

Preserving National Culture in the Face of Globalization: Opportunities and Challenges in Promoting Phap Lam Hue in Jewelry Design in Vietnam

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Abstract

In the context of globalization today and facing the risk of being absorbed into larger cultures, the issue of preserving national culture has become more urgent than ever. It necessitates the identification of old values and the construction and absorption of new values. The application of Hue painted enamels known as ‘Phap lam Hue’ in jewelry design is an effective solution for the development of this art form. In this context, this research examines the opportunities for and ways of promoting ‘Phap Lam Hue’ in Jewelry Design in Vietnam.

The research uses an interdisciplinary approach that combines history, culture, and art studies. It carries out fieldwork in Hue the city, and collects data from records, statistics, and surveys. Data is analyzed, compared and synthesized in order to propose solutions for applying Phap Lam Hue art to jewelry in Vietnam.

The findings show that promoting the value of this unique art form in jewelry design not only brings aesthetic values but also contributes to preserving and enhancing the unique cultural identity of the country. While it presents many opportunities, it also poses significant challenges for the development trend of Phap Lam Hue art in an era where the boundaries between cultures are more fragile than ever.

Keywords: Phap lam Hue art, decoration, Nguyen dynasty, jewelry design, globalization

Introduction

For nearly 150 years (1802-1945), 13 kings have reigned over the ancient capital of Hue in Vietnam. Among them, the Nguyen dynasty was the last dynasty in the history of absolute monarchy. In addition to numerous social and cultural achievements, they have left behind a treasure trove of tangible and intangible cultural heritage which are unique.

In this connection, Ngo Duc Think once remarked that

"the culture of Phu Xuan - Hue is a continuation of the culture of Thang Long - Hanoi, along with Thang Long representing and being the pinnacle of Vietnamese culture in the 18th - 19th centuries. Therefore, when talking about Hue culture, we are referring to a pinnacle culture and the essence of the nation's traditional culture."

Ngo Duc Think, 1993: 276.

History records that during the reign of the Nguyen kings, music, sculpture, cuisine, poetry, and other forms of art reached their peak achievements. In fact, architectural arts under the Nguyen dynasty had become a source of admiration for every visitor who set foot in Hue. Throughout its development, the Nguyen dynasty has constructed many grand and large-scale architectural works, creating the complex of the Imperial City of Hue, which is recognized by UNESCO as a World Cultural Heritage site. Contributing to the honor of this heritage site is the distinctive decorative art of the Nguyen dynasty, among which the Phap Lam Hue art cannot be ignored.

This form of decoration, as well as unique artistic works, once thrived but has now faded in terms of crafting techniques. However, they are currently of great interest to many researchers and conservationists around Vietnam. In addition to restoration, conservation, and renovation of the Phap Lam Hue relics, researchers in Hue have also developed Phap Lam Hue into products with modern functionality, including jewelry design. Nevertheless, this application has not achieved the expected effectiveness. In this context, this research examines the application of Phap Lam Hue art in jewelry.

Its aim is to explore the beauty and value of Phap Lam Hue decorative art and support its preservation. Its objectives are as follows.

1. To provide insights into the choices made by artisans in Hue in using this art.
2. To recognize the opportunities and challenges facing its continuation in Vietnam.
3. To propose practical solutions for Phap Lam Hue jewelry in the context of strong global cultural integration and exchange in Vietnam.

Theoretical Framework

This research involves the examination of aspects related to aesthetics, art studies, the theory of artistic morphology, cultural hybridization and culture. For this reason, it constructs the theoretical foundation for this study by the following means.

- Use of theories from disciplines such as Art Studies and Aesthetic Theory. They help identify the characteristics of Hue decorative art and modern decorative art in Vietnam, as manifested in specific elements of visual language comprised of colors, lines, compositions, and so on.
- Employing ideas from the theories of Culture, Cultural Transfer, Regional Culture, and Cultural Subdivision. They help identify the transformations in the artistic expressions of this artform from the Nguyen period to the modern context. In each era, the products of Phap Lam exhibit distinct characteristics, and the influence and transformation of various cultures reflected in Phap Lam works demonstrate that, despite interactions with Champa, China, western countries, and the process of Vietnamization, these products have undergone selections and transformations to meet the demands of contemporary markets in different cultural regions.

