

ABSTRACT OF THE DISSERTATION

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Dissertation title: *The Art of Transformative (“Hóa”) Decorative Motifs in Nguyễn Dynasty Royal Architecture in Huế*

Major: Theory and history of fine arts

Code: 9210101

Scientific supervisor: Assoc. Prof. Dr. Nguyễn Văn Dương

Institution: Viet Nam Institute of Culture, Arts, Sports and Tourism

CONTENT OF THE ABSTRACT

1. Research Objectives and Research Object

1.1. Research Objectives

The aim of the dissertation is to identify transformative (“hóa”) motifs through analyzing their content and form, thereby elucidating their characteristics, artistic values, and distinctive features in the decorative art of Nguyễn Dynasty royal architecture in Huế.

1.2. Research Object

The dissertation focuses on the study of transformative (“hóa”) decorative motifs in Nguyễn Dynasty royal architecture in Huế, examining aspects of thematic content, modes of representation, and artistic characteristics.

2. Methods of the study

- The method of synthesis and analysis of secondary sources is employed to systematize data, establish context, and identify inherited arguments for the study of transformative (“hóa”) decorative art.

- Fieldwork is conducted to directly survey and collect on-site materials, clarifying formal characteristics and materials of the motifs, thereby enhancing practical validity.

- Statistical and classification methods are used to systematize transformative (“hóa”) motifs according to themes and formal features, grouping them to clarify their manifestations and characteristics.

- Art analysis serves as the core method, based on principles of art studies, to examine formal structure and visual language through elements such as line, form, composition, color, material, and technique.

- Comparative analysis is applied to identify distinguishing features and differences of transformative (“hóa”) motifs in Nguyễn Dynasty royal architectural decoration in Huế.

3. Main Findings and Conclusions

The dissertation systematizes and clarifies the formation of transformative (“hóa”) motifs in Nguyễn Dynasty royal architectural decoration in Huế, identifying them as a distinctive creative phenomenon closely associated with aesthetic thinking and the expressive capacity of court artisans. Through analysis of content and form, the study identifies major modes of expression and highlights characteristics of visual language, composition, materials, color, and the relationship between decoration and architectural structure.

The findings indicate that transformative (“hóa”) motifs not only reflect the inheritance and adaptation of traditional artistic elements but also demonstrate strong localization, symbolic thinking, and the aesthetic concepts of the Nguyễn Dynasty. Motifs transformed from flora, fauna, and natural elements transcend purely decorative functions to convey cultural, spiritual, and ideological meanings, contributing to the identity of Huế court art.

The dissertation also affirms the value of transformative (“hóa”) motifs within the broader trajectory of Vietnamese art, not only as historical heritage but also as a source of inspiration for contemporary artistic creation and for the preservation and promotion of Nguyễn Dynasty court art in the present context.

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