



Adaptation Factors of Southern Glass Painting to Housing Architecture in The South Vietnam

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Abstract. The South is a new land that was formed more than 300 years ago. The harmony and interaction of local communities with migrants have created the cultural and religious diversity of this land. Over time, people's lives have improved and architecture has also undergone positive changes. From the simple thatched-roof houses of the land reclamation period, replaced by three-room wooden houses, to houses built with concrete structures, brick walls, and tiled roofs in classic and architectural styles and modern architecture today. Although developed in the early years of the twentieth century, with its advantages, Southern glass paintings (TKNB) have gone hand in hand with architectural forms and become an indispensable part of the lives of people here. In order to adapt to changes in housing architecture and meet the cultural and religious needs of the people, artisans have made innovations and changes from content to form to help Southern glass paintings survive and develop until now. In addition to the value of folk visual art, Southern glass paintings have become an impressive highlight, honoring architectural works in many provinces and cities in the South.

Keywords: Southern Architecture, Southern Glass Paintings, Vietnamese Folk Paintings, Artisans, Southern Vietnam.

1 Introduction

The South is a new land, explored since the early 17th century. Since the 1698 visit of Nguyen Huu Canh¹, to establish the government system here. In addition to the Khmer, there are also Vietnamese and Chinese who are the three main ethnic groups of this land. According to Dai Nam Nhat Thong Chi of the National History Institute, the land of present-day South Vietnam was established by Lord Nguyen Phuc Chu as Gia Dinh palace in 1698, in 1802, King Gia Long changed it to Gia Dinh town and in 1806 changed it to Gia Dinh citadel. At the same time, this land was divided into five towns:

¹ Nguyen Huu Canh: (1650- 1700), was a famous general during the Nguyen Phuc Chu period, credited with establishing sovereignty for the Vietnamese people in the land of Dong Nai and Gia Dinh (Gia Dinh is now Ho Chi Minh City).

Phan town, Bien town, Vinh town, Dinh town and Ha Tien. In 1832, King Minh Mang divided the five towns of Gia Dinh into six provinces: Gia Dinh, Bien Hoa, Dinh Tuong, Vinh Long, An Giang and Ha Tien. Therefore, the Southern region is also called Luc Tinh, or Nam Ky Luc Tinh.

The South is a combination of the two regions of the Southeast and the Southwest. Although formed through the deposition of alluvium, the Southeast is an ancient alluvial plain with flat terrain with scattered mountains. Residents live together. The Southwest region is formed by the new alluvium of the Mekong River, with an intricate system of canals created by nature and artificially to carry water for irrigation and waterway transportation. The river system helps develop the economy and is also a route for transporting construction materials and labor before road development. Therefore, architectural works are concentrated mainly in riverside areas. "Houses follow both banks of the canal to form a long and thin residential trail." [2, p.26].

Over 300 years of establishment and development, the material and spiritual life of the people here has also changed rapidly over time. Housing architecture therefore also changes continuously according to economic development and cultural, political and social impacts. Besides the simple thatched houses and wooden stilt houses, wooden houses with tiled roofs in the style of Ruong houses gradually appear in Hue. The type of house with monumental investment and elaborate carvings with many decorative motifs has become symbolic images of the prosperity and magnanimity of the people here.

Although it was developed later, Southern glass paintings have gone hand in hand and breathed life into sparkling architectural works, meeting the religious and aesthetic needs of the Southern people. To survive in a context where many folk painting styles have been in decline or are lost, Southern glass painting artisans have had flexible creations to meet the needs of all customers and adapt to constant changes of residential architecture.

