

Local Stupa: Development Style in Vientiane, Lao PDR

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Abstract: The thesis on local stupa development style in Vientiane, Lao PDR was aimed at to study the history of local stupa and to study the development style of local stupas in Vientiane. The study was done through the process of qualitative research. The population and the sample group were selected from specific areas of Sisattanak, Chanthabouly and Sikhottabong District, Vientiane. The tools that the researcher used to collect the data were surveys, observations, interviews and group discussions. The data were then analyzed using structural functional theory, theories of aesthetics, cultural diffusion theory, composition theory and evolution theory and presented using descriptive analysis. The result from the analyzed data shows revealed that within Vientiane City, most stupas in general were built to contain people's ashes, from the ashes of commoners to the members of the royal families as well as the monks, after the incineration. As for the social structure aspect, stupas are considered as an architectural work based on the imperceptible belief that draws the relation between men and spirits and between men and society, culture and local traditions. The stupas were built as a monument to commemorate the good deeds of the deceased and to be respected by the children and grandchildren. From this belief, during the 7-8th century, during the reign of Phaya Burichan over Vientiane, stupas were built over the buried bones of the monks due to the belief and faith on the teaching of Buddhism. That belief has been passed on to through generations and developed into different styles of stupas, each with tier own uniqueness that reflect that architecture of each era. From the study, the changes happened in 4 different periods: under Siam rule from 1779-1893) under French protectorate from 1893-1954 Lao Kingdom from 1954 and Lao People's Democratic Republic in 1975. The changes can be categorized into 3 clear categories: during the reign of Chao Anouvong: rectangular base of 12 wood indented corners which was unique. There were both big and small structure and each of the part was clearly defined, the base, the body of the stupas and the pinnacle. Some were decorated with patterns. Most of the materials were from nature and built by architecture from the palace under the French protectorate and the Lao Kingdom: the structural forms were similar, low decorated base. The body of the stupas were painted with different colors and synthetic materials were used in combination with the natural materials making a stronger structure and were mostly built by local architectures. Under the rule of the communist over Lao PDR up until the present Lao: the style of the local stupas had been developed to be bigger and varies in the forms, colors and patterns, Starting from the base to the pinnacle. The base of the stupas were mostly basal rings with 12-25 indented corners. The materials were the combination of both the synthetic and natural which make a stronger and more endured based. The architects were mostly local and the architects who graduated from government's institutions. The stupas that contain the bones of Lao people within the context of Vientiane are all based on this old belief, the belief and faith in Buddhism, spiritualism, local traditions and the good deeds that their ancestors had done and were passed down to the present time.

Key words: Development, forms, local stupas in Vientiane city, structure, materials, colors and patterns

INTRODUCTION

Vientiane with its long history is the capital of Lao PDR. It is one of the important historical city in South East Asia. The old belief of the people within Vientiane that gives the importance to the power of the gods with the

mixture of the belief in Buddhism, Brahmanism and spiritualism has been an important aspect in the livelihood of the people (Potisarn, 2016). Many architectures in temples; such "bot" and "wiharn" are considered antiques as well as the stupas that contain the bones of the deceased (Sisuro, 1989). But for the local stupas that

were built to contain the bones of the deceased, most of them were built due to the faith in Buddhism. Therefore, Lao people normally build stupas within the temple area according to the faith and the belief influenced by Buddhism, Brahmanism and spiritualism which later on became permanent religious monuments (Rodboon, 1983). “Stupas” are architectural works as well as the monuments to commemorate the goodness of the people. They are sacred places for family gatherings and were also built to reflect the belief in the local traditions 12 months of Lao (Methiwarakhun and Philavong, 1967).

