



Public Art with Ho Chi Minh Cultural Space: Impact Factors, Relationships and Recommendations for Development Solutions

Hoang Thuy Linh, Ph.D^{1*}, Vu Tat Tuan Khai¹, Tran Dang Anh Kha¹, Tran Anh Tuan¹, Le Nhat Nam¹

¹Van Lang University, 45 Nguyen Khac Nhu street, Co Giang ward, District 1, Ho Chi Minh city, Vietnam

*Corresponding Author

Hoang Thuy Linh

Article History

Received: 06.08.2021

Accepted: 12.09.2021

Published: 19.09.2021

Abstract: Ho Chi Minh City is not only known as the economic locomotive of Vietnam but also a city with diverse cultures. Public art and Ho Chi Minh Cultural Space play an important role in the strategy of sustainable development and improving the human development index. The research is carried out for the purpose of providing an overview of the formation and development of public art in Ho Chi Minh City. Ho Chi Minh City and find out the influencing factors, the relationship between public art and cultural space; thereby building some solutions to connect the public art and cultural space of Ho Chi Minh to keep the soul and promote cultural values in the economic locomotive city in Vietnam. With the methods of document research, analysis, synthesis, and field survey, the study assessed the current state of public art in Ho Chi Minh City and point out its role with Ho Chi Minh Cultural Space in the current context.

Keywords: Public art, cultural space, impact factors, relationships, development solutions, Ho Chi Minh City.

Copyright © 2021 The Author(s): This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC 4.0) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

INTRODUCTION

As a focal point for international exchange and integration, Ho Chi Minh City has an important economic, political and cultural position and role in the general development of Vietnam. Therefore, urban regeneration, using art and culture to create an attractive living space, attracting business people, intellectuals, tourists to work, settle down and visit is one of the strategic goals. Strategy for Ho Chi Minh City to promote the economic development of modern technology and cultural and social exchanges for the city.

Public art, born from the urban environment, is a typical urban art form, contributing to the character and soul of the city. Therefore, public art is both an important factor promoting the image, economic, cultural, and social development of urban areas in general and Ho Chi Minh City in particular. However, with the current

situation, under the influence of economic development and integration, Ho Chi Minh City is similar to the reality of the development model of cities because of its narrowness, noise, and especially the situation of "cement, brick wall". That is making the City's symbolism easily mixed with its own appearance, the inherent identity is lost and gradually forgotten.

With the aim of clarifying the role of public art in the process of building the Ho Chi Minh City Cultural Space and proposing some solutions, the article analyzes and evaluates the overall picture of the current state of art public Ho Chi Minh City; and at the same time shed light on the relationship between public art and Ho Chi Minh Cultural Space. Thereby, showing the balance between the relationship between public art, Ho Chi Minh Cultural Space has important significance in the strategy of development, conservation, management,

Citation: Hoang Thuy Linh *et al* (2021). Public Art with Ho Chi Minh Cultural Space: Impact Factors, Relationships and Recommendations for Development Solutions. *Glob Acad J Humanit Soc Sci*; Vol-3, Iss-4 pp-152-160..

the connection of ideological values, the spirit of President Ho Chi Minh to the urban community. The connection of public art and cultural space in Ho Chi Minh is considered an effective solution for promoting hidden cultural values and prosperous development of Vietnam's economic locomotive city is Ho Chi Minh City.

RESEARCH RESULTS AND DISCUSSION

Ho Chi Minh City's Public Art And Its Impact Factors

Public art, the role of public art in urban space and environment:

Regarding the concept of "public art", there is not a unified definition for public art because of many different views and opinions. Public art is still understood as a type and creative work of art displayed in public spaces and places to serve all public objects in society.

According to the New-Land-Marks glossary, public art is defined as "Public art is defined as art placed in public places and spaces and those spaces as open to everyone to use and enjoy. displayed in public spaces and places, and those spaces are open to all to use and enjoy (Cher Krause Knight, 2008). In French-Vietnamese dictionaries (Ke, 1988) and English-Vietnamese dictionary (Ke, 1997), there is no definition for the phrase "public art." This is a compound word of the two words art and public, Therefore, public art is understood as a type and creative work of art displayed in public spaces and places to serve all public objects in society (Huong, 2016). Thus, public art can have a rather broad function, that is, works of art created with a variety of materials and materials to serve the community; or Publicly owned works of art, ie the entire people's ownership, placed mainly in urban spaces and public places to serve residents in social communities free of charge.

Public art has a wider communication in urban life than most other forms because the difference between public art and visual art, in general, is that the object to which public art is directed. comes to the public and it takes public architecture as a form of space. From there, it can be seen that public space is a condition for the existence of public art and has a close relationship with the expression form of public art. Besides, public art is always towards the historical, political, and general spirit of the city; and through public art, we can identify culture and predict the future.