2 Some Features of Southern Architecture and Painting

2.1 Southern Civil Architecture from The Early 19th Century to The Present

Documents on housing in the South in the early stages are quite rare, the clearest research works from 1802 to the present. But with the archived documents, we can feel that the early housing architecture in the South was still quite rudimentary with materials that could be exploited on the spot such as thatch leaves, coconut leaves, straw, and palm leaves, bamboo, wood, stone and brick. Constructions made from these materials do not have a long lifespan. Furthermore, this is also a land that has experienced many upheavals against foreign invaders for a long time. "The architectural appearance of this place is difficult to fully preserve the ancient appearance with traditional style, but is a harmony between architectural forms appropriate to each historical period" [5, p. 13].

Looking at the overall perspective, Cochinchina architecture can be divided into the following periods:

- From the early 19th century to the time the French opened fire against Cochinchina (1874), due to the influence of Confucian ideals, the architecture had a classical style. This style was influenced by Nguyen Dynasty architecture such as construction specifications, patterns, architectural forms and Chinese architecture in terms of decoration, construction materials, and interior decoration items.
- From 1874 to the First World War (1914 - 1918), this was the period of maintaining traditional styles and being influenced by Western architectural forms, specifically French classical.
- From after World War I to the first half of the 20th century, Southern architecture was influenced by modern trends with the contemporary spirit of Art Deco and Modernism. The project has a new modern appearance on the outside but is in harmony with the traditional features on the inside, serving as the basis for new trends to develop strongly to this day.
- After the years 1950 - 1975, due to historical events, the war greatly affected social life in the South. So there is little investment in architecture.
- During the period from 1975 to 1986, although the country was unified, it was still in a difficult war and economic situation, so the architecture was realistic. The state policy focuses on building residential areas, enterprises, factories... for economic development.
- From 1986 to the present, with favorable conditions, architecture developed strongly and achieved comprehensive progress with a diversity of architectural forms. Besides the trends of realism, modernity and expression, the trend of inheriting traditional ethnic architecture and nostalgic trends are still of interest.

If Northern houses have rustic and simple features, central houses are elegant and elegant, Southern houses have different characteristics with large, colorful house spaces, combining many forms of decoration. This is influenced by the people's liberal personality, concept of life, and rituals, especially their economic conditions, which are favored by nature. "Architecture depends almost entirely on natural resources, physical capital and money, and the level of development of society" [1, p.100].

Because Southern glass paintings only developed in the early years of the 20th century and mainly appeared in civil architectural works, temples, and churches, the article only mentions civil works during this period.

During the process of migration and emigration, there has been the selection and shaping of residential areas in prime locations such as highlands, near canals, convenient transportation... Depending on the terrain, there have been different architectural styles were born, which can be systematized according to basic forms but have specific characteristics:

Thatched house type. Made on the ground, house-building materials are available locally. The roof is thatched with coconut leaves and straw. The frame is made from bamboo, cajuput, tamanu... with a simple tenon structure or tied with twine, the house

poles are buried in the ground. The walls are covered with nipa palm leaves, bamboo mats, and wooden planks. The ground is left bare or lined with bricks. In general, this is a type of house for families without economic conditions (Fig. 1).



Fig 1. A typical image of a thatched-roof house, associated with rivers and coconut trees in the South. (Source: decorandmore.vn, 2024)

Stilt houses. For flooded areas, especially during the periodic flood season. The house is built on high piles to prevent water from entering the house. Because wooden columns absorb water and easily rot, house columns and floor columns are separate parts for easy replacement. Later, many columns were replaced with concrete (Fig. 2).



Fig 2. A stilt house with a characteristic green color, attached to the river. (Source: croi-sieurope.travel, 2024)

House with floors adjacent to both land and water. This house is a combination of the above two types of houses (Fig. 1 and Fig. 2). Houses with floors partly lying on the ground and the rest in contact with water, often appear on river banks and canal banks. The front of the house faces the street, the back faces the canal and river. Houses

of this type are often connected in long rows along the riverbank. The materials are usually wooden floor columns and thatched roofs, recently concrete columns and corrugated iron roofs are used.