The local stupas are considered part of the creative architectures that is aimed at reflecting their beauty. On the other hand, they also provide the meaning of life in its economic, social, cultural, political and governing aspects. They're also depicting what had happened throughout the history. In the time of Phaya Boulchan, in the 7 and 8th century, the pagodas were built to store the bones of the monks in Vientiane. The stupas during this period were built in a form of prasadas. Up until the time that the country was ruled by Siam, 1785-1789, the stupas started to emerge in Chanthabuli Sisattanakhanaht Temple. During the time of Chao Anouvong in 1803, the construction of the stupas was based on the belief in Buddhism, Brahmanism and spiritualism to be the monuments to commemorate the good deeds of the ancestors (Sisuro, 1989).

The base of the stupas was a rectangular shape with indented corners up to the pinnacle. The base consist of 12 indented corners leveling upward to the pinnacle. During the time of the French protectorate in 1937, most people still build the stupas in the Sala Daeng area based on their old belief which was passed down to them by their ancestors. The Lao Kingdom in the year 1954-1975 marked the end of the French influence and the war. The construction of the stupas had spread out even more in the Vientiane area due to the high number of death. Moreover, the people of Lao still hold on to their belief and their Buddhist beliefs, that is, to respect the goodness of the ancestors. This belief had led to the building of these monuments. The stupas are all similar size, small with some decorations such as at the central part of the stupas.

During the time of socialism in the year, 1975-1990, up until the time when Lao have full autonomy, there had been more styles being integrated in the construction of the stupas, especially, the stupas that belong to individuals. There were developments in the structure, the size, the pattern, the colors, the materials used and the architects. Since, people still belief in the local tradition and still have faith in Buddhism, Brahmanism, spiritualism and the connection between the spirits and people as well

as the good deeds that the ancestors did, many stupas are still being built to contain the bones and are situated all across the temples in Vientiane area. From the historical study of the stupas and the style of the stupas according to the different beliefs under different eras in Vientiane area, the stupas can be categorized into 2 types, the low and high bases.

These two categories can also be further categorized into 3 different categories: the base of the stupas the body of the stupas and the pinnacle of the stupas. Each part of the stupas also has different beliefs and characteristics. From the belief in the sizes of the local stupas from the past to the present, the Lao experts had compared them to human body parts, the legs of human are reflected in the base of the stupas, the human body reflects the body of the stupa and the human head reflect the pinnacle of the stupas. Apart from that, the local stupas also reflect the relationship between human and the spirit, human and the society and culture by relying on the architectural style of the stupas to communicate the meaning as a norm that arose from the livelihood of the people within the society since the ancestral time.

From the rational and importance mentioned before, there had not been any research that focuses solely on the stupas in Lao PDR, especially, the local stupas that are respected by the people. Even though the local stupas in Lao PDR have significant artistic forms that continuously relate to the social and cultural aspects of Lao. The researcher therefore, see this important aspect that the stupas that were built to contain the bone of commoners all have a major role in reflecting a traditional way of life of the Lao society and culture. Since, the ancient time up until the present time, these stupas had influence the researcher in conducting a study on “local stupa: development style in Vientiane, Lao PDR” by dividing the era into 5 eras based on the governing system in Lao to provide the knowledge and understanding in the development of the style of local stupas from the past to the present.

Objectives:

- To study the history of the local stupas in Vientiane, Lao PDR
- To study the development in styles of the local stupas in Vientiane, Laos PDR

MATERIALS AND METHODS

The aim of this research is to study the history of the local stupas and the development of the styles of local stupas in Vientiane, Lao PDR. The information was gathered from the secondary sources of data through the

related research and document. The primary source of data was gathered from the study of the population in the area. The scope of the study is the area within Vientiane, Lao PDR. As for the sample group, the key informants using purposive sampling which consist of government leaders, community wise men and religious leaders. Casual informants consist of decorators, sculptors and artists in the crafts. The general informants consist of the entrepreneurs and general people through group discussions to acquire the information and the understanding of people within Vientiane, Lao PDR in order to define the social, cultural and economic meanings.

The tools used for information gathering are surveys, observation forms, in-depth interviews and group discussions. The information will be analyzed using structural functional theory, theories of aesthetics, cultural diffusion theory, composition theory and evolution theory in order to acquire the history of local stupas and the development in the styles of the local stupas in Lao PDR. The information is presented using descriptive analysis.