Each city has always had its own characteristic character by its historical character and role, in which cultural identity is considered as the core value forming the core fulcrum of the city. Therefore, public art has the primary task of

expressing place specificity. According to a number of studies by the American Travel Industry Association (America Travel Industry Association Research Lab, 2003), about 35 million people consider an event related to the arts and cultural heritage points will influence their choice of destinations for their trips. Each city in the world is famous when it comes to people, it will be identified through a few of many important architectural and artistic ensembles. The longer the building is preserved over time, the more valuable it is, because it is a reflection of the entire history of the city.

Besides, public art plays a great role in regulating urban spatial planning. Public art with unique architectural works, monuments, or street art, becomes the highlight for the squares, urban traffic routes, creating a large system containing the artistic nature of the city's typical image of the city. Public art when appearing at stops, airports, and train stations will create traffic regulation. On the other hand, public art appearing in places where retail trade is concentrated, commercial markets, and public art will help create a buying and selling psychology for citizens and visitors. The more developed and modern the city is, the larger the urban regulation space is needed and is reasonably planned with the movement of traffic participants with architectural clusters and houses.

Public art becomes a means of creating unique features for the spaces in which public art exists. The combination of public art with the surrounding environment and public space has made public art considered as a typical architectural work or typical works of art representing the city. city; and bring in its own urban identity, it will contribute to creating an urban space in which urban people are energized to reassert their sovereignty. With its rich forms, public art speaks to its cultural identity and helps the city develop with the spaces and environments in which it is located. Therefore, public art has an intimate role and relationship with urban spaces and environments.

The economic, cultural - social position of Ho Chi Minh City, and the current state of public art of the leading economic city of Vietnam:

Ho Chi Minh City has a very important position and role for the whole country and the southern key economic region and is the locomotive and nucleus to create the driving force for the socio-economic development of the provinces in the region. and is known as the economic locomotive city, the social and cultural center of Vietnam (Vietnam News Agency, 2020). Although, the area of City. Ho Chi Minh City accounts for only 0.6%, the population accounts for 10% of the country, but the

economy contributes 22% to the national gross domestic product (GDP) (VL, 2018).

According to the data of the General Statistics Office (2019) extracted in the "Report on the economic - cultural - social situation of Ho Chi Minh City in 2019", the gross domestic product (GRDP) in 2019 is estimated at 1,347. VND 369 billion, up 8.32%, higher than 2018 (8.3%), ranking first and 2.37 times higher than the whole country. Ho Chi Minh City is also a locality with a vibrant e-commerce market, leading the country in the E-commerce Index over the years 2017, 2018, 2019. The proportion of online sales on the market total retail sales of goods is estimated at 8.14% (customers include city residents and other provinces/cities). According to the Vietnam National Administration of Tourism (2019), the total number of international visitors to Ho Chi Minh City reached 8.6 million, up 13.48%, domestic tourists reached 32.77 million, up 13% compared to 2018. Total revenue The tourism industry is estimated at 140,017 billion VND, up 10.15% compared to 2018 and achieving 100% of the year plan (Le, 2020). With diverse and rich tourism and cultural resources, Ho Chi Minh City is not only one of the important transshipment centers and focal points for receiving international and domestic tourists of the country. Ho Chi Minh City is also home to much leading accommodation, food service, shopping, and tourism conference organizations in Vietnam. With the above economic growth, Ho Chi Minh City maintains its position as the largest financial center in Vietnam (Tuyet, 2021).

Regarding culture - society, after more than 300 years of establishment and development, Ho Chi Minh City is a city converging on many cultural flows (Binh, 2020). Former Saigon was the place where immigrants from the Central and the North came to settle down, and then the Chinese immigrants came in and settled with the local population (Nhan, 2021). After going through the country's ups and downs, Saigon again received the influence of French and American culture (Nhan, 2021). Since then, the convergence of indigenous people has turned Saigon into a cultural complex, from customs, traditions, religions, and beliefs; to the spirit of mutual affection, outspoken personality, etc. converges to become the tradition, the typical good quality of the people of the city. Although Ho Chi Minh City is a young city, it does not have a few humanistic tourism resources. There are ancient architectural works such as Dragon House, Quoc To Temple, Xa Tay Palace (headquarters of the City People's Committee), Opera House, Post Office, a system of ancient temples (Giac Lam Pagoda, Ba Thien Hau Pagoda, To Dinh Giac Vien, etc.), the system of ancient churches (Notre Dame, Huyen Sy, Thong Tay

Hoi, Thu Duc, etc.) (Thuy, 2013). As can be seen, City. Ho Chi Minh City is not only the "economic locomotive" of the country but also a city where different cultures converge, but still has its own unique features and characteristics.