In terms of Aesthetics, essentially, there are four main theories for judging whether a piece of art is successful. They are: Imitationalism, Formalism, Instrumentalism, and Emotionalism.

According to Allison (1905), they mean the following.

- Formalism: Evaluates art based on formal elements—lines, shapes, colors, and compositions—rather than content or context.
- Imitationalism (Literal Qualities): Focuses on how accurately an art piece mimics or represents the real-life subjects and forms.
- Instrumentalism: This theory argues that art is successful when it serves a noble purpose, such as promoting political change, social awareness, or moral instruction.
- Emotionalism (Expressionism): Emphasizes the emotional experience, mood, or communication of feelings from the artist to the viewer.

These dimensions are present in all arts including the Phap Lam Hue in Jewelry, although they belong to the category of ‘utilitarian arts’ rather than ‘pure arts,’ which may appear to be based on the imitation of patterns. On these, Coomaraswamy (1975) says that

“The passion for imitation may be taken as direct evidence of the lack of true artistic impulse, which is always a desire, conscious or sub-conscious, to express or manifest an idea.”

Coomaraswamy, 1956:16

Nevertheless, he also says;

“Every real pattern has a long ancestry and a story to tell. For those that can read its language, even the most strictly decorative art has complex and symbolical associations that enhance a thousandfold the significance of its expression, as the complex associations that belong to words, enrich the measured web of spoken verse.”

Coomaraswamy, 1975:356

In fact, Allison (1905) argues that according to Schiller who articulates the intellectual theory of art, beauty is an inherent and absolute quality of things such as art: "Beauty is the infinite represented in finite form." However, he also points out that according to Hegel, beauty "is the ideal as it shows itself to the senses." These theories also extend the arguments of Coomaraswamy (1956) who says that art exists both in the artist as well as in the artefact to be received by the spectator or the participant.

However, Thomas Aquinas (1947) points to the existence of objectivity of beauty, in the sense that beauty resides in the object. In other words, beauty is not a concept in the mind of the beholder imposed onto a given object. This raises the question that if beauty is objective, then there must be some criteria by which we discover whether something is in fact beautiful.

On the other hand, Oscar Wilde (1908) argues that the utility of one's actions should be to create the maximal amount of beauty and pleasure in one's life, and nothing more. However, Wilde (2007) also claims that “All art is quite useless.”

Undeniably, despite these diverse views, art is a significant contributor to culture of a community and defines its identity (Rapopr,1969; Keesing,1974)). As art changes, cultures change and so will the identities be. Nevertheless, as Dayaratne (2006;2020) argues, for the continuation of the culture and identity of a community that can be enriched by allowing slow changes to the core-culture, it is necessary to preserve the core facets of culture as manifested in arts such as Jewelry design in Vietnam.

Research Methodology

This study employs an interdisciplinary approach that integrates history, culture, and art studies to provide a comprehensive understanding of the current state of Phap Lam Hue. It is based on the premise that Phap Lam Hue is not merely a decorative technique; it conveys ideas about the relationship between culture, history, and religion within the ideological

framework of feudal Vietnam, particularly Confucianism. Therefore, the research seeks to analyze the context, history, formation, and development of this traditional craft of the Nguyen dynasty.

Cultural studies provide insights into the factors influencing Hue's traditional handicrafts, such as religion, ideology, and social trends, allowing for an understanding of the transformations in culture, aesthetics, and consumer preferences. Ultimately, the examination of the elements and characteristics of traditional handicraft art in relation to contemporary design aspects, which combines tradition and modernity, enables products to easily win the favor of the market while preserving and continuing the past. This approach demonstrates that research can extend beyond mere statistics and surveys, offering solutions that align with the practical needs and market demands of the local cultural industry.

