

Vietnam Cultural Education by Recycled Creativity: Case Study V-Caphe Model in Hanoi

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Abstract

Culture is an endogenous flame. In the context of globalization and international integration, one of the core issues raised is respecting cultural diversity and preserving national identity. It is very difficult for young people (future owners) to understand - to love historical - cultural values without a creative - unique approach. Understanding this mentality, we came up with an idea to build a chain of creative educational space complex called Vcoffee (V_caphe) and exhibit - sell culturally meaningful products made from recycled materials with 3 main functions: (1). A chill pace to enjoy coffee, communicate and connect with people. (2). An educational space for heritage - cultural values in general and Vietnamese historical knowledge in particular. (3). A creative space for reusing, recycling. With the target customers being high school students, university students and those who want to enjoy coffee in a creative space, we want to expand this model, help the community gain more knowledge, deeper insight into national culture and environmental protection.

Keywords: Cultural Education, Creation, Recycle, Coffee, Vietnam

Introduction

Culture is a definition with broad connotations with many different interpretations, related to all aspects of human's material and spiritual life. Basically, culture is what people think and what people do. Definitions and concepts of culture often emphasize the creative activities of human communities associated with the historical development process of each community over a long period of time creating meaningful values, universal humanity, and at the same time has the specificity of each community and the unique identity of each nation.

With the desire to educate the young generation deeply and comprehensively about Vietnam's history - culture - heritage, our team came up with the idea to establish the V Caphe (coffee model). By displaying - selling recycled products with cultural significance in the cafe space, we want to give customers the experience of accessing heritage - culture - courtesy knowledge in a creative, unique way. unique, arouses curiosity, interest and love of customers in Coffee.

Research steps

The research have deployed by 7 steps:

- Step 1: Collect cultural knowledge and content
- Step 2: Select cultural content for the coffee chain
- Step 3: Choose an image to express cultural values with recycled waste
- Step 4: design the cafe
- Step 5: Develop cultural educational content
- Step 6: Build a business plan
- Step 7: Test operation and build a coffee chain in the city

Research results

Overview Vietnam culture

Firstly, Vietnam has a rich and diverse culture in all aspects, the Vietnamese people and the community of 54 ethnic groups have had the right and good customs for a long time, there are many meaningful festivals in community activities, unwavering beliefs in religion, tolerance in religious thought and doctrine, thoroughness and metaphor in communication of language, from traditional to modern literature, art. Although there is continuity, which is passed on from generation to generation through the cultural process, the culture of each ethnic group is not static but constantly changes,

creating a cultural flow corresponding to each ethnic group. globalization context.

Secondly, the differences in topographical structure, climate and distribution of ethnic groups and populations have created cultural areas with their own characteristics in Vietnam. From the cradle of Vietnam culture in the Red River Delta of the Vietnamese mainstream with Kinh Ky culture, village culture and wet rice civilization, to cultural nuances of ethnic minorities in the Northwest and Northeast. From the borderlands of Vietnam during the founding of the country in the North Central region to the blend with the Cham culture of the Cham people in the South Central region. From new lands in the South with the cultural combination of ethnic Chinese and Khmer to the diversity in culture and ethnic groups in the Central Highlands. The changes in each historical period, the mixture of ancient cultures with the characteristics of the Vietnamese community, the fusion of Chinese culture and a part of the West have created a Vietnam culture has its own identity and impression among the three regions of the North, the Central and the South. Thirdly, with a history dating back thousands of years of the Vietnamese along with the later convergences of other ethnic groups, from the indigenous culture of the ancient Vietnamese from the Hong Bang period to external influences over thousands of years. With the ancient influences of China and Southeast Asia to the influences of France from the 19th century, the West in the 20th century and globalization from the 21st century. Vietnam has undergone cultural changes.

According to historical periods, there are lost aspects but also other cultural aspects added to modern Vietnam culture.

A number of factors are often considered to be typical of Vietnam culture when viewed from the outside, including a culture that upholds traditional family cultural values, a community-based culture, and the autonomy of culture. culture, imbued with patriotic spirit, national consciousness and some other characteristics such as: respect for ancestors, respect for community values, handicrafts, hardworking and studious. The West also believes that important symbols in Vietnam culture include dragons, turtles, lotus flowers and bamboo.