With the position of the economy, culture - society of an economic and political center of Vietnam and Southeast Asia, the construction and development of public art is an important issue in improving the quality of life, health, and spirit of the people. In addition, it is also a factor that creates a unique feature, bearing the "soul" of the city, forming a link to unite the community, towards sustainable residential development.

Although some forms of public art appeared and began to develop at the turn of the century when the French and American colonialists colonized Saigon, the concept of public art was widely disseminated in recent years. During the war and especially after the 1986 renovation period, public art in Saigon had a diverse development in form as well as rich in content and quantity. A number of public artworks have created highlights, symbolizing the specific cultural characteristics and beauty of the city, and creating aesthetic values for the public space of the residential community. urban population. However, public art in Vietnam in general and in Ho Chi Minh City. Ho Chi Minh City in particular is still a new field and has not yet spread widely about awareness in an overall view. Therefore, in the past time, public art in Ho Chi Minh City and other cities in Vietnam have had common problems in terms of limitations, the most obvious being the limitation on the combination of works. art with cultural spaces. That is:

Graphic and advertising public sector: After the 1986 renovation event, Vietnam successfully built a socialist-oriented market economy model, a humanistic, for-people, and people-oriented economic model. Public art in Vietnam has conditions for integration and modernization. For, in Ho Chi Minh City, public space gradually appeared filled with billboards. Not to mention thousands of additional panels, posters, signs, advertising LED screens at intersections or large office buildings and more buses and taxis printed advertising goods or commercial products. The presence of commercial art spreading throughout the public space in Ho Chi Minh City, in terms of socio-economic aspects, has contributed to changing the face of Ho Chi Minh City, bringing urbanization, present modernization for each neighborhood, while promoting dynamic development in the integration period. However, because there are too many types of advertising that do not have ideas and artistic values, but only focus

on commerce, it leads to an imbalance with the urban landscape environment. Advertising is an indispensable form in the development of the market economy, but from the point of view of public art, advertising also contributes to creating points of recognition as well as adding to the beauty of the city. But Ho Chi Minh City is "obese" in terms of commercial advertising activities, but "malnourished" in terms of advertisements that convey the city's unique cultural values.

Statues, street decoration paintings: Although the city is dynamic and developing, people gradually forget or no longer pay attention to the development of sculptures and paintings. In addition to the statue of Saint Giong located at the crossroads of Phu Dong, there is also a statue of Tran Hung Dao at the Me Linh project or the "No Name" monument at the Cay Go roundabout. In terms of public art, the statues have been inspired by national historical values, contributing to adorn the public space of the city. More specifically, those statues also play the role of traffic regulator, the traffic jam of an urban area with a dense density of private vehicles. That is what makes public art lack space to feel, enjoy and evaluate works. Along with the development of statues, graffiti art - a type of street art by an individual author or a group of authors is very popular in the West, gradually becoming a new trend for young people in Vietnam. Unlike Hanoi, there are ceramic paintings "ceramic road", in Ho Chi Minh City thrives on Graffiti art. The focus area of this art form is usually on the empty walls at Le Thanh Ton Street in District 1, Pham Ngoc Thach Street in District 3, Nam Ky Khoi Nghia Street in District 1. The presence of Graffiti art still carries a lot. mixed opinions from people but also from cultural and art agencies. In Ho Chi Minh City, there are also quite a few public works of art on the street. Called semi-street artworks because of their location on the street. Such works are allowed to be placed in the space of the public agency, related to public architecture, beautifying the beauty, or expressing social functions through art forms. Exterior painting at some works on Pasteur street, Nguyen Huu Canh street.

Public art in squares and parks: Due to the economic transition and urban development, Ho Chi Minh City has formed many different large and small squares. Such as City People's Committee Square, Quach Thi Trang Square, Metro Central Station, Khanh Hoi Square, Notre Dame Square, District 5 Water Music Square, Nguyen Hue Walking Street Square. But in fact, most of the squares in the city. Currently, Ho Chi Minh City has become a place for people in the city to exercise in the early morning or late afternoon; Or simply a traffic intersection. Activities such as singing, dancing, rallies, etc. only

take place on the occasion of the anniversary of an important event of the city and the country. Square sculptures are almost nonexistent, even in the downtown areas.

