tan Ky ancient house is the first old house to be honored as a National Heritage, considered a "living museum" keeping almost intact the typical architecture of Hoi An ancient house at Address: 101 Nguyen Thai Hoc, No. Hoi An city, Quang Nam province.

Historical origins of Tan Ky Hoi An ancient house

Tan Ky Hoi An ancient house built in 1741 – is an old private house. This place has witnessed many historical events that happened over 200 years. Currently, the owner is still living on the upper floor of the house, and the ground floor is for visitors. Although seven generations have lived here, Tan Ky's ancient house remains almost intact.

The old house was built in 1741, late 18th century. This is where the Le family lived for seven generations.

From the 2nd generation, the owner started taking the name Tan Ky (meaning prosperity) for the house, expanding trading and trading in agricultural products.

In 1964, a historic flood occurred; this old house was also heavily affected, flooding the entire first floor, but fortunately still kept almost intact architectural and cultural values. In 1990, Tan Ky ancient house was honored to be granted the certificate of national historical and cultural relic and recognized by UNESCO as a world cultural heritage. However, this is still an old private house, the owner still lives on the top floor, and the lower floor is open to visitors.

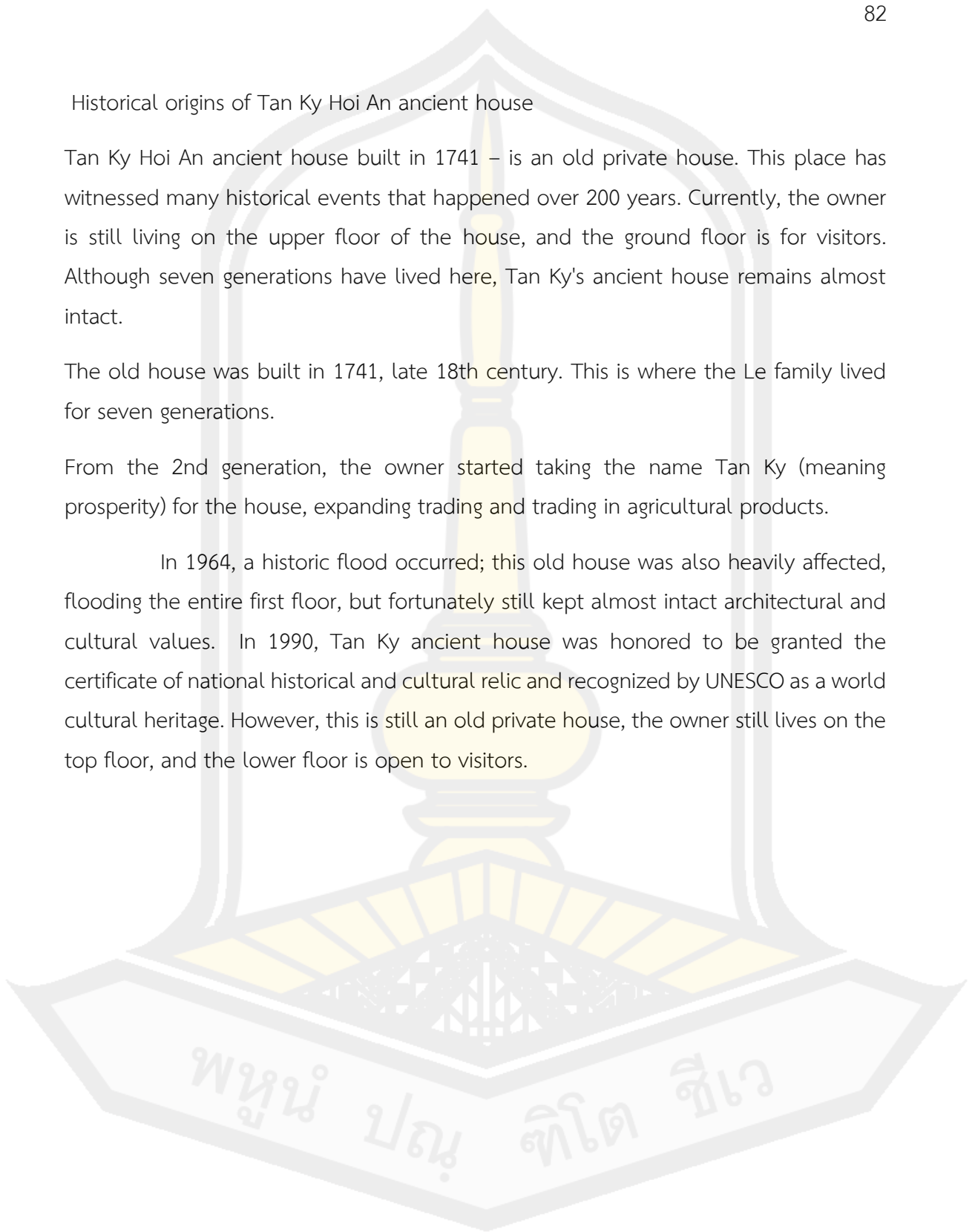




Figure 28 Hoi An ancient house still keeps many special memorabilia. Photo: @ Tran Viet Anh. Source: internet.

Cultural identity and multicultural identity of Tan Ky ancient house

o The unique combination of Chinese - Japanese - Vietnamese architecture shows the multicultural identity of this house

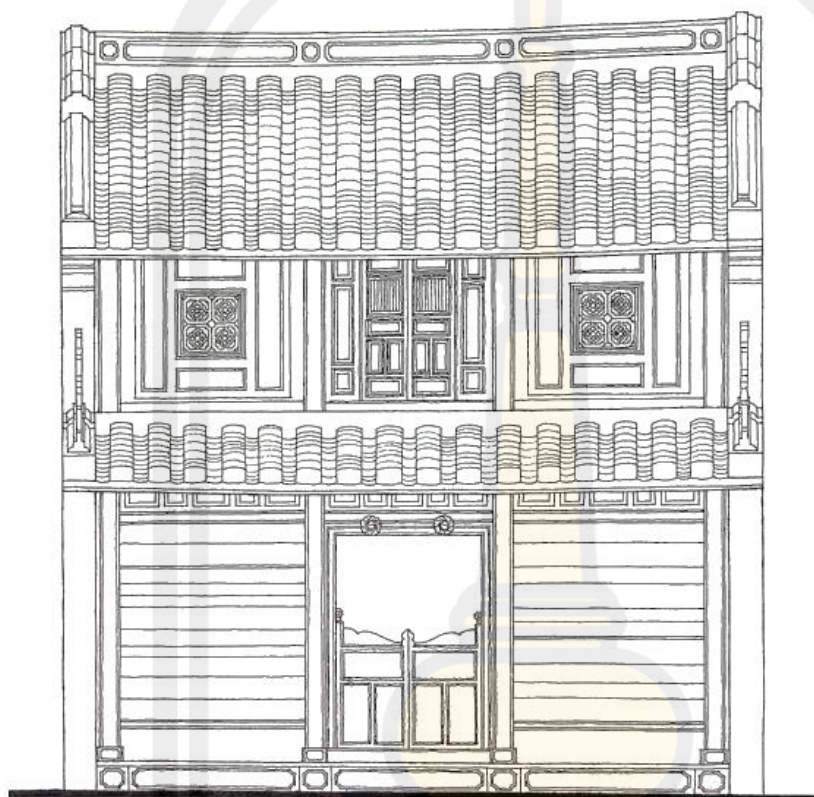


Figure 29 The harmony of the house architecture shows the owner's dream of harmony between man and nature—source: the internet.

Tan Ky ancient house has two floors and three compartments built in the architectural style of interference between 03 cultures: Japan - China - Vietnam.

Japanese architectural style: the living room is built according to feng shui: Metal - Wood - Water - Fire - Earth. The tiled roof is roofed in a harmonious yin-yang style, creating a calm and airy summer atmosphere while the winter is cozy and not cold.

พูนภูมิ ปณฺ ชาติ สีเว



Mặt đứng hướng Bắc ngôi nhà (hiện trạng 1983)

Figure 30 North facade of the house (status 1983). Source: Institute of Monuments Conservation

พูนุ ปณ จิตโต สีเว

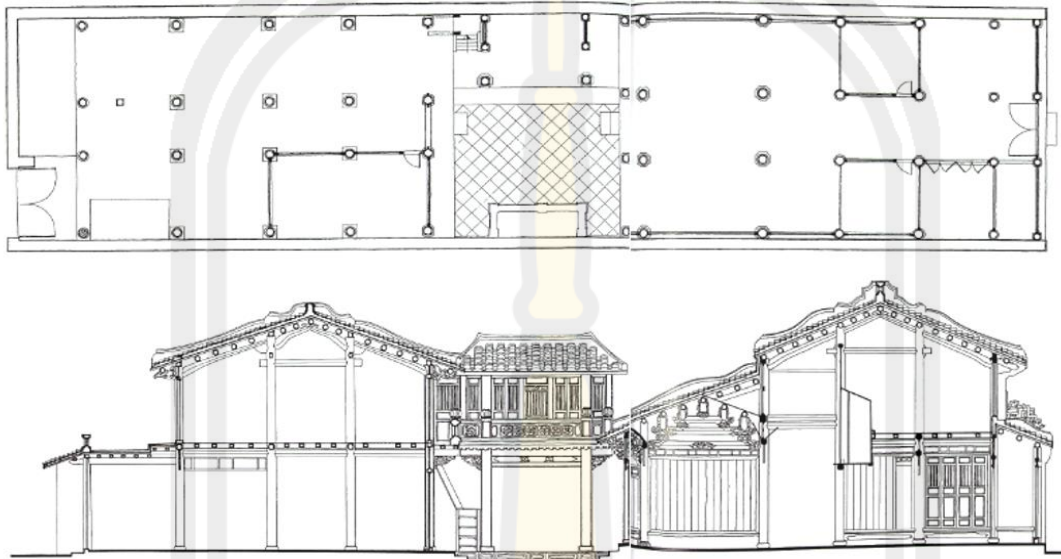


Figure 31 Plan of the first floor and cross-section of the house (status 1983). Source: Institute of Monuments Conservation

Chinese architectural style: in the typical tubular style of Hoi An ancient town, the interior is divided into many compartments with many separate rooms. Especially the house has no windows, but not so that the space is hot and stuffy—shop frontage. The house's back door is the gentle Thu Bon river running across, convenient for importing and trading goods. In the middle of the house is a skylight that makes the most of light and air into the house. The house's living room has bold Japanese architecture, built according to feng shui Kim - Moc - Water - Fire - Earth.

o Vietnam's architectural style reflects cultural identity: designed according to the three-room house following the traditional Vietnamese style, the ceiling is roofed with yin and yang tiles. The main highlight of the house is the pillars of truss, cross, and trellis (vertical wooden bars connecting the columns) which are delicately carved with typical images such as: "architectural of dragon fish head and tail", "pumpkin fruit"., "pomegranate" or "peach" carved architectures bearing symbols of longevity, "bats" full of happiness, etc.

Wood is the primary material used to build this Tan Ky ancient house. Truss and ribs are made from Lim wood - a precious wood; and the doors are made from jackfruit wood - durable wood over time. Besides, floor tiles and exterior decorative stones are bought from Bat Trang, Thanh Hoa, young stone, ... eternal by time.



Figure 32 The living room tile roof is roofed in a harmonious yin-yang style, helping to expand the living room space—source: the internet.

The house is built in the typical tubular style of Hoi An ancient town, inside divided into many compartments, many separate rooms. No windows but still extremely airy and cool.

พูนภูมิ ปณฺ ฑิตโต สีเว



Figure 33 The only place to receive light in the old house is the skylight area (Photo: koyuki__tanaka)

The front of the old house faces the busy Nguyen Thai Hoc street, used by the owner as the door of a merchant shop, and the back side of the house faces the river on Bach Dang street, which is the door used to import goods conveniently.



Figure 34 The front of the house faces Nguyen Thai Hoc Street. Source: author

The house uses the primary materials are precious woods to build, such as truss and ribs from Lim wood and doors from jackfruit wood... in addition, other materials, such as Thanh Hoa stone and Bat Trang brick, are all precious materials, helping to add value and beauty to the old house. Admire the decorative materials in the ancient house of Tan Ky; you can see that each object is exquisitely carved, containing many meanings such as the bat means happiness, the mailbox symbolizes success in studying, Pomegranate symbolizes many children.

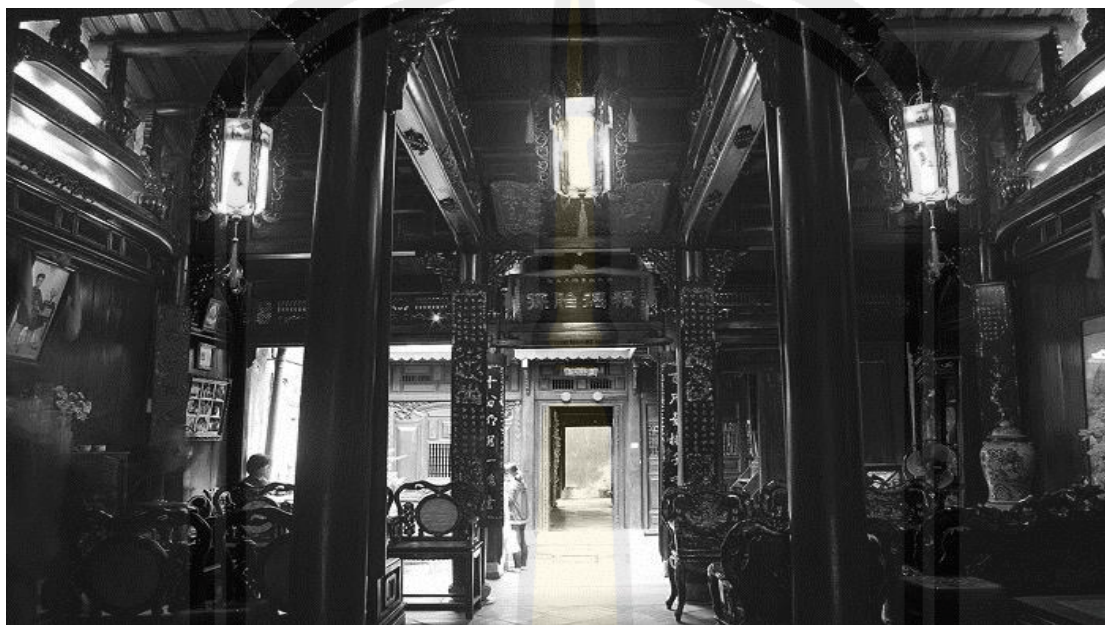


Figure 35 The house has eternal beauty over time (Photo: VnExpress)



Figure 36 Two eyes of yin and yang show the spirit and desire to prosper of the owner of the ancient house Tan Ky Hoi An. Source: author

Tan Ky ancient house - A place to store precious antiques

The old house still retains many beautiful, magnificent monuments, with outstanding paintings such as; "The mind is always Thai" (meaning to keep the mind always quiet), "Accumulating virtue to save respect" (meaning teaching children to keep good virtue for the next generation). In particular, there is also a "Bach Dieu" set written in 100 strokes. Each line is like a bird in flight, which archaeologists consider unique.



Figure 37 The beauty of the paintings in the ancient houses make visitors fall in love Source:: Collectibles

The first compartment of the ancient house displays many antiques and sailing ships, which are symbols of the bustling trading port of Hoi An 400 years ago.



Figure 38 Precious antiques are carefully kept by the owner. Source: Tran Viet Anh

See the translation of the epitaph at the grave of Mr. Le Tan Ky, the founder of the Tan Ky shop. The content of the epitaph is a touching story about an orphaned Congolese boy who, with his efforts to rise and become independent, becomes successful, famous, full of love, always helping the poor, and very popular with people's beloved people.

พูนทรัพย์ ปณฺ ฑิต สีเว

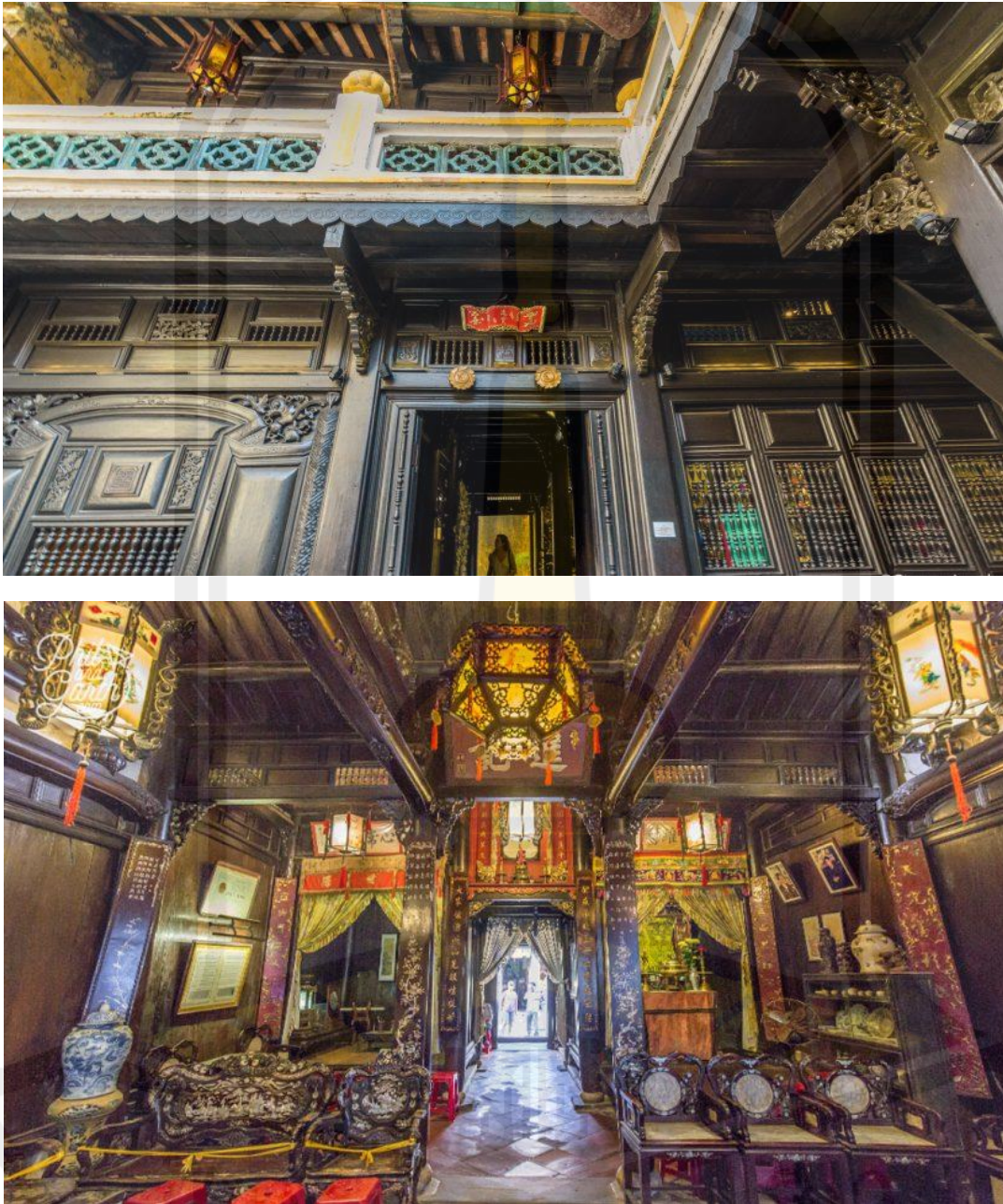


Figure 39 Wood is the main material to build this old house. Source: author.

Although it has faded over time, the house is always polished by the owner. The most valuable artifact displayed in the ancient house is the "Confucius Cup," dating from 550-600 years ago, associated with the ancient legend of Confucius. It is the

"unique" cup in Vietnam, extremely rare. A cup dating from the time of Confucius, in Vietnam, there is only one very unique one. According to recorded history when dating, the cup "Confucius" dates from 550-600 years ago. This cup has existed in the Le family since 200 hundred years ago. This cup has a strange shape, it looks elementary inside, but it has a profound meaning that when it holds only eight servings of water, the water will automatically flow out if you pour more. The goal that the ancients aimed at was that each person should control his behavior and keep his mind pure. According to the Le family, this priceless cup was bought by the great-grandfather from wealthy merchants from China and brought here to trade.



Figure 40 A cup from the time of Confucius. Source: author



Figure 41 Ancient furniture in Tan Ky ancient house. Source: author

3.3.2 Quan Thang Ancient House (No. 77 Tran Phu Street, Minh An Ward, Hoi An, Quang Nam, Vietnam).

- Historical origins of Quan Thang ancient house (No. 77 Tran Phu Street, Minh An Ward, Hoi An, Quang Nam, Vietnam).

It is one of the ancient houses considered the most beautiful in Hoi An today. The house is more than 150 years old, with the architectural style of China's Huaxia region. Over the years, the house has been preserved quite intact in terms of architectural design and interior decoration, helping us to partially imagine the lifestyle of generations of owners who belong to the merchant class in the city of Former Hoi An port. It is known that artisans make the entire lively and delicate architecture and wood carving of this house of Kim Bong carpentry village.

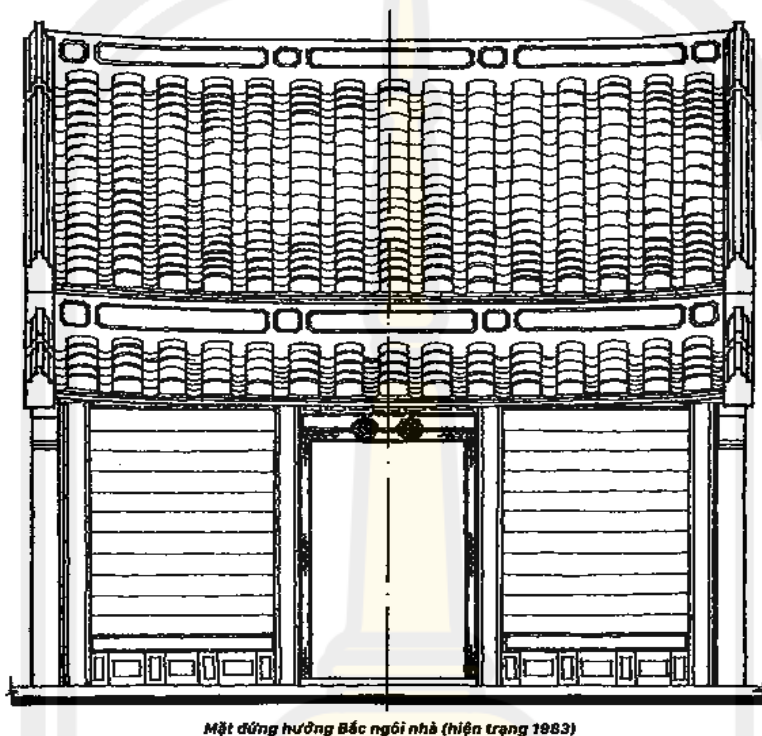


Figure 42 North facade of the house (status 1983). Source: Institute of Monuments Conservation

Quan Thang ancient house was built around the 17th century, featuring the architecture of merchants and houses. The design of the house is unique, using wood materials that are delicately crafted and sculpted by the artisans of Kim Bong carpentry village.



Figure 43 Although it was built a long time ago, Quan Thang's ancient house still remains in its original state (Photo: Collectibles)

Quan Thang ancient house is considered one of the most beautiful old houses in Hoi An today. Over 150 years, this place has been preserved in its original state, becoming a famous tourist destination, containing many interesting things, attracting many tourists each year.

o Features of Quan Thang ancient house

Quan Thang ancient house is one of the typical representatives for the type of ground floor house with two sides of the street, narrow width, and deep inside. The total area of this old house is nearly 300m², divided into three compartments including living room, middle courtyard, and kitchen.¹⁹

¹⁹ <https://vinpearl.com/vi/ghe-tham-nha-co-quan-thang-hoi-an-ngoi-nha-voi-nien-dai-hon-150-nam>

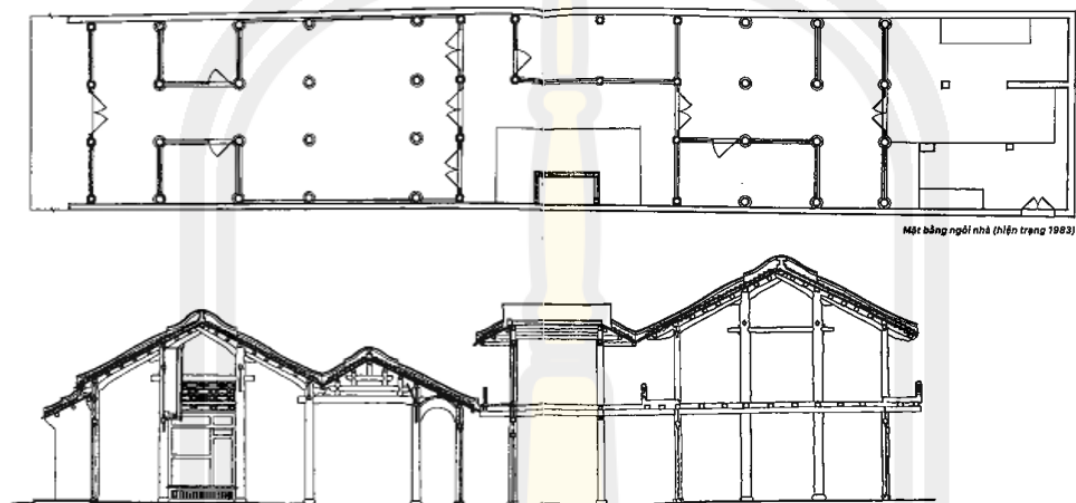


Figure 44 Cross section of the house (status 1983). Source: Institute of Monuments Conservation



Figure 45 The wooden walls of the house are delicately carved. Source: author.

The house's architecture is quite impressive, seen from the outside; in the first room, appearing in front of visitors, is a "passing" roof system with a beautifully decorated truss column. Moving inside, facing the courtyard is the roof because of crab shells; the position of the wall around the yard is uniquely decorated with high-quality Chinese ceramics. Each project on the wall is an artistic mascot that helps to adorn the overall house.



Figure 46 Because the shell of the second heart is in the middle compartment behind the exterior house). Source: Institute of Monuments Conservation.

Opposite the courtyard is the roof because of the crab shells. The wall surrounding the courtyard is beautifully decorated with Chinese ceramics, and the artistic designs of animals have breathed life into the old house, turning it into a masterpiece. The outer part of the house has two large wooden stalls to display goods, and inside is the living room and the place of ancestor worship. The wooden altars, furniture, and parallelograms here are all elaborately carved, contributing to the prosperity of the ancient trading port of Hoi An. Connected to the back house are a

courtyard with trees, an aquarium, and a small house. A fourth house is also a place for family members and the kitchen and storage.



Figure 47 The courtyard of the house. Source: author

The courtyard of the house is planted with many different types of plants and flowers, and in the middle is a rockery. On the outside of the house are two large stalls displaying goods. Inside is an ancestral altar; the furniture is made of precious wood. The diaphragms and couplets are meticulously carved, partly depicting the wealth and upper class of the merchant class in Hoi An in the past. In addition, inside the house of Quan Thang today, many relics and antiquities have been preserved for hundreds of years.

3.3.3 Duc An Ancient House (No. 129 Tran Phu Street, Minh An Ward, Hoi An, Quang Nam, Vietnam).

- Historical origins of Duc An ancient house

Duc An ancient house is located at 129 Tran Phu street - right in the center of Hoi An ancient town. Not only that, but it is also located very close to the Covered Bridge, so it has received much attention from tourists when coming here. With a lifespan of over 180 years, the house has an ancient and contemplative character, showing the mark of time and ancient culture in every detail. Not only preserving the overall status of the house but even the small items inside, such as each brush or ink pen, are carefully preserved by the owner of this place as if to show devotion to the ancient forefathers but also to give visitors a more authentic view of the ancient culture here.

Duc An ancient house was built according to Vietnamese architecture, making the most of light to create an airy space. The main material is ornamental wood available in Quang Nam region with the advantage of being able to withstand the weather hot and humid in the central land. Although the wheel of time moves steadily from year to year, Duc An Ancient House is still there as a "living witness" of history, preserving the cultural values left by our ancestors. Duc An ancient house is also a place to mark the activities of the Vietnam Association and the youth revolution in Hoi An, and Quang Nam provinces. It is associated with the revolutionary soldier Cao Hong Lanh.



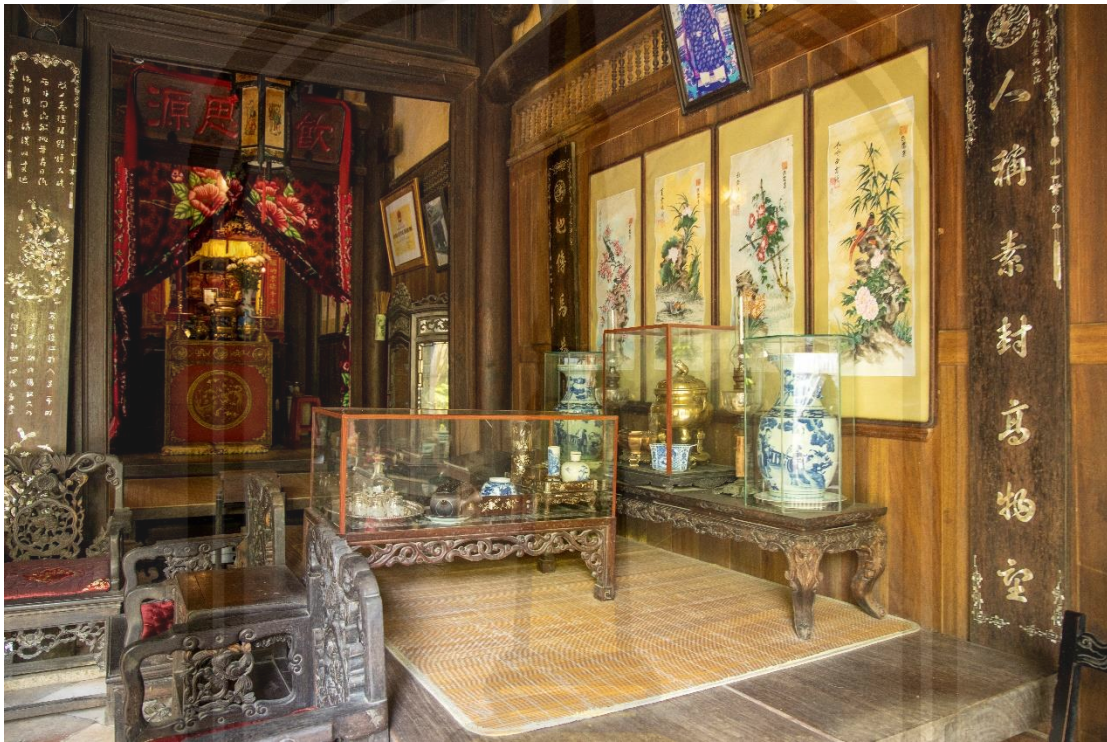


Figure 48 Interior with Vietnamese cultural identity. Source: author.

- After the anti-tax event in 1908, Duc An ancient house switched to selling Northern medicine, joining the busy trade of the exact many Northern pharmacies in Hoi An. However, it was still a meeting place for patriotic journalists in Vietnam.

- In 1925 - 1926, when the patriotic and anti-French movements turned more progressive, Duc An ancient house became a meeting place for patriotic young people and intellectuals. Works on world bourgeois democracy, Phan Chau Trinh's works on Duy Tan movement, and other progressive books such as Chuong Re newspaper, Dong Phap newspaper, New Century, Humanity, and especially Vietnam Soul newspaper published in France are also kept and circulated here. Up to now, there have been six generations living in this house, and every year it is restored to preserve almost intact the beauty of the old times.

- Features of Duc An ancient house

Duc An ancient house combines ancient Vietnamese architecture and Chinese style. Its general area is quite large compared to a house right in the center of the old

town. With 39m and a width of up to 7m, it has a tubular structure and a courtyard in the middle.

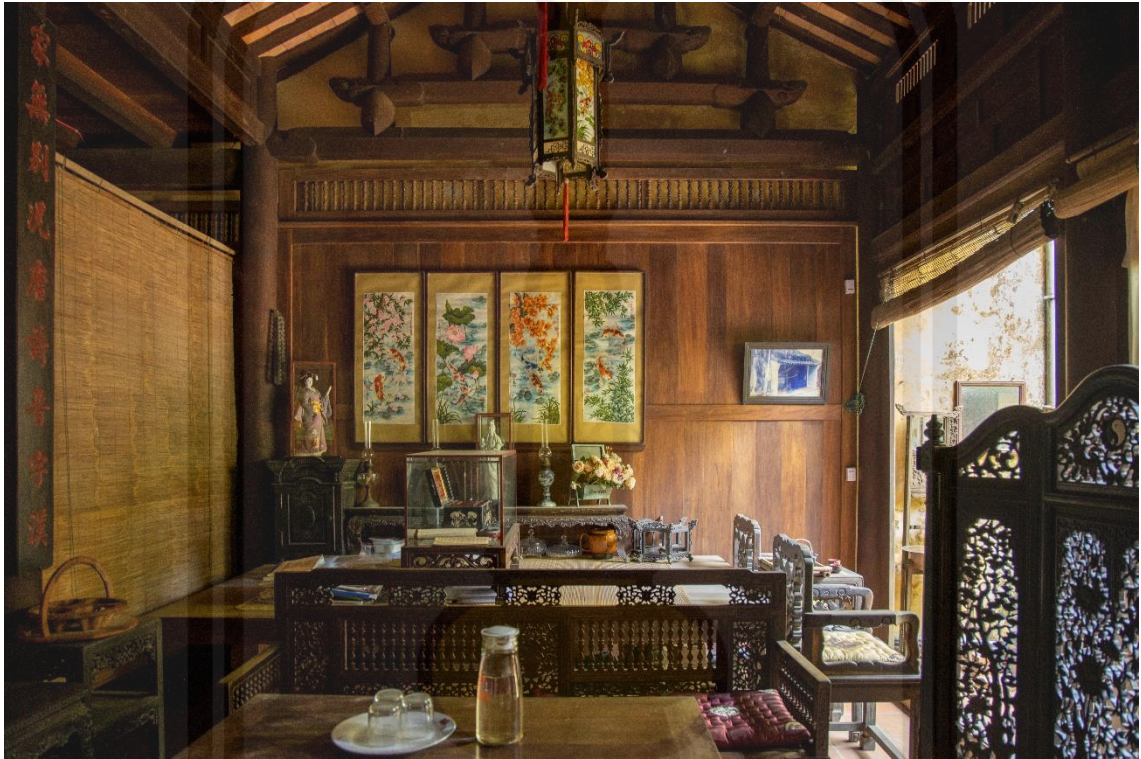


Figure 49 Vietnamese architectural style combined with Chinese. Source: author.

Right in front of the house is a 3-door system, in the middle is the main entrance, and on two sides are two large windows, only about 70-80 centimeters from the ground. In particular, the entire front is made of wood, adding to the antiqueness of the house at first sight. Moreover, unlike other old houses, the three doors here are unique. The main door uses a low door, not over an adult's head. The other two doors do not use the door but use horizontal wooden panels, or as the people here call it, the plywood door.



Figure 50 The special door of the house. Source: internet



Figure 51 Wooden items in the house. Source: author.

Like other ancient houses in Hoi An, Duc An's old house is roofed with familiar yin and yang tiles. Underneath that tile is a system of wooden beams and ceilings built firmly and sustainably over time, even though hundreds of years have passed.

A remarkable thing about the structure of this house is that it is built mainly of wood. Furthermore, that type of wood is a unique ornamental wood only found in the land of Quang Nam. With that type of wood, the house can withstand the hot and humid

weather of this sunny and windy Central land. In addition, the house also takes advantage of natural light sources, bringing nature into its structure.

- Historical meanings are timeless

Not only carrying the cultural significance and beauty of ancient architecture, but Duc An ancient house is also an important witness, associated with the name of Comrade Cao Hong Lanh in the past resistance war of our country.



Figure 52 Relics of the revolutionary soldier. Source: author.

This was the meeting place of soldiers and patriotic youth at that time. Moreover, until 1925 - 1926, this house officially became a patriotic intellectuals' meeting and discussion point. Therefore, this place still retains many works of the famous patriot Phan Chau Trinh during the Duy Tan movement, and especially there are many famous books and newspapers in history, such as New Century, Eastern France Times...



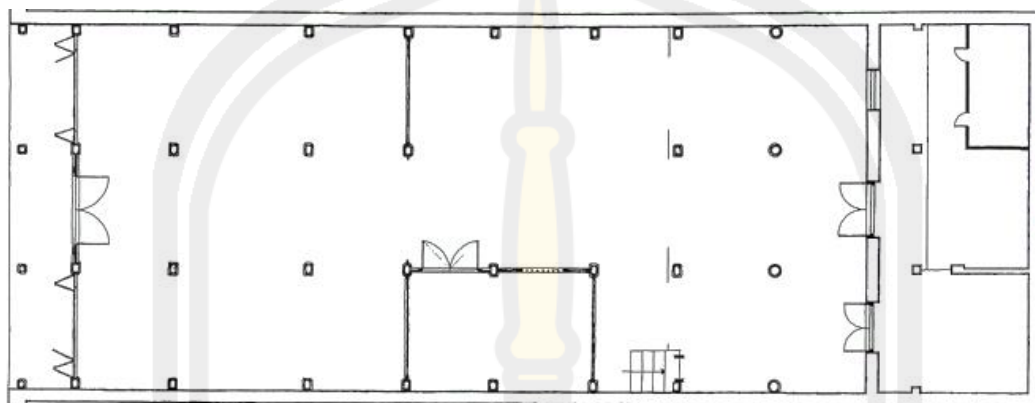
Figure 53 An antique bookcase is carefully preserved by descendants. Source: author

Therefore, this place is considered a starting point and a place of light for the patriotism of the children of the Central region, playing a significant role in our country's victory.

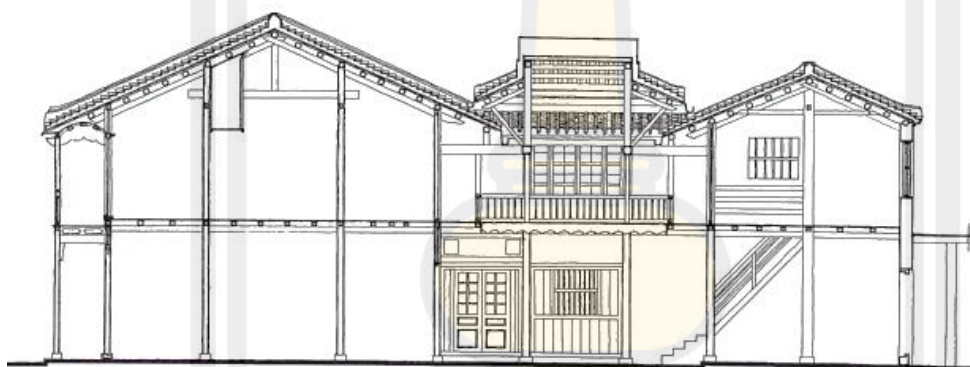
3.3.4 Phung Hung Hoi An Ancient House (No. 4 Nguyen Minh Khai Street, Minh An Ward, Hoi An, Quang Nam).

- Overall architecture of Phung Hung Ancient House in Hoi An

The ancient house of Phung Hung Hoi An is made entirely from rare woods, so it still retains its original color and shapes today. The old house was built in a tube house style, with a large and airy frontage, suitable for commercial development.



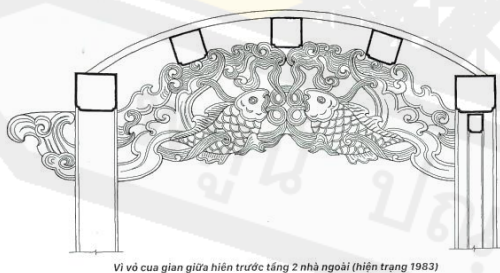
Mặt bằng ngôi nhà (hiện trạng 1983)



Mặt cắt ngang ngôi nhà (hiện trạng 1983)

Figure 54 floor plan and cross-section of the house (the current state in 1983).

Source: Monuments Conservation Institute.



Vỏ cửa gian giữa hiên trước tầng 2 nhà ngoài (hiện trạng 1983)



Vỏ cửa gian giữa hiên trước tầng 2 nhà ngoài

Figure 55 Shape shell of the middle of the front porch on the 2nd floor of the outside house (status 1983). Source: Monuments Conservation Institute.