Some elements that are often considered characteristic of Vietnam culture when viewed from the outside include reverence for ancestors, respect for community and family values, handicrafts, hard work and filial piety. learn. The West also believes that important symbols in Vietnam culture include dragons, turtles, lotus flowers and bamboo. Conical hat - the interior design inspiration of V-caphe shop.

For generations, the conical hat has become close and familiar to every Vietnamese. The image of a rustic and charming conical hat is not only a sun and rain cover, but also contains the unique culture and goes into many Vietnamese poems and songs. The conical hat contributes to the graceful beauty and has become a symbol of the gentleness, simplicity and friendliness of Vietnamese women for thousands of years.

Due to the characteristic of Vietnam is the humid tropical climate with monsoon all year round with frequent sunshine and rain, the people here have used the leaves together to form a hat to cover the rain and sun. Gradually, the conical hat appeared as a necessary item in daily life. Conical hats are made from simple and readily available materials such as palm leaves, conical leaves, bamboo, etc. Through the skillful hands of artisans, conical hats have become a symbol of many traditional villages in Vietnam. past centuries. The image of the conical hat gradually became a symbol accompanying the Vietnamese people through many ups and downs, events, and has persisted to this day.

The predecessor image of the conical hat was carved on the Ngoc Lu bronze drum, Dong Son bronze drum, and Dao Thinh bronze jar around 2,500 - 3,000 BC with the most rudimentary shape.

According to Vietnamese history, conical hats were born around the 13th century under the Tran Dynasty. At that time, conical hats were used to make accessories for beautiful women, but the hats were quite thick and heavy. With the flow of time, the hat becomes lighter and more elegant. Revolving around the image of a hat also leaves many anecdotes with Vietnamese people. There is a story that the conical hat was born by a tall woman, on her head always wears a hat made of four round leaves. Wherever the woman goes, the weather becomes favorable. than. After she taught people to grow wet rice, she disappeared. And to express gratitude to the Vietnamese people for building a temple in memory of the goddess, and at the same time creating a similar cone pattern by stringing palm leaves together to become conical hats. Based on the shape, the hat is called "conical hat" or "Vietnamese conical hat".

Painter Dang Mau Tuu - Vice Chairman of Thua Thien Hue Provincial Culture and Art Association said that conical hats have had many stages of change, from round conical hats in the ancient North to flat round conical hats, sport straps and conical hats. Hue peak. Conical cones are currently commonly used hats because of the solid contouring face, both improving the aesthetic effect and having depth to serve the rain and sun protection more.

A conical hat is made very elaborately and skillfully, but only costs about 40,000 - 80,000 VND/piece depending on the type. The value of the conical hat is not high, but the meaning of the hat to Vietnamese people cannot be measured. The conical hat is used for many purposes in life, so it has become a familiar item, close to the life of Vietnamese people. In rural areas, mothers often use conical hats to go to the market or work in the fields. The conical hat is a symbol of the gentle and hardworking Vietnamese people with beautiful features in labor. Conical hats are widely used throughout the country with famous hat-making villages in the Northern, Southern and Central regions. Each hat produced in a different region will bring a special feature or in other words bring the unique characteristics of the local people in each region. For example, Lai Chau conical hat represents the Thai ethnic group, Cao Bang red conical hat represents the Tay ethnic group while Binh Dinh province has Go Gang conical hat and Quang Binh is famous for its thin Ba Don conical hat. as elegant as conical hats from Hue. In the North, Chuong village in Thanh Oai - Hanoi is known as a famous traditional hat-making village for a long time: "If you want to eat white rice, catfish / If you want to wear a good hat, go to Chuong village". Traditional hat making with hats through many ups and downs still retains its own mark by its sturdiness, durability with time and beautiful design. Conical hat is not only an object serving human life but also brings the characteristics and diversity of each region and each ethnic group. Moreover, the conical hat is also the pride of some craft villages when it is recognized as a national intangible cultural heritage of traditional crafts.

Vietnamese girls love to use conical hats as an accessory to accompany the ao dai. Conical hats when used for decoration are usually light, neat and sophisticated hats, especially the straps often use soft silk to make a perfect overall. In the subconscious of Vietnamese people, the image of a conical hat representing a brave and gentle woman is always present. That is the traditional beauty for the unique and diverse culture of the beautiful country of Vietnam.