With its position as the nucleus of the southern economic center, an economic, financial, commercial, service, cultural and educational center, Ho Chi Minh is a rapidly developing city and at the same time. there are many opportunities to exchange and integrate with other cultures in the world. However, at present, the city has not taken full advantage of the opportunities of those strengths. The problem of increasing population leads to the mass of residential areas, thereby breaking the urban space. The rapid expansion of planning to neighboring areas makes the living environment increasingly unbalanced in all aspects. Public space is increasingly narrowed, even misused, leading to the city people gradually losing memories of the cultural soul where they live. The physical cultural heritage sites in districts 1, 3, 5, and 4 are increasingly forgotten due to the gradual narrowing of spaces. In that context, public art is a bridge to reconnect lost values.

The Relationship Between Public Art And Ho Chi Minh's Cultural Space

Compared to other big cities in Vietnam, Ho Chi Minh City soon there was a push to develop public cultural space. However, in the process of development as well as the process of urbanization, the public space of the city has not been commensurate with the position and potential of the most developed city in Vietnam. The city's public space is inherently lacking and poor, has not yet converged the vitality and attraction to the diverse population. In addition, along with the planning process, the public space is narrowed, losing some cultural heritages, the soul of the city is gradually lost (Huong, 2021). With that reality, building Ho Chi Minh Cultural Space is considered a unique decision, to meet the spiritual and emotional life needs of the city people. It is not only private property but also a cultural and political heritage of the Vietnamese nation (Trang, 2021).

Stemming from the desire to spread strongly the views of thought Ho Chi Minh; Ho Chi Minh's culture, morality, and style, the largest city in Vietnam has decided to build the Ho Chi Minh City Cultural Space. The cultural space of Ho Chi Minh City is "where President Ho Chi Minh's thought, morality, style, and career always exist regularly, becoming the spiritual property and typical cultural values of Vietnamese people." People, cadres, and party members of the city named after Uncle Ho" (Ho Chi Minh City Party Committee, 2020). This means that a cultural space named Ho Chi Minh will

be formed in Ho Chi Minh City along with its own characteristics and values, associated with President Ho Chi Minh's values (thoughts, ethics, and style) becomes a value system for residents of Ho Chi Minh City; compares, cultivates, trains, and strives for rapid economic development on a sustainable cultural foundation. It also means that, in that cultural space, based on the characteristics and components (people, culture, history, customs, etc.) of the Ho Chi Minh City, the people of the city will continue to transmit and develop the precious cultural quintessence of President Ho Chi Minh's ideology, morality, and style to become their own values and identities. me.

Although the phrase "Ho Chi Minh Cultural Space" has just appeared, it has been mentioned quite commonly in Vietnam in recent times. That space built in Ho Chi Minh City is not only a place to crystallize the cultural quintessence of the Vietnamese nation in general but also the standard value system of the City in particular. That, on the one hand, makes an important contribution to creating a healthy culture; at the same time creating motivation to "promote the characteristics, culture, and character of the city's people who are always dynamic, creative, leading, dare to accept challenges, benevolent, and benevolent" (Ho Chi Minh City Party Committee, 2020). It means that the cultural space of Ho Chi Minh is built in parallel to the typical cultural foundation of the city. The value systems of the people here such as dynamism, creativity, kindness, gratitude, etc. will be maximized and further deepened, along with continuing to study and follow the example. Ho Chi Minh president. These factors will resonate and create a profound cultural space of Ho Chi Minh City in the city named after him. That makes the cultural space built in Ho Chi Minh City has its own unique elements, not to be confused with the cultural space of Ho Chi Minh City, Hanoi, Da Nang City, or Can Tho City, etc., despite having the same denominator. Those are the special factors that constitute a special cultural space associated with the residential community of Ho Chi Minh City, with the characteristics of the population, education level, economic conditions, customs, religion. religion, ethnicity, etc., together with the gathering of many ethnicities and religious beliefs, creating a unique multi-colored culture.

Thus, cultural space is gradually formed bearing the name of President Ho Chi Minh with contents and values built on the basis of culture, history of thought, morality, and style of President Ho Chi Minh. That context, together with the creativity and promotion of public art discovery, helps to connect and promote the values imbued with the character and style of President Ho Chi Minh in the cultural space, which is one of the most

important factors in the development of the cultural space. The key topic is creating links to promote the development of Ho Chi Minh City, contributing to sustainable development, and turning the goal of 2045 to be in the top 60 global cities on happiness index, top 100 global cities of quality of life come true.

Ho Chi Minh City cultural space is considered a public space. But through that public space must spread the values, cultural characteristics connected with the people of the city spread appropriately, and honor the ideas, morality, style, and cause of President Ho Chi Minh. To do that, need the means to connect, that is using public art. Therefore, public art and Ho Chi Minh's cultural space have interaction and complement each other on the level of three factors: public art - public space (natural and social space) - People (educational, humane). These three aspects are closely related and always interact with each other" (Huong, 2016; Van & Trung, 2020).