Fieldwork

This research employs case studies as the central method and fieldwork as the technique of gathering data to gain a direct and accurate understanding of the current state of the craft of Phap Lam. Field studies are conducted at sites featuring Phap Lam products in Hue, as follows.

1. Imperial City,
2. The Forbidden City,
3. The tombs of Emperors Minh Mang,
4. Tu Duc,
5. Thieu Tri,
6. Dong Khanh,
7. The Hue Royal Antiquities Museum, and
8. The Thai Hung company.

These field studies are led by the researcher Do Huu Triet, one of the key figures in the restoration of the Phap Lam craft in this region. From the actual materials collected, the research analyzed and synthesized information to provide a comprehensive overview of this art. The results of the survey are presented in the following section.

Findings

Overview of the Art of Phap Lam Decoration in Hue

Not only possessing aesthetic values but also containing profound cultural and historical significance, Phap Lam Hue is one of the unique heritage forms left by the Nguyen dynasty for the Vietnamese fine arts. Although it existed for a short period, the values that Phap Lam Hue has imparted to this land are truly substantial. Having adopted techniques from China, the Nguyen dynasty, with its clever adaptation and creativity has developed this unique decorative art form into a hallmark of the country's traditional art, as evidenced by the vibrant and brilliant enamel on the temples and tombs of Hue, which have endured over 200 years of tumultuous historical events.

Regarding the name 'Phap Lam Hue,' there is a considerable debate; however, Vietnamese researchers generally agree on the abbreviated term 'Phap Lam Hue' for the designation of enamelled bronze products from the Nguyen dynasty in the 19th century. This is explained by the fact that the technique has been introduced to Vietnam, and the Nguyen court, with its flexibility and adaptability, has created a unique form of art closely associated with the imperial court of the Nguyen dynasty within the historical relics of the ancient capital of Hue. Therefore, it is not appropriate to change the name 'Phap Lam' to 'enamelled bronze.' Furthermore, as Bach argues, "it is also not advisable to use the term 'Phap Lam' in a general sense; it should be specified as Phap Lam Hue" (Pham Hy Tung Bach, 2005:66).

Thus, Phap Lam Hue is the term used to refer to the technique of painting one or more layers of colored enamel on metal—usually copper—which is then fired at high temperatures. This technique emerged in Vietnam during the Nguyen dynasty in the 19th century. During this period, Chinese enamelware has been favored by the aristocracy and the populace of the capital,

facilitated by the trade interactions through ports such as Hoi-An and Thanh-Ha. Consequently, Vu Van Mai has decided to travel to Guangdong (the gateway through which the enamel painting technique was introduced into China through Western missionaries) to learn the craft. This is clearly documented in the *Đại Nam thực lục* of the Nguyen dynasty's National History Institute as follows:

“In the eighth year of Minh Mang... (1827) the enamel statue was established. Vu Van Mai, a painter in the Imperial Workshop, had acquired the craft of enamel-making. Consequently, the emperor ordered the establishment of this workshop, assigning it fifteen artisans, with additional recruitment if the number proved insufficient”

Quoc su quan Trieu Nguyen, 2001: 679

Phap Lam Hue has developed and flourished under the reigns of Emperors Minh Mang (1820-1841), Thieu Tri (1841-1847), and Tu Duc (1848-1883). This period also marks the prosperity of the Nguyen dynasty when the nation has been unified, the economy has been stable, and the court has focused on building the capital, establishing temples, tombs, and developing arts to embellish the royal life.

In fact, decorative designs using Phap Lam Hue have been found in architectural works within the complex of the ancient capital of Hue (Figure 1) and on various utensils (Figure 2) produced according to specific regulations and laws designated for the Hue court.