Outcome of the study: From the study on the history of the local stupas and the development of styles in Vientiane, Lao PDR, the researcher had analyzed the documents and the information from the field study which consist of surveys, observations in-depth interviews and group discussions and the field visit. After having analyzed the information it was found that.

The history of the local stupas in Vientiane, Lao PDR:

From the historical evidences and the field visit it was found that the local stupas was built to contain the bones of the people in every classes which includes monks, government people, social influential people as well as commoners in Vientiane, Lao PDR. Much importance was given to the local stupas since the pre-historic time and all related to the society, culture and local tradition of Vientiane, Lao PDR. From the history, the construction of the stupas started from the time of Lord Buddha who allows stupas to be built as a remembrance to his disciples and from the local crafts in creating funnel shapes container to receive the offerings. In the 7 and 8th century, during the time of Phaya Bulichan City-state, a 5×3 wa (1 wa = 2 m) hole would be dug with brick wall on each side. Silver or gold plate will be placed in the bottom where the bone will be put on the plates. A prasadas would be built on top to cover the holes which is the first of its kind.

The lore from the time of Khun Borom also teaches that the children and grandchildren have to respect the

people who care for them and build small houses for them when they died. The building of the stupas also came from the tradition of preserving dead bodies and bones that dated back to the ancient time (Potisarn, 2016). Local stupas that contain the bones of the ancestors used to be build by around the rice field. The materials used were wood that could be found in nature carved into a rectangle shape to build simple style stupas with no fixed size or height. The wood that people used at that time was hard wood with the auspicious names. The stupas were therefore called, wooden stupas. Later on, the stupas were mostly built along the temple walls.

The style of the stupas hadn't changed a lot but were built more with cement which makes the size bigger and stronger. This types of stupas can still be seen nowadays (Sisuro, 1989). Local stupas are also gained their importance as architectural buildings or monuments. They remind people of the memory of the deceased. The stupas were also built to contain the bones of the monks, the elites as well as the commoners. Moreover, the stupas were also important structures for people's belief since they were believed to be able to reconnect the relationship between human and the spirits. When Buddhism spread from India into Southeast Asia, Lao was one of the countries that Buddhism had spread to. Especially in Vientiane where Buddhism has been established for a long period of time, before the time that King Fah Ngum brought the county together in the year 1356, along with its religion and had brought in many skilled architects from various kind of arts from Cambodia into the Lan Xang Kingdom and made the Kingdom more civilized and more accepted (Potisarn, 2006). Vientiane also received the influence from this change. When Vientiane was a city-state in the 7 and 8th century which is the time of Yah Burichansittisak according to the record of Maha Sila Viravong and the Urangkathat Chronicle, Yah Burichansittisak had built the most influential and meaningful stupas in the social and culture of Lao. More importantly, the first stupas to contain the bone was also built in Vientiane; a 5×3 wa (1 wa = 2 m) hole would be dug with brick wall on each side. Silver or gold plate will be placed in the bottom where the bone will be put on the plates. The hole would be covered by dirt with the 1×3 wa stone tablet, shaped as a prasada, put on top.

After the end of Phaya Boulichan dynasty, there were no trace of the stupas that were built to contain the bone of the monks and the commoners. Until the time that Siam came to rule over Lao, 1785-1789, during the time of war, many people had been captured as prisoners and were taken to Bangkok and therefore, no stupas were built during this period. In 1803, during the time of Chao Anouvong, the stupas were once again seen in

Chantabouli Temple. These stupas were more defined in the structure and the uniqueness of having 121 indented wooden corner. In the year 1828, at the end of the reign of King Rama III of Siam, Vientiane was burnt down. Stupas that were built during this time were bigger in size with rectangular base with indented corners all the way from the base to the pinnacle. Neither the niches or the any kind of decoration were present. The dark color was the color caused by the burnt from the heat, the moist from the rain and the dust. The stupas that contain the bones of commoners were also found during this period which consist of three layers they were built with low height, the outstanding part is the tall pinnacle and the body of the stupas were mostly built with closed niches and little to no decorations. The stupas were mostly painted with the same solid color. Most of the materials were from nature. The architects were from local area.