The construction of public art will increase human values for public space in general, and Ho Chi Minh City's cultural space in particular. With the strategy of building Ho Chi Minh cultural space in association with the city's cultural development strategy to 2035, the city is preparing plans to build Ho Chi Minh Square in Thu Thiem's new urban area (Thu Duc city). Here, public artworks will be formed such as Uncle Ho's stilt house, Uncle Ho's fish pond, "Great Solidarity" garden, etc. The completed works will have a large scale and are suitable for special characteristics. It is a symbol of a central square, containing a cultural space imbued with President Ho Chi Minh's imprint, contributing to spreading the noble properties and promoting the quintessential value of public art. Thereby, the cultural space of Ho Chi Minh City creates attraction and spread, becoming the pride of the city. In order to realize and promote this role, public art in Ho Chi Minh City needs to express, convey, and reproduce deeply and impressively the images and life of President Ho Chi Minh with the people.

The Ho Chi Minh City's Cultural Space is the place that contains the tangible and intangible heritage of President Ho Chi Minh. That heritage is reproduced through public works and artworks that become the soul inside that space, creating human values and community. In other words, the cultural space of Ho Chi Minh City as a cover is limited by the components in the space - public art. Building public art to create Ho Chi Minh City's cultural space, only public art can easily connect with people, maintain and develop sustainably. Because "Ho Chi Minh City Cultural Space is not only a statue in public space or a few literary and artistic works, etc. but also a

combination of many factors, aiming to form the lifestyle of people in Ho Chi Minh City, imbued with Ho Chi Minh culture" (Huong, 2021). Therefore, public art and Ho Chi Minh cultural space have a relationship of cohesion, complementarity, and development, making the beauty of President Ho Chi Minh's culture and people deeply ingrained in every citizen become a unique source of strength for the city's value system.

Some Solutions For Public Art To Both Preserve The City's Eigenvalue And Spread Ho Chi Minh's Cultural Space

As a unique cultural product of the urban community, public art, more or less, converges in it the conceptions and socio-cultural values of the urban community. produced it. Its presence in the urban community is not only considered a visual sign to identify each city, but also a symbol that shows a part of the character and culture of the city and community. urban population. Therefore, public art is an indispensable element in the modern city. However, with the current situation, under the influence of economic development and integration, Ho Chi Minh City with the current situation of the model developed by the narrow, noisy, and especially the situation of "cement, brick wall". Public space and public art in Ho Chi Minh City have not taken full advantage of existing conditions, not promoting the spirit of connecting the value system with surrounding architectural works, but also affecting public opinion festivals (Van, 2020). Therefore, developing public art in the process of building Ho Chi Minh cultural space has the meaning of promoting and creating a smart, unique, and creative public cultural space in Ho Chi Minh City. With that in mind, in order for public art to both preserve the city's soul and spread the Ho Chi Minh Cultural Space effectively, the following recommendations can be applied:

First, using the model of combining Ho Chi Minh's cultural heritage in a multi-purpose public space.

A multi-purpose public space is a collection of public spaces, together with architecture and the surrounding environment, into a unified and flexible complex. Unity is achieved when space with a certain number of works becomes a city's public art cluster. In the world, typically the public space extending from Concorde Square, Tuileries Park to the Louvre museum in Paris, France is a cultural art space, not only telling fascinating stories in the campus according to a historical flow but also carries the breath of the urban era, which shows the soul and culture of the residents, it can be seen that the core value of the architecture is not only in the shape of the outside. outside, or the cultural,

historical, or political significance of the content stored inside, but also in its relationship with the public space in the city. If the connection and seamlessness between public spaces is an effective method to convey cultural features through public art, flexibility will help the art space to be less boring and more colorful. The square in front of the city hall of Brussels, Belgium is a public space that attracts thousands of visitors on holidays by a large flowerbed of Hai Duong flowers (a famous flower in Belgium) are changing colors, put together to create a picture according to a certain theme or event.