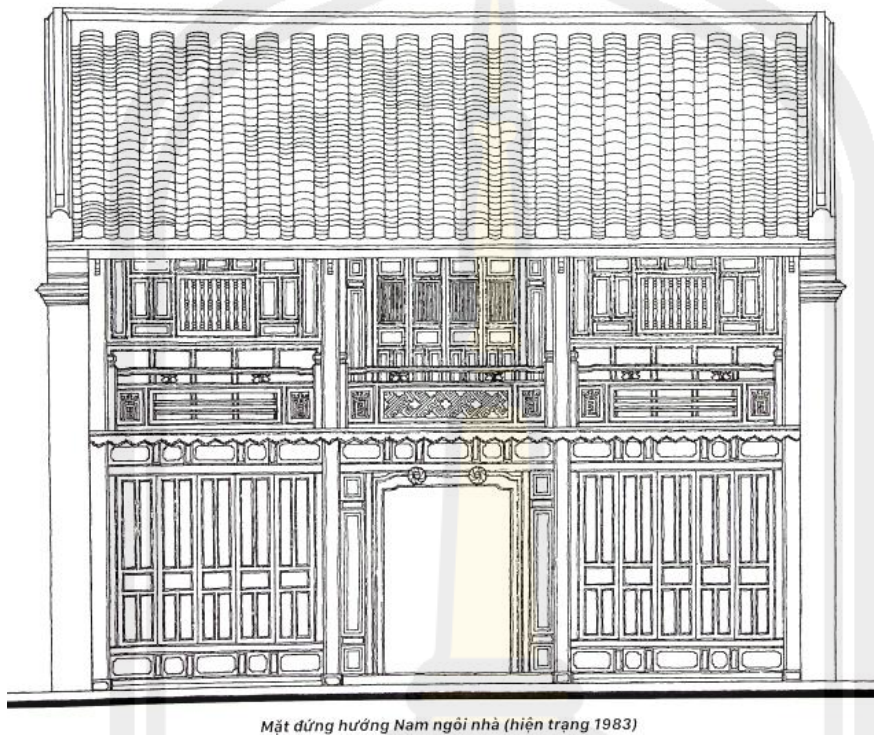


Figure 56 South facade of the house (status 1983). Source: Institute of Monuments Conservation

- Interior architecture of Phung Hung Hoi An Ancient House

The system of main doors and windows bears Chinese imprints from design, material to color. The large roof of the nave is built in the style of the Tu Hai roof, which is a popular Japanese architectural style. Vietnamese culture is expressed through the system of chests, columns, crossbars and beams of the following houses, imbued with the national identity and beliefs of the people of the old town. In addition, all 80 oar poles are made of ironwood and are placed on extremely strong and sturdy stone legs.

3.3.5 Diep Dong Nguyen Ancient House (No. 80 Nguyen Thai Hoc Street, Minh An Ward, Hoi An, Quang Nam).

Diep Dong Nguyen's ancient house stands out with its unique and ancient architecture and a treasure trove of rare and precious antiques associated with many generations and historical periods.

History of Diep Dong Nguyen Ancient House in Hoi An

According to the history of the ancient house of Diep Dong Nguyen, the owner of this house is Mr. Diep Ngo Xuan from Gia Ung (Guangdong, China), who came to settle in Hoi An during the Qing Dynasty - King Ham Phong. In 1856, at the end of the 19th century, he opened a shop selling traditional Chinese medicine and took the name Diep Dong Xuan on Tran Phu Street (Hoi An, Quang Nam).

At the time, his grandson, Diep Khai Minh, opened another shop at 80 Nguyen Thai Hoc and changed his name to Diep Dong Nguyen. At first, the shop was just a small grocery store dealing in all kinds of offices and bibliographies. Later, the business expanded with diverse products such as gold and silver, gasoline, sewing machines, ceramics, etc. In addition to items originating in many, the shop also has many goods shipped from China and France by sea through Da Nang port.

Up to now, the Diep family has lived here for five generations. Besides trading, the older people also had an interest in collecting antiques. They have collected many rare and valuable antiques, such as ceramics, ancient coins, seals, and books... and saved them for future generations. Therefore, the ancient house of Diep Dong Nguyen is also likened to a "museum" of precious antiquities, attracting many tourists to visit and take pictures. Diep Dong Nguyen ancient house in Hoi An is one of the must-visit destinations. Skip it when visiting Hoi An.

o Unique ancient house architecture

Although built in the 19th century, the ancient house of Diep Dong Nguyen still retains its original beauty and architecture. The house is built in a two-story tube house style, with a floor-to-ceiling structure to transport goods through a manual pulley system. This is also the typical architecture in old houses in Hoi An.

In addition, the ancient house of Diep Dong Nguyen also stands out with the door painted in a beautiful turquoise color, utterly different from the typical yellow color of Hoi An. Therefore, this place is considered the ideal background.

o Inside the old house is a treasure trove of precious antiques

Not only has the typical architecture associated with the history of commercial development, but according to Hoi An ancient town travel experience, inside the old house is also a treasure of precious antiques, attracting many tourists and domestic and foreign researchers.

Collection of ceramics and antique coins on the 1st floor

Previously, the first-floor area was used for display and sales. However, it has now been remodeled, becoming a place to display rare antiques. Along the wall is a glass cabinet displaying various types and ages of ceramics, mainly from Vietnam and China. At the same time, the owner of the ancient house Diep Dong Nguyen also keeps a stock of documentary photos of Hoi An taken from the 1920s to 1960s..

Inside the house is the display area for the collection of ancient coins. Currently, there are many currencies of Vietnam and China through many feudal dynasties and some types of Japanese money. All are arranged into 2 "Ancient Calendar" tables for easy viewing and understanding.

Regarding Vietnamese money, the oldest coin is the Thai Binh Hung Bao coin of the Dinh Dynasty. In particular, the Ham Nghi Thong Bao is considered by antique collectors to be the rarest coin. Regarding Chinese money, there are many types of money from the Shang - An, Western Han, Tang, Song, Yuan, Ming, Qing, and Nationalist dynasties. In addition, in the Collection, there are also Japanese Khoan Vinh Tong Bao coins, which contributed to clarifying the trade relations of Japan - Vietnam at the trading port of Hoi An in previous centuries.

- Collection of rare and precious antiques cherished by the owner on the 2nd floor

Visitors will walk through the small wooden stairs to the 2nd floor of the old house. Rarest antiques, such as seals, calligraphy, ink paintings, and old books, are kept here.

The Collection of seals includes many kinds of seals of local mandarins and seals of traders. The owner, in a glass cabinet, displays Hoi An. These are artifacts that prove the prosperity of the ancient trading port of Hoi An.

On the wall hung many ink paintings of Chinese painting art, most of which were painted on Chinese paper. Precious paintings such as: "Bach bird of the phoenix dynasty" and "Phuoc Tinh Cao Mat" ... were painted by the Ming and Qing dynasties. The paintings such as: "Three Da," "Portu," and "Twelve Metals"... were painted during the Nationalist period. Not only that, but the Diep family also preserves many precious calligraphic letters of other families. Famous calligraphers: Dong Ky Xuong (Ming Dynasty), Vuong Van Ngu (compiler of Chinese dictionaries), Ton Khoa (son of Sun Yat-sen), and Lam Trach Than ... Besides, the typical collections told Above, this place also preserves many equally valuable collections such as bronze urns, lime vases, wooden tables and chairs, costumes, etc. Among them, it is impossible not to mention ancient Chinese enamelware (Ming Dynasty), vases, etc. Toad flower (Thanh Dynasty), Sa Huynh ceramic terracotta vase (1st century BC) ... or antique wardrobe, desk of King Bao Dai when he returned to Dien Ban palace (December 15, 2020). 1933), the makeup table of Queen Nam Phuong.

In addition, on the 2nd floor is also a place to keep a collection of Han Nom documents, mainly of all kinds of ordination, trading books, address books, house contracts of many Chinese families through many other kings. as well as documents were written about Hoi An in the past and modern times. These documents have actively contributed to helping local researchers refer to Hoi An and Quang Nam province. The most significant difference between Diep Dong Nguyen's ancient house is the hobby of playing with antiques, only buying, not selling. Although many tourists come here and offer to buy expensive antiques, Mr. Sung does not sell them. According to him, collecting antiques is not only a family obligation but also a passion. He often spends money sent by his grandchildren abroad to buy antiques and estimates that nearly half of the antiquities today are added by Mr. Sung.

Conclusion

The World Cultural Heritage Hoi An case can bring us many thoughts and lessons learned. As analyzed above, cultural interference and acculturation have occurred in the land of Hoi An throughout history. Each period left on this land has different imprints. However, the remarkable thing is that Hoi An is not in a hurry to eliminate it and not in a hurry to accept cultural values. All are slowly absorbed through the lens of the people here, filtered and selected the most quintessential, most suitable ones. However, more importantly, that acculturation must be based on the indigenous cultural class. Therefore, although the cultural features of the Chinese, the Japanese, and the West are still present in each house and every dish of the Hoi An people, they never stand alone. The subtle blending of cultural values with many differences into a whole without losing its cultural identity is the most valuable lesson Hoi An leaves for posterity. Because of the cultural interference, they are keeping the indigenous culture and integrating the culture of other countries, creating exceptional value in the architecture and interior of the old houses.



CHAPTER IV

The Ancient Houses of Hoi An: Politics of Space in the process of the World Cultural Heritage

Introduction

After the research in Chapter III, studying Chapter IV to prove that the space creation of Hoi An Ancient Town - World Cultural Heritage in general and ancient houses in Hoi An, in particular, is not a separate process but needs to be placed. It concerns different levels of political space and social space since UNESCO recognized Hoi An as a World Cultural Heritage.

The analysis in Chapter 2 shows that the concept of specific space is a natural geographical context and a social structure with multidimensional relationships. In recent decades, the spatial approach has become an interesting analytical direction for architecture, urban planning, and social science. Featured in the research literature on the spatial approach is the theory of "production of space." by author Henri Lefebvre²⁰. However, it contains a profound process of spatial transformation, creating space through three levels of analysis for each space: Social space: real space (physical), discourse space (performance), and living space (through human experience)

²⁰ [1] Henri Lefebvre (June 16, 1901 – June 29, 1991) was a French scholar, often considered a member of the Neo-Marxist sect. Once a leading philosopher in the French Communist Party from 1945-1958, also having earned his living as a taxi driver in Paris for two years, he brought Marxist philosophy to light up the concept of social space, a branch of social space influential ideas in the contemporary world.

The Production of Space is his major philosophical work, and scholars in various fields have long awaited its translation. The book is a search for reconciliation between the spiritual space (the space of the philosophers) and the actual space (the physical and social spheres in which we all live)

The Production of Space offers an in-depth analysis of the political, social, government, and local people's role in building Hoi An into a World Cultural Heritage site and old houses into ancient houses.

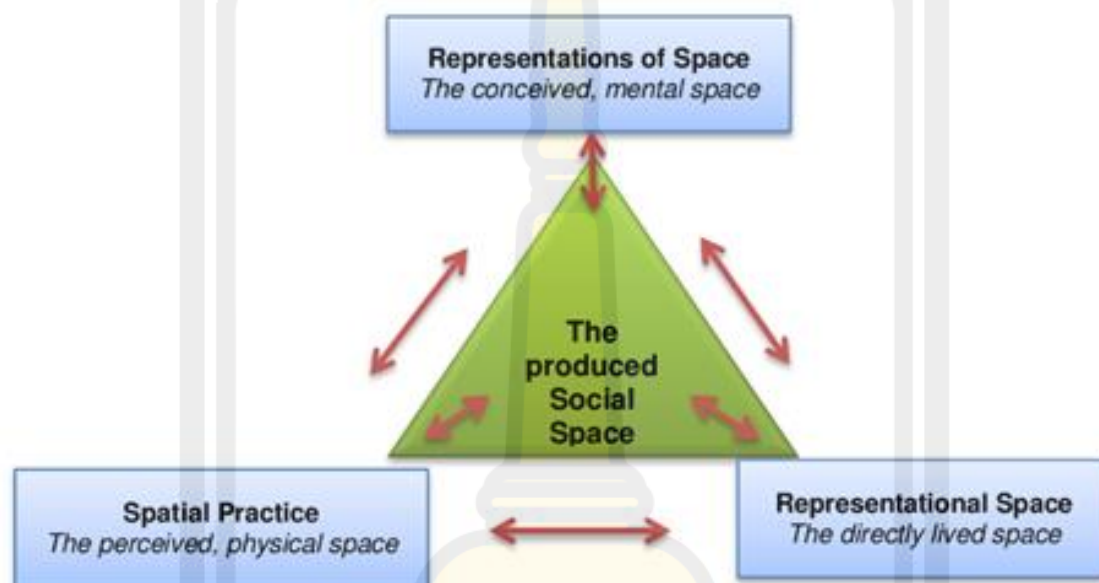


Figure 57 Lefebvre's (1991) – Spatial Triad

4.1. Production of Space for Hoi An Ancient Town, in the process of World Cultural Heritage from 1975 to 1999²¹

4.1.1 Efforts of local authorities and people in building Hoi An into a National Historical and Cultural Monument (1975-1985)

March 28, 1975 - Hoi An's liberation day is a historical event of great significance, a milestone marking the complete victory on the way of the Party's heroic and glorious struggle to liberate the homeland. Ministry and people of Hoi An. Tens of years have passed, and the heroic spirit of the spring 1975 general offensive and uprising remains in the memories of many Hoi An children. Especially among the 69 monuments/vestiges recorded by the city on the list of historical-cultural relics, several

²¹ In 1999 the old town was declared a World Heritage Site by UNESCO as a well-preserved example of a Southeast Asian trading port of the 15th to 19th centuries, with buildings that display a blend of local and foreign influences.

places mark the operation process, the feats of the army, and the people of Hoi An related to this event. From the difficult years after the South was completely liberated, Hoi An town and the whole country entered a new battle to eliminate hunger, reduce poverty, reclaim wasteland to restore production, and ensure a minimum standard of living for the people. In those years, without a heart for the heritage of the ancestors, without a firm belief in the development prospects of the homeland and the country, Hoi An Cultural Heritage could not be preserved for the future. to this day. After 1975, the Southwest and Northern border war took place, and Vietnam faced many difficulties. Hoi An and the whole country entered a new long march to reclaim land, clear landmines, and stabilize life. Local people settled down with old houses and small streets for many generations, almost unchanged, not too severely damaged by bombs and bullets during the war.



Figure 58 Sub-ification and fishing (1976) – Source of Monuments Conservation Management Center

Hoi An is no longer a prosperous port town like in the 16th and 17th centuries, is no longer a trading place for merchants as before, and Hoi An is not as desolate as in the war period. It is a peaceful, deserted countryside, with only locals and ordinary daily activities.



Figure 59

Hoi An street from 1975 -1985 – Source of Monuments Conservation Management Center

During this period, the people of Hoi An and the whole country faced many difficulties. The cooperative subsidy mechanism made people poor, with low economic and material life. The local government at this time only cares about increasing production and developing the country, not focusing on relics. The Party's resolution determines: to strive for each family to have a pot of rice and a responsibility of fish. Along with agriculture and fishery, the Party Committee and the Town Government chose handicrafts as a breakthrough, especially in the textile industry.



Figure 60 The 6th Congress of Hoi An Town of Hoi An Town, 1977 – Source of Monuments Conservation Management Center

Although facing many difficulties after the liberation day, under the leadership of the Party Committee and the Town Government, people's lives are increasingly prosperous and up. Local people take control of their lives and join hands to contribute, think and ponder common worries to overcome poverty and build a prosperous, developed town.



Figure 61 The 6th Congress of the Union of Hoi An Town, 1979 –
Source of Monuments Conservation Management Center

At the end of 1981, the Department of Mass Culture held a Conference of Central Provinces at the Provincial Party School to communicate new regulations on weddings, funerals, and ghosts. A conference leader praised on the podium: "Walking all day on the street without hearing a single citizen swearing at each other, Hoi An is so pure for posterity." However, from this conference, like some localities in other provinces in Vietnam, the movement to build a new life was prevalent in many communes and wards. There have been many views on renewing and renovating Hoi An Town; Hoi An has too many communal houses, temples, and shrines that need to be demolished because they are not balanced with the population and are not suitable. Several temples and superstitious worship sites have been demolished, including shrines of historical and cultural value that were also destroyed or closed without smoke, in danger of gradually falling into disrepair. Some people want the streets in the old quarter to be straight and wide and have sidewalks for pedestrians. Chua Cau is too low for large vehicles to pass through. It needs a concrete bridge to

bear the load. A street without a curb is why it is called a town. There must be a solution to widen the street and have a curb. The street must be open to being considered civilized and cultured. Maybe we need to demolish the overhanging houses that encroach on the sidewalk! These thoughts are now considered dangerous, seriously affecting the monument, but at that time, they were severe and attractive. Fortunately, at this time, the local people are also the owners of the old houses and ancient relics. They have a tradition of preserving the family, looking to their ancestors. They are the guardians of the heritage. The older people wrapped up their clothes for the government to report and petition to ask to keep the relics of their ancestors. There have been discussions among the people, between families and clans about the historical and cultural values left by their ancestors, which should be preserved and promoted. The good customs left by grandparents must be followed, and customs must be abandoned. Local people have protected the heritage of their ancestors in their way, with stories about the monuments' sacredness and the divine punishment for those who violate the relics. That shows that the relationship between the government and the people, the state, and society has a significant role in preserving Hoi An. Mr. Nguyen Su, a former Secretary of Hoi An City Party Committee, confided: "Hoi An is not an overnight thing, it has gone through many processes to get the Hoi An of today. No one else, the people are the "big tree" that makes up a Hoi An of the past, keeps the Hoi An of today, and it is they who will create a unique culture in the future" Research on spatial construction In addition to the relationship between the government and local people, it is impossible not to mention the group of architects, researchers, archaeologists, Vietnamese and foreign experts. The first foreigner after 1975 to come to Hoi An to study and devote all his attention to the monuments here was Polish architect Kazimierz Kwiatkowski (Kazik).

In June 1982, while serving as Head of the Polish-Vietnamese cooperation subcommittee on the restoration of the My Son monument, architect Kazimierz Kwiatkowski (Kazik) came to Hoi An. No one expected that from this moment, the relic complex of Hoi An Ancient Town would begin to turn into a new page of history. They combined inherent experience, passion for monuments, human heritage, and personal prestige. Kazik gave up his days off, along with professional officers from the Hoi An Culture and Information Department. The Conservation Department of the Quang Nam

- Da Nang Culture Museum and the National Center for Design and Renovation of Standard Monuments prepared a very elaborate set of documents, including eight types according to the regulations of the industry, to submit to the Ministry of Culture to rank the National Monument of Hoi An Ancient Town. Although facing many difficulties after the liberation day, under the leadership of the Party Committee and the Town Government, people's lives are increasingly prosperous and up. Local people take control of their lives and join hands to contribute, think and ponder common worries to overcome poverty and build a prosperous, developed town.



Figure 62 Kazik with the staff of the Central Monuments Renovation Design Center – 1983

Source of Monuments Conservation Management Center

At the request of Kazik, Architect - Professor Hoang Dao Kinh sent a delegation of the Central Monuments Design and Renovation Center to Hoi An twice with dozens of good architects. Phase I, from September to November 1983. Phase II, from April to June 1984, with the determination to submit the dossier early next year. During the day, the architects went to measure the current status, at night, they took advantage of the drawings to show the drawings with the sincere and close supervision of Kazik.

Directly directing this exciting activity are the Secretary of the Party Committee - Vo Hien and the Chairman of the People's Committee of the town - Phan Trung Thu. The Department of Culture and Information has almost deployed its entire force to serve professionals. Kazik is fully cared for by the Office of the Town's People's Committee, with material care - especially in eating according to taste, and also specially appointed a good chef to serve. As for the bed, because of Kazik's oversized body, he had to cut off a head of the bed, to accommodate more chairs, to lie down. Kazik became the first foreigner after 1975 to spend the night in Hoi An. At the end of the mission, there was no remuneration, only the gift of Hoi An town for each architect was a set of blue pants and white karate clothes. Particularly for Kazik, the cloth part is equal to three parts of Vietnamese people. Receiving a small gift, the guests tearfully felt the hearts of Hoi An people, while Hoi An people shed tears and lamented: "Please understand, Hoi An is still too poor". Again, Kazik shrugged his shoulders and dropped a cold sentence: "Poverty is precious, thanks to poverty is the Old Town. If you are rich tomorrow, you will feel grateful for today's poverty. That's the experience in our country." Before and after, he still insisted on the tourism development ability of Hoi An. Then every year in the future, each Hoi An person will have to welcome 3 to 4 foreign guests. He said he was willing to pay \$100 for a night in an old house in Hoi An instead of paying \$10 a night for a modern hotel in Da Nang (VND1,000/USD at that time) or: "if there was an old house in Hoi An in the next few years, he will become a millionaire." To demonstrate his efforts to preserve, embellish and promote the value of ancient relics, he diligently designed the house at 33 Nguyen Thai Hoc into a guesthouse. He also drew up a proposal to renovate 75 Tran Phu's house into a bar serving foreign guests²²

²² Source Management Center for Monuments Conservation, "10 years look back at Hoi An Cultural Heritage "



Figure 63 The delegation of the Central Monuments Design and Rehabilitation Center¹ together with the leaders of the Town surveyed the monument – 1983 -
Source of the Center for Management and Conservation of Monuments

In 1985, celebrating the 10th anniversary of Hoi An's liberation, an exhibition of paintings, photos, and statues was held on a large scale at the Phuoc Kien Assembly Hall. Provincial leaders on a ribbon cutting solemnly opened. The unspoiled relic that has long been haunted by the oven smoke and dyed bamboo blinds is suddenly noisy, stirring visitors' footsteps. The Fujian Assembly Hall emerges brilliantly in many people's minds. Who knows, in the early days, it was an approach to tourism that is now a key relic welcoming visitors to Hoi An.

On March 19, 1985, Hoi An ancient town was recognized by the Ministry of Culture as a National Historical and Cultural Relic. The Provincial People's Committee instructed the Department of Culture and Information to immediately develop the "Regulation on the preservation of relics of Hoi An Ancient Town". The Provincial Science and Technology Committee prepares the plan to organize the National Science Conference. Hoi An sent a delegation to Hue to learn from their experience in organizing seminars. The Department of Museum Conservation sent experts to edit the

content to print the conference proceedings. For the first time, an old quarter of Vietnam has become a National Monument. The old town has people living normal life.



Figure 64 Mr. Nong Quoc Chan (4th person from the left) - Deputy Minister of Culture visited the exhibition - 1985 - Source of Monuments Conservation Management Center

In July 1985, the National Conference on Hoi An Ancient Town was opened for the first time at the Provincial Party School. It gathered more than 50 famous scientists in the country, with 72 reports being discussed with enthusiasm around the following contents: One is to determine the historical and cultural value of the old quarter. Second, from there, to build a conservation policy. The third is to create awareness about Hoi An Ancient Town - a rare, relatively intact national relic unique in Southeast Asia. Fourthly, it is proposed to research and promote the value to serve the tourism economic development strategy. The conference made a great resonance, opening a new horizon to promote scientific work, conservation,

restoration, and promotion of the multi-faceted value of the relics of Hoi An Ancient Town. After the workshop, artists, writers, Scholars, reporters, researchers, and students flock to Hoi An to compose, write articles, and take documents for their graduation thesis. The Ministry of Finance has granted Hoi An one million VND to restore the Covered Bridge.



Figure 65 Certificate of recognition of Hoi An Ancient Town as a Historical - Cultural relic issued on March 19, 1985 - Source of Monuments Conservation Management Center



Figure 66 Scientific conference held in Hoi An – July 1985 - Source of Monuments Conservation Management Center

According to international historians, the process of formation and development of the town and commercial port of Hoi An is a typical model of the commercial urban type in Vietnam and Southeast Asia during the Middle Ages. - Late Modern. The urban - commercial port of Hoi An is the result of more than 2,000 years of exploration, creation, and development, from the Pre-Prehistory with the Early Prehistory to the Champa Kingdom with Champa - Lam Ap Pho. (Street of Lam Ap/Champa people) and Dai Viet - Dai Nam era with the flourishing development of Hoi An International Trade Port Urban. And Heritage has always been cherished, preserved, inherited, exchanged, and developed by generations of residents on a land full of elements of "Heavenly Time - Geography - Human Harmony" so that the Water Association, the People's Association, Hoi Van, with a place - a very Vietnamese name, full of aspiration - Hoi An. [Prof. Tran Quoc Vuong]²³. Especially until now, Hoi An

²³ Professor Tran Quoc Vuong (December 12, 1934 – August 8, 2005) was a professor, historian, and archaeologist in Vietnam. In 1985, a national scientific conference on Hoi

Ancient Town is still home to tens of thousands of people, meaning a "living museum" of architecture and urban lifestyle. Owners of old houses still live a normal life with long-standing habits and customs. The process of economic - cultural exchange over many centuries has created Hoi An Ancient Town "converging traditional ethnic art elements and enriching them with appropriate qualities of foreign art. " (Vietnam, China, Japan, the West..), to create their own - Hoi An.

4.1.2 Production of Space to build Hoi An from a national historical and cultural relic (1985) to a World Cultural Heritage (1999)

According to scientists' recommendations, in February 1986, Hoi An Monuments Management Board and Tourism Service were born, directly directed by the town's People's Committee. Monument Managers have been present at essential town meetings to reflect and share concerns about relics with leaders at all levels. This same agency is the precursor to triggering two significant activities of Hoi An in the following years, namely Monuments Conservation Management and Tourism Services, so that these two activities can take off. The first inspection of antiques in the street was carried out. More than 200 antiquities of national and international levels are

An was organized by Professor Tran Quoc Vuong. Five years later, an international scientific conference on Hoi An was also held with the participation of many famous scientists at home and abroad. The scientific discussions in these two seminars have clarified many issues about Hoi An history and culture. At these two seminars, there were very important contributions of Professor Tran Quoc Vuong with the research papers "f Hoi An port with a view of the sea of the Cham and Vietnamese people", "Geographic position - history, local identity - the culture of Hoi An". It can be said that during his lifetime, Professor Tran Quoc Vuong gave Hoi An a lot of special affection in the field of scientific research. The professor overcame all difficult circumstances when wading in the field, surveying the hot sand dunes in Thanh Ha and Cam Ha areas or crossing forests and wading streams in the remote Cu Lao Cham island. And that's why Professor Tran Quoc Vuong has a very sophisticated scientific conclusion about Hoi An "It is an extremely diverse cultural gathering, association, and convergence".

registered and recorded. The central expert affirmed that it is a pleasure that Hoi An contains a huge treasure.

Vietnamese television made the film "Hoi An Ancient Town" to Paris to win the second prize to tell audiences from many countries one sentence: Hoi An Ancient Town used to be an international trading port and a valuable asset in the Southeast region. ASIAN. Research activities and information exchange on heritage conservation have also been promoted, with the first participants being local people. At the same time, the Provincial Science and Technology Committee approved three local research projects on villages, folklore, and commerce chaired by officials of Hoi An Monuments Management Board and Tourism Services. Unanimously approved the implementation, opening a new stage for this activity in Hoi An.



Figure 67 Participating in archaeological excavations at Hau Xa site (1989) - Source of the Center for Management and Conservation of Monuments

At the same time, Professor Tran Quoc Vuong and the scientific staff of Hanoi University of Social Sciences and Humanities, Institute of Archeology, and Provincial Museum staff entered Hoi An with the team at home to embark on the

archeology of prehistoric culture. Hoi An dug a grave belonging to the Sa Huynh Culture system for the first time. There is also a pair of three-pointed earrings. News from Hoi An reported that the delegation carried out the exhibition in Ho Chi Minh City. Ho Chi Minh was indescribably happy. Thanh Nien Cultural House and Tan Binh Cultural House do not charge for space rent. Guest House of the Ministry of Culture in Ho Chi Minh City.

In March 1990, with the sponsorship of the Japanese Embassy, the International Scientific Conference on Hoi An Ancient Town was held in Da Nang city. Because in Hoi An at that time, there was no restaurant, hotel, or meeting place. In the days before the opening, all delegates visited Hoi An to watch the lion dance and watch the most significant, most crowded, and most exciting boat race since the liberation day.



Figure 68 Delegation of officials participating in the exhibition on Hoi An Ancient Town in Hanoi – 1990 –Source of Monuments Conservation Management Center



Figure 69 Cooperation in organizing the International Conference on Hoi An in Da Nang – 03/1990 –Source of Monuments Conservation Management Center

The two-day conference, with more than 150 opinions and presentations from more than 40 delegates from 11 participating countries, brilliantly illuminated the unique historical and cultural values of Hoi An Ancient Town. The internationality of this trading port is vividly demonstrated through the affirmation of the contributions of the Japanese, Chinese, Portuguese, Dutch, etc., and merchants from many other countries. Hoi An's attraction is much good. The open state has many preferential policies: human harmony and geographical advantage. The seminar further confirmed that Hoi An would return to its international position shortly under a newer but no less exciting "attraction." Da Nang Television Station continuously broadcasts the newly made Hoi An Ancient Town. The press focuses on removing time dust and polishing the relic value. As if to prove the statements, responding to the call of the Conference, Chieu Hoa Women's University (Japan) has a 3-year program to survey and research the ancient town of Hoi An. Japanese philanthropist AKIBA established a Friendship Association for Hoi An, donated to the Hoi An Monuments Management Board nearly 200

precious books, and collected photos of the old town of the late photographer AKIMI printed into catalogs, card postal.

Chukyo TV station sent famous director Hyguchi and the film crew to Hoi An for more than two years to shoot 6,000 films about conservation, research, and daily life at monuments. The result of hard-working days, regardless of rain or shine, is an 85-minute film to summarize the introduction to Hoi An broadcast on 13 Japanese TV channels, creating a wave of reasonable public opinion, and arousing the love of all classes of Japanese people towards Hoi An.

The Institute of International Cultural Studies of Chieu Hoa Women's University (Japan) took their experts to Hoi An to use the funds to restore some key monuments and repair the roofs of some houses, contributing to the creation of new buildings that make safe for Hoi An ancient town before tourists. The names of professors Hiromichi Tomoda, Yuichi Fukukawa, Kiyohiko Sakurai, Senjorou Matsuda, Ogura Sadao, Markchang, Kikuchi Seichi,... gradually become familiar to the Management Professionals and many residents of Minh An Ward.



Figure 70 Receiving the delegation of the Japan-Vietnam Friendship Association to visit the ancient town of Hoi An - 1988 - Source of Monuments Conservation Management Center



Figure 71 Chukyo Television cooperates to make a documentary about Hoi An –
Source of Monuments Conservation Management Center



Figure 72 Japan Cultural Agency cooperates in archeology of relics – February 1994
– Source of Monuments Conservation Management Center



Figure 73 Mr. Nguyen Su - Chairman of the People's Committee of Hoi An town received and worked with Professor Hiromichi Tomoda on the restoration of relics in Hoi An – 1999 - Source of Monuments Conservation Management Center

With the investment of Chieu Hoa Women's University (Japan), Hoi An has more Trade Ceramics Museum. With funding from Toyota Foundation, the Sa Huynh cultural archeology research program, carried out by Hoi An officials for three years, has provided a complete collection of Sa Huynh Culture artifacts and rare nationwide to create the Sa Huynh Culture Museum in Hoi An. The system of mini-museums specializing in History - Culture, Trade Ceramics, Sa Huynh Culture, and Revolutionary Tradition has created a unique attraction of Hoi An Heritage.



Figure 74 Archaeological excavation at An Bang site (Thanh Ha) – 1999 - Source of Monuments Conservation Management Center

In 1995, the Hoi An Lovers Conference was held in Ho Chi Minh City. The rustic and traditional dishes such as Banhquai cauldron, Cao Lau, Hoi An raw vegetables first boarded the plane into the city. The value of culinary culture in Hoi An, Quang Nam was honored. In January 1996, although not yet a World Heritage Site, Hoi An was still chosen by UNESCO as the venue for the Asia-Pacific Heritage Management Training Conference with over 30 participating countries, to take Hoi An as a typical example of preserving and promoting the value of relics. In order to promptly collect, survey, and preserve the local intangible cultural values, with the support and assistance of the Central Association of Vietnam Folk Arts, in November 1997, the Culture and Arts Association. Hoi An folk was established. This is also an unprecedented precedent at a town level. With the attention of the Central Committee of the Association, the members in Hoi An have collected, compiled, compiled, and printed several works on intangible culture in Hoi An, contributing to affirming and honoring the value of the intangible cultural heritage of this part of the heritage. In April 1997, at the request of

scientists, the Government of Vietnam paid particular attention to the comprehensive and long-term conservation of the heritage site. This is an essential premise for the project's birth: "Total investment in conservation, restoration, and exploitation of relics of Hoi An Ancient Town - Quang Nam" approved by the Government under Decision No. 240/TTG, April 14, 1997. It can be said that, right from the 1990s. At the same time, the economic situation of our country is still challenging, and the Government has paid attention to and prioritized investment in the overall conservation of the ancient urban relic site. With a budget of over 100 billion VND, this is precious and respectful. Project 240 of the Government has brought great excitement to the Party Committee, the people of Hoi An, the whole province of Quang Nam, and friends who used to love Hoi An Cultural Heritage.

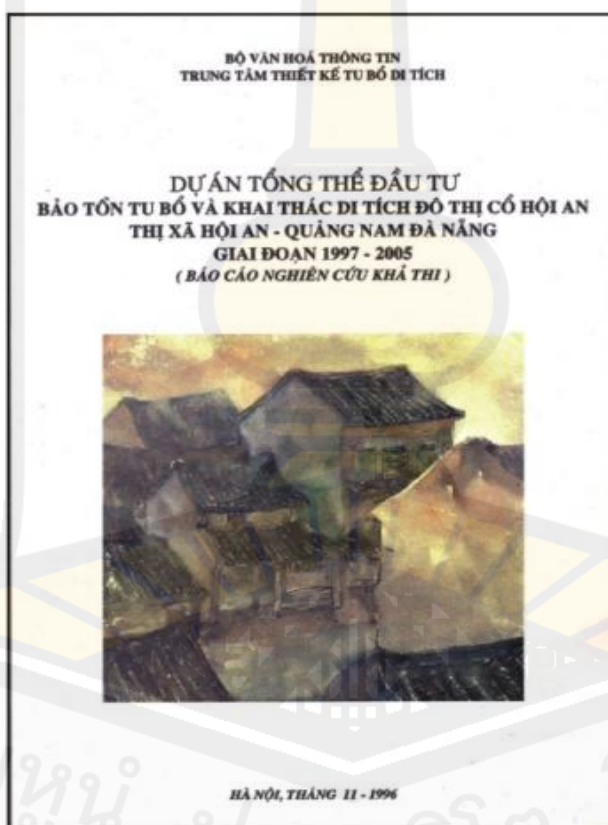


Figure 75 Archaeological excavation at An Bang site (Thanh Ha) – 1999

- Source of Monuments Conservation Management Center

Hoi An is now praised for knowing how to do tourism. Hoi An has both tangible and intangible heritages. Hoi An has not only a layer of architectural culture on the ground, in the ground, but also a cultural layer in people's hearts. Many delegations proposed to open more Folk, Maritime, and Merchant Museums... The museum was built spaciouly in many places, but a few visitors were welcomed each year. In contrast, in Hoi An, thematic museums are small but open continuously for almost 365 days, welcoming many thousands of visitors a year, adding vivid and typical examples of culture as an economic lever.



Figure 76 Image: local authorities attend the opening ceremony of relics in Hoi An in 1997 -- Source of Monuments Conservation Management Center

Since 1997, the idea of making a World Heritage Listing proposal for Hoi An Ancient Town has been conceived, and the conditions for building the profile have been actively prepared. With the support and guidance of the Department of Heritage, and scientists at the central and provincial levels, the Monuments Management

Division of the Hoi An Culture and Information Department has prepared and developed this dossier. Although at that time, the conditions, means of communication, and working were still difficult and lacking. After many revisions and suggestions from domestic and foreign experts, the application for heritage classification was finally sent. So much anticipation. Everywhere relic managers go, they hear people asking anxiously: When will the world be ranked? Contrary to 1985, Hoi An Ancient Town was classified as a National Monument. It took a few months for the majority of people to know.

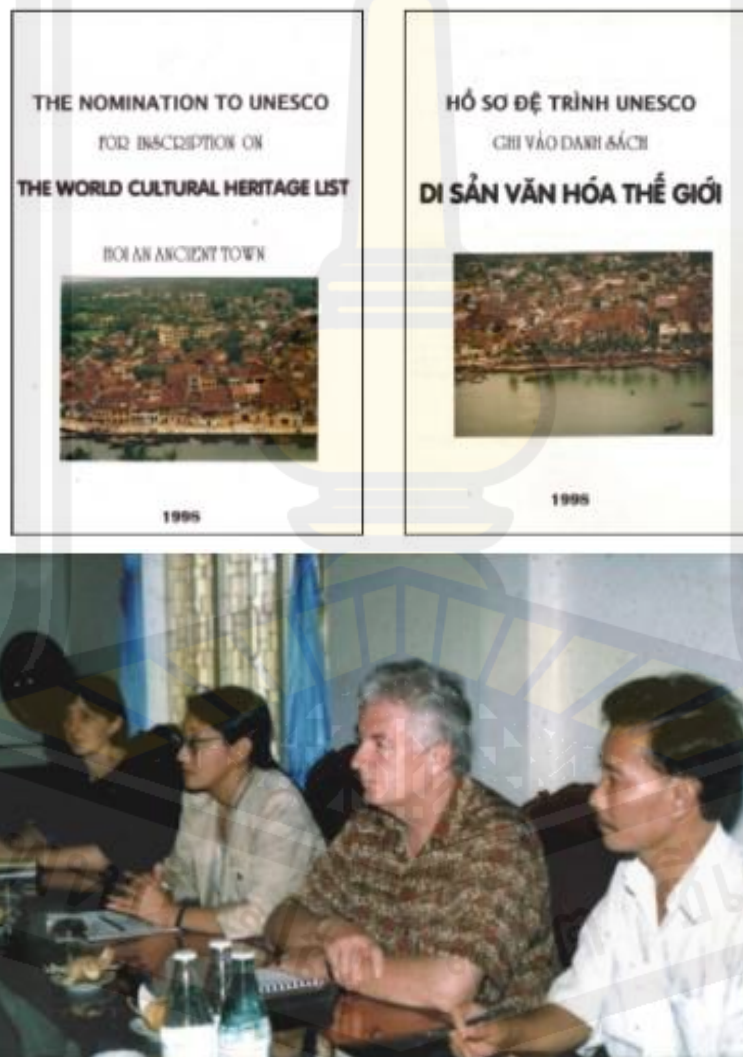


Figure 77 Working with experts David Michaelmore, Yin Yin Han on UNESCO submission – 1999 - Source Center for Monuments Conservation Management

In January 1999, UNESCO sent an envoy to Hoi An. Mr. Nikom, Minister of Culture and Arts of Thailand, was entrusted by UNESCO with the responsibility of inspecting the preparation of documents and the urgent needs for the conservation of Hoi An. After visiting the Old Town, he commented: "There is no doubt that Hoi An has been preparing for a long time. It has done many things beyond the imagination of UNESCO." After Mr. Nikom, many other experts came. A tourist official said: To verify the report, they asked the people questions about their desire to preserve, whether they wanted to keep the old or build a new one. The people answered firmly like a brick crab: "Keep it. Your grandparents must keep it. Otherwise, there will be sins against the ancestors.". It sounds good to the stomach. After all, international friends also advised: "Based on the foundation of monuments and culture to develop tourism, Hoi An has succeeded in tourism on land, on rivers, let us have a way to create more tourism under water, under the sea and even Cu Lao Cham island in the air" in fact, Hoi An has cultural tourism; initially there are some ecotourism activities.

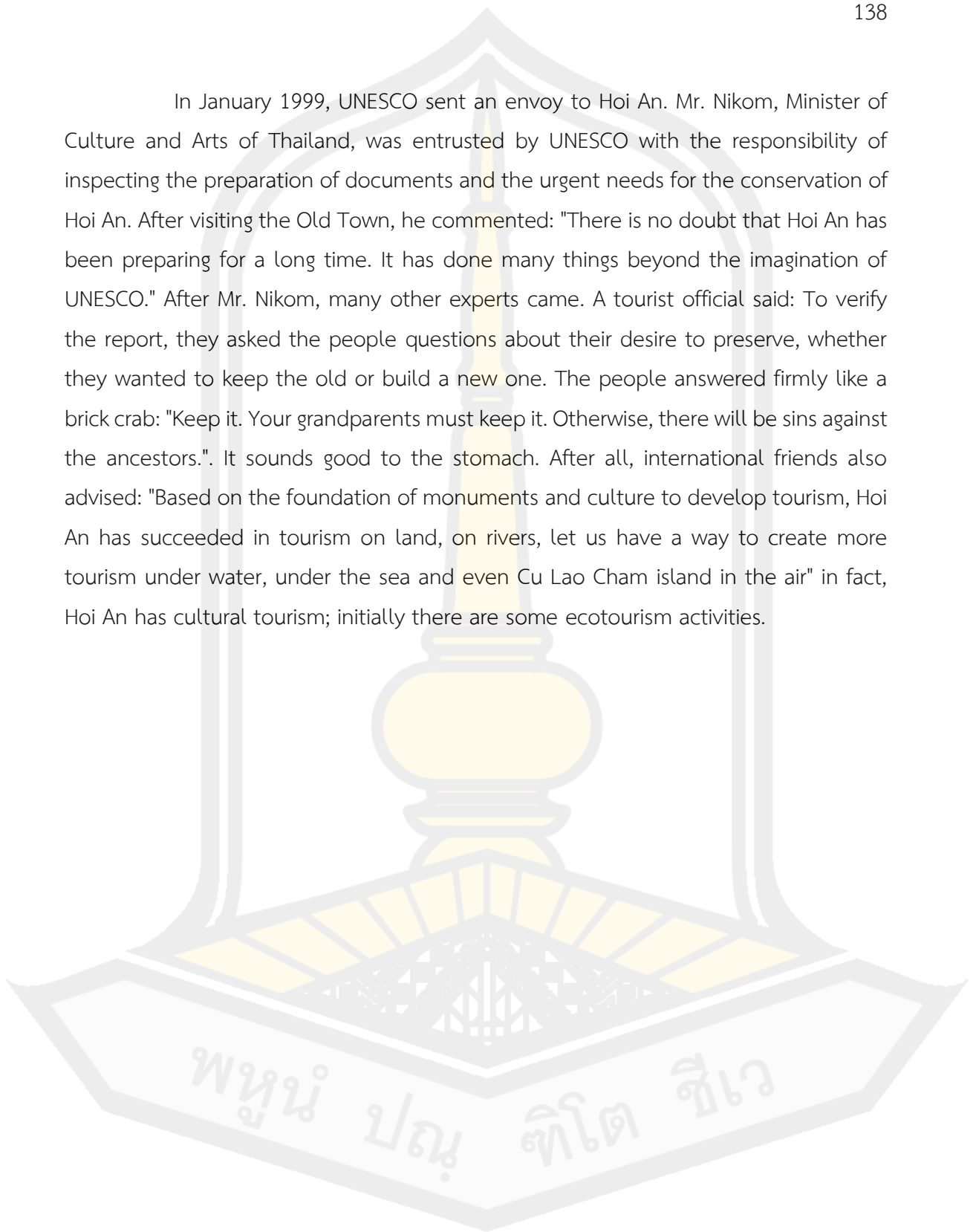




Figure 78 Mr. Nikom, special envoy of UNESCO, came to inspect and evaluate the application for recognition of Hoi An Ancient Town as a World Heritage Site - 1999-
Source of Monuments Conservation Management Center

As sincere advice, the leaders of Hoi An pondered again, and all Hoi An people aspired. "Now I suddenly understand that preserving monuments and heritage is not only preserving and shimmering what is already there, creating more things that can be, but also trying to find out what we have accidentally done in difficult years." Moreover, conservation is also the adjustment and healing of the brokenness caused by wars, nature, and even humans who have accidentally or intentionally caused it. Furthermore, concern and desire have become the driving force to promote all heritage conservation activities, exploit tourism to enrich the homeland's beauty, increase the value of relics, and clear up the bumpy roads. Spacious to go to an unforgettable and unforgettable event: On December 4, 1999, Hoi An Ancient Town was inscribed on the list of World Cultural Heritage by UNESCO.