The social and cultural prosperity arose from the internal evolution blended with the disparity of the culture from outside. In the year 1893, during the French protectorate, no stupas were built since there was no cultural support. Up until the year 1937, stupas were started to be built again with more varieties. The sizes were both big and small, depending on the financial status of each individual. The bases were still in rectangular shape with three layers to the top of the pinnacle. The bases were built as steps, the open niches were installed in the body of the stupas with decorations. The top of the stupas were built as steps all the way to the top. Technologies were involved with the construction of these stupas while the most important part of the stupas were the top pinnacle. In 1954, during the Lao Kingdom, the style, the structure, the decoration, the colors and the architects were still the same from the previous era. Since, the year 1975 until the present time, the size of the stupas had increased. More beautification can be seen in all the parts of the stupas, the base, the body and the pinnacle. There are now more decorations and colors. The new kind of materials contribute to the endurance of the stupas up until the present time.

To study the development of the style of local stupas in Vientiane: The study of the development of style of local stupas in Vientiane shows that the style of local stupas had gone through a long period of time since, the pre-historical period or ancient Lao, through the development of the tradition of preserving dead bodies and the bones of the deceased (Potisarn, 2006). The study of the style of local stupas had developed in its structure, the proportion, pattern, color, materials and the architects within Vientiane City. The development from the past to the present can be categorized into 5 different period.

The style of the stupas during the city-state of Boulichan in the 7 and 8th century. It was found that the style of the local stupas during this period was the construction of stone tablets in a form of prasadas; a 5×3 wa (1 wa = 2 m) hole would be dug with brick wall on each side. The wall on each side is 1 wa wide. Silver or gold plate will be placed in the bottom where the bone will be put on the plates. Stones will be layed out around the bones. Dirt and rock will then be put on top. This is the first type of stupas that contain a person's bone in Vientiane.

The style of the stupas under the rule of Siam. The structure of the stupas can be categorized into 2 types: small rectangular base consist of 3 layers, the base layer, the body layer and the pinnacle layer. Each of the layer was built in different shapes. The base was built in a waisted shape, the body was built in a rectangular with indented corners and no pinnacles. Rectangular bases with steps and indented corners all the way to the top. The stupas were also divided into three parts; the base, the body and the pinnacle. The bases were mostly wide with indented corners connecting to the body part of the stupas and leveling up to the pinnacles. The color was mostly the natural color of cement with mosses. The materials were from nature. The architects were mostly from the palace whose works were very delicate and beautiful. The height varies from 5-10 m.

The stupas under the French protectorate during 1918-1954. The structure consists of lower and rectangular base. The base were mostly the same size of the top part. Some stupas have wider base than the top part. The stupas during this period were built mostly for the monks and important figures. The corners were both indented and added all the way to the top. The structure consists of 3 parts, the base, the body and the pinnacle. The bases were decorated. The body was mostly squared and low. Some stupas have opened niche while some only have rounded windows. The body of the stupas during this period was special, since, this part only consist of 4 poles in the corners and the pinnacles were built in the shape of a huge lotus flower. Some stupas were built, so, the top part is more pointed while other stupas were built so the body and the top are of the same size. However, most of the stupas were built in rectangular shape layered up to the top which will be built in a shape of a lotus flower. The colors were mostly natural color white, red or yellow. But the majority of the stupas were built in natural cement color. Most of the materials were from nature such as rocks, sand, brick and iron. The architects were mostly from the local area whose knowledge were passed down to them from previous generation. The height ranges from 1.5-4-5 m.