At Ho Chi Minh City, public spaces such as Nguyen Hue pedestrian street, the space in front of the People's Committee, Lam Son square in front of the Opera House, Nha Rong Wharf, and Ben Thanh Market have great potentials for development according to the direction of the People's Committee. model above. The linking of these public spaces will create an attraction for visitors, and serve as the basis for building a cultural space that gives a new breath to anyone who comes to Ho Chi Minh City. All Ho Chi Minh City people feel the spread of Ho Chi Minh's cultural values through selective and effective public art development. On Nguyen Hue pedestrian streets and public spaces are seamless, it is necessary to design artworks capable of conveying themes or stories about the life and journey of national liberation of the leader (Van & Long, 2020). These works are continuously changed according to the monthly plan on the pedestrian street. The artist's frescoes, reliefs, and sculptures tell the lessons and the beautiful spiritual values of Ho Chi Minh's thought, morality and style are the examples we learn and follow, from that arouse pride in the national hero and "Pearl of the Far East". Simultaneously combine with an outdoor photo exhibition of images and artifacts to deeply and closely represent the life of President Ho Chi Minh, so that visitors and people can easily access, especially young people.

In addition, on the occasion of holidays and New Year (Van, 2020; Dao & Van, 2020), residents will be renewed in the form of viewing by interacting with artworks, reading poems, listening to music through places of cultural enjoyment. free, regular, permanent art, community service for memorial and gratitude, all create the respect required for cultural space. A modern cultural space that is promoted on the basis of the people's cultural heritage will create its own highlight and mark for the city. Ho Chi Minh. Therefore, the quality of public art contributes to raising knowledge for cultural enjoyment.

Second, it is necessary to create works of art that are highly interactive with the community.

The interactive factor is the most important thing, being able to interact with the context, space, history, memories, and elements of the community and people, the ability to interact with each other between the works, contributing to a multipurpose public space. Interaction is a factor that helps people stick with artworks, to increase interactivity, and public arts in Ho Chi Minh cultural spaces in Ho Chi Minh City. Ho Chi Minh City should have a ratio of height relative to people and coordinate complementary, serving a certain need such as picture frames, models that create a sense of familiarity such as replicating classical space, historical background, teapot, lotus flower, "banyan tree, communal house roof". In addition, even typical works are scaled down to take pictures of the festive seasons or become a theme for a week of the month. Even public art is decorated, stylized for the playground area, children's cultural palace, welcome gate, and fountains. Take advantage of the cultural space to open roads carrying national culture, book streets themed on President Ho Chi Minh, or cultural exchanges with other countries when coming to Ho Chi Minh City. The humanity of public art is also expressed by the interaction of the visually impaired on the work through braille, in exhibitions. With a work of public art that also carries cultural images. Being able to interact directly like this, visitors will feel the public artwork closer and more attractive. If the time is long enough and the interaction is frequent, it will create a feeling of attachment, not only among Vietnamese but also foreign tourists, contributing to spreading "the soul" of Ho Chi Minh's cultural space.

Third, is the solution for the planning of public space in the City that is reasonable in accordance with the existing potential and position.

In the context of strong infrastructure, the dense population along with traffic problems make public space increasingly narrow. In City. In Ho Chi Minh City, public spaces are usually squares, parks, and intersections. However, now City. Ho Chi Minh City is falling into a state of wasting space, especially the spatial void characterized by rivers, the cultural space Ho Chi Minh already has but is still not diverse, making the cultural space of Ho Chi Minh City. Ho Chi Minh is a beautiful picture but not expensive. Public spaces along the river and canal should be utilized to develop and build Ho Chi Minh cultural spaces according to the public art model that can combine the reproduction of the scene "on the wharf under the boat", In addition, it is possible to create an attraction in space with artworks that use the flow of water to create movement, interact with the environment to create a unique culture and identity, not only a highlight. impression for foreign

tourists but also a competitive trend with other tourist cities in the country. The use and development of landscape space along the river has the purpose of creating a foundation for connecting cultural spaces as well as urban cultural activities, expressing the typical culture of the Southern region, the region, and the Mekong Delta, step by step building and developing the riverside service economy.

CONCLUSION

The public art and construction of Ho Chi Minh Cultural Space is a creative and unique policy to realize the goal of sustainable development, taking culture as the center of the city. Ho Chi Minh. Compared to other large cities of Vietnam, Ho Chi Minh City's public art is relatively rich and diverse with the promotion of public space development. However, in reality, the city's public artworks and public spaces are still limited, not commensurate with their potential, and have not become a symbol in the value system of the city's people.

Therefore, in the process of integration and development, in order to arouse the aspirations and creativity of the people of the city, and to maximize the human factor, the people of Ho Chi Minh City need to continue to choose the values of the people of Ho Chi Minh City. Culture, ideological values of self-improvement based on the style and career of President Ho Chi Minh. Building the Ho Chi Minh Cultural Space together with the development of public art, the similarity on the basis of practice, along with the foundation of cultural values will contribute to the creation of a stylized spiritual value between works of art and cultural values of Ho Chi Minh. With these meaningful values, the combination of public art with Ho Chi Minh Cultural Space is an important premise to promote the promotion of traditional beauty in terms of morality, will, lifestyle, and style. The customs and styles of the city's residents are associated with the humanistic value of the spirit of "actively, learning, striving to follow" the example of President Ho Chi Minh.