Fig. 1: Phap Lam Hue on Architectural Structures

Source: Author



Fig. 2: Phap lam Hue art decorates objects

Source: Author

After the reign of Tu Duc, Phap Lam Hue has gradually declined during the period of the Four Lunar Kings¹. Paul Levy, in an article published in December 1948 in the journal of the French Institute of Eastern Archaeology mentions this cited by Anh Son as follows.

“This craft is no longer practiced; during the Minh Mang reign, many beautiful items were produced, but by the Tu Duc reign, the quality had diminished”

Tran Duc Anh Son, 1997: 27

However, during the reign of Dong Khanh (1885-1889), despite efforts to restore this form of art, it could not be revived and has gradually faded away. The reasons for the decline of this craft are attributed primarily to the tight financial situation, which has hindered the import of metallic glazes from abroad as in the previous periods, the dispersal of artisans, as well as the lack of craftsmen to preserve the craft.

At the beginning of the 21st century, the technique of crafting Phap Lam Hue has been studied by three scientists in Hue. They are Nguyen Nhan Duc, a pharmaceutical scientist, engineer Tran Dinh Hiep, and Do Huu Triet, a specialist in silicate, and master's degree holder in physics. Their aim has been to revive this long-lost craft. Thus, after more than 100 years of disappearance, Phap Lam Hue has had the opportunity to return in a new form, within a completely different social context. No longer being under the feudal regime with its magnificent palaces, Phap Lam Hue products have returned in a modest position with a limited quantity, as they have yet to find common ground with the new market.

The current Phap Lam products (Figure 3) not only inherit the motifs of dragons, phoenixes, flowers, and leaves from court-art but also incorporate new patterns, modern stylizations, and the architectural landscape of Hue. This has made the perception of the rare and luxurious Phap Lam products, which were once exclusively used in royal life, more familiar and accessible to the consumers, allowing the public to embrace them more easily.



Fig. 3: The contemporary phap lam product of artisan Do Huu Triet
Source: Author

Modern Phap Lam Hue is thus currently facing overwhelming competition from glass enamel products worldwide. With only about 60 years of formation and development during the Nguyen dynasty, a loss of over 100 years, and now in a phase of exploration and experimentation, Phap Lam Hue products find it difficult to compete with leading enamel-producing countries such as the United Kingdom, France, Italy, Japan, and especially China.

¹ A period marked by complex events, upheaval, and the somber atmosphere of the Nguyen dynasty, during which three successive rulers ascended the throne within a span of four months.

They have rich histories and continuous developments which are not comparable, in terms of techniques, refinements, and meticulousness in each product. When placed alongside the glass enamel products from these countries, it is evident that modern Phap Lam Hue falls short. Moreover, aesthetic appeal, quality, pricing, and product diversity are also factors that hinder the enamel products from competing in both domestic and international markets.

Thus, it can be seen that if there is no self-renewal and a complete transformation in design thinking, production, business practices, as well as in the methods of creating communication effects and promoting products, then modern applied fine art products of Phap Lam Hue will find it difficult to make a mark among the thousands of sparkling and beautiful products in the market.

Phap Lam Hue in Vietnamese Jewelry Design Current Situation - Opportunities and Challenges.

In addition to restoring ancient structures, the people of Hue have also developed and promoted two types of products: decorative enamel for interior design and decorative enamel for household items. Compared to previous enamel products, which were typically in the form of household items, religious artifacts, and decorations for both interior and exterior of architectural works, current enamel products serve the same purposes but also include wall art, lamps, and souvenir gift items, as well as jewelry. Notably, jewelry made from enamel represents a novel direction with modern decorative styles, youthful patterns, and colors, which has become a new aspect of the modernization of Phap Lam Hue, something that was not previously expressed during the Nguyen dynasty.