Fig. 3. The row of stilt houses along the river has the front facing the road and the back facing the river. Photo taken in My Tho (Tien Giang province). (Source: Author, 2020)

Traditional Ruong House². This type of house is for economically well-off, middle-class families who can afford to hire workers from the Central and Northern regions to do the construction for many years. Especially those who are capable of carving wooden reliefs. The Nguyen Dynasty also had construction regulations to limit construction for each object. “The limit of three rooms and two wings for royal houses also limits the structure for commoner’s houses” [5, p.80]. Regulations on the number of rooms and wings existed throughout the Nguyen Dynasty. However, in 1874, after the French stabilized and managed the South, people could build according to their ability. The main materials are precious woods for house frames, terracotta tile roofs, and square or honeycomb-shaped brick floors. The structure of the house is in the style of a ruong house with three central compartments. As for the wing, it can be a single wing, double wing or triple wing to extend the usable space but still comply with current government regulations.

² Traditional Ruong House: “*Ruòng*” is the abbreviation of the word Ruong column, called Ruong house because there are many pillars, and rafters in the architectural style of Đinh, Khẩu or Công letters. The house is calculated by the number of rows of columns, There are no partitions, straight roof slopes, bulging wooden columns and many carvings, developed in Hue in the 17th century.

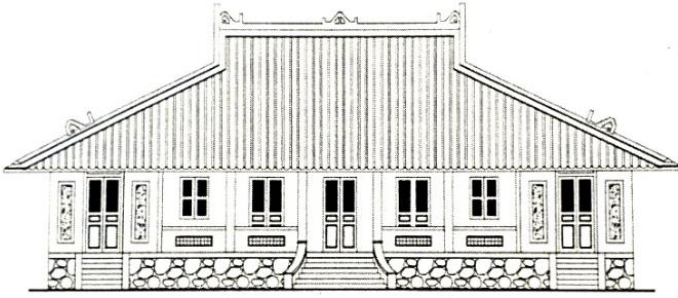


Fig. 4. The house has three rooms and a double wing. (Source: 4)

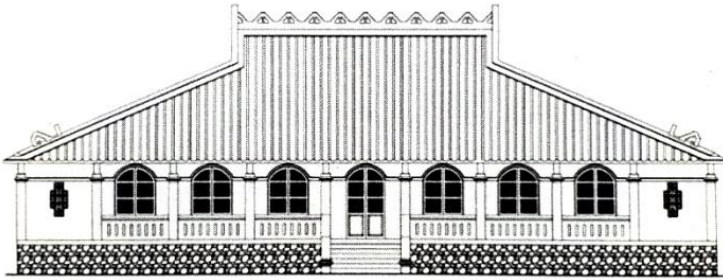


Fig. 5. The house style has three rooms and three wings. (Source: 4)



Fig. 6. Ong Kiet's ancient house is located at No. 22, Group 1, Phu Hoa hamlet, Dong Hoa Hiep commune, Cai Be district, Tien Giang province, built around 1838, 1000m² wide, the house has 5 rooms, 2 roofs is built in the shape of the letter Dinh of the Han Dynasty. The characteristic is that there are two symmetrical shapes in the shape of the letter Dinh. The east side of the two houses is perpendicular to each other. The main doors of the upper house and the lower house open in the same direction, because the upper house's door is arranged along the length of the house, while the main door of the lower house is arranged horizontally. This house was classified by Japanese archaeologists as one of the Nine Great Houses of Vietnam and was recognized as a cultural heritage by UNESCO Asia in 1990. (Source: <https://thamhiemmekong.com>, 2024)



Fig. 7. Ong Kiet's ancient house, hallway location. (Source: <https://thamhiemmekong.com>, 2024)



Fig. 8. Ong Kiet's ancient house, located in front of the lobby. (Source: <https://thamhiemmekong.com>, 2024)



Fig. 9. Ong Kiet's ancient house, location of the main hall. (Source: <https://thamhiemmekong.com>, 2024)

House influenced by Western architecture. The Governor's Palace of Cochinchina was one of the first buildings built in the years 1868 - 1873, in the Neo-Baroque architectural style. Following the 'Modernist' trend, towards new things, comfort and luxury, it was initiated by those who had access to or returned from studying abroad in Europe. With reinforced concrete structures, many high-rise buildings have been newly built with a mixture of many styles and influences creating a unique character for these buildings. There are three main trends of architectural works during this period:

- Construction of a new modern facade for the existing traditional wooden house structure.
- Completely new construction but inheriting the structure of the old house.
- Build a new house completely according to Western structure and decoration [1].