Vietnamese conical hats also appear in many exhibitions, in many art forms: exhibition "Conical hat in life", "Garn hat gen Z". Not only those who have many years of experience in the arts like the Vietnam Association of Photographic Artists - VAPA, but also the interest in conical hats and Vietnam culture has also attracted young people of the "Gene" generation. Z" research, research. Besides, conical hats also reach people through many different art forms: dancing, singing, poetry,... In competitions from domestic to international, people often bring the image of a conical hat along with the ao dai as the symbol of Vietnamese women.

The conical hat combined with the Vietnamese ao dai is the embodiment of the beauty of Vietnamese women and Asian women.

Conical hat seems simple and frugal, but it contains a lot of meaningful cultural values for Vietnamese people. Surely when coming to the S-shaped strip of land, holding a conical hat, each visitor will have interesting impressions and experiences.

About design ideas with Conical hat, An illustration of a conical hat applied to the space of a cafe.



Figure 1: The image illustrates the application of conical hats to create light strips in the shop combined with yellow tones, evoking lightness, coziness and comfort. (Source: internet)



Figure 2: An illustration of a conical hat forming a map of Vietnam with an affirmation marking sovereignty arouses interest in viewers. Through each conical hat attached to form an S-band, we want viewers to have an overview of the national territory, a territory formed over a long period of time with many historical ups and downs. But from there, the diversity in culture and ethnic identity was created, stretching from North to South (Source:internet)



Figure 3: Illustrated images decorate conical hats in the shop with different sizes, creating eye-catching for viewers. Conical hats are increasingly flexibly transformed with many designs, sizes and patterns, combining colors and delicate textures, creating a unique cultural product. Since then, conical hats bring to the shop a diverse space in each display detail. (Source: internet)



Figure 4: The image of conical hats on the ceiling is the identity of the restaurant space. We want to give viewers a feeling of comfort, idyllic and especially a familiar space for many generations, suitable for all ages. (Source: internet)



Figure 5: The set of conical hats can be made so that customers coming to the shop can buy and bring back as souvenirs. The souvenir small conical hat is a small gift with great cultural significance. It shows the image, identity and culture of Vietnam, it goes hand in hand with the image of a Vietnamese woman who is gentle, loving, hard-working, diligent, and eloquent... This is the difference. of Vietnamese women compared to women in other countries in the world. (Source: internet)

“Tiger house” – Old dormitory area in Hanoi The story of the tiger cage culture

Referring to the two words tiger cage, perhaps many of us will immediately think of the image of iron cages to confine and confine tigers.

In architectural dictionaries or architectural structure books in Vietnam, there is certainly no entry "tiger cage" or definition of "tiger cage". It can be described from reality as follows: "Tiger cage" is an iron cage fixed to the spaces in the loggia balcony in the house. Its function is to expand the space, add more usable area and divide it to increase safety - especially to prevent theft.



Figure 6: Illustrated image (Tran Anh Tuan Photography)

That part of architecture is not in books, completely created by folk. No one knows that architectural part and the name "tiger cage" ever in Vietnam. But according to the memory of many elderly people, "tiger cages" appeared around the early 80s of the last century in Hanoi, in old apartment buildings (at that time called collective houses) built in the 1980s. 60-70.

The apartments in the old apartment buildings at that time were extremely modest in area and lacked amenities. The tiger cage was born with the first function to improve the area, installed in the balconies, the loggia was originally designed to dry clothes. This small area has significantly improved the function of the apartment. Some houses put potted plants as hanging gardens, some houses make storage, some houses turned into kitchens, some turned into... bedrooms. Depending on the function of use, after the iron cage is closed, people leave it open or cover part or all of it with cheap and temporary materials such as corrugated iron, board, pressed cork, nylon sheet...

It is no coincidence that when it comes to the old dormitories, Vietnamese people immediately remember something very Hanoi. It can be said that the old collective areas are symbols of a civilized way of life for a while, now they have become cultural values imprinted in the colors of May: yellow walls have stains, peeling paint; bulletin board at the bottom of the stairs with some notices written in chalk; Floral tile floors or narrow stairs with a slippery middle are designed specifically for riding bicycles. Each floor of the dormitory has apartments located close together. In front of each apartment is a rusty iron frame, where many families used to grow climbing plants or dry clothes.