REFERENCES

- Association for public art. (2021). What is public art? Retrieved from <https://www.associationforpublicart.org/what-is-public-art/>
- Brhoward. (2019). How to use public art to boost tourism. Retrieved from <https://www.brhoward.com/new-blog/how-to-use-public-art-to-boost-tourism>
- Dao, N. V., & Van, V. H. (2020). Religious policy and freedom of religious activity at Vietnam. *PalArch's Journal of Archaeology of Egypt /*

- Egyptology, 17(9), 2496 - 2513. Retrieved from <https://archives.palarch.nl/index.php/jae/article/view/4226>
- Bennett, D., Reid, A., & Petocz, P. (2014). Creative workers' views on cultural heritage and sustainability. *Journal of aesthetics & culture*, 6(1), 24476. Retrieved from <https://www.tandfonline.com/doi/full/10.3402/jac.v6.24476>
 - Binh, P. T. (2020). The Department of Culture and Sports of Ho Chi Minh City held a seminar on "solutions to promote the effectiveness of folk and ethnic art forms in Ho Chi Minh City". Retrieved from <http://svhtt.hochiminhcity.gov.vn/web/guest/tin-chi-tiet/-/chi-tiet/so-van-hoa-va-the-thao-thanh-pho-ho-chi-minh-to-chuc-toa-%C4%91am-giai-phap-phat-huy-hieu-qua-cac-loai-hinh-nghe-thuat-dan-gian-dan-toc-o-thanh-pho-ho-chi-minh--23009-1936.html>
 - Cuong, K. (2021). Saigon River: A beautiful picture but not expensive. Retrieved from <https://plo.vn/do-thi/song-sai-gon-buc-tranh-dep-nhung-chua-dat-gia-991068.html>
 - Cuong, L. T. (2018). Public art - Regulation and identity. Retrieved from <https://www.tapchikientruc.com.vn/chuyen-muc/nghe-thuat-cong-cong-quy-che-va-ban-sac.html>
 - Hien, D. V. (2014). Public Art Space', *Journal of Hanoi University of Culture*, ISSN: 0866-7667, No. 8, p. 58-60.
 - Ho Chi Minh City Party Committee. (2020). Documents of the 11th Congress of the Party Committee of Ho Chi Minh City, term 2020 - 2025. Ho Chi Minh City: Summary.
 - Huong, N. T. L. (2016). Public art (Hanoi urban case study from 1975 to present). Vietnam National Institute of Culture and Arts, Hanoi.
 - Huong, T. (2021). Building a public cultural space in Ho Chi Minh City. Retrieved from <https://dantocmiennui.vn/xay-dung-khong-gian-van-hoa-cong-cong-o-thanh-pho-ho-chi-minh-bai-1/299255.html>.
 - Huong, T. (2021). Developing Ho Chi Minh cultural space in the city named after Uncle Ho. Retrieved from <https://cand.com.vn/Tieu-diem-van-hoa/Phat-Trien-Known-Van-hoa-Ho-Chi-Minh-tai-thanh-pho-manufacturer-Bac-i602034/>
 - Hao, M. (2021). Towards the formation of Ho Chi Minh cultural space. Retrieved from <https://nhandan.vn/vanhua/tien-toi-hinh-thanh-khong-gian-van-hoa-ho-chi-min-650730/>
 - Huyn, P. (2019). Public art - An endless source of urban income. Retrieved from <https://www.elle.vn/the-gioi-van-hoa/nghe-thuat-cong-cong-guon-thu-bat-tan>
 - Kieu, T. (2019). The painting "saved" the dirty walls in the city. Ho Chi Minh. Retrieved from <https://tuoitre.vn/bich-hoa-cuu-nhung-buc-tuong-do-o-tp-hcm-201901052100276.htm>
 - Ke, L. K. (1988). French - Vietnamese Dictionary, Social Sciences Publishing House, Hanoi.
 - Ke, L. K. (1997). English - Vietnamese Dictionary, Social Sciences Publishing House, Hanoi.
 - Cher, K. K. (2008). Public art: Theory, Practice and populism. Wiley - Blackwell Edition.
 - Khoi, D. M. (2018). The attraction of public spaces. Retrieved from <https://www.elle.vn/quan-diem-cong-dong/suc-hut-cua-nghe-thuat-curve-curve>
 - Le, V. (2020). City Tourism. Ho Chi Minh: Maintain the image of a friendly, attractive and safe city. Retrieved from <https://dangcongsan.vn/Kinh-te/du-lich-tp-ho-chi-minh-giu-vung-hinh-anh-mot-thanh-pho-than-thien-hap-dan-va-an-toan-547199.html>
 - Loan, K., & Tham, V. (2020). City of two countries associated with culture and heritage. Retrieved from <https://www.sggp.org.vn/do-thi-song-nuoc-gan-elephant-van-hoa-di-san-701193.html>
 - Long, N. T., & Van, V. H. (2020). Ancestor worshiping beliefs in the beliefs and religion life of Vietnamese people: nature, values, and changes of it in the current period. *PalArch's Journal of Archaeology of Egypt / Egyptology*, 17(3), 370-388. <https://doi.org/10.48080/jae.v17i3.92> (Original work published October 29, 2020).
 - Nhan, L. (2021). Cultural baggage entering integration. Retrieved from https://congan.com.vn/van-hoa-giai-tri/hanh-trang-van-hoa-tien-vao-hoi-nhap_107128.html
 - People's Committee of Ho Chi Minh City. (2019). Report on the economic - cultural - social situation of the city in 2019.
 - Phong, N. X., & Van, V. H. (2020). Taoism in Vietnam during the Northern Colonial Period and Some Notes When Studying Taoism in Vietnam. *Journal of Natural Remedies*, 21(1), 342-352. Retrieved from <https://jnronline.com/ojs/index.php/about/article/view/577>
 - Research Laboratory of the American Travel Industry Association. (2003). Historical and Cultural Tourism (The Historic/Cultural Traveler 2003 Edition), Washington, USA, p.17.
 - Shunyu, R. (2020). Building Interactivity into public art. Retrieved from <https://amt-lab.org/blog/2020/5/building-interactivity-into-public-art>
 - Tourism Development Research Institute. (2021). Public Art - Enhancing destination value.

