

Thesis Title	The Study of Portal Lanna Style in Lampang
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ABSTRACT

The objective of this Thesis is to investigate the architecture of Pra Tu Kong, Lanna style portal, in Lampang province which embodied characteristics of School of Lampang.

Pra Tu Kong is gates of temples greatly built to dominate doorways. The arch over a nich is topped with multi-level Pra-Sada like roof. All parts are adorned with stucco relief in patterns of mythical animals and plants.

This comparative study and analysis of structure and decorative of School of Lampang's elucidate Pra Tu Kong connection between Lampang and Chiangmai in the past, in terms of politics, governing, religions, economy and society. This connection influence the process of creating art work. Also, this study explicate the direct acceptance of influence from School of Chiangmai by School of Lampang.

The model of a Pra Tu Kong in Lampang used as a main model was built in C.E. 1476-1532. Besides this model, later ones were also found spreading in many areas of the province. Although each model was built in many years apart, most forms of main model, especially its structure, were succeeded. Nevertheless, there might be an innovation of the decoration which portrayed the art development of School of Lampang.

This period of time showed not only connection and development of style and decoration of the Pra Tu Kong, but also the eligibility of patrons who wanted to establish the Pra Tu Kong. In studying, the Pra Tu Kong by both private and royalty were found the

patron could be Kings and governors laymen or monks that had important roles and were esteemed in the community.

The stucco relief on the Pra Tu Kong is also important for analysis. It was found that the School of Chiangmai's decoration was created by adapting things around them, reforming and choosing it to decorate appropriately. Most patterns derived from nature which was both directly used, for instance and petaled flowers, and artificial made, for instance binding flowers and leaves into bunches or vines appeared on the upper and lower bases. Chiangmai was also indirectly influenced by Chinese art.

Pra Tu Kong had a clear aim of its duty with concealed beliefs. However, for history of architecture and related study, Pra Tu Kong was still lack of a clear chronicle.