

The Kala in Champa decoration art**(Proposing solutions to attract visitors to Vietnam's ancient arts)****Художественное оформление "Кала" в Чампе****(Решения по привлечению посетителей к объектам древнего искусства Вьетнама)****Фан Куог Ань***Университет Ван Ланга,**Хошимин, Вьетнам**phanquocanhmusic@gmail.com***Ngo Thi Thuy Anh***Van Lang University,**Ho Chi Minh City, Vietnam**phanquocanhmusic@gmail.com*УДК 745/749 | НАУЧНАЯ СТАТЬЯ | [HTTPS://DOI.ORG/10.24412/2686-9675-3-2023-218-230](https://doi.org/10.24412/2686-9675-3-2023-218-230)**АННОТАЦИЯ**

Архитектурно-декоративное скульптурное искусство Чампа во Вьетнаме — одно из трех известных искусств Юго-Восточной Азии (Ява, Ангкор и Чампа), находящееся под влиянием индийской культуры, но скульптура Чампа обладает своими уникальными ценностями благодаря сочетанию региональных особенностей с религиями коренных народов. Обычно используемые изображения на архитектурных произведениях, статуях, рельефах, обозначают индийских богов и танцоров, защитников, линга — йони, животных с конечностями на ногах (Кала, Макара, Нандин, Нага, Гаруда...). С помощью решений для привлечения отечественных и иностранных туристов, интересующихся древним искусством Вьетнама, а также продвижения практических предметов в школах, обучающихся искусству и дизайну. Исследуя изображение Калы на декоративных скульптурах

ABSTRACT

Champa architectural and decorative sculptural arts of Vietnam is one of the three famous arts in Southeast Asia (Java, Angkor and Champa), under the influence of Indian culture but Champa sculpture has had their own unique values thanks to the combination of regional characteristics with indigenous religions. Commonly used images on architectural works, statues, reliefs, stand for Indian gods and dancers, protectors, linga — yoni, legend animals (Kala, Makara, Nandin, Naga, Garuda...). Through the solutions to attract domestic and foreign tourists interested in Vietnamese ancient art as well as promote in practical subjects at schools training art and design. Researching on the image of Kala on decorative sculptures of Champa, the article proposes solutions to attract domestic and foreign tourists interested in Vietnamese ancient art as well as promote them into practical subjects at art and design schools today.

Чампы, в статье предлагаются решения для привлечения отечественных и иностранных туристов, интересующихся древним вьетнамским искусством, а также для продвижения их в качестве практических предметов в школах искусства и дизайна сегодня.

Ключевые слова: Кала, древнее искусство, Чампа, пластическое искусство, декорации, технологии.

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1. Introduction

In the context of development, integration and globalization, the issue of traditions is always raised in the trend of cultural contacts and exchanges. The question raised in cultural and artistic activities is how to inherit and promote the quintessence to both maintain cultural identities and promote and pass completely all on to the next generations. The values of Vietnam's Ancient Fine Arts have helped readers get more multi-dimensional perspectives on an ancient art culture of the Cham people in Vietnam, as well as knowledge of antique decorative patterns, introducing the cultural beauties to the world. This is urgent for orientation in the general context of current development "culture is the spiritual foundation, both the goal, as well as the driving force of development"¹.

Keywords: Kala, ancient art, Champa, shaping/plastic art, decoration, technology.

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The Cham people are a part of the Vietnamese ethnic community, having been the owners of a flourishing culture with unique characteristics. In which, the art of architecture and sculpture with significant Champa features contributes to the diversity of arts of Vietnam. Champa faith bears considerable imprint of the religions adopted from India, especially Hinduism (mainly the form of Shiva). Throughout the history of the Champa people, these religious ideologies have dominated and strongly influenced all aspects of life, both materialistically and spiritually. Indian religions bear many similarities with the beliefs of the Champa people, so "they voluntarily assimilated quickly with that religious culture"². In the spiritual life, religion plays an important role, worshipping

¹ Ha An (2021) [6]

² Le Dinh Phung (2005), Learn the history of Champa Tower Architecture, Culture and Information Publishing House, Hanoi.

many gods to protect the kingdom and the nation. The gods are created as artistic symbols expressing strong creativity, attributing to the special attraction of Champa culture.