Fig. 10. Binh Thuy Ancient House is located at No. 142-144 Bui Huu Nghia Street, Binh Thuy Ward, Binh Thuy District, Can Tho City. First built by Duong Van Vi with a wooden house, tiled roof in 1870. After 30 years of use, the house was completely designed and built in 1911, the exterior has a classic French style but the interior still retains the ancient architecture. (Source: Author, 2011).

At wooden houses, decorative elements are made with bas-relief panels with themes: Long Lan Quy Phung, fruits, Southern products, transformation motifs and stories... with the message of praying for life, prosperity, happiness and luck. These images are influenced by Chinese culture, but during the making process, many themes are reflected from real life or transformed to create new content. Transforming common objects such as plants, flowers, etc. into dragons, turtles (transforming from lotus leaves, orchids), phoenixes (transforming from soft flowers such as orchids and peonies). The arrangement of these reliefs concentrates the space inside the living room, most notably the worship space with hammock doors, horizontal panels, tureens... painted with gilded vermilion, decorated with conch and especially there is a stained-glass painting as the heart center. Although the front of the house is still delicately carved, it is left with a rustic, quiet wood color to serve as a highlight for the altar space. Or go in a simple direction "The exterior of traditional wooden houses has followed the trend of simplicity and hardly has any grand decorative paintings" [1, p.172].



Fig. 11. In the middle worship space, the hammock door is carved with sharpness and sophistication, combining many themes (Source: Doan Vinh An, 2018)

The house is influenced by Western architecture, the facade decoration is a priority, showing off the wealth of the house owners. With many different styles, Vietnamese people use, vary, and combine depending on their concept of beauty. The position of columns and arches covering the entire facade is focused on decoration. From the restrained decoration with Doric or Ionic column capitals and simple stone motifs. Or the Corinthian column head combines gracefully curved flowers and leaves in the Rococo style. Or complex Baroque decorative works with many composite and variable patterns. Decorative elements for these buildings also include brick floors, roofs, iron-patterned decorations for doorways, and especially wall paintings heavily influenced by the Art Nouveau style.

In contrast to the flashiness and elaborateness of the projects for owners with the above economic conditions. The houses of farmers are quite modest, with the purpose of protecting them from rain and sun. But everyone needs to enjoy beauty and spiritual life, beliefs and make appropriate choices according to actual conditions. And this is also an opportunity for TKNB to develop and be present in all walks of life.

2.2 Southern Glass Paintings

Southern glass paintings: A genre of folk painting, started in Cho Lon (Ho Chi Minh City) in the early 20th century, then developed to the lands of Lai Thieu (Binh Duong province), My Tho, Go Cong (Tien Giang province), Cho Moi (An Giang province), Tra Vinh, Soc Trang... Southern glass painting is the common name for all glass painting lines developed in the Southern region, including many famous places. This line of paintings mainly uses white glass as a material, done using the technique of reverse painting on glass, has artistic value and is a part of traditional Vietnamese visual arts paintings, like folk paintings woodblocks: Dong Ho, Hang Trong, Kim Hoang, Lang Sinh³

³ These are the folk woodcut paintings in Vietnam. Among them, Dong Ho paintings were recognized as national intangible cultural heritage on June 13, 2013.