Table 1: Comparison table of Phap lam Hue and modern enamels

Source: Author

Numbers	Factor	Nguyen dynasty	Modern
1	Base metal	Red copper, brass	Gold, silver, copper
2	Kiln	Firewood, time, and temperature according to the experience of the craftsman	Electric furnace programmed for precise time and temperature.
3	Glaze	Lead glaze	Lead glaze and non-lead glaze
4	Applicability	Decorative architecture of the royal palace, household items, ritual objects	Jewelry, gifts, decorative items, lamps, and furniture
5	Pattern	Nguyen dynasty	Variations and simplifications of various ethnic patterns.
6	Colors	Five colors of Hue	Diversity of colors
7	Technique	Draw on enamel	Draw on enamel, compartment.
8	Technology	Traditional production	Modern engineering technology (AI, CAD/CAM, CNC, 3D scanning, 3D printing, ...)

Considering the advantages that cloisonné products can achieve, it has been revealed that jewelry utilizing cloisonné techniques has the potential to become a strong development branch due to its attractive colors, ease of use in various contexts, sophistication, high aesthetic values, compactness, and convenience in transportation. Most agree that customers are likely to accept jewelry products that offer superior economic values and align with current fashion trends. However, many have divulged that limitations in design thinking, lack of diversity in shapes, as well as functions and forms² as seen in the Figure 4 have resulted in Phap Lam jewelry products from Hue not achieving the expected success.

² Contemporary Vietnamese Phap Lam Jewelry is currently represented in two-dimensional forms, such as circular and square pendants.



Fig. 4: Enamel jewelry product of artisan Do Huu Triet
Source: Author

This is clear when jewelry products made from Phap Lam in Vietnam are observed close. In addition to using the familiar flat circular pendants, the crafting companies only utilize rounded square flat shapes. Meanwhile, for a long time, cloisonné jewelry companies around the world continue to create three-dimensional shapes for their products. Thus, the exclusive use of flat surfaces has limited the shaping potential of the products, making them unable to attract public attention in this sector. Furthermore, the familiar technique of painting on enamel of Phap Lam Hue has not been implemented in the design of enamel jewelry in Vietnam.

This can be explained by the fact that the painting technique is not suitable for application on small products such as jewelry. In fact, the colors and patterns of Phap Lam Hue have not been clearly represented in these enamel jewelry products. Therefore, overall, the application of Phap Lam Hue in fashion accessories in Vietnam has not demonstrated continuity from the tradition of this unique art form. For this reason, regarding Vietnamese enamel jewelry, it is possible to only acknowledge the significant efforts of the contemporary artisans.

Table 2: Comparison of Modern Enamel Jewelry Products

Source: Author

Number		Thai Hung Company (Phap Lam Hue of artisan Do Huu Triet - Hue)	Philippe Markel Company and Philippe Enamel Jewelry Company (Artisan Le Nguyen Hoang Anh Duy - Ho Chi Minh/ An Giang)	Lam Sac Handicraft Store (Truong Thanh Tung)
1	Timeline	2006 - now	2020 - now	2024 - now
2	Achievement	- National artisan, credited with reviving Hue's traditional enamel and applying it to contemporary design - The company produces enamel products	- International artisan, third prize in the Enamel ART Jam competition – 2024 - Company producing enamel watches and jewelry	- Organize workshops - Handmade enamel shop
3	Technique	Painted enamel, Cloisonné, Champlévé, Plique-à-jour	Painted enamel, Cloisonné	Cloisonné
4	Sculpture	Flat plane	Flat plane	Flat plane
5	Pattern	Variations of the Nguyen Dynasty, diverse ethnic patterns	Diversity of ethnic patterns	Diversity of ethnic patterns
6	Color	Various	Various	Various

It can be seen that applying the art of Phap Lam Hue decoration to jewelry design not only brings freshness but also serves as a way to preserve cultural heritage. The trend of combining traditional ethnic elements in modern design languages create jewelry products that are both artistic and are aligned with the market trends. This helps eliminate the prejudices that Phap Lam products are luxurious and meant only for the royal class. Indeed, this makes them more accessible to the younger consumers. One of the greatest benefits of applying Phap Lam art to jewelry design is the ability to enhance the value of national cultural identity. Each piece of jewelry is not just a simple consumer product but also a cultural symbol, reflecting the soul and identity of the Vietnamese people. This helps to raise community awareness about the value of cultural and traditional art. Consumers will also feel proud to own jewelry pieces that carry the strong cultural imprint of their nation. In fact, a piece of jewelry created from Phap Lam art will bring higher psychological value, fostering a sense of pride and connection to national roots, while serving as a solid bridge between the past and the present compared to ordinary design products.