Local stupas during the Lao Kingdom in the year 1954-1975. The structure of the stupas still consists rectangular bases but wider and taller. The bases normally consist of 3 layers, some with indented corners and some with added corners up until the pinnacles. The proportion still consist of 3 parts, the base, the body and the pinnacle. The base is still low in height. The body of the stupas were rectangular shape with the niches containing the date of birth and the date of death. Some niches were built side by side or some were built on top of one another. The niches were rarely built as opened niches. The pinnacles consist of many styles. Most pinnacles were built in a cylinder shape where the base is wider than the top. The top part might consist of tiers of a point rectangle shape. The materials used for the construction were natural materials such as rocks, sand, bricks and iron. The minimal height is 1.20 m all the way to 4-7 m.

Local stupas under the socialist rule during the 22nd-24th century (1983-1990). It was found that after Lao was liberated from France, Kaysone Phomvihane, the country leader at the time, had helped the architect of local stupas to achieve bigger and taller structure, more decorated and colorful. The materials used for the stupas during this period are stronger. The architects are the combination of the local architect and the architects graduated from the institution of fine arts in 1990. There are now more differences in the structure and heights, some while some are taller. The bases of the stupas still maintain the same structure of rectangular shape but wider and taller. The proportion still consist of 3 different parts, the base, the body and the pinnacle. The lower based were built in a shape of both the an upright and upside down lotus flower on top of each other. The rectangular base consist of stairs that lead to the body of the stupas towards the niches. The railings of the 1-7 steps are decorated by nagas. The corners consist of indented, added and hidden corners. The body of the stupas are mostly rectangular shape with 12 indented corners. The top of the stupas were in 3 different sizes of square cubes placed on top of one another leading to the pinnacle. Each level I decorated with upright and upside down lotus flowers. A shape similar to that of the banana flowers were mostly built above the square cubes. Furthermore, it was found that some stupas even have the space on each side of the cubes to put the Buddha images in. The colors that were widely used were gold and white with some decoration. These patterns were created to resemble nature such as the leaves and the vines. The materials used in the construction of the stupas were bricks, stones, cements, sand and tiles. The architects during this time consist of both local architects and the architects that had gone through the educational

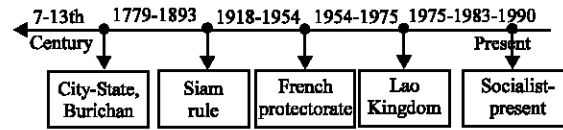


Fig. 1: The history of the local stupas in Vientiane

institution. The size of the stupas ranges from 1.20-7 m. Local stupas during the socialist rule (1990-present), from the study it was found that the style was not very different whether they're the decorations, the colors, the patters, the materials and the family of architects. However, the sizes were bigger due to the fact that the base was made to be higher with stairs. The body of the stupas will have the pictures of the deceased decorated in front of them. Nine level of tiers were installed above the banana flower. The size of the stupas during this period were from 3.50-8 m.

institution. The size of the stupas ranges from 1.20-7 m. The history of the local stupas in Vientiane can be categorized into 5 different groups, during the city-state period where the styles were based on the Buddhism, Brahmanism and Spiritualism beliefs passed down from the ancestors to the present time (Fig. 1). Timeline for each era that contribute to the construction off the local stupas in Vientiane, Lao PDR. From the city-state period to Lao in the present day.

RESULTS AND DISCUSSION

From the study of local stupa: development style in Vientiane, Lao PDR, it was found that Vientiane as a capital had started building the stupas to contain the bones of the dead since, the 7th century. According to the history during Phraya Burichan, a hole would be dug in a rectangular shape to bury the bones of the monk. The stone, carved into a form of prasadas will be put on top of the hole. The style got carried on to the city-state period with the different in the construction process. During 1785-1789, Siam ruled over Lao. That was the time of the civil war. The whole Vientiane was burnt down. People were captives and taken to Bangkok. There were no construction of the stupas during this time.

Until the year 1803 when chao Anouvong ruled over Lao, stupas were starting to be built again with a more uniqueness of 12 indented corners. In 1828, towards the end of the Siam reign, the stupas were built as square cubes with indented comers all the way to the top. In 1893 when the France took over Lao, there was no construction of the stupas since, Lao didn't get any cultural support form the French. In 1937, various types of stupas were built in while keeping the same square cubes.