Southern glass paintings have 2 categories:

Worship paintings. In terms of genre, Southern glass paintings have worship paintings (words, characters, animals) serving many different religions such as: ancestor worship, Buddhism, Catholicism, Buu Son Ky Huong, Tu An Hieu Nghia, Hoa Hao Buddhism...⁴

Decorative paintings. First, *Congratulations paintings* for happy events such as grand openings, housewarmings, longevity paintings, wedding gifts... with the implication of good wishes. Second, *Chamber door painting*. This is a new painting genre of Lai Thieu, the set usually has two paintings, each size: 0.4m x 0.6m. Painting content by topic: Feng shui, Glory and wealth, Happy family. Third, *Four-square paintings*. The set has four panels. Depending on the content, we can call them four-square paintings, four-time paintings... the phrase "four-square paintings" is chosen to be commonly used for this type of painting. Paintings usually have the entire size: 150x150cm, 120x120cm, hung on the wall for decorative purposes, usually all four paintings are hung because the content is related to the theme. Fourth, *Decorative paintings on carts of soft drinks and ginseng tea*: fairy tale themes from famous Chinese plots. Fifth, *Landscape and daily life paintings*: Landscape paintings carry the spirit of the river region and the lives of the people here.

There are also a number of other paintings such as portraits, advertising signs, mirrors. Each genre has many different themes, to meet the many customers and religions that exist and develop in the South.



Fig. 12. Decorative paintings and enlarged details, combining mercury coating and hand painting techniques. (Source: Author, 2023)

⁴ These are religions established in Southern Vietnam in the late 19th and early 20th centuries. The religion worships ancestors and takes the motto of "self-cultivation and learning Buddhism". Most of the followers are farmers.



Fig. 13. The painting "Flock of Chickens" belongs to the genre of decorative painting, hand-painted technique. (Source: Author, 2024)



Fig. 14. Avalokiteśvara Buddha worship painting, combining mercury coating and silk printing techniques. (Source: Author, 2023)

Technical. In addition to hand painting, mercury coating and silk printing techniques are also applied. Hand-painting and mercury-coating techniques were applied at the beginning of its development. Especially, silk-screen printing techniques were implemented in the 1970s and it has been always updated according to the development of this technology. In addition to paintings that apply each separate technique, there are also paintings that combine all three techniques mentioned above, creating diversity and uniqueness of Southern glass painting compared to other Vietnamese folk paintings. Although different in expression techniques, they are still consistent in the way of painting upside down from behind the glass, this helps the paint layer to be protected by the glass layer above, easy to clean and durable.

Materials. In addition to white glass, Southern glass painting also are used pigments, oil paints, gold emulsion, silver emulsion, glitter, metallic paper, decals, Chinese ink, conch shells... Different from rustic folk paintings. In Vietnamese version, the material is made from natural materials such as plants, soil and rocks. TKNB's materials mainly use

industrial colors so the supply is easy and the colors are fresh and vibrant.

Although originating in Cho Lon, Southern glass paintings are influenced by Chinese culture and some paper paintings are imported from Hong Kong, Switzerland, and France, but through the process of developing to other regions, this line of paintings has been Vietnameseized with many new themes which have been born with local imprints to meet the aesthetic and religious needs of each locality.

Compared with Vietnamese woodblock folk paintings, Southern glass painting developed later so there are similarities in some contents but differences in materials, expression techniques, regional cultural beliefs, along with the being open and free in creating models, Southern glass painting have many differences.

Compared to stained glass paintings in the world such as Indonesia, Hong Kong, Taiwan, and China, Southern glass paintings influences a number of paintings of Chinese cultural origin. Some paintings are completely Vietnamese culture such as landscape paintings, daily life paintings or paintings to worship grandparents, *Cuu*

Huyen That To. Although the technique of expression is similar between Southern glass paintings and the above mentioned painting lines. But the diversity of materials, especially the attachment of conch shells, diversity of expression techniques, as well as shaping methods, help Southern glass paintings have its own unique characteristics.