- Retrieved from http://itdr.org.vn/nghien_cuu/nghe-thuat-cong-cong-nang-tam-gia-tri-diem-den/
- Trung, N. S., & Van, V. H. (2020). Educating Traditional Cultural Values in Vietnam Universities. *South Asian Research Journal of Humanities and Social Sciences*, 2(3), 210-214.
 - Trung, N. S., & Van, V. H. (2020). Vietnamese Cultural Identity in the Process of International Integration. *Journal of Advances in Education and Philosophy*, 4(6), 220-225.
 - Tuyet, T. (2021). City. Ho Chi Minh City: Worthy of the national and regional economic and financial center. Retrieved from <https://thoibaonganhang.vn/tp-ho-chi-minh-xung-tam-trung-tam-king-te-tai-chinh-quoc-gia-va-khu-vuc-114142.html>
 - Vietnam News Agency. (2020). The Southern key economic region: Ho Chi Minh City. Ho Chi Minh promoted the leading role. Retrieved from <https://css.hcmussh.edu.vn/?ArticleId=b4394512-3580-48dd-915b-93bde537475e>
 - VL. (2018). Ho Chi Minh City maintains its position as the economic locomotive of the country. Retrieved from <https://dangcongsan.vn/thoi-su/tpho-chi-minh-giu-vung-vi-tri-dau-tau-king-te-cua-can-nuoc-489955.html>
 - Van, V. H. (2020). The worshipping of the Mother Goddess belief (Đạo Mẫu) in spiritual of Vietnamese people. *PalArch's Journal of Archaeology of Egypt / Egyptology*, 17(9), pp. 2473 - 2495. Retrieved from <https://archives.palarch.nl/index.php/jae/article/view/4224>
 - Van, V. H., & Long, N. T. (2021). Human View in the Ancestor Worship Belief of Chinese in Ho Chi Minh City. *International Journal of Management (IJM)*, 12(3), 105-113. <http://www.iaeme.com/IJM/issues.asp?JType=IJM&VType=12&IType=3>
 - Van, V. H. (2020). Determine The Appearance And The Value System Of The Traditional Culture Of Vietnam Through The Worship Of Ancestors Belief Of Vietnamese People. *Psychology and Education Journal*, 57(9), 621-630.
 - Van, V. H. (2020). The Buddhism cultural heritage in the cultural life of Vietnamese people. *Humanities & Social Sciences Reviews*, 8(3), p811-823. <https://doi.org/10.18510/hssr.2020.8386>
 - Van, V. H. (2020). From the belief of the immortality of the soul, the blessing or the harassing of the soul towards people to the worship of the souls of Vietnamese people. *Asian Social Science*, 16(3), 1-11. <https://doi.org/10.5539/ass.v16n3p1>.