The structure of stupas were different in size, depending on the financial status of the individuals. Under the Lao Kingdom from the year 1954-1975, the structure of the stupas remain the same. From 1937-1975 and up until the present time, the structure of the stupas became larger. There were distinct sections such as the base, the body and the pinnacle. The stupas also have more varieties of patterns, colors, materials and the skill of the architects which makes the stupas stringer and more endurance.

It can be observed that the stupas built in each of the era were all done by Lao people. Lao is still a society that depends on its man-power to survive. The people were rooted in agriculture in mixture with the believes from Buddhism, Brahmanism, ancestral spiritualism, class society, the supernatural, the belief in nature that had became the local tradition. Lao history is entwined with the Thai history. It had gone through some changes and adaptations, according to the nature and plants where people are still depending upon to maintain their livelihood. This trend had spread out in a wider area across the Mekong and Chao Phraya basin, the Malaya, the Yunan and sichuan province, the east of Guangxi and canton in Chinan, as well as the west of Assam State, Currently India (Khom, 2002).

The phenomenon on the diffusion of the area also contribute to the diffusion of the culture which goes along with the cultural diffusion theory by Barnett who stated that a culture spread out to other areas due to the ideas and behavior that result in a belief that people take with them. Where ever one goes, their culture goes with them. The belief will then be passed on through various symbols that each of the culture had to represent the sacred spirituality and religion which is then passed on from one generation to the next, from one society to the next.

The diffusion of the society also relates to the history of Thailand which is a country that gave birth to the belief in Buddhism as well as Buddhist arts. The novels that talks about the construction of the stupas during the time of Lord Buddha as monuments, during the time of a ruler during a city-state era, during the changes of mankind from one era to the other, one society to the other. Sometime people come together and sometimes people separate from one another as a way for stabilization and the development of men's society from the ancient time to the present Lao which is now under the socialist system under the leading of the Lao People's Revolutionary Party. Therefore, Lao society changes according to the changes that happened in each era.

In order to see a clearer picture of the Lao society, many historical evidences by many Lao academics who studied about things such as the history of ancient men who carve stones into various shapes to be used in the

after death ceremony, the create a memory and to be monuments for the deceases. These changes go along with the research from Soukavongsa (2008). From the research on the cultural adjustments of the indigenous group of Tai Daeng in Phone Thong village, Naxaythong District, Vientiane, Lao PDR it was found that the adaptation of the Tai Daeng village in Vientiane from Phone Thong village was due to the government policy in each term. Another contributing factor was the location. Tai Daeng group was surrounded by many different groups of people such as Tai Lao and Thai Phuan. These had caused the younger generation of the Tai Daeng people likes going to the temple. The community had adapted according to the context, the economy, social and politics, that keep changing along with the era.

Apart from this, the belief in the supernatural that Lao people had goes in accordance with the structural functionalism theory in that a society is interconnected and reasonably supporting one another or there might be social and cultural change. According to David E'mile Durkheim, human society is a social whole in itself. Society is not just a combination of different components but more than that. Society is a living organism that is different from various components coming together. Durkheim stresses that society is a social environment, unique has needs has structure and has different names from each of the component that form the society. The function of the society is to respond to the overall needs as one whole organism. Similar to how the stupas were built from the past to the present through generations which also goes along with the cultural diffusion theory by Everett M. Rogers who wrote a book called "Diffusion of Innovations" who stated that the changes in the society are due to the cultural diffusion from outside more than the creation or the innovation from within the society through the ideas that was passed down in forms of symbolic adaptations. This could be through the objects that came from the action adaptation which can be seen more easily and goes along with the research by Cadge (2002) who had studied the seeking of the soul. The action of the first batch of the Theravada in the Unite States had expanded very rapidly since 1986 up to today by having gone from Thailand, Sri Lanka, Myanmar and Cambodia as well as the group that was interested and Americans who practice Buddhism. From the result of the research it was found that the practitioners at Pila Temple and Cambridge Buddhavihara Meditation Center all have the same practice and believes even though there might be some differences such as the minks, the teachers and the practitioners. Pila Temple and Cambridge Buddhavihara Meditation Center had built and support Buddhist Organizations for two similar reasons. The main