Not only meeting aesthetic needs, Southern glass paintings also meet worship needs, through content that reminds and teaches children and grandchildren in the family about filial piety to their parents and responsibility to society. Over time, images in paintings also become memories, have historical value and store images. Looking at a broader perspective, Southern glass paintings are to enrich the Southern folk visual arts in particular and Vietnamese folk paintings in general.

3 Parallel and Adaptable Factors of Glass Painting with Housing Architecture in The South

3.1 The parallelism of glass paintings with Southern house architecture

The Southern people from the time of reclaiming the new land, started with temporary huts to small houses with thatched roofs, where the most important place was the altar made of woven panels with areca and bamboo slats. Most people at this time mainly used altar paintings printed on paper at low prices, printed at Cho Lon or imported from Hong Kong. Later, altar paintings made of wooden panels, painted red, with two words in content appeared. "From *Duong*" or "To *Duong*", and canvas paintings, but due to poor color quality, they easily fade or turn white. "Paintings on canvas easily fade and are covered with moldy white dust. There are also "glass paintings" and "altar paintings" painted upside down behind the glass, with paint that is easy to clean and termite-proof" [3, p.143]. The appearance of glass paintings with outstanding advantages such as fresh colors, can be preserved for many years, and much lower price than wood paintings and lacquer paintings has helped glass paintings develop widely throughout the Southern provinces. Some places have developed into craft villages crowded with

workers (Cho Moi - An Giang), Soc Trang. Although it cannot be compared with lacquer paintings and elaborately carved precious wooden panels, let's look at Southern glass painting from the perspective of folk paintings with the spiritual values it brings [3].

The appearance of glass paintings on important occasions such as new houses, weddings, and grand openings... with many genres and rich content shows that glass paintings have integrated and become a part of people's cultural life in Southern. Almost every house hangs a few glass paintings at the altar, the main house, the living room and even above the door of the house. Hanging paintings have created a unique cultural feature of the Southern people. In the rudimentary thatched-roof houses, the middle position above the altar cabinet is the highlight with a set of glass paintings to worship ancestors. Above the entrance to the bedroom covered with cloth curtains are two decorative glass paintings of the genre picture of the room door. All create a highlight, bringing warmth and strong vitality to the house.



Fig. 15. One of the typical thatched-roof and dirt-floor houses of the Southern region. (Source: Vietnamese Traditional Architecture, 2023)

Through field surveys, it has been shown that glass paintings are not only widely popular but have become important in the spiritual life of many working people. In addition to altar paintings, decorative glass paintings are present in many locations in the living space, at the altar room, above the bedroom entrance, the house wall and even the front lobby.



Fig. 16. Altar paintings and decorative paintings are arranged above the altar room in contact with the tiled roof. (Source: Author, 2020)



Fig. 17. Paintings are displayed in the main altar, chamber doors and walls of the house. (Source: Author, 2020)



Fig. 18. Location above the lobby. (Source: Author, 2020)



Fig. 19. Decorative painting at the location above the facade of the house with wooden floors. (Source: Author, 2020)

In addition to paintings that are mass-produced in craft villages and factories, the price is low. Many paintings made to order have high prices, because of the high-quality materials used and famous artists. So these are paintings with high artistic value. Meets the requirements of discerning customers. Most of the ancient houses that still exist today have glass paintings at the altar and bedroom door paintings. Even though it has been 100 years, many glass paintings are still well preserved and the colors are still

fresh. Through the sharing of artist Nguyen Van Be (My Tho - Tien Giang Province), he himself, as well as his father - artist Tran Van Dau, are often invited by homeowners to come to the construction site to stay and paint for months.

Many sets of imitation lacquer glass paintings with decorative motifs and delicate mother-of-pearl panels bring a luxurious beauty, in harmony with the lacquer and gold card materials of the surrounding reliefs, horizontal panels, etc. In addition to products serving the masses, glass paintings have been chosen to replace wooden altar paintings and lacquer paintings. With its advantages, glass paintings almost dominate the market of lacquer paintings. This helps Southern glass paintings thrive, especially altar paintings and decorative paintings. Shows that this line of paintings has many different customer segments.