Progress in modern technologies and engineering also contributes to minimizing risks in the mass production process, while also creating more sophistication and refinement in the expression techniques. All of these factors create opportunities for enamel jewelry products to be more competitively priced in the global jewelry market. At the same time, with the continuous development of the jewelry industry, the art of Phap Lam Hue decoration has great potential for future growth. Introducing these products to the international market will not only help promote Vietnamese culture but also provide opportunities for young artisans and designers to showcase their talents. Undeniably, with the development of e-commerce platforms and the explosion of social media, Phap Lam Hue jewelry can easily reach consumers anywhere in the world.

Table 2: Comparison of Traditional Manual Techniques and Modern Machine Techniques
Source: Author

Number	Requirement	Traditional handicrafts	Modern (machine)
1	Create emotion	1 2 3 4 5	1 2 3 4 5
2	Small details which are difficult to process	1 2 3 4 5	1 2 3 4 5
3	Custom design	1 2 3 4 5	1 2 3 4 5
4	Mass production	1 2 3 4 5	1 2 3 4 5
5	High precision	1 2 3 4 5	1 2 3 4 5
6	The ability to refine	1 2 3 4 5	1 2 3 4 5
7	Lower cost	1 2 3 4 5	1 2 3 4 5
8	Create complex shapes	1 2 3 4 5	1 2 3 4 5

12345: Evaluation from Low to High

In addition to the aforementioned advantages, there remain numerous difficulties and challenges in promoting the development of this jewelry line.

1. There are challenges related to resources and research, as Phap lam Hue existed for only 60 years before it fell into obscurity, leaving no traces of workshops or artisans. The craft knowledge has not been passed down.
2. There are serious challenge in accessing the artifacts, as most relics from architectural works have deteriorated, suffered degradation, and have been restored during the conservation and restoration of the Complex of Hue Monuments. Household items and ritual objects of Phap Lam Hue have also been somewhat lost, with some preserved in the Hue Royal Fine Arts Museum, but access is limited due to their status as national treasures, which are under strict protection. Indeed, these factors may lead to distorted perceptions or limited in-depth research on Phap Lam Hue art.
3. It is also challenging to apply the techniques of enamel painting that the Nguyen dynasty employed, which is a common difficulty in maintaining traditional

techniques in the context of modernization. Moreover, the production of jewelry that utilizes enamel art often requires high-quality materials, exquisite craftsmanship, and longer production times compared to conventional jewelry, as the crafting process necessitates firing at high temperatures. This results in significant production costs, impacting the pricing of the products.

4. There is competition from imported enamel and glass products that are reasonably priced, aesthetically pleasing, meticulously crafted, and backed by long-established brands, which the current Phap Lam Hue jewelry has yet to match.
5. There is pressure from the ever-changing demands and preferences of consumers, particularly among the younger customers. Some consumers are not particularly interested in the cultural value of enamel jewelry; they focus more on the convenience, functionality, and flawless appearance of modern jewelry items.
6. Furthermore, the lack of support from government policies in training the next generation, promoting the craft, and facilitating researchers leads to the risk that this craft may continue to decline or stagnate, making it difficult to develop as it once did.

Solutions for Preserving and Promoting the Values of Phap Lam Hue in Jewelry Design in Vietnam.