During the field trip to find materials for the subject, the writer came to survey the Tra Kieu area — Quang Nam Province, which was the capital of Simhapura during the reign of King Bhadravarman around the fourth century with now only the rampart buried in the stone cliffs remain, and was led to a collection of antiquities by the late Father Anton Nguyen Truong Thang. The late priest also kept a number of antefixes with the decorative patterns of Champa art style in Tra Kieu and My Son areas, most of which was the face of the Kala jester. That also lays the premise for the author to carry out this article, to study the decorative image of Kala, one of the ancient fine arts of Champa decorative art in Vietnam, thereby proposing some solutions to create the viewer's attraction with traditional ethnic patterns of Vietnamese ancient art in the new era.

2. Research Methods

The article is made by methods of data collection from fieldwork, survey, and meta-analysis of historical, cultural and linguistic aspects to assess conservation and development issues of Cham architectural and sculptural art.

Carrying out fieldwork such as surveying, taking photos, systematising documents, in combination with the method of comparing published articles by scientists, at the same time, summarising and collecting materials and articles in books, newspapers, seminars and magazines for comparison.

The writer uses and references the research works of some authors of sciences relevant to the article such as folk religion, archeology, history, language... to elucidate the artistic characteristics of the artifacts to be studied.

Through research works, articles, documents and visual materials about Champ sculpture architecture of domestic and foreign authors to consider and analyse the elements of art to overcome the currently researched shortcomings, being studied with the concepts of culture - belief, life, yin and yang category attributes...

In addition, the article also uses interdisciplinary research methods at different extents, art history and culturological methods are applied more to meet and support the thematic article.

3. Research results

3.1. Brief history and background

The changes of history, economy and society that the Champa state endured during migrations many times in each different North — South region, associated with the political centre is always the basis of culture. Champa based their cultural and political mechanism on three basic elements: the capital, the sanctuary, and the port town. For example, the Tra Kieu — My Son — Chiem port axis. In particular, Tra Kieu is a political and cultural centre, My Son Sanctuary a religious center, the port city plays an important role in economic and military defense. With this solid stance, Champa residents in addition to farming, mining agarwood and gold, they also developed maritime trade, commerce, and taxation, at the same time

establishing fleets of ships and a defense system, all facing the sea. According to author Pham Duc Duong with the research work "Vietnamese culture in the face of Southeast Asia", Champa residents were familiar with "the marine environment, enjoy to view the boundless sea, enjoy the white color of the sand. When somebody dies, there is a custom of making a funeral on the sand, and when getting married, there is a custom of eating fish for a day, worshiping ancestors according to the sea current "Atâu Tathich" next to the mountain "Atâu Chok"..."⁴. It can be seen that the Champa religious culture originates from the ancient Southeast Asian culture founded on the characteristics of a wet-rice agricultural civilization. But with the origin of the Austronesia, Champa culture has its own characteristics influenced by maritime factors. Cua Dai — Hoi An estuary became the most flourishing seaport; merchant ships from India, Indonesia, and China flocked in large numbers. Since then, the maritime trade relationships took place continuously and persisted, upholding the apex of the Champa dynasty. Most of the Champa architectures that have survived to this day are the Kalan temples and shrines to worship the gods, kings, and mothers of the country.

Throughout the history of Champa, every dynasty when coming to power always built or restored religious works to prove the existence of that dynasty, and to flaunt national strength, but most importantly, to thank to the gods by offering sacrifices to the temples for supporting the power and victory of the dynasty. Like other countries in

Southeast Asia, along with the architectural works are the decorative arts and sculptures influenced by Indian civilization combined with indigenous culture, traditional images that always contain interesting tales about gods, natural forces, the universe... And Kala is also considered as a decorative symbol representing legendary characters in the development history of India presented in the kingdom of Champa. However, the image of Kala is not as popular and is not used as commonly as images of other Buddha gods, dancing-girls, protectors... Kala is shown in some of the decorations on the buildings, temples or in sculptures as Kala-Makara...

3.2. Shaping about Kala in the decorative art of Champa

In terms of general appearance, Kala was created as a monster with a ferocious aura consisting of human and animal features. Kala has large bulging eyes, a lion's nose, puffy cheeks, two small and pointy ears, and a head with two horns of a young ram. Particularly impressive is that Kala only has jagged sharp teeth and long canines without the lower jaw and chin⁵. This is the image of an unreal animal in the natural world balanced with features in the appearance of animals such as qilin, dragons, lions..., clearly influenced by Javanese art. Just like on other works, the ancient Champa artists also, through the art of sculpture, expressed their awareness of balance and perfect beauty with symmetrical shapes and lines on the shaping of the Kala.