The old collective areas also contribute to retaining the beauty in the communication culture of Vietnamese people in general. That is the spirit of "neighbors in the dark turn off the lights together". In the afternoon, people open the door again to sit and enjoy the wind, read the newspaper, play chess or chat. When needed, this person will ask the other person to keep the house keys or collect clothes if it is unfortunate that it rains. Such seemingly small things have the ability to connect a great deal of affection between people in the same building. This is something that modern life cannot achieve when everyone knows their own house, quietly behind the door frames.



Figure 7: Illustrated image (General source)



Figure 8: The old dormitories are the "muse" that inspires many artists and authors. You will see images of apartments with patchy yellow walls appearing in many music videos, dramas or even movies. They all prove that, no matter how much Vietnam develops, the image of Hanoi's old dormitories is still in everyone's memory.



Figure 9: Illustrated image



Figure 10: Mr. Nguyen Van Thu has lived in the 3rd floor apartment of house C8 since 1983. Nearly 10 years ago, the building was assessed as dangerously degraded. Although many times were invited to the ward to discuss solutions, so far everything is still on paper. Mr. Thu's family and many other houses continued to stay. This year, he did not hesitate to paint and repair even though he heard that the city was preparing to complete the relocation of the house.

In a more simile way, the old collective areas are considered as the soul of Hanoi, representing the lifestyle and culture of the old generation who are stepping back to watch the city rise and renew. Over time, along with the outstanding development of the process of industrialization and modernization of the country, the old dormitory areas no longer meet the living standards in the new era and are gradually replaced by the old houses. High-rise buildings, spacious and modern, high-class apartments with full amenities. Although in the heart of the bustling and lavish Hanoi city, somewhere there is still the presence of old dormitories, spontaneous architectural imprints called "tiger cages", there are still people of the old generation who are still living in the city. live there and stick with it.



Figure 11: Information from the Hanoi Department of Construction said that Hanoi is one of the localities with the largest number of old apartments in the country. In the area, there are 1,516 old apartment buildings of 2 - 5 floors, mainly built from 1960 to the late 1990s. In addition, there are a number of apartment blocks built before 1954. Notably, these apartments, quite a large concentration of residents, exceeding the original design by about 1.5 times while it is old and degraded, with the risk of fire and explosion, electric shock. (General source)

Poet Nguyen Quang Thieu - a former resident of Trung Tu collective area, in the book's foreword wrote: "It is a fact that, while living in apartment buildings in Hanoi at that time, we had to deal with many difficulties due to living conditions. The apartments are cramped, lack of light, lack of water, lack of electricity, lack of space for children... Those who write and draw about old apartment buildings do not have to re-create the difficulties, the shortages, their poverty in those buildings that build a spiritual life. The writing pages are simple, honest but strangely emotional. Readers realize one thing very clearly: the writers are returning to the place they lived before by a path in their mind. The path of memories, sorrows and joys, longings, nostalgia and reflections on one's own life. Tiny windows, hastily painted doors, well-stocked balconies, woven iron cages, ragged walls, ugly rooms, narrow and dark stairs, cramped courtyards. ... now appears in a different light"...

"There is a sacredness that people in all cultures have in common: returning to the place where people used to live no matter how harsh the place. There is not a single word of complaint, reproach or denial in the entire pages even though the writer writes about the difficult and needy years, not a single shadow covers the paintings even though the artist uses light colors. or dark. It is natural for the soul that is both instinctive and conscious of each person to think about his or her home. The book with realistic and moving recollections and really pure and fanciful paintings has established an eternal value about the place called "home" of each person" - poet Nguyen Quang Thieu expressed. express.

But perhaps in the not too distant future, those collective areas will "get old" and be replaced by a certain luxury commercial center, with a bustling urban area. The hidden and humble values will leave to make way for innovation and we can only feel

those simple things through books, movies, through the stories of those who have been with us for a long time. Capital.

We wonder, is there any way for young people, even though they live in a new era, to still have access to old values in the most authentic way? And the idea to build a model of a tiger cage in an old dormitory made of recycled materials was born from there.

