

Thesis Title	The Architectural Elements and the Ornamental Decorations of the Royal Chapel, The Royal Panteon Prasat Phra Thepbidon, and Phra Mondop of the Temple of the Emerald Buddha.
Name	Pornvadi Devahastin
Concentration	History of Architecture
Department	Architectural and Related Arts
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ABSTRACT

The aim of the studies of the architectural components, and the surface decorations of the Ordination Hall, Phra Mondop , and the Royal Panteon Prasart Phra Thepbidon is to investigate their certain styles, architextural components, motifs, patterns, ornaments, colores, including the preservation, and the renovation of each building during different periods, and the concepts which influenced the creation of their forms. The research methodology is based on available documentation as well as field survey. The information is then analyzed, and the conclusion is defined.

This Thesis is composed of six chapters. The introductory chapter explains the background, and the importance of the subject as well as methodology of the research. The second chapter gives the information on the development of the Rattanakosin period, the declaration of The Temple of The Emerald Buddha, and the preservation of the buildings of each periods. The third chapter gives the information of the architectural components of the three buildings in the Phra Aram area, which are The Ordination Hall, Phra Mondop, and Royal Panteon Prasat Phra Thepbidon. The fourth chapter gives the information of the surface decorations materials, how to organize motifs into pattern and colours. The last chapter provides the analysis, the conclusion, and the references.

The surface decorations, and colours of this Eastern style were the result of using materials, such as glass mosaic, and painted ceramic tiles, which gives these special effects of the building to be real outstanding.

The conclusion of this research clearly reveals that the concept of The Temple of The emerald Buddha and its architectural components was influenced during the reign of King Rama the first and the second by the Ayutaya Arts, and during the reign of King Rama the third and the fourth both by the Chinese and Western Arts. This lead to the development of the styles, motifs, patterns, and colours of the surface decorations known as the Phra Rajaniyom Style.