⁴ Pham Duc Duong (2000), Vietnamese culture in the context of Southeast Asia, Social Science Publishing House, Hanoi.

⁵ Tran Tan Vinh (2018) [8]



Fig. 1, 2. Kala in the G tower, 12th century and in F1 tower, the 8th century

In an introductory book about the antiques found in the Quang Nam — Da Nang area, “Saving the mark of Champa, the ancient capital of Simhapura Tra Kieu from the I to XI centuries” by the late Father Anton Nguyen Truong Thang introduced a lot of Kala-shaped artifacts such as antefixes, and arches. Kala facets appear in Champa art as a major decorative theme of Hindu as well as Buddhist temple-tower architecture. The image of Kala is widely decorated on the tower floors, on the door lids (tympan) or at the foot of towers, on altars.

Kala is considered an incarnation of the god Shiva, symbolising the destruction of time, impermanence, and things that are always changing. In Hinduism, Kala is the god of time. It can be said that the image of Kala is a unique creation of Indian art, symbolising the philosophy of the impermanence of all things, which makes it widely popular in arts of East Asia and Southeast Asia. In these arts, Kala is represented by very specific shaping techniques depending on the aesthetic qualities of each region. In Henri Parmentier's research work ‘Investigation and Inventory of Champa Sites in

Central Vietnam” (1909), the author commented on the god Kala in G tower, 12th century and F1 tower, 8th century at My Son Sanctuary, to have a clear influence of Javanese art⁶. The stone is carved with a picture of the god Kala with a fierce face, baring fangs, rolling back eyes, two carp fish whiskers raised. The god of time Kala is a legendary mascot whose job is to protect against evil spirits, so it is often placed at the entrance, main gate, gate pillars or tower base decoration. Accordingly, zone G has 52 terracotta Kala faces decorated at G1 temple base and 8 Kala decorated faces at G2 temple, Kala faces in G zone are also known as Simhamukha — Lion's face, created with human and animal characteristics as described above. These terracotta masks are decorated in dramatic frames that emphasize the importance of the sacred place. These masks are made by craftsmen of many traditional art lines, representing different styles. Besides the Kalas decorated in G area, they are also decorated at the foot of the A1 temple, on F1 temple door pillars, and various other positions on other architectural works in the valley of My Son Sanctuary.

⁶ Henri Parmentier (1909), Investigation and Inventory of Champa Sites in Central Vietnam, Paris.

⁷ Phan Thi Thu Binh (2010), [8]



Fig. 3. Kala-Makara ở Salatiga, Trung Java, Indonesia ⁸



Fig. 4. Kala-Makara at Danang Museum of Cham Sculpture

*** Kala combined with Makara**

The face of Kala is often associated with the image of the sea monster Makara, a half-snake-half-dragon sea monster that is the mount of the ocean ruler Varuna and of the river goddess Ganges Ganga, the Shiva's wife⁷. This decorative motif is called Kala-Makara. The image of Kala-Makara represents a skeptical conception of the universe. In Champa art, the image of Kala-Makara appeared very vividly on a famous altar, the Temple of Goddess Apsara Tra Kieu in the 11th century.

The image of Kala-Makara decorated on the altar is represented by a symmetrical layout with one Kala face in the middle and two Makara heads on either side representing the balance of the universe. There are also many decorative Kala images popular on architectural parts of the temples and towers of many Champa relics. For example, in My

Son A1 tower, there are also many images of Kala-Makara appearing in the decoration of the foot of the tower, which is arranged into an arch of the temple door, in which there are images of gods standing with their hands clasped to pay respects. Southeast Asian art historians have also pointed out the close artistic relations of the Kala-Makara image between Champa art and Javanese art in Indonesia in the art period from the 10th century onwards.

Highlights on the theme of Kala decoration also appeared on the My Son G1 temple in the middle of the 12th century. There are more than 50 Kala faces made of terracotta, arranged in a long line around the base of the tower of the temple dedicated to Shiva; this vivid decoration represents the cyclical thought of birth and death in the cosmology of the ancient Champa people. The image of Kala, which is a unique creation of Indian art, symbolizes the philosophy of the impermanence of all

⁸ Nagina Town (2015) [9]

⁹ Huynh Thanh Binh (2012), [7]

things, so it is widely popular in the arts in East Asia and Southeast Asia. In these arts, Kala is represented by very specific shaping techniques depending on the aesthetic qualities of each region.