It may not be immediately possible to become a giant in the production of enamel jewelry, but enhancing value and gaining respect in the international consumer market is achievable. It is necessary to objectively reassess ourselves, understand the rules and dynamics of the market economy, and propose timely and useful solutions. Below are measures that can be considered and contemplated with caution and thoroughness:

1. To develop this industry, a long-term strategy is necessary, along with the attention of management, associations, companies, and educational institutions. Initially, it is essential to examine our current position to implement changes, even accepting transformations to access the global market. Subsequently, practical and feasible solutions should be oriented to contribute to the growth of this sector. In the context of current integration, it is possible to leverage the advantages of globalization and international cooperation to gain benefits in technology, scientific techniques, materials, machinery systems, production lines, as well as the expertise of specialists with effective design management methods.
2. It is essential to focus on training the human resources to serve the industry. In Vietnam in general, and in Hue in particular, there are currently only individual initiatives aimed at revitalizing the craft, lacking collaboration and professionalism in expanding the training of skilled artisans for this product line. Data and field surveys indicate that there are currently only three main groups engaged in the craft of traditional enamel in Hue, primarily serving the restoration of cultural heritage sites. The number of artisans possessing the most sophisticated techniques, including the representation of patterns, color glazing, metal treatment, and firing techniques, is fewer than ten individuals. Most participants primarily serve as auxiliary laborers and do not master the core techniques. These factors exacerbate the challenges faced by traditional enamel in Hue in the current context.
3. This situation necessitates the establishment of specialized training institutions or the integration of such training within existing art and design schools and vocational training centers to meet the demand for high-quality human resources. A well-trained workforce in product design is required, comprising individuals who embody a design spirit aligned with mass production and who can keep pace with global design trends. The training process must be integrated with businesses and artisans to enhance practical relevance, with a particular emphasis on the incorporation of digital technology.
4. Evidence suggests that teaching through digital technology is an imperative trend; to align with this trend, it is crucial to include coursework on digital design, the application of artificial intelligence (AI), and the use of 3D drawing software, 3D

printing, and 3D scanning. This approach will cultivate a high-quality workforce capable of both practicing the craft and adapting to the rapidly changing technological demands of the digital age.

5. It is essential to focus on brand development and promotion in the international market. There is a need to construct and cultivate the brand of Phap Lam Hue jewelry by discovering and narrating stories related to the royal life of Hue, which embody unique cultural values. It is evident that most Vietnamese enamel jewelry products utilize the Cloisonné technique, a method originating from the Middle East that employs flat wire strips to create partitions between enamel sections. This, however, is not the technique traditionally associated with Phap Lam Hue. Nevertheless, it can be argued that the Cloisonné technique is particularly well-suited for expressing intricate designs in jewelry due to its meticulousness and precision. Therefore, to continue the narrative that connects to the past, modern Phap Lam Hue jewelry must retain the essence of traditional Phap Lam Hue in its application while adjusting and refining the motifs and colors of the Nguyen dynasty to align with the preferences of the new generation of consumers.
6. It may incorporate various other techniques to meet the demands for luxury and sophistication characteristic of high-end products. Furthermore, it is crucial to enhance the Vietnamese spirit regarding cultural identity and national pride, awakening a sense of national pride within each citizen to garner consumer support for traditional goods. Concurrently, it is necessary to intensify promotional activities across media platforms, particularly social media, and to participate in international exhibitions and trade fairs to expand the market and reach a global clientele. We must further promote collaboration with international partners in the research and development of products utilizing Phap lam Hue.
7. It is also essential to develop a strategy for expanding the domestic market while reaching out to the global stage through innovative design. This involves focusing on diversifying styles and functionalities, as well as incorporating traditional decorative art forms such as lacquer and inlay. To ensure that the products are competitive on an international scale, investing in design is perpetually relevant. Revolutionizing design thinking, making substantial investments in aesthetics, and exploring novel functionalities are crucial for transforming the appearance of Phap Lam Hue jewelry. The product designs must be visually appealing, relatable, and contemporary, while also offering a variety of types (expanding accessory offerings such as eyewear, necklaces, rings, bracelets, earrings, etc.) to broaden the consumer base.
8. Moreover, seeking out innovative functionalities is necessary to redefine the identity of Hue Phap Lam jewelry. To achieve this, leveraging technological advancements, improving, and digitizing production processes can significantly alter the current handcrafted production methods, creating numerous opportunities for rapid and efficient mass production, particularly in reshaping the product forms. In an era where the world is advancing towards Industry 5.0, traditional crafts like Phap Lam Hue must swiftly adapt to these trends. Technology plays a pivotal role in enhancing equipment. Researching materials, exploring new crafting techniques, and relying on technological progress are fundamental. Upgrading technology is a key factor that can minimize manual processes, utilizing CAD/CAM technology, CNC cutting, laser engraving, thermal molding, and metal 3D printing to achieve more intricate details on the substrate, allowing for three-dimensional forms rather than merely flat or simple curves.
9. Furthermore, harnessing artificial intelligence (AI) can facilitate the generation of preliminary design proposals, while employing big data can provide a global resource base, enabling the learning of best practices from around the world. The application of virtual reality technology and digitization is essential to meet the personalized product demands of customers. Thanks to technology, production costs can be reduced, errors in the manufacturing process can be minimized, and a sense of