Design "tiger house" by paper recycle

By using recycled materials of plastic bottles, plastic caps, cartons, plastic straws, etc., combined with design thinking and ingenuity of artisans, building models that simulate the image of the dormitory area. old with the characteristic of tiger cages.



Figure 12: Illustrations inspired to create floating maps with historical significance, creativity combined with recycled objects

Besides, also with the idea of arranging recycled materials into floating objects, we will restore important milestones in the history of Vietnam, cultural aspects with characters, characteristics, and typical locations in the logical order of time and space. Vietnam culture was formed through a long history of many ups and downs and fluctuations. Each period, each culture appeared, contributing to the formation of an S-shaped strip of land with diverse identities. We orient this approach to be one of the typical features of the restaurant and can make customers enjoy unique and creative images with rich cultural meaning in the space of the restaurant, from which they can transmit an education of historical values combined with contemporary recycling values.



Figure 13: Illustrated image (General source)



Figure 14: The image illustrates the idea of a floating map with historical and cultural significance using recycled materials in the restaurant space

Educating cultural and heritage values by recycling art

President Ho Chi Minh, the great leader of the Party and nation, once pointed out that culture is formed "for survival and the purpose of life". He emphasized the goal and meaning of culture in the following aspects: Culture is a specific mode of human existence, the driving force for human survival, and at the same time the purpose of human life. With the process of building and developing culture, people are becoming more and more perfect in terms of personality. Thus, Ho Chi Minh from a very early age believed that culture had a great position and role in life. The elements constituting culture play the role of both driving force and goal, meeting the needs of people's life. At the same time, this also helps humanity to realize early on the great importance and profound revolutionary significance, the human nature of culture for the destiny of mankind.

Thereby showing, where there is a community of people, there is culture. There is a close relationship between culture and family. The family is not only a community of people, a particular small social group, but "the family is from the very beginning a cultural existence, a cultural entity of course in close relationship with biological factors, education and gender. At low levels of human development, it is like that, at higher levels of development, it is even more so", so it must be a subject of culture - family culture.

Heritage education is a necessary task to build a cultural foundation and historical knowledge for the younger generation. However, wanting to organize effectively, avoiding the situation of "riding a horse to see flowers", is not an easy task. The introduction of new and creative heritage education methods over the past is bringing prosperity to this challenging field.

According to Deputy Director of the Department of Cultural Heritage, Ministry of Culture, Sports and Tourism, Pham Dinh Phong,

heritage education is one of the important solutions in the task of preserving and promoting heritage values, complementing Effective support for traditional cultural and historical education in schools. To promote positively, the models need cooperation from many sides.

From Ho Chi Minh's approach to culture, combining the method of "softening" history lessons, sowing the seeds of love for heritage, V Caphe came up with the idea of building workshop programs with the target audience of households with children from 6 to 18 years old, combining heritage education aimed at young people. school age, arouses curiosity and interest in the typical culture of each region. Through education with a variety of forms, children will no longer see Vietnamese history as dry and theoretical as in books, this is also an opportunity to create new perspectives on seemingly unthinkable things. old in this day and age. Instead of staying at home surfing the phone, the family's participation in the workshop is a way to do new things together to strengthen the emotional bond between family members.



Image of students using WASTE to make STEM about heritage (General source)

Conclusion

Culturology is a definition with broad connotations with many different interpretations, related to all aspects of human's material and spiritual life. Basically, culture is what people think and what people do. The definitions of culturology often emphasize the creative activities of human communities associated with the historical development process of each community over a long period of time creating meaningful values and simultaneously has the specificity of each community and nation.

In the context of globalization and international integration, Gen Z - the generation that boomed with modern technology in the 4.0 period, the generation that easily finds, learns and transmits historical and cultural values in many ways. Everyone has their own ways of absorbing and spreading those values. However, one of the core issues is respecting cultural diversity and preserving national identity.

Therefore, the project V caphe was created with the aim of helping the young generations who are interested in history and culture that nurture and promote national feelings and patriotism. Mitterrand once said that those who do not understand the history of the nation are just orphans. The start-up project V caphe is not only about recreating and renewing old traditional values, but also in line with cultural ethical standards and be modern enough to be up to date đê. From the serious interest, research and study is not only to understand correctly but also to be profound enough to be able to reconstruct the true history.

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