The presence of Southern glass paintings in many famous ancient houses of land-owners, district governors... that have existed for more than 100 years shows that it is not only accepted and loved, it also plays a significant role in interior decoration, bringing sparkling beauty and warmth to the house space in general and the worship space in particular.



Fig. 20. Arrangement of altars in three main rooms: The middle worships Buddha, the two sides worship Cuu Huyen That To (the left side worships the paternal house, the right side worships the maternal house). (Source: Doan Vinh An, 2020)



Fig. 21 & Fig. 22. Worshipping glass paintings at ancient houses in Vinh Long bear the mark of time. (Source: Nguyen Duy Linh, 2020)



Fig. 23. Hundred Pillar Ancient House is a typical ancient architectural work in Cau Ngang hamlet, Long Huu Dong commune, Can Duoc, Long An province, recognized as a national Historical - Cultural relic. (Source: Doan Vinh An, 2020)



Fig. 24. Ancestor worship painting in lacquer style, Lai Thieu, Binh Duong province. (Source: Tran Trong Khai, 2019)

Currently, in the Southwest, many people build new houses but still preserve the old features, worship space is still the priority of young owners. In addition to altar cabinets and incense burners, glass paintings, glass panels are still chosen by customers as a way to preserve traditional culture and remember those who have passed away in the family.



Fig. 25. Glass painting in My Tho by artist Pham Cong Son. Preserved intact by the family, the house model is considered a transitional stage between ancient house architecture and today's modern houses. (Source: Author, 2022)



Fig. 26. At the newly built project, a set of ancestral worship paintings still attracts the attention of young Southern owners, photo taken in Can Duoc, Long An province. (Source: Trần Xuân Duy, 2022)

3.2 The process of adaptation, Survival and Development of Southern Glass Paintings

Originating in Cho Lon (Ho Chi Minh City) with paintings of character worship, word worship and congratulatory paintings. Although The process of adaptation, survival and development of Southern glass paintings influences Chinese cultural and religious beliefs, when it comes to the land of Lai Thieu, where a large number of Vietnamese people live and strongly develop craft villages such as lacquer, ceramics, mother of pearl... Signs are products of the first glass paintings that were developed by artisans here. Signs and advertisements have gold letters on a red or black background with decorative patterned borders resembling lacquer paintings, meeting the needs of merchants. In addition, the large-sized (130x177cm) ancestral worship painting and horizontal panel above were also created to meet the worship needs of people here and throughout the South Central provinces. When this painting composition was developed in Cho Moi - An Giang, it became *Cuu Huyen That To* painting serving the religion of Buu Son Ky Huong and Tu An Hieu Nghia.



Fig. 27. *Cuu Huyen That To* painting, year of production 1993, Cho Moi, An Giang province. (Source: Author, 2018)



Fig. 28. Painting *Cuu Huyen That To*, 1970, Cho Moi. (Source: Painting from Minh Long's "Golden Ruler" collection, 2023)

With a three-compartment house architecture, there are entrances to the bedroom doors on both sides of the main worship space. This type of painting hanging at the entrance to the room was born in Lai Thieu. The set of paintings includes two panels, with content meaning happy couples. This type of painting has developed throughout the Southern provinces with many themes associated with regional culture.

In Soc Trang, where the Khmer ethnic group mainly lives, the painting's content mainly has a Buddhist theme. This shows that artisans understand the culture, beliefs, house architecture, and materials to create suitable products in each region.



Fig. 29. A set of paintings hanging above the bedroom entrance, with content adapted from stages and stories with three layers of glass forming a box, giving viewers the feeling of a real stage, in Cho Moi, An Giang province. (Source: Author, 2019)

In particular, many landscape paintings with characteristics of river areas such as thatched-roof houses, coconut trees, wharves, boats or "Chicken" living scenes are vividly expressed on glass painting material at Lai Thieu, My Tho.