people from both center, despite their different structures, had established groups or communities and give spiritual support. By providing these activities at both the Pila Temple and Cambridge Buddhavihara Meditation Center, the people from these two centers had created their own identity by participating in the culture while holding on to their identity in the United States. It was also found that the women have more roles than the women in Asian Buddhist Organization. These two organizations reflect the reflection that happened during the adaptation period and the changes that people in other religions need to face when they move to the United States. The problems concerning the adjusting and the changes where every religious person have to face when they moved to the US through the analysis of these artists. The result from the research fully reflects the society and politics of Taiwan as well as reflecting the culture and the external influence on the mixed arts for the present day.

The construction of the stupas had shifted from just the Buddhist belief into monument that was built to commemorate the important things people had done. This kind of belief has been passed on even to the monarchy institution. Stupas were built so the common people can pay their respects. This kind of tradition had been passed down to the commoners, starting from the monks, the disciples, the abbots, the governors, the civil servants and eventually to the commoners. This can be seen through the fact that currently, the people had brought their ancestor's ashes to be kept in the stupas in order for them to be respected by their children and grandchildren. (Valipodom, 1986).

CONCLUSION

From the study of the history of style of local stupas in Vientiane, Laos PDR it was found that since the stupas were being built since the pre-historical period and become the social and cultural norm in paying respect for the deceased. The building of the stupas was an evolution from the preserving of the corpses and bones due to the influence from Buddhism, Brahmanism and spiritualism. The stupas also reflect that livelihood and the local tradition that happens every month, the economy, politics and the different ruling system for each of the period up until the present time. The building of the stupas also derived from the legend and tale from novels during the time of Lord Buddha when he allowed the construction of the sites to remind people of the good deeds that his disciples who passed away had done. The idea of the construction also came from the story of Khun Borom during the Lan Xang dynasty. His teaching was for people to respect the things that the parents and

grandparents who had passed away had done. Those were the reasons why these architectures were built as monuments in various forms such as the local stupas that were built to contain the remains of the people who died and according to the Buddhist influence.

During the time of the city-state, the Buddhist culture from India had brought in civilization which had influenced the Vientiane City during the time of Phaya Boulichan and family in the seventh to thirteenth century. This period was the peak of the construction of religious monuments and the time that the local stupas with the purpose of keeping the bones of the deceased were built in Vientiane. After the decline of the Phaya Boulichan family reign, the civilization had also declined for a long period of time. Up until the year 1785-1789, Siam came in to the ruling at the end of Chao Anouvong's reign over Vientiane or during the time of King Rama the III. The style of the stupas became more distinct, rectangular base with 12 indented corners. In the year 1937, there were no local stupas around the Sala Daeng temple. After that, the style of the local stupas had spread out, in terms of their forms and styles to the temples in other cities. In the twentieth and twenty-second century, 1983-1990 it was found that after Laos became liberated from France until the present time, Laos PDR had developed in many different areas such as in the architectural area within Vientiane City. The local stupas in Laos had developed in their structure, proportion, pattern, colour, materials and the family of architects had developed their own uniqueness until the present time.

From the study of the history of local stupas: Development style in Vientiane, Laos PDR it was found that local stupas had developed since the ancient time and had been evolving. During the time of Phaya Boulichan, the style of the local stupas was still considered more abstract. Towards the end of the Siam reign, during the time of Chao Anouvong, the style of the stupas became more distinct and have their own uniqueness. The development of the local stupas can be separated into 5 different periods according to the power that ruled over Vientiane. It can be concluded that the local government has been developing up until today.

SUGGESTIONS

Suggestion for applying the result of the study: To be used in the study of the art history, especially, the development of the local stupas. There had been no compilation of the information or sets of knowledge as documentation or textbooks for the student artist and interested people. The result from the study is also valuable and beneficial for the artist to create creative works in the future.

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