Figure 79 World Cultural Heritage welcome ceremony Hoi An Ancient Town and My Son Relics Area – 2000 - Source of Monuments Conservation Management Center

Mr. Nguyen Su, the former Chairman of Hoi An City Committee, confided: "Hoi An is not an overnight thing, it has gone through many processes to get the Hoi An of today. No one else, the people are the "big tree" that makes up a Hoi An of the past, keeps the Hoi An of today, and it is they who will create a unique culture in the future. It shows that in order to preserve the identity of Hoi An, it is necessary to pay attention to the core cause, that is to build people with the essence of Hoi An, their efforts, the owners of the heritage itself, the Hoi An government needs:

- There should be policies to encourage the Chinese - Japanese people to restore their characteristics and traditional activities without fear of alienation and discrimination from other ethnic groups because that is the identity of Hoi An - a peaceful and harmonious land for development. [Dr. Bui Quang Thang, Collecting, evaluating, orienting - promoting the intangible cultural heritage of Hoi An, Hanoi, 2005].
- Focus on improving the quality of cultural models (cultural people, equal, progressive, happy families, advanced residential areas) and building civilized lifestyles in public places, business types of civilized standards, and cultural streets.
- Preventing social evils, consolidating urban order, traffic safety, protecting the landscape and environment, building civilized order in business and trade, and protecting the landscape and environment.- Encourage and encourage elderly artisans to pass on their craft to the next generation by providing material treatment, propagating their position, building a club that loves traditional art.²⁴

Through the forms of "the state and the people work together", "the central and local people work together" ... to gradually "socialize the conservation work" to help the State mobilize human and human energy. people, helping them to be aware of their responsibilities and duties in that work. Every project of conservation, planning, economic development, tourism, etc. needs to have a referendum, participation, and exchange of opinions of the people because of how they perceive it, how it works, and then decide how to decide. Their value orientation will make the project highly

²⁴ Dr. Bui Quang Thang, Collection, evaluation, orientation - promotion of intangible cultural heritage Hoi An, Hanoi, 2005.

feasible, demonstrating the harmonious combination between the State and the people for a common goal of preserving, preserving and promoting Hoi An's identity.

4.2. Production of Space of ancient houses in Hoi An in the process of World Cultural Heritage from 1999 to present

What is the space? According to Lefèbvre, “it is a question of discovering or developing a unity of theories of separate fields.... Which areas?... First, physics, nature and the universe - then intellect (including formal and logical abstraction) - and finally society. In other words, this search focuses on the logical-epistemological space - the space of social practice - in which there are conscious phenomena, not excluding images, plans. , projects, symbols or utopias.”

To delve into the analysis of social space Lefebvre proposes a three-dimensional model, or in other words, three aspects of space exist:

- Spatial reality or Perceivable Spatial, which is the production and reproduction activity of spatial relations between objects and products. “In terms of social space and of each member who has each social relationship related to that space, this coherence implies a certain degree of competence and a specific degree of activity.” The reality of space can be realized through the empirical and physical examination of space. (In modern capitalist society, Spatial Realism represents a cohesive relationship, between everyday reality (everydayness) and urban reality. Daily reality is daily routine and reality. Cities are roads, streets, and networks that connect places for work, recreation, and private life.
- The representations of space or Conceptual space are concerned with the relations of production and the “order” which these relations prescribe, i.e. to knowledge, signals, rules. This is the conceptualized space of scientists, planners, urbanists, technocrats, planners. The theory of experts is towards the space of value, quantification and management, thereby supporting and legitimizing the state management method. Visualization of space giving an object form such as maps, models or designs. The study of the Visualization of space is the study of the history

of thought. The history of thought can be studied by examining how spatial maps change over time (similar to Urban Morphology).

– Space embodies “Space as alive directly through images and associated symbols, and thus the space of people and users, as well as of artists and perhaps of philosophers.” scholars and writers who describe and wish to do more than just describe”. This is the passive experiential space, which the imagination seeks to change or occupy. Expression space overlays physical space, creating the ability to use symbols of objects. Slogans, banners or signs painted on the wall of protest are the aggregates of expression.

With this three-dimensional model, Lefevre tried to erase the structure-agent relationship, theory and practice, in order to have a more comprehensive view when studying sociology of a particular space, focusing Spatial analysis of the physical space at a given location turns out to be only part of the problem. According to Lefèbvre, space (society) is a product (society). The study of spatial production will reveal social relations. Each mode of production will create its own space, specific to that society

	Spatial Practice	Representations of Space	Representational Space
Subjects	Members of society, family, working class	Experts, planners, technocrats, engineers, scientists, architects, social	Inhabitants and users who passively experience space
Objects	Outside world, Locations, spatial sets, urban transport routes and networks, place that relate the local and the global, trivialised spaces of everyday desirable and undesirable spaces	Knowledge, signs, codes, images, theory, ideology, plans, power, maps, transportation and communications systems, abstract space (commodities, private property, commercial centers, money, banks, markets, spaces of labor),	Social life, art, culture, images, symbols, systems of non-verbal symbols and signs, images, memories

Activities	Perceiving, daily routines, reproduction of social relations, production	Conceiving, calculation, representation, construction	Living, everyday life and activities
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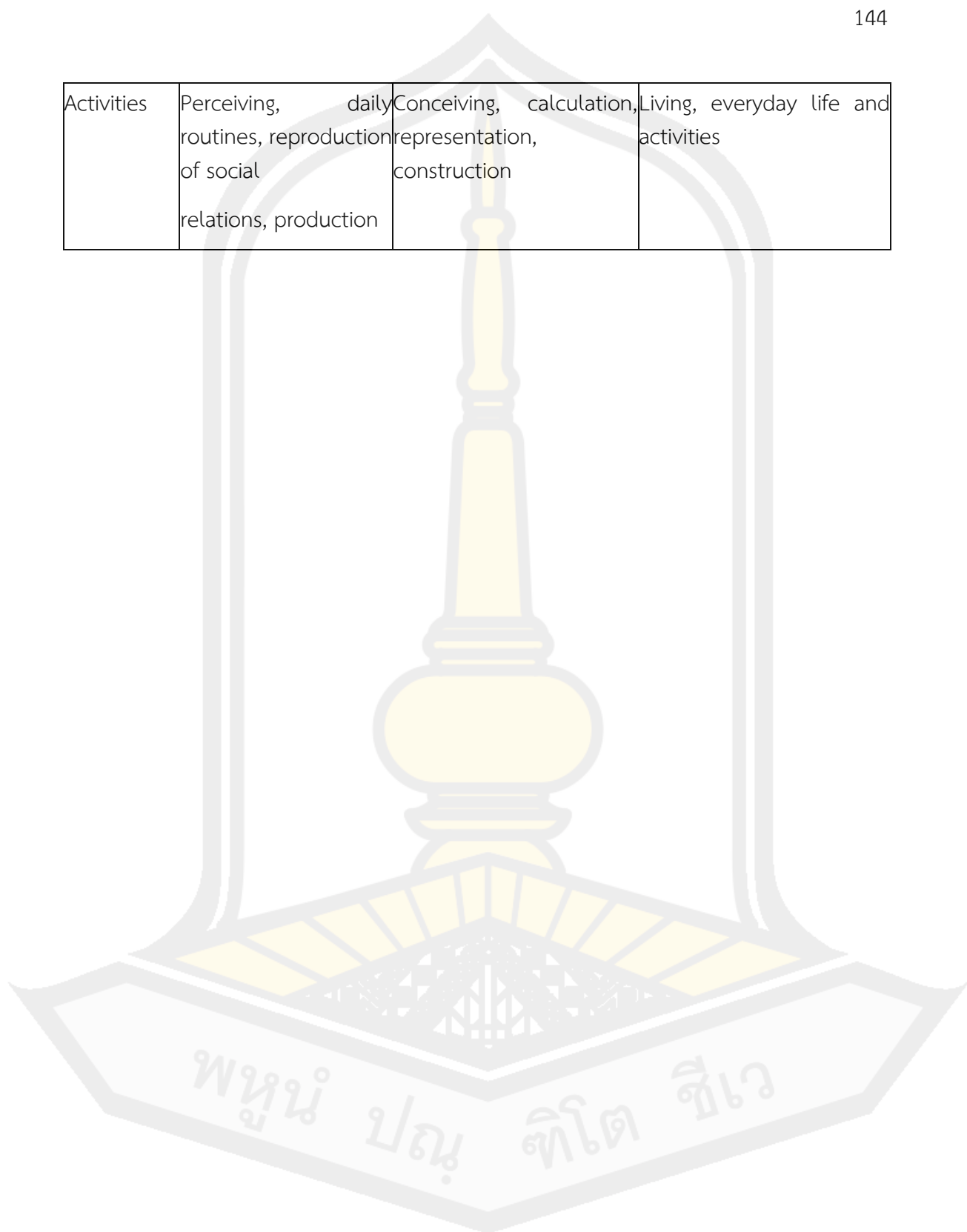




Figure 80 Awarding the National Relic certificate to Tan Ky ancient house relic – 1990 - Source of Monuments Conservation Management Center



Tu bổ di tích bị xuống cấp

Figure 81 pictures of the restoration of ancient houses- Source of Monuments Conservation Management Center



Figure 82 Research books on Hoi An have been published

Since 1999, in the state of the Old Quarter's deterioration, many houses do not know when to collapse. Up to now, with funds from the Central, Provincial, local and foreign sponsors, we have renovated 167 state monuments with a budget of more than 65 billion VND, the average annual state budget for the restoration of monuments is nearly 8 billion VND, the State has also supported the restoration of more than 155 private monuments, with a budget of more than 10 billion VND. In addition, the relic owners have self-financed and repaired more than 200 cases each year with a considerable amount of money that cannot be calculated. Hoi An Ancient Town has overcome the danger and red alert thanks to these efforts. Propaganda and promotion of the value of relics have been strongly implemented with the construction of 5 thematic museums; Many traditional rituals and festivals have been restored such as Cau Bong festival, job ancestral ceremonies, Cau Ngu festival...



Bảo tàng Lịch sử Văn hóa



Bảo tàng Văn hóa Dân gian



Bảo tàng Gốm sứ Mậu dịch



Bảo tàng Văn hóa Sa Huỳnh

Figure 83 Some old houses have become museums

New festivals are developed based on tradition, such as Old Quarter Night, Street Without Engine Sound, Vietnam - Japan Cultural Exchange Festival, Quang Nam Festival - Heritage Journey, and Culture and Sports Festival. The sea has been attracting many domestic and foreign tourists to Hoi An. Annually, over 5 billion VND is spent on these activities. Activities for sightseeing and tourism are also invested and built with increasingly rich and suitable forms, creating a new attraction for the heritage. The number of visitors is increasing, especially since Hoi An Ancient Town was recognized as a World Heritage Site.



Figure 84 Attending the Workshop on Hoi An Ancient Town held at Chieu Hoa Women's University (Japan) - 2000 - Source of Monuments Conservation Management Center



Figure 85 Signing ceremony of cooperation agreement between Hoi An City People's Committee and Kiama City Council (Australia) - 2008 - Source of Monuments Conservation Management Center

The international cooperation in the fields of research, management, heritage conservation, academic exchanges, scientific seminars, etc. has been promoted while enhancing the position of Hoi An Cultural Heritage and capacity. expertise for young staff has just enlisted the support and help of international organizations.



Figure 86 Welcoming former Prime Minister Phan Van Khai to visit and work at Hoi An - 2003 - Source of Center for Monuments Conservation Management

In the state management of cultural Heritage, specialized departments have advised the City People's Committee to promulgate many legal documents such as the regulation on "Management, conservation and use of the Neighborhood." Ancient Hoi An" regulations on business, advertising, environmental hygiene... have created a legal basis for better management of Hoi An Cultural Heritage. On the other hand, inspection and supervision are carried out regularly to detect and promptly handle violations in areas that may infringe on the Heritage and, at the same time, education - awareness raising. The community is always interested in proposing appropriate management measures. Therefore, the management of Hoi An Ancient Town, in general, has had a positive change, supported by the majority of local people.



Figure 87 Map of the protection zone of Hoi An ancient town - - Source of Center for Monuments Conservation Management

4.3 Heritage management system in Hoi An and preservation of ancient houses

Heritage management system in Hoi An and preservation of ancient houses in the process of the production of space

A good cultural heritage management system should be one that can protect a site in the long term. This system includes clearly defined processes and assignments of responsibilities for each individual/department for the management and conservation of the site. Regularly monitoring the system's performance and periodically checking the system is an essential and important requirement to ensure this management system is in good working order.

The heritage management system in Hoi An ancient town, is perhaps one of the most effective in Vietnam today, consisting of well-defined processes, work assignments, and specific responsibilities. For each individual, unit in the management and conservation of each specific relic. Each unit has different duties and responsibilities, such as policy promulgation and implementation.

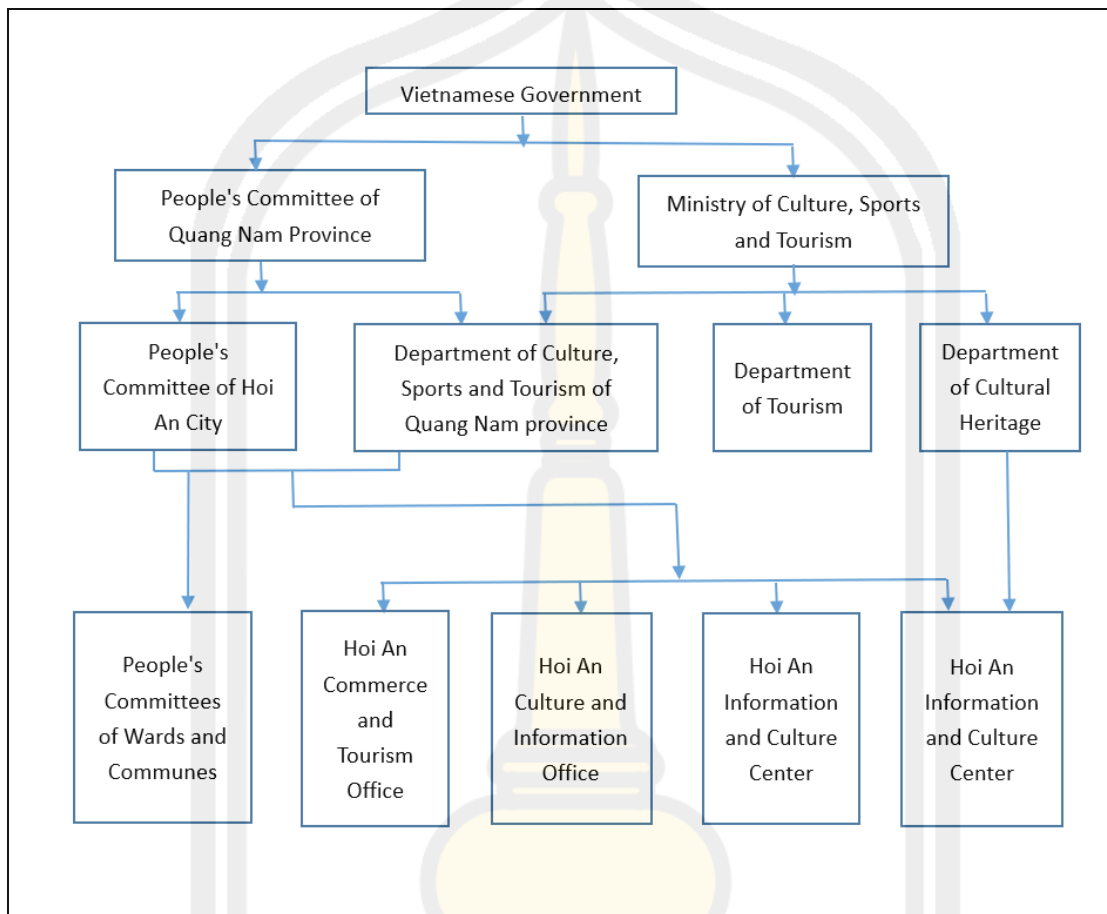


Figure 88 diagram of levels of government and state management agencies, expertise in cultural heritage and tourism for Hoi An ancient town.

- The Ministry of Culture, Sports and Tourism: Takes responsibility before the government for performing the state management of cultural heritage. Specific issues include:

1. Formulating and directing the implementation of strategies, master plans, plans and policies for the development of the cause of protection and promotion of cultural heritage values;
2. Promulgating and organizing the implementation of legal documents on cultural heritage;
3. Organize and direct activities to protect and promote cultural heritage values; propagate, disseminate and educate the law on cultural heritage;

4. Organizing and managing scientific research activities; training and fostering a contingent of staff specialized in cultural heritage;
5. Mobilizing, managing and using resources to protect and promote the value of cultural heritage;
6. Organizing, directing and rewarding in the protection and promotion of cultural heritage values;
7. Organize and manage international cooperation in the protection and promotion of cultural heritage values;
8. Inspect and examine the observance of the law, settle complaints and denunciations and handle violations of the law on cultural heritage.

- Department of Cultural Heritage: has the function of advising and assisting the Minister in performing the function of state management of cultural heritage; state management of public services in the field of cultural heritage according to the provisions of law; assigned by the Minister to direct and guide the development of the cause of protection and promotion of cultural heritage values throughout the country according to the lines and policies of the Party and the laws of the State.

- Quang Nam Provincial People's Committee: Within the scope of its duties and powers, perform the state management of cultural heritage in the locality according to the Government's decentralization.

- Department of Culture, Sports and Tourism of Quang Nam province: is the direct management agency in terms of expertise for activities related to culture.

- Center for Conservation of Heritage and Monuments of Quang Nam Province: Doing scientific research on relics and cultural heritages; provide guidance to establishments on management and professional training; manage and implement programs and projects assigned by the People's Committee of Quang Nam province; at the same time coordinate with localities, units and relevant agencies to implement conservation of heritage and relics; cooperate with international organizations to carry out conservation work and implement the State's regulations on this field.

- The Culture and Information Department is the state management agency for cultural information - physical training and sports activities in the city, responsible for supervising in the field of management, restoration and use. , exploiting relics and scenic spots on the basis of the provisions of the Law on Cultural Heritage in 2002 and the Regulation on management, conservation and use of relics and landscapes in Hoi An.

- Hoi An Chamber of Commerce and Tourism: Is the state management agency for sightseeing and tourism activities. In addition to the main tasks, the department is assigned to directly monitor and advise the City People's Committee on tourism activities and services in the city.

Hoi An is fortunate and proud to have generations of ancestors who are persistent in labor and creativity, leaving behind an invaluable cultural heritage: the Old Quarter - a complex of urban architectural monuments - a world cultural heritage. The world is associated with tangible and intangible cultural values, rich and unique villages, rivers, and traditional craft villages. Nature also endowed Hoi An with an environment and ecosystem of rivers - sea - islands with many interesting and attractive points that are not available everywhere. The construction of the space of ancient houses so that these houses can retain their particular ancient architectural value has always been the concern of the local government with conservation policies in a scientific manner. They have devised solutions to manage Hoi An ancient town's world cultural heritage, for 2020-2025, with a vision for 2030.

Complying with Decision No.78/QĐ-TTĐ, dated January 12, 2012, of the Prime Minister, the Decision approving the master plan on investment in conservation, embellishment, and promotion of the value of the World Cultural Heritage Quarter. Ancient Hoi An associated with the development of Hoi An city and tourism in the

period 2012-2025,:

- For architectural works and streets:

+ Preservation against termites and termites in the first phase for the entire old town and surrounding areas, set up barriers, and carry out basic termite control measures. (implemented in the period 2020-2025).

+ Adaptive restoration of some places of community activities in the old town, such as museums, theaters, and markets... (to be implemented from 2020 to 2025).

+ Priority works, special-class, and grade-I relics urgently need repair (approximately houses are expected to be implemented in 2020-2025, equivalent to 5 houses/year).²⁶

+ Preservation of class II and class III relics (expected 200 houses for five years, equivalent to 40 houses/year).

+ Preserve and adapt some houses to serve the community (it is expected to implement 01 house per year).

+ Adaptively renovate several works (street facades) suitable for the Old Quarter's landscape and recreate the old town's space (approximately ten houses/year).

+ Preserve and repair several religious and belief works: Assembly halls, ethnic churches, churches, communal houses, pagodas, tombs... (expected about five houses/year).

- For archaeological monuments and sites:

+ Renovating, embellishing, zoning, and protecting relics and relics in the periphery: Sa Huynh cultural archeological relic; Chiem Port relic of the Champa

²⁶ <https://hoianheritage.net/vi/trao-doi-chuyen-nganh/chuyen-de-nghien-cuu-trao-doi/cac-nhom-giai-phap-quan-ly-di-san-van-hoa-the-gioi-khu-pho-co-hoi-an-giai-doan-2020-2025-dinh-huong-den-2030-903.html>

Conclusion

Hoi An is a typical model of the history of urban formation and development in Vietnam and Southeast Asia with its central role, geographical and historical position. It results from a unique and inevitable connection between historical factors of domestic development and market demand on the "Silk Road."- Silk-fragrance-ceramics" on the sea between East and West. Moreover, until now, Hoi An Urban Heritage has been preserved reasonably intact in terms of landscape and architectural space. It is where people live every day, right in the heart of the heritage, with customs, habits, Traditional manners, cuisine, and cultural activities still preserved and respected. Therefore, The Production of Space provides an in-depth analysis of the political, social, government, and local people's role in building Hoi An into a World Cultural Heritage and ancient houses into ancient houses.

Hoi an is considered a living museum, a museum of architectural history, an urban population, a city of Heritage, and a safe and friendly destination for friends worldwide. In this chapter, the result of the research is: Hoi An needs to have a unique connection, an inseparable unity between the cultural-human core and the ecological-natural core in the inevitable process of urbanization, global integration, and tourism development.



CHAPTER V

Research Summary Discussion and Suggestions Ancient Houses of Hoi An, Vietnam : Place of the Past and Nostalgic Business in the Context of World Cultural Heritage City

Research Summary

Organizations and individuals, researchers, and archaeologists have had many research problems about Hoi An Ancient Town - a World Cultural Heritage. Studies have revolved around the issues of heritage conservation, tourism development orientation, research on Hoi An history, research on Hoi An ancient architecture, wooden houses in Hoi An, research on Hoi ancient architecture, and research on Hoi ancient architecture, Hoi An cuisine... However, studying the architecture and interior of these ancient houses to understand the historical and cultural values and unique commercial properties that make them special in the ancient houses of Hoi An. This issue has not been studied in depth yet. Therefore, studying the cultural, historical, and commercial values in the interior architectural design of ancient houses in Hoi An is a necessary research direction. It responds to an international research trend through the primary research concepts: "place of the past" and "nostalgic Business." In addition to the main research concepts, the thesis also has sub-research concepts that help to interpret further the research problem: "cultural identity, multicultural identity" expressed through architecture and decoration in ancient houses, and "production of space." Hoi An cultural identity is a process of long history, accretion, change of natural conditions, and an assimilation process. - Cultural Exchange. The thesis has clarified the research issues as follows:

1) To study the physical space and historical development of Hoi An, the World's Cultural Heritage City. The object of this research is focused on explaining and clarifying the geographical position, history of formation, and role of Hoi An trading port in the past, now the ancient town of Hoi An - World Cultural Heritage. This study clarified the following issues:

Hoi An is a land rich in cultural and historical traditions, crystallized over the ages, and once famous in the international market with many different names such

as Lam Ap, Faifo Hoai Pho, Hoi An. UNESCO recognized Hoi An as a World Cultural Heritage in December 1999 and was granted a Certificate of Special National Monument in August 2009. Hoi An is a land with a rich history. The area of residence of the communities on this land started from the period of Sa Huynh Culture, appearing around the 3rd century BC to the beginning of AD. Through the artifacts found, it can be said that since the Sa Huynh period, the owner of this culture has had exchanges with Southern China and North Vietnam. This can be explained by the attractiveness of rare forest products in the watershed and Thu Bon estuary. Through this, it can be seen that Hoi An has shown the characteristics of an important trading port since ancient times. Entering the Champa period, the relics were mainly concentrated in the estuary area of the Cam Ha and Cam Thanh communes. Through the discovered artifacts, it can be inferred that the relics are concentrated mainly in Cam Ha, where there is a dense distribution of relics from the previous period. From these points, artifacts from Viet Chau celadon ceramics, Truong Sa ceramics, Chinese white ceramics, and Islamic ceramics were also found. In addition, it can be affirmed that the Bau Da site in Cam Thanh commune was an important area from the 9th to the 13th centuries. At that time, thanks to its position as a large lagoon and a stretch of dunes along the coast, Bau Da had favorable conditions to become a commercial port of the region.

However, almost in the above area, there are no traces of relics from the 15th century to the first half of the 16th century. Researchers believe that the above phenomenon is related to the decline of the Champa kingdom. However, from the end of the sixteenth century, monuments increased rapidly. This increase must be closely related to exploring the area, building the trade port of Hoi An, and the migration to the South of the Nguyen Quang Nam family. Since then, Quang Nam Palace, the region's administrative center, has been built. Hoi An has developed into a port city, exchanging international trade with many countries and, at the same time, a place where many merchants gather. The commercial characteristics of the ancient town of Hoi An marked the beginning of a relatively high commodity economy, the beginnings of capitalist commerce. Hoi An bears the typical mark of an international trading port's development and cultural integration stages.

2) To study the cultural Identity and multicultural Identity of "the old houses" of Hoi An before this old town is recognized as a world cultural heritage ancient city.

In the past, when the seaport was bustling, foreigners came to trade with the local Hoian people, and thus the Hoian people were exposed to many different cultures. The social interaction causes the locals to subconsciously adapt to all these different cultures and develop a unique culture. Therefore, Hoian culture becomes very different from other regions of Vietnam.

In the architectural and artistic complex of Hoi An Ancient Town, houses are a type of relic that plays an important role, accounting for the majority and creating the appearance and distinctive features of Hoi An Ancient Town. The complex of architectural relics of Hoi An ancient town is considered a "living museum" of architecture and urban lifestyle. For generations, the people of Hoi An have "lived with the old town, lived for the old town," respectfully preserving and cherishing the smallest architectural details of the great heritages - both physical and spiritual and intangible - left by grandparents. Daily life takes place right in the heart of the old town; Each ancient architectural work bears its imprint and the typical cultural lifestyle of the Hoi An people. Therefore, Hoi An ancient town, not only brings the beauty of the ancient architecture itself, but the main thing is the "house" with stories about the Hoi people's lifestyle, living habits, business, and behavior. An. To be fair, as an architectural heritage in terms of scale, Hoi An is difficult compared to the ancient capital of Hue. In terms of age, it is not as old as My Son, Ang Co Thom, Angkor Wat; Regarding the natural landscape, it is also difficult to compare with Ha Long, Cat Ba ... But Hoi An has the strange charm of a "living museum".

The case of Hoi An World Cultural Heritage can give us many thoughts and lessons learned. Cultural interference and acculturation have taken place in the land of Hoi An throughout history. Each period left on this land has different imprints. However, it is worth noting that Hoi An is not in a hurry to eliminate and accept cultural values. All are slowly absorbed through the lens of the people here, distilling and selecting the most quintessential, most suitable. More importantly, acculturation must be based on the indigenous cultural class. Therefore, although the cultural features of the Chinese, Japanese, and Westerners are still present in each house and every dish of Hoi An people, they are never alone. The delicate blend of cultural values with many differences into a whole without losing cultural identity. Due to the cultural

interference, they are keeping the indigenous culture and integrating the cultures of other countries, creating special value in the architecture and interior of the old houses.

3) To study the politics of the old house to be "the ancient houses" of Hoi An ancient city in establishing world cultural heritage.

Hoi An Ancient Town is a "golden land" for tourism development. This old town's cultural and religious values have made Hoi An tourism "brand" of international stature, but preserving these values is a complicated problem. According to historians, Hoi An is a typical model of the history of urban formation and development in Vietnam and Southeast Asia. Because it has derived from its central role, geographical position, and history, it is the result of a unique and inevitable connection between historical factors of domestic development and market demand on the "Silk Road" silk-fragrance-ceramics" on the sea between East and West.

Moreover, until now, Hoi An Urban Heritage has been reasonably preserved intact in terms of landscape and architectural space. It is where people live every day, right in the heart of the heritage, with traditional customs, lifestyles, cuisine, and cultural activities still preserved and respected. Therefore, the sub-research concept "The Production of Space" provides an in-depth analysis of the political, social, government, and local people's role in building Hoi An into a World Cultural Heritage and old houses into old houses. This confirms the value of the heritage in the context that UNESCO has recognized it as a World Cultural Heritage. Each ancient house in Hoi An is a unique relic that contributes to today's Hoi An World Cultural Heritage urban area.

Hoi An needs a unique connection, an inseparable unity between the cultural-human core and the ecological-natural core in the inevitable urbanization process, global integration, and tourism development calendar. With outstanding comparative advantages in terms of cultural heritage potential, conservation, heritage integration, and tourism, Hoi An's economic development in recent years has achieved remarkable achievements. Hoi An has become one of the successful examples in Vietnam in ensuring the long-term survival of Cultural Heritages, preserving nature, and

improving the quality of people's lives in the direction of tourism development sustainable calendar.

4) To study the business of nostalgia in "the ancient houses" of Hoi An.

As far as commercialization and globalization are concerned, the Hoians do not trade in their traditional way of life or the habits and customs of becoming another modernized city. They realize that preserving their traditions is their way of making a living and maintaining Hoian's prosperity; they must keep the ancient values of the monuments, the tangible cultural heritage, and the intangible cultural heritage. They also realize that without kindness and honesty, tourists will not come back. They know that doing business is their niche, and preserving their traditional, cultural, and historical values is essential to creating a unique mark of Hoi An Ancient Town. An.

Tourism and heritage are closely related. Heritage contributes to promoting tourism development and vice versa; Tourism provides economic benefits and generates revenue to finance heritage conservation. However, reality shows that, in this relationship, it is necessary to have the right actions and attitudes about sustainable tourism development from local authorities and tourism people so that the heritage is not under pressure from overcrowding of tourists, environmental pollution, the destruction caused by other factors... That was the main topic of discussion at the Workshop "Responsible Tourism and Cultural Heritage," newly organized by the EU-ESRT Project. In the context of strong tourism development, and nostalgic business in Hoi An ancient town, it is necessary to ensure the issues of preserving heritage values, protecting the environment and landscape, and the benefit of density, taking advantage of maximum elements of history. It is necessary to maximize the environmental landscape of the busy old quarter, creating attractive spaces on the street to revive the inherent bustle of the market street. The commercial characteristics of Hoi An ancient houses need to be preserved: Hoi An ancient house architecture has many features of the Central region, combining Chinese and Japanese decorations; Its form was created and developed in conjunction with the element of location.

The architectural relics of ancient houses in Hoi An are typical witnesses showing an urban historical process from the beginning -> formation -> development -> recession

and to the present. From the perspective of dialectical history, together with the architectural language of various types, the thesis questions the history of Hoi An through architectural monuments to see that these works are the products of history and architecture.

5) To study 'the ancient House at 33 Nguyen Thai Hoc street in the dimension of research unit analysis.

In Hoi An, many old houses have been converted from houses in the past into exhibition spaces such as souvenir houses or exhibition museums. It can be seen that Hoi An Folklore Museum is an ancient house that has both traditional Vietnamese artistic nuances and shows the exchange and integration of two Eastern and Western cultures. This ingenious combination has been a bold mark contributing to the unique and eternal values of Hoi An Ancient Town today and the bustling port city of the past. The shadow of an ancient trading port time has receded into the past, closing an ancient Hoi An but is still present even though it is now only in nostalgia.

In studying the commercial nature of these old houses, Henri Lefebvre's theory of spatial construction and his search for a reconciliation between the spiritual space (the space of the philosophers) and the real space (the physical and social spheres that we all direct). During his discovery, Henri Lefebvre moved from metaphysical and ideological considerations about the meaning of space to its experience in everyday life of the family and the city. In other words, he sought to bridge the gap between theory and practice, spirit and society, and philosophy and reality. Accordingly, the ancient House of Hoang Hiep at 33 Nguyen Thai Hoc has been transformed from a house used for living and trading into a group house, a hotel (according to the proposal proposed by architect Kazik), and now the Museum of Folk Culture. Hoi An represents a long process, and its spatial construction is consistent with the history of the House and the social context.

The construction of the space of the ancient House Hoang Hiep, 33 Nguyen Thai Hoc, is not an isolated and unique process, but it needs to be placed in the relationship between the state and society. Transforming the space of this old House, in particular, and other old houses, in general, is a process with the participation of

two subjects, the state, and society. In particular, each specific space of state-society relations has different manifestations in different old houses.

Research Discussion

The research thesis "Hoi An Ancient House, Vietnam: Place of the Past and Nostalgia in the Context of a World Cultural Heritage City" revolves around spatial aspects and uses space-based research methods. Physical space, social space, and spiritual space clearly show historical elements of the past and present. With its rich history and cultural values, Hoi An's complex of historical - architectural - cultural relics has been an attractive destination for tourists, researchers, archaeologists, and architects. Hoi An ancient town includes many architectural and artistic monuments with diverse architectural styles showing the important cultural exchange and acculturation between domestic and foreign cultures. In the context of economic globalization in international relations, tourism is facing an unprecedented development opportunity in the world and in Vietnam. The concept of "place of the past" approaches more about Hoi An history, especially the history of the old houses selected for analysis in the thesis. Cultural values and multi-ethnic cultural identities have been expressed through the house's spaces, on decorative motifs and carvings that have been shown in each house. In particular, the commercial characteristics of the old houses in Hoi An have created a unique architectural value in this urban area. Each old house has a different historical story. In the past, these houses were the residences and businesses of the past owners. They may be local people living by trade. They may also be foreign merchants from China, Japan, and the Netherlands... coming to live there, making the house multicultural in the past. Today, all these old houses are recognized by UNESCO as ancient houses and historical relics. The cultural values embodied in the design of each house become a precious relic in the present. These old houses have contributed to the heritage of Hoi An ancient town with nostalgic value. In addition to the architecture of these ancient houses, UNESCO has also considered these as relics that contribute to turning Hoi An into an ancient heritage city, turning these old houses into a nostalgic tourist destination, as well as a Sights

represent a culture that has a cross between past and present. The "past place" research approach helped lead to the second major research concept – the "nostalgia business." The two main concepts of my thesis aim to expand further the concept of "producing space" in the context of World Cultural Heritage research, namely Hoi An Ancient Town. The concept of "nostalgic business" shows historical and cultural values from the past to the present and predicts the future of these old houses before the development of society. The functional changes of old houses throughout their history and commercial nature are interesting studies. This research approach can be considered a typical case that can be applied to similar case studies in Vietnam and worldwide.

Suggestions

The system of relics of ancient houses in Hoi An ancient town is one of the unique tourist spaces, attracting tourists and contributing to promoting tourism and service activities in the locality. However, due to the impact of time, climate, and especially the rapid business development needs, a series of old houses here after restoration were deformed, significantly affecting the management. Management and preservation of this World Cultural Heritage. The preservation and preservation of heritage and the development of nostalgic business in Hoi An in general and ancient house relics in particular need to be considered and given appropriate recommendations.

In fact, over the past time, many "new residents" have come to buy high-priced old houses with a new lifestyle, giving up worship and making the old house space spiritually empty. This issue has put the customs, practices, beliefs, folk arts, and cultural festivals of the people of Hoi An in danger of fading away. This issue is a big challenge in preserving and developing Hoi An ancient town. In addition, the policy of developing tourism based on tangible and intangible cultural heritage space and indigenous ecological space ensures the harmonization of conservation and development benefits and also contributes to building a sustainable tourism industry building a "brand" of Hoi An, a tourist destination of international stature today.

The transformation of living space at the relics of ancient houses has changed the traditional lifestyle and cultural values inherent in the old town. In the

past, the old houses in Hoi An often had one or several generations of life; there is a space for worship, living, and kitchen... and households only spend a part of the facade space for small businesses. On the contrary, most old house space is devoted to business; the old traditional spaces are dismantled or reduced. Most partitions and door systems ... (inseparable parts of the monument) were dismantled and replaced with metal goods racks. This distortion is partly due to the massive business development and partly because before the owner transferred it to another person, he brought along the ancestral altar, the diaphragm, the object, and other decorative items to go elsewhere. When receiving these old houses, the new owners renovate the internal system to suit their business purposes, making the old house architecture change, deform and lose the traditional values of Hoi An ancient house. An.

Recently, there have been many suggestions that the government should spend money to buy back those old houses. This issue is practically impossible because the amount can be up to hundreds, trillions of dong, while the local budget is limited. Therefore, the People's Committee of the City should assign functional agencies to strengthen inspection and management, thereby promptly detecting and strictly handling violations such as: expansion, encroachment on sidewalks, Roadbeds used as trading places, causing unsafety for fire prevention and fighting, affecting the landscape of ancient house relics and world cultural heritages. The City People's Committee suggested that business owners arrange night duty to avoid fire and explosion. Through inspection, if it is found that business households in the old town have no one on duty, the City will handle it and stop doing business and trading. According to Mr. Tran Anh, Secretary of the Hoi An City Party Committee, "The transformation of the facade houses in the old quarter into a place to trade and do business for tourists has changed the traditional space of ancient house relics. , significantly affecting the landscape and increasing pressure on the World Cultural Heritage. Therefore, there must be a radical solution to prevent this distortion."

A valuable solution to protect the old town today is to help the people, the owners of the old houses, to preserve and protect the true values of the relic they own. Therefore, the City government needs to promulgate regulations on the management, conservation, and use of the old quarter's relics more strictly by the living needs of the local population, ensuring harmony with the environment's ancient

urban space. On that basis, the City also compiles a dossier for each ancient house and, at the same time, provides priority funding for restoring and repairing monuments in danger of collapse. In the future, if the owners of the old houses want to sell, they must deduct the money that the State spends for restoration. The issue of preserving and developing Hoi An ancient town is not only in terms of urban architecture but also closely related to the intangible cultural space that has been creating a very lively Hoi An ancient town. This is considered the soul of the old town that is in danger of fading over time.

Nowadays, extreme and unpredictable natural disasters are becoming more and more apparent. In the rainy season, storms and floods destroy the coasts of Cua Dai and An Bang, causing deep and rapid flooding in the old town and the Thu Bon riverside; Summer is hot and dry. Intending to develop the foundation of an ecological, cultural, and tourist city that has been thoroughly pursued by the authorities and people of Hoi An for many years, this is a good premise for us to lead the community in developing a green tourism calendar towards sustainable values.

After the quarantine period because of the Covid-19 epidemic, many front houses and houses in the alleys in Hoi An are still in a state of silent closure because their owners currently live elsewhere or because the tenants are not doing business. Can't trade, so do not open a shop. The street is empty, the house is cold, there are few people to look after, and the monument has few tourists. This place is still a potential risk for the monument. The ancient town is the danger of termites and destruction. Houses, as well as monuments in Hoi An ancient town, were built from three main materials: wood, brick, and tile. However, due to the absence of tourists due to the Covid-19 epidemic, climate, and frequent floods, the recent survey results have noted that termites have reappeared and are causing harm to monuments. There are about 200 relics classified as conservation value from third to special in the entire Hoi An ancient town that is being attacked and severely damaged by termites. Many old houses in Hoi An ancient town are hundreds of years old, in list of relics that are increasingly degraded due to many causes. Impacts from natural disasters, time, and the attack of termites make wooden buildings degrade faster. In the past, Hoi An has carried out termite extermination and prevention with a combination of measures, including killing termites by baiting method, killing and preventing termites for wooden

structures, and creating a fence to prevent termites outside the building... This combination of measures has brought high efficiency for a long time. But after the September and October 2020 floods and the insecticides had worn off, the termites returned to the nest, attacking a series of relics in Hoi An heritage.

Along with conservation work, local authorities must build heritage consciousness for future generations of Hoi An successors. The continuation of Hoian culture relies heavily on succession planning. Hoian's children will be the next owners of the estate. Hoi An has the most favorable environment for transferring cultural knowledge to the younger generation because of the extended family structure. Besides building society, the authorities have also developed a comprehensive education plan to spread Hoian culture to the next generation. However, with the advancement of technology, external influences cannot be completely filtered. There are many avenues, such as the internet, television, and radio, where the younger generation can get a wealth of information. So the strategy is not to cut out all outside influences but to educate young people about their origin, identity, culture, and Heritage so that they can thrive with change without losing their identity. It is necessary to emphasize the role of stakeholders in conservation, from managers, tourists, and owners of old houses. The state government needs to legalize it into legal documents, circulars, etc., so that the implementation, organization, and management are easy and always have the participation and contributions of the community for all purposes. Conservation projects and plans all focus on heritage values and human life. Moreover, it is necessary to apply the policies of "The State and the people work together," "socialization of conservation work," and "socialization of cultural activities" to further create a link between the state and people. People also affirm their position, responsibilities, and obligations toward the Heritage.

Benefits of Academic

Contribution as a research reference for scientific researchers on Hoi An or other similar case studies. The common goal is to achieve real cooperation between the two sectors toward the sustainable management, conservation, and development of Cultural Heritage in Vietnam. The thesis also clarifies the interaction between the problems of natural conditions and contemporary socio-historical impacts on urban morphology. Based on verified valid data with historical logic, the author of the thesis

also tries to lead the problem from comparisons and inferences about Hoi An city in history through architectural monuments.

- Gather, system, and classify Hoi An architectural heritage from the beginning to the present.
- Approaching architectural history to clarify the process of formation, change, and development of Hoi An architectural types and thereby understand the historical appearance of Hoi An urban area.

Benefits to society and the community

This research contributes to developing the tourism business commercial business as a nostalgic business. The thesis contributes to increasing the data for the conservation and embellishment of relics in the new period, contributing to the development of tourism, culture, and economy in Hoi An today.

Benefits for national or local government policy setting:

This study contributes to supplementing and adjusting the guidelines and policies of the State in the field of tourism business. The potential learning benefit of this research is that Vietnam and international academic associations can use the results and processes as models for research in many other cultural heritage sites and the Government of Vietnam and UNESCO. The results of this thesis can be used as information for policy making on "old houses in the "old city of Hoian" in the process of globalization, and interested people around the world will have a new look to understand the "old city of Hoian" and other World Cultural Heritage cities in the process of globalization.

Theoretically:

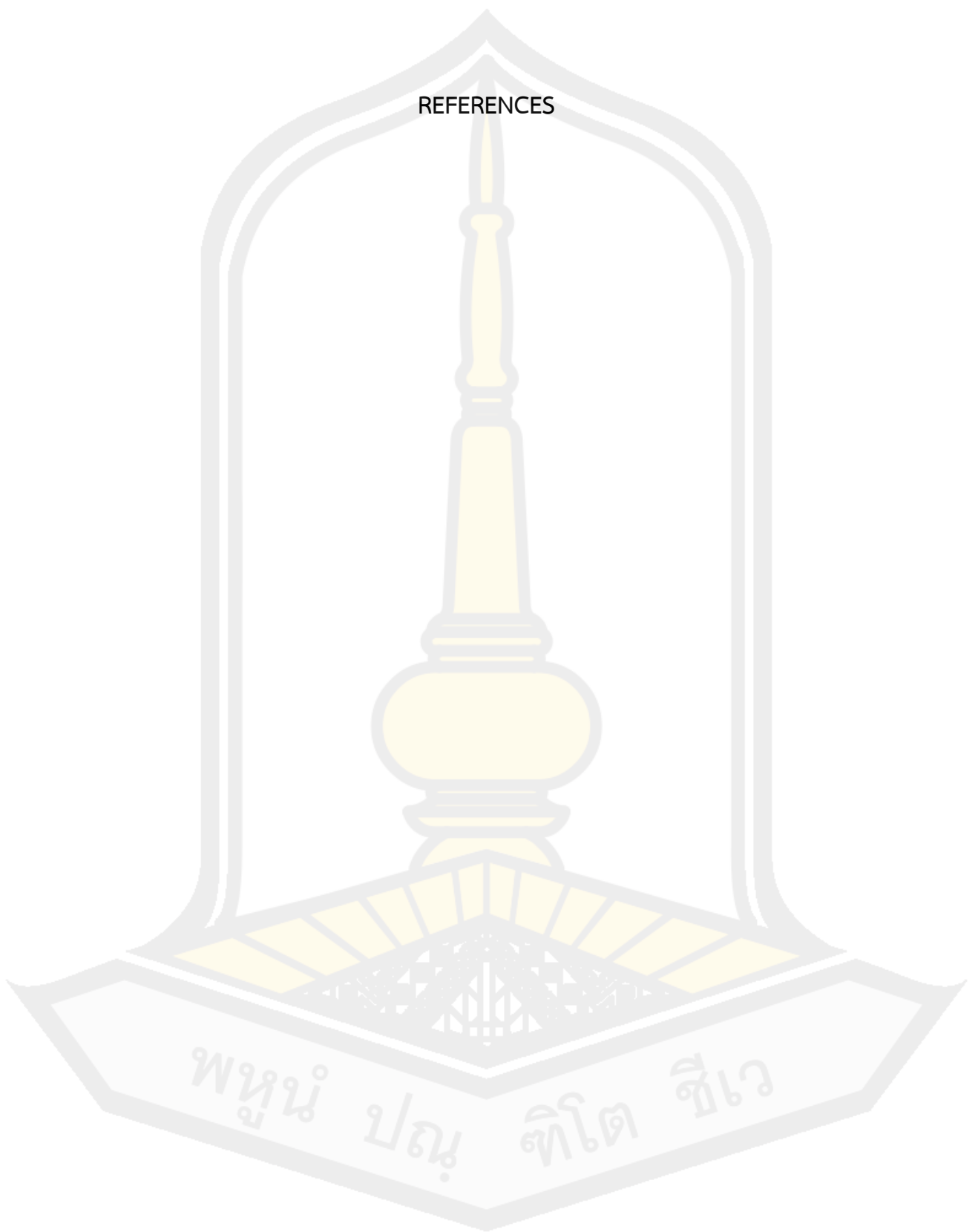
The study emphasizes the long-standing historical value, the architectural value of the ancient town planning landscape of Hoi An, and the traditional and cultural values that Hoi An ancient town deserves as a world cultural heritage gender. The study identifies the contributions and impacts of tourism development in Hoi An and how they relate to this heritage city's sustainable cultural heritage management, globally, locally, and globally of spaces in ancient houses.

The thesis has proved the cultural value and historical value of the old houses, thereby showing the different cultural contexts, showing the cultural interference between China and Vietnam. This makes the diversity in the spiritual

culture of Hoi An in particular and Vietnam in general. Besides, the unique features of the old house with interior architectural design in Hoi An past and present are issues that need to be studied more deeply. From the research concepts set out, the thesis has affirmed the sustainable value and lessons learned from the nostalgic business model in Hoi An, a global example of conservation and promotion of Heritage values.



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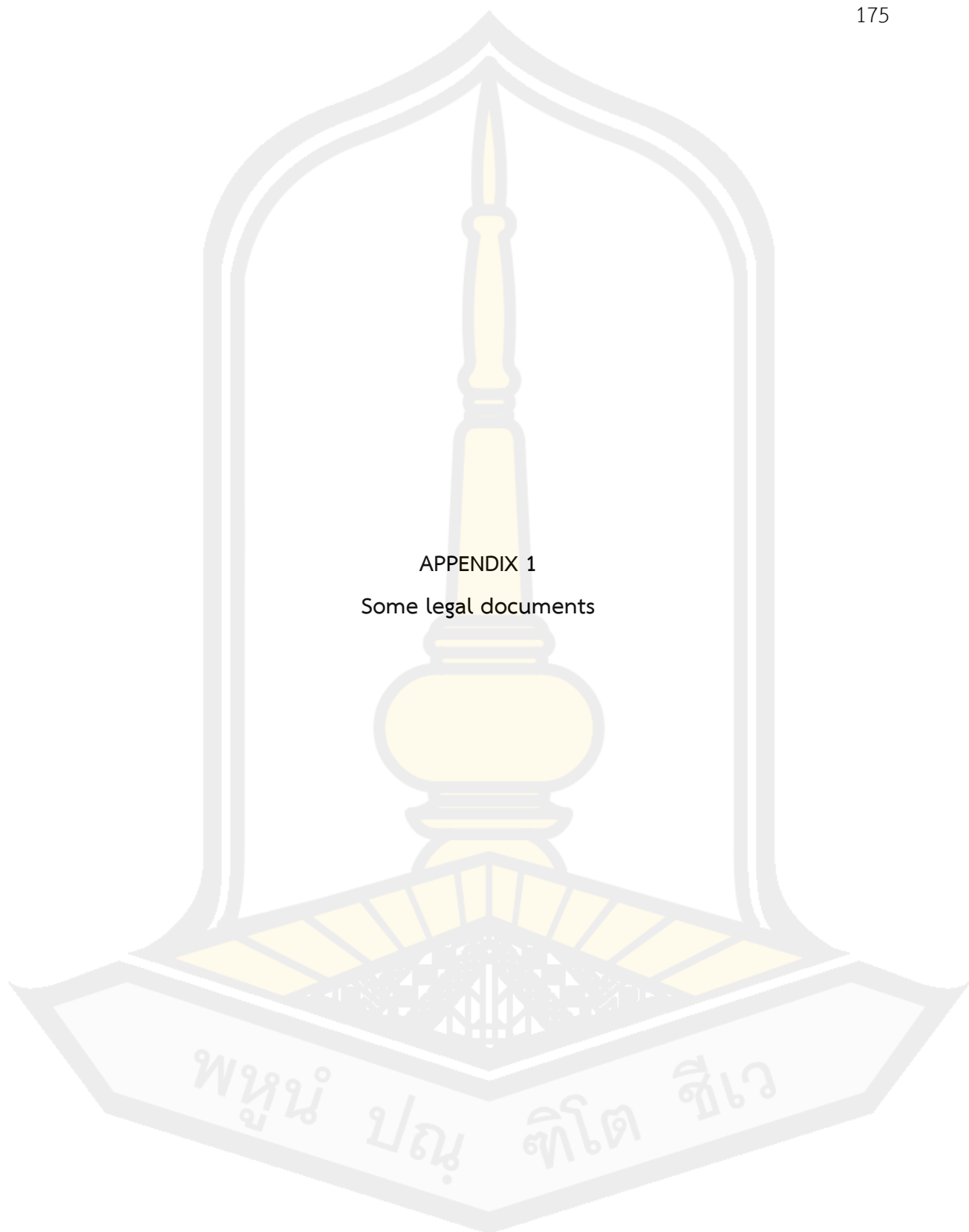
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APPENDIX

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APPENDIX 1

Some legal documents



1. Summary of the Law on Cultural Heritage (2001) and the Law on Cultural Heritage Amended and Supplemented (2009)²³

CULTURAL Heritage LAW 2001 AMENDED AND SUPPLEMENTED IN 2009

Vietnam's cultural heritage is a valuable asset to the Vietnamese ethnic community. It is a part of the human cultural heritage, playing a significant role in the cause of national construction and defense of our people.

In order to protect and promote the value of cultural heritage, meet the increasing cultural needs of the people, contribute to the construction and development of an advanced Vietnamese culture imbued with national identity and contribute to the development of the Vietnamese culture contribute to the world cultural heritage treasure; To enhance the effectiveness of state management, raise the people's responsibility in participating in the protection and promotion of cultural heritage values; according to the 1992 Constitution of the Socialist Republic of Vietnam, which has been amended and supplemented with several articles under Resolution No. 51/2001/QH10; This Law regulates cultural heritage.

CHAPTER I

GENERAL PROVISIONS

Article 1

Cultural heritage specified in this Law includes intangible and tangible cultural heritage, spiritual and material products of historical, cultural, and scientific value handed down from generation to generation in the Socialist Republic of Vietnam.

Article 2

This Law provides for activities to protect and promote the value of cultural heritage; determine the rights and obligations of organizations and individuals concerning cultural heritage in the Socialist Republic of Vietnam.

Article 3

This Law applies to Vietnamese organizations and individuals, foreign organizations and individuals, and overseas Vietnamese operating in Vietnam; In case an international treaty to which the Socialist Republic of Vietnam has signed or acceded contains other provisions, such international treaty shall apply.

Article 4

In this Law, the following terms are construed as follows:

1. Intangible cultural heritage is a spiritual product associated with a community or an individual, related objects, and cultural space with historical, cultural, and scientific value, expressing the community's identity community, constantly recreated and handed down from generation to generation by word of mouth, craft, performance and other forms.
2. Tangible cultural heritage is a material product of historical, cultural, and scientific value, including historical-cultural relics, scenic spots, relics, antiquities, and national treasures.
3. Historical-cultural relic means construction work, a site, and the relics, antiquities, and national treasures belonging to that work or location have a historical, cultural, or scientific value.
4. A scenic spot is a natural landscape or a place combining natural landscapes and architectural works of historical, aesthetic, or scientific value.
5. Relic is an artifact handed down with historical, cultural, and scientific value.
6. Antiquity means an artifact that has been handed down, has typical historical, cultural, and scientific value, and is one hundred years old or more.
7. National treasure is an artifact handed down with unique, rare, and typical values of the country in terms of history, culture, and science.
8. Copies of relics, antiquities, and national treasures are products made similar to the original in terms of shape, size, material, color, decoration, and other characteristics.
9. Collection is a collection of relics, antiquities, national treasures, or intangible cultural heritage, which are systematically collected, preserved, and arranged according to common signs of form and content and materials to meet the needs of understanding natural and social history.

10. Archaeological exploration and excavation is a scientific activity aimed at discovering, collecting and researching relics, antiquities, national treasures and archaeological sites.

11. Preserving historical-cultural relics, scenic spots, relics, antiquities, and national treasures is an activity to prevent and limit the risk of damage without changing the element's inherent origin of historical - cultural relics, scenic spots, relics, antiquities, and national treasures.

12. Renovation of historical-cultural relics and scenic spots means activities aimed at repairing, reinforcing, and embellishing historical-cultural relics and scenic spots.

13. Restoration of historical-cultural relics and scenic spots is an activity aimed at restoring historical and scenic spots that have been destroyed based on scientific evidence on relics—history - culture, and scenic spots there.

14. Cultural heritage inventory is identifying, valuing, and making a list of cultural heritage.

15. The original element constituting a relic is an element of historical, cultural, scientific, and aesthetic value, showing the characteristics of historical-cultural relics and scenic spots.

16. A museum is a cultural institution that collects, preserves, researches, and displays. It introduces cultural heritage and material evidence about nature, people, and the human living environment to serve the public's needs for research and study, sightseeing, and cultural enjoyment.

Article 5

The State uniformly manages state-owned cultural heritage; recognizes and protects forms of collective ownership, community ownership, private ownership, and other forms of ownership of cultural heritage by law.

Ownership and copyright rights to cultural heritage shall be determined under this Law, the Civil Code, and other relevant laws.

Article 6

All cultural heritages located in the ground under the mainland, on islands, in the internal waters, in the territorial sea, in the exclusive economic zone and on the continental shelf of the Socialist Republic of Vietnam are owned by the State.

The 7th rule

Cultural heritage discovered without identification of the owner, obtained during the process of archaeological exploration and excavation, are owned by the State.

Article 8

1. All cultural heritages in the territory of Vietnam, originating in the country or abroad, in all forms of ownership, shall be protected and promote their values.
2. The cultural heritage of Vietnam abroad shall be protected according to international practices and provisions of international treaties to which the Socialist Republic of Vietnam has signed or acceded.

Article 9

1. The State adopts policies to protect and promote the value of cultural heritage in order to improve the people's spiritual life and contribute to the country's socio-economic development, encouraging domestic and foreign organizations and individuals to contribute and finance the protection and promotion of cultural heritage values.
2. The State protects cultural heritage owners' legitimate rights and interests. Cultural heritage owners are responsible for protecting and promoting cultural heritage value.
3. The State invests in the training and retraining of staff, research, and application of science and technology to protect and promote cultural heritage values.

Article 10

State agencies, political organizations, socio-political organizations, social organizations, socio-professional organizations, economic organizations, people's armed forces units (from now on referred to as organizations), and individuals are responsible for protecting and promoting cultural heritage value.

Article 11

Cultural and mass media agencies are responsible for propagating and disseminating the cultural heritage values of the Vietnamese ethnic community at home and abroad, contributing to raising the sense of protection and promoting the value of cultural heritage among the people.

Article 12

Vietnamese cultural heritage is used for the following purposes:

1. Promoting the value of cultural heritage for the benefit of the whole society; 2. Promoting the fine traditions of the Vietnamese ethnic community;
3. Contributing to creating new cultural values, enriching Vietnam's cultural heritage treasures, and expanding international cultural exchanges.

Article 13

The following acts are strictly prohibited:

1. Appropriating, falsifying historical-cultural relics and scenic spots;
2. Destroying or threatening to destroy cultural heritage;
3. Illegal digging of archaeological sites; illegally building, encroaching on land belonging to historical-cultural relics and scenic spots;
4. Illegally buying, selling, exchanging, and transporting relics, antiquities, and national treasures belonging to historical-cultural relics, scenic spots and relics, antiquities and national treasures of illegal origin legal; illegally sending relics, antiquities, and national treasures abroad.
5. Taking advantage of the protection and promotion of cultural heritage values for profit, superstitious activities, and other illegal acts.

CHAPTER II

RIGHTS AND OBLIGATIONS OF ORGANIZATIONS AND INDIVIDUALS FOR CULTURAL HEALTH

Article 14

Organizations and individuals have the following rights and obligations:

1. Legally possessing cultural heritage;
2. Visiting and researching cultural heritage;
3. Respect, protect and promote the value of cultural heritage;
4. To promptly notify the location of the discovery of relics, antiquities, national treasures, historical-cultural relics, and scenic spots; hand over the relics, antiquities, and national treasures they find to the nearest competent state agency;
5. Prevent or request competent state agencies

the right to prevent and promptly handle acts of illegal destruction, appropriation, and use of cultural heritage.

Article 15

Organizations and individuals that are owners of cultural heritage have the following rights and obligations:

1. To comply with the provisions of Article 14 of this Law;
2. Take measures to protect and promote the value of cultural heritage; promptly notify the competent state agency in case the cultural heritage is in danger of being falsified, destroyed, or lost;
3. Send the collection of intangible cultural heritage, relics, antiquities, national treasures into state museums or competent state agencies in case they are not eligible and capable of protecting and promoting their values;
4. Create favorable conditions for organizations and individuals to visit, travel, and research cultural heritage;
5. To exercise other rights and obligations as prescribed by law.

Article 16

Organizations and individuals that directly manage cultural heritage have the following rights and obligations:

1. Protection and preservation of cultural heritage;

2. Take measures to prevent and promptly stop acts of infringing upon cultural heritage;
3. To promptly notify the owner or the nearest competent state agency when the cultural heritage is lost or in danger of being destroyed;
4. Create favorable conditions for organizations and individuals to visit, travel, and research cultural heritage;
5. To exercise other rights and obligations as prescribed by law.

CHAPTER III

PROTECTION AND PROMOTION OF THE VALUE OF INNOVATIVE CULTURAL HERITAGE

Article 17

The State protects and promotes the value of intangible cultural heritage through the following measures:

1. Organize the research, collection, inventory, and classification of intangible cultural heritage;
2. Organize the transmission, dissemination, publication, performance, and restoration of various types of intangible cultural heritage;
3. To encourage and create conditions for organizations and individuals to research, collect, preserve, teach and introduce heritage

Intangible cultural;

4. Provide professional guidance on the protection and promotion of intangible cultural heritage values at the request of organizations and individuals holding intangible cultural heritages;
5. Invest funds for activities of protecting and promoting the value of intangible cultural heritage, preventing the risk of erasing or losing intangible cultural heritage.

Article 18

1. Chairpersons of People's Committees of provinces and centrally run cities (from now on referred to as provincial level) shall organize an inventory of intangible cultural

heritage in their localities and select and compile scientific dossiers for proposal. Propose the Minister of Culture, Sports and Tourism to include in the National Intangible Cultural Heritage List.

2. The Minister of Culture, Sports, and Tourism shall decide to publicize the National List of Intangible Cultural Heritage and issue a Certificate of Intangible Cultural Heritage to be included in the List of Intangible Cultural Heritage national object.

In case the intangible cultural heritage has been included in the National List of Intangible Cultural Heritage. It is subsequently determined to be unqualified, the Minister of Culture, Sports, and Tourism shall decide to be removed from the National Intangible Cultural Heritage List.

3. The Minister of Culture, Sports, and Tourism shall detail Clause 1 of this Article.

Article 19

The Prime Minister considered and decided to propose that the United Nations Educational, Scientific and Cultural Organization (UNESCO) recognize Vietnam's typical intangible cultural heritage as a World Cultural Heritage at the Minister of Culture, Sports, and Tourism proposal. The dossier to be submitted to the Prime Minister must be approved in writing by the National Council for Cultural Heritage.

Article 20

Competent state agencies must take necessary measures to protect intangible cultural heritage and prevent the risk of falsification being lost or lost.

Article 21

The State protects and develops the voices and writings of the ethnic groups in Vietnam through the following measures:

1. To study, collect and preserve the voices and scripts of the ethnic communities; promulgate rules for transliterating the voices of ethnic groups that have not yet written a script; take special protection measures for speech and writing at risk of extinction;

2. Teaching ethnic minority languages and scripts to cadres, civil servants, public employees, officers, and soldiers of the people's armed forces working in ethnic

minority areas according to work requirements; teach ethnic minority languages and scripts to ethnic minority students according to the provisions of the Education Law; publishing books, newspapers, conducting radio, television and theater programs in ethnic minority languages;

3. Promulgating legal documents, organizing information, and propaganda activities to protect the purity of the Vietnamese language and develop the Vietnamese language.

Article 22

The State and society protect and promote acceptable customs and traditions in the nation's lifestyle, eliminating customs harmful to the cultural life of the people.

Article 23

The State has policies to encourage the collection, compilation, translation, statistics, classification, and preservation of literary, artistic, scientific, oral philology, and folk performances of the community of Vietnamese ethnic group for transmission in the country and cultural exchange with foreign countries.

Article 24

The State has policies to encourage the maintenance, restoration, and development of traditional handicrafts of typical value; researching and apply knowledge about traditional medicine and pharmacy; maintain and promote the value of culinary culture, the value of traditional national costumes, and other folk knowledge.

Article 25

The State creates conditions for maintaining and promoting the cultural values of traditional festivals through the following measures:

1. Creating favorable conditions for the organization of festivals;
2. To encourage the organization of traditional culture and folk art activities associated with festivals;
3. Selective restoration of traditional festival rites; 4. To encourage guidance and popularization at home and abroad about the origin and content of the festival's typical and unique traditional values .

Article 26

1. The State honors and adopts treatment policies for artisans with outstanding talents who hold and have merits in protecting and promoting the value of intangible cultural heritage through the following measures:

- a) Presenting or posthumously conferring State honorary medals and titles and performing other forms of honor;
- b) Creating conditions and providing financial support for artisans' creation, performance, display, and introduction of products;
- c) Monthly living allowance and other incentives for artisans who have been conferred the state honorary title with low income and difficult circumstances.

2. The Government shall promulgate the treatment policy for artisans specified at Points b and c, Clause 1 of this Article.

Article 27

Overseas Vietnamese, foreign organizations and individuals may research and collect intangible cultural heritage in Vietnam after obtaining the written consent of competent state agencies.

CHAPTER IV

PROTECTION AND PROMOTION OF THE VALUE OF VALUE OF TEXTILE CULTURE

SECTION 1:

HISTORICAL - CULTURAL, SMALL SCENE SCENE RIGHT

Article 28

1. A historical-cultural relic must meet one of the following criteria:

- a) Construction works and locations associated with typical national or local historical and cultural events;

b) Construction works, locations associated with the background and career of national heroes, celebrities, and historical figures that have positively influenced the development of the country or the locality in historical periods. history;

c) Archaeological sites of typical value;

d) Architectural and artistic works, architectural complexes, urban architecture as a whole, and places of residence of typical value for one or more stages of architectural and artistic development.

2. A scenic spot must meet one of the following criteria:

a) A natural landscape or a place with a combination of the natural landscape and architectural works of typical aesthetic value;

b) A natural area with scientific value in terms of geology, geomorphology, geography, biodiversity, specific ecosystems, or natural areas containing material vestiges of the development stages of the earth.

Article 29

Historical-cultural relics, and scenic spots (from now on referred to as relics) are ranked as follows:

1. Provincial-level relics are relics of typical local value, including:

a) Construction works places marking important local historical events and landmarks or associated with characters that have had a positive influence on the development of the locality in historical periods;

b) Architectural works, artworks, architectural complexes, urban architecture overall, and places of residence that are valid within the locality;

c) Valuable archaeological sites within the locality;

d) Natural landscapes or places with a combination of natural landscapes and valuable architectural and artistic works in the locality.

2. National relic means a relic of typical national value, including:

a) Construction works, places marking important historical events or landmarks of the nation or associated with famous national heroes, celebrities, political, cultural, artistic, or scientific activists have an important influence on the course of history

of the nation;

b) Architectural and artistic works, architectural ensembles, overall urban architecture, and residence places of typical value in the development stages of Vietnamese architecture and art;

c) Archaeological sites of outstanding value marking the development stages of archaeological culture;

d) Beautiful natural landscapes or places with a combination of natural landscapes with architectural and artistic works or natural areas with scientific value in geology, geomorphology, geography, biodiversity, particular ecology.

3. Special national relic means a relic of special value typical of the country, including:

a) Construction works, locations associated with events marking a particularly important turning point in the nation's history or associated with national heroes or typical celebrities having a great influence on the historical process. of the nation;

b) Architectural and artistic works, architectural ensembles, overall urban architecture, and residence places of special value marking the development stages of Vietnamese architecture and art;

c) Archaeological sites of outstanding value marking important stages of archaeological and cultural development of Vietnam and the world;

d) Famous natural landscapes or places with a combination of natural landscapes with architectural and artistic works of the special value of the country or natural areas of geological and geomorphological value. , geography, biodiversity, and famous typical ecosystems of Vietnam and the world.

Article 30

1. Competence to decide on the ranking of relics is prescribed as follows:

a) Provincial-level People's Committee presidents decide to rank provincial-level relics, and grant provincial-level relic-ranking diplomas;

b) The Minister of Culture, Sports, and Tourism shall decide on the ranking of national monuments and grant a certificate of ranking of national monuments;

c) The Prime Minister decides to rank the monuments

unique country, granting a special national relic ranking degree; decided to propose the United Nations Educational, Scientific and Cultural Organization consider including Vietnam's typical relics on the World Heritage List.

2. In case a relic has been ranked, and there are sufficient grounds to determine that it is unqualified or is destroyed and cannot be restored, the person competent to decide which relic to rank has the right to cancel the rating for that monument.

Article 31

The procedure for ranking monuments is prescribed as follows:

1. Presidents of provincial-level People's Committees shall organize an inventory of relics in their localities and select and compile scientific dossiers to decide on the ranking of provincial-level relics; submit to the Minister of Culture, Sports, and Tourism to decide on the ranking of national monuments.

2. The Minister of Culture, Sports, and Tourism is directly compiled a scientific dossier and submitting it to the Prime Minister for a decision on the ranking of special national monuments, to compile a scientific dossier of typical Vietnamese monuments to submit to the Prime Minister. The Prime Minister proposed that the United Nations Educational, Scientific and Cultural Organization consider putting it on the World Heritage List. The dossier to be submitted to the Prime Minister must be approved in writing by the National Council for Cultural Heritage.

Article 32

1. Relic protection areas include:

a) Protected area I is an area with original elements constituting the relic;

b) Protected area II is the area surrounding or contiguous to protection area I. In case the protection area II cannot be determined, the determination is only protected area I for provincial-level relics by The President of the People's Committee of the province shall decide, for national monuments, by the Minister of Culture, Sports and Tourism, and for special national monuments, by the Prime Minister.

2. The protected areas specified in Clause 1 of this Article must be identified by competent state agencies on the cadastral map, in the record of protection zoning in the relic dossier, and marked with boundary markers on the ground.

3. Protected area I must be protected in its original state regarding ground and space. In special cases where there is a requirement to build a work directly serving the protection and promotion of the value of the relic, the construction must be approved in writing by the person competent to rank such relic.

The construction of works to protect and promote the value of relics in protected area II for provincial relics must be approved in writing by the chairperson of the provincial People's Committee for national monuments. And special national monuments must be approved in writing by the Minister of Culture, Sports, and Tourism. The construction of the works specified in this Clause must not affect the original elements constituting the relic, the natural landscape, and the environment - ecology of the monument.

Article 33

1. Organizations and individuals that are owners or assigned to manage and use relics have the responsibility to protect such relics; in case of detecting that a monument is encroached upon, destroyed, or in danger of being destroyed, it must promptly take measures to prevent it and notify the immediate superior governing body, the local People's Committee or the competent authority the nearest competent state for culture, sports, and tourism.
2. Local People's Committees or competent state agencies for culture, sports, and tourism must promptly apply measures upon receiving notices of damaged or endangered relics to prevent, protect and immediately report to the immediate superior agency.
3. The Ministry of Culture, Sports and Tourism, upon receiving a notice of a ruined or in danger of relic, must promptly direct and guide local competent state agencies and owners relic owners immediately apply preventive and protective measures; for remarkable national relic must report to the Prime Minister.
4. Construction works, locations, natural landscapes, and natural areas with criteria as prescribed in Article 28 of this Law have been included in the inventory of relics by the provincial-level People's Committees of the province local, protected under this Law. At least once every five years, the People's Committee of the province shall review and decide to remove from the inventory of local monuments construction works, locations, natural landscapes, and natural areas does not meet the criteria for the classification of monuments.

Article 34

1. The preservation, renovation, and restoration of relics must satisfy the following requirements:
 - a) Maximum preservation of the original elements constituting the relic;

b) Formulate plans and projects and submit them to state agencies for approval authority, except for minor repairs that do not affect the original elements constituting the monument. For provincial-level relics, written consent must be obtained from the competent provincial agency in charge of culture, sport, and tourism; for national monuments and special national monuments, the written consent of

Minister of Culture, Sports, and Tourism;

c) Publicly announce the approved planning project in the monument's locality.

2. Organizations and individuals in charge of planning and project formulation or organizing and supervising the construction of relics preservation, renovation, and restoration projects must have certificates of eligibility for practice organizations and practice certificates for individuals.

3. The Government shall stipulate the competence, order, and procedures for formulation and approval of planning and projects on monuments' preservation, renovation, and restoration. The Minister of Culture, Sports, and Tourism promulgate regulations on relics' preservation, restoration, and restoration and on granting certificates of eligibility to practice and practice certificates to the subjects specified in Clause 1 of this Article.

Clause 2 of this Article.

Article 35 (Abandoned under the 2009 Law amending and supplementing several articles of the Law on Cultural Property).

Article 36

1. When approving a project to renovate and construct works located outside the relic protection areas specified in Article 32 of this Law, it is deemed likely to have adverse effects on the natural landscape and environment. The ecological status of the monument must be appraised in writing by the competent state agency in charge of culture, sport, and tourism.

2. In case the investor of a work renovation or construction project specified in Clause 1 of this Article requests, the competent state agency in charge of culture, sports, and tourism is responsible for providing financial support, relevant data, and specific requirements on the monument's protection so that the investor can choose

appropriate solutions to ensure the protection and promotion of the monument's value.

3. Investors of projects on renovation and construction of works in places that affect relics are responsible for coordinating and creating conditions for competent state agencies in charge of culture, sports, and tourism to supervise the Construction and renovation process.

Article 37

1. Presidents of the People's Committees of provinces shall organize the elaboration of archaeological planning in their localities; approve and announce the planning after obtaining the written consent of the Minister of Culture, Sports, and Tourism.

2. Investors of projects on renovation and construction of works at locations under archaeological plannings are responsible for coordinating and creating conditions for competent state agencies in charge of culture, sports, and tourism to conduct archaeological exploration and excavation prior to project implementation and supervision of the renovation and construction process.

3. In the course of renovation or construction of works, if it is found that there is a possibility of having relics, relics, antiquities, or national treasures or discovers relics, relics, antiquities, or national treasures, the owner shall then project must suspend construction and promptly notify the competent state agency in charge of culture, sports and tourism. Upon receiving the notice, the competent state agency in charge of culture, sports, and tourism must take timely measures to ensure the construction progress. In case it is deemed necessary to suspend the construction of works at that location to protect the relics, the competent state agency in charge of culture, sports, and tourism must report to the superior agency competent to decide.

4. In case it is necessary to organize archaeological exploration and excavation at the site of work renovation and construction, the funding for archaeological exploration and excavation is prescribed as follows:

a) For works that are renovated or built with the State's capital, the exploration and excavation expenses shall be included in the total investment capital of such works;

b) For works that are renovated or constructed not with the State's capital, the exploration and excavation funding shall be provided by the State. The Minister of Finance shall assume the prime responsibility for and coordinate with the Minister of

Culture, Sports, and Tourism in guiding the procedures and granting funding for exploration and excavation for the cases specified in this Clause.

Article 38

1. Archaeological exploration and excavation may only be conducted after obtaining a permit from the Minister of Culture, Sports, and Tourism.
2. In case an archaeological site is being destroyed or is in danger of being destroyed, the provincial People's Committee chairperson shall issue an emergency excavation permit and immediately report it to the Ministry of Culture, Sports, and Tourism. The time limit for granting urgent excavation permits shall not exceed three days from the receipt of the written request; in case of refusal to grant a permit, the reason must be clearly stated in writing.

Article 39

1. Organizations with archaeological research functions that wish to conduct archaeological exploration and excavation must send their application for permission for excavation to the Ministry of Culture, Sports, and Tourism.
2. The Minister of Culture, Sports, and Tourism is responsible for
is responsible for granting permits for archaeological exploration and excavation within 30 days from the date of receipt of dossiers of application for permits for archaeological exploration and excavation; in case of refusal to grant permits, the reasons must be clearly stated in writing.
3. The Minister of Culture, Sports, and Tourism promulgates archaeological exploration and excavation regulations.

Article 40

1. The person presiding over the archaeological exploration and excavation must meet the following conditions:
 - a) Possess a bachelor's degree in archeology or a bachelor's degree in another major related to archeology;
 - b) Having at least five years of directly doing archaeological work;

c) The organization is applying for permission for archaeological exploration and excavation requests in writing to the Ministry of Culture, Sports, and Tourism. In case it is necessary to change the host,

with the written consent of the Minister of Culture and Information.

2. Vietnamese organizations with the function of archeological research may cooperate with foreign organizations and individuals in conducting archaeological exploration and excavation in Vietnam by the law.

SECTION 2:

ARTICLES, Antiquities, National Treasures

Article 41

1. All relics and antiquities obtained during archaeological exploration and excavation or discovered and handed over by organizations or individuals must be temporarily imported into provincial-level museums where they are discovered. Provincial museums are responsible for receiving, managing, and reporting to the Minister of Culture, Sports, and Tourism.

2. Based on the value and preservation requirements of relics and antiquities specified in Clause 1 of this Article, the Minister of Culture, Sports and Tourism shall decide to hand over such relics and antiquities to a competent public museum with proper function to protect and promote value.

3. Organizations and individuals that discover and hand over relics and antiquities shall be reimbursed for discovery and preservation expenses and be rewarded with a sum of money according to the Government's regulations.

Article 41a

1. National treasures must meet the following criteria:

a) Is a unique original artifact;

b) Being an artifact with a unique form;

c) Being an artifact of special value related to an important event of the country or related to the career of a national hero or typical celebrity; or is a famous work of art with ideological, humanistic and aesthetic values representing a trend, a style, or an

era; or products are invented, typical inventions, have high practical value, have the effect of promoting social development at a certain historical period; or is a natural specimen demonstrating the stages of formation and development of the earth's history and natural history.

2. National treasures must be registered with competent state agencies in charge of culture, sports, and tourism. Organizations and individuals owning registered national treasures have the rights specified in Clause 3, Article 42 of this Law. When transferring ownership of national treasures, organizations and individuals possessing national treasures must notify competent state agencies in charge of the new owners' culture, sports, and tourism within 15 minutes days from the date of transfer of ownership.

3. National treasures shall be protected and preserved under a special regime.

4. The State spends an appropriate budget on purchasing national treasures.

5. The Prime Minister shall decide to recognize national treasures after obtaining appraisal opinions of the National Council of Cultural Heritage.

6. The Minister of Culture, Sports, and Tourism shall prescribe the order and procedures for the recognition of national treasures.

Article 42

1. The State encourages organizations and individuals to register relics and antiquities under their ownership with competent state agencies in charge of culture, sports, and tourism.

2. Relics and antiquities must be appraised at an antique assessment establishment before registration. Antiquities assessment establishments are responsible before the law for their expert results.

3. Organizations and individuals that own registered relics and antiquities have the following rights:

a) A certificate of registration of relics and antiquities is issued by a competent state agency in charge of culture, sports, and tourism; to keep confidential information about registered relics and antiquities, if requested;

b) Receive professional guidance from competent state agencies in charge of culture, sports, and tourism, and create conditions to protect and promote the value of relics and antiques.

4. The Minister of Culture, Sports, and Tourism shall specify procedures for the registration of relics and antiquities; conditions for the establishment and operation of antiquities examination establishments.

Article 43

1. Relics, antiquities, and national treasures owned by the State, political organizations, and socio-political organizations must be managed in museums and may not be bought, sold, or donated; relics and antiquities in other forms of ownership which may be bought, sold, exchanged, donated and inherited in the country and abroad according to the provisions of law; National treasures in other forms of ownership may only be bought, sold, exchanged, donated and inherited in the country by the law.

Bringing relics and antiquities abroad must be licensed by a competent state agency in charge of culture, sports, and tourism.

2. The sale and purchase of relics, antiquities, and national treasures shall be carried out at the agreed price or organized by auction. The State is given priority to purchase relics, antiquities, and national treasures.

Article 44

The bringing of relics, antiquities, and national treasures abroad for display, exhibition, research, or preservation must satisfy the following conditions:

1. There is insurance from the party receiving the relics, antiquities, and national treasures;
2. There is a decision of the Prime Minister permitting the bringing of national treasures abroad; the decision of the Minister of Culture, Sports, and Tourism* to allow relics and antiquities abroad.

Article 45

Competent state agencies must report to the Ministry of Culture, Sports and Tourism on relics, antiquities, and national treasures confiscated due to illegal searching, trading, transporting, exporting or importing; permit the Minister of Culture, Sports and Tourism to decide on the delivery of such relics, antiquities and national treasures to the appropriate functional agency.

Article 46

The making of copies of relics, antiquities, and national treasures must satisfy the following conditions:

1. Have a clear purpose;
2. Have the original for comparison;
3. Having its sign to distinguish it from the original;
4. Having the consent of the owner of the relic, antiquity, or national treasure;
5. Having a license from a competent state agency in charge of culture, sports, and tourism.

SECTION 3:

MUSEUM

Article 47

1. The museum system includes public museums and non-public museums.
2. Public museums include:
 - a) National Museum;
 - b) Specialized museums belonging to ministries, branches, political organizations, and socio-political organizations at the central level;
 - c) Specialized museums belonging to units affiliated with ministries, branches, political organizations, and socio-political organizations at the central level;
 - d) Provincial museum.
3. The Minister of Culture, Sports, and Tourism promulgates regulations on the organization and operation of the museum.

Article 48

The museum has the following tasks:

1. Collecting, inventorying, preserving, and displaying collections of artifacts;

2. Scientific research in service of the protection and promotion of cultural heritage values;
3. Organize the promotion of cultural heritage values in service of society; 4. Building, training, and fostering human resources of the museum;
5. Management of facilities and technical equipment;
6. To carry out international cooperation by law;
7. Organize visitor service activities by the museum's mission;
8. Perform other duties as prescribed by law.

Article 49

Conditions for establishing a museum include:

1. There is a collection under one or more themes;
2. Having a place for display, warehouse, and storage facilities;
3. Having someone with expertise relevant to museum activities.

Article 50

1. Competence to decide on the establishment of museums is prescribed as follows:
 - a) The Prime Minister shall decide on establishing national museums and specialized museums under ministries, branches, political organizations, and socio-political organizations at the central level at the request of ministers or heads of branches. , political organizations, socio-political organizations at the central level;
 - b) Ministers, heads of branches, political organizations, and socio-political organizations at the central level shall decide to establish specialized museums of affiliated units at the request of heads of affiliated units;
 - c) The President of the People's Committee of the province shall decide on the city setting up a provincial-level museum at the request of a local authority in charge of culture, sport, and tourism; granting operation licenses to non-public museums at the request of organizations and individuals establishing the museum.

2. Procedures for establishing and granting a museum operation license are prescribed as follows:

- a) Organizations and individuals that request to establish or apply for a museum operation license must send a dossier to the competent person specified in Clause 1 of this Article. A dossier consists of a written request for establishment or a written request for a museum operation license and a document from the Ministry of Culture, Sports and Tourism certifying that the conditions specified in Article 49 of this Law are satisfied for the national museum museums, specialized museums; a document issued by a competent agency in charge of culture, sport, and tourism at the provincial level certifying that the conditions specified in Article 49 of this Law are satisfied for provincial-level museums and non-public museums;
- b) Within 30 days from the day the application is received, the person competent to decide on the establishment or grant the operation license of the museum shall consider and decide; In case of refusal, the reason must be clearly stated in writing.

Article 51

1. Museum ratings are based on the following criteria:

- a) the number and value of the aggregates;
- b) Quality control and collection display;
- c) Basic quality and technical equipment;
- d) Level of standardization of professional staff.

2. Based on the level of achievement of the standard provisions in this Article 1, the Government Regulations may assign museums to rank.

Article 52

Cultural heritage included in media houses and memorial houses must be protected and promoted in value by this law.

Article 53

The State encourages property owners, organizes the exhibition, and widely introduces collections, relics, and antiquities, and protects the country under their ownership.

When necessary, the competent state agency in charge of culture, sports, and tourism may agree with the owner on using relics, antiquities, and national protection to serve research work or display at museums. Conditions, contents, and duration of use of relics, antiquities, and national protection shall be satisfied in writing by competent state agencies and owners.

CHAPTER V:

RESTAURANT MANAGEMENT ROI.

SECTION 1

CONTENT I CONTENTS OF THE COUNTRY AND STATE ADMINISTRATION OF CULTURE

Article 54

Contents of state management of cultural heritage include:

1. Formulate and direct the implementation of strategies, master plans, plans, and policies for the development of the cause of protection and promotion of cultural heritage values;
2. Promulgating and organizing the implementation of legal documents on cultural heritage;
3. Organize and direct the protection of activities and promote the value of cultural heritage; propagate, disseminate and educate the law on cultural heritage;
4. Organizing and managing scientific research activities; training and fostering a team of specialists in cultural heritage;
5. Mobilizing, managing, and using resources to protect and promote the value of cultural heritage;
6. Organizing, directing, and rewarding in the protection and promotion of cultural heritage values;
7. Organize and manage international operations on the protection and promotion of cultural heritage values;
8. Inspect and examine the observance of the law, settle complaints and denunciations and handle violations of the law on cultural heritage.

Article 55

1. The Government shall uniformly manage water for cultural heritage. 2. The Ministry of Culture, Sports, and Tourism are responsible to the Government for performing the state management of cultural heritage.

3. Ministries, horizontal agencies, and Government agencies are responsible for the state management of cultural heritage according to the analysis of the Government. The Government can carry out the responsibilities of ministries, horizontal agencies, and Government agencies in coordinating with the Ministry of Culture, Sports, and Tourism to implement the state management system of cultural heritage chemicals.

4. People's management boards at all levels shall, within the ambit of their tasks and powers, perform the state management of cultural heritage in their localities according to the Government's decentralization.

Article 56

The National Council for Cultural Heritage is the Prime Minister's advisory council on cultural heritage. The Prime Minister shall prescribe the organization and operation of the National Council of Cultural Heritage.

SECTION 2

SOURCES OF ACTIVITIES FOR THE PROTECTION AND PROMOTION OF THE VALUE OF CULTURAL HERITAGE

Article 57

The State encourages and creates favorable conditions for associations in literature, art, science, and technology to participate in activities to protect and promote cultural heritage value. The State encourages the socialization of activities to protect and promote values for cultural production.

Article 58

The primary sources to protect and promote the value of cultural heritage include:

1. State budget;
2. Revenues from activities of using and promoting the value of cultural heritage;
3. Donations and contributions of domestic and foreign organizations and individuals.

Article 59

The State prioritizes budget investment for activities of protecting and promoting the value of particular national relics, national museums, national protection, revolutionary historical relics, and intangible cultural heritages that have a value expression.

Article 60

Organizations and individuals owned or assigned to manage and use relics, collections, and museums may collect participation fees and fees for using relics, collections, and museums by law.

Article 61

1. The State encourages organizations and individuals to contribute and sponsor the protection and promotion of cultural heritage values.
2. Contributions and funding for activities to protect and promote cultural heritage values shall be considered and recognized in appropriate forms.

Article 62

Financial resources for protecting and promoting cultural heritage values must be managed and used properly and effectively.

SECTION 3:

INTERNATIONAL COOPERATION ON CULTURAL HERITAGE

Article 63

The State adopts policies and measures to promote cooperation with foreign countries, organizations, and individuals in protecting and promoting cultural heritage values

based on respecting national independence and sovereignty. , equality and mutual benefit, by the provisions of Vietnamese law and international treaties to which the Socialist Republic of Vietnam has signed or acceded, contributing to promoting the value of world cultural heritage, and enhancing friendly cooperation and mutual understanding among nations.

Article 64

The State encourages overseas Vietnamese and foreign organizations and individuals to participate in activities to protect and promote the value of Vietnamese cultural heritage by law.

Article 65

Contents of international cooperation on cultural heritage include:

1. Formulating and implementing programs and projects of international cooperation in the protection and promotion of cultural heritage values;
2. Join international organizations and treaties on the protection and promotion of cultural heritage values;
3. Scientific research, scientific application, and transfer of modern technology in the field of preservation and restoration of monuments, construction of museums, and archaeological excavations;
4. Exchange cultural heritage exhibitions;
5. Cooperation in the protection of the cultural heritage of Vietnam abroad;
6. Training, fostering and exchanging information and experiences in protecting and promoting cultural heritage values.

SECTION 4:

INSPECTION AND CLAIM SETTLEMENT,

DECLARATION OF CULTURAL HEALTH

Article 66

The State Inspectorate of Culture, Sports, and Tourism performs the function of specialized inspection of cultural heritage and has the following tasks:

1. To inspect the observance of the law on cultural heritage; 2. To inspect the implementation of master plans and plans on the protection and promotion of cultural heritage values;
3. Detect, prevent and handle, according to their competence, violations of the law on cultural heritage;
4. Receive and recommend the settlement of complaints and denunciations about cultural heritage;
5. Proposing measures to ensure law enforcement on cultural heritage.

Article 67

Inspection subjects have the following rights and obligations:

1. To request the inspection team to present the inspection decision, the inspector to present the inspector's card and strictly comply with the law on inspection;
2. To lodge complaints, denunciations, and initiate lawsuits with competent state agencies about inspection decisions, inspectors' acts, and inspection conclusions when finding grounds to believe that they are not lawful;
3. To claim compensation for damage caused by the inspection team's or inspector's illegal handling measures;
4. To fulfill requests of inspection teams and inspectors, to create conditions for inspectors to perform their tasks, and comply with handling decisions of inspection teams and inspectors by law.

Article 68

1. Organizations and individuals have the right to complain and initiate lawsuits against administrative decisions and administrative acts of competent agencies, organizations, and individuals in the implementation of the law on cultural heritage.
2. Individuals have the right to denounce acts of violating the law on cultural heritage to competent agencies, organizations, and individuals.

3. Competence and procedures for settling complaints and denunciations and initiating lawsuits shall comply with the provisions of the law.

CHAPTER VI

RECOMMENDATION AND HANDLING OF VIOLATIONS

Article 69

Organizations and individuals with achievements in protecting and promoting cultural heritage values shall be commended and rewarded according to the provisions of the Law.

Article 70

Those who discover cultural heritage but fail to voluntarily declare it, intentionally appropriate it, or commit acts of causing damage or destruction shall, depending on the nature and seriousness of their violations, be administratively sanctioned or examined for liability criminal liability; if causing damage, they must compensate according to the provisions of Law; That cultural heritage is recovered by the State.

Article 71

Those who violate the provisions of the Law on cultural heritage shall, depending on the nature and seriousness of their violations, be administratively sanctioned or examined for penal liability; if causing damage, they must compensate according to the provisions of the Law.

Article 72

Those who abuse their positions and powers to violate the Law on cultural heritage shall, depending on the nature and seriousness of their violations, be disciplined or examined for penal liability; if causing damage, they must compensate according to the provisions of the Law.

CHAPTER VII:

TERMS ENFORCEMENT

Article 73

This Law takes effect from January 1, 2002. All previous provisions contrary to this Law are annulled.

Article 74

The Government shall detail and guide the implementation of this Law. This Law was passed by the Xth National Assembly of the Socialist Republic of Vietnam, ninth session, on June 29, 2001. PRESIDENT OF THE NATIONAL ASSEMBLY.

7. Excerpt from Regulation on management, conservation and use of relics of Hoi An ancient town, promulgated together with Decision No. 2337/2006/QĐ-UBND, dated October 10, 2006, of the People's Committee

People's Committee of Hoi An Town (now the People's Committee of Hoi An City)

Moreover, amended and supplemented through the years 2008, 2013:

REGULATIONS FOR MANAGEMENT, CONSERVATION, AND USE OF HOI AN'S AN AN AN ANCIENT TRADE

(Issued together with Decision No. 2337 /2006/QĐ-UB dated October 10, 2006, of the People's Committee of Hoi An Town)

To manage, preserve long-term, intact and effectively use Hoi An Ancient Town - World Cultural Heritage in Hoi An town according to the Law on Cultural Heritage of Vietnam and international conventions on monuments and heritage, and at the same time raise awareness and responsibility of the community in preserving and preserving heritage. This Regulation regulates the management, conservation, and use of relics in the Old Quarter. Hoi An.

CHAPTER I GENERAL PROVISIONS

Article 1. Scope and subjects of Regulation:

- 1) This Regulation regulates management, conservation, restoration, and use of relics in Hoi An Ancient Town.
- 2) This Regulation applies to individuals and organizations engaged in activities related to the management, conservation, renovation, ownership, and use of relics in Hoi An Ancient Town.

Article 2. Hoi An Ancient Town is constituted by a complex of relics of various types, including:

- Houses, ethnic churches, temples, communal houses, assembly halls, bridges, pagodas, and wells;
- System of ports - markets;
- Traffic system, water drainage, river, ancient flow;
- System of ancient trees;
- The customs, practices, cultural activities of daily life, lifestyle, and the way of life of ancient Hoi An people.

Article 3. Principles of preservation and use of relics of Hoi An Ancient Town:

- To preserve intact and long-term the Old Quarter as a synchronous historical - cultural - humanistic - architectural institution, including the constituent monuments, on the basis that it must meet the needs of modern life at the same time Of the community according to the principle of coexistence;
- Conservation of the Old Quarter must be associated with the protection of the surrounding ecological-humanistic environment, between the preservation of tangible cultural heritage and intangible culture;
- Conservation of the Old Quarter is not only to protect and promote the cultural identity but also to exploit and promote the strengths and traditional experiences for the locality's economic development.

-The promotion and, exploitation; re-use of relics must be associated to preserve cultural heritage; not for the sake of tourism economic development that harms cultural heritage;

Article 4. Vietnamese and foreign organizations and individuals subject to Regulation in Article 1 have the responsibility and obligation to protect relics and abide by the regimes prescribed by the State of Vietnam on relics, heritage in general, and relics of Hoi An Ancient Town in particular.

CHAPTER II: PROTECTION AREA AND REGULATIONS ON REQUESTS IN THE PROTECTION AREA OF ANNUAL CITY

Article 5. Protected areas of Hoi An ancient town, include;

- Area I: is the status quo protection area
- Area II: (divided into areas IIA and IIB) is the landscape and ecological protection area.

Article 6. The area I is limited (according to the attached diagram):

- East: A row of houses with odd-numbered facades on Hoang Dieu Street, pulling to the East along two blocks of Nguyen Duy Hieu Street, even numbers to the end of house number 350 (Dinh Son Phong), odd numbers to the end of house number 313 (adjacent to house number 313). Truong Minh Luong street) and a row of odd-numbered houses from Phan Boi Chau street to Truong Minh Luong street.

- West: The intersection between 2 Phan Chau streets

Trinh and Nguyen Thi Minh Khai (house number 77 Nguyen Thi Minh Khai).

- South: The entire section of Hoi An river, from the East point

(Truong Minh Luong street) Moreover, the West point (behind house 51 Nguyen Thi Minh Khai) pulls south to the top of the embankment south of Hoi An river.

- North: A row of houses with even-numbered facades on Phan Chau Trinh street pulls to the North along two blocks of Le Loi street frontage (including houses 2/2 to 2/10).

Article 7. Area IIA, adjacent to the area I, has limits (according to the attached diagram).

- East: Go to the block of houses with even number frontage on Pham Hong Thai street.
- West: Two blocks in front of Hung Vuong street, odd number to the end of 35 (Vien Giac Pagoda), even number to the junction of 18/8 street (end of house number 48)
- South: Including An Hoi alluvial area (Dong Hiep), a row of houses in front of Nguyen Phuc Chu street to the fork of La Hoi street, a row of houses opposite the north bank of Hoi An river in Cam Nam commune from the land lot CD/K number 133 pulls east to 1 61 8 endpoints of Pho Hoi II hotel.
- North: Row of houses with even number frontage on Tran Hung Dao street.

Article 8. Areas II-B, adjacent to area IIA, have limits (according to the attached diagram):

- East: To the end, 267 Nguyen Duy Hieu pulls straight south to the bank of Hoi An river, masterpiece number 320 Nguyen Duy Hieu pulls north to the end 493, crosses the end 576 Cua Dai to the end behind the Institutional area of Son ward Wind.
- The West: At 98 Hung Vuong Street (Hoi An Bus Station) pull straight to the North to Ngoc Cam Vihara; 99 Hung Vuong pulled south until the end of the house 99/5.
- South: From house 99/5 Hung Vuong runs to the East along the concrete road to No. 20, Street 18/8, through No. 9 Street 18/8 to No. 1/6. Hung Vuong runs along the perimeter of Festival Square to the intersection. three Nguyen Phuc Chu - Nguyen Phuc Tan - August 18, follow Nguyen Phuc Tan street to Nguyen Hoang - Nguyen Phuc Tan intersection, follow Nguyen Hoang street to the South to Dong Hiep block sports area, pull straight to the river bank through newspaper column Sign the river confluence at Cam Nam alluvial ground to the fork into Nguyen Khuyen school, follow the concrete road to the Nguyen Van clan church through Mr. Chan's intersection to the T 51 plot of land. 1312
- North: Go to Thai Phien Street (odd number) pull to the East to border 576 Cua Dai (cultural institution area of Son Phong ward) and to the west through masterpiece 68 Ba Trieu, masterpiece 37/42 Le Qui Don, The back wall of Vien Giac Pagoda follows the concrete road to Ngoc Cam Vihara.

Article 9. Within region I:

1. The general landscape of the area includes space, elevation, infrastructure, architectural style, nuances, layout, color and also gaps, public land, and courtyards. The garden in each house must be preserved according to the original elements of the Old Quarter.

2. For ancient architectural works of a special type and type I, the renovations will be carried out only when it is essential to preserve relics. When renovating, it is necessary to keep the inherent function (function) of each part and the whole work and preserve the original elements. In case it is imperative to replace an old or old part with a new part or new material, the necessity and science of such replacement must be ensured, and the exact details of the "new elements" compared to the "original elements."

3. For type 2 works, the front house must be kept in its original state or restored; The rest of the rear, depending on the location and characteristics of each project and the architecture of the four quarters, the folds can be renovated inside, the roof must be covered with yin and yang tiles and must not be expanded. In case of necessity, to restore or restore deformed parts of the whole work when there is enough scientific basis

4. For works of type 3:

a) Front folds, must retain or embellish the tile roof and repair the facade and sides (visible part) in the traditional style of Area I; can renovate the interior to adapt to new functions permitted by the competent authority, but must not adversely affect the surrounding monuments;

b) The rest of the Rear, depending on the location and characteristics of that building and neighboring architectures, is renovated or expanded on the principle of being in harmony with the old town landscape, but the roof must be roofed with yin and yang tiles.

5. For the remaining works, when repairing, renovating, and building new ones, yin and yang tiles must be roofed; the facade and background harmonize with the landscape of the old town; the rest of the Rear, depending on the characteristics of the quarries architecture and the inherent position and height of the building, the folds can be expanded according to the principle of harmony with the old town landscape and not obscure valuable surrounding structures (special types, I, II).

6. For new construction items permitted for construction, the extension (according to clause 4.5 of this Article) height to the top of the roof is not more than 8m (calculated from the sidewalk). For works, work items - including installation and display items - that disrupt the landscape of the old quarter or encroach on relics are not allowed. If

there are any, they must be cleared or restored, restore or renovated according to the principle of harmony with the landscape of the old quarter.

7. For valuable houses of class II, III, and IV, outbuildings

at the back of the blocks adjacent to area II, including the even-numbered house block on Phan Chau Trinh street, the odd-numbered house block on Hoang Dieu street, the even-numbered house block on Phan Boi Chau street, and two frontage blocks on Le Loi street. (From the intersection of Phan Chau Trinh to

Tran Hung Dao intersection) , Nguyen Duy Hieu Street, when it is allowed to expand and build a new two-story building, depending on specific cases, reinforced concrete floors can be poured, single-color ceramic tiles (gray, brown, etc.) momentum), no ball. The entire landscape, external architectural structure, and exposed part (roof, height, door system, materials, wood color, wall) still apply according to Clauses 2, 3, and 4 of this Decree. this).

8. For works and work items that have completely collapsed and need to be rebuilt, if the work items are of a special class, class I or class II, the corresponding clauses in this Article must be followed; if it belongs to the remaining types, depending on specific conditions, it can be restored according to type I, type II or apply the principle of harmony with the landscape of the old town.

9. Except for works of particular grade, grade I and grade II, the reclamation, restoration, each item, or all of the remaining works are encouraged according to the traditional architectural style of the old quarter.

10. The classification and adjustment of architectural works according to Clauses 2,3,4,5 of this Article shall be regulated by the Hoi An Monuments Conservation Management Center after being approved by the Town People's Committee. And must be notified in writing to the relic owners and the People's Committees of the wards.

11. Regulations on management of architecture and construction at Nguyen Thi Minh Khai road, a section of area I of the Old Quarter:

a. Regarding the architectural form, the number of building floors:

* For extraordinary type monuments, 1,2,3: Renovate the monument according to current regulations.

* For grade 4 monuments and other works:

- For relics with 02 or more houses (including houses with 02 facades):

+ Front house (Nguyen Thi Minh Khai street): It is allowed to keep the number of existing floors, renovate the roof system, and repair the façade and sides according to the traditional architecture of area I Old Quarter.

+ Rear folds: It is allowed to rise 02 floors but must ensure harmony with the landscape of the Old Town and not obscure relics of special value, grade 1, 2.

- For relics with 01 house: It can be renovated into a 2-storey house on the principle of harmony with the landscape of the Old Town and does not obscure relics of special value, grade 1,2.

* Architectural form, materials used, depth of each house fold, roof top height for the above cases shall be applied in strict accordance with current management regulations.

b. Regarding the construction setback: All monuments, when building, repairing or renovating, must keep the construction setback according to the status quo; Particularly for monuments with construction setbacks, the current status is located on the sidewalk when repairing or renovating, they must retreat to the edge of the road pavement to ensure public traffic on the street.

Article 10.

Within the area II-A of the Old Quarter, the construction and repair work is regulated as follows:

1-For religious-religious architectural monuments; houses, street frontage houses with architectural structure, traditional tile roof system (yin and yang tile, fish scale tile); The buildings in the style of garden houses and villas, including the existing garden systems, fences, gates and alleys, can only be restored and repaired in their original state (with a specific list attached).

2- For adjacent and adjacent houses, works and work items within a radius: 10m at the nearest point of contact of existing religious-religious architectural monuments (including buildings separated from monuments by roads), when repaired or built, the height must not exceed these monuments. In case a religious-religious architectural monument consists of many building blocks of different heights, the construction height shall be calculated from the height of the nearest building block.

3- In case of new construction or repair, except for some specific works decided by the People's Committee of Hoi An city, the rest must ensure the following:

a.- The roof must be sloping, roofed with traditional terracotta tiles of type 22v/m², the height of the roof top must not exceed 10.5 m (calculated from the pavement core), not more than 2 floors (the height from the floor foundation). 1 to 2nd floor: 3.6 m, from the 2nd floor to the car: 3.4 m, the depth of each house is not more than 10m).

b.- The system of front doors and sides (doors, windows) must be wooden doors (panels, panels), varnished or painted in color. The internal door system (for the case of 2-layer doors) allows the construction of wood-glass panel doors.

c.- In case the outside of the facade and the sides are only traditionally whitewashed, the inner walls are allowed to be painted with lime (no mark - tich) in dark yellow, light yellow, blue, and dark white. If the house is covered with pure cement (black-gray color), tiled with non-mirror tiles or stones of the same color (gray, brown, brown).

d.- The architectural form of the facade of the house is allowed to refer to, choose one of the attached models according to the provisions of this Regulation. (See sample in the attached appendix).

e.- Not to renew the items that obscure the street facade works. Only awnings are allowed to be made of tole, painted in two-sided colors, wooden frames or painted in color and must not encroach on the sidewalk space. sidewalk space.

4. To encourage the construction of works and work items in the traditional architectural style and using traditional materials; encourage the planting of trees to cover modern architectural items.

5. For the row of houses located on the south bank of the Hoi An river, facing the old town in Cam Nam ward, the row of houses in front of Nguyen Phuc Chu street, two blocks of houses in front of Phan Boi Chau street and the house with the frontage adjacent to the street. river (section of Truong Minh Luong to Pham Hong Thai), apart from the provisions in Clauses 1, 2, 3, 4 of this Article, when building the first and second houses, it is allowed to build no more than 8.5m from the pavement to the top of the roof, no more than two floors, the remaining folds are not more than 11.5m and not more than 3 floors, each house has a minimum depth of 6m. All the above works must be roofed with yin and yang tiles. For isolated houses, there must be a detailed design plan of the facades and sides of the work.

Article 11. In areas II-B, according to urban planning and urban construction planning, it is allowed to build works not exceeding 13.5 m high, not exceeding 03 floors and not obstructing architectural works. surrounding valuables (special class, I), except for

some particularly important and unique works. Roofs of buildings must be sloping; roof color and exterior wall color must be in harmony with the color of area II-A. Particularly for the southern bank of An Hoi area (from the east of Vinh Hung 4 hotel to the Dong Hiep entertainment planning area), the front of the house must face the river. For houses that both cling to the concrete road and the riverbank, two facades must be arranged, the architecture of the building must be in harmony with the architecture of the old town, the roof must be sloped, terracotta tile roofing is recommended. The corrugated iron roof must have suitable color (momentum, moss green), not more than two floors, the height is not more than 10.5 m from the sidewalk. For isolated houses, architectural treatment of the sides must be appropriate and harmonious.

Article 12. Not to widen the main road in Area I. It is necessary to restore it

Article 13.

1. Old trees in protected areas must be well preserved.
2. The planting of new street trees, green trees in the premises of agencies, and green trees in parks in protected areas, especially area I, must comply with the approved planning.
3. The cutting and trimming of roots and branches of old trees, street trees, office trees, and park trees in protected areas - especially in area I - must be authorized by the owner. Public Works Company (for street trees, agencies) or park management agency (for park trees) except in urgent cases where trees are in danger of falling, causing accidents or incidents works, but must then immediately report it to the Public Works Company or park authority.
4. The voids, gardens, and courtyards in the relics in the Old Quarter, which have the effect of ventilation and natural lighting for the monument and actively contribute to improving the environment for the Old Quarter, need to be carefully preserved. unique, not because of expanding the construction area but narrowing the area of the garden, the courtyard. When granting construction permits under Articles 9, Articles 10 and 11 of this Regulation, the authorities must consider each specific case in the direction of retaining these spaces and the construction density must be maintained. clearly stated in the permit to build or repair or renovate citizens' houses.

Article 14.

1. The construction, installation, repair and upgrading of essential infrastructure works in Zone I must comply with the principle of maximum preservation of the original elements of the regional landscape and must be kept to a minimum. at least - as far as possible - damage to the original elements.
2. For works licensed for expansion or new construction in protected areas of the Old Quarter, when during the construction of the foundation of the work, there are relics, relics and antiquities underneath, the owner of the monument, the construction must be temporarily suspended and immediately notified to the local ward People's Committee or the nearest functional agencies for these agencies to promptly handle according to regulations.

Article 15.

1. In the streets of Area I, cars are prohibited, and on flood days, motor boats are prohibited; except for some roads and in necessary cases, the People's Committee of the Town shall prescribe specific routes and times for which types of vehicles are allowed to circulate.
2. In Area I, it is forbidden to install objects and means that cause noise and vibration, cause fire or discharge toxic substances to the environment, and objects that emit light or light that adversely affect the landscape and monuments. .

CHAPTER III: MANAGEMENT, RESEARCH, AND USE OF REQUESTS IN THE AQ

Article 16

The People's Committee of Hoi An town unified management of monuments under the ownership of the entire people, recognized and protected forms of collective ownership, private ownership and other forms of ownership of relics and heritage. Cultural property as prescribed by law is inseparable from comprehensive state management in the town.

1. The State management in the town area for conservation activities of Hoi An Ancient Town includes: Management of activities of research, discovery, inventory, registration, identification of types and propose the State to recognize the relic; manage the formulation and implementation of plannings and plans on monuments; specifying and managing the implementation of these regulations on the regime of preservation,

restoration, restoration and use of relics; promulgating State documents according to its competence on relics; inspect and examine activities in the field of conservation and in other fields related to this work.

2. The Department of Culture, Information - Physical Training and Sports is the branch management agency in the township that is responsible for assisting the Town People's Committee in the state management of cultural heritage conservation activities; assume the prime responsibility for and coordinate with the Center for Management and Conservation of Monuments, the Urban Management Department and other relevant functional agencies of the town and the People's Committees of wards with relics to report, advise and assist. The People's Committee of the Town is responsible for the State management of the conservation activities of Hoi An Ancient Town.

Article 17

Hoi An Cultural Heritage Management and Preservation Center is a professional agency, a non-business unit directly under the Town People's Committee, responsible for: presiding over coordination with relevant agencies, absorbing the professional guidance of the vertical sector at provincial and central levels, the direction of the Town People's Committee to propose to the leading agencies and relevant agencies of the Town ideas, plans, implementation schemes and measures; directly carry out all tasks in the conservation of Cultural Heritage in the locality in general and Hoi An Ancient Town in particular.

Article 18

The People's Committees of Minh An wards, Cam Pho wards, and Son Phong wards are responsible for the management, conservation and use of relics in the area in accordance with the State's regulations, and at the same time coordinate closely with agencies. Specialized functions: Department of Culture, Information - Physical Training and Sports, Department of Urban Management, Team of Rules Inspection, Center for Management and Preservation of Cultural Heritage helps the Town People's Committee to well protect and use effectively use the relics of Hoi An Ancient Town, coordinate in performing well the work of fire prevention and fighting, preserving the landscape and environment, inspecting, monitoring and handling activities in the area according to the provisions of law. Regulations on coordination in management, restoration of relics, repair and construction of houses in Hoi An Ancient Town, promulgated according to Decision 626/2002/QDUB dated July 19, 2002 of the People's Committee of Hoi An Town. An.

Article 19

The owners of the monuments, in any form of ownership, must also be responsible for the management, protection and use of the relics in accordance with the provisions of this regulation and bear responsibility

First and foremost responsibility for any damage, deviation or decrease in value of the monument caused by yourself

own, use.

Article 20

Research activities aimed at discovering, protecting and promoting relics in the Old Quarter are encouraged and facilitated within the scope of the Town's capabilities and responsibilities. All specimens of artifacts, relics, antiquities, national treasures, original documents, original documents, scientific records of sites and relics found or made in the course of research must be saved and carefully preserved at the Hoi An Cultural Heritage Conservation Management Center.

Article 21.

1. The town encourages State agencies, social organizations, economic units, and individuals at home and abroad to contribute to the preservation, restoration and restoration of relics in Hoi An Ancient Town. .

2. All activities conducted in protected areas, including the renovation and repair of relics, must ensure measures for labor safety, fire prevention and fighting; must comply with regulations on the implementation of a civilized urban lifestyle; at the same time, they must report to the relevant authorities and the People's Committee of the local ward for instructions on the permit application procedure as well as monitoring and supervising the implementation (except in the case of miles, patching: roof, wall, foundation, etc.) ; Traditional whitewashing in areas II-A, II-B does not require permission).

3. It is strictly forbidden to damage, destroy, or deform

volume; the illegal occupation, use, transfer, illegal trading and adversely affecting and reducing the value of relics and relics in Hoi An ancient town.

Article 22.

1. All activities of research, preservation, restoration and restoration of relics and archeology in the area of the protected areas of Hoi An ancient town that have been permitted by competent authorities of superiors must be approved. notify in writing to the People's Committee of the Town before proceeding; If it finds that there is something that is not in accordance with the law, or is likely to harm the monument, the Town People's Committee is entitled to request a temporary suspension to report in writing to the authorized superior until there is a written response from that superior authority; in case it has not been approved by any superior agency, it must be permitted by the Town People's Committee or reported to the superior for permission to proceed.
2. The State management responsibilities of the Town People's Committee applied in Clause 1 of this Article also apply to all construction and demolition activities in the relic protection zones, (except for the minor repair of houses and auxiliary works in areas II-A, II-B).
3. In case of necessity, for important works in the relic protection areas in Hoi An ancient town that fall under the permitting competence of the Town People's Committee, when considering to decide for demolition. , new construction, repair, renovation, the People's Committee of the Town may hold a conference to consult and review for careful consideration within the prescribed time limit for receipt and settlement of dossiers.
4. When bidding or appointing contractors for construction of monuments in Hoi An Ancient Town, it is necessary to choose units with high technical level, experience, skilled workers, and knowledge of architectures. characteristics of Hoi An relic.
5. All records on the restoration of works in the protection zones of relics of Hoi An Ancient Town must be fully prepared, guaranteed to be scientific and legal, stored and carefully managed at the Center. Management and Conservation of Cultural Heritage of Hoi An and must be archived at the town archives according to state regulations.

Article 23.

1. Monuments must be used and exploited in accordance with the specific functions of each type.

2. The forms and types of intangible culture and traditional cultural activities of residents in the Old Quarter must be properly preserved, preserved and promoted.

3. Freedom of belief in communal houses, pagodas, churches, assembly halls, etc. in Hoi An Ancient Town is respected. Traditional festival activities are encouraged to be organized in a variety, rich and lively manner. Individuals, collectives, and units that organize the organization must register the content and form with the Department of Culture and Information and must be allowed to do so by the People's Committee of the town. Acts of taking advantage of beliefs and religions to commercialize relics, superstitious activities and gambling are strictly prohibited.

Article 24.

1. All business activities in the relic protection zones - especially within the area I - must obtain permission from the Town People's Committee and must be licensed by the competent authority. onion.

2. The display of goods must not cover the facades of monuments, facades of works and must ensure the beauty in accordance with the provisions of the Regulation "Management of production and business activities of commercial goods and services in the area I Old Quarter.

3. Signboards, business and service signs, names of agencies and units hanging on relics must be made of wooden materials and of suitable size. The arrangement and decoration of signs and signs, goods display, and service introduction in the Old Quarter must comply with the Regulation "Management of advertising, signboards, goods display, service introduction activities". services in Hoi An town" promulgated in Decision No. 1036/2006/QD-UB dated March 23, 2006 of the People's Committee of Hoi An town.

Article 25. All visitors to Hoi An relics must buy tickets at the Hoi An Relic Tour Guide Office to contribute to the preservation of the town's cultural heritage; must comply with the legal regulations of the State of Vietnam and must respect the rules at the relic sites.

Article 26. To encourage organizations, individuals and all economic sectors, thanks to the attraction of relics or directly using relics for tourism and service business, to

contribute to the Fund for Conservation and Rehabilitation of Monuments. Hoi An area is regulated by the Town People's Council.

Article 27.- The Monument Conservation - Renovation Fund is established from the contributions of domestic and foreign organizations and individuals and is directly managed and allocated by the Town's financial agency. The fund can only be used to restore or support the restoration of state, collective and private relics according to plans and projects submitted by the Hoi An Cultural Heritage Management Center to the People's Committee of the city. The commune approves and assigns specific management, use and settlement.

CHAPTER IV: REWARDS, PENALTIES

Article 28. Organizations and individuals with outstanding achievements in the management, conservation and use of relics specified in this Regulation shall be considered for commendation or recommended by the Town People's Committee in accordance with regulations. regulations of the State of Vietnam.

Article 29.- Organizations and individuals that violate the Law on protection and use of monuments and landscapes and violate this Regulation must be administratively sanctioned or prosecuted according to the current Vietnam Penal Code.

Article 30. When applying administrative sanctioning measures, together with the main measures, special attention must be paid to the application of sanctioning measures to force the suspension and dismantling of works and work items performed according to their competence. or items illegally installed or displayed and must be restored to their original state.

Article 31. Any organization or individual that detects anyone violating this regulation must immediately report it to one of the following agencies: the People's Committee of the local ward, the Rules Inspection Team, the Security Management Center. Preservation of Cultural Heritage, the Department of Culture and Information or the

Town People's Committee so that these agencies can promptly take measures to prevent and handle according to their competence.

CHAPTER V: FINAL TERMS

Article 32. The previous regulations of the People's Committee of the Town and the administrative agencies of the Town which are contrary to this Regulation are annulled. During the implementation of the Regulation, problems or omissions reported by individuals and organizations will be recorded and considered by the Town People's Committee for amendment and supplement.

complete the Regulations.

MECHANISM FOR SUPPORTING FUNDES FOR INVESTMENT AND ADDITIONAL REGULATIONS IN HOI AN CITY OUTSIDE THE ANNUAL CITY

(Issued together with the Decision No. 17/2010/QĐ-UBND dated July 27, 2010 of the City People's Committee)

I. Scope of regulation and subjects of application:

1. The monuments are ranked at the National level, the Provincial level and on the list of protection of Hoi An city in the area of Hoi An city outside the Old Town area.
2. The ruins and vestiges can only be recovered in cases of absolute necessity, with sufficient scientific basis and considered and decided by the City People's Committee.

II. Principles of supporting monument restoration:

The City People's Committee encourages the socialization of renovating monuments outside the Old Quarter through the form of contributions. Financial support and other forms of support. Every year, based on the proposal of the locality, the owner of the monument and the actual survey results of the sectors, the Center for Management and Conservation of Monuments (now the Center for Management and Preservation of Cultural Heritage in Hoi An) Maintain and coordinate with relevant agencies and units to make a list of restored monuments (in which, propose specific support levels for private and collective relics), transfer the Department of Science and Technology to inspect and advise arrange investment capital sources and submit them to the City People's Committee for consideration and decision.

1. For national-ranked relics: Prioritize the use of investment capital from the central target program and the state budget:

- State-owned relics: 100% investment in renovation costs.
- Monuments of private and collective ownership: Support from 40% to 100% of the cost of renovation.

2. For provincial-ranked relic: Using investment capital of the province, city; Specific support level:

- State-owned relics: 100% investment in renovation costs.
- Monuments under private and collective ownership: Support from 40-75% of the cost of repairing items requiring the preservation of the original work, the rest of the funding is contributed by the owner of the monument.

3. For relics on the protection list of the City's People's Committee, the City's investment capital for renovating the monuments shall be used; Specific support level:

- State-owned relics: 100% investment in renovation costs.
- Relics under private and collective ownership: Support from 30% - 60% of the cost of repairing items required to be preserved according to the original work, the rest of the funding will be contributed by the owner of the monument. presently.

4. Monuments, revolutionary vestiges, archaeological relics: The State invests 100% of the funds to repair, restore and preserve.

* Note: The cost of renovating the monument is privately and collectively owned, including the cost of estimating - design and construction materials and labor costs, excluding project management costs. .

III. Management and use of support budget capital:

1. For state-owned relics, national and provincial-ranked relics (including all forms of ownership): the Monuments Conservation Management Center is the investor and is responsible for establishing Procedures for initial preparation and implementation shall comply with current regulations on capital construction.

2. Particularly for the renovation of small and simple items such as: tile roof system, garden, kitchen, toilet, handover to the owner of the relic or the People's Committee of the commune or ward organizes the implementation (procedures). construction investment shall comply with regulations for private and collective monuments on the list of protection of the city). The Center for Management and Conservation of Monuments is responsible for coordinating, providing technical and professional

guidance to the investor in the process of renovating the monument and taking full responsibility before the City People's Committee.

3. For private and collective relic on the list of protection of the City: Assign the owner of the relic or the People's Committee of the commune or ward to act as the investor; The management mechanism is as follows:

a. Investment profile:

- On the basis of the list of monuments to be renovated according to the annual plan agreed upon by the City People's Committee, the investor shall contract itself with a legal entity to compile an estimate - public design dossier. submit and agree with the Center for Management and Conservation of Monuments on the project design plan before submitting it to the City Receiving and Returning Department for settlement according to the construction process.

- After there is a decision to reject the approval of the economic and technical report of the competent authority, the investor will carry out the construction of the work without having to apply for a construction permit.

b. Organizing the execution of works:

- The investor is allowed to choose a construction unit with legal status to execute the work and requires a specific economic contract as a payment document.

settlement later.

- For projects with small construction costs

more than 150,000,000 VND (One hundred and fifty million VND), the owner of the monument can choose a construction unit with enough experience in the construction and renovation of the monument to execute the work. The Monuments Conservation Management Center is responsible for coordinating, providing technical and professional guidance to the investor in the process of renovating the monument and taking full responsibility before the City People's Committee; and at the same time guide the investor to carry out the necessary procedures (handing over the premises, pre-acceptance test for construction and installation phase and acceptance test for completion of the work and put into use□); serve as a legal basis for actual inspection, acceptance and settlement of works.

c. The acceptance of works must comply with regulations; Hoi An Monuments Conservation Management Center checks all documents and works before requesting the City to organize acceptance.

* The payment of project settlement:

- No later than 45 days after the work is accepted and put into use, the investor must submit the final settlement dossier to the Center for Management and Conservation of Monuments for inspection before submitting to the City for consideration and approval. After the above time, the City People's Committee will not pay the settlement of the work, the investor is fully responsible for any delay.
- The construction of the work must comply with the design content - the estimate approved by the competent authority. Any changes or adjustments to the work construction design must be agreed upon by the agency competent to approve the economic and technical report. The city will inspect and handle administrative violations according to regulations for investors on acts of building works not in accordance with the approved design; at the same time do not pay the settlement of these workloads.
- The Center for Management and Conservation of Monuments is paid 1% of the total project investment cost to check the initial design documents, supervise the construction process and guide the investor in implementation. project payment.

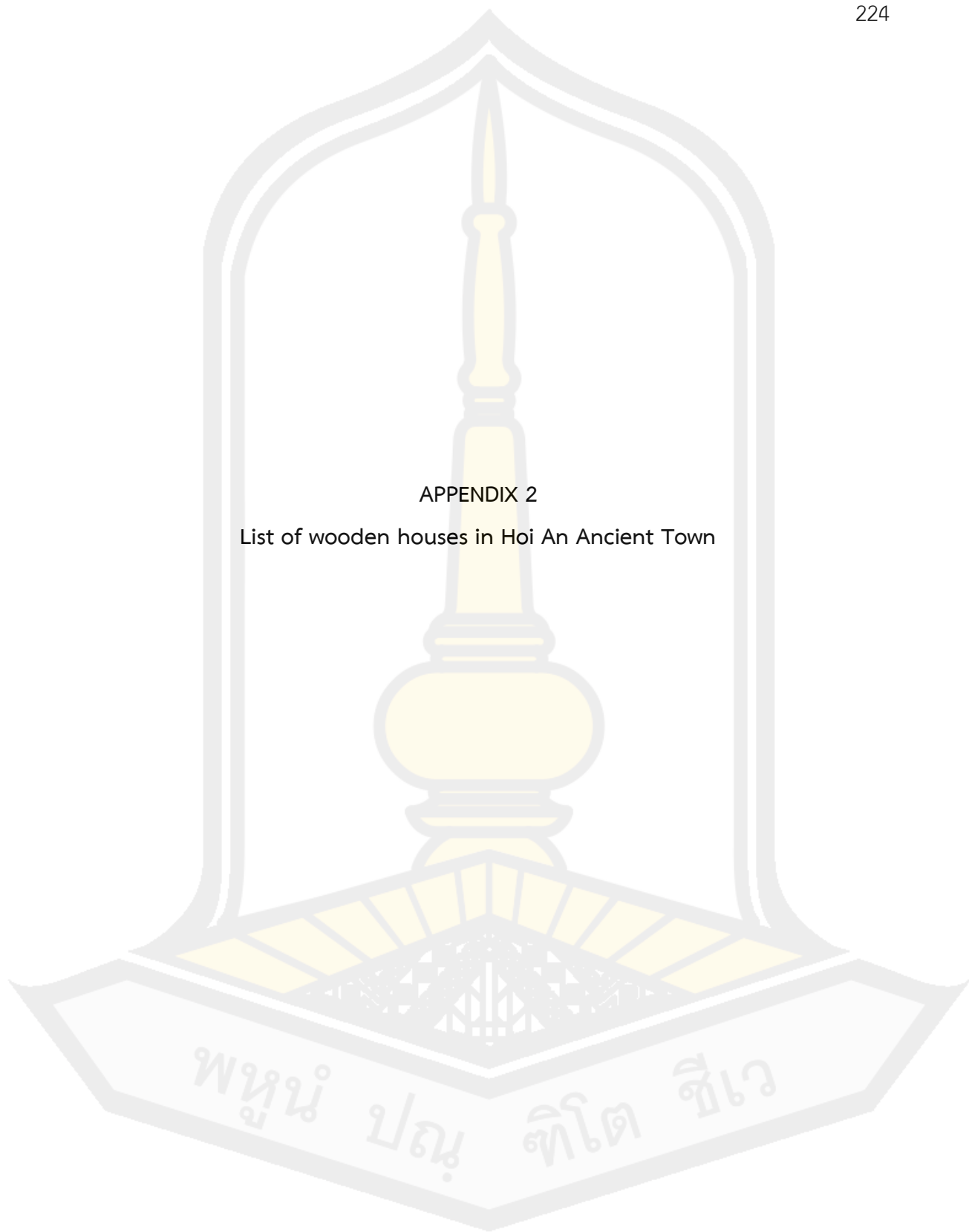
IV. Some other stipulations:

- For works invested by the relic owner, the disbursement of advances and settlement of works shall be carried out in the form of capital allocation through assignment of recurrent expenditure estimates of basic construction nature. to the Monuments Conservation Management Center for management and allocation according to regulations.
- For works invested by the Center for Management and Conservation of Monuments but not owned by the State; Funds contributed by the owner of the monument, the Center for Management and Conservation of Monuments will collect and remit to the unit's treasury account and manage the payment according to regulations. This capital allocation and management mechanism is public

Declaring and specifically informing the relic owners before implementing the renovation of the monument (with working minutes and specific commitments).

APPENDIX 2

List of wooden houses in Hoi An Ancient Town



List of wooden houses in Hoi An Ancient Town

(Source: Hoi An Monuments Conservation Management Center)

No	Name/Address of the house	Value type	Technical Condition	Owner	Uses
(1)	(2)	(3)	(4)	(5)	(6)
TRAN PHU STREET					
01	House No. 16	1	A	Nhà nước	Stay, sell groceries
02	House No. 22	1	A	Nhà nước	Stay, sell groceries, souvenirs
03	House No. 23	1	A	Trần Kỳ Trung	Stay, sell groceries, souvenirs
04	House No. 33	1	B	Nhà nước	Stay, sell shoes
05	House No. 37	1	A	Nhà nước	Accommodation, ticket counter, fabric sales
06	House No. 38	1	B	Nhà nước	Accommodation, ticket counter, fabric sales
07	House No. 40	ĐB	B	Huỳnh Đặc Tân	sell souvenirs
08	House No. 41	1	A	Nguyễn Đình Hoàng	Stay, sell souvenirs
09	House No. 47	1	B	Thái Chấn An	Stay, sell Chinese medicine
10	House No. 48	ĐB	A	Nhà nước	living, selling cakes, selling

					train and car tickets
11	House No. 53	1	B	Nhà nước	Stay, sell coffee, sell souvenirs
12	House No. 62	1	B	Mạc Chánh Hoa	Stay, sell shoes
13	House No. 65 (Hiệp Thành)	1	A	Đỗ Thị Nhàn	Accommodation, restaurant, garment
14	House No. 67	1	A	Dương Thị Hủy	Stay, sell souvenirs
15	House No. 68	1	C	Ngô Thị Xin	Stay, sell groceries
16	House No. 71	1	A	Nhà nước	Stay, sell souvenirs
17	House No. 72	1	B	Trần Trung Phát	Accommodation, fabric sales
18	House No. 74	1	B	Nhà nước	Stay, sell souvenirs
19	House No. 75	1	B	Thái Tấn Thái	Accommodation, fabric sales
20	House No. 77 (Quận Thăng)	ĐB	B	Thái Thị Sâm	Accommodation, tourism
21	Nhà số 80	ĐB	A	Nhà nước	Museum
22	House No. 84 (Ly Family Temple)	1	C	Lý Thị Hoa	Stay, worship
23	House No. 85	1	A	Trịnh Thị Hồng	Stay, sell souvenirs
24	House No. 87	1	A	Nguyễn Thị Băng	Accommodation, restaurant

25	House No. 96 (Pham Family Temple)	ĐB	B	Lưu Thị Tùng	Stay, worship, sell souvenirs
26	House No. 102	1	A	Huỳnh Thị Tố Nga	Living, selling cloth, sewing
27	House No. 103	1	B	Hứa Thị Ngọc Yến	Stay, sell souvenirs
28	House No. 121	1	A	Nhà nước	Stay, sell souvenirs
29	House No. 126/2 (Ta Family Temple)	1	C	Thái Tế Biêu	Stay, worship
30	House No. 131	1	A	Trương Thị Cúc	Stay, sell souvenirs
31	House No. 140	1	A	Huyền Tôn Nữ	office
32	House No. 141	1	A	Trương Thị Châu	living, selling cakes, selling train and car tickets
33	House No. 142	1	A	Hà Phước Mai	Producing and selling carpentry and fine arts products
34	House No. 148	1	C	Huỳnh Thị Ngọc Quýt	Staying, selling souvenirs, sewing
35	House No. 150 (An Thái)	1	C	Nguyễn Ngại	Stay, sell embroidery
NGUYEN THAI HOC STREET					
36	House No. 02	1	A	Phạm An	Old-style inn

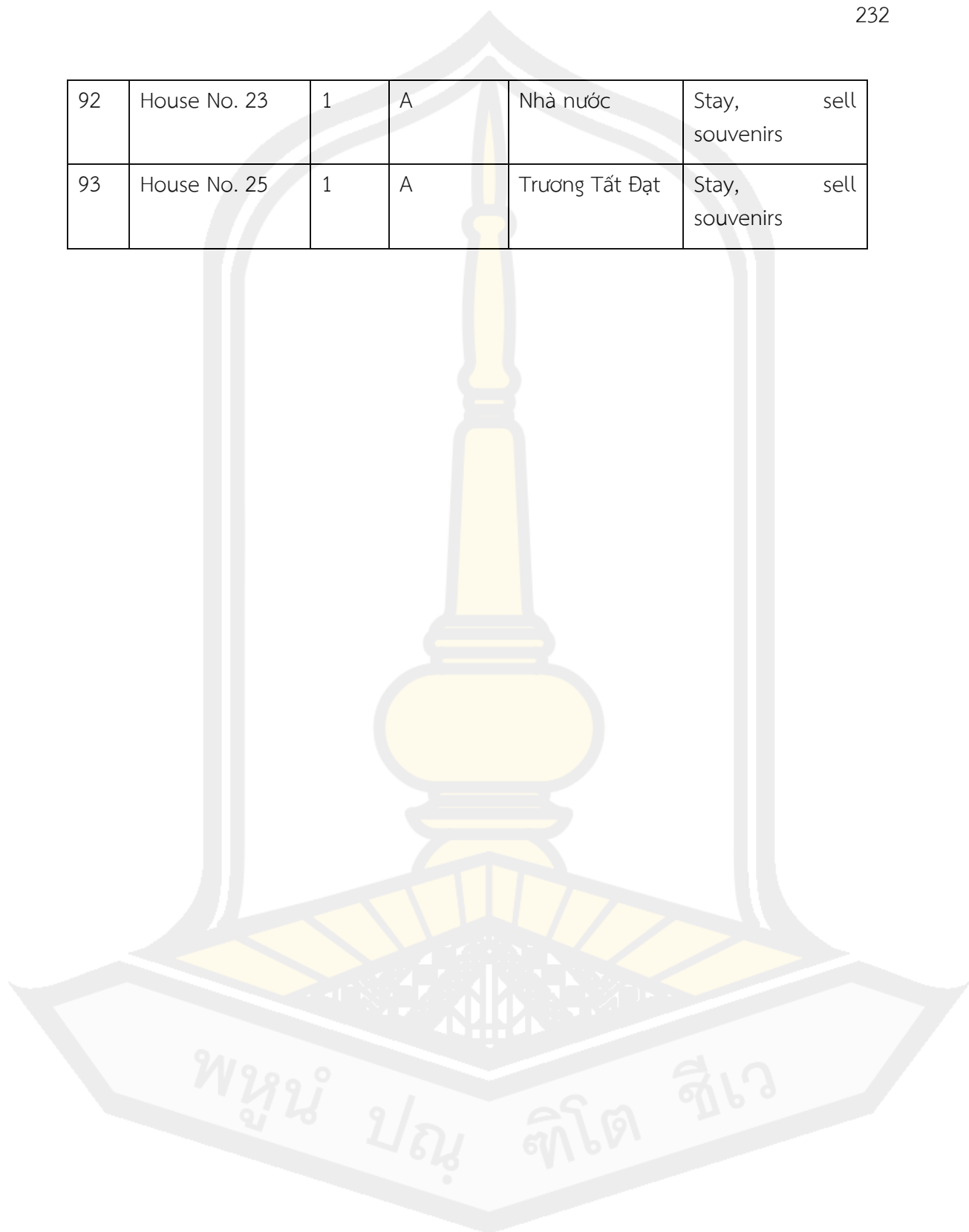
37	House No. 10	1	C	La Gia Hùng	Stay, sell souvenirs
38	House No. 16 (La Family Temple)	1	B	La Vĩnh Diệu	Stay, sell souvenirs
39	House No. 20 (Chấn Nam Hung)	1	C	Nguyễn Thị Tư	Stay, sell souvenirs
40	House No. 21 (Duy Ích)	1	A	Nhà nước	Stay, Chinese medicine
41	House No. 22 (Chấn Long 3)	1	B	Trương Thị Đoàn	Stay, sell souvenirs
42	House No. 33 (Hoàng Hiệp)	1	A	Nhà nước	Museum
43	House No. 41 (Triều Phát)	ĐB	A	Trần Thế Vân	Old-style inn
44	House No. 42 (Xán Thạnh)	1	A	Lý Thoại Ba	Stay, sell souvenirs
45	House No. 46	1	A	Nhà nước	Museum
46	House No. 52	1	A	Nhà nước	Stay
47	House No. 54 (Tường Lan)	1	B	Thái Khải Viễn	Stay
48	House No. 60	1	A	Nhà nước	Children Library
49	House No. 79	1	A	Trần Thị Kim Vinh	Stay, sell souvenirs
50	House No. 80	1	A	Diệp Gia Tùng	Stay, display antiquities
51	House No. 81	1	A	Nhà nước	Stay, sell souvenirs

52	House No. 83	1	B	Trương Bách Tường	Stay, sell souvenirs
53	House No. 84	1	A	Nhà nước	Stay, sell souvenirs
54	House No. 92	1	A	Nhà nước	Stay, sell souvenirs
55	House No. 101 (Tấn Ký)	ĐB	A	Lê Chương	Stay, visit
56	House No. 104	1	A	Nhà nước	Stay, sell souvenirs
57	House No. 113	1	A	Lê Chúc	Stay, sell souvenirs
58	House No. 115	1	A	Nguyễn Thị Quý	Stay, sell souvenirs
59	House No. 117	1	A	Trần Thị Xuân	Stay, sell souvenirs
60	House No. 132	1	A	Nhà nước	Stay, sell souvenirs
BACH DANG STREET					
61	House No. 30	1	B	Lý Đăng Khoa	Stay
62	House No. 76	1	B	Thái Nghi Dũng	Stay
63	House No. 90 (Vương Family Temple)	1	A		Stay, worship
64	House No. 92 (Vương Family Temple)	1	A		Stay, worship
65	House No. 20 (Phan Family Temple)	ĐB	A	Phan Ngọc Dậu	Stay, worship

66	House No. 21 (Tran Family Temple)	ĐB	A	Trần Thế Quang	Stay, worship, visiting
67	House No. (Nguyen Family Temple)	ĐB	A	Nguyễn Minh Phúc	Stay, worship
68	House No. 35	1	A	Đỗ Đăng Xin	Stay, sell souvenirs
69	House No. 37 (Đức Phú)	1	A	Huỳnh Thị Sửu	Stay, sell souvenirs
70	House No. 55 (Phan Thành Ký)	1	C	Phan Quốc Ngạn	Stay, sell souvenirs
71	House No. 56/10	1	B	Võ Văn Thạnh	Stay
72	House No. 57	1	C	Phan Công Dũng	Stay, sell shoes
73	House No. 58/9 (Pham Family Temple)	ĐB	A	Phạm Văn Cơ	Stay, worship
74	House No. 94	1	A	Hồ Danh Dự	Stay, restaurant
TRAN QUI CAP STREET					
75	House No. 19 (Châu Cự Xuyên)	1	B	Nguyễn Thị Xen	Stay, sell groceries
76	House No. 35	1	A	Lê Thị Bê	Stay, restaurant
NGUYEN THI MINH KHAI STREET					
77	House No. 04 (Phùng Hưng)	ĐB	A	Trần Quang Hiệp	Stay, restaurant
78	House No. 05	ĐB	B	Lê Thị Danh	Stay, sell paintings
79	House No. 06	1	A	Nhà nước	Library

80	House No. 07 (Tran Family Temple)	ĐB	B	Trần Thị Ngọc	Stay, worship
81	House No. 8/2 (Nguyen Tuong Family Temple)	ĐB	C	Lê Thị Thanh	Stay, worship
82	House No. 10 (Ly Family Temple)	1	A	Lý Thuần Minh	Stay, worship, sell souvenirs
83	House No. 11	1	A	Nguyễn Thị Tấn	Stay, sell souvenirs
84	House No. 16 (Tang Family Temple)	ĐB	C	Lê Thị Đan	Stay, worship
85	House No. 23 (Pham Family Temple)	1	A	Phạm Luận	Stay, worship, sell souvenirs
86	House No. 44/20 (Le Doan Family Temple)	1	A	Lê Doãn Hào	Stay, worship
87	House No. 54/4 (Truong Family Temple)	ĐB	A	Trương Kiều	Stay, worship
88	House No. 69/1 (Truong Family Temple)	ĐB	A	Trương Duy Trí	Stay, worship
NHI TRUNG STREET					
89	House No. 19	1	A	Châu Toàn Khánh	Stay, sell souvenirs
HOANG VAN THU STREET					
90	House No. 03	1	A	Trần Thị Lan	Stay
91	House No. 17	1	A	Lý Thoại Lan	Stay

92	House No. 23	1	A	Nhà nước	Stay, souvenirs	sell
93	House No. 25	1	A	Trương Tất Đạt	Stay, souvenirs	sell



APPENDIX 3.

Decision On the ranking of special national monument No. 1272/QĐ-TTĐ dated
12/08/2009 of the Prime Minister (Vietnamese)



THỦ TƯỚNG CHÍNH PHỦ

CỘNG HÒA XÃ HỘI CHỦ NGHĨA VIỆT NAM

Độc lập - Tự do - Hạnh phúc

Số: 1272/QĐ-TTg

Hà Nội, ngày 12 tháng 8 năm 2009

QUYẾT ĐỊNH

Về việc xếp hạng di tích quốc gia đặc biệt

THỦ TƯỚNG CHÍNH PHỦ

Căn cứ Luật Tổ chức Chính phủ ngày 25 tháng 12 năm 2001; Căn cứ Luật Di sản văn hóa ngày 29 tháng 6 năm 2001;

Căn cứ Nghị định số 92/2002/NĐ-CP ngày 11 tháng 11 năm 2002 của Chính phủ quy định chi tiết thi hành một số điều của Luật Di sản văn hóa;

Xét đề nghị của Bộ trưởng Bộ Văn hóa, Thể thao và Du lịch tại tờ trình số 130/TTr-BVHTTDL ngày 30 tháng 7 năm 2009; ý kiến thẩm định của Hội đồng Di sản văn hóa Quốc gia tại công văn số 04/HĐDSVHQG-VP ngày 30 tháng 7 năm 2009,

QUYẾT ĐỊNH:

Điều 1. Xếp hạng di tích quốc gia đặc biệt (đợt 1) các di tích sau:

Di tích lịch sử và khảo cổ Khu trung tâm Hoàng Thành Thăng Long - Hà Nội (quận Ba Đình, thành phố Hà Nội)

Di tích lịch sử và kiến trúc nghệ thuật Quần thể kiến trúc Cố đô Huế (thành phố Huế, huyện Hương Trà, huyện Hương Thủy, huyện Phú Vang và huyện Phú Lộc, tỉnh Thừa Thiên Huế).

Di tích kiến trúc nghệ thuật Khu đền tháp Mỹ Sơn (huyện Duy Xuyên, tỉnh Quảng Nam).

Di tích kiến trúc nghệ thuật Đô thị cổ Hội An (thành phố Hội An, tỉnh Quảng Nam).

Danh lam thắng cảnh Vịnh Hạ Long (thành phố Hạ Long, thị xã Cẩm Phả và huyện Vân Đồn, tỉnh Quảng Ninh).

Di tích lịch sử và danh lam thắng cảnh vườn quốc gia Phong Nha - Kẻ Bàng (huyện Bố Trạch, tỉnh Quảng Bình).

Di tích lịch sử Đền Hùng (thành phố Việt Trì, huyện Lâm Thao và huyện Phú Ninh, tỉnh Phú Thọ).

Di tích lịch sử Khu lưu niệm Chủ tịch Hồ Chí Minh tại Phủ Chủ tịch (quận Ba Đình, thành phố Hà Nội).

Di tích lịch sử Chiến trường Điện Biên Phủ (thành phố Điện Biên, huyện Điện Biên và huyện Tuần Giáo, tỉnh Điện Biên).

Di tích lịch sử Dinh Độc lập - Nơi ghi dấu thắng lợi hoàn toàn cuộc kháng chiến chống Mỹ cứu nước, giải phóng miền Nam, thống nhất đất nước (quận I, thành phố Hồ Chí Minh).

Khu vực bảo vệ di tích được xác định theo Biên bản và Bản đồ các khu vực bảo vệ di tích trong hồ sơ.

Điều 2. Bộ trưởng Bộ Văn hóa, Thể thao và Du lịch, Chủ tịch Ủy ban nhân dân các cấp nơi có di tích được xếp hạng tại Điều 1 của Quyết định này trong phạm

nhiệm vụ và quyền hạn của mình thực hiện việc quản lý nhà nước đối với di tích theo quy định của pháp luật về di sản văn hóa.

Điều 3. Quyết định này có hiệu lực thi hành kể từ ngày ký ban hành.

Điều 4. Bộ trưởng Bộ Văn hóa, Thể thao và Du lịch, Chủ tịch Ủy ban nhân dân các tỉnh, thành phố trực thuộc Trung ương có di tích được xếp hạng tại Điều 1 chịu trách nhiệm thi hành Quyết định này./.

Nơi nhận:

Thủ tướng, các Phó Thủ tướng Chính phủ;

Bộ Văn hóa, Thể thao và Du lịch;

UBND các tỉnh, Thành phố trực thuộc TW;

-Hội đồng Di sản văn hóa Quốc gia;

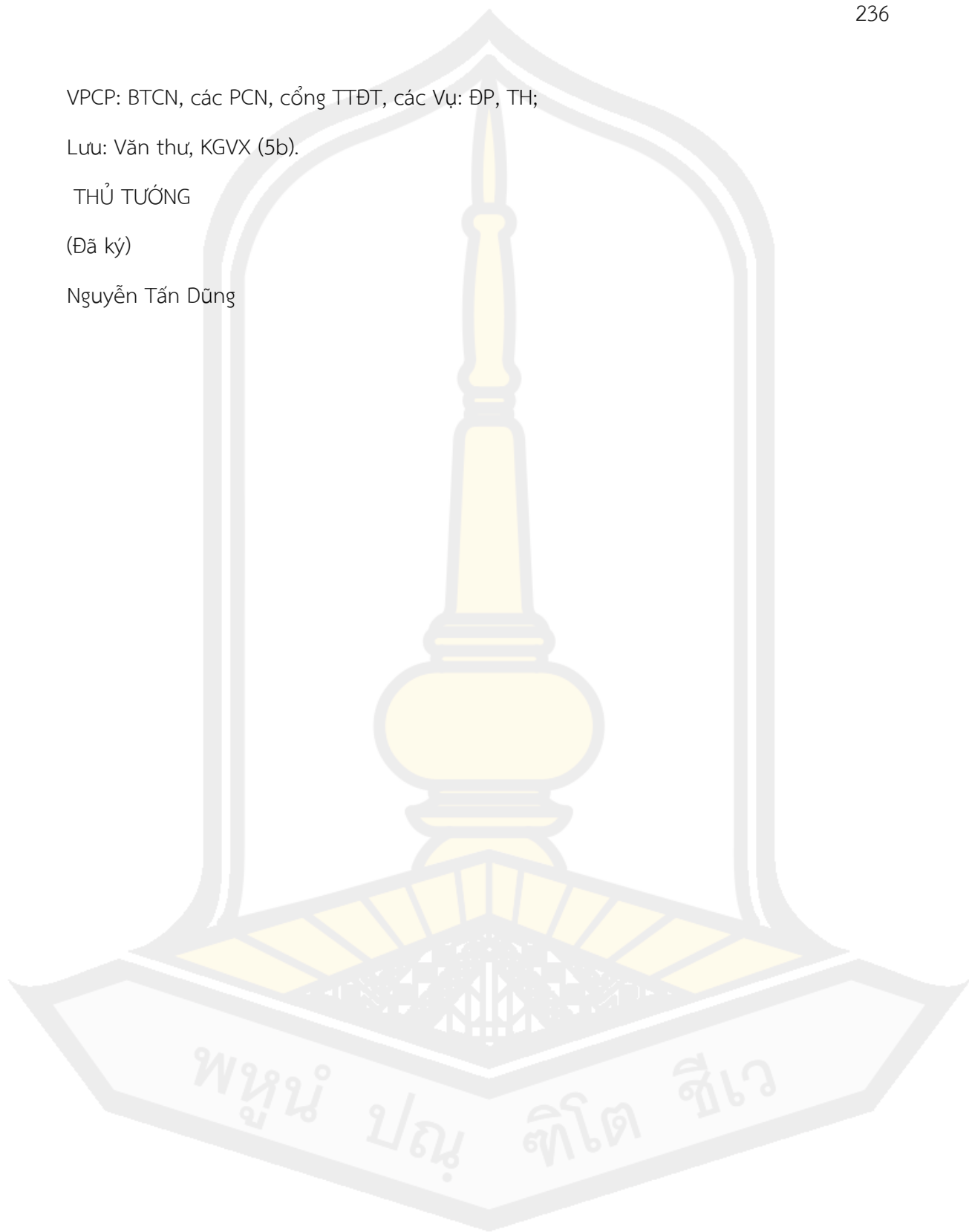
VPCP: BTCN, các PCN, cổng TTĐT, các Vụ: ĐP, TH;

Lưu: Văn thư, KGVX (5b).

THỦ TƯỚNG

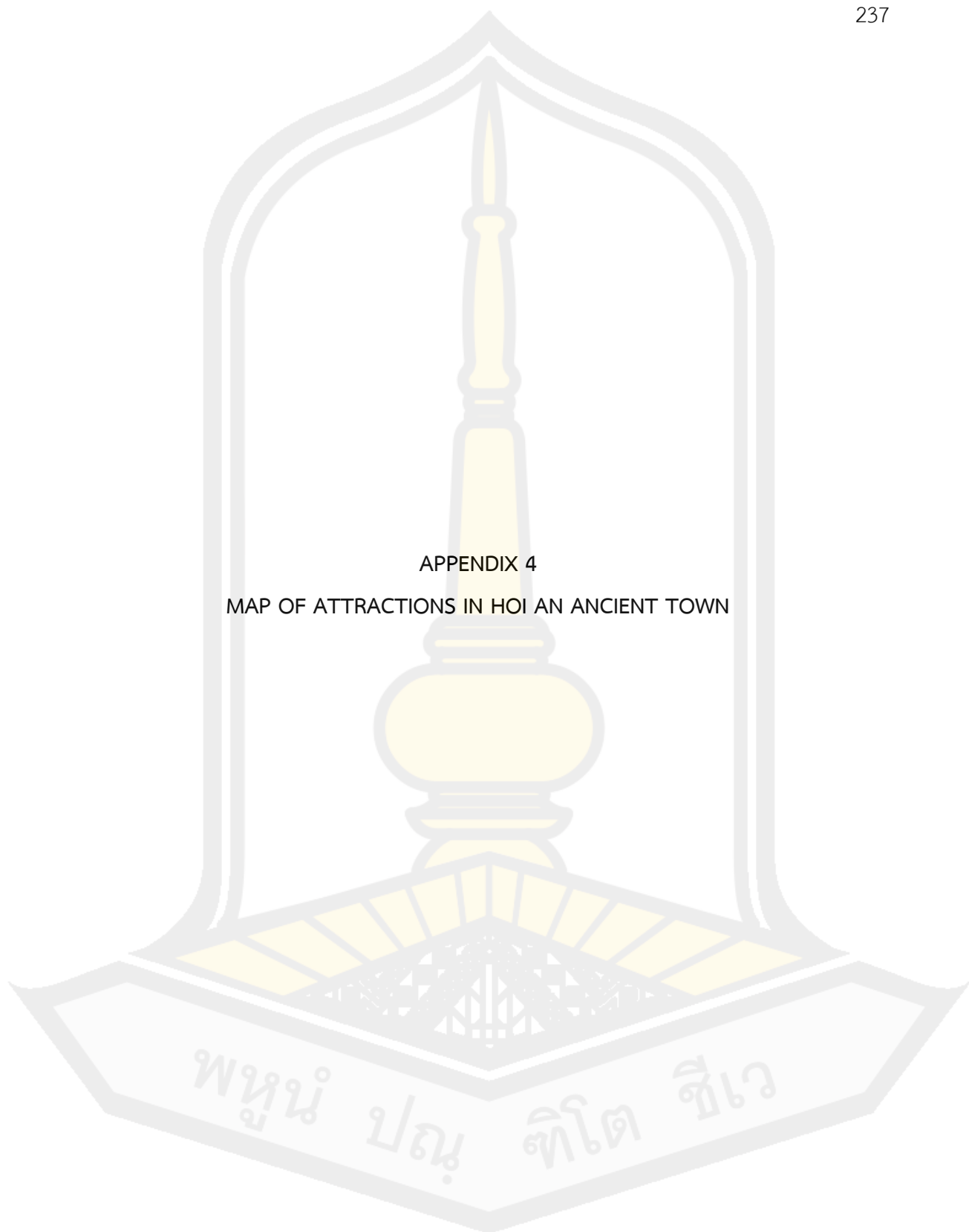
(Đã ký)

Nguyễn Tấn Dũng



APPENDIX 4

MAP OF ATTRACTIONS IN HOI AN ANCIENT TOWN



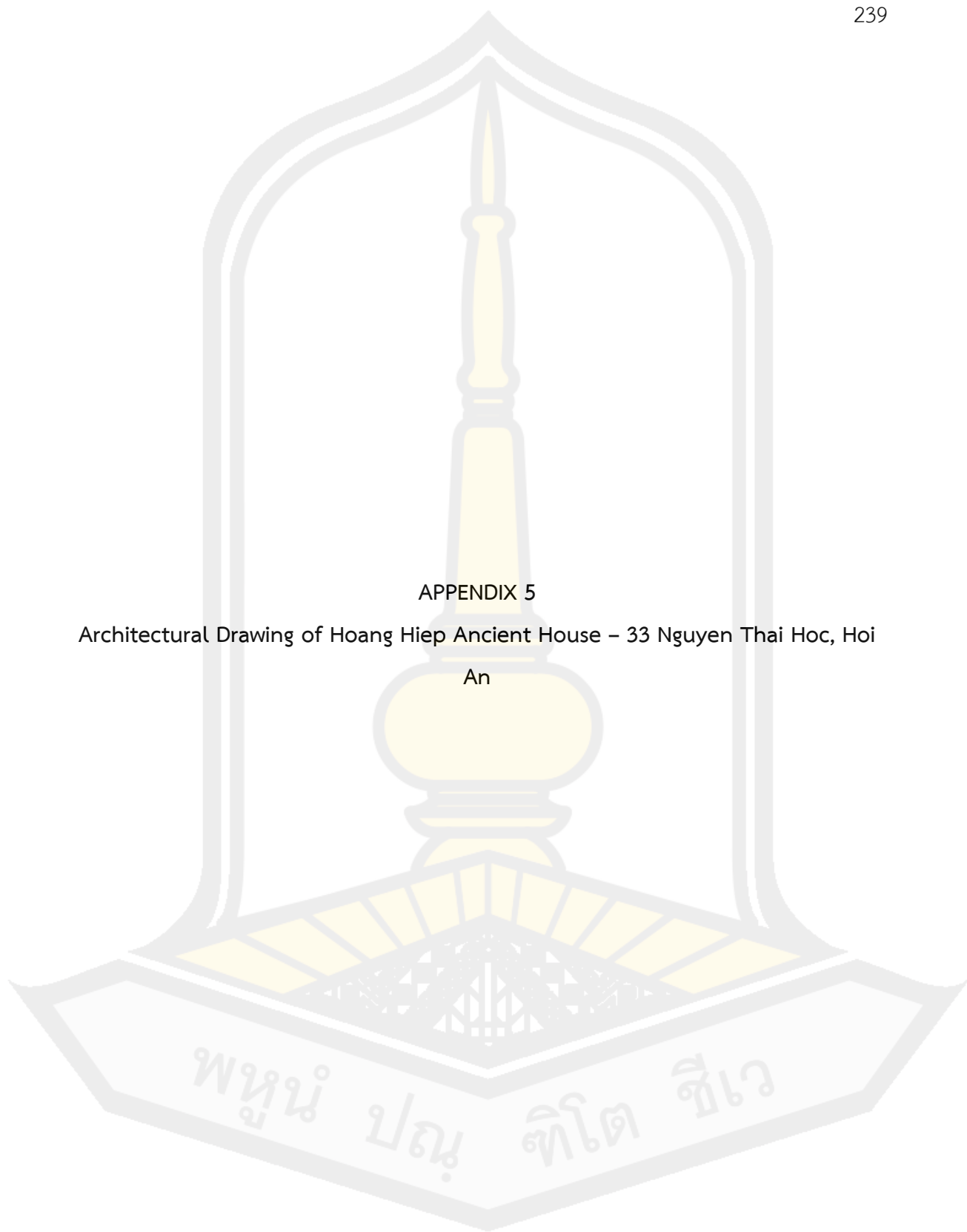
MAP OF ATTRACTIONS IN HOI AN ANCIENT TOWN

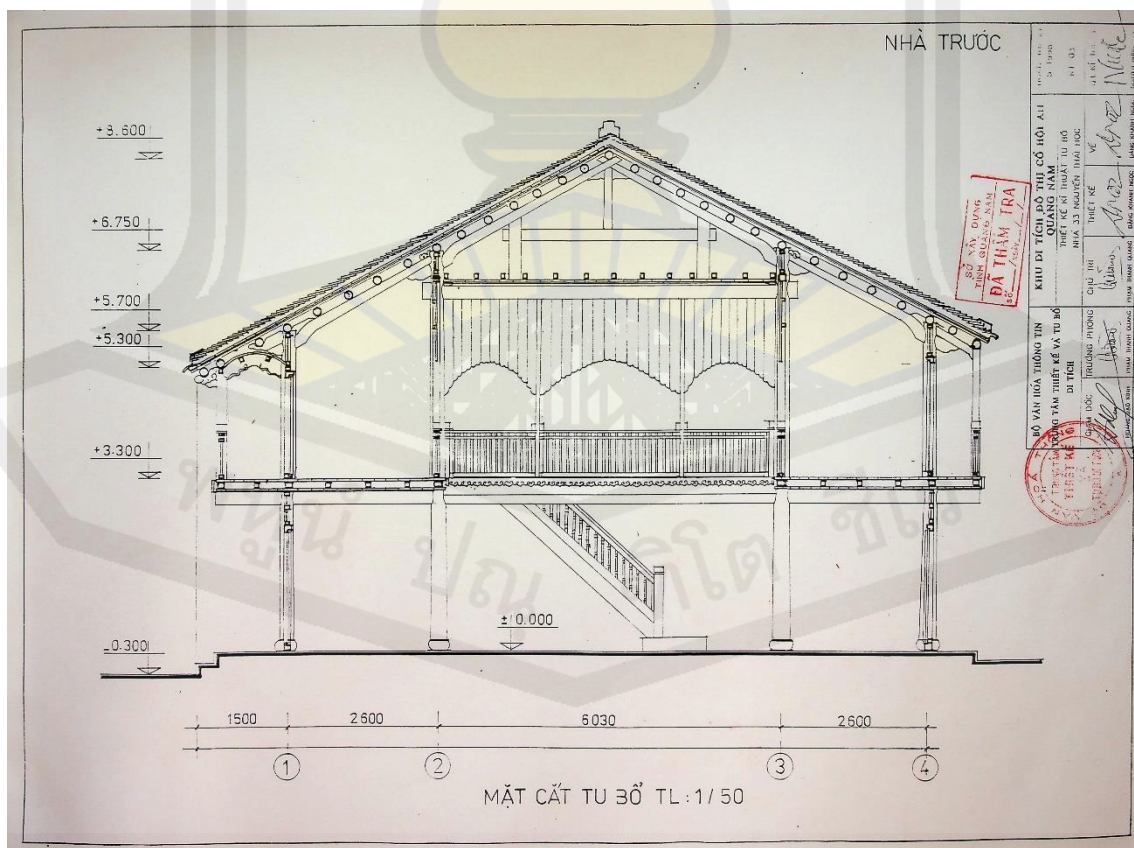
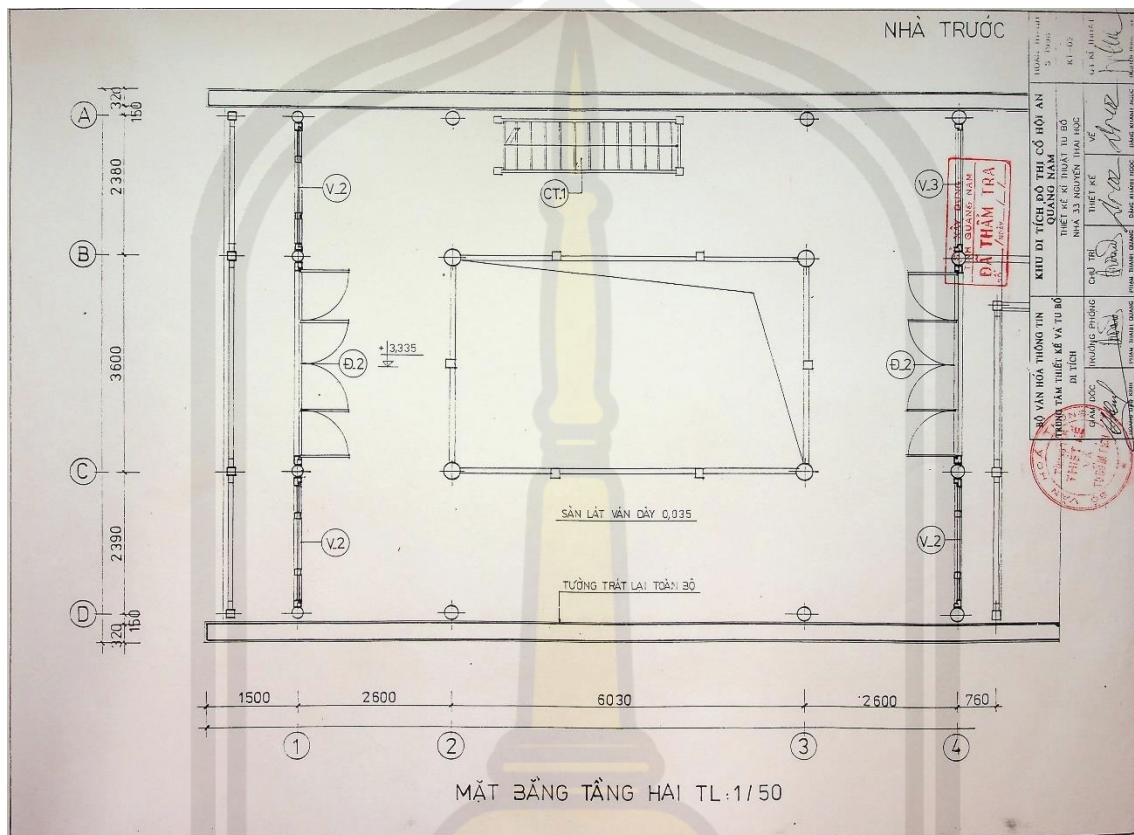


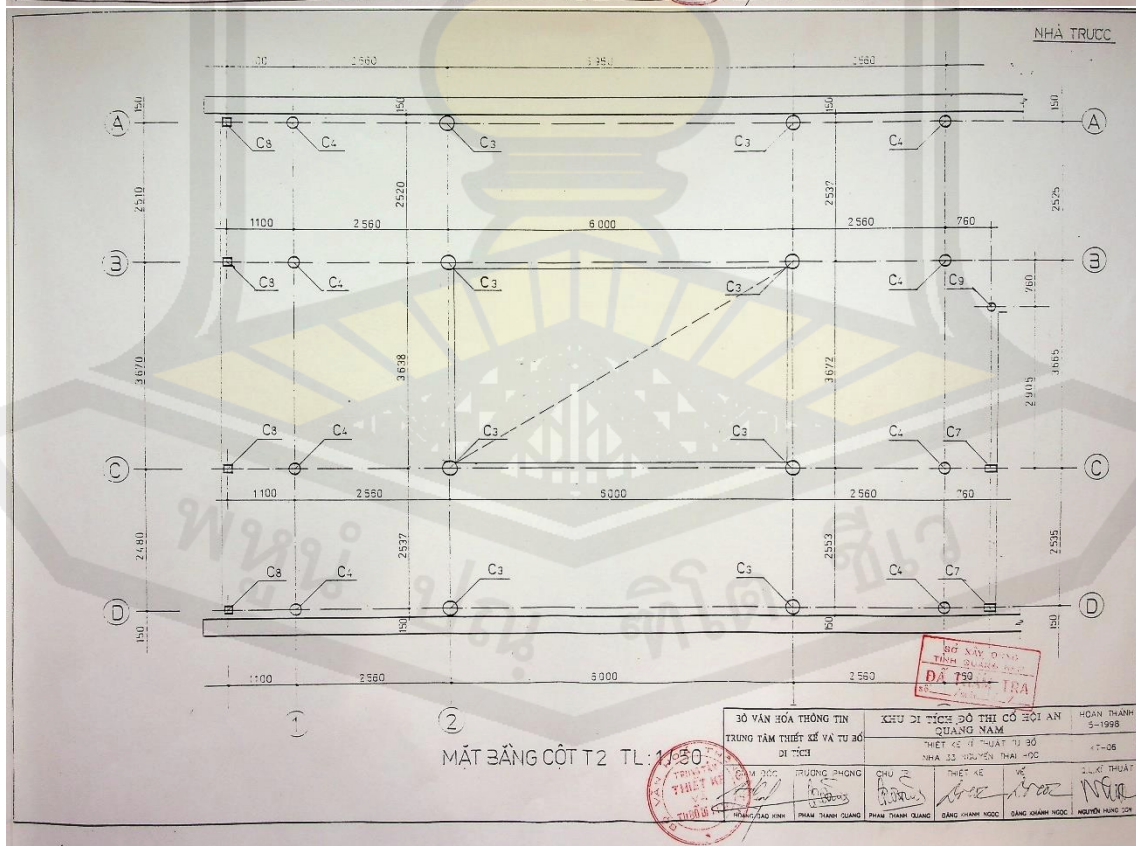
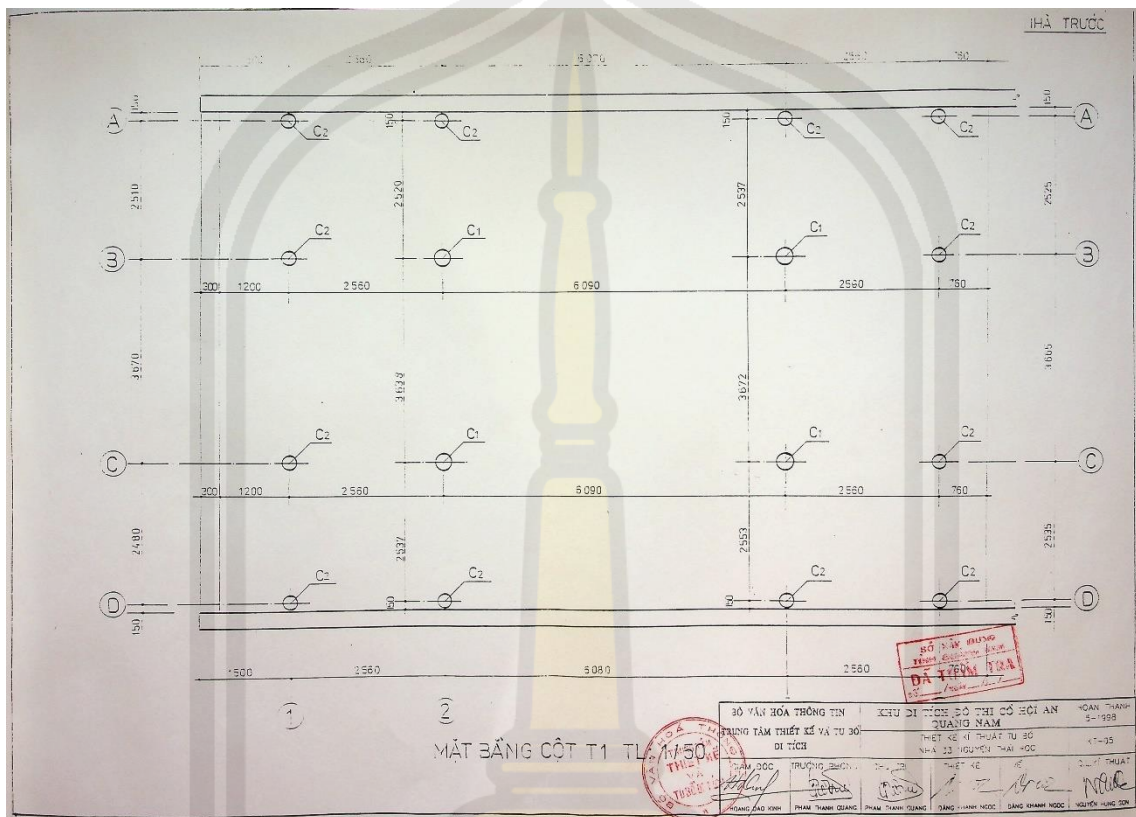
Nguồn: <http://www.hoianworldheritage.org.vn/vi/ban-do-hoi-an.hwh>

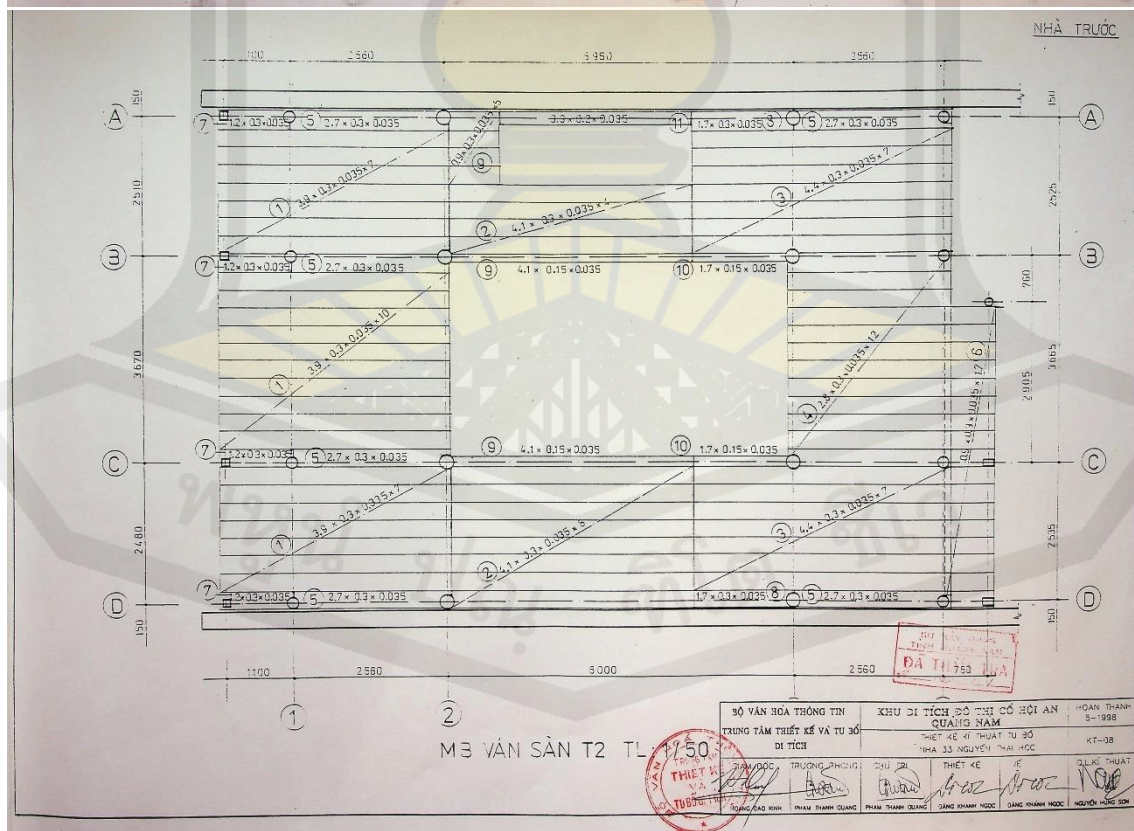
APPENDIX 5

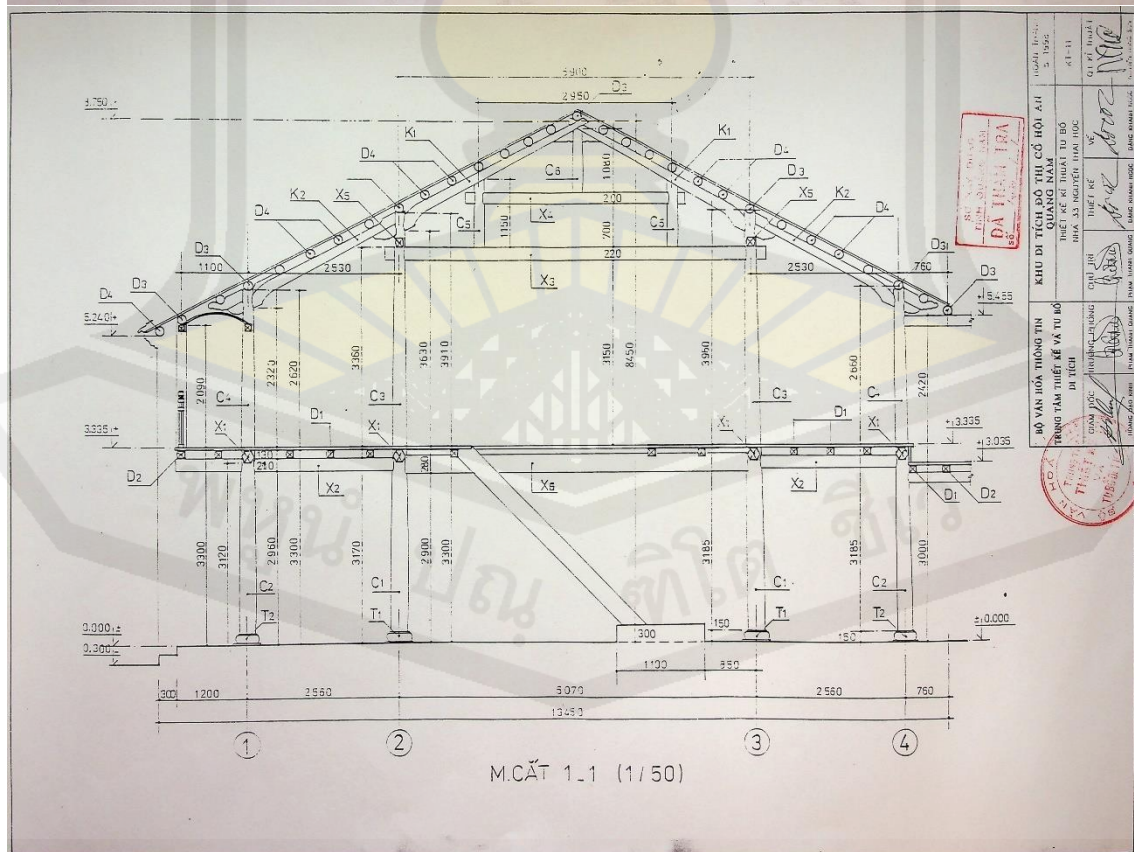
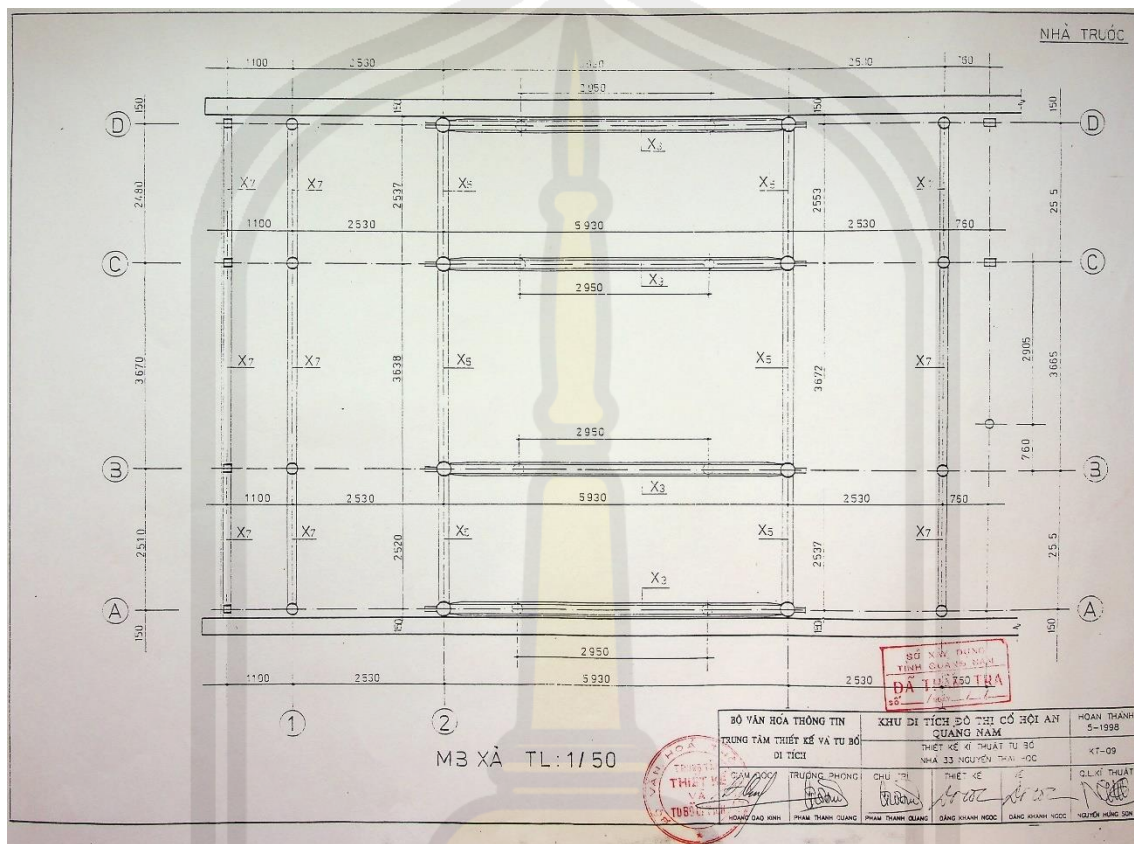
Architectural Drawing of Hoang Hiep Ancient House – 33 Nguyen Thai Hoc, Hoi
An

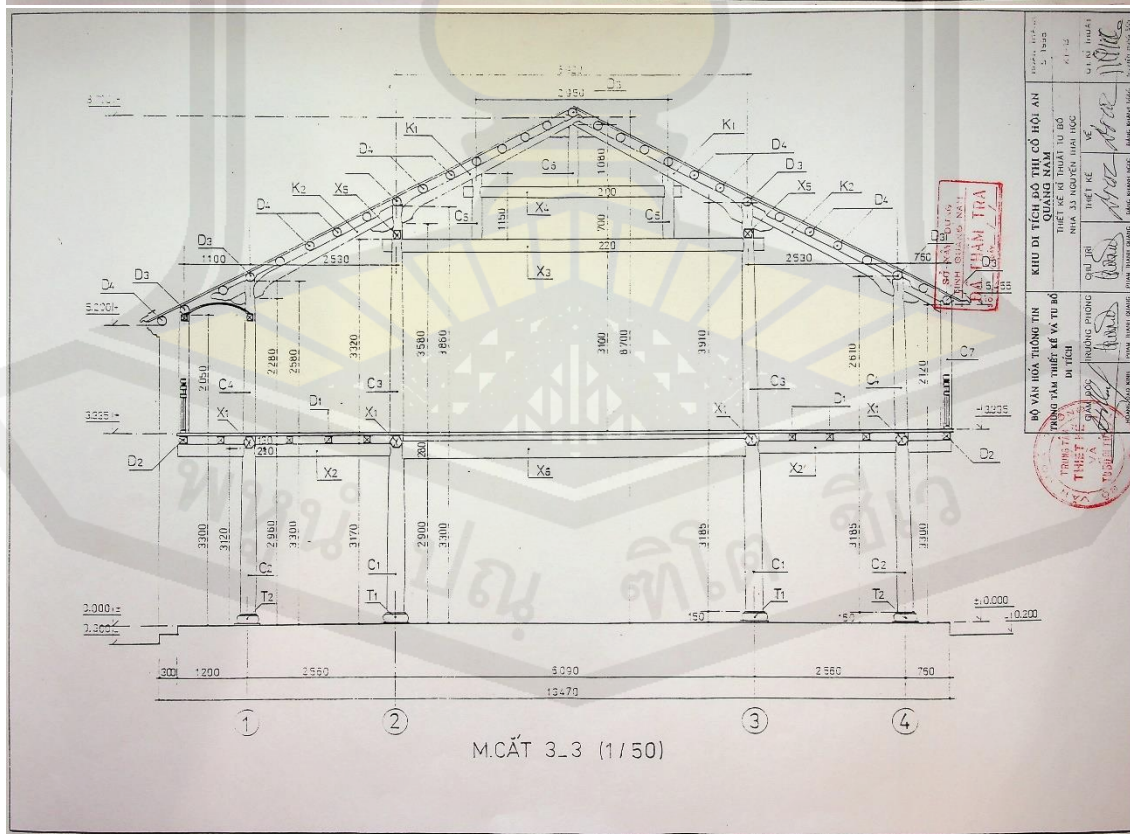
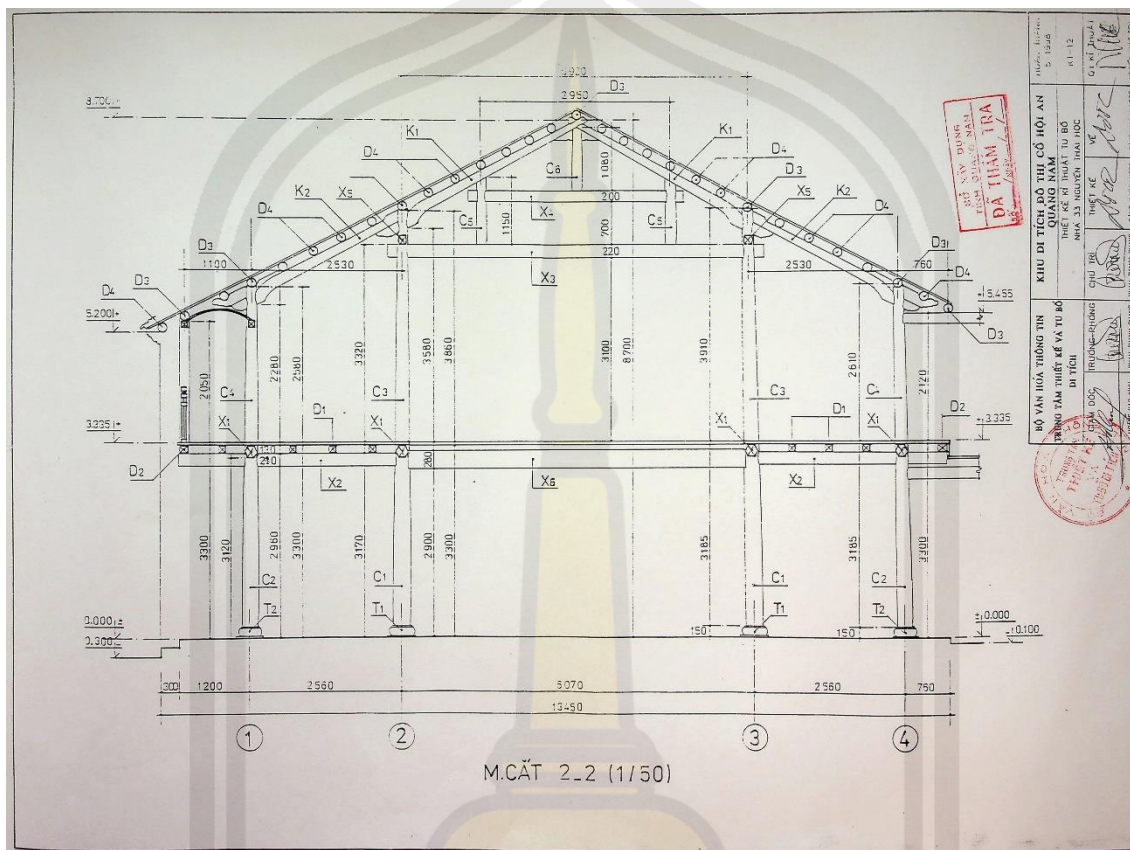


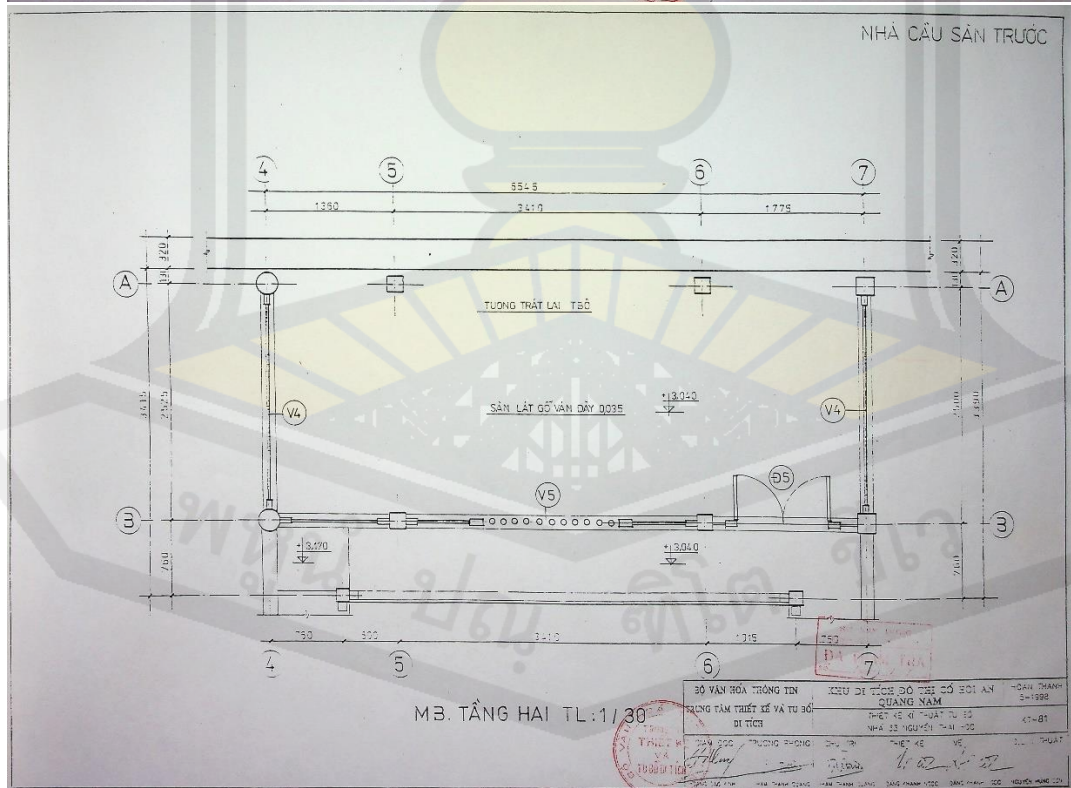
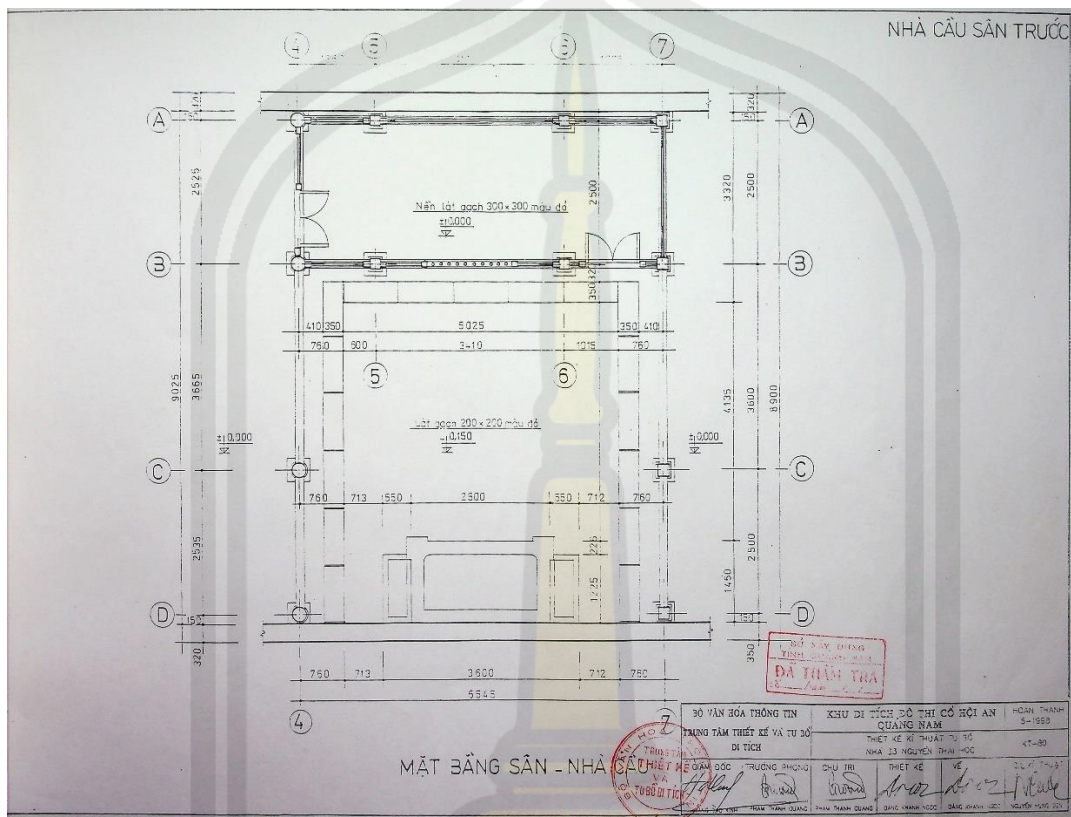


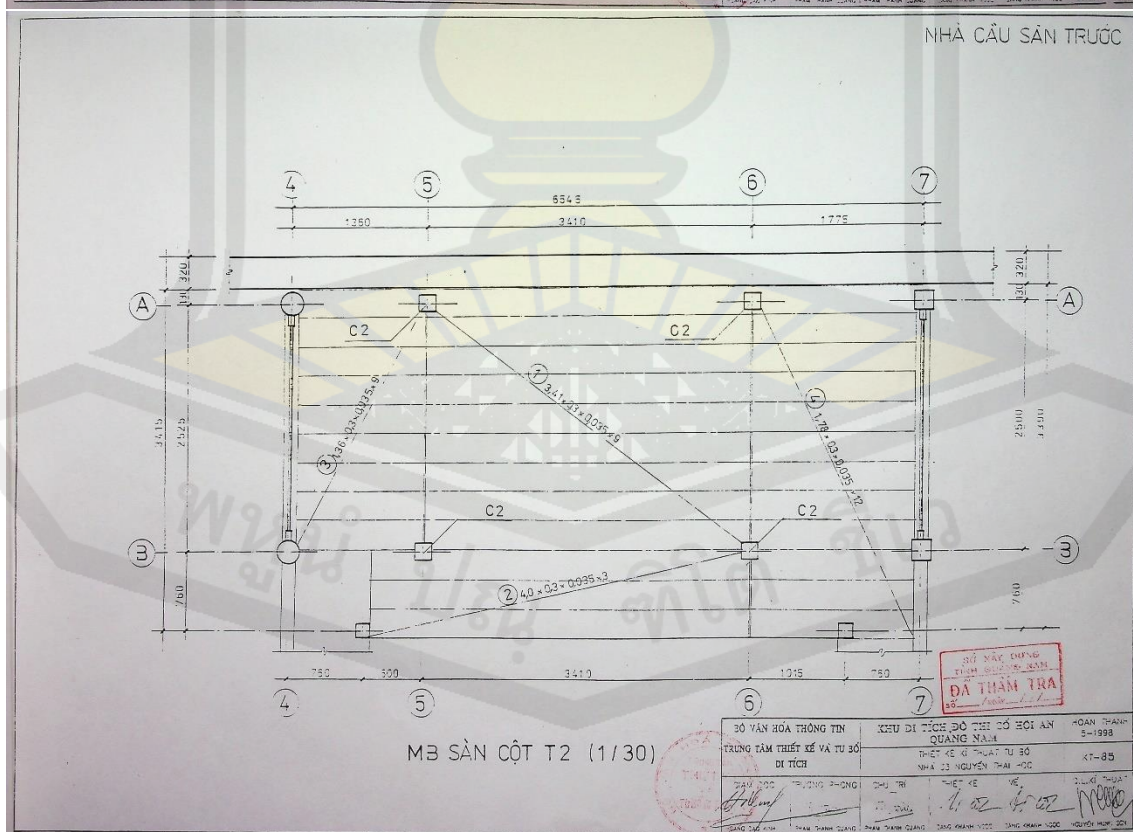
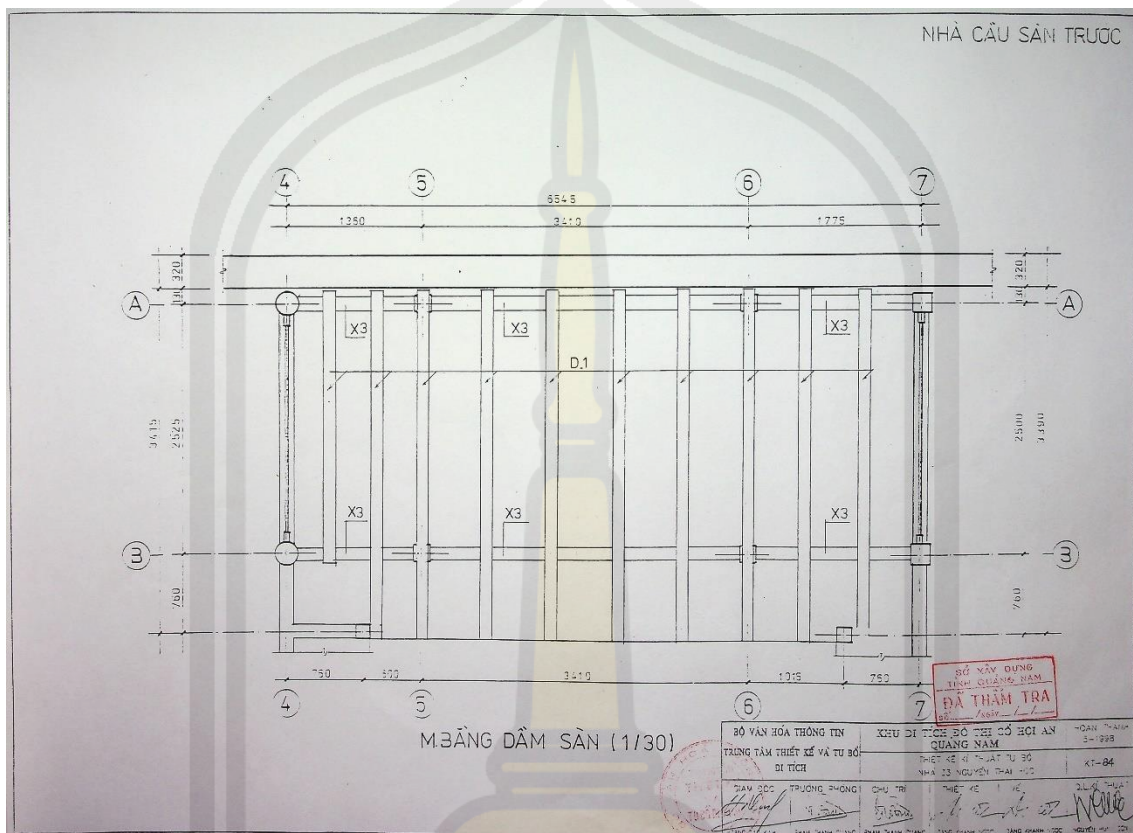


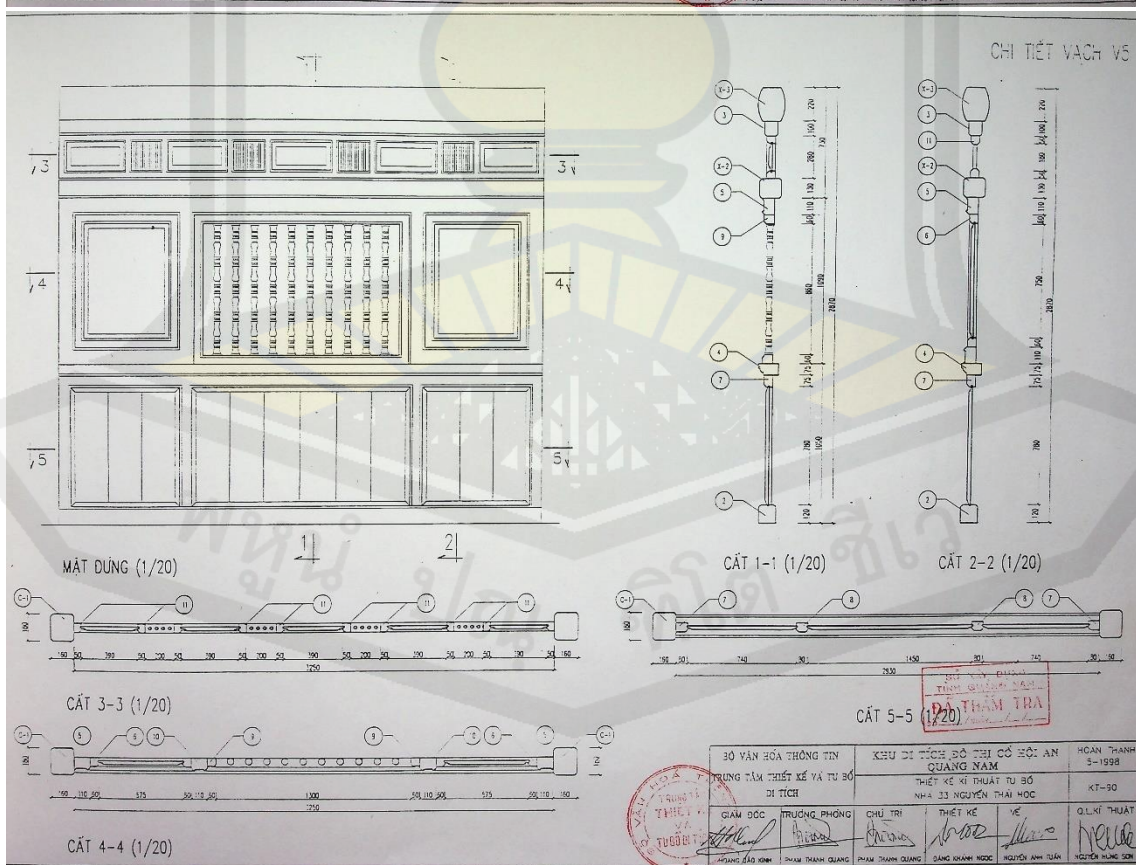
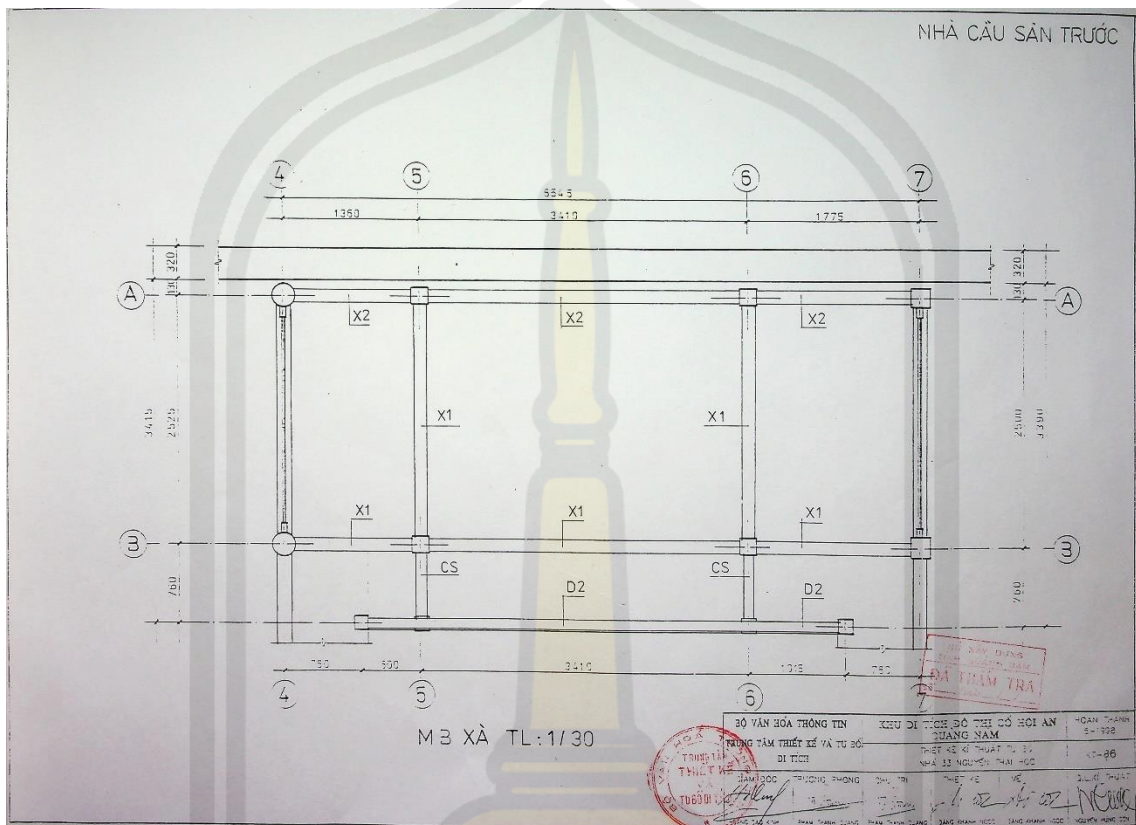




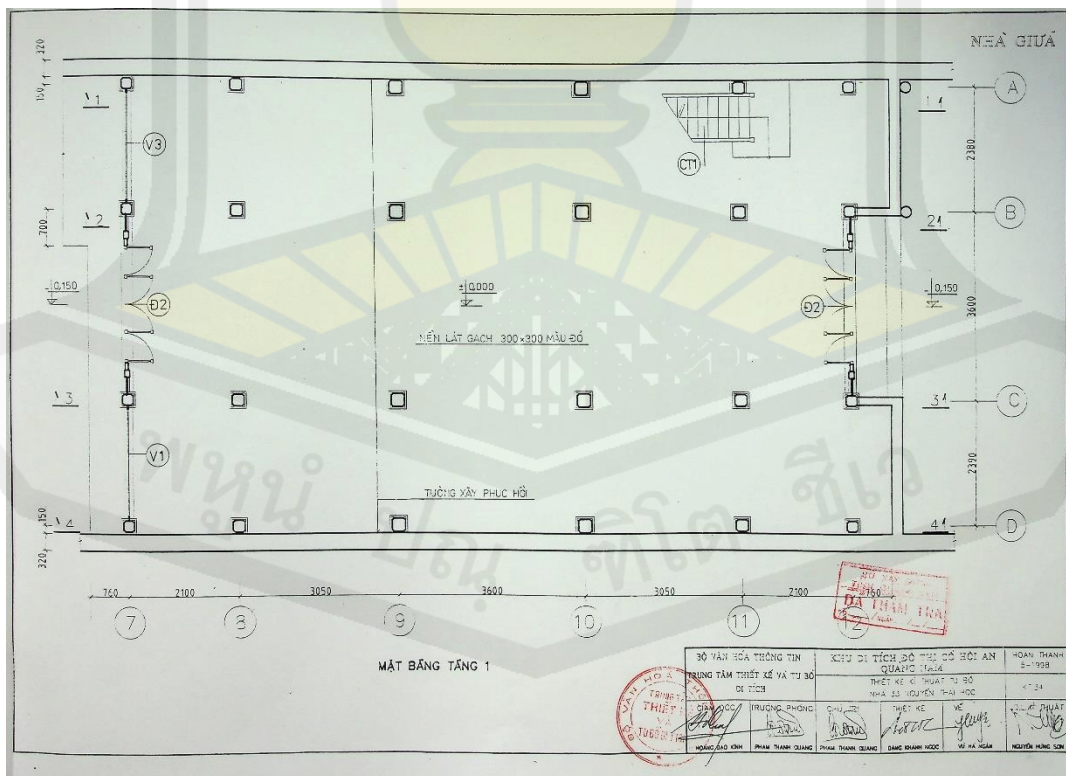
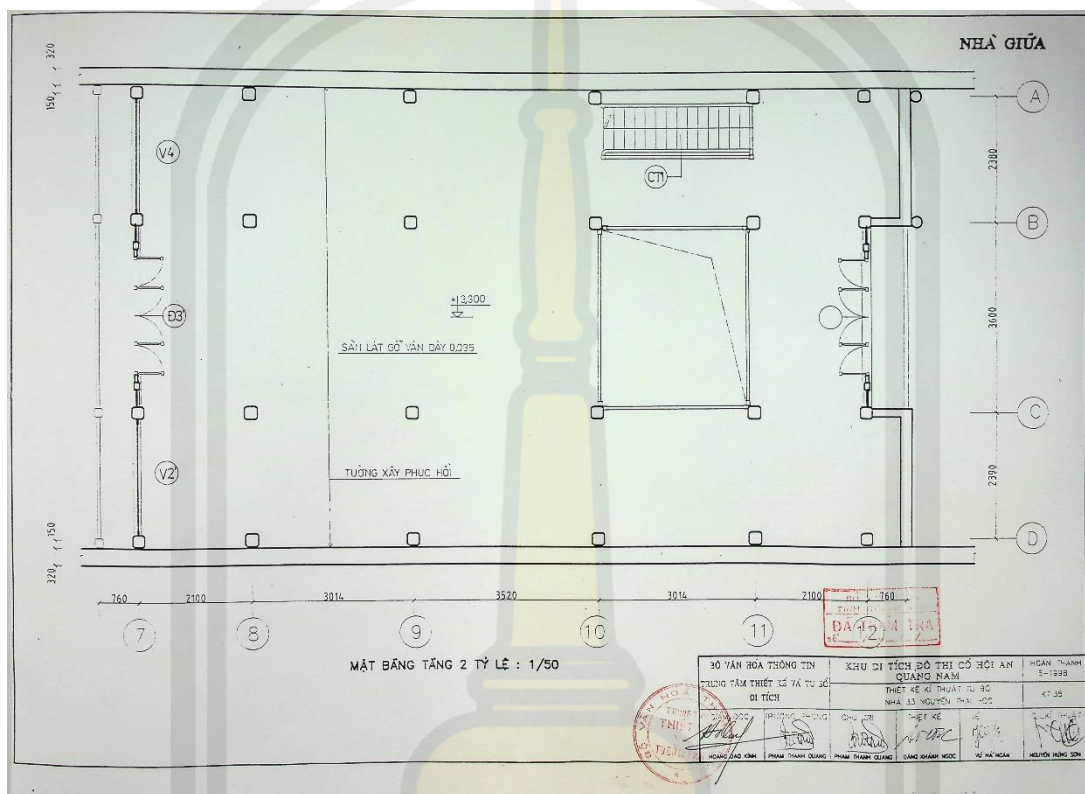


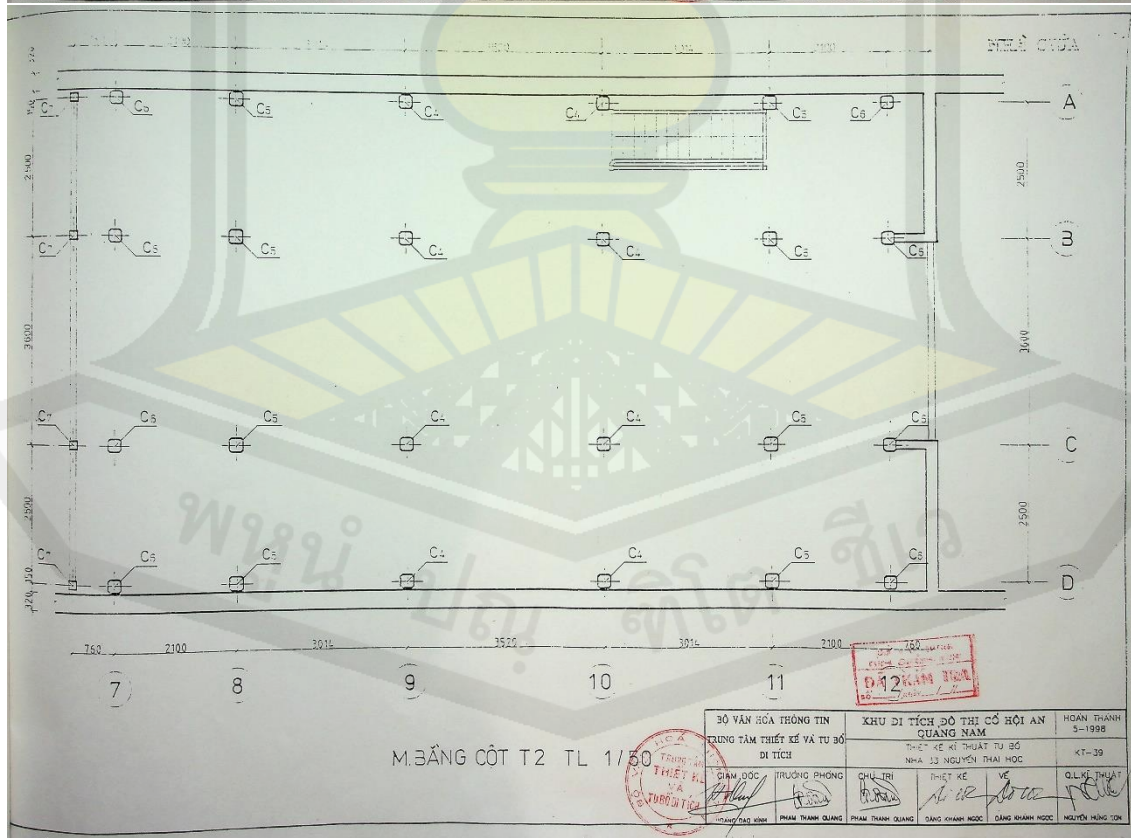
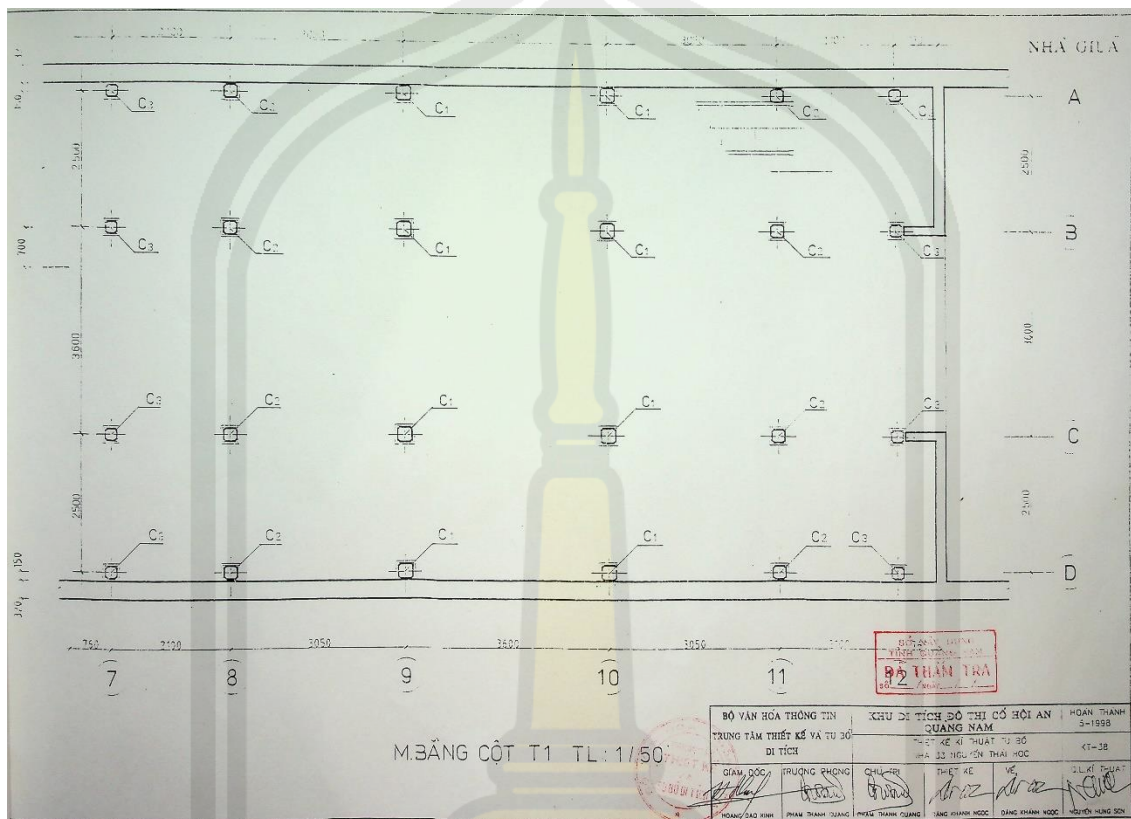


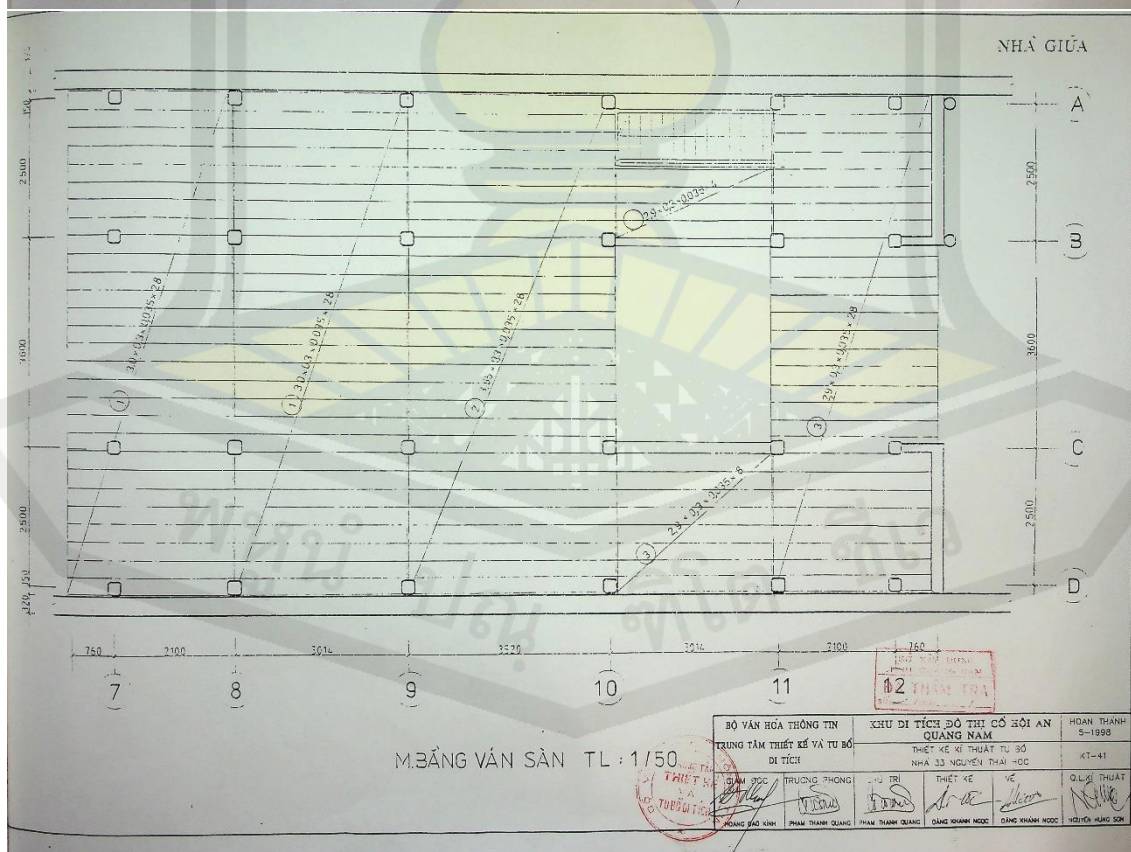
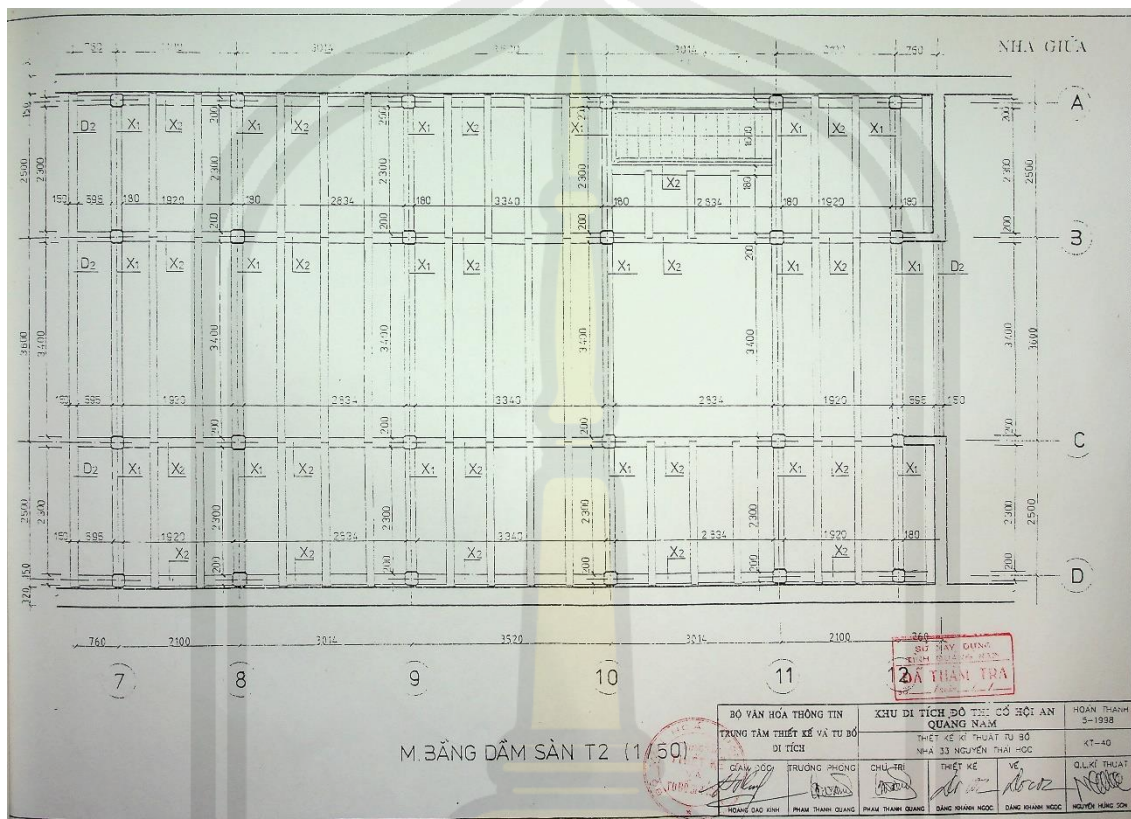


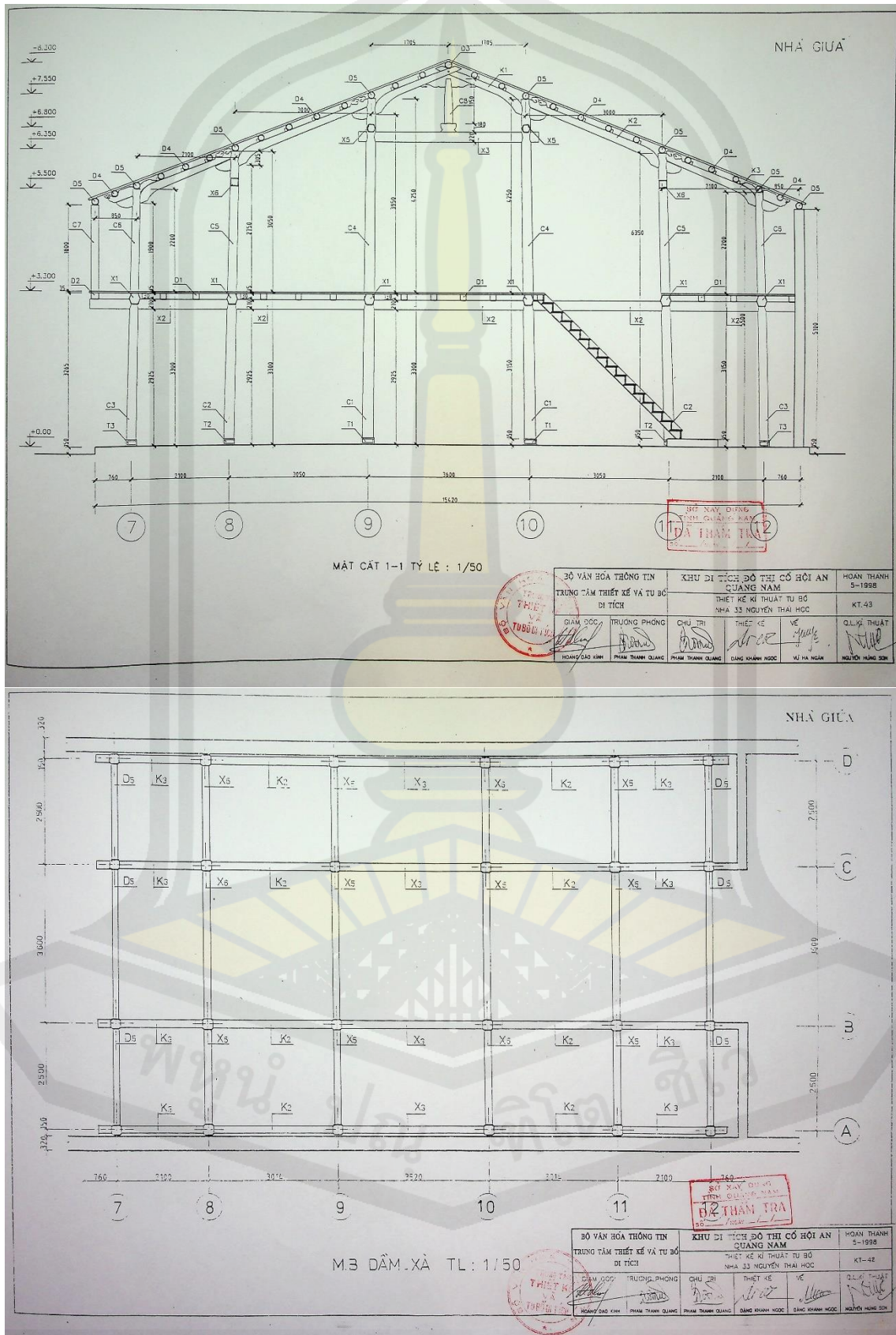


■ THE HOUSE IN THE CENTER

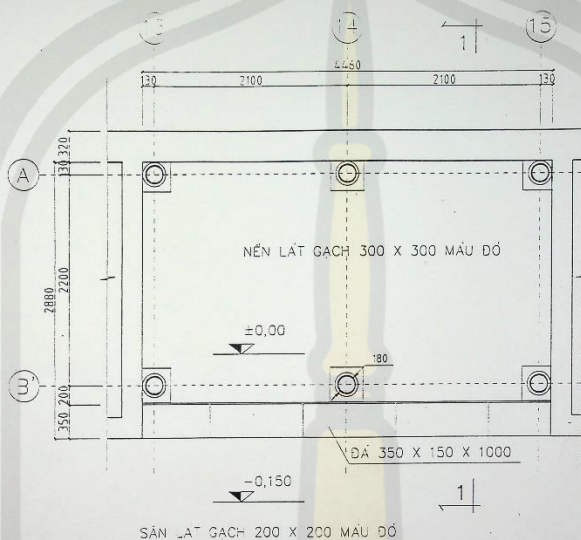








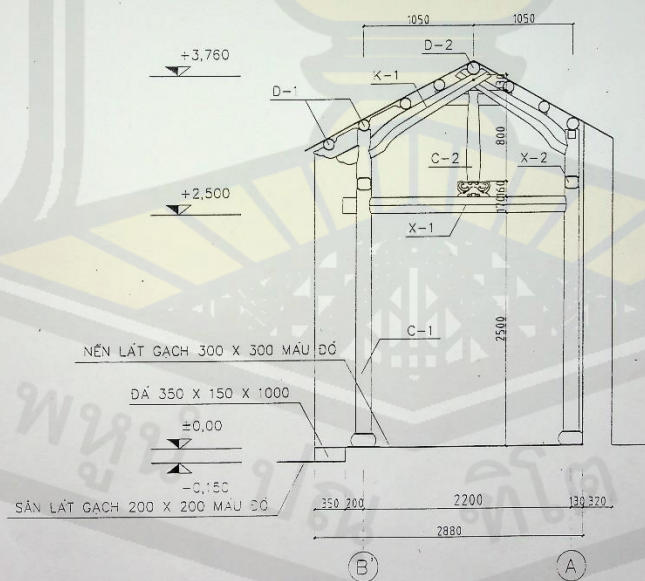
NHÀ CẦU SÀN SAU



MẶT BẰNG (1/30)

ĐÃ THAM TRA

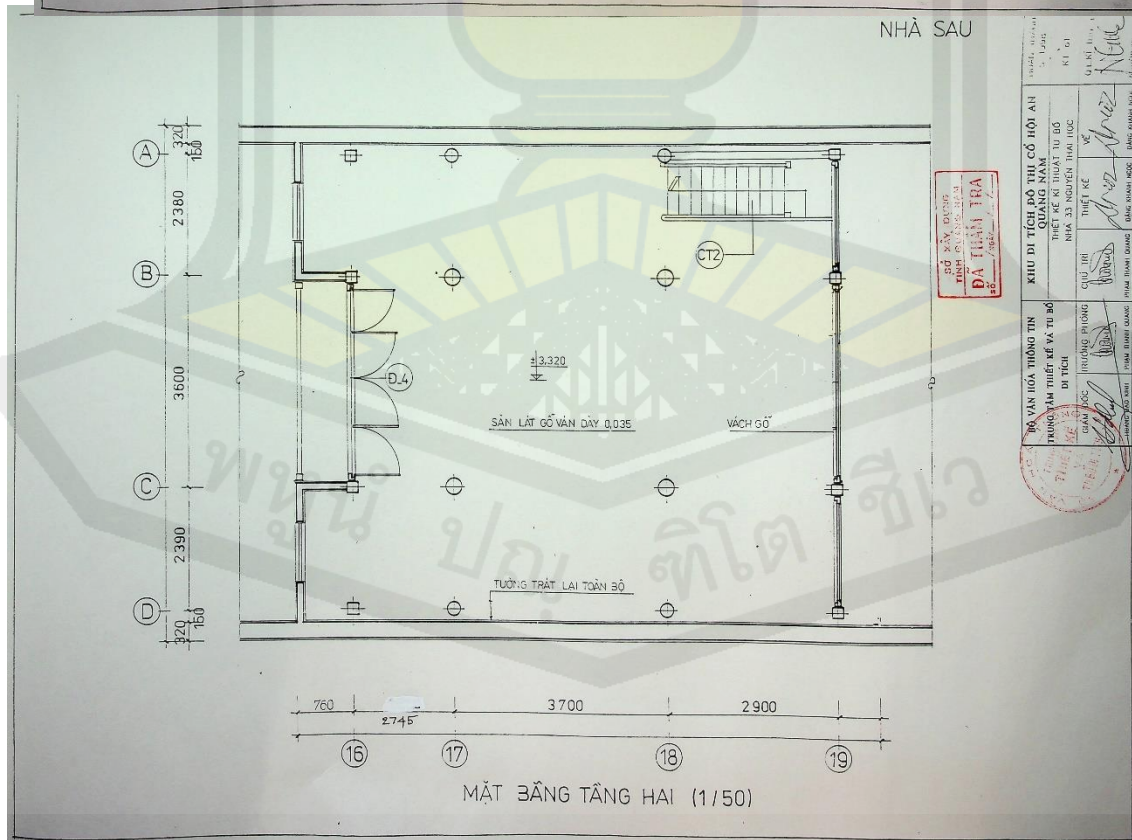
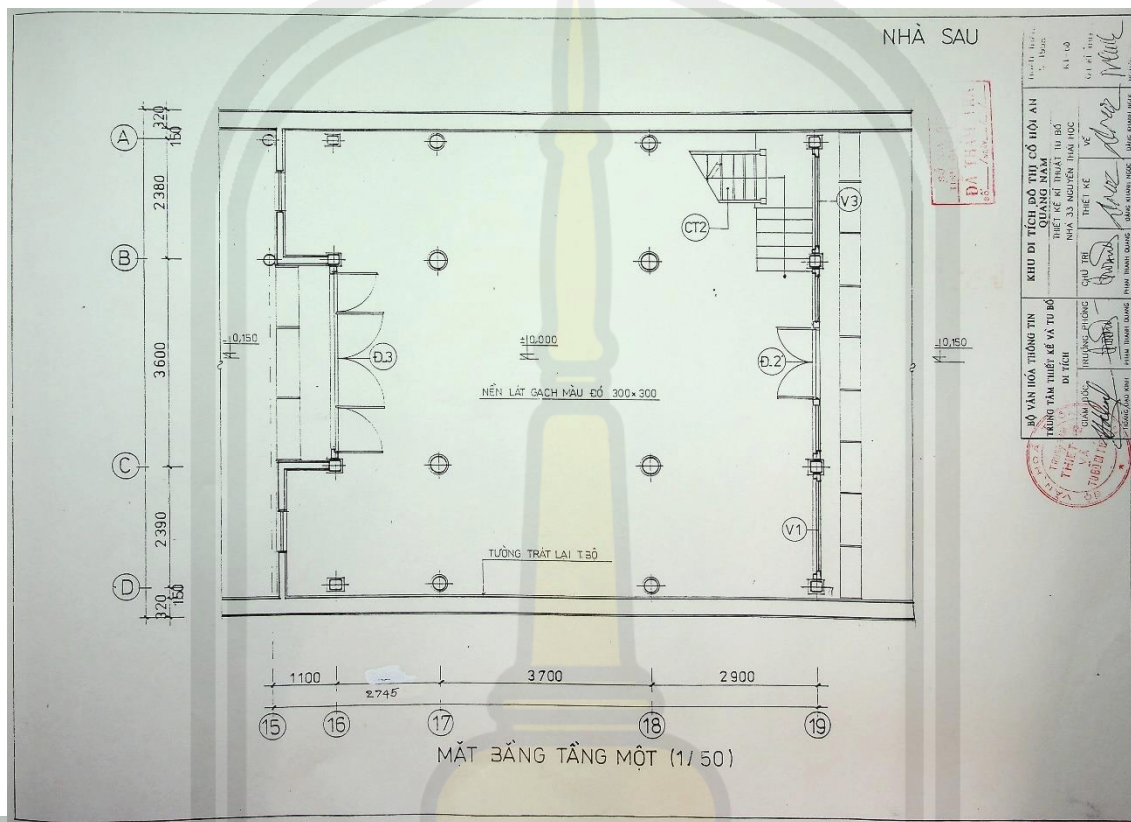
BỘ VĂN HÓA THÔNG TIN		KHU DI TÍCH ĐÔ THỊ CỔ HỒI AN		HOÀN THÀNH	
TRUNG TÂM THIẾT KẾ VÀ TƯ VẤN		QUẢNG NAM		3-1998	
DI TÍCH		THIẾT KẾ KÌ THUA TỰ BỐ		KT-34	
		NHÀ 33 NGUYỄN THẠCH HỒ			
GIAM ĐỐC	TRƯỜNG PHONG	CHỦ TRÌ	THIẾT KẾ	KẾ	OLAS NGUYỄN
					
PHẠM ĐẠO KIM	PHẠM THANH QUANG	PHẠM THANH QUANG	ĐANG QUANG NGỌC	NGUYỄN MINH TÀI	NGUYỄN HUYỆT SƠN

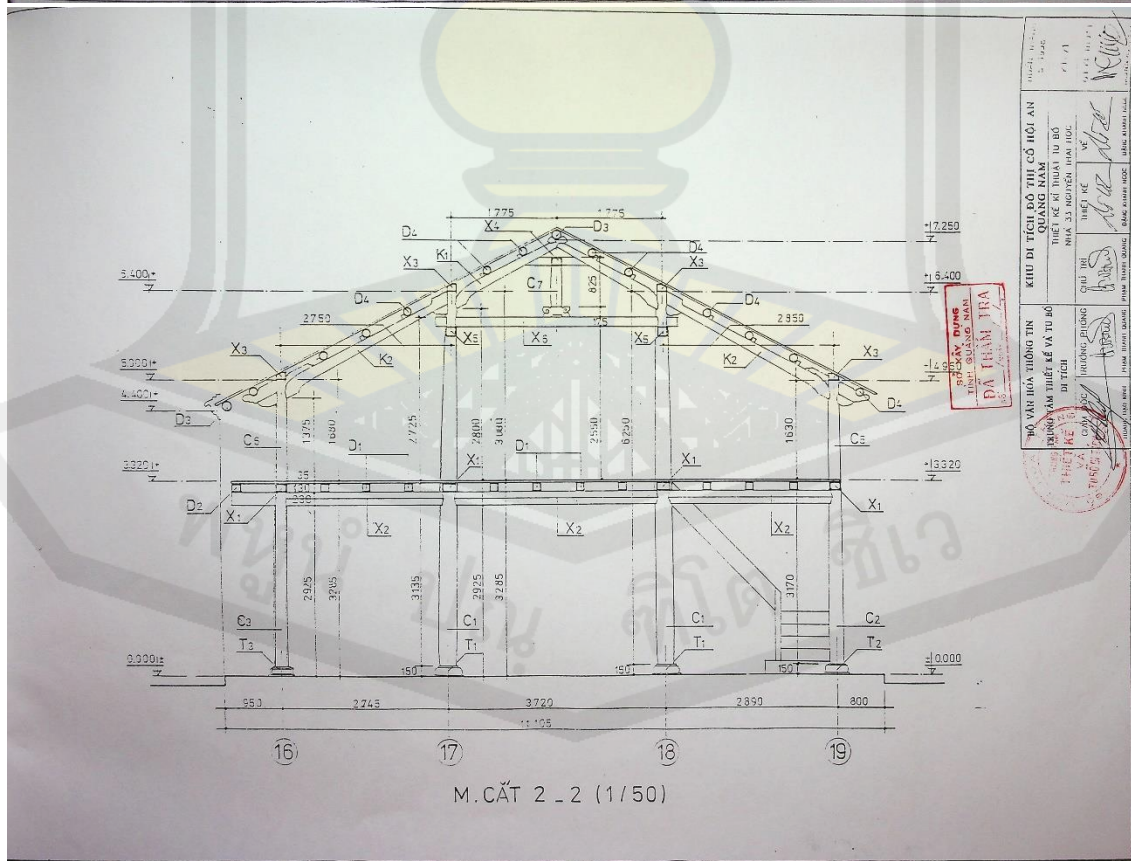
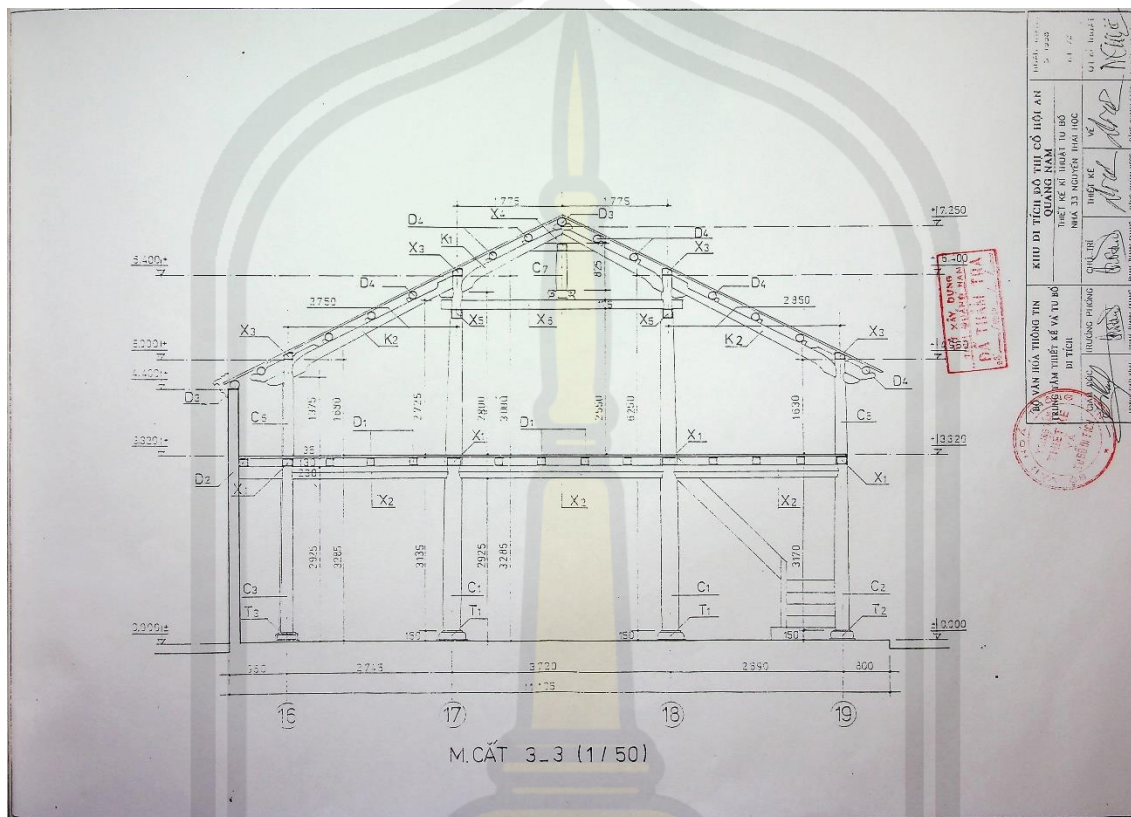


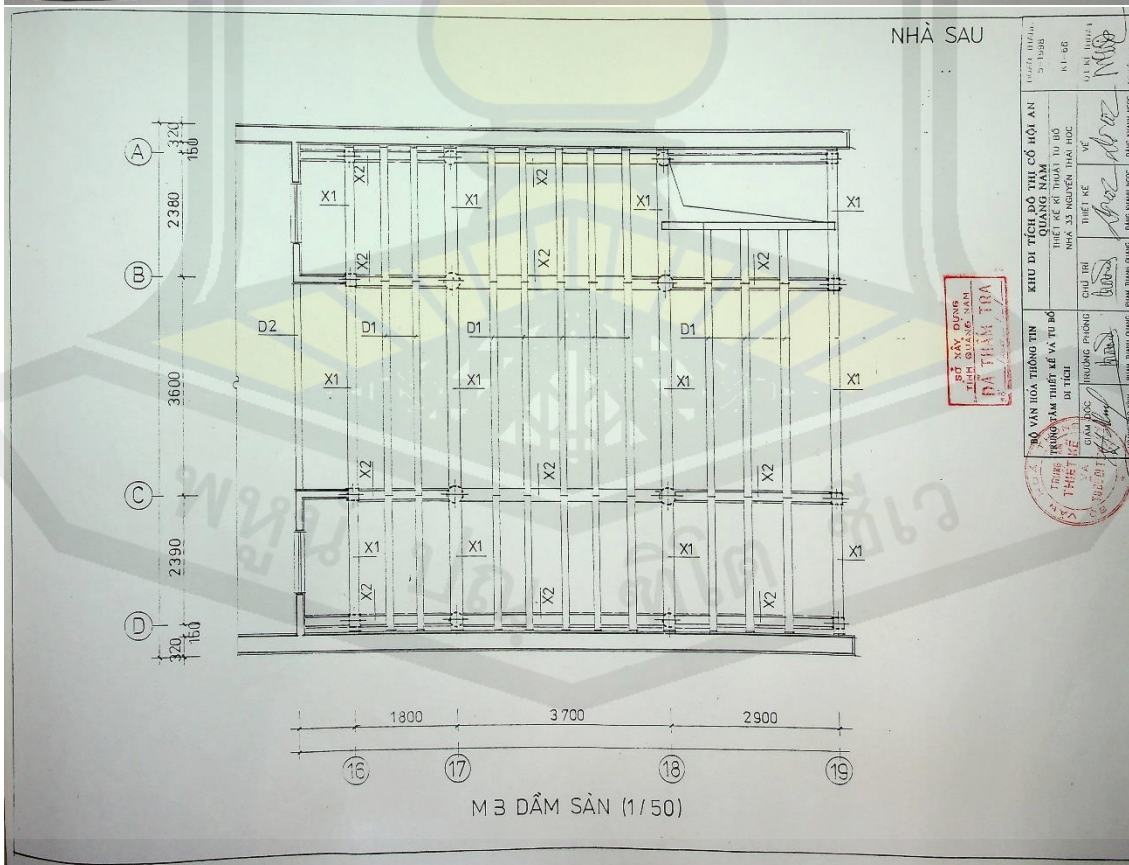
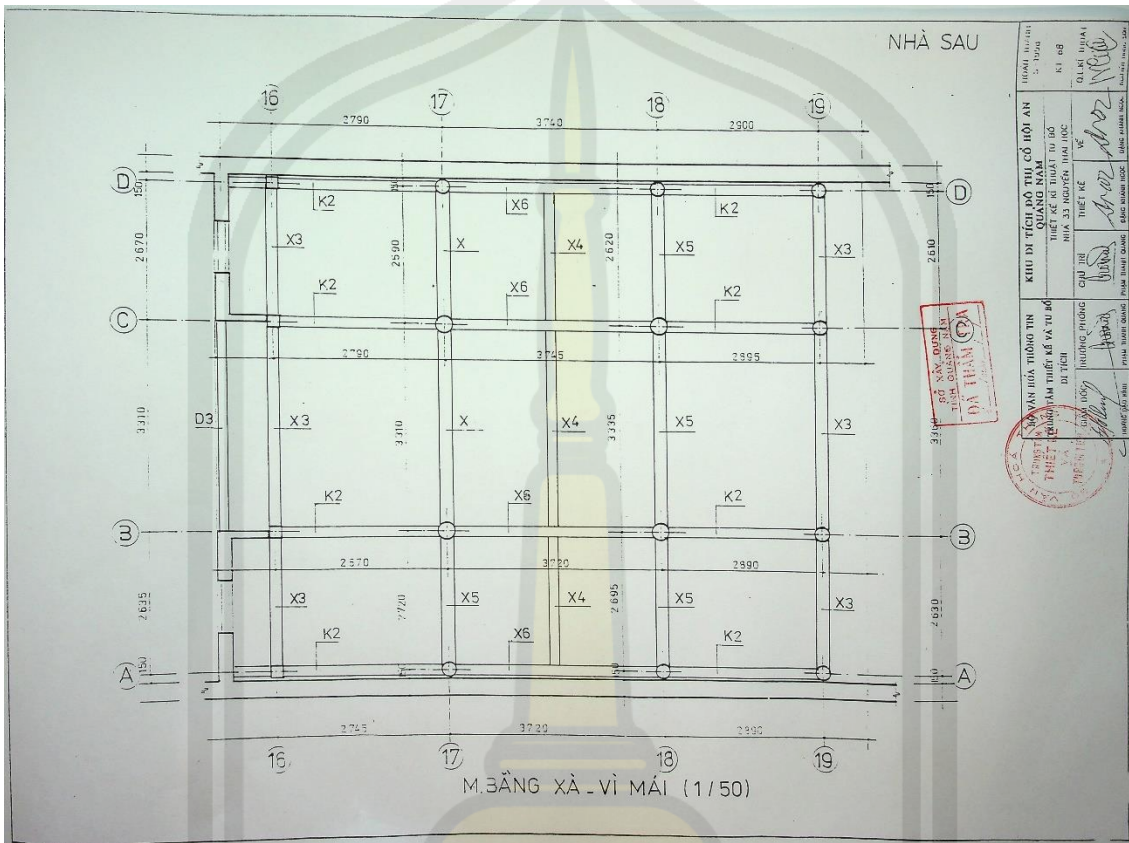
MẶT CẮT 1-1(1/30)

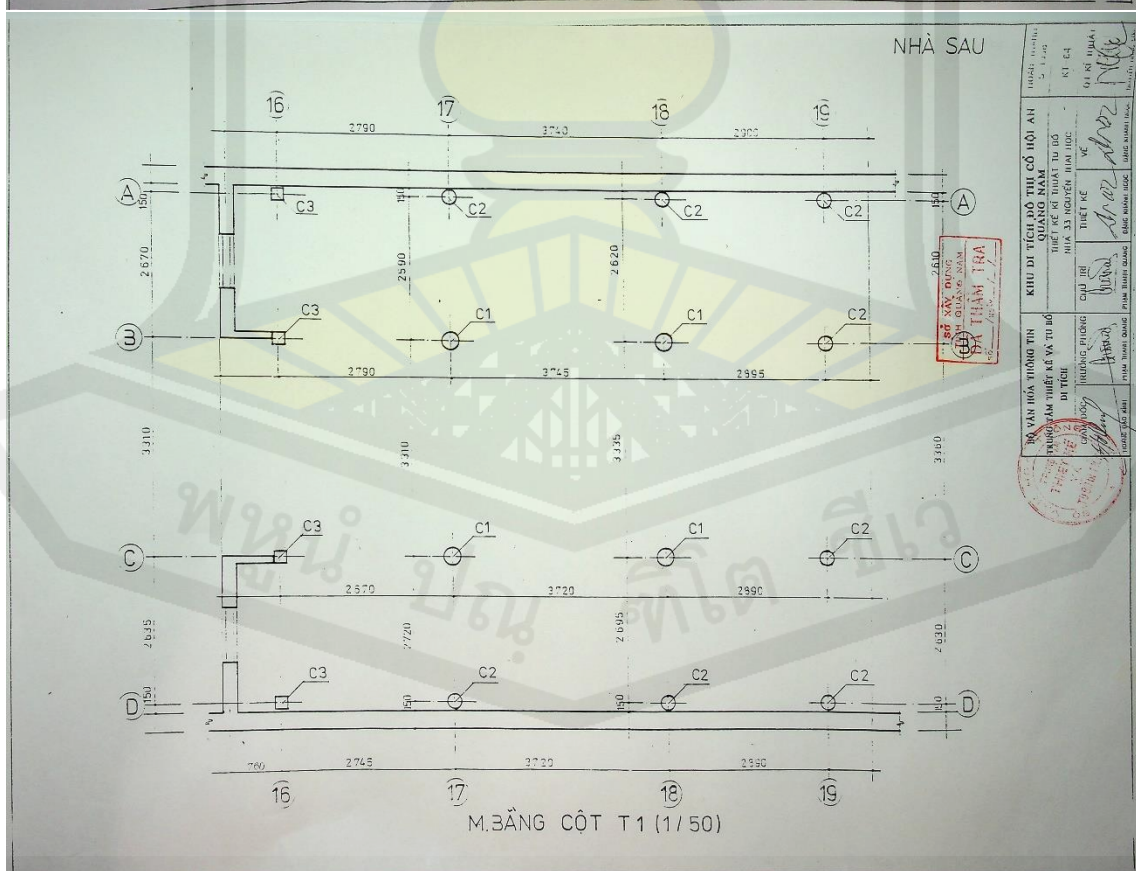
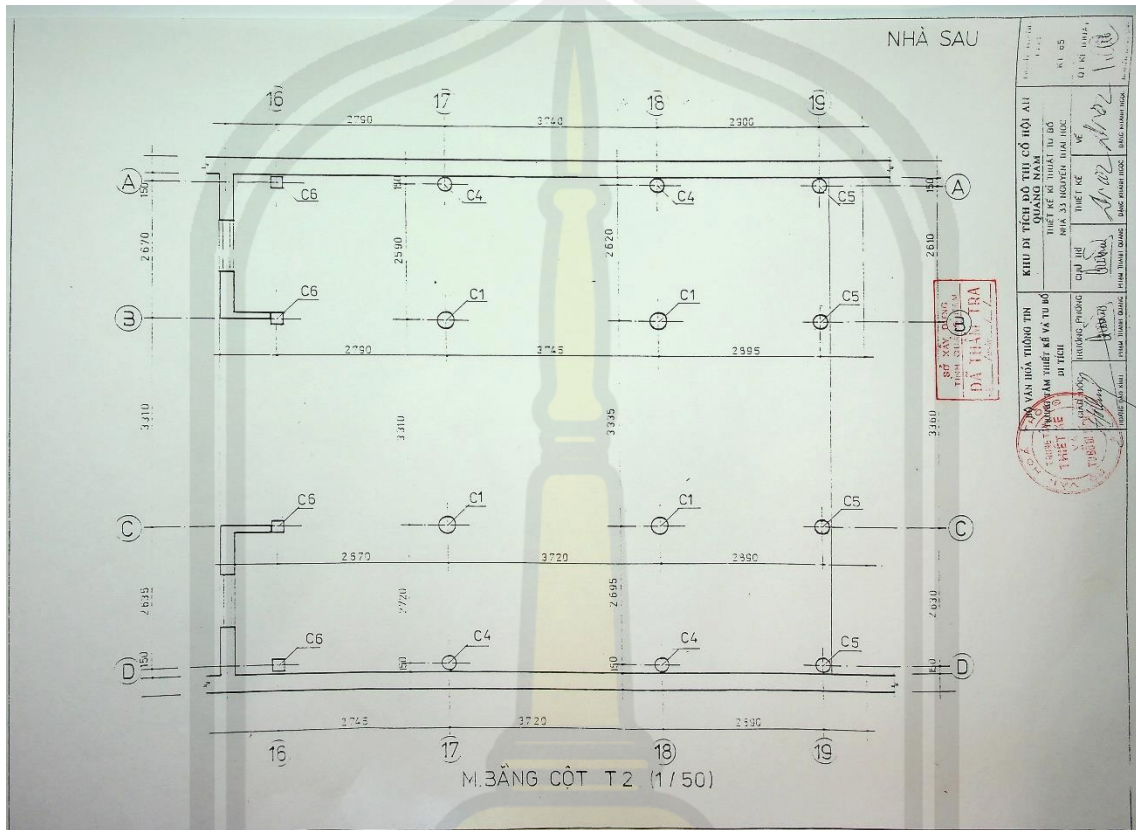
NHÀ CẦU SÀN SAU

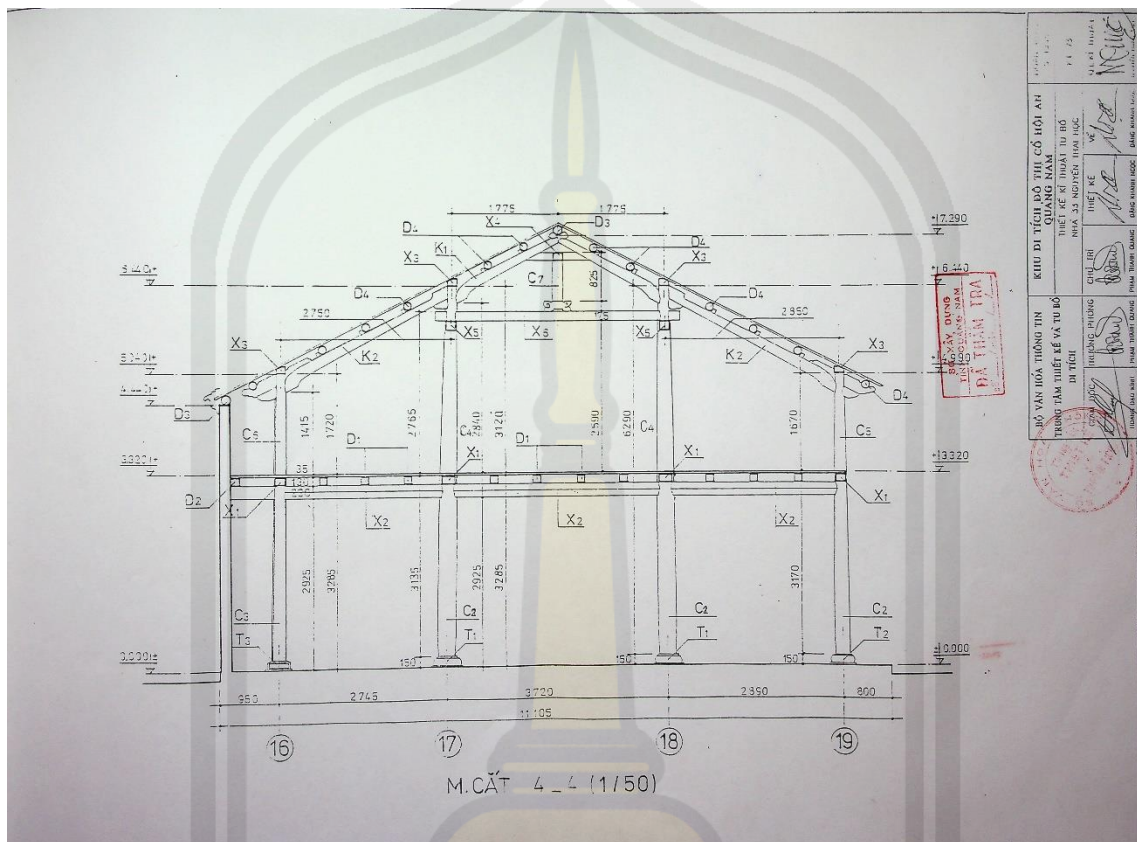
■ THE BACK HOUSE











BIOGRAPHY

NAME	Ms. Nguyen Thi Bich Van
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ADDRESS	299 Lien Phuong street, Dist 9, Hochiminh city, Vietnam
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PLACE OF WORK	University of Architecture of Hochiminh city
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พูน ปณ จิต สีเว