Fig. 30. Landscape paintings of Lai Thieu glass paintings. (Source: Author, 2020)

Under the strong development of technology, cultural and social factors, and aesthetic needs have changed many times. This is a challenge for all fields and regions, especially folk paintings, including The process of adaptation, survival and development of Southern glass paintings. To exist and be present in modern architecture with many high-rise buildings, apartments or small townhouses. Forcing artisans to change designs, sizes, technology applications, and production models. Reality shows that Southern glass paintings artisans have made positive changes.

The application of silk-screen printing technology to create lines, combined with hand-painting and attaching conch shells helps shorten time, and lower costs while still ensuring product quality by artisans in Cho Lon, My Tho, Cho Moi is the right direction. In addition, artisans still make completely hand-painted paintings according to orders, meeting many customers and diversifying products.

The application of individual techniques or a combination of hand-painting, mercury coating and silk-screen printing, along with the use of diverse materials for each painting's content and customer requirements, has created appeal. colorful and different from wood carving folk paintings. Helping Southern glass paintings still creates attraction and love for young customers today.

Changing the design with the main color red, combined with conch shells, the new line of paintings resembles lacquer material but is modern, helping a large number of paintings to be sold in recent years by artisans at Cho Moi. is a success. As shared by artist Thanh Hoa: Previously, this painting profession was moderate, but in the past three years, painting has developed strongly when I changed the painting model to have a red background. I did not expect my change to have such a strong impact. So about five or six months after changing the model, the market caught up and has been booming for three years now. The number of paintings exploded so much that I couldn't keep up [Fieldwork document, November 7, 2020].

Changing the layout and size of the *Cuu Huyen That To* worship painting from nine frames to three, then one frame with a small size but still ensuring the content to meet the worship needs of all customers is a flexibility of artists.



Fig. 31. *Cuu Huyen That To*, combining silk-screen printing technique to create a red background and an image attached to a conch shell, small size, Cho Moi, An Giang province. (Source: Author, 2020)



Fig. 32. Cuu Huyen That To, combining the technique of seven-color silk screen printing to create landscapes and attaching conch shells, small size, Cho Moi, An Giang province. (Source: Author, 2023)

4 Conclusions and Sugestions

In addition to favorable natural factors, the history of immigration has created cultural and religious diversity in the Southern region, through a symbiotic process, creating favorable conditions for Southern architecture to develop and create its own identity, thanks to the perfect combination of artistic and functional elements.

The presence of glass paintings in architectural works is a combination, mutual support, creating a unique mark, meeting the aesthetic needs and beliefs of people, becoming an ancient nostalgic feature of Southern people. The adaptation and creativity of artisans help Southern glass paintings not only exist alongside the development of Southern architecture but also create unique aesthetic values for ancient architectural works. , throughout the Southern provinces and cities for more than 100 years.

Southern glass paintings exist and develop in a life with many fluctuations, especially the development of technology, fine arts, and residential space, so it is difficult to avoid recession. There are places that used to be crowded craft villages, but now there are only a few active artisans left and no successors. We need the attention and encouragement of authorities and researchers working in the field of arts and culture and folk art to have timely support and orientation policies.

Currently, the South still has hundreds of ancient houses with many different architectural styles and scales. Many ancient houses are classified as national and Asian monuments, and are also symbols of a rich land that is being degraded by the weather and needs funds for timely repairs. Ancient buildings are shrinking to make room for modern buildings. Images with cultural and historical value that have been crystallized over hundreds of years will become memories without cooperation and preservation from authorities at all levels with the owners.

The article, in addition to providing research information, also proposes solutions to help the Southern glass paintings line survive and develop. It is a change from content to form, in a flexible way but still retains the identity, characteristics and artistic value of this painting line.

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