novelty can be introduced for the users, ultimately lowering the price of rapidly produced, mass-market items. As market demands become increasingly diverse and sophisticated, designers must continuously update their knowledge of new techniques, functionalities, materials, and contemporary aesthetics, while steadfastly maintaining a commitment to the cultural identity of Đại Việt in each design to create products that are both diverse and distinctive.

Conclusion

This paper examined the issue of promoting the preservation of Phap Lam Hue technique in modern lacquer art. It demonstrated that the promotion of the value of Phap Lam Hue art in Vietnamese jewelry design not only brings economic benefits but also contributes to the preservation of invaluable cultural heritage. Through various projects aimed at development and conservation, it not only aspires to a bright future for the jewelry design industry but also safeguard priceless cultural values for future generations.

The paper established the following.

1. Phap Lam Hue jewelry represents a feasible and rational solution that can open up numerous prospects not only for the designers but also for the traditional handicraft sectors in Vietnam today. Although the jewelry design industry has made significant progress, experts in the field assert that many Vietnamese products struggle to penetrate the global market due to their lack of intricacy and design variety.
2. It was noted that in contrast, the gold jewelry sector requires substantial investment in craftsmanship to enhance product value and branding for successful export.
3. Moreover, to achieve export potential, it is essential to focus on improving quality and design. Therefore, integrating traditional elements into modern designs is a trend that revitalizes products, aligning with the strategy to build a Vietnamese jewelry brand.
4. It was noted that the application of ethnic motifs in contemporary works, along with the incorporation of traditional arts—specifically Phap Lam Hue decoration—could reflect the growing trend of returning to one's roots. This practice is not only popular but also encouraged, as it preserves and promotes the traditional values of the nation, elevating Vietnamese jewelry on the global stage and effectively showcasing Vietnamese culture through these beautiful items.

Finally, this research has both strengths and weaknesses: limitations. On the positive, it explored in detail the challenges the Phap Lam Hue art faces in the contemporary jewelry practice. Similar studies have not been done before and the findings from several field studies revealed the complexity and variety of these challenges. It thus proposed a series of actions that can be initiated to sustain the art and contribute to maintain the sense of identity derived through this unique form of traditional art. However, it has its limitations. The study did not probe in detail about the characteristics of the material craftsmanship and their nuanced applications and manifestations in different situations. It is thus recommended that future studies reveal them so that they can be employed to educate the people and promote the art and craft. Undeniably, such concerted efforts are needed to preserve the national culture of Vietnam in the face of globalization and exposure to other cultures.

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Ethical Considerations: This research involved mainly observations and some interviews. The participants took part voluntarily and divulged information willingly. No force was brought upon them and they had the freedom to leave the inquiry anytime. No identification is made of any respondents.

Data Availability: This paper presents only some of the data gathered in the study. Other data can be provided upon a formal request to the corresponding author.

Conflicts of Interest: The author declares no conflicts of interest.

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