In particular, the combination of Kala-Makara forms a composite called the “Glorious Face” symbolising the rotation cycle of the Sun, Moon, and Earth⁹. Indian religious philosophy holds that the macroscopic world is the Sun sitting on top of the sacred mountain Meru. The image of Kala-Makara is a characteristic combination of the angry look of an aquatic animal and an imaginary animal — the Makara, of the Sun, and the powerful animal, the Lion. It is called Simha-Mukha — “The face of the lion”, with the lion being related to the Sun. The sun is considered the breath of life and death. Birth and destruction are two inseparable aspects of polytheistic philosophical understanding. Every god has two sides, good and bad, birth and death. In Buddhist thought, death is the basis of the doctrine; where there is birth, it is certain to

lead to old age, sickness and death, the god of time (Kala) has certainly appeared and because Kala is too greedy, all existing things cease to appear, and is also the incarnation of Shiva in the manifestation of the god of destruction as the “black face”. In Buddhism, Kala is the king of death Yama; the face of Kala is the face of death.

* Kala decorated on top of Champa tiles

When Tra Kieu was identified as the Simhapura citadel of Champa, the excavations found many more artifacts, including the stylised terracotta antefixes with various shapes and sizes.

Most of the Champa architectures that have survived to this day are the Kalan temples and shrines to worship the gods, kings, and mothers of the country. The civil architecture works are all gone. Theories all say that they are built from less sustainable materials such as wood, bamboo, leaves, etc., affected by time and other causes, leading to absolute disappearance. With the antefixes



Fig. 5, 6. Artifacts with tile heads found in Tra Kieu area — Quang Nam

artifacts, it has been shown that the architecture in the Simhapura citadel used them to decorate the roof fringes on mansions and houses. Tiles and

decorative elements on tile are important material components in a complete architectural work. The presence of roof tiles shows the existence of

wooden rafters that lift the quite heavy roof tiles, which are often used in administrative centres, royal palaces, religious temples... This decoration on the tile adds to making the architecture more beautiful and solemn. Unlike the glazed tiles of China and Dai Viet, the Cham tile head is decorated and baked raw.

Tiles in Tra Kieu are found in two types: tubular roof tiles and imbrex tiles. Imbrex tiles has a pointed end, elongated shape. Tubular tile is also

known as yin — yang tile, trough-shaped tile. The yang tile (tube tile) is shaped like a bamboo tube or a bamboo tube, while the negative tile (ban tile) has a trough shape. When roofing, the pipe tile is faces down to match the roof tile part. The part of the tile facing the outside of the top of the yin and yang pipe tile is decorated with vivid patterns. On the top of the tubular tile, there are two types: one where the top of the tile is round in shape, and one where the top of the tile is in the shape of a semi-



Fig. 7, 8. Pipe antefixes

circle, with the shape of a trough. The name of yin and yang tile describes the position of the tile used in the last row of the architectural roof which link two yin tiles together and solve drainage for the entire roof set. This style of the yin and yang tile is still seen in the architectural works of Hue citadel, temples, pagodas, and old town today.

Different from the decorations on the tiles of other neighboring dynasties at the same time, the Kala decorative tile is a characteristic of Champa culture. Japanese researcher Nishimura believes that the Kala face motif found in Tra Kieu represents a religion that originated in India at the beginning of the process of Indianization affecting the capital of Linyi.

In general, the Kala face decoration motifs are shown in the frontal view with many different variations. Champa pipe tile heads also have many different sizes. The smallest diameter is 12 cm and the largest is 30 cm, and the thickness of these tiles is also not uniform, possibly due to the process of shaping by hand or using a rudimentary mold.

The image of Kala's face on the top of the tile in Tra Kieu (Quang Nam) is vividly shown with full details of clear eyes, nose and mouth, strong and sharp expressions. The circle around the face is a jagged, wavy, or dotted shape. The face shows the eyes, nose, mouth with many features of a lion, bared teeth with the shape of each grain quite evenly, on the forehead there is a third eye like



Fig. 9-11. Some Kala shapes on top of Champa pipe tiles

a fire with three branches. Another style shows high cheekbones, wide mouth, large nose bridge, big and slanted eyes, hair and beard stylized with floating veins, spreading evenly around...

3.3. Discussion and suggestion

Through the study of Vietnam's ancient fine arts, the problem of applying and developing patterns of ancient ethnic capital has many ways of doing it, many aspects to exploit such as:

*** Create a database on the system of decorative sculptural patterns and ancient Vietnamese fine arts**

Students of art schools go on field trips to survey, take notes, research projects to study ancient capital patterns, draw and apply graphic products, gift products..., creating positive effects not only in the academic environment but also in the social environment. Art and design schools in Vietnam have also cooperated with many units to organize seminars related to ancient art and ancient capital patterns, creating more playgrounds and interesting learning exchanges for lecturers and students when accessing this subject. We have

many universities and colleges that specialize in art and fine arts. The number of students conducting research and applying many topics inspired by traditional ethnic patterns. The applicability of ancient ethnic capital, the current national style is very much applied by art designers and architects in practice. Ancient patterns are part of the typical expression of national identity, helping to distinguish one nation from another. Therefore, training schools need to supplement their knowledge of the history of national culture and art, include communication topics in their projects when teaching, and conduct many topics by experts in the field of art. This presentation will bring a lot of knowledge directly to students and students.

Additionally, it is necessary for organisations and associations to launch meaningful competitions on the topic of national identity for students, and for everyone interested in participating. The contests both seek new designs for tourism gift products embracing local, regional and ethnic characteristics, as well as transferring and promoting traditional artistic values. In the period of integration and development of the market economy, countries use tourism to develop culture, and cul-

ture to develop economic trade, spreading the face of the country to many continents, such as: Thailand, or South Korea in the region having done it successfully.

*** Applying technologies in preserving and promoting the cultural and artistic values of ancient Vietnamese fine arts, especially Cham art**

Champa art outstands in architecture and shaping, not only clearly illustrating the level and aesthetic tastes but also conveys the ideology, culture and beliefs of a nation. The Champa people absorbed the quintessence of Hinduism, yet still retained the indigenous characteristics to draw their own unique and diverse cultural and religious beauty. Time is one of the factors that contribute to the loss of the values of an art. The art of Champa architecture and sculpture has been moulded by time and formed a thickness with layers of interlocking cultures, creating a mysterious and attractive beauty with extremely rich expressions and diversity. During the process of formation and development, through periods of ups and downs, reception and interference, mixing between indigenous and foreign cultures, the Champa people have left behind architectural works, full of charm and poeticism. Those values can be reproduced and kept vividly thanks to the development of technology and digital devices.

*** Technology to translate text images into languages of choice**

Currently, the Museum of Cham Sculpture in Da Nang, as well as other museums... have put into use automatic audio guides or apps downloaded from mobile devices via the App Store, including

many different languages to serve international visitors. This is a device connected to a headset and works depending on the built-in locator at places that need to be explained during the visit at the museum, helping visitors better grasp the values of heritage of Champa architectural and sculptural products.

*** Application of 3D printing technology in architectural restoration, Champa decorative sculpture**

The digital era allows people to receive new technologies that greatly assist in the conservation and preservation of traditional cultural values. Da Nang Museum of Cham Antiquities, with renovations and upgrades so that the public can have intuitive access to the values of ancient heritages, has pioneered the application of scientific and technical means, including 3D Hologram projection equipment, so that visitors can observe the artefacts from multiple angles and listen to explanations of the artefacts in different languages. In addition, smart applications such as automatic guidance via QR scanning codes are also fully utilised to bring a new life to the artefact, telling stories.

In developed countries around the world, designers have experienced automatic 3D printing technology, which can create shapes precise to every nanometers. 3D printing technology is a completely different concept from 3D simulation drawing in graphic design software. This new printing technology enables the creation of a three-dimensional object that can be grasped and touched, and with precisely pre-specified design processes. The restoration of the Champa heritages by 3D printing technology, simulating all the

formations of temples or statues, bas-reliefs in miniature scale to make a model for storage, as well as being able to quickly analyse the architectural space of the Cham's system temples and towers (kalan and bimong). Currently, most of the temple and tower artefacts are left in the open air, subject to the weathering effects of time, natural disasters and climate, facilitating degradation. Many works are in danger of collapsing, wearing, and have not been promptly restored and embellished. 3D technology can accurately reproduce the structure of each brick, each detail of decorative patterns to save documents for research, restoration and improvement work more accurately, aiding in the operations of conservation and promotion of cultural heritage values of ethnic groups.

*** Applying virtual reality to create multi-dimensional multi-faceted spaces**

Scientists and technologists have made future predictions about virtual reality's dominance of 3D space simulation in virtual modelling settings. Virtual Reality (VR) and Augmented Reality (AR) technologies create a three-dimensional space that is programmed with a machine device that realistically describes the surrounding world. People will directly interact with that space with all their senses. This will help a lot in rebuilding the structure of Champa temples, architectural works, decorative sculptures that related to space, product images, and actual materials. Users of virtual technology can see and capture the images of the model in virtual space, can freely control (hold, grasp, move, arrange ...) as well as interact with the objects, just as if it is reality. The virtual reality model will contribute to promoting the completion

of vivid, specific and detailed illustrations, which are being developed by many places due to overcoming limitations on geographical separation and reducing a large amount of costs in travel expenses. With virtual reality technology, just sitting at home and wearing VR glasses, or interacting with mobile devices, viewers will feel like they are standing in the real setting, listening to voiceovers and interacting in real time with the surrounding scenery. The application of 3D and virtual reality technologies to the preservation of art images, antiquities in general and sculpture, Champa architecture in particular has contributed to the transformation of research methods from traditional to modern, catching up with new trends, bringing desired effects into communication, promotion, and quality improvement in academic research.

*** Cloud storage technology, "big data" data**

Cloud storage with large data sources of "big data". There have been seminars within the framework of all levels to introduce the digitisation of documents and articles, in order to reduce areas of storage spaces. Everyone can access information and research about Champa, as well as art design students, or admirers of Champa decorative patterns, who can download and apply vector motifs from there to use in their designs art or illustrate the subject without fear of errors, or confusion with other ethnic groups. Technological trends will not stop at extracting images and printing design drawings on paper or viewing by slide shows, but rather require spatial demonstration with virtual reality 3D drawings, simulating virtual space as aforementioned. With a cloud computing application, users can easily create archives of documen-

tary images as well as vectors of Champa decorative patterns in different periods and styles. The application of traditional values and national patterns to the social reality of the new era is extremely rich and diverse, evoking many issues to ponder.

4. Conclusion

Ancient art is seen as a historical witness to the vicissitudes of social and cultural periods, many of which have become heritage. Cultural heritage is essential in education and building a proud foundation of national traditions for the next generation, and at the same time, paves way for locals to connect and be seen internationally. This sets the founding conditions to improve social life in the locality through tourism activities, sightseeing, research...

The result of modern technology is the recreation of the prideful cultural symbol of a nation's sculpture so that people can envisage the long history of an ancient kingdom, vividly recreating the stories of the past. It is not simply a sole device, nor just a mindless connected software, but also a capsule entailing priceless artistic assets, recording the traces of a unique civilization that once resonated in time. When looking at the temples, the decorative sculptures of the ancient Champa people, whether directly or indirectly, its beauty can be felt as both contemplative and mysterious, from the soaring and systemised circuit of decorative motifs, from the baked bricks of the earth that the artisans of the Champa kingdom have built, to the monumental and dignified architectural works,

moulding the gods into vivid and expressive work of sculpture art.

People have diverted their cognitive thinking in a more multi-faceted direction, with which they can join the ground of the new era "the main driving force for the development of human civilization is the revolution of science and technology"¹⁰. In order to preserve and conserve the traditional artistic and cultural values of the nation, it is necessary to take account the new technology. Champa art once flourished, yet only left from those glorious years on the stone and brick foundation. Not everyone can come to admire Champa artworks in the land of the old kingdom, and it is impossible to be sure that the works will last forever with time. Therefore, the application of technological achievements will bring about the best preservation and promotion of the mysterious art treasures of Cham, conveying the brilliant achievement values of culture and arts. Champa architecture and sculpture — one of the pinnacle of Southeast Asian arts — enriches and diversifies Vietnamese art and culture in the unified ethnic community as a whole. New forms of technology will be more flexible and promote a sense of protection and preservation of the nation's traditional cultural values, and spread more easily as they meet the needs of people of the time, of new era. Learners and viewers will enjoy in the process of learning the art of antiquities, the traditional art values of the nation with vivid and realistic images. Thereby improving the capacity to master technology and research, as well as to apply high-tech scientific achievements to the conservation and restoration of heritages, architectural

¹⁰ Nguyen Co Thach (2015), The World In The Last 50 Years (1945 - 1995) And The World In The Next 25 Years (1996 - 2020), National Political Publishing House.

works and artworks of the people's relics, of ethnic groups that are being lost or disappeared in